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IN MUSIC NEWS



Bottle Rockets Are Primed To Ignite With New Atlantic Set

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 2, 1997

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BMG Rings Up Strong Results On A Wide Variety Of Fronts

■ BY DON JEFFREY

NEW YORK—At a time when some music manufacturers are reporting sluggish results, BMG Entertainment turned in an impressive performance in the past year, with music revenue rising nearly 5% to a record \$4.4 billion.

And the company's domestic and international units, as well as many of its labels and operating companies, posted significantly higher profits than in the previous year.

BMG International had revenue of

\$2.4 billion for the fiscal year ending June 30, while profit increased 24%.

BMG North America's revenue was \$1.7 billion, and its profit doubled. Privately held parent Bertelsmann does not disclose profits. Total music revenue was about \$4.2 billion last year.

In a prepared statement released July 21, BMG Entertainment chairman/CEO Michael Dornemann said, "BMG's performance over the past 10 years speaks for itself, and I'm confident that

(Continued on page 93)



DORNEMANN



ZELNICK



GASSNER



Mechanicals Pact Set U.S. Deal Looks To Digital Future

■ BY IRV LIGHTMAN

NEW YORK—While the new 10-year mechanical royalty agreement recently reached between U.S. music publishers and record labels addresses many of the same issues included in the current pact, it also promises to tackle new issues such as digital distribution as the industry moves into the next millennium.

U.S. music publishers and record companies settled on the new mechanical royalty agreement for the 10-year period beginning Jan. 1, 1998, after several months of negoti-

ations (Billboard Bulletin, July 22).

At the National Music Publishers' Assn. (NMPA) annual gathering, held July 21 in New York, president/CEO Ed Murphy said that a written agreement "reflecting the parties' understanding is now being prepared and will be submitted to the U.S. Copyright Office for review."

More good news came at the NMPA meeting, where a relatively upbeat global music publishing financial picture was revealed (see story, page 94).

The current mechanical rate expires Dec. 31, ending a decade-old rate structure, keyed at two-year intervals to the Consumer Price Index (CPI) and endorsed by the now-defunct U.S. Copyright Royal-

(Continued on page 94)



PolyGram Music Sales Up 9% In First Half ... See Page 6

Disney Plans To Raise Its Profile In Music Biz

■ BY CRAIG ROSEN

LOS ANGELES—Despite its lack of success with Hollywood Records, the

The Walt Disney Company.

Walt Disney Co. is committed to becoming a major player in the music (Continued on page 93)

GOSPEL

A BILLBOARD SPOTLIGHT

SEE PAGE 45

RCA Expects Jai To Fill Mkt. Niche With His Soulful Sound

■ BY PAUL SEXTON

LONDON—As the search for the next heavy-hitting pop singer/songwriter continues, RCA is looking west.

To the west of England, at any rate, and Yeovil, to be precise. It's a town best known in rock circles as the home of Polly Jean Harvey and also the birthplace of Jai, a 23-year-old vocalist and writer on whom the label is pinning big hopes.

Jai is already two singles into his career in the U.K., where he is signed to Wired Recordings, owned by the independent M&G Records, and published by M&G Music. Outside the U.K., M&G has a worldwide distribution deal for most

of its output with BMG. Jai was signed to M&G, which has a roster of about half a dozen U.K. acts, by head of A&R Jack Steven.

In the U.S., Jai is slated to have his debut album, "Heaven," released Oct. 14, to be preceded by the single "I Believe," which has a planned multi-format impact date of Aug. 18. The evocative single glides into action with a wash of guitar that briefly recalls vintage Peter Green before Jai's breathy vocal takes over. Here and on other tracks, like "I Need Love," his gossamer lead recalls the style of another respected, emerging British vocalist, Virgin signing David McAlmont.

(Continued on page 91)



JAI

Dance Industry Mulls Progress, Challenges

■ BY CHUCK TAYLOR

CHICAGO—The dance music industry has found its rhythm.

Billboard Fourth Annual
DANCE
 Music Summit

At the fourth annual Billboard Dance Music Summit, held July 16-18 here, 500 clubland heavyweights heralded the unity of the community with (Continued on page 90)

NATIVE AMERICAN MUSIC

A BILLBOARD SPOTLIGHT

SEE PAGE 17

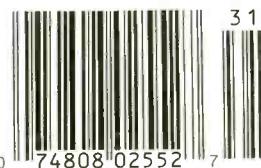
IN THE NEWS

Germany's Popkomm To Draw Top Gov't Execs

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FIG. No.

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No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ APPALACHIA WALTZ YO-YO MA / EDGAR MEYER / MARK O'CONNOR • SONY CLASSICAL
CLASSICAL CROSSOVER ★ SHINE • SOUNDTRACK • PHILIPS
JAZZ ★ SWING • THE MANHATTAN TRANSFER • ATLANTIC
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA
NEW AGE ★ IN THE MIRROR • YANNI • PRIVATE MUSIC

M2 REINVENTS THE ART OF MUSIC TV

In a finite world of familiar vehicles, conventional content, and exhausted capacity, the provident mind creates a new future by inventing an empty vessel. M2: Music Television, the 24-hour free-form musical channel launched by MTV, will celebrate its first anniversary on Friday (1), and even before it has secured a major cable agreement, the largely satellite-distributed enterprise is arguably the best thing to happen to popular music since the advent of the music video. Why? Because its central premise is that there shouldn't be one.

"The format is no format," says M2 director of music programming Darcy Sanders Fulmer with a gleeful laugh. "Today's playlist may make complete sense, and tomorrow's programming day could seem to make no sense at all—but either way, it's deliberate."

Fulmer, a former music director (1992-94) at KROQ Los Angeles and programming director (1994-96) at VH1, explains that M2 was designed from the onset to be "unlike any music-based radio or TV station you've ever heard or seen. When we started last summer, we went through the MTV library and picked over 100 videos that were underexposed, extremely cool either visually or musically, or had never seemed to fit elsewhere. Since then, we have Monday meetings where all labels can submit anything from any genre of music"—resulting in the appearance of clips as eclectic as Canada's Cape Breton Island fiddler Ashley MacIsaac's "Sleepy Maggie," *ronchera* diva Nydia Rojas' "La Numer Uno," activist hip-hop act Spearhead's "U Can't Sing R Song," and country comer Sherrié Austin's "Lucky In Love."

However, the playlists are just as likely to emerge from the home-grown passions, internationalist proclivities, and odd packaging whims of Fulmer and her staff. "We insisted in December of '96 on doing the first United States TV interview with Spice Girls," says Fulmer, "because we'd been airing the pre-release 'Wannabe' clip since September, and we felt they were gonna be so sick-huge in America." M2 likewise acted boldly to add early clips by the U.K.'s Sneaker Pimps, Skunk Anansie, and REEF; France's Daft Punk; and Sweden's Robyn, helping break her top 10 Hot 100 hit "Do You Know (What It Takes)" and already adding her next single, "Show Me Love."

"We love Robyn, the way she sings, dresses—all of it," says Fulmer, "and we've had her on as a guest programmer for an hour of clips" (like Oran "Juice" Jones' "The Rain" and Mary J. Blige's "Not Gon' Cry"). "We're not afraid to focus on in-house favorites, and we want M2 to have its own superstars, whether it's Robyn, another cool RCA act named Jai, or the Sneaker Pimps, Chantal Kreviazuk, and REEF"—the last being an Epic band whose clip for "Place Your Hands" was so heavily supported by M2 that, in Fulmer's words, "we helped it become a Buzz Clip on MTV; we don't mind helping warm up a video for our network's other channels."

Record labels are similarly responsive to the degree of aid M2 is providing both inside and outside their own organizations, a prime example being the freshly raised profile of Almo Sounds group Lazlo Bane, whose cover version of Men At Work's "Overkill" was first embraced by M2.

As a result of two weeks of M2 airplay, sales of Lazlo Bane's "11 Transistor" album, which was released in February, have suddenly more than doubled, according to Almo Sounds GM Paul Kremen. "Besides being a lot of fun to watch," says Kremen, "M2 is an effective entity already, with very credible taste, since the industry knows Darcy was at KROQ and understands modern rock. But when I saw people were phoning radio stations with requests based on M2 play, it blew my mind. Kids began calling the Flash, San Diego's XHRM, and as a result, they've started rotating 'Overkill.' Thanks to M2, we've moved up the date we're sending the track to radio to Aug. 19. Having

seen how rejuvenating M2 can be for new projects, I'd be willing to bet it'll have a similar effect on various acts' catalog sales."

"We certainly hope to," confirms Fulmer, who cites the Pretenders' seldom-seen 1986 "Don't Get Me Wrong" clip as a vintage video recently added simply for its "great beat" and "narrative quality."

Indeed, the "art-form aspects" of video are not shrugged off at M2, where whole blocs of programming are devoted to directors who've earned the staff's admiration. M2 recently scheduled and then repeated a one-hour homage to the surreal beauty of music clips by French director Michel Gondry, including those he devised for Bjork's "Human Behavior," Daft Punk's "Around The World," Sheryl Crow's "A Change Would Do You Good," Foo Fighters' "Everlong," Cibo Matto's "Sugar Water," Lucas' "Lucas With The Lid Off," Massive Attack's "Protection," Lenny Kravitz's "Believe," Terence Trent D'Arby's "She Kissed Me," and the 1995 "Stripped" rendition of the Rolling Stones' "Like A Rolling Stone."

"We also think up these crazy themes," notes Fulmer, "like a Blur vs. Oasis hour; or this upcoming sequence of videos with scenes about dancing on walls and ceilings."

But the one thing M2 doesn't do is explain everything. "In that sense," Fulmer cautions, "we're less overt than any other music video vehicle, and we force viewers to figure stuff out for themselves." The offhand intelligence and abstract banter of M2's three regular VJs (Dimitri Ehrlich, Jancee Dunn, and Matt Pinfield) are ensured by an M2 policy of prohibiting them from shooting retakes of any of their comments, interviews, and wraparounds. The programming flow is meant to have an intrinsically off-balance, searching mood in which viewers inevitably share. Much like the polite but unsolicitous guides in the famed high-hedged maze on the grounds of England's Hampton Court Palace, the nominal hosts of M2 will subtly redirect the befuddled, but they will not divulge any shortcuts through its unique labyrinth.

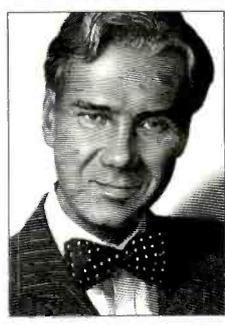
As for the periodic promo and ID spots on M2, they're brief and more darkly oblique than their MTV counterparts; one depicts someone trying to squeeze a foot into the empty shoe he's tied, while another shows a ghost rising from an animated viewer who's just electrocuted himself in the bathtub. M2's obvious sirens may be the unexpected video experiences and its foretokening promo finesse, but the underlying lure of the channel is its element of surprise. "I get 700 E-mail messages a week," says Fulmer, "most of them viewer requests, guesses about our programming's hidden meaning, plus thank-yous."

Certainly, performers this writer spoke with seemed appreciative. "I was amazed and grateful to see my video for 'Four Leaf Clover' on M2 in Austin [Texas] one Sunday," says Arista/Austin artist Abra Moore. "Not everybody at their level in TV or media looks for new faces."

"I was thrilled when M2 went out on a limb and added my video for 'Breed,'" adds Mercury singer/songwriter Lauren Christy, whose album of the same name hit stores July 22. "It's wonderful something as cutting-edge as M2 is committed to early support of artists. I just need to get a home mini-dish so I can see my own mug on M2!"

M2's ultimate goal is to include local music video feeds from around the country each broadcast day—a plan that will be implemented after it closes cable distribution deals under negotiation. Meanwhile, M2 reaches 6.4 million households through U.S. Satellite Broadcasting and EchoStar's DISH Network and has gone online with an Intel Interconnect link. Those who haven't seen it via their PCs or mini-dishes are missing something dramatic that merits encouragement.

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

BRISK BUSINESS IN BRAZIL

Attendees of this month's CD Expo 97 in Brazil have good reason to celebrate: The local record business is on a roll—it's now the world's sixth-largest record market—and sales are expected to increase 10%-15% this year. Caribbean and Latin American bureau chief John Lannert reports in his Latin Notas column. **Page 40**

NARROWING NETCAST STANDARDS

Microsoft is teaming with Progressive Networks to share netcast technologies and boost the still-emerging genre's accessibility. Enter*Active editor Brett Atwood has the story. **Page 65**

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Commentary

Industry Stands To Gain By Supporting DVD

BY SUE SIMONE

This year marks a strategic opportunity for the music industry to assist in and profit from the universal commitment to DVD technology. If we capitalize on lessons learned during the successful introduction of CD technology, this can be the first of many years of rising new profits. Entertainment companies are poised to surpass the unparalleled success of this multimedia format revolution by agreeing to implement the same proven strategy of coordinated universal commitment to DVD technology.

For example, DVD players and DVD-ROM drives feature the ability to play standard CDs, which provides immediate benefits for the music industry. These benefits include new markets to which to sell CDs, while assisting consumer confidence in the viability and value of DVD technology. The successful adoption and proliferation of DVD technology can potentially dwarf the profits enjoyed by CD and VHS.

Furthermore, the incredible potential of DVD sales has induced many companies to confidently invest in a replication industry that already has a manufacturing capacity of more than 2.6 billion units in the U.S. alone. This despite the fact that CD manufacturing capacity currently exceeds demand.

While music industry observers often blame tight consumer budgets for low music sales, computer software, video games, and prerecorded videocassette sales are growing at all-time highs. It's time for the music industry to explore these new channels in order to tap into some of the dollars that the computer and video industries are enjoying.

To illustrate, DVD players hold the key to capturing consumer interest in shortform and longform music concert videos, a goal that has eluded the VHS marketplace. In addition to its extraordinary visual capability, DVD features the compelling benefit of Dolby Digital multichannel sound, which can already be experienced on titles from the likes of Eric Clapton and Tony Bennett. It also offers the con-

sumer-friendly ability to skip and program music selections just like CDs—a benefit that has been lacking in current music video technology.

According to SounData, more than 65% of music consumers own personal computers, and most of those own, or plan to own, CD-ROM and/or DVD-ROM drives. A recent survey by the Consumer Electronics Manufacturers Assn., moreover, shows that many consumers are looking for “converged” products that combine TV and computer functions. Record labels are addressing this consumer



‘The DVD format mandates a focused marketing message, such as the coordinated efforts put forth in introducing the CD’

Sue Simone is president of Myriad Entertainment, a custom CD-ROM, enhanced CD, and DVD design, production, and consulting firm.

interest with enhanced CDs that combine a full album of music, graphics, and videos along with a direct linking capability to the continuously updateable Internet. DVD players are the ideal convergence product to expand these multifunction products.

But to be truly successful in this venture, this new format also mandates a focused marketing message, such as the coordinated efforts put forth by the hardware and software consortium called the Compact Disc Group. This organization, of which I had the pleasure of being a member, successfully focused on introducing and supporting a single universal standard for the distribution of

CD music products. This unparalleled effort set the stage for the most successful introduction of a consumer electronics product in history. This kind of joint effort can also provide the road map for the success of DVD. The obsequious audio CD format can also help gain consumer confidence in the DVD format, since all DVD players and DVD-ROM drives support standard CDs.

Of course, care must also be taken to avoid consumer alienation with new media formats that can supersede recent investments. This is becoming a standard complaint by computer buyers and early adopters of new audio formats like DCC and MiniDisc.

Although the Internet is proving to be an invaluable resource for the music industry, even hype about the possible future of “free music on the Internet” can cause consumer hesitation with current media purchases. Therefore, the continued delay by some major studios to embrace the DVD format, coupled with the potential confusion being created by hybrid DVDs, such as the introduction of additional excellent special sound formats such as DTS, which is not currently supported by standard DVD players without purchasing extra components, may do more harm than good to the industry at this particular point in time.

History has shown two principles must be in place to ensure the profitable introduction of mass-market entertainment products: 1) a universal format, embraced by all major content providers and hardware producers; 2) a business model that allows for suitable profits at high-volume sales with reasonably low prices per unit (instead of low-volume sales at high prices per unit). Failure to offer consumer software at accessible price points may therefore cripple the growth of the industry.

By taking advantage of the tremendous benefits that the DVD format can offer, 1997 can be the year that we actually capitalize on the lessons of the past, allowing the music industry to profit and grow. Let's agree to unite and successfully chart the course of this new digital wave into the next millennium and beyond.

LETTERS

CLASSIC DISAGREEMENTS

Compliments to Wayne Wadhams for his thoughtful essay on how to address the malaise in the classical recording business (“Classical Must Stop Living In The Past,” Commentary, Billboard, July 12). Wadhams does not propose pandering to the lowest common denominator of musical taste in order to raise classical music's market share—a solution that, with its offerings of “Angels,” “Adagios,” and new age sanitizations, demeans the art of classical music.

However, the answer lies not in the rehashing—through the recording of transcriptions—of war horses and the war horse composers, as Wadhams suggests, but in the enrichment of the repertoire. The means for exciting the classical aficionado lies ready-to-hand in the multitude of beautiful and “accessible” works by such relatively unknown composers as (just off the top of my head) Korngold, Suk, Fuchs, Novak, and Zelenka.

Although such “minor” composers already are fairly well represented in the Schwann catalog—mostly by subsidized import labels—a combined effort by not only the major labels, but concert performers, classi-

cal broadcasters, and Sunday arts supplement pundits could provide the spark that would expand the classical universe a hundred-fold.

I collect, as well as sell, classical music, and what usually induces me to bring something home from the shop is not hearing a new performance of a piece I already know, but hearing a work that moves me that I have never heard before.

Samuel Reifler
Rhinebeck Records
Rhinebeck, N.Y.

ELVIS STILL TOO INSURGENT?

While this year's inductees into the Country Music Hall of Fame—Brenda Lee, Harlan Howard, and Cindy Walker—are all worthy, it's sad that on the 20th anniversary of Elvis Presley's death, the Country Hall voting bloc has once again overlooked the King. Isn't it enough that Elvis' image and artifacts are on display (and for sale) at the Hall Museum? And that his influence continues to reign in the country music community?

Nashville never understood Elvis. So here's a suggestion for RCA: Send a copy of “The Complete Sun Sessions” to each voting mem-

ber of the Country Hall. If they still don't understand that, yes, Elvis was as much country as rock'n'roll, then we'll call it a day.

Thomas C. Lane
Marina, Calif.

WEBB & TAMMY TOO ALTERNATIVE?

Congratulations to Wade Jessen and his Country Corner column in the July 19 issue of Billboard! There is no doubt that Webb Pierce belongs in the Country Music Hall of Fame. His accomplishments stand far and above many already enshrined members.

Speaking of injustices, when will Tammy Wynette be elected? I am a fan of Brenda Lee, but her country music contributions/achievements pale in the shadow of Wynette. I believe it is time for the [Country Music Assn.] to rethink how it elects members to the Hall of Fame.

Let's hope that 1998 sees both Pierce and Wynette honored with a place in the Country Music Hall of Fame; without their stellar careers, country music would have far less prestige.

Bill Woodruff
North Providence, R.I.

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TCI/Box Merger To Yield 4 New Music Vid Channels

■ BY BRETT ATWOOD

LOS ANGELES—TCI Music's acquisition of the Box Worldwide offers a glimmer of hope to labels that have been frustrated by the lack of outlets screening music videos (Billboard Bulletin, July 23). The Box will now be expanded to include four additional genre-specific channels, which will debut this fall as part of the new service—tentatively called the Big Box—providing additional avenues to reach consumers.

Though the new genre-specific formats have not been announced, it is likely that the additional 24-hour services will consist of pop/rock, R&B,

Polish Artists, Labels Offering Flood Relief Aid

■ BY DOMINIC PRIDE

Polish artists, labels, and media have reacted quickly to the country's catastrophic floods, organizing a 12-hour benefit concert and releasing a fundraising album and single.

Persistent torrential rain in central Europe has produced the worst flooding in the region in more than 50 years. The high waters have claimed more than 100 lives and have left tens of thousands homeless. The worst affected areas are southern and western Poland and the Czech Republic, while eastern Germany is bracing itself for the waters of the river Oder, which forms the Polish/German border, to break its banks.

In Poland, where 26 out of 49 of the nation's counties have been affected by the floods and 60 lives have been lost, Sony Music has assembled an 18-track compilation, "Wznies Serce" (Raise Your Heart), featuring gold- and platinum-selling artists from Sony and local indies Kamilling and Orca, as well as BMG, EMI, PolyGram, and Warner Music, all of which have Polish companies. Among the acts taking part are Manaam, Robert Janson, Irena Santor, Urszula, and Ryszard Rynkowski.

All artists are donating royalties, and record companies are forgoing their licensing fees for tracks used; CD and cassette manufacturers and print suppliers delivered materials at cost.

(Continued on page 100)

SAVAGE SUIT AGAINST BOWIE DISMISSED

■ BY MELINDA NEWMAN

NEW YORK—A New York State Supreme Court judge has dismissed a December 1995 breach-of-contract suit filed by Savage Records against David Bowie and his management company, Isolar. However, the judge ruled that Savage can continue to pursue four of the seven charges against BMG alleged in the same suit.

The \$100 million suit charged the artist and BMG with conspiring to put Savage's U.S. company out of business (Billboard, Jan. 13, 1996). Its U.S. operation went bankrupt in 1993.

country, and Latin. The Box is already offering these customized formats in some markets that carry its music video service.

The Box Worldwide signed a letter of intent to merge with TCI Music July 22. The multiplex music video service is expected to debut in the fall on as many as 90% of Tele-Communications Inc.'s (TCI) cable systems. TCI, which is the nation's largest cable operator, reaching more than 12 million households, owns a controlling interest in TCI Music.

(Continued on page 92)



Classic Eroica. Classic chamber ensemble Eroica Trio recently inked a recording deal with EMI Classics. Pianist Erika Nickrenz, violinist Adela Peña, and cellist Sara Sant'Ambrogio recently completed their run on Carnegie Hall's international "Distinctive Debut" series. Celebrating the deal, from left, are Steve Murphy, president, EMI Classics (U.S.); Nickrenz; Peña; Sant'Ambrogio; and Bernice Mitchell, senior director, EMI Classics (U.S.).

PopKomm Hosts Gov't Leaders German Event A Forum For Music Execs

LONDON—The music industry will be able to press its claims for new copyright legislation relevant to the digital age when executives and politicians come face to face at the PopKomm trade fair in Germany in August.

PopKomm organizers say they have responded to a clamor from the music



business for access to policy makers by inviting to the show a number of senior German figures—including the man set to challenge for the leadership of the country—along with representatives of the World Intellectual Property Organization (WIPO).

In a decision filed July 14, 1997, Judge Charles Edward Ramos wrote that "allegations of Bowie's involvement in an alleged scheme are conclusory and cannot withstand the motion to dismiss."

Attorney Paul LiCalsi, who represented Bowie, says, "Savage's assertion of fraud and conspiracy charges against David was just an abusive attempt to get marquee value for this case. We're delighted with the outcome of this motion."

However, Steven Shore, Savage's attorney, says it's not over yet. "With

(Continued on page 91)

PolyGram Reaps Gains From Restructuring Rising Movie Arm Losses Dampen Music Revenue Gains

■ BY JEFF CLARK-MEADS

LONDON—PolyGram's resurgence as a revitalized, slimmed-down record company is being contrasted by the company's management with continuing—though expected—losses at the sister film company.

A combination of success with established and new talent and favorable currency movement is helping the record operation build on the foundations of its global restructuring, while the movie arm has yet to break even.

PolyGram's figures for the first six months of the year were announced

here July 22 (Billboard Bulletin, July 23), and in an accompanying letter, president/CEO Alain Levy notes that music sales grew by 9% to \$2.03 billion and argues that "it is important to examine the music and film activities separately."

The film division had losses up from \$19 million in the first half of last year to \$47 million in the first six months of 1997 on revenue down from \$351 million to \$303.6 million.

Levy's letter states, though, that the film company's release schedule is heavily skewed toward the second half of the year.

In music, Levy says, pop sales were up 10% to \$1.54 billion, with the best-

selling album in the period being U2's "Pop," which topped 5 million units.

Overall, nine albums sold more than 1 million units in the first half, according to the company. Levy comments, "This compares with 15 for the first six months of 1996, when we released a greater number of superstar albums."



LEVY

PolyGram

Total unit sales for the top five albums in the first half of 1997, however, were 15 million as compared with 13 million for the same period last year."

Among the leading albums in the first half of 1997 were Hanson's "Middle Of Nowhere" and Jon Bon Jovi's "Destination Anywhere," which sold 3

(Continued on page 97)

Atlantic, Prodigy Joining Forces For ECD Promotion

LOS ANGELES—Atlantic Records and Prodigy Internet are teaming for an ambitious cross-promotion involving the distribution of more than 400,000 free Internet-connected enhanced CD (ECD) discs through music and computer software retail channels.

The co-branded "Fan-demonium" ECD features new singles from five emerging Atlantic acts: Edwin McCain, the Gathering Field, the Bottle Rockets, Treehouse, and Wide Mouth Mason. Each disc also contains Prodigy Internet software and one month's free access to the online service. Participating retailers in the promotion, which begins in early August, include HMV and Best Data.

Once installed, the software directs users to the Fan-demonium World Wide Web site at <http://pages.prodigy.net/fandem>. The site contains a contest that challenges music fans to create their own fan site for the acts contained on the sampler disc. Web visitors are encouraged to use pre-existing audio samples, artist graphics, and

other label-created assets that are housed at the site for use in the creation of their grass-roots Web sites.

Atlantic's move to encourage development of fan-based Web sites comes only weeks after the management of Britpop sensation Oasis cracked down on unauthorized use of copyrighted material on fan sites.

"One of the most popular music activities on the Web is visiting fan-created Web sites," says Sandy Smallens, Prodigy's VP of lifestyles, entertainment, and music. "This is emerging as a significant way for fans to discover new music."

The contest, which awards prizes to the most original and creative fan-created Web sites, is an expansion of Prodigy's exclusive music feature, also known as Fan-demonium, which regularly directs Web surfers to the best fan-created sites on the Internet.

Prodigy is using the promotion to draw attention to its original music content, which is accessible only to subscribers of the service. The service's

(Continued on page 92)

NRA Fee Hearing Inconclusive House Hopes For Marketplace Solution

■ BY BILL HOLLAND

WASHINGTON, D.C.—Demands by the National Restaurant Assn. (NRA) to cease paying "background music" licensing fees to performing right societies may not be addressed by a legislative fix if comments from members of the House Intellectual Property Subcommittee at a July 17 hearing here are any indication.

At the outset of the morninglong hearing, the first in this Congress, Howard Coble, R-N.C., subcommittee chairman, said he'd prefer to take the restaurant group and the performing right societies "to the woodshed and let 'em fight it out."

Comments by Democratic members, including Reps. Howard Berman, D-Calif., and William Delahunt, D-Conn., also indicated a resistance to exempting NRA members from licensing fees.

Coble added that because he and other subcommittee members have

"friends" on both sides, "I don't want to have to deal with this [issue], but unfortunately we have to." Insiders interpreted the comment as yet another signal that Congress wants a marketplace solution to the longstanding licensing controversy.

Recently, Sen. Orrin Hatch, R-Utah, told Billboard that he planned to try to convince the NRA to take the fight off Capitol Hill and instead negotiate a private compromise agreement. Licensing exemption bills for the NRA and religious broadcasters are holding up other pending legislation (Billboard, June 14). Similar fee-exemption bills failed to muster enough subcommittee votes to pass in the last Congress.

Panelists on both sides of the issue testified at the hearing. Singer/songwriter Mac Davis said that most mom-and-pop restaurants would already be exempt under the recent agreement between the societies and members of

(Continued on page 100)

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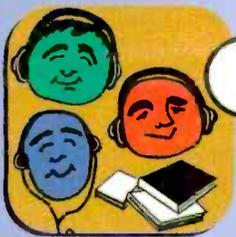
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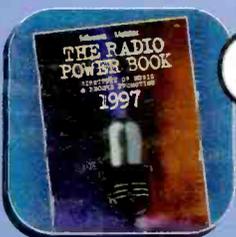
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Jamiroquai Leads Vid Award Nominations Beck, Nine Inch Nails Also Get Multiple Nods From MTV

BY GINA VAN DER VLIET

LOS ANGELES—Expect British funk/pop group Jamiroquai to reap rewards at retail, as the group's U.S. breakthrough clip "Virtual Insanity" danced past several veteran acts to score 10 nominations for the 1997 MTV Video Music Awards.

The Work Group/Sony act's innovative clip, which was directed by Jonathan Glazer, leads the list of nominees, with nods in such categories as best video, breakthrough video, best direction, best choreography, and best special effects.

The song is featured on the band's third album, "Traveling Without Moving," which is No. 99 this issue on The Billboard 200 and has sold more than 400,000 copies, according to SoundScan.

Vince Szydlowski, music product manager at Virgin Megastore U.S.A., says the publicity created by the award show should boost sales of "Traveling."

"We consider the group to be one of our heritage acts," Szydlowski says, "and we're very happy to see they are



BECK

getting the exposure they deserve." Szydlowski points out that the act was featured in Virgin's On the Tip campaign, designed for up-and-coming artists. The chain also featured the album in listening stations and with prominent in-store positioning and sale pricing. "I expect the album to be a



strong seller through the end of the year," he adds. Other leading nominees included Beck, with nods in seven categories, while Nine Inch Nails is up for five awards. Last year's big winners, the Smashing Pumpkins, received four award nominations, as did the Wallflowers and "Men In Black" rapper-turned-film star Will Smith.

In the best video category, Jamiroquai competes with Beck's "The New Pollution," Jewel's "You Were Meant For Me," Nine Inch Nails' "The Perfect Drug," and No Doubt's "Don't Speak."

Other multiple award nominees include Missy "Misdemeanor" Elliott, Meredith Brooks, eels, Prodigy, Daft Punk, Marilyn Manson, R. Kelly, Babyface, and Erykah Badu.

Interscope Records and its affiliated labels racked up 18 nominations,

while Work/Sony nabbed nine nominations. Warner Bros. and DGC each received eight MTV nods.

This year's nominees were announced July 22 in New York by comedian Chris Rock, who will host the awards show.

Beck, Spice Girls, and U2 are among the artists scheduled to perform during the show, which airs live Sept. 4 at 8 p.m. from Radio City Music Hall in New York (the show will be tape-delayed on the West Coast).

Following is a complete list of nominees for the 1997 Video Music Awards:

Video of the year: Beck, "The New Pollution" (DGC); Jamiroquai, "Virtual Insanity" (Work/Sony); Jewel, "You Were Meant For Me" (Atlantic); Nine Inch Nails, "The Perfect Drug" (Nothing/Interscope); No Doubt, "Don't Speak" (Trauma/Interscope).

Best male video: Babyface, "Every Time I Close My Eyes" (Epic); Beck, "Devil's Haircut" (DGC); R. Kelly, "I Believe I Can Fly" (Jive/Warner Sunset/Atlantic); Will Smith, "Men In" (Continued on page 92)



JAMIROQUAI

Atlantic's Bottle Rockets See New 'Day' On Album

BY MELINDA NEWMAN

NEW YORK—Given the Bottle Rockets' collective state of mind when they went into the studio to record "24 Hours A Day," it's amazing that the Aug. 12 Atlantic release is the most upbeat the Festus, Mo.-based quartet has made.

"When we made this record, we were kind of depressed," admits lead singer Brian Henneman. "We'd changed management, we were coming out of a close-to-bankruptcy situation, we were in a real in-between time. But what's good is all we did to combat the depression was to make music. We were just so happy to be making music."

While the characters in the group's songs are frequently lonesome, often unloved, and sometimes trapped, the listener is more inclined to tap his toes and grab another long-neck beer and sing along rather than feel morose. And despite their troubles, the characters on "24 Hours A Day" are still a mite happier than those on 1994's "The Brooklyn Side," the group's last album. That project, which according to SoundScan has



BOTTLE ROCKETS

sold 41,000 units, came out on East Side Digital and was picked up by Atlantic imprint TAG in August 1995.

When TAG was folded into Atlantic, the band members spent some nail-biting days wondering if they would be picked up by Atlantic. Their status was still unclear when they recorded "24 Hours A Day" last summer at Echo Park, a Bloomington, Ind., studio owned by John Melencamp's guitarist Mike Wanchic.

"We found out we were still on TAG when we started making the album, but, at that point, practically everyone we had worked with was gone," says Henneman. "It was just an odd feeling, making an album, not really having met the people you're" (Continued on page 101)

Shaggy Shines On 3rd Set Virgin Artist Aims To Rule Reggae

BY ELENA OUMANO

If no single tune on reggae DJ (rapper) Shaggy's third album leaps out and screams "yes!"—as did "Oh Carolina" from his 1993 debut set, "Pure Pleasure," or title cut "Boombastic" from 1995's Grammy-winning album—that's because most of the 12 tracks on "Midnite Lover" demonstrate that level of pop dexterity.

"The songwriting and production are better," says Shaggy of "Midnite Lover," which is due Aug. 26 on Virgin Records. "I never wrote lyrics until the 'Boombastic' album. 'Pure Pleasure' was made up on the spot. 'Oh Carolina' was off the top of my head. It's better now that I'm concentrating and writing properly. And we've all grown. I've said over and over that 'Shaggy is not a solo act.' I'm just the front man.

"A lot of people make this happen, including the band and [harmony singers] Brian and Tony Gold. Me, [producer/manager] Robert [Livingston], and [producer] Sting [International] are partners in business. Management decisions are made by all of us and Gemma Corfield, my A&R [rep] at Virgin."

Legions of gifted reggae performers have proved inadvertently that without application of well-thought-out marketing strategies, even the greatest talent will not reach his or her potential audience. Shaggy Inc. have the musical chops and the business smarts to have positioned him as reggae's front-runner in the international pop market.

"Just from traveling around the world, you really see who your audience is, who's actually buying your records," he explains. "Then, you get back your sales statistics. The songs that actually sell me are the 'Oh Carolinas,' the 'Nice And Lovelys,' the 'Summertime,' 'Boombastics'—the songs with a happy pop feel. When I go to places like Italy or Israel, my dancehall tunes don't go over as well as the pop ones."

On the other hand, "Midnite" also provides for the "harder the better" Jamaican dancehall audience, who tend to dismiss pop finesse as dilutions of" (Continued on page 55)



SHAGGY

Boxed Set Celebrates Vanguard's History 'Collector's Edition' Takes Listeners On Multi-Genre Journey

BY CHRIS MORRIS

LOS ANGELES—Vanguard Records will celebrate its own rich history with the Sept. 9 release of "Vanguard Collector's Edition," a four-CD, 84-track boxed set compiling nearly 50 years of the label's distinguished folk, blues, jazz, bluegrass, rock, and pop recordings.

The set, which will be priced below \$50 at retail, was produced and annotated by Samuel Charters, the noted music historian who worked for the celebrated indie label as a producer and A&R man between 1966 and 1970 and again in 1984-85. Jeff Zaraya, who served as an in-house engineer for Vanguard for two decades, engineered the project.

"Vanguard Collector's Edition" offers a wide-ranging survey of the label's popular repertoire, though Vanguard has its roots in classical music.

The company was founded in June 1950 in New York by brothers Seymour and Maynard Solomon with a \$10,000 loan from their father. The Solomons had an abiding interest in

classical music, and their label's motto, "Recordings For The Connoisseur," was established to describe their technically advanced LP recordings of the classics, released under the Vanguard and Bach Guild imprints.

But the Solomons had other interests that ultimately led them into the folk music market.

Charters says, "Seymour and Maynard... were both very committed intellectuals, and they had a courage that came from the fact that they felt they were doing the right thing. They had the background—Maynard's first book is a collection of Marxist essays on the arts—so they had a deep political commitment, and they had a deep knowledge of what they were doing. Also, if you were into the arts as much as they were, you realized that all great artists take chances all of the time."

In 1956, the Solomons took the chance of their lives by licensing a tape of the Weavers' celebrated 1955 Carnegie Hall concert from the group's manager, Harold Leventhal, who had rented the famous venue to mount the show. The vocal quartet, after scoring huge pop-folk hits on Decca, had disbanded in 1953 after member Pete Seeger was blacklisted at the height of the anti-communist frenzy, and the Carnegie show marked the act's come-



THE WEAVERS

back.

Though the reunion concert had been an artistic success, the Weavers were still viewed as suspect performers in those politically uncertain times. Several major labels passed on the Carnegie Hall album before the Solomons acquired it. The record became a huge hit and led to an association between the group and Vanguard that lasted into the '60s.

The Weavers' Ronnie Gilbert recalls, "It was an amazingly courageous move on their part, and I thought to myself, 'Jesus, this is quite an unusual company.' It was just pleasurable to be with people who were obviously quite independent, in a time when you didn't hear very much about that. People were really scared during that time—I was, everybody was."

Vanguard's success with the" (Continued on page 101)

Rounder Plans To Expand Polka Base With Sturr Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—One of the best things an artist in a niche market can do for his or her music and its genre is expand the boundaries by bringing new members to its audience. When it comes to polka, that's what Jimmy Sturr has been doing for years and what he hopes to continue doing with the Aug. 5 release of "Living On Polka Time" on Rounder Records.

Sturr's new album, his 99th by his own estimation, includes guest appearances by country veteran Bill Anderson on "Loving Arms" and Texas Tornado Flaco Jiménez on "Hey Baby."

"Of course, the one [album] before this one was with Willie [Nelson] and we were thrilled with it," Sturr says of 1996's "Polka! All Night Long." "It won a Grammy and everything, but I do it because I'm trying to expand

the polka. I'm not looking to be a country band. I'm looking to get some of these country fans that don't realize they enjoy polkas... What I'm trying to do is get a greater base of audience, and the way I like to do it is recording with Willie, recording with Bill Anderson and Flaco."



STURR

Rounder founder Ken Irwin calls polka "one of America's great hidden secrets" and commends Sturr for his efforts in spreading the word.

"He's trying to show the music has a more universal appeal than a lot of people would feel, who would think of polka in terms of Lawrence Welk," (Continued on page 100)

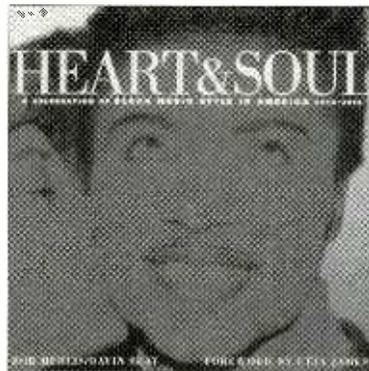
Book Explores Black Music's Golden Age 'Heart & Soul' Of Era Documented By Photos, Essays

■ BY J.R. REYNOLDS

LOS ANGELES—Thick with brilliantly colored artwork and an engaging narrative, "Heart & Soul: A Celebration Of Black Music Style In America 1930-1975" offers a fresh and evocative glimpse into the tremendous contributions to popular culture made by African-American music artists.

The 160-page pictorial/essay book, scheduled to arrive in book and record store chains in mid-August at a suggested price of \$40, is being published by New York-based Stewart Tabori & Chang. It was written by Warner Bros. worldwide corporate communications senior VP Bob Merlis and Warner Bros. media information services director Davin Seay.

Recording acts—from the Temptations, the Orioles, and the Mills Brothers to such seminal vocalists as Clara Ward, Little Richard, James Brown, and Sister Rosetta Thorpe—are liberally represented with vintage visuals,



vivid stories, and often-humorous tall tales that together make a strong case for the impact they made.

"One of the main contentions of the book is that black music has had an incredible influence on American culture," says Seay, who describes himself and Merlis as "amateur musicologists."

"The years 1930-1975 was a golden age for black music, with recording

artists contributing more than just music," he adds. "Their sense of creative style contributed to trends in fashion as well as other fabrics of popular culture."

Merlis agrees, pointing to the significant influence the golden age of R&B has had on American culture. "There'd be no rock'n'roll without rhythm and blues," he says. "Virtually every contemporary music form today in America has its roots in either jazz, gospel, or R&B."

Divided into nine themed chapters—Roots, Teen Types, Soul Men, Red Hot Mamas, Wild Style, Art & Soul, Goin' Uptown, Didn't I Blow Your Mind This Time, and Soul for Sale—the book features more than 400 four-color images. In addition to artist photographs, the collection includes theater posters, album art, record sleeves, publicity shots, newspaper advertisements, and magazine covers. The display culminates in a depiction and celebration of (Continued on page 89)

Carlos Núñez Exports Gaita From Spain BMG Ariola Artist Boosted By Chieftains Connection

■ BY HOWELL LLEWELLYN

MADRID—Celtic music based on the *gaita*, or Galician bagpipe, is as deeply entrenched in the damp northwestern corner of Spain as flamenco is in its arid southern expanse. Until recently, Spain's Celtic music was the stuff of academics and old fogs, but that is all changing, thanks to Carlos Núñez.

Núñez looks much younger than his 26 years, despite an incipient receding hairline beneath his long, lank blond hair. He has been dubbed "the Jimi Hendrix of the bagpipe," and Chieftains leader Paddy Moloney calls him "the seventh Chieftain."

The young *gaitero* won a Grammy this year with the Chieftains with "Santiago," the Irish band's homage to Santiago de Compostela, the ancient capital of Núñez's home region of Galicia,

which with neighboring Asturias is Spain's Celtic heartland.

"But it's in Ireland and Scotland where I'd really like to triumph," says Núñez. It shouldn't be difficult—he has played incendiary concerts with the Chieftains in both countries, where, he says, "I was treated like a brother."



NÚÑEZ

Now Núñez has launched a reverse cultural exchange with the May release of his debut album, "Brotherhood Of Stars" (BMG Ariola), in the two cradles of the bagpipe, Ireland and Scotland (and the rest of the U.K.).

As a child, Núñez remembers seeing in his hometown a procession of Scot-

tish bagpipers draped in leopard skins and with their large furry hats. The image deeply impressed him, but especially the fact that "although they spoke English, their music was like ours."

Now he describes his music as "Celtic music with Spanish passion, or with sun." He explains that "to speak of bagpipes is to speak of Scotland and Ireland. We [in Galicia] have not known how to export our music. In countries such as the U.S., when I say I am Spanish, they expect to hear flamenco. That's why I hope that my album's release—especially in Ireland, the U.K., and the U.S.—will be a historic step for Spanish music."

In Spain, "Brotherhood Of Stars" was released by BMG Ariola in July of last year and has sold nearly 95,000 (Continued on page 91)

Exiled Artist Geffen Returns To Israel For Controversial Concert

■ BY NIGEL WILLIAMSON

ARAD, Israel—Aviv Geffen, Israel's biggest-selling pop star, who was recently forced to seek exile in London (Global Music Pulse, Billboard, June 21), defied the calls of an Israeli government minister and delighted his fans last week by returning to play a controversial one-off concert in the country of his birth.

Geffen moved to London in May after he was targeted by extremist groups and was stoned off stage at a concert. The singer, who was playing to 300,000 people at the peace concert at which Yitzhak Rabin was assassinated in November 1995 in Tel Aviv, has angered Jewish fundamentalist groups with his outspoken support of

an accommodation between the Israeli state and the Palestinians. He has also provoked some government sources by refusing to do his national service.



GEFFEN

Geffen has become an icon for disaffected Israeli youth with his message of peace and harmony with Israel's Arab neighbors. All his five albums on the Hed Harzi label have been certified platinum (40,000 units in Israel).

His July 16 appearance at the Arad Festival on a high plateau in the (Continued on page 89)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Priority Records in Los Angeles promotes **Andrew Shack** to senior VP of A&R and **Howard Sadowsky** to executive director of business and legal affairs. They were, respectively, VP of business affairs and director of business and legal affairs.

Lisa Margolis is promoted to VP of business and legal affairs at Warner Bros. Music in Burbank, Calif. She was director of business and legal affairs.

Arista Records in New York names **Jennifer Looney** associate director of advertising. She was associate director of advertising at Atlantic. Arista also appoints **Mark Burdett** senior design director and **Ben Alexander** director of accounting. They were, respectively, design director at 550 Music/Crave Records and international finance manager at BMG.

Capitol Records in Los Angeles names **Vicky Hamilton** independent A&R consultant. She was A&R coordi-



SHACK



SADOWSKY



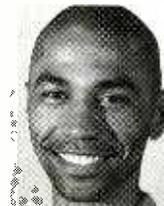
MARGOLIS



LOONEY



HAMILTON



NEWELL



PACE



AMBACH

nator at Vapor Records.

Rhino Records in Los Angeles promotes **Quincy Newell** to senior product manager. He was product manager.

Verve Records in New York promotes **Joan Pace** to marketing manager and names **Dahlia Ambach** international publicity manager. They were, respectively, project coordinator and tour publicist for Wayne Shorter.

Sony Music International in New York names **Jed Hilly** VP of marketing systems. He was merchandising director at Sony Music Distribution. Also, Sony Music International promotes

Steven Storch to assistant controller of shared accounting services and **Steve Mittman** to associate director of graphic arts production. They were, respectively, financial analysis director and manager of point-of-purchase.

Relativity Records in New York names **Michael Todd** director of finance planning and analysis at Sony Music.

Rykodisc in Salem, Mass., appoints **Chris MacDonald** publicity coordinator, **Maura Nicholson** production coordinator, and **Tom Briggs** production assistant. They were, respective-

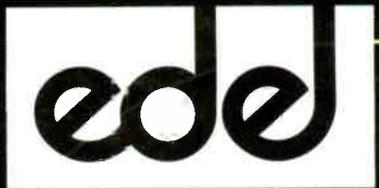
ly, associate publicist at Ambrosia Healy Publicity, graphic designer at Plymouth Rock Assurance Co., and marketing assistant at Distribution North America.

Rykodisc also appoints **Jeffrey C. Grady** corporate controller and **Ben Sherman** accounting manager. They were, respectively, division controller at Coca-Cola Enterprises and accounting manager for RED Distribution and Relativity Recordings at Sony Music.

Narada Media in Milwaukee names **Stefanie Sprester** and **Brian Tice** regional sales managers, based in Min-

neapolis. They were, respectively, marketing specialist and chainwide buyer at Best Buy.

PUBLISHING. EMI Publishing in Australia names **Ann-Marie deBettencor** local A&R manager and **Arif Chowdhury** print music manager. They were, respectively, executive producer of operations at Triple J and print operations manager at Warner/Chappell Music Publishing. EMI Publishing also promotes **Maree Hamblion** to international A&R manager. She was A&R assistant.



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Genesis Returns With New Vocalist

Atlantic Set Features Phil Collins' Replacement

BY PAUL SEXTON

LONDON—Genesis fans are about to find out whether the group's new lineup can turn it on again.

"Calling All Stations," the first album by the venerable British rock band since the departure of front man Phil Collins, will be released Sept. 2 by Atlantic in the U.S. The band is signed to Virgin Records U.K. The album, overseen in London by Virgin president Paul Conroy and GM of A&R Paul Kinder, gets a British and international release Aug. 25 through Virgin.

The album marks the group debut of new lead singer Ray Wilson. The lead track, "Congo," was due at album rock stations Monday (28).

Far from assuming that the group will automatically maintain the multi-platinum status of its last incarnation, keyboard player Tony Banks says they're prepared for any kind of reaction. "It could go any way," he admits. "We could have modest success, modest failure, or great success. Or big failure, I suppose. All these things are possible.

"But we feel very strongly about this record. We might have got a little overconfident when we did 'We Can't Dance' [the last studio set of the Collins era, in 1991]. There was always this feeling at the back of my mind that it was going to do it, and I don't think

that's very healthy."

Adds guitarist Mike Rutherford, "You don't often get the chance, this far down the line in your career, to have all these new factors coming in, and when they do happen that way, you look upon it as a positive thing. It gives you a bit of edge; you're not so confident."

"Calling All Stations" contains vocals throughout by Edinburgh, Scotland, native Wilson, formerly front man—with the short-lived rock outfit Stiltskin, which shot to brief fame in the U.K. in 1994 with the No. 1 hit "Inside" after it was featured in a TV and cinema jeans commercial.

The album also includes two further additions to the Genesis team, drummers Nir Zidkyahu and Nick D'Virgilio. Zidkyahu, born in Israel but based in New York, will play in the live version of the new band, which is to play a six-week arena tour in North America before Christmas. European dates will follow in early 1998, and those tickets have been moving swiftly, according to longtime manager Tony Smith.

With Collins as the focal point, Gen-

esis came to be known as much for its constant flow of hit singles and MTV-friendly videos as it did for its multi-platinum albums. "Calling All Stations" contains such potential hits as "Congo" and the ballad "Shipwrecked," but it also has four seven-minutes-plus tracks, including the nearly nine-minute "The Dividing Line."

"Singles now are so high profile, they overshadow albums," says Rutherford. "The last album had a 10-minute song on it, 'Driving The Last Spike'; the one before had a couple of 10-minute songs. I just hope this one's taken more as an album."

At press time, Atlantic had not decided whether to release "Congo" as a commercial single, but the label is high-

(Continued on page 15)



GENESIS



Father's Day. Brian Wilson, second from left, and his daughters talk about their upcoming Mercury album, "The Wilsons," with PolyGram president/CEO Alain Levy and Carrie and Wendy's manager, Mickey Shapiro. Shown, from left, are Wendy Wilson, Brian Wilson, Levy, Carrie Wilson, and Shapiro.

Jackson Takes A Sin-Laden Excursion On Sony Classical

BY JIM BESSMAN

NEW YORK—Chameleonic Joe Jackson, whose majestic last album, "Night Music," took on a decidedly classical tinge, has picked up where he left off with "Heaven And Hell," his Sept. 2 debut album for Sony Classical.

This project, though, is even more ambitious than his last. Backed by a stellar cast, including classical soprano Dawn Upshaw and violinist Nadja Salerno-Sonnenberg along with pop stars Suzanne Vega, Jane Siberry, Joy Askev, and Brad Roberts of Crash Test Dummies, Jackson takes on the Seven Deadly Sins, each of which is then depicted in song.

"I had a pretty fully developed concept when I started," says Jackson, "though I hate saying it's a 'concept' album because most have been so appalling. But I'm sure people will call it that—and totally alienate all potential listeners."

Jackson laughs here, then turns serious. "I like the idea of making a record with an overall theme," he continues, "so I looked for a theme to give structure to the work and started from there. The [album's] framework goes through the Seven Deadly Sins in the traditional order of getting progressively worse, and I was very intrigued by the way that suggested a musical

structure to me. So it gave me a sort of framework to hang the musical ideas on, but it's also a very intriguing subject with timeless appeal that's still as relevant as it always was."

What intrigued Jackson particularly was the contrast and connection between "light and dark," he says, "all these songs having positive and negative [elements], being incredibly destructive or very good. There are times when 'anger' can be righteous and 'sloth' can be beneficial because you're working too hard—so it's all a question of awareness: In one way, all the songs are an existential challenge and interesting to think about."

Jackson was without a label when he started recording "Heaven And Hell" last November, having left Virgin after two albums, 1991's "Laughter And Lust" and 1994's "Night Music." "They had an option and wanted to pick it up, but not everyone was enthusiastic about the new demos I'd done," says Jackson. "So I didn't want to re-sign, and they let me go—which is one of the best things that could have happened to me: It was a situation where I think they were waiting for me to make [1979's] 'Look Sharp' again or something. They had no real understanding or enthusiasm on the whole for the direction I was going in."

That direction, as manifested first on "Night Music" and now on "Heaven And Hell," owes more to pianist Jackson's training at the Royal Academy of Music in London than to the new-wave albums of his earlier years, which were followed

(Continued on page 14)



JACKSON

3 Hot Acts On The Horizon; Garth Gets His Day On VH1; Dylan Jr. Outsell Dad

ONES TO WATCH: Everyone is always yapping, rightfully so, about how the lifeblood of the industry is new acts. Certainly that has been proved during the last few years by breakthroughs from Alanis Morissette, Hootie & the Blowfish, and more recently the Wallflowers, Hanson, and Meredith Brooks. Here are three newcomers that deserve some attention:

THE TORIES: If you're a fan of Jellyfish or the Rembrandts (and what lover of pure pop isn't?), the Tories are right up your alley. The road is littered with the remains of power pop bands who have been adored by the press but ignored by the public over the last few years. Why should the Tories be any different? Simply because it's time for a pop band to break through to the mainstream again, and the Tories are just as worthy as any of their successors. "Wonderful Life," which comes out Sept. 9 on N2K, is pure pop heaven, with lush harmonies, simple catchy songs, irresistible melodies, and just the right amount of whimsy (check out "Spaceships In The Sky" or "Gladys Kravitz," which TV buffs will recall was the name of the nosy neighbor on "Bewitched"). Instantly accessible and guaranteed to make you smile, if not break into a rousing rendition of the Pony.

MATTHEW RYAN: It's entirely possible to listen to Ryan's Sept. 23 A&M debut, "Mayday," and deduce that he spent his childhood locked into a small, lightless room with nothing but the music of Dylan and Springsteen piped in. While Ryan clearly needs to learn how to incorporate his influences into his own sound rather than rely so heavily on them, "Mayday" exhibits an impressive first effort.

With so many lyrics to choose from (you might want to watch that wordiness, son, and for God's sake, take that dogeared copy of "The Catcher In The Rye" out of your back pocket), it would be easy to overlook the musicality to Ryan's tunes, which is actually the key here. The melodies are often bittersweet, with just the barest arrangements to wrap the lyrics around. The songs work best when he utilizes equally spare words as well, such as on "Chrome."

Either he simply wore me down or the sequencing on the album could use some work; the latter half is far more enjoyable and listenable than the first half. By the time you get to tracks nine, "Railroaded," and 10, "Dam," it's clear that Ryan is on to something.

KACY CROWLEY: "Anchorless" is the kind of record that critics drool over—earnest female writes occasionally confessional lyrics, tons of fodder to delve into. But the simple fact is it doesn't mean anything if

the songs don't have some kind of coherency, some musical glue that makes them more than just interesting journal entries. Luckily, Crowley comes through enough of the time to make "Anchorless" well worth the effort.

The album, which comes out Sept. 2 on Atlantic, is composed of a remixed indie CD Crowley recorded but never released and two fresh tracks, "Bottlecap" and "Eclipse."

She's got a voice that's raw and vulnerable, sort of a cross between Sam Phillips and Sheryl Crow. In other words, sometimes she sounds great, other times, she sounds like she's trying way too hard. And lyrics as precious as those on the somewhat autobiographical "Rebellious Young Women" don't help her case.

However, when she stretches out and sings about general experiences that may be autobiographical but are not exclusive, she shines, such as on probable first single "Hand To Mouthville," the appropriately named "Melancholy Bridge," and roots rocker "Nickel To The Stone." There's enough promise in such tracks that an investment in Crowley could very well pay off big in the future, as she continues to find her voice.

THIS AND THAT: A memorial service for Jeff Buckley will be held Friday (1) at St. Ann & the Holy Trinity Church in Brooklyn Heights, N.Y. The 7 p.m. service will be open to the public. In lieu of flowers, Buckley's family asks that donations be made to the Memphis Zoological Society, 2000 Galloway, Memphis, Tenn. 38112, Attn: Thomas O'Malley. Buckley drowned in May in Memphis. . . Randy Miller, who was executive VP of marketing/GM at Red Ant Records, has left that post for a similar position at Sire Records Group. . . Garth Brooks will appear on VH1 Aug. 4 in a program titled "Garth Brooks: One Night Stand Live." Similar to Paul McCartney in his "Town Hall," Brooks will take questions via the studio audience and online. The show will also plug his free Aug. 7 concert in New York's Central Park, which will air on HBO.

FOOD FOR THOUGHT: In June, "Bringing Down The Horse," the second album by the Wallflowers, who, of course, are led by Bob Dylan's son, Jakob Dylan, was certified for sales of 3 million units by the Recording Industry Assn. of America (RIAA). The album, thereby, surpasses sales of any of Bob Dylan's records, none of which have been certified by the RIAA for sales of more than 2 million.



by Melinda Newman

Atlantic Talking Up Talk Show's Debut Front Man Coutts Completes STP Members' Sound

BY TERRI HORAK

NEW YORK—While the future of the multi-platinum act Stone Temple Pilots remains open-ended, both lead singer Scott Weiland and the rest of the band—Robert and Dean DeLeo and Eric Kretz—are busy with solo projects.

The first to be released is the self-titled album from Talk Show, the band formed by the DeLeo brothers, Kretz, and former Ten Inch Men front man Dave Coutts, which is due Sept. 2 on Atlantic Records (Billboard, June 21).

"The truth is Atlantic is lucky to have this amazing Talk Show record, a Scott Weiland solo album in the works, and we may yet have another STP album, so we're excited that we're going to get all this product from such talented musicians," says Atlantic GM Ron Shapiro.

"Talk Show," which is a collection of collaborative material by the band members, was actually recorded last year but held until now so the members could fulfill various STP commitments.

"It's kind of been a long time just waiting and wondering what is happening with STP. We were really just waiting for the proper time to put our full-fledged efforts into it, rather than go along the lines of the dreaded side project," says Robert DeLeo.

Since Weiland wrote the lyrics for STP, this new project gave the other members of the band a chance to stretch out. "Scott had a hard time singing our lyrics, and we really respected that. But it's amazing how much more of the song you take on when you write the entire thing. It's really like, 'Wow, this is like my little baby here,' as opposed to just bringing the music and melody and having someone else's



TALK SHOW

words," says Dean DeLeo.

With three-quarters of STP in place, the band says there is no getting away from some musical similarities, but "Talk Show" adds some pop overtones to the band's rock edge, and of course Coutts' vocals create a whole new dimension.

"It was really great for us to work with Dave's voice, because it opened up a lot more things to us, and that was a treat for the three of us," says Robert. Dean adds, "I think it is plainly, clearly [evident] that with Dave's tonality we didn't try to replace anyone or fill anybody's shoes. The two voices that we are now used to working with are a world apart. We're looking at this like it's a new thing, a new beginning for us."

With a voice that Robert has described as a cross between Freddie Mercury and John Lennon, Coutts was actively pursued by his fellow Talk Show members. "He had a lot of offers, and he weeded them out with much pleading on our part," Dean says.

Though Coutts and Robert have known each other for years, Coutts says it was exciting but still fairly intimidating to come on board. "I've been a big fan of STP and I play guitar, but I'm not near the musician these guys are, so I

know when I hear a good, well-written song—you know, with choice chords and so on. If there was a band right now that I wanted to sing in, it would be this one," he says.

Not only is the band walking a fine line musically between Talk Show and STP, the label also has the task of balancing the two acts. "We have juggled Genesis, Phil Collins, and Mike Rutherford with Mike & the Mechanics for many years with great success, so Atlantic has been here before and has a model for a similar situation," says Shapiro.

While Atlantic intends to use the presence of three out of four members of a band as popular as STP to its advantage in marketing, the label's strategy is to do as much as it can on a grass-roots level.

"We can't assume anything, and we have to do everything that we would do for all of our baby bands. If the STP fans gravitate toward this record, then wonderful, but Talk Show is an entity in and of itself, and we want to establish it as a long-term band," says Atlantic senior director of product development Lisa Gray. The lead track off "Talk Show" is "Hello Hello," a straightforward rocker that showcases Coutts' vocal power and flexibility. The single is tentatively scheduled to ship Friday (1) to album rock and alternative stations.

"With the players involved, it's important to take some sort of thread from STP and draw a line into Talk Show, and the best way to do that is with an aggressive track," Gray says.

As for how STP fans will react, both label staff and Talk Show members hope they'll like the music and appreciate the renewed energy, as well as a

(Continued on next page)

Word And Sony Keep Hammond 'In The House'

BY LISA COLLINS

LOS ANGELES—As one of gospel's top 10 acts and most sought-after and innovative producers, Fred Hammond has become one of the genre's hottest commodities.

This year alone, he's been a prime player in Kirk Franklin's groundbreaking Tour of Life; seen sales of his current album, "The Spirit Of David," top 200,000 units; and signed on to produce a solo project for Dalon Collins, a featured vocalist with Kirk Franklin & the Family. All this while pacting with Verity Records in a joint-venture label deal for his 7-year-old Detroit-based production company, Face to Face. Now, Hammond is launching a new choir and album, "Shout In The House," due Sept. 2.

Featuring the Motor City Mass Choir, the set is the third installment in Hammond's "... In The House" series, a joint collaboration with Mobile, Ala.-based Integrity Music. The first release, "Praise In The House" (with his own touring choir, Radical For Christ), sold more than 100,000 units, according to the label. It was followed by "Worship In The House," which was recorded on the Hosanna! Music label and featured former Commissioned member Keith Staten. "Shout In The House" will be available through Word Distribution for Christian sales channels and Sony/Epic for the general marketplace.

The success of the partnership between Hammond and Integrity has opened a wide door for gospel at the label, which had forged worship and

praise music as its niche, while narrowing the margins that divided the two music styles.

"Shout In The House" is part of the 10-year-old label's newly launched Get a Jump on Eternity marketing campaign—an extensive, two-pronged consumer advertising plan that focuses on the role of praise and worship.



HAMMOND

"The overall thrust is to bring a national presence to the various urban projects we're launching," reports Danny McGuffey, senior VP/GM for the Integrity Label Group. "It involves more consumer advertising than we've ever done in terms of print impressions, and we will be doing a lot of work with gospel radio, urban radio, and regional retailers."

Integrity teamed with Sony Music in January for joint marketing of its R&B releases, starting off with T.D. Jakes' "Woman, Thou Art Loosed!," which has sold 200,000 units. The campaign shifts into high gear with the release of "Shout In The House" and is rounded out by Alvin Slaughter's "Yes."

Jimmy Starks, VP of sales for Sony's black music division, sees huge potential for the project. "I believe this is going to be a big record for us," Starks says. "My goal is to get it played on urban radio as well as main-

(Continued on page 43)

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JOE JACKSON TAKES A SIN-LADEN EXCURSION ON SONY CLASSICAL

(Continued from page 12)

by excursions into salsa, jump blues, swing, and sophisticated pop prior to his "retirement from the pop mainstream" after "Laughter And Lust."

"My first couple albums were just a piece of me—just the piece that seemed to fit the time," says Jackson. "Then 10 years of albums like 'Night And Day' and 'Blaze Of Glory' were a lot more of me, but I was still playing by the rules to a certain extent. 'Night Music' was a breakthrough, and I've gone to the next step with this. Where 'Night Music' was sort of the introverted side of my more mature style, 'Heaven And Hell' is the more extroverted side—bigger and noisier and more ambitious. I can't really put a label on it, but I'm moving into a period of more mature work and not being bound by pop conventions in writing songs in terms of singles or having an image in terms of videos, and I feel like I'm really being myself at this point—with no apologies to anyone for anything. I'm in a much freer place where I'm really totally me and not playing by the rules."

Other than being theme-driven, there was nothing deliberate stylistically about the making of "Heaven And Hell," Jackson stresses, chafing at the potential for it being taken as a contrived pop-classical hybrid.

"What drives me crazy is that everything that one does as an artist is somehow calculated and planned with an agenda," he says. "To me it's a very intuitive process, and I happen to be a musician with a very eclectic background, so if I be myself I'll naturally make music that's very eclectic—which is the way to be going into the 21st century, because we live in an eclectic society. But I never sit at the piano with an idea of making some kind of combination of rock and classical, which if you put it like that, it's a terrible idea!"

Still, "Heaven And Hell" is being released by Sony Classical, to which Jackson is now signed for at least one

more album. "I figured the most likely scenario was a small indie or starting my own label," says Jackson, who was surprised when several classical majors showed interest. "It looks like classical labels are redefining themselves and becoming more broad-based, partly out of need if they want to survive. But that's not a bad thing if it prompts the kind of rethinking that's not happening in the pop world. I'm so sick of hearing the same story from pop labels, the negative whine, 'We don't know what to do, we can't get it on radio, where's the single?' Ironically, classical labels seem more open-minded, and it's very liberating to be out of the pop label side."

Sony Classical president Peter Gelb says that the label is indeed trying to "broaden the scope and definition of classical music" beyond the standard repertory. "With this record, Joe has done exactly that—and more than we ever hoped for," he adds. "He naturally crosses the genres of classical and alternative contemporary intelligent pop music without a conscious effort to do so, so for us he's the ideal modern

composer/artist who could be on either a pop or classical label."

At Virgin Retail Group, L.A.-based music product manager Bobby Hall is having "Heaven And Hell" both ways. "We'll put it on the pop side with other Joe Jackson product, but it will have to be cross-referenced into classical because it's on Sony Classical, and we need to educate both audiences," says Hall, who lauds Jackson's "adventurous" effort while anticipating a tough sell.

"It's definitely a record that will have to be listened to, and hopefully the classical and pop departments will play it in-store," adds Hall, who prescribes listening-post play as well. "But even though it's a classical-oriented record, I definitely hear songs they can take to triple-A radio."

Sony Classical, in fact, is taking a Jackson-edited version of the seven-minute-plus "Angel (Lust)" to triple-A, and Gelb plans to use the label's expertise in promoting to NPR and noncommercial classical stations in furthering exposure. Though Jackson is notoriously video-unfriendly, Gelb promises

"some form of music video" for the fall, perhaps an animated piece for "Angel," as part of a proposed full-length animated feature inspired by the album.

Sony Classical VP of marketing Alexander Miller says that the "Angel" track will appear on sampler CDs, including one from Cafe Music Network, which promotes to lifestyle accounts. Advertising will include Rolling Stone, college newspapers, and retail co-op, with "Heaven And Hell" being a "major listening-post priority," says Miller. An electronic press kit will be furnished—with some of that material included on the album itself, which is in the CD Extra interactive format.

Graphics in the CD booklet, which contains Jackson's photos of demonic and angelic medieval church carvings, will be four-color throughout, which is unprecedented for the label. The cover art also features angelic and demonic elements and will be incorporated into a perforated 8-by-10-inch sheet of seven stickers, one for each sin, also featuring key quotes from each song.

Additionally, a two-sided perforated 1-by-2 point-of-purchase piece has cover art, booklet graphics, explanatory text, and a Jackson portrait—as Jackson is not pictured in the cover art.

Forthcoming performance dates so far are being limited to New York, Los Angeles, and two or three major European culture centers, to follow a September album presentation on the new PBS "Sessions At West 54th" music series. The program will also star the guest performers, with footage to be used at select retail accounts.

"All these guests were unplanned and grew out of the music," says Jackson, who will try to re-create the album in concert with three musicians and tapes: "The only voice I wrote for specifically was Suzanne's, because I had her voice in mind [for 'Angel (Lust)'], and no one sounds like her. Otherwise, I was more like a casting director in finding the right voices to play the characters, and I was just incredibly fortunate to get everyone I wanted—which doesn't happen often in life!"

ATLANTIC TALKING UP TALK SHOW'S DEBUT

(Continued from preceding page)

dependability that had been lacking with STP in recent years due to Weiland's substance abuse problems.

"I'm sure STP fans were leery if we were ever going to show up when gigs were scheduled, and that was very disheartening to us, especially [because] we really had no control over it. Now there's a sense of confidence that when we say we're going to do something, we really feel like 'OK, we're going to fulfill our commitment,'" says Dean.

Robert adds, "It's hard to tell how STP fans will decipher it. I don't think they'll be disappointed, but on the other hand it's something different, and it's something solid, and it's something

we're happy about. We haven't had anything good to talk about in a long time."

Steve Kingston, PD at WXRK New York, has heard the album, and if his reaction is any indication, Talk Show will have no problem being accepted. "I was favorably impressed. I am like the quintessential STP fan and probably one of the few who stayed up till midnight to see them perform live on MTV's 'Spring Break.' So being a big fan, I was prepared to be disappointed and that they wouldn't measure up, but the opposite is true."

Though Atlantic wants to establish Talk Show's hardy rock connection with STP fans, Gray says the variety of tracks on the album means it has crossover potential, which the label will definitely pursue. "Why not go to triple-A and VH1 if we can?" she says.

Also foremost on the label's agenda is establishing Coutts as front man. The video for "Hello Hello" will be a key tool, but Gray adds, "it has to be organic. It will be nice if people get a sense of who he is through the video and press, but we're not going to force it."

Atlantic is shipping what it terms "a very substantial allocation" to stores and plans pricing and positioning at every account through the end of the year, at least. There will be point-of-purchase material, including posters and possibly streamers announcing the album's arrival, about two weeks prior to release.

"Once the story is told to retail and they hear the music and see the guys better than they've ever been with no one acting jaded and spewing venom and then they feel Atlantic's push, I think they'll be very excited about the possibilities," Shapiro says.

Atlantic is aiming to book the group on a late-night television show the week of release, and substantial press coverage will play a key role in introducing the band, Gray says.

Promotion plans will also most likely include a premiere on a syndicated radio program, according to Gray.

Atlantic is eager to break the band worldwide, so the tour schedule will

(Continued on page 43)

amusement		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT & THE CORAL REEFER BAND	Coca-Cola Lakewood Amphitheatre Atlanta	July 5-6	\$1,218,711 \$44.50/\$22.50	38,167 two sets	Universal Concerts
COUNTING CROWS/ THE WALLFLOWERS BETTIE SERVICE	Jones Beach Theatre Wantagh, N.Y.	July 17-18	\$731,841 \$33	22,128 two sets	Delsener/Slater Enterprises
DAVE MATTHEWS BAND LOS LOBOS	Gorge George, Wash.	July 11	\$651,000 \$32.55	20,000 setlist	Universal Concerts
LILITH FAIR '97: SARAH MCLACHLAN, TRACY CHAPMAN, JEWEL, CASSANDRA WILSON, LEAH ANDREONE, MUDGIRL	Shoreline Amphitheatre Mountain View, Calif.	July 8	\$605,784 \$19.50/\$23.50	21,508 setlist	Bill Graham Presents
DAVE MATTHEWS BAND LOS LOBOS	Shoreline Amphitheatre Mountain View, Calif.	July 6	\$551,000 \$25	22,046 setlist	Bill Graham Presents
LILITH FAIR '97: SARAH MCLACHLAN, SUZANNE VEGA, PAULA COLE, TRACY CHAPMAN, JEWEL, AND OTHERS	Irvine Meadows Amphitheatre Irvine, Calif.	July 9	\$447,560 \$12.85/\$22	15,274 15,416	Avalon Attractions
INDIGO GIRLS THE BILLY TIPTON MEMORIAL SAXOPHONE QUARTET	Hearst Greek Theatre, University of California, Berkeley Berkeley, Calif.	July 5-6	\$394,825 \$35/\$25	14,809 two sets	Bill Graham Presents
ZZ TOP CHEAP TRICK	Montage Mountain Scranton Pa.	June 22	\$388,663 \$37.50/\$30.25	12,454 16,729	Metropolitan Entertainment Group
SUMMER JAM: MARY J. BLIGE, WU-TANG CLAN, LOST BOYZ, BLACKSTREET	Continental Airlines Arena East Rutherford N.J.	June 26	\$387,002 \$38/\$28/\$18	14,100 setlist	Metropolitan Entertainment Group Radio Events Group
COUNTING CROWS THE WALLFLOWERS	Polaris Amphitheater Columbus Ohio	July 11	\$373,435 \$32.50/\$25/\$15	19,800 setlist	Sunshine Promotions Belkin Prods in-house

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Artists & Music

THE REEL THING

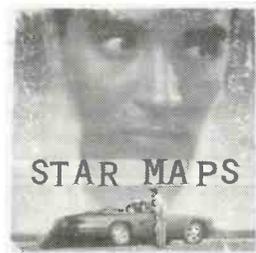
SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

'STAR' TURN: More than a compilation of songs that simply sound nice together, the soundtrack to Fox Searchlight Pictures film "Star Maps" will serve as the gateway through which Geffen Records plans to wow U.S. audiences with the hybrid genre known as *rock en español*. The album, due Tuesday (29), provides an arc of music from an eclectic mix of artists, many of whom already are at the top of their field in selected Latin American markets. The roster includes rappers **DJ Strobe** and **Control Machete**, ska prince **King Changó**, hip-hop act **Molotov**, rockers **Aterciopelados**, classically trained **Rachel's**, and power songstress **Lysa Flores**. Flores stars in the film, served as its music director, and contributes the first single on the soundtrack, "Beg, Borrow & Steal," which has been serviced to triple-A radio.

For Geffen, which tends to shy away from most soundtrack projects, "Star Maps" stood out as the sound of a different drum.

"It didn't fit in with anything we already do, and that was the beauty of it," says Geffen director of A&R **Tony Berg**. The rock en español movement has been building momentum in selected markets, and although none of the artists on the soundtrack are currently signed to the label, that could soon change. Berg says he has been working closely with the album's co-producer, **Gustavo Santaolalla**, whose production credits translate to a star search throughout the Latino community. Ironically, one of the potential soundtrack bands that initially piqued Geffen's interest, **Café Tecuba**, didn't make the final cut.



"Gustavo produces a lot of artists in Latin America, and we want to be in that business," Berg says. "It is a huge marketplace that has basically been ignored by other record companies. There is great music coming from this area of the world, and it is our job to court it."

Courtship of the film and soundtrack came a bit more serendipitously for Flores, who backed into her leading role in the film—the story of young Latino man whose Los Angeles-based family puts food on the table by selling maps to the stars' homes—while she was helping a friend audition for a part. "Star Maps" writer/director **Miguel Arteta** became enamored with Flores and immediately signed her on. After diving into her role, Flores took a listen to the music that had been selected for the soundtrack, which was heavy on what she calls "the stereotypical mariachi and **Menudo** sound. The music was not up to par," she says. "I basically ripped out everything that was there and went to work. I just did it on feeling, because I was already so familiar with the film." Flores, who accomplished this task in less than a week, says that because the movie strives to break down stereotypes about the Latino community, the soundtrack served as a perfect vehicle to introduce rock en español and Chicano alternative music to a broader audience.

Flores' sound check was welcomed by Arteta, who also received some musical advice from **Tony Maxwell** of Geffen act **That Dog** and **Joey Waronker** and **Smokey Hornel** from **Beck's** band. Arteta equates the use of rock en español music in "Star Maps" to the early groundswell of support for rap music, which was brought to the fore in movies from **Spike Lee** and others in the mid-'80s. "Indie filmmakers are using it to their advantage, and more people are getting a chance to get it and are really taking notice," he says. Flores and Arteta are busy propelling the genre into greater public awareness. The two are in the middle of touting "Star Maps," the movie and the music, during a tour of clubs and cafes in markets including New York, Los Angeles, Houston, Dallas, Atlanta, Washington, D.C., and Austin, Texas. Additional cross-promotions are being designed between Geffen and Fox Searchlight, which will introduce the film via a three-tier release plan. Geffen also has a triple play planned for radio. Aside from the Flores track, Berg and company are in the process of selecting a second single they will service to Spanish-language stations. Additional tracks will be serviced to public radio, which is where Berg anticipates it will generate the strongest initial support. "Within the month, we will be in the midst of an aggressive radio campaign," Berg says.

THROUGH THE YEARS: The fourth volume of "Classic Disney" has arrived, complete with 25 songs spanning 60 years, from 1937's "I'm Wishing" from "Snow White And The Seven Dwarfs" to "One Last Hope" from the recently released "Hercules" . . . Milan Records is saluting another classic, the 50th anniversary of the Cannes Film Festival, with an anniversary album featuring music from a diverse marquee, including "La Dolce Vita," "Mystery Train," "Blow Up," "Taxi Driver," and "Crash."

PRODUCTION NOTES: New from Silva Treasury are albums that pay homage to two distinct silver screen musical roles. "War!" thunders with themes from the likes of "Das Boot," "Battle Of The Bulge," "Patton," "MacArthur," and "Where Eagles Dare." "Hollywood Directors—Music From The Films Of Steven Spielberg" unfurls with the memorable sounds of "Schindler's List," "Jaws," "Raiders Of The Lost Ark," and "Close Encounters Of The Third Kind."

GENESIS

(Continued from page 12)

ly optimistic about the album's potential. "We've had a very positive response from some really important album radio stations," says Atlantic senior VP Vicky Germaise, adding that "Congo" will also be worked at triple-A. "I've spoken to journalists preparing to do interviews with the band, and they're all talking about the longer tracks."

Echoing the view that "Calling All Stations" marks something of a return to the more progressive style of Peter Gabriel-era Genesis, Atlantic VP of product development (U.S.) Michael Krumper says, "We're going back to their roots, to the core album stations that have always been there for Genesis. This is a really important release for Atlantic, with one of our seminal rock bands returning to a sound that really is their signature sound."

As the man now charged with the Genesis vocal sound, Wilson admits with a smile, "Sometimes you wake up in the middle of the night and think, 'What am I going to say in between 'Calling All Stations' and 'I Can't Dance'?" I concluded . . . I'm just going to go out there and sing it and go for it."

Wilson, Banks, and Rutherford are visiting the U.S. for press and radio duties, with a "television satellite media tour" due to start July 24. They will return to launch the album at the end of August, announcing some tour details during radio interviews. Krumper says Atlantic is planning a live syndicated radio broadcast with the band in conjunction with a trade tip-sheet.

Germaise also notes that discussions have been taking place with NASA to stage an album launch event at Cape Canaveral, possibly featuring a short live Genesis performance, and it will be promoted with a radio contest. Extending the "Calling All Stations" imagery further still, the label has submitted the album to be played as the "wake-up music" for astronauts on the U.S. space shuttle.

Jonathan Rees, head of rock and pop at retail chain HMV in London, says that the album will have to do well to sustain itself until the band's live dates in the U.K. in January and February. "If you look at their last three albums, they all had big pop singles on them, and quite a few of the new songs seem to be edging away from the pop market. But they're still a band with a massive name and reputation, and it's not as if they haven't been through a change of vocalist before."

Wilson, 28, says that the first Genesis album he was aware of was 1973's "Selling England By The Pound," and the first he bought was "A Trick Of The Tail." "I was a fan, but not a die-hard fan," he says, noting that "Tail" was Collins' first album as vocalist for the band.

Wilson landed the gig after some rigorous auditioning by Banks and Rutherford, who had already started writing material for the album before choosing a new singer. He has three co-writing credits on "Stations" and is published, like his two colleagues, by Hit & Run Music.

Says Banks, "Without Phil, people will be slightly more cautious. They'll want to hear something before they go out and buy it. We feel good about what we've done. We feel it's true to the spirit of Genesis, and we feel we can do no more [than that]."



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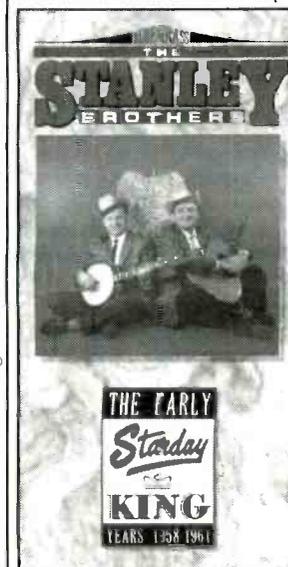
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	4	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
2	NEW		DJ POOH DA BOMB/ATLANTIC 52752*/AG (10.98/15.98)	BAD NEWZ TRAVELS FAST
3	3	16	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
4	5	21	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
5	12	5	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98)	LILA
6	2	2	THE COMRADS STREET LIFE 75507*/ALL AMERICAN (10.98/15.98)	THE COMRADS
7	11	10	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
8	NEW		MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
9	NEW		DAR WILLIAMS RAZOR & TIE 2830 (10.98/16.98)	END OF THE SUMMER
10	6	8	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
11	17	2	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98)	FUSH YU MANG
12	4	3	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
13	9	29	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
14	10	15	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
15	7	50	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
16	14	11	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
17	8	5	BLINK 182 CARGO 11624/MCA (8.98/12.98)	DUDE RANCH
18	15	7	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
19	16	12	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
20	13	4	THE BEATNUTS RELATIVITY 1508* (10.98/15.98)	STONE CRAZY
21	26	5	LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
22	23	7	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
23	NEW		CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
24	18	5	CHRIS RICE ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
25	19	3	MONACO POLYDOR 537629/A&M (10.98/16.98)	MUSIC FOR PLEASURE

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	21	3	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98)	IN THAT WATER
27	22	3	LIL' KEKE JAM DOWN 1005 (10.98/16.98)	DON'T MESS WIT TEXAS
28	24	4	ABRA MOORE ARISTA AUSTIN 18839/ARISTA (10.98/16.98)	STRANGEST PLACES
29	25	23	FREAKNASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
30	30	8	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
31	NEW		THE CANTON SPIRITUALS VERITY 43021 (10.98/15.98)	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
32	29	3	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
33	28	36	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
34	NEW		PRIMAL SCREAM CREATION/REPRISE 46559/WARNER BROS. (10.98/16.98)	VANISHING POINT
35	NEW		TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
36	35	23	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
37	36	30	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
38	48	2	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC
39	RE-ENTRY		GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
40	32	17	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
41	RE-ENTRY		COLUMN MACOIREACHTAIGH & THE IRISH CELLI BAND RETRO 0090 (2.98/4.98)	CELTIC PRIDE
42	33	5	RICOCHET COLUMBIA 67773 (10.98 EQ/15.98)	BLINK OF AN EYE
43	20	4	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98)	STREET GOSPEL
44	NEW		GUTTERMOUTH NITRO 15812/CAROLINE (8.98/14.98)	MUSICAL MONKEY
45	NEW		SHERRIE AUSTIN ARISTA 18843 (10.98/16.98)	WORDS
46	38	45	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
47	31	4	WEEN ELEKTRA 62013/EEG (10.98/16.98)	THE MOLLUSK
48	44	7	SONS OF THE DESERT EPIC 67619 (7.98 EQ/11.98)	WHATEVER COMES FIRST
49	40	9	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (10.98/15.98)	LIVE IN LONDON AT WEMBLEY
50	27	4	JAMES BONAMY EPIC 67878 (10.98 EQ/16.98)	ROOTS AND WINGS

POPULAR UPRIISINGS

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

MAD'S MEN: Mad Lion's manager **Gerard King** tells us that the Weeded/Nervous reggae artist has been invited to collaborate on two tracks with modern rock act **311**. King, who admits he was not familiar with the multi-plat-

sions of the songs.

"They sent us the beats with some notes about what they wanted from Lion, and he was really impressed by them," says King. "As soon as they get back from Hawaii, he's going to meet them in L.A."

The windfall comes as Mad Lion's third album, "Ghetto Gold & Platinum Respect," continues its run in the Top Reggae Albums chart with a No. 8 showing this issue. The album bowed June 24.

Meanwhile, "Ghetto to Gold" is at No. 19 and No. 24 on the Northeast and Middle Atlantic Regional Roundup charts, respectively.

Mad Lion's next single, "You Got It Coming," featuring guest vocals by **Gerald Levert**, ships to radio in August, pending clearance of a sample from the O'Jays' "For The Love Of Money."

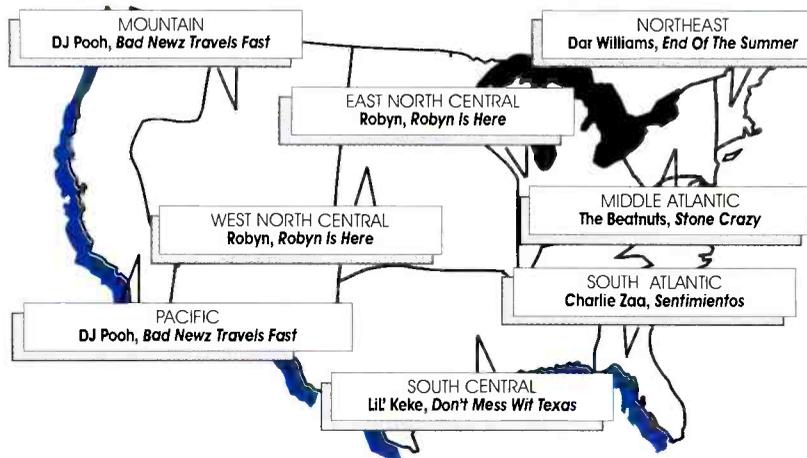
DOING JUST DANDY: Tim Kerr/Capitol modern rock act the **Dandy Warhols** enter the Pacific Regional Roundup this issue at No. 15 with their second album, "The Dandy Warhols Come Down."

The Portland, Ore.-based foursome plays **KNND** Seattle's **EndFest** on Saturday (2), followed by an appearance at the **Big Stink** 2 Aug. 3. The latter is



Seeking And Finding. "Pleasure Seeker" is Paul Taylor's follow-up to his highly successful Countdown/Unity debut, "On The Horn." The new album, which was released May 20, continues its run on the Top Contemporary Jazz Albums chart, placing at No. 9 this issue on the unpublished chart. The title track for the album, which was shipped May 15 to jazz radio, is also holding strong with heavy play on such stations as **KTWV** Los Angeles.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Robyn Robyn Is Here
 2. Michael Peterson Michael Peterson
 3. K's Choice Paradise In Me
 4. Lila McCann Lila
 5. Limp Bizkit Three Dollar Bill, Y'all
 6. Sneaker Pimps Becoming X
 7. Cowboy Mouth Are You With Me?
 8. Lee Ann Womack Lee Ann Womack
 9. Corey Stevens Road To Zen
 10. Sherrie Austin Words

- MIDDLE ATLANTIC**
1. The Beatnuts Stone Crazy
 2. Dar Williams End Of The Summer
 3. Robyn Robyn Is Here
 4. Allure Allure
 5. Sneaker Pimps Becoming X
 6. James Hall & Worship And Praise... According To James Hall - Chapt. III
 7. K's Choice Paradise In Me
 8. Linda Eder It's Time
 9. Soul Coughing Irresistible Bliss
 10. Barenaked Ladies Rock Spectacle

hosted by **KNRK** Portland.

BREAKOUT: Having caught the eye of Wind-up Records with its self-released album, "My Own Prison," Tallahassee, Fla.-based rock band **Creed** is generating strong word-of-mouth in its home market.

According to singer/songwriter **Scott Stapp**, the band sold approximately 5,000 units of the title since March.

Similar to Northern Florida

ave **Sister Hazel**, the act began getting noticed after **WXSJ** Tallahassee featured the album cut—in this case, the title track—on its local-artist program. After receiving dramatic phone response, the song spread to regular rotation on the station, eventually ending up at other area rockers, such as **WXTB** Tampa, Fla., and **WKRO** Daytona, Fla.

WXSJ PD **Rick Schmidt** says of the single, "It's very **Pearl Jam**-my. It's a right-down-the-middle rock song with a good hook. Much better than what we have been getting with this English crap or techno bunk."

Wind-up, which enlisted the help of **Ron Saint-Germain** (**311**, **Soundgarden**) to remix the album, will reissue "My Own Prison" Aug. 26.

Though many of the album's songs have significant spiritual underpinnings, Stapp says his choice of themes came from growing up in an oppressively religious home.

"When you're raised in an environment like that," he says, "you start to question your beliefs because you're not sure whether they were your own decisions or whether you were just indoctrinated to think a certain way."



Mansun Matters. "Wide Open Space," the first taste of England's Mansun, is finding a welcome home at such modern rock radio stations as **KJEE** Santa Barbara, Calif., and **KTOZ** Springfield, Mo. The band's Epic debut, "Attack Of The Grey Lantern," released June 24, is a surprisingly polished gem. Mansun begins touring with **Geffen** act the **Seahorses** Thursday (31) in Boston.

ROADWORK: **Michelle Malone**, whose Velvet debut, "Beneath The Devil Moon," was released July 15, plays five **Lilith Fair** dates beginning Aug. 6 in Antioch, Tenn.



**NATIVE
AMERICAN
MUSIC**

THE BILLBOARD SPOTLIGHT

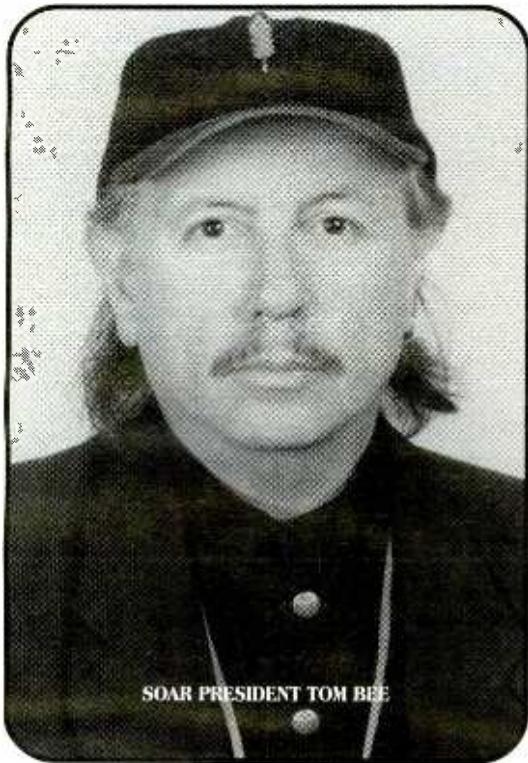
Native American Music

Accessing The Mainstream

The original "roots music" has left the reservation for a prominent place at retail, and its practitioners are finding a growing audience for the "real thing"—in all of its varieties.

BY RICHARD HENDERSON

"Our music was here long before any other music," insists Tom Bee, president of Sound Of America Records, referring to the Native American music as yet unrecognized by NARAS for Grammy balloting. "It's not something that was brought to us by the Europeans. For [Native Americans] to be the creators of the totem pole, but to still be on the bottom, is ludicrous. As far as NARAS is concerned, we've paid our dues and have proved that our music is music. We're selling records, the audience is growing, the major chain stores have created special Native American sections, and the albums appear on their listening posts. The music's on the radio; it's no longer just on the reservations. It's invaded the major urban markets, and, in turn, Native American artists are performing in urban styles. They're doing rap and rock and R&B and Christian and alternative."



SOAR PRESIDENT TOM BEE

Though Bee's sentiments are inspired by the nettlesome issue of non-recognition of American Indian music by the Grammy Awards, he provides a solid thumbnail sketch of the recent progress made by practitioners of America's real "roots" music. An increasing number of releases from major and specialist indie imprints have solidified the presence of Native American music at retail. It has broken through to the mainstream. Robbie Robertson, whose 1994 project, "Music For The Native Americans," is generally considered a milestone in this genre's growing acceptance, puts it this way: "The music's become more accessible, in that you're able to find it. It was really a big secret; you used to go to a specific reservation to find their music, then go a few miles down the road to find someone else's music. It was very hood-oriented. There's also a lot of talent in this generation that's worthy of attention. There's something in the air, something that led me to this place."

Prominent among that new generation is

Bill Miller recently opened for Tori Amos on tour. With the boost from those gigs, and a more alternative-styled repackaging of his album "The Red Road," radio began playing his music, instead of automatically filing it away as "New Age."



Bill Miller, a Mohican whose rock-tinged efforts were released by Warner Western and now by Reprise. Tribal identity is an unshakable part of his character, yet Miller describes a musical life between worlds. "I walk a fine line," he says. "I stay in touch with my culture, but I don't want to be stuck in this 'native' group. It's no problem to be in touch with that. I grew up on the reservation, and my stories are real. I had to stop playing for just my relatives and go to the bigger markets." To that end, Miller recently opened for just Tori Amos on tour. With the boost from those gigs, and a more alternative-styled repackaging of his album "The Red Road," radio began playing his music, instead of automatically filing it away as "New Age."

A Taos Pueblo native who has released collab-

orative albums with Miller and is a Warner labelmate, Robert Mirabal has also made the transition from New Age-friendly flute albums to his latest solo project, "Mirabal" (released July 8 on Warner Western), which alternates between funky, rocking songs and stories-with-soundscapes, the latter often unnervingly detailed. Where Miller makes the comparison between Native American and Motown, citing Berry Gordy's preparing black performers to deal with an America that was against them; Mirabal likens the under-

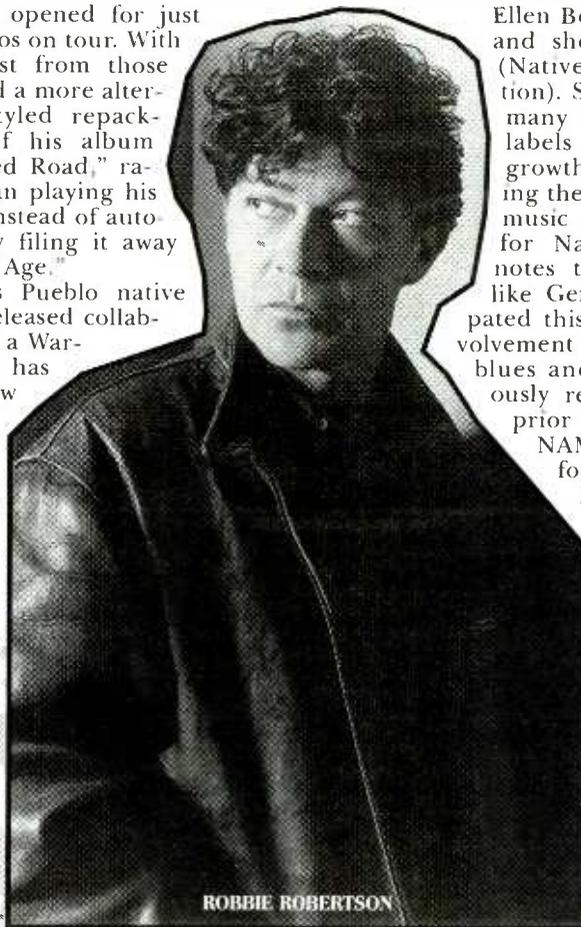
ground status held for years by Native American music to gangsta rap, saying, "Mainstream America doesn't want to be threatened by who we are as people." Of his own shift from traditional sounds to rock, Mirabal says that, when he was growing up, "Pink Floyd, CCR and Led Zeppelin were in the atmosphere, as much as ceremonial music; there's no difference in my soul. There may never be another among my people who gets a shot with a major label, so I feel that I'm already living my dream. I was 15 when I was listening to 'American Fool'; I was fascinated by Kenny Aronoff's drumming. The majority of Mellencamp's band is on this [new] album. This is American music, these are my stories, and this is the best that I could hope to give to anyone—whether they're Indian, Japanese, black or white."

TIES TO THE BLUES

Ellen Bello manages Robert Mirabal, and she is the founder of NAMA (Native American Music Association). She has handled publicity for many Native American artists and labels and witnessed the rapid growth of the music's audience, citing the concurrent interest in world music as providing a critical boost for Native American music. She notes that some European labels, like Germany's Satva Music, anticipated this interest well before the involvement of U.S. majors, much as the blues and other roots genres previously received overseas recognition prior to getting props at home. In NAMA, she envisions a resource for artists, filling the need alluded to by Bill Miller, advising musicians trying to get their music off the reservation and into the office of a major label's A&R executive.

Bello has been a central figure in the movement to have American Indian music ratified as a Grammy category, having drafted the most recent petition in this effort. In her proposal, Bello offered to help build a committee that could vote on the music and to help increase NARAS

Continued on page 22



ROBBIE ROBERTSON

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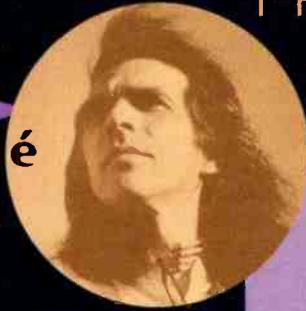


NV 113

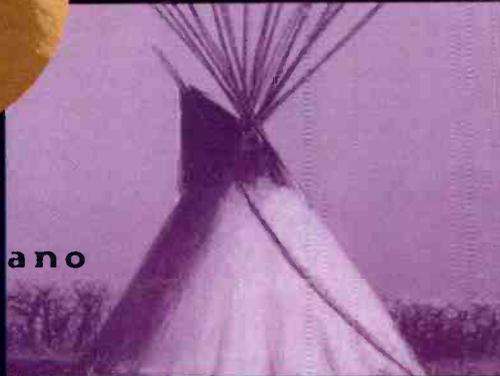
we the people

artist: **brulé**

Featuring Lakota composer Paul la Roche who has been hailed as the Native American Yanni



NV 123



lakota piano

native american rock & roll



WARRIOR 606

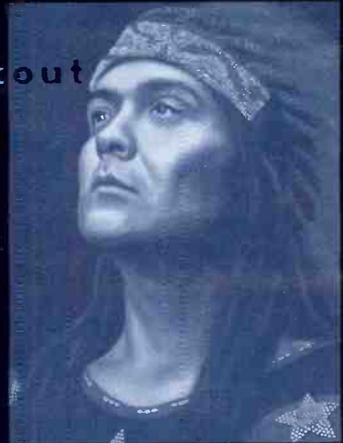
space age indian



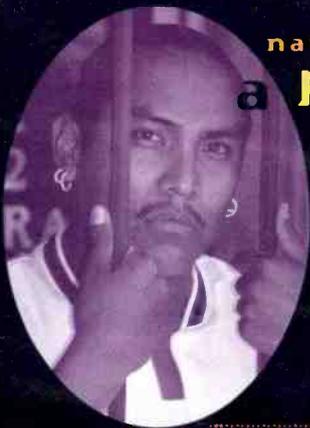
artist: **tiger tiger**

Rock and Roll from the Florida Everglades with Lee and Stephen Tiger

dream scout



WARRIOR 607



WARRIOR 608

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NATA Y



douglas spotted eagle



soar 109

sacred feelings

alex maldonado



NV 121

desert breeze

wind dancer

whitewind



soar 176

tso nedo'se



soar 174

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"The Sound of Indian America"™

Native American Music

SELLING THE SOUND

Book, Music Chains Have Replaced Car Trunks As Retail Venues, But Micro-Marketing Remains A Big Part Of The Mix.

BY MARIA ARMOUDIAN

Forget radio, advertising and mainstream press. Forget hustling at the record stores. It only makes a fraction of an impact in the marketing of Native American music, particularly when compared to the micro-marketing, guerrilla strategies used by the specialty labels that make and sell this music.

In the early days, the labels avoided mainstream channels altogether. The music was sold from car trunks at pow wows and on reservations to both Native Americans and tourists who explored the culture.

Today, record stores and popular media still play a secondary role to the "alternative" market—bookstores, trading posts, museums, reservations, galleries and pow wows—and the alternative methods of attracting buyers.

It was serendipity that ostensibly launched today's more prevalent marketing approach for the genre. In 1983, the owners of a Southwest gift store stumbled across Canyon recording artist R. Carlos Nakai, a Native American flutist, and played the record in-store as background music, according to Robert Doyle, Canyon's president. Customers inquired about the record, and word of mouth led to an unexpected sales phenomenon.

The light bulb came on for Canyon Records executives, and a new strategy was born. They offered samples of Nakai's music to other retail stores in the same manner—as background, in-store music—and allowed owners to order the record COD when customers requested it, Doyle says.

Soon jewelry stores, galleries, bookstores, museums and gift stores carried the music for sale and on consignment. In-store play became the primary source of exposure.

"Our research shows that radio doesn't sell Native American records, just pop music. In this market, you have to get people to listen to the records, so we work with owners of the stores to get them to play the records," says Chad Darnell, president of Etherean Records. "It's not like playing a Mariah Carey record in Best Buy."

In fact, in the early '90s, per in-store play, a record would sell eight copies, Darnell says. "Now, if I get it played in a trading post, I'll sell three in one hour."

Bookstores like Barnes & Noble have a similar impact, says Cherie Harms, president of Makoche, because such chains reach their audience, which tends to be mature, educated and upscale.

As music became a more important item to these stores, the market evolved further to include in-store listening posts, which became the prime opportunity for independent labels to get their music heard, according to Harms. "The listening posts within mu-

seums and gift stores have been the best thing for us," she says.

And though the posts are "helpful" in chain bookstores and record shops, the most important are those on the tourist paths, "while people are on vacation and learning about the culture, such as the ones in the Smithsonian [Institute], the Grand Canyon, Yellowstone and Mount Rushmore," Harms says.

PITCHES & POW WOWS

Grassroots market-by-market campaigns are another prime record mover, particularly when an artist is touring. Like major record labels, the independent specialty labels follow their artists and pitch market by market to the local media, often hiring special promoters to exclusively work their artists.

But the indie labels work beyond the media and directly with the attendees of pow wows and concerts, handing them fliers with artist information and booth locations. "It's all very personal, micro-marketing," Darnell says.

Labels hope to create loyalty and expand their artists' base one by one, says Tom Albyn, of Silverwave Records.

Meanwhile, labels created their own customer data base using bounce-back cards within the CDs and cassettes. Most successful is Sound Of America Recordings (SOAR).

The Etherean Record company gets between 200 and 300 cards each month, according to Darnell. "We mail a four-color catalog each year and carefully audit our customers and their orders," Darnell says. "We also send out special announcements, like a 20%-off sale and reminder cards around Christmas time. Sometimes they'll order all five of Dik Darnell's CDs at one time."

COLORFUL COVERAGE

Album cover art is also of utmost importance to the genre. Bright colors represent the festivity of the Native American events, says Bee, who uses colorful cassettes in addition to "beautiful artwork by Native Americans" in order to attract attention.

Some labels—like Silverwave Records and Etherean—are using the World Wide Web to promote their records. Etherean has just hired a firm to further exploit its Internet presence, and

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Labels At Work:

Who's Who & What They Do

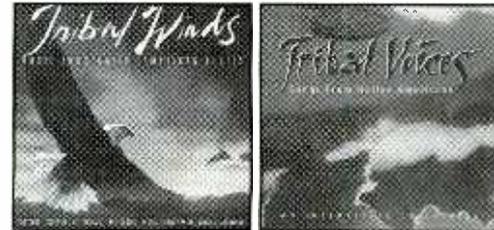
Of late, larger labels with eclectic A&R policies have made forays into the Native American market (Triloka/Mercury with Walela, featuring Rita and Priscilla Coolidge and Laura Satterfield, and the Little Wolf Band's "Dream Song"; Rykodisc's "American Warriors: Songs For Indian Veterans"), in addition to artist releases from Bill Miller and Robert Mirabal on Warner Bros. At the heart of the Native American market, plucky independent labels have cultivated audiences over the years. The following companies are noted for their Native American releases:

LABEL: Canyon Records
Robert Doyle, president and owner
LOCATION: Phoenix, Ariz.
FOUNDED: 1951
WEB ADDRESS: <http://www.canyonrecords.com>
A&R ORIENTATION: "We've always had an open philosophy, whatever people were interested in. Some of the earliest releases were 45s of Native Americans playing country tunes. Current policy embraces a combination of traditional materials, contemporary music played by Native Americans or a fusion of both."
ARTISTS: First signing was singer Ed Lee Natay, whose albums still sell years after his death; R. Carlos Nakai (solo flute); a couple of his albums are approaching 500,000 sales, according to the label); Sharon Burch (solo singer of Navaho descent); Joanne Shenandoah & Robert Tree Cody; Primeaux & Mike (traditional peyote singers); Burning Sky; the Redhouse Family (jazz); Clan/destine (rock); Without Reservation (rap).



Canyon founder Ray Boley (left), with Ed Lee Natay, 1957

LABEL: Earthbeat!
Sharon Sherman, president
LOCATION: Redway, Calif.
FOUNDED: 1988
E-MAIL: mlp@igc.apc.org
A&R: Both traditional and contemporary styles.
ARTISTS: Kevin Locke ("Dreamcatcher," "Keepers Of The Dream"), Tribal series compilations ("Tribal Winds," "Tribal Voices"); Little People imprint.



LABEL: Etherean Music
Chad Darnell, president/managing director
LOCATION: Littleton, Colo.
FOUNDED: 1976
WEB ADDRESS: <http://www.etherean.com>
A&R: Both imprints, Tatanka Records and Native Spirit, produce traditional and Native-performed music exclusively.
ARTISTS: Buddy Red Bow; Fools Crow; Dik Darnell (1987's "Following The Circle" sold over 100,000); Denean (1993's "The Weaving" certified gold in Hong Kong).

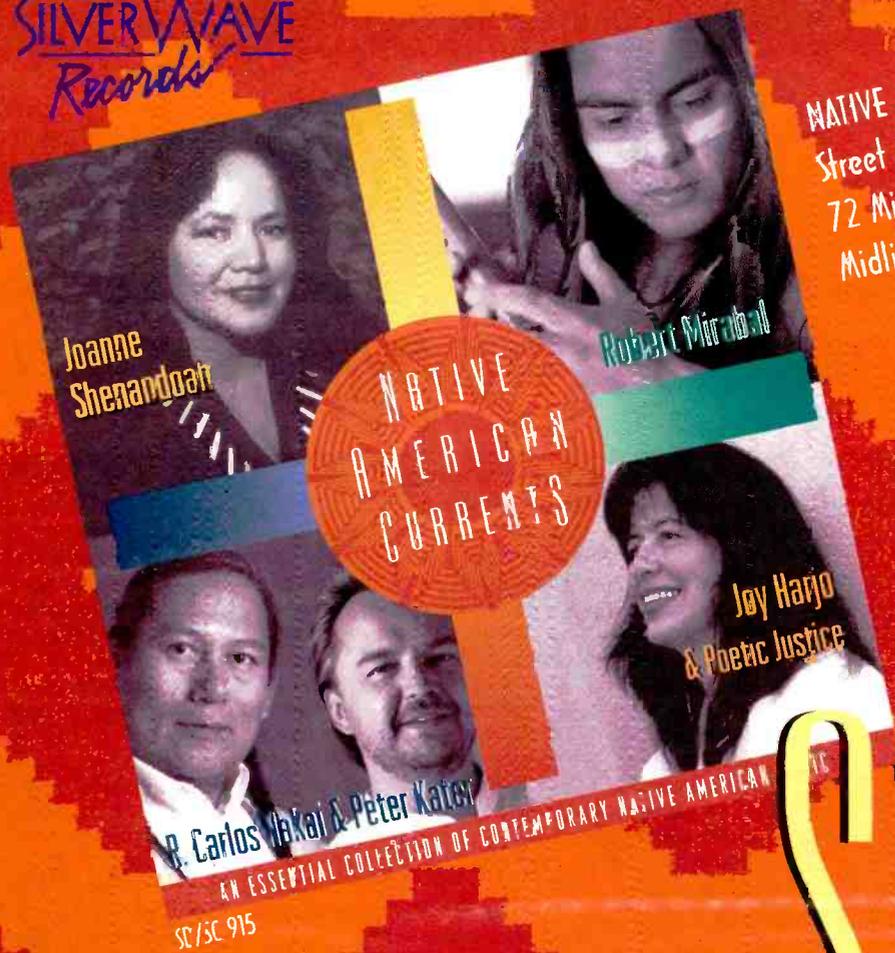


Artist Buddy Red Bow

LABEL: Indian House
Tony Isaacs, president
LOCATION: Taos, N.M.
FOUNDED: 1966
WEB ADDRESS: <http://www.indianhouse.com/music/>
A&R: Committed to respectful, high-quality recordings of traditional

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SILVER WAVE
Records



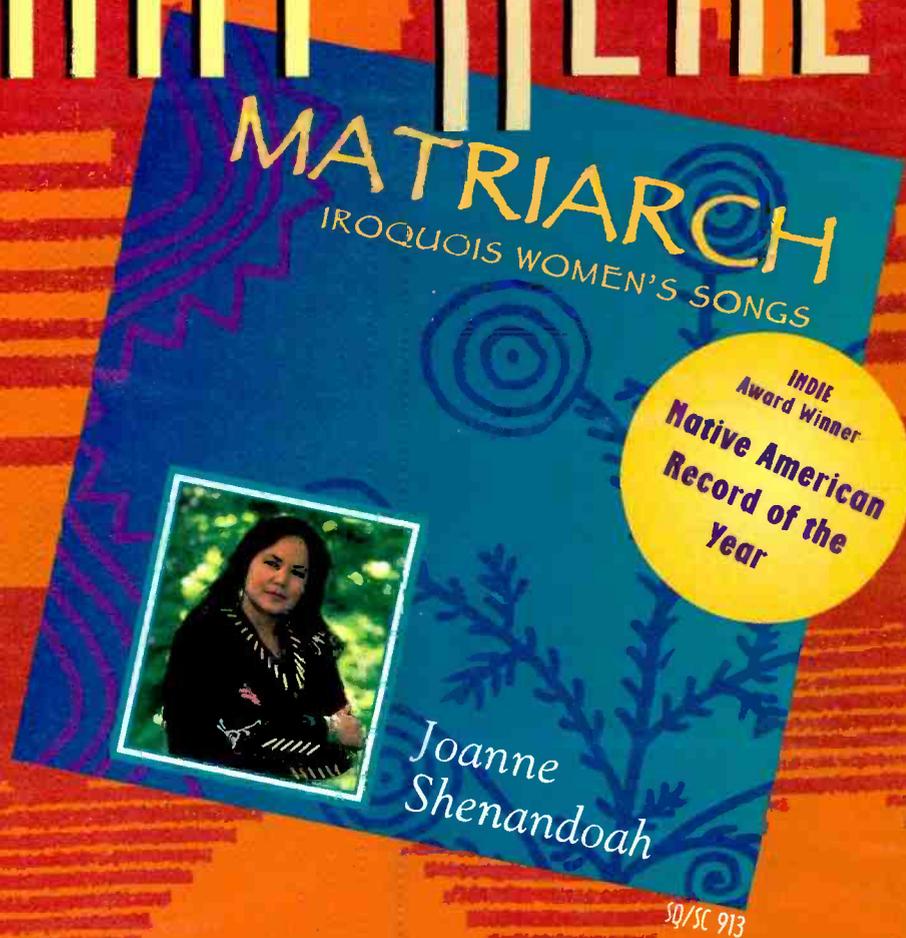
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R. Carlos Nakai & Peter Kater
Robert Mirabal
Joy Harjo & Poetic Justice

SILVER WAVE
Records

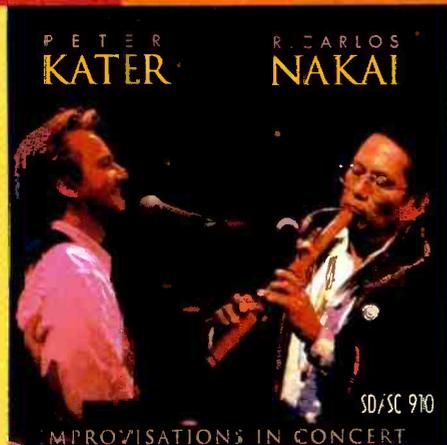
A Leader in Contemporary
Native American Music



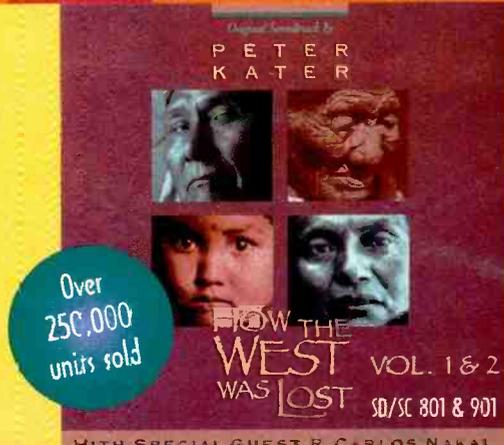
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SD/SC 914

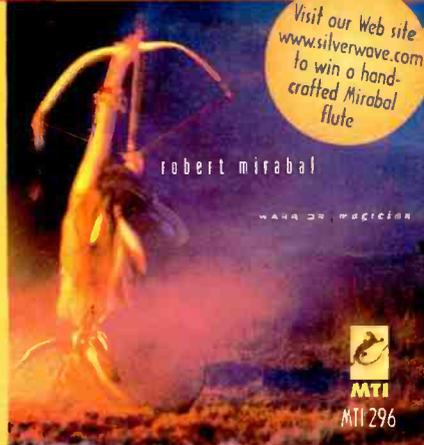


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Native American Music

ACCESSING THE MAINSTREAM

Continued from page 18

membership with Native American participants. Of the continued deliberations, she feels that NARAS "is waiting for one of our artists to break into the charts before the Grammy category will be created." There will be NAMA awards in the meantime, however, with the first ceremonies planned for the spring of 1998.

(which has done three cover stories on Native American music) is working with us," continues Bello, "by running ballots for the NAMA Awards in three of its issues this year, beginning in November." Bello is heartened by what she perceives as an ongoing process in the dialogue with NARAS. "They weren't closed off, at least," she notes.

When contacted for this article, NARAS president and CEO Michael Greene declined to

comment at length, saying that he didn't want to undermine the process of how categories are added to the Grammys. He said that "The trustees still have not decided to add

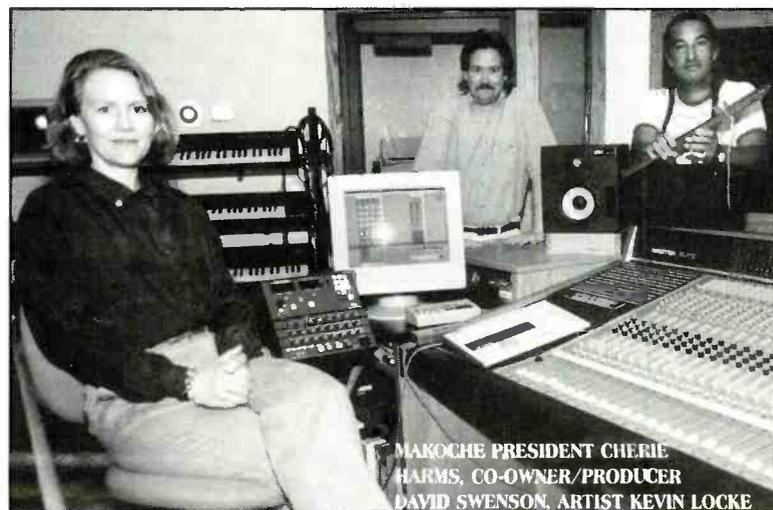
important in terms of adding that category," he says. "We need a bigger membership base." Greene did confirm that he has Cherokee ancestry.

al folk category; unfortunately, we were up against the Chieftains. I don't know if the Academy is thinking 'What is Native American music?' Is it restricted to only those holding

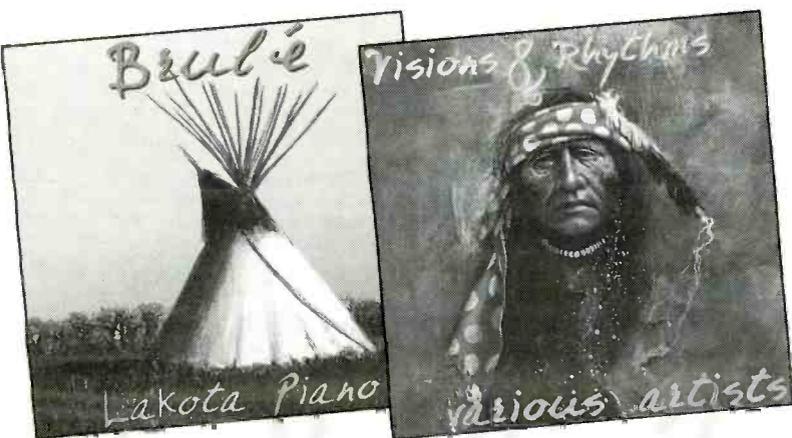
Of his own shift from traditional sounds to rock, Robert Mirabal says that, when he was growing up, "Pink Floyd, CCR and Led Zeppelin were in the atmosphere, as much as ceremonial music; there's no difference in my soul."



FRIENDLY, FUNKY: ROBERT MIRABAL



MAKOCHÉ PRESIDENT CHERIE HARMS, CO-OWNER/PRODUCER DAVID SWENSON, ARTIST KEVIN LOCKE



[Native American] music as a category yet. I have been a major proponent for the category for quite a while, but, as in the case of the dance category, it took six years to get that through, finally appearing this year. These things take time, they take a lot of research, and a lot of people getting together and joining the organization." A stumbling block in the process, according to Greene, is that, out of 13,000 NARAS members, only a handful are daily practitioners of Native American music. "Membership outreach is going to be very

DEFINING THE INDEFINABLE

"We were all surprised at being turned down again this year," says James Marienthal, president of Boulder, Colo.-based Silver Wave Records. "It didn't seem right. I don't know what it takes. There's enough activity in the field, both at the indie labels and the majors." Canyon Records president Robert Doyle has had an act from his Phoenix-based label nominated for a Grammy: "R. Carlos Nakai With William Eaton, 'Ancestral Voices,' was a finalist in 1994 in the tradition-

enrollment cards? How are they going to qualify that? What if a non-Native American does a Native American-styled album? I don't envy their having to set the criteria, but the recognition would be nice."

To this, SOAR's Tom Bee adds, "As to the question of how many years it's going to take, well, it should have been decided long ago. It's a legitimate genre; I've been campaigning since 1990. Canada's Juno Awards have an aboriginal category, and they'll soon be creating trad and contemporary categories. Even NAIRD [now AFIM] has created a North American Native category because of my

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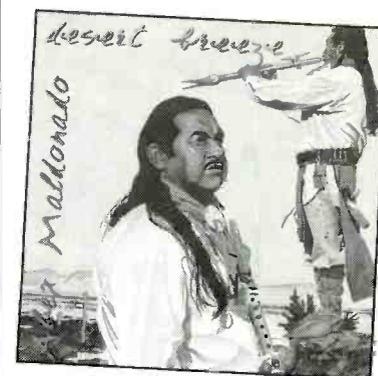
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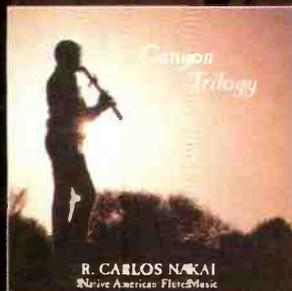
efforts; last year was the debut of that award."

Irrespective of official recognition, the sounds of Native America continue to be heard, now more clearly than ever. David Swenson, co-owner with Cherie Harms of Makoche Records in Bismarck, N.D., cites a prophecy made by Sitting Bull: "He predicted that the seventh generation of children after his generation would rise again and become a proud nation, and these are the people who are creating vibrant music in such numbers currently. It's impressive to see the self-pride that exists in Indian youth today." ■

The first name in Native American music

CANYON RECORDS

For 46 years Canyon Records has specialized in the recording and distribution of traditional and contemporary Native American music.



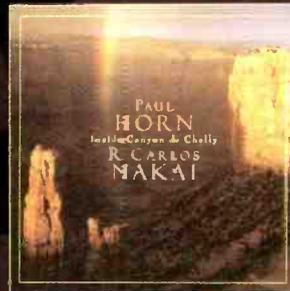
Canyon Trilogy

R. Carlos Nakai presents the haunting sound of the Native American Flute and its transcendental simplicity. Over 500,000 sold worldwide.



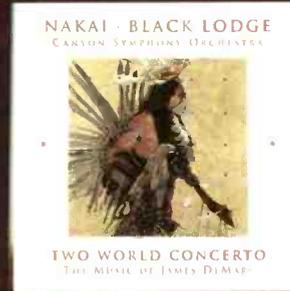
Ancestral Voices

Nakai is joined by harp guitarist William Eaton and the Black Lodge Singers. A 1994 Grammy Awards finalist in Best Traditional Folk Music.



Inside Canyon de Chelly

Paul Horn and Nakai join for a musical exploration recorded live in the monumental spaces of Canyon de Chelly.



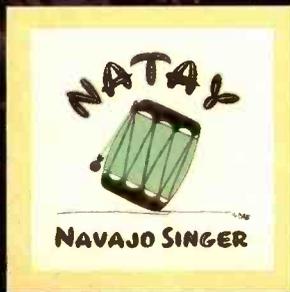
Two World Concerto

Native American classical. Nakai's cedar flute and the Black Lodge Singers are accompanied by the Canyon Symphony Orchestra.



Urban Indian

Jazz with a Native American flair. The Redhouse family infuses their acoustic contemporary jazz with the spirit of their Navajo heritage.



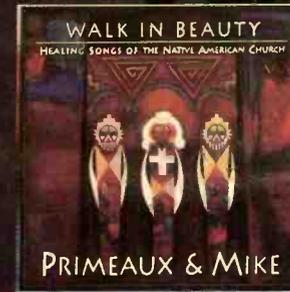
Natay, Navajo Singer

Canyon's first recording, released in 1951, features the immortal Ed Lee Natay singing traditional melodies from the Navajo, Zuni, Acoma and Kiowa peoples.



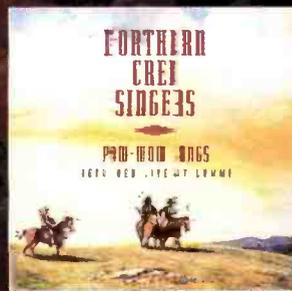
Touch the Sweet Earth

Sharon Burch performs original songs in the beautiful Navajo language in a contemporary folk expression of traditional ways. A NAIRD Awards winner.



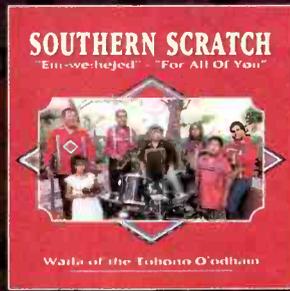
Walk in Beauty

Soothing harmonized chants from the Native American Church by Verdell Primeaux (Sioux) and Johnny Mike (Navajo). A NAIRD Awards finalist.



Northern Cree Singers

Recorded live in Lummi, Washington, the Northern Cree Singers of Canada capture all the energy of the pow-wow. A NAIRD Awards finalist.



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This recording of chicken scratch - the popular dance music of the native peoples of southern Arizona - features polkas, chotes, mazurkas and cumbias.



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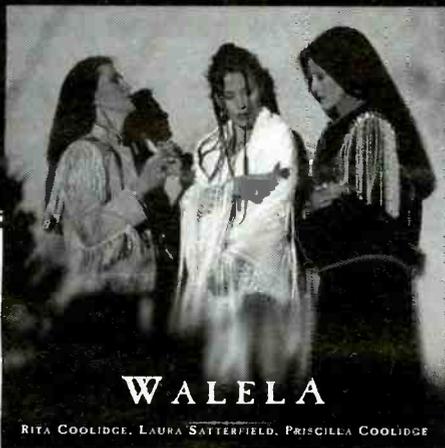
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WALELA

is
Rita Coolidge
Laura Satterfield
Priscilla Coolidge



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"*Mirabal* is a great radio record. This album is a programmers dream."

— KTAO-FM, TAOS, NM



Native American Music

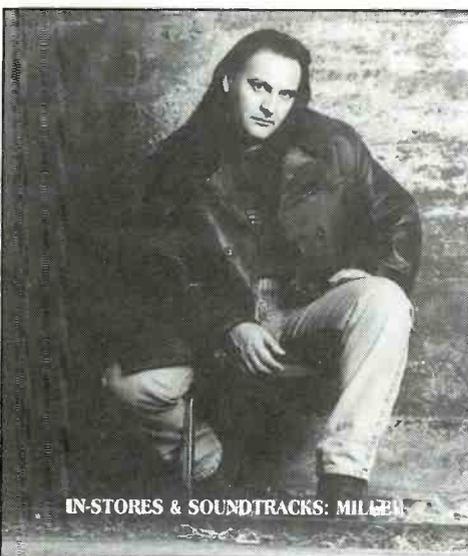
SELLING THE SOUND

Continued from page 20

Silverwave's 20-page Website allows customers to track tour dates, read about artists and order records directly from the label, according to Albyn.

NAM AND NPR

As for the media, labels put efforts into a highly focused niche



with advertising and publicity campaigns directed to select trade magazines like *Museums & More*, distributor catalogs, Southwestern publications such as *Native People*, *Indian Artist*, *Cowboys And Indians* and Native American daily newspapers. Radio campaigns have mostly been targeted toward NPR, world-music shows, some college radio and the few dozen Native American radio stations.

In a few cases, when the artist has broader appeal, the labels take the next logical step and reach into an adjacent genre. Most of the time, these artists, despite their Native American heritage, are "Native-influenced" musicians, not traditionalists, who incorporate traditional melodies, instruments and chants into more contemporary music. But this opens the door for cross-promotions.

FILING SYSTEMS

At retail, the records can be cross-filed, placed in their own Native American bins as well as in the world-music, new-age and international bins.

In the case of artists like Nakai and Darnell, label executives target new-age and world-music publications, alternative press like *Utne Reader* and Triple-A radio stations.

"[Nakai's] music fits into new-age genres, because it was soothing and meditative and because that genre also looked to Native American philosophy," says Doyle. At the time, "it was the only market that accepted Native American music," he says.

Bill Miller, who married his Native American influences to rock music, toured the college circuit and festivals and, after much critical acclaim, landed crucial tours, which "legitimized him in the commercial market," according to manager Brooks Collier. Tori Amos invited Miller to open her shows, and he later played dates with Pearl Jam, the Butthole Surfers and the Bodeans.

His label (Warner/Reprise) seized the opportunity to work each market with radio and retail, where Miller could double up appearances. "What's nice about this set-up is he can do one appearance at Tower and, in the same market, appear at an alternative outlet. They don't impact each other because they have different audiences," explains Jeff Skillen, general manager of Real West Productions.

Meanwhile, Miller played flute on the Vanessa Williams' song, "Colors Of The Wind" from "Pocahontas". His publisher, Patrick Joseph Music, is planning a Miller performance for music supervisors and studio music executives to further exploit Miller's soundtrack compatibility.

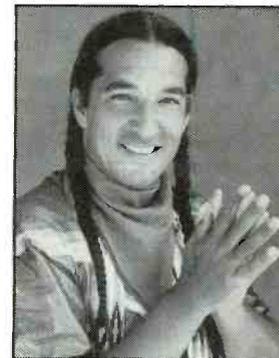
The Native American recording community is planning a genre push as well. Together, they're discussing landing their own Grammy category and planning a showcase with a full-blown pow wow at next year's AFEM convention in Denver. ■

LABELS AT WORK

Continued from page 20

American Indian music.

ARTISTS: Kevin Locke, Tom Ware,



Artist Kevin Locke

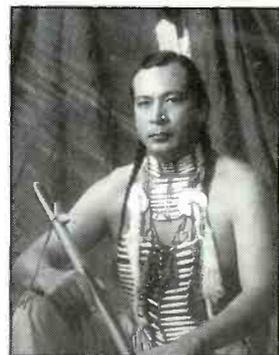
Southern Thunder (pow-wow group from Oklahoma), Yellowhammer, Haystack (Montana), Rose Hill, Indian Nation

LABEL: Makoché Recording Company

Cherie Harms, president

LOCATION: Bismarck, N.D.

FOUNDED: July 1995



Artist Keith Bear

WEB ADDRESS:

<http://www.makoche.com> (data stream audio & video planned)

A&R: A new label inspired by ancient Native American tradition.

ARTISTS: Kevin Locke, Joseph Fire Crow, Andrew Vasquez, Keith Bear, Bryan Akipa

LABEL: Music Of The World

Bob Hadad, president

LOCATION: Chapel Hill, N.C.

FOUNDED: 1989

WEB ADDRESS: <http://www.music-oftheworld.com>

A&R: Traditional Native American music

Continued on page 26

SOAR RECORDS

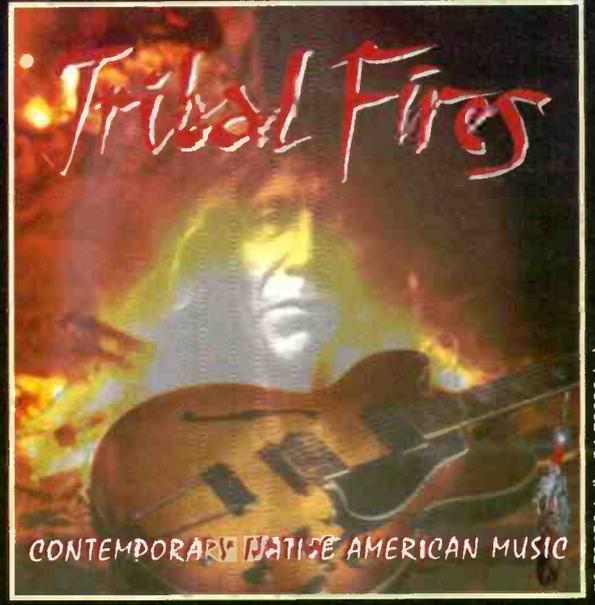
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CRT, Custom Products, Inc.
Nashville, TN

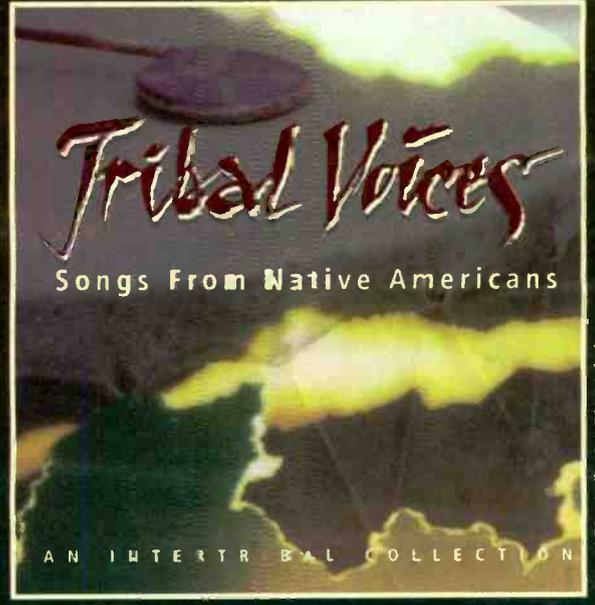
From before recorded history, the chants and melodies of the original peoples of this continent have echoed across its vast prairies, deserts and forests. Part of a sacred system that binds us to Mother Earth, this music moves from the origins of the universe, carrying us to where we are now.

- APACHE
- LAKOTA
- NAVAJO
- OGLALA
- ONEIDA
- DAKOTA
- CHEYENNE
- SIX NATIONS
- WARM SPRINGS
- NORTHERN TUCHONE
- UTE
- ZUNI
- MANDAN
- ALGONKIAN

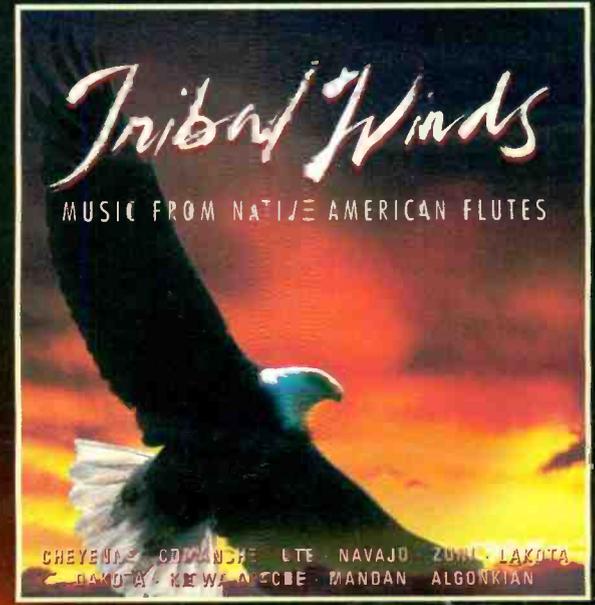
- Tokeya Inajin (Kevin Locke)
- R. Carlos Naka
- Sharon Burch
- Andrew Vasquez
- Joseph Fire Crow
- Joanne Shenandoah
- Walela with Rita Coolidge
- Six Nations Women Singers
- Vercell Primeaux and Johnny Mike
- Sissy Goodhouse
- Robert Tree Cody
- Spirit of Song Singers
- Tom Mauchahty - Ware
- Fernando Cellicion
- William Gutierrez
- Fawk Henries
- Jerry Alfred
- Bryan Akipa
- Keith Bear
- Quiltman
- Ulali



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LABELS AT WORK

Continued from page 24

ARTISTS: Talking Spirits; Cornel Pewewardy; Peter Garcia & The Garcia Brothers

LABEL: Silver Wave
James Marienthal, president
LOCATION: Boulder, Colo.

FOUNDED: 1986

WEB ADDRESS: <http://www.silver-wave.com>

A&R: Native American within a contemporary context.

ARTISTS: Joanne Shenandoah ("Matriarch" album won NAIRD INDIE Award), Peter Kater & R. Carlos Nakai, Joy Harjo & Poetic Justice

LABEL: Sound Of America Records
Tom Bee, president

LOCATION: Albuquerque, N.M.

FOUNDED: 1988

A&R: Within the SOAR Record Group, there are five labels: Sound Of America Records (traditional, pow wow, ceremonial); Dakotah (children's and avant-

Billboard Spotlights

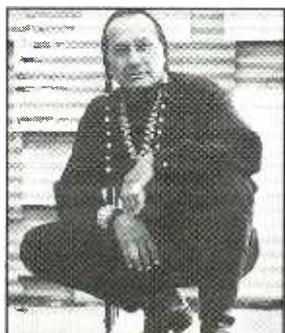
Native American Music



Music Of The World artist
Cornel Pewewardy



Silver Wave artists Joy Harjo & Poetic Justice



SOAR artist Russell Means



Talking Taco icon

garde instrumental); Warrior (rock, rap, urban styles by Native artists); Natural Visions (new age/meditative); Red Sea (contemporary Christian, gospel).
ARTISTS: Russell Means; Robby Bee And The Boyz From The Rez; Chester Knight & The Wind

LABEL: Talking Taco

Ben King, president

LOCATION: San Antonio, Texas

FOUNDED: 1989

A&R POLICY: Though the focus is on contemporary Native American sounds and hybrid musics (such as fusions with rock and Afro-Caribbean styles), all artists on the label have a Native American background.

ARTISTS: Alice Gomez (flute; drawing on Aztec and Mayan music), Savae (eight-member a cappella group interpreting songs taught to Indians by Spanish missionaries), Eric Sevillas, Peter "Wyoming" Bender

DISTRIBUTOR: Four Winds Trad-

ing Company
Catherine "Cat" Brotzman Carey and Paul Brotzman, owners
LOCATION: Boulder, Colo.
FOUNDED: 1990
DISTRIBUTION POLICY: All Native American books and music, the latter accounting for two-thirds of the firm's business. All Native American artists listed are identified by tribal affiliation in catalog.

LABELS: Include Silver Wave, Talking Taco, Canyon, Red House, EarthBeat!, Windham Hill, Laughing Cat, Hearts of Space, EarthSea, Astromusic.

(Compiled by Richard Henderson)

Various Artists American Warriors: Songs For Indian Veterans



This anthology of special powwow songs honors Native American war veterans and features performances by members of the Ojibway (Chippewa), Menominee, Blackfeet, Kiowa, Hochunk (Winnebago), and Lakota (Sioux) tribes.

Co-produced by Mickey Hart and the Smithsonian Institution's Thomas Vennum, Jr.

A portion of the proceeds from the sale of this recording will be donated to a fund creating a national memorial in the nation's capital honoring Native American veterans.



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Sitting Cozy. During a recent photo shoot, MJJ president /COO Jerry Greenberg, center, took a moment to spend quality time with Brownstone, the label's cornerstone act. Pictured, from left, are Brownstone's Maxee Maxwell, Nicci Gilbert, and Kina Cosper.

Brian McKnight Branches Out Balladeer Expands Sound On Mercury Set

■ BY J.R. REYNOLDS

LOS ANGELES—Mercury hopes to mine deep into younger demographics when it releases "Anytime" by Brian McKnight Sept. 23.

By tapping hot young collaborators such as producer Sean "Puffy" Combs, rapper Mase, and songwriter Mary J. Blige, executives hope consumers will discover a different side of McKnight, an artist best known for his mature, romantic R&B ballads.

"Brian began his music career at 18, and because he's been around for so

long, a lot of younger music buyers don't see him as being one of them," says Mercury marketing and promotion VP Waymon Jones. "Our goal is to overcome that perception and get people to see him for the young recording artist that he is."



McKNIGHT

In 1992, McKnight recorded his self-titled Mercury debut, which peaked at No. 17 on the Top R&B Albums chart and sold 766,000 units, according to SoundScan. Three years later, the artist followed with "I Remember You," which peaked at No. 4 on the Hot R&B Albums chart, selling 586,000 copies, according to SoundScan. In all, McKnight has charted five top 20 singles on the Hot R&B Singles chart.

"Everyone knows who Brian is around the industry from his work as a balladeer, writer, and producer," says McKnight's Los Angeles-based manager, Herb Trawick. "Now we want [consumers] to know just how versatile

he is as an artist."

To that end, Mercury is releasing "You Should Be Mine," featuring Mase, as the first single. Produced by Combs, the single will be serviced to R&B and crossover stations Aug. 18 and to stores a day later.

Simultaneously, the label will service the single to mix shows. "With Mase rapping on the record, we want to get across that he's not just an adult artist," says Jones.

Although consumers may not be aware of it, McKnight has long friendships with numerous mix-show DJs and rappers. "They're people that I've known personally for years, but now I'll be able to work with them," he says.

A special remix, without the Mase rap, will be serviced to R&B adult stations.

In addition to McKnight's own writing and production work on the album, collaborators include producer Keith Thomas, songwriter Diane Warren, and production team the Trackmasters.

For McKnight, who is used to producing all his own material, giving up the production reins proved challeng-

(Continued on next page)

Vaz Entertainment, Mercury Link To Form Label; Real Deal Showcase Scaled Back

MOTOR CITY BLISS: Vaz Entertainment executive founder/CEO Vassal Benford confirms the formation of Vaz Motor City Records, part of a new joint venture between Vaz Entertainment in Los Angeles and Mercury Records.

The first artist slated for release is Detroit vocalist Debelah Morgan, whose first single, "Stay," will have a fourth-quarter release. The album is scheduled for January.

The deal also includes the city of Detroit, which will provide funding for Vaz Motor City Records. The label is based in Detroit and will focus on developing talent from the Midwest.

Joining Benford's camp is Motown film and television senior VP Alonzo Brown, who will be the company's general partner. Brown says he'll be looking to develop soundtrack opportunities for the label as well as exploring opportunities in television production.

SHOWS AND DATES: Wyclef Jean Featuring The Refugee Allstars have joined

the circus. The group will perform a free concert following the three-ring performance Saturday (2) by the Ringling Bros. and Barnum & Bailey troupe at the Arrowhead Pond in Anaheim, Calif. Jean and the gang are scheduled to participate in the circus performances, including swinging on the trapeze, walking a low wire, bungee bouncing, and clown cavorting. In addition, 250 tickets to the circus are being donated on Jean's behalf to a Los Angeles children's charity.

On Friday (1), Sinbad's Soul Music Festival US Tour kicks off at Exhibition Stadium in Toronto, featuring Earth, Wind & Fire, Larry Graham, and Teena Marie. The tour then spends the rest of the summer performing in 19 U.S. markets. The tour comes on the heels of Sinbad's Summer Jam 3: '70s Soul Music Festival, which was held over Memorial Day weekend in Aruba.

MCA vocalist Mary J. Blige begins her concert tour Aug. 28 at Midland Arena in Buffalo, N.Y., and continues with a 31-date jaunt around the country. Artists accompanying Blige are Bone Thugs-N-Harmony, Aaliyah, Dru Hill, and Ginuwine.

The Rhythm & Blues Foundation has joined forces with U.S. Airways to produce in-flight audio programming in support of the foundation's activities. The one-hour program is being offered on the airline this month. It was developed and produced by the foundation and provides exposure for the Rockport Rhythm and Blues Festival, slated for July 25-Sunday (27) in Newport, R.I.

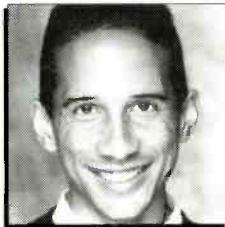
The Jamison tour kicked off July 23 at Veterans Memo-

rial Coliseum in Jacksonville, Fla., and featured performances by Keith Sweat, SWV, Brownstone, Mark Morrison, and Shades. The tour is slated to hit 25 markets and was put together by Earvin "Magic" Johnson, Quincy Jones' Vibe magazine, and Miller Brewing Co.

Veteran funk band the Bar-Kays received a meritorious achievement award July 25 at the 10th annual Porretta Soul Festival, billed as one of the largest celebrations of soul music in Italy. The festival is presented in honor of the late Stax artist Otis Redding.

Hammond Entertainment packaged an impressive lineup to perform at the fourth African-African American Summit's musical gala, held July 23 in Harare, Zimbabwe.

Among the heavyweight R&B vocalists and instrumentalists on the bill were saxophonist Najee, Jennifer Holliday, and Will Downing. Supporting players included drummer Darnell Spencer Jr., guitarist Greg Dalton, keyboardists Ellis Hall and Nick Smith, and backing vocalists Yvette Cason and Della Miles. Discovery bassist Byron Miller served as music



by J. R. Reynolds



director.

Hammond Entertainment president Bill Hammond produced the show.

The African-African American Summit, held July 22-25, drew an estimated 5,000 delegates from around the world. Attendees discussed humanitarian topics such as world health, the AIDS epidemic, and population and agricultural issues.

CURTAINS DRAWN: After 13 years of producing the Real Deal Showcase in Los Angeles, Edna Sims-Bruce has scaled back her monthly new-artist showcase to do only specialty shows "here and there." Sims-Bruce cites a lack of time as the primary reason for calling it quits.

Over the years, the showcase has helped introduce numerous artists, including Miki Howard and Karyn White, who performed during the first showcase.

On a more ominous note, Sims-Bruce says her safety was also a consideration for disbanding her regularly scheduled showcase, which was sponsored by ASCAP, labels, and other entities.

"I began getting more and more threats from artists who demanded they be included in the showcases," Sims-Bruce says. "When people began abusing the privilege of appearing on the show, I decided that it was just not worth it to me to keep going."

Since July 9, Sims-Bruce, who also owns ESP, a public relations firm, has been producing promotional tours in

(Continued on page 32)

Diamond D's Hip-Hop 'Hiatus' Ends With 'Hatred' On Mercury

■ BY HAVELOCK NELSON

NEW YORK—When producer/rapper Diamond D's debut set "Stunts, Blunts & Hip-Hop" was released in 1993, it met with critical acclaim and was deemed a hip-hop classic. On one of its tracks, the artist described himself as "the best-kept secret." Today, as Mercury prepares to drop his second solo set, "Hatred, Passion And Infidelity," executives are looking to build buoyancy for and increase the public's familiarity with him.

"Hatred, Passion And Infidelity" ships to retail Sept. 9, preceded by the single "The Hiatus," which announces Diamond's return to the land of hip-hop with such lyrics as "Some will say this/That even after a three-year hiatus/The kid is still nice with his, tight with his."

The set features several guests—Pete Rock, Phife from A Tribe Called Quest, Big L, Lord Finesse, AG, Fat Joe, Kid Capri, Busta Rhymes, Don Barron from Masters Of Ceremony, and newcomer John Doe.

Diamond says, "Everybody on the album is someone I hang with, that I'm cool with. I didn't just grab somebody 'cause they're hot or whatever. I don't like ridin' nobody."

"Hatred, Passion And Infidelity" covers varied moods over crisp, cinematic tracks that build on past ideas and current trends. "My MO is creativity," Diamond says. "I don't just loop up somebody else's instrumental, which is what's going on a lot now."

The performer says he had something to prove to the world, which is why he recorded another album. "A lotta people were saying I couldn't do it

again," he complains.

Besides adding textural depth, Diamond also has evolved as a lyricist. He says his current rhymes are based on his lifestyle and offers, "From me being around MCs all the time, I was able to make my skills sharper."

Responding to one critic who denounced him as someone who's

caught a case of "Big Willie-itis" on a few songs from the new collection, Diamond retorts, "I guess what he failed to realize is that I've been producing [hip-hop hits] for the last four years, and



DIAMOND D

I'm not broke. I didn't just stop rhyming to become a vagabond."

With his behind-the-scenes work as a producer for such acts as the Fugees, Lord Finesse, Fat Joe, and an all-star crew of R&B women for a remix of pendulum diva Joi's song "Freedom," Diamond has forged a lofty reputation as a multitalented artist.

"He's definitely proven himself as one of the best artist/producers in hip-hop," says producer/DJ Silva Sir-Fa.

The campaign to promote Diamond's latest project began in early spring, when Mercury included the track "No Wondah" on its spring sampler of upcoming product. "That went out in March and got heads open," says Mercury senior director of product management Darryl Lindsey.

Next, to further penetrate the consciousness of DJ culture, Mercury prepared a vinyl compilation set of four

(Continued on page 32)

Billboard® TOP R&B ALBUMS

AUGUST 2, 1997

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★					
1	93	2	MISSY "MISDEMEANOR" ELLIOTT	SUPA DUBA FLY	1
2	1	9	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	GOD'S PROPERTY	1
3	2	3	SOUNDTRACK	MEN IN BLACK—THE ALBUM	2
4	5	14	MARY J. BLIGE	SHARE MY WORLD	1
5	3	5	MIA X	UNLADY LIKE	2
6	6	5	SOUNDTRACK	NOTHING TO LOSE	5
7	4	2	ANT BANKS	BIG THANGS	4
8	7	9	SOUNDTRACK	I'M BOUT IT	1
9	8	4	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
10	9	18	THE NOTORIOUS B.I.G.	LIFE AFTER DEATH	1
11	10	23	ERYKAH BADU	BADUIZM	1
12	11	7	WU-TANG CLAN	WU-TANG FOREVER	1
13	12	14	ROME	ROME	7
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
14	NEW	1	THE O'JAYS	LOVE YOU TO TEARS	14
15	15	5	LOST BOYZ	LOVE, PEACE & NAPPINESS	2
16	13	4	TWISTA	ADRENALINE RUSH	13
17	NEW	1	MAXWELL	MTV UNPLUGGED EP	17
18	14	5	K-CI & JOJO	LOVE ALWAYS	9
19	16	6	CHANGING FACES	ALL DAY, ALL NIGHT	6
20	18	22	TRU	TRU 2 DA GAME	2
21	20	13	HEAVY D	WATERBED HEV	3
22	19	4	PATTI LABELLE	FLAME	10
23	17	6	CAPONE -N- NOREAGA	THE WAR REPORT	4
24	21	19	SOUNDTRACK	LOVE JONES: THE MUSIC	3
25	23	5	EN VOGUE	EV3	8
26	22	4	BROWNSTONE	STILL CLIMBING	16
27	27	41	GINUWINE	GINUWINE... THE BACHELOR	14
28	24	20	SCARFACE	THE UNTOUCHABLE	1
29	25	4	THE LADY OF RAGE	NECESSARY ROUGHNESS	7
30	31	41	702	NO DOUBT	24
31	26	28	MAXWELL	MAXWELL'S URBAN HANG SUITE	8
32	29	35	DRU HILL	DRU HILL	5
33	28	37	LIL' KIM	HARD CORE	3
34	NEW	1	DJ POOH	BAD NEWZ TRAVELS FAST	34
35	39	58	KENNY LATTIMORE	KENNY LATTIMORE	19
36	36	4	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS VOL. II	26
37	30	4	CRAIG MACK	OPERATION: GET DOWN	17
38	41	60	MASTER P	ICE CREAM MAN	3
39	38	9	KRS-ONE	I GOT NEXT	2
40	34	46	BLACKSTREET	ANOTHER LEVEL	1
41	32	38	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
42	37	47	112	112	5
43	35	21	SOUNDTRACK	BOOTY CALL	4
44	33	2	THE COMRADS	THE COMRADS	33
45	45	57	TONI BRAXTON	SECRETS	1
46	44	3	GHETTO TWIINZ	IN THAT WATER	36
47	42	36	SOUNDTRACK	SPACE JAM	5
48	46	3	LIL' KEKE	DON'T MESS WIT TEXAS	43

49	51	40	3	THE B.G.	IT'S ALL ON U	40
50	47	46	4	THE BEATNUTS	STONE CRAZY	38
51	40	33	12	SOUNDTRACK	SPRUNG	9
52	49	45	10	BOOT CAMP CLIK	FOR THE PEOPLE	4
53	48	49	76	2PAC	ALL EYEZ ON ME	1
★ ★ ★ PACESETTER ★ ★ ★						
54	72	76	14	GHETTO MAFIA	STRAIGHT FROM THE DEC	54
55	50	48	47	AALIYAH	ONE IN A MILLION	2
56	55	56	38	BABYFACE	THE DAY	4
57	52	59	35	FOXY BROWN	ILL NA NA	2
58	NEW	1	PUFF DADDY & THE FAMILY	NO WAY OUT	58	
59	57	57	37	TELA	PIECE OF MIND	17
60	60	58	13	ZHANE	SATURDAY NIGHT	8
61	53	51	12	STEADY MOBB'N	PRE-MEDITATED DRAMA	6
62	59	55	11	ALLURE	ALLURE	23
63	43	42	4	SUGA FREE	STREET GOSPEL	40
64	58	52	35	TONY TONI TONE	HOUSE OF MUSIC	10
65	68	50	4	VARIOUS ARTISTS	YO! MTV RAPS	42
66	56	53	15	BIG MIKE	STILL SERIOUS	3
67	65	62	10	THE BRAND NEW HEAVIES	SHELTER	29
68	74	68	12	VARIOUS ARTISTS	...AND THEN THERE WAS BASS	53
69	67	66	65	KIRK FRANKLIN AND THE FAMILY	WHATCHA LOOKIN'	4
70	71	71	62	THE ISLEY BROTHERS	MISSION TO PLEASE	2
71	54	54	28	PEGGY SCOTT-ADAMS	HELP YOURSELF	9
72	69	90	28	SILKK	THE SHOCKER	6
73	63	60	19	MARK MORRISON	RETURN OF THE MACK	30
74	73	69	39	WESTSIDE CONNECTION	BOW DOWN	1
75	64	67	3	FROST	WHEN HELL.A. FREEZES OVER	64
76	61	64	34	SOUNDTRACK	THE PREACHER'S WIFE	1
77	62	61	36	ERIC BENET	TRUE TO MYSELF	38
78	76	63	56	KEITH SWEAT	KEITH SWEAT	1
79	70	65	24	CAMP LO	UPTOWN SATURDAY NIGHT	5
80	80	84	38	AZ YET	AZ YET	18
81	77	70	42	KENNY G	THE MOMENT	9
82	66	80	42	CURTIS MAYFIELD	NEW WORLD ORDER	24
83	88	92	54	JAY-Z	REASONABLE DOUBT	3
84	79	72	9	MICHAEL JACKSON	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	12
85	75	73	14	TEDDY PENDERGRASS	YOU AND I	24
86	82	88	37	SNOOP DOGGY DOGG	THA DOGGFATHER	1
87	89	83	25	RAHSAAN PATTERSON	RAHSAAN PATTERSON	48
88	85	82	16	VARIOUS ARTISTS	BOOTY MIX 2: THE NEXT BOUNCE II	49
89	83	89	105	BONE THUGS-N-HARMONY	E. 1999 ETERNAL	1
90	NEW	1	MR. KING GEORGE	TRU PLAYER	90	
91	81	79	4	ROBYN	ROBYN IS HERE	79
92	92	—	7	VARIOUS ARTISTS	SPREAD YO' HUSTLE	42
93	78	75	25	VARIOUS ARTISTS	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
94	RE-ENTRY	36	36	TINA TURNER	WILDEST DREAMS	26
95	95	—	47	AKIYEELE	PUT IT IN YOUR MOUTH (EP)	18
96	100	96	42	LUTHER VANDROSS	YOUR SECRET LOVE	2
97	RE-ENTRY	41	41	VARIOUS ARTISTS	DOWN SOUTH HUSTLERS	13
98	96	97	32	REDMAN	MUDDY WATERS	1
99	84	78	60	ANN NESBY	I'M HERE FOR YOU	27
100	90	85	7	VARIOUS ARTISTS	PURE SOUL 1997	35

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

BRIAN MCKNIGHT BRANCHES OUT

(Continued from preceding page)

ing. "It was a double-edged sword," he says. "I found it very different to be recording and having other people tell me what they wanted. At the same time, hearing what they laid down really made me step up what I did on my own."

Ultimately, the vocalist says, he found the experience to be instructive. "Being in the business for 10 years, you learn that you can't keep giving [consumers] the same thing over and over and expect to maintain a career," he says. "I learned a lot on this project, but even though some of the tracks are

more uptempo, I'm not forsaking my [core demographics]."

In an effort to generate consumer awareness of McKnight's return, Mercury plans to release the video of "You Should Be Mine" to shows in late July. "We want to give the clip time to heat up before we drop the single to radio," says Jones. "His previous sales indicate that he has an across-the-board appeal, but we want this project to expand Mercury well beyond his core female fan base."

A regional promotional tour is planned to start in late July, and it particularly targets independent retail

coalitions as well as chains. The label also plans to take advantage of television appearances, especially on such new late-night talk shows as "Vibe" and "The Keenen Ivory Wayans Show."

Executives plan to build a strong domestic base before sending McKnight on the road internationally. "We want to make sure things are solid here and then send him out territory by territory maybe at the beginning of the year," says Jones.

Plans for a fall concert tour are currently under way, but dates are yet to be scheduled.



Ain't It Tha Truth. Priority Records act Tha Truth pauses for a moment with Wherehouse Entertainment urban music buyer Violet Brown during a Black Music Month celebration sponsored by the Torrance, Calif.-based retail chain at the Los Angeles House of Blues. Pictured, from left, are Tha Truth's Teresa and Cindy, Wherehouse's Brown, and Tha Truth's Jamie.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			NO. 1						
1	2	17	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT) 7 wks at No. 1		38	63	2	HOT LIKE FIRE AALIYAH (BLACKGROUND/ATLANTIC)	
2	1	14	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)		39	29	25	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	
3	3	10	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY)		40	36	8	AS WE LAY DANA HARRIS (TONY MERCEDES/LAFACE/ARISTA)	
4	7	16	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. MASE & PUFF DADDY) (BAD BOY)		41	42	12	EVERYTHING MARY J. BLIGE (MCA)	
5	4	18	THE SWEETEST THING REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)		42	33	20	THINKING OF YOU TONY TONI TONE (MERCURY)	
6	6	11	I CAN LOVE YOU MARY J. BLIGE (MCA)		43	28	19	DON'T WANNA BE A PLAYER JOE (JIVE)	
7	9	8	THE RAIN (SUPA DUPA FLY) MISSY "MISDEMEANOR" ELLIOTT (EASTWEST/EEG)		44	57	7	TAKE IT TO THE STREETS RAMPAGE FEAT. BILLY LAWRENCE (MOLATOR/ELEKTRA)	
8	5	19	NEXT LIFETIME ERIKAH BADU (KEDAR/UNIVERSAL)		45	47	23	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	
9	13	8	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)		46	41	33	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)	
10	12	7	MEN IN BLACK WILL SMITH (COLUMBIA)		47	43	6	WHAT'S STOPPING YOU THE O'JAYS (GLOBAL SOUL/VOLCANO)	
11	10	21	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA)		48	51	4	DO YOU LIKE THIS ROME (GRAND JURY/RCA)	
12	8	33	IN MY BED DRU HILL (ISLAND)		49	48	9	KEEP IT COMIN' HEAVY D (UPTOWN/UNIVERSAL)	
13	11	9	NEVER MAKE A PROMISE DRU HILL (ISLAND)		50	58	4	CAN'T LET GO LAURNEA (YAB YUM/EPIC)	
14	19	13	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)		51	55	5	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)	
15	24	3	BIG BAD MAMMA FOXY BROWN FEAT. DRU HILL (DEF JAM/MERCURY)		52	53	27	GET IT TOGETHER 702 (BIV 10/MOTOWN)	
16	14	6	SOMEONE SWV (FEATURING PUFF DADDY) (RCA)		53	52	32	ON & ON ERIKAH BADU (KEDAR/UNIVERSAL)	
17	16	22	FOR YOU KENNY LATTIMORE (COLUMBIA)		54	45	8	HOW COME, HOW LONG BABYFACE (EPIC)	
18	17	10	WHEN YOU TALK ABOUT LOVE PATTI LABELLE (MCA)		55	54	26	WHAT'S ON TONIGHT MONTELL JORDAN (DEF JAM/MERCURY)	
19	15	10	WHATEVER EN VOEGUE (EASTWEST/EEG)		56	59	3	AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA)	
20	18	34	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)		57	46	13	CRUSH ZHANE (ILLTOWN/MOTOWN)	
21	23	14	SMILE SCARFACE FEAT. 2PAC & JOHNNY P (RAP-A-LOT/NOO TRYBE)		58	70	2	NEVER SEEN BEFORE EPMD (DEF JAM/MERCURY)	
22	21	24	CUPID 112 (BAD BOY/ARISTA)		59	56	15	WHO YOU WIT JAY-Z (WEST/WARNER BROS.)	
23	37	5	FIX BLACKSTREET (INTERSCOPE)		60	66	5	MISSING YOU MARY J. BLIGE (MCA)	
24	39	3	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)		61	49	20	LOVE IS ALL WE NEED MARY J. BLIGE (MCA)	
25	44	3	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)		62	60	6	WE'LL ALWAYS LOVE BIG POPPA THE LOX (BAD BOY/ARISTA)	
26	26	11	WE TRYING TO STAY ALIVE WOLFE JEAN FEAT. REFUGEE ALL STARS (RUFFHOUSE)		63	65	4	NEED YOUR LOVE BIG BUB FEAT. QUEEN LATIFAH & HEAVY D (KEDAR)	
27	30	5	I'LL DO ANYTHING/I'M SORRY GINUWINE (550 MUSIC/EPIC)		64	—	1	WE CAN GET DOWN MYRON (ISLAND)	
28	22	16	5 MILES TO EMPTY BROWNSTONE (MJJ/WORK/EPIC)		65	62	15	FEMININITY ERIC BENET (WARNER BROS.)	
29	20	12	YOU BRING ME UP K-CI & JOJO (MCA)		66	—	1	THE PARTY DON'T STOP MIA X FEAT. MASTER P & FOXY BROWN (NO LIMIT)	
30	38	7	GOTHAM CITY R. KELLY (JIVE)		67	71	4	(FREAK) AND U KNOW IT ADINA HOWARD (MECCA DON/EASTWEST/EEG)	
31	40	3	THE LOVE SCENE JOE (JIVE)		68	69	2	I'VE BEEN HAVING AN AFFAIR TONYA (J-TOWN/MALACO)	
32	27	23	CAN WE SWV (JIVE)		69	64	13	SOMETIMES THE BRAND NEW HEAVIES (DELICIOUS VINYL/RED ANT)	
33	25	29	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)		70	—	1	LET ME BE THE ONE MINT CONDITION (PERSPECTIVE/A&M)	
34	31	18	HOPELESS DIONNE FARRIS (COLUMBIA)		71	74	5	EVERYTHING YOU WANT RAY J. (EASTWEST/EEG)	
35	35	7	LOVIN' YOU TONIGHT THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY)		72	—	1	SHOW ME BILLY PORTER (DVS/A&M)	
36	32	44	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)		73	—	32	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)	
37	34	10	LOOK INTO MY EYES BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)		74	—	12	NOTORIOUS THUGS THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	
					75	—	1	IF U STAY READY SUGA FREE (SHEPPARD LANE/UNFADEABLE/ISLAND)	

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

HOT R&B RECURRENT AIRPLAY

1	1	7	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)	14	9	19	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
2	3	19	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	15	16	26	TWISTED KEITH SWEAT (ELEKTRA/EEG)
3	7	9	ONE IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)	16	12	5	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)
4	6	3	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)	17	15	13	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
5	5	15	PONY GINUWINE (550 MUSIC/EPIC)	18	17	5	I'LL BE FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM)
6	8	8	DON'T LET GO (LOVE) EN VOEGUE (EASTWEST/EEG)	19	19	36	TOUCH ME TEASE ME CASE FEAT. FOXY BROWN (SPOLED ROTTEN/DEF JAM)
7	2	2	CRUSH ON YOU LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)	20	23	16	GET ME HOME FOXY BROWN FEAT. BLACKSTREET (VIOLATOR/DEF JAM)
8	10	23	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	21	18	20	LAST NIGHT AZ YET (LAFACE/ARISTA)
9	—	1	4 PAGE LETTER AALIYAH (BLACKGROUND/ATLANTIC)	22	—	11	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)
10	13	11	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND)	23	25	38	KILLING ME SOFTLY FUGEE'S (RUFFHOUSE/COLUMBIA)
11	14	13	I CAN MAKE IT BETTER LUTHER VANDROSS (V/EPIC)	24	20	31	MY BOO GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
12	4	22	ASCENSION (DON'T EVER WONER) MAXWELL (COLUMBIA)	25	—	6	HAIL MARY MAKAVEU (DEATH ROW/INTERSCOPE)
13	11	2	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)				

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

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

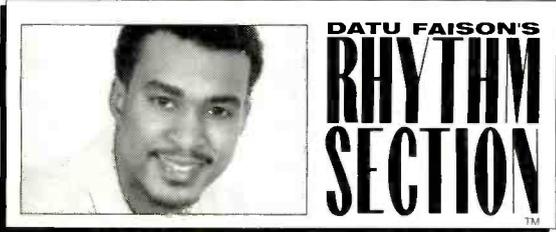
98	2	MUCH BOOTY (IN DA PANTS) Tango Rose, ASCAP
99	5	MILES TO EMPTY The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI HL
35	BIG DADDY Dot, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP/HLWBM	
90	BLOOD ON THE DANCE FLOOR Warner-Tamerlane, BMI/Zomba, ASCAP/Donni, ASCAP) WBM	
74	CALL ME (FROM BOOTY CALL) Zomba, BMI/Strand, BMI/Undeas, BMI/Warner Chappell, BMI/Zomba, ASCAP) WBM	
30	CANT LET GO Sony/ATV Songs, BMI/Yab Yum, BMI/Browntown Sound, BMI/Mic L, ASCAP/Sailandra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM	
46	CANT NOBODY HOLD ME DOWN Justin Combs, ASCAP/Sugarhill, BMI/EMI April, ASCAP/Amari, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Stretwise, ASCAP) HL	
31	CAN WE (FROM BOOTY CALL) Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) HL	
97	CLOSER THAN FRIENDS Screen Gems-EMI, BMI) 61	
67	COME ON (In Lawrence, BMI/Warner Chappell, BMI/2000 Watts, ASCAP) WBM	
65	COME WITH ME Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Cottsville, BMI/EMI Blackwood, BMI) HL/WBM	
45	CRUSH @ th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhattGottaDo, ASCAP)	
19	CUPID Arm, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Silis, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL	
36	C U WHEN U GET THERE (FROM NOTHING TO LOSE) Boo Daddy, ASCAP/Du It All, BMI/Lek Ratt, ASCAP/Pookie Straughter, ASCAP) HL	
69	DANCEHALL QUEEN GunsMoke, ASCAP/Polygram Int'l, ASCAP/Steven Marsden, BMI/Songs Of PolyGram Int'l, BMI/Tony Kelly, BMI/Muziklink, ASCAP)	
59	DONT KNOW All Silver, ASCAP/Beane Tribe, ASCAP/Pebblitone Five-Fifty-Five, BMI/Moonstone, ASCAP)	
29	DONT WANNA BE A PLAYER (FROM BOOTY CALL) Zomba, ASCAP/Kely, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMI/Rodney Jenkins, BMI/Foray, SESAC/1972, SESAC/Henchemen, BMI) HL/WBM	
39	DO YOU KNOW (WHAT IT TAKES) Heavy Rotation, BMI/BMG, ASCAP/Choiron, ASCAP/Mega, ASCAP) HL	
27	DO YOU LIKE THIS Mike's Rap, BMI)	
37	EVERYTHING YOU WANT Keith Crouch, ASCAP/Chrysalis, ASCAP/Young Legend, ASCAP) WBM	
75	FAR FROM YOURS Organizm, BMI/BMG, ASCAP/Sbl Diggins, ASCAP/Relana, ASCAP/Warner-Tamerlane, BMI/Kidada, BMI/EMI Blackwood, BMI/Enc B & Rakim, BMI) WBM	
50	FEMININITY India B., BMI/Putty Tat, BMI/Kumi Na Tatu, BMI) FIRE (Steve Harvey, BMI/B. Girl, ASCAP/Watsushi, ASCAP/Minder, ASCAP)	
25	FIX Donni, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI)	
33	FOR YOU I WILL (FROM SPACE JAM) Realsongs, ASCAP/WB, ASCAP) WBM	
20	FOR YOU (Colour'd, ASCAP/PSO, ASCAP)	
32	(FREAK) AND U KNOW IT Twa, ASCAP/G-Baby, ASCAP/916, BMI/Mobstar, BMI)	
76	A FRIEND Zomba, ASCAP/BDP, ASCAP/Soul Clap, ASCAP)	
38	FULL OF SMOKE Poetry In Motion, BMI)	
80	FULTON ST. DAMASTA, ASCAP/Polygram Int'l, ASCAP/Itself, ASCAP/ERMA, ASCAP/Donni, ASCAP/Zomba, ASCAP) HL/WBM	
44	GET IT TOGETHER Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/WB, BMI) WBM	
84	GET YOUR GROOVE ON (FROM BAPS) Plaything, ASCAP/Smooth As Silk, ASCAP/Zomba, ASCAP/Funk Groove, ASCAP) WBM	
4	G.H.E.T.T.O.U.T. Zomba, BMI/R. Kelly, BMI) WBM	
87	GIVE IT TO ME Sony/ATV Songs, BMI/Ted-On, BMI/Mr. Jimmy's, ASCAP)	
14	GOTHAM CITY (FROM BATMAN & ROBIN) Zomba, BMI/R. Kelly, BMI) WBM	
97	HELP YOURSELF Tangerine, BMI/Jalew, BMI/Miss Butch, BMI/Warner Hildebrand, BMI)	
56	HIP HOP DRUNKIES ESP, BMI/Warner-Tamerlane, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Marley Marl, ASCAP/EMI, ASCAP) HL/WBM	
61	HOMEBYOZ No Way, ASCAP)	
34	HYPNOTIZE Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz, ASCAP/Danica, BMI/Entertaining, BMI) HL/WBM	
7	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) Mike's Rap, BMI)	
3	I CAN LOVE YOU/LOVE IS ALL WE NEED MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jenkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6th Of July, BMI/NASHMACK, ASCAP) HL/WBM	
63	ICED DOWN MEDALLIONS TVT, ASCAP/EZ Epee, ASCAP/Suite 1202, ASCAP/Jose Luis Gotcha, ASCAP/Percy Coles, ASCAP) Longitude, BMI)	
42	IF I COULD CHANGE (FROM I'M BOUT IT) Burrin Avenue, LLC, ASCAP/Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)	
47	IF U STAY READY Sheppard Lane, BMI/Songs Of PolyGram Int'l, BMI/Songs Of PolyGram, BMI/G-Baby, ASCAP/Freekiplay, ASCAP/Polygram Int'l, ASCAP/Mobstar, ASCAP) HL	
100	IF YOU WALK AWAY Arvernal, ASCAP/EMI April, ASCAP/LeoSun, ASCAP/Dodgy, ASCAP)	
1	I'LL BE MISSING YOU Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL	
26	I LOVE ME SOME HIM/I DON'T WANT TO EMI, BMI/Cesadida, BMI/Sailandra, ASCAP/Almo, ASCAP/Plaything, BMI/Too True, ASCAP/R. Kelly, BMI/Zomba, BMI) HL/WBM	
16	IN MY BED Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM	
70	INVISIBLE MAN Banana Tunes, BMI/Stephen A. Kpner, ASCAP/Careers-BMG, BMI/Butalabs, SOCAN/On Board, BMI)	
83	I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING) New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM	
77	I STILL LOVE YOU (FROM SPRING) EZ Duz It, ASCAP/EMI, ASCAP/Dofal, BMI/Warner-Tamerlane, BMI/Tom Bomb, BMI) WBM	
85	IT MUST BE LOVE Spec-o-lite, ASCAP/Traco, BMI)	
43	I'VE BEEN HAVING AN AFFAIR Get-Rich, BMI/Malaco, BMI)	
86	JAZZY BELLE Organized Noise, BMI/Hitco, BMI/Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM	
40	JUST ANOTHER CASE Dunbar, BMI/Green Mountain, BMI/Unichappell, BMI/Alley, BMI/Trio, BMI/Def Jam, ASCAP/Rhythm Bluntz, ASCAP/Aerosol, ASCAP) HL	
93	KEEP IT ON THE REAL Songs Of PolyGram Int'l, ASCAP)	
100	LOOK INTO MY EYES (FROM BATMAN & ROBIN) Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI)	
82	LOVE II LOVE Rondor/MCA) HL/WBM	
99	MAKIN' MOVES 337, ASCAP/T-Smooov, ASCAP/Mass Confusion, ASCAP/Illotic, ASCAP/Zomba, ASCAP) WBM	
2	MO MONEY MO PROBLEMS Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Jym, BMI)	
60	MY BABY DADDY Pepper Drive, BMI/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony) HL	
62	MY HEART IS CALLING (FROM THE PREACHER'S WIFE) CCAF, BMI/Sony/ATV Songs, BMI) HL	
94	MY LOVE WON'T FADE AWAY PolyGram, ASCAP/Uncle Buddies, ASCAP/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Zam, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM	
9	NEVER MAKE A PROMISE Warner-Tamerlane, BMI/Boobie-Loo, BMI)	
68	NO ONE BUT YOU (FROM BAPS) Spanish Ghetto Diamond, BMI/Black Marble, BMI/Jumping Bean L.L.C., BMI)	
89	NOTHING NO ONE Success Bound, BMI/Marcus Street, BMI/Tonk, BMI)	
5	NOT TONIGHT (FROM NOTHING TO LOSE) Second Decade,	

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			NO. 1						
1	1	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY) 8 wks at No. 1		38	32	40	DA' DIP FREAKNASTY (HARD HOOD/POWER/TRIAD)	
2	—	1	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)		39	36	22	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)	
3	4	2	SOMEONE SWV (FEATURING PUFF DADDY) (RCA)		40	37	19	THAT'S RIGHT DJ TAZ FEAT. RAHEEM THE DREAM (BREAKAWAY)	
4	2	2	I CAN LOVE YOU/LOVE IS ALL WE NEED MARY J. BLIGE (MCA)		41	35	28	CANT NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)	
5	5	5	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)		42	42	13	IF U STAY READY SUGA FREE (SHEPPARD LANE/UNFADEABLE/ISLAND)	
6	3	14	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)		43	39	24	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)	
7	7	7	LOOK INTO MY EYES BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)						



HEE HEE HAW: For Missy "Misdemeanor" Elliott to debut at No. 3 on The Billboard 200 with 130,000 units is pretty impressive, especially considering it's the artist's first shot as a soloist. On Top R&B Albums, her first solo set, "Supa Dupa Fly," skyrockets 93-1, after premature sales at core stores forced the title onto that chart a week early. The album, naturally, also wins Greatest Gainer on the R&B list for the largest unit increase. "The Rain (Supa Dupa Fly)," the first track, has caught on like wildfire at 74 monitored R&B stations, according to Broadcast Data Systems. On our Hot R&B Airplay list, the song zips 9-7, while a 2% audience increase brings the listener total for the week to 32 million. Elliott's promotional dates in support of the project will be limited, according to the label, due to her tight studio schedule. In addition to writing all the material on her own set, she penned three titles on this issue's Hot R&B Singles, "Not Tonight" by Lil' Kim (Undeas/Tommy Boy/Atlantic), "Up Jumps Da Boogie" by Magoo & Timbaland (Blackground/Atlantic), and "Can We" by SWV (Jive) at Nos. 5, 10, and 31, respectively. In addition, she has written all four singles from Aaliyah's current Atlantic album—former No. 1 "If Your Girl Only Knew," plus "One In A Million," "Four Page Letter," and "Hot Like Fire," which jumps 63-38 on Hot R&B Airplay—as well as Ginuwine's "I'll Do Anything/I'm Sorry" (550 Music/Epic), which hops 30-27 on the airplay list.

THE B.I.G. PUSH: When Arista informed me that the Notorious B.I.G.'s "Mo Money Mo Problems" (Bad Boy/Arista) would be released as a commercial single July 15, I knew it would cause some feathers to be ruffled on the subsequent week's Hot R&B Singles chart. Such is the case this issue, as B.I.G. lands at No. 2, earning the Hot Shot Debut. Despite significant point gains, the B.I.G. entry pushes back both Lil' Kim's "Not Tonight" and SWV's "Someone" to Nos. 5 and 6, respectively. Since both records still show strong growth, they are awarded seldom-seen backward bullets. Both singles performed very well at core stores, with "Not Tonight" posting a 27% unit increase and "Someone" picking up 52%. The former holds at No. 5 on Hot R&B Singles Sales; the latter moves 4-3.

EARLY BIRDS: Last issue's early bird crown went to Missy Elliott, who was forced onto Top R&B Albums at No. 93 to the tune of 550 core-panel units. This issue's album crown belongs to Puff Daddy, whose solo set "No Way Out" (Bad Boy/Arista) earns a No. 58 ranking based on street-date violations. Look for the album to headline both Top R&B Albums and The Billboard 200 on next issue's chart once full-week sales kick in.

Dru Hill earns the premature trophy on Hot R&B Singles as "Never Make A Promise" (Island) lands a No. 9 entry based on violations. Since Hot R&B Singles is based on both sales and airplay, the title still scores a high debut with more than 27 million listener impressions, despite having just a partial week's sales. Billboard policy states that a title must debut on the overall chart (i.e., Hot R&B Singles) if that title appears in the top 75 of the component singles sales list (i.e., Hot R&B Singles Sales). According to a March policy revision, Billboard will hold a song off if it ranks below No. 75 on the sales list. "Never Make A Promise" sold more than 2,500 units at core stores before its street date, enough to place the group at No. 29 on Hot R&B Singles Sales. It missed the 75-place Hot 100 Singles Sales list and thus will not appear on the Hot 100 until the next issue.

R&B

DIAMOND D

(Continued from page 27)
classic cuts from "Stunts, Blunts" called "Diamond Jewels" and distributed copies via direct mail and by way of a street team headed by Marla Martin.

The song titles included on the promotional collection are "Best Kept Secret," "Fuck Whatcha Heard," "Sally Got A One Track Mind," and "Shit Is Real."

"Just about every hip-hop DJ knows these songs," says Lindsey, "but they're hard to get right now. Putting them out started to generate the kind of excitement we were looking for before we dropped 'The Hiatus.' Street-team members got a lot of inquiries, and our promotion people got a lot of calls too."

Twelve-inch vinyl copies of "The Hiatus," which include the B-side "No Wondah," started being shipped in late June to college radio, mix show, and mix-tape DJs. In early July, Martin solicited airplay at college radio, and by press time she had secured 30 stations, according to Lindsey.

Currently, Mercury is preparing a videoclip of "The Hiatus" to be serviced sometime in August. "We're waiting for the buzz on the song to build to its highest point before we ship either the video to outlets or the CD-pro to radio," explains Lindsey. "We're waiting for the reaction from the streets as opposed to putting them out and waiting to see what happens."

To help advance the progress of the record, Mercury is arranging meet-and-greet listening parties in several cities along the mid-Atlantic/Northeast corridor. Thus far, bashes have taken place in Connecticut, Philadelphia, and Baltimore. According to Lindsey, more parties are being planned for the near future. He says, "We'll hit the rest of the country as the record develops."

THE RHYTHM & THE BLUES

(Continued from page 27)

Hawaii for established and developing artists.

OTHER THINGS OF NOTE: Virgin superstar Janet Jackson, whose much-anticipated album is scheduled to drop in October, will receive the 1997 Soul Train Lady of Soul Awards' Lena Horne Award in recognition for outstanding career achievements. Rapper/actor Queen Latifah will receive the show's Aretha Franklin Award as entertainer of the year. They are slated to accept their awards at the two-hour show, scheduled for Sept. 5.

LaFace co-founders Antonio "L.A." Reid and Kenneth "Babyface" Edmonds were presented with the Spirit of Life Award by the Music and Entertainment Industry Group of City of Hope during a luncheon at Mortons July 17 in L.A. . . . Danyel Smith becomes Vibe editor in chief; Alan Light, who formerly held the position, is named editor at large . . . Elektra vocalist Ray J and his sister, Atlantic's Brandy, will appear together on the Disney Channel's live music series "In Concert." The special premieres Sept. 20 . . . BET looks like it's getting some competition in the form of a new 24-hour R&B-themed music video channel, slated to debut in the fall. The new channel is part of the newly announced multiplex offering from the Box (see story, page 6).

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	8	I'LL BE MISSING YOU ▲ ³ (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112) 8 weeks at No. 1
2	NEW ▶	1	1	MO MONEY MO PROBLEMS (C) (D) (M) (T) BAD BOY 79100*/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
3	2	4	5	NOT TONIGHT (FROM "NOTHING TO LOSE") (C) (D) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ
4	4	3	8	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") (C) (D) (T) RUTHELSS 6343/RELATIVITY	BONE THUGS-N-HARMONY
				*** GREATEST GAINER ***	
5	6	14	3	UP JUMPS DA BOOGIE (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
6	5	5	4	TAKE IT TO THE STREETS (C) (D) VIOLATOR/ELEKTRA 64171/EEG	RAMPAGE FEAT. BILLY LAWRENCE
7	3	2	8	SMILE (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	SCARFACE FEATURING 2PAC & JOHNNY P
8	7	8	5	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") (C) (D) (T) (X) TOMMY BOY 7785	COOLIO FEAT. 40 THEVZ
9	8	6	7	SMOKIN' ME OUT (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	WARREN G FEAT. RONALD ISLEY
10	11	16	13	IF I COULD CHANGE (FROM "I'M BOUT IT") (C) (D) (T) NO LIMIT 53273/PRIORITY	MASTER P FEAT. STEADY MOBBIN', MIA X, MO B, DICK & O'DELL
11	10	11	7	HIP HOP DRUNKIES (C) (D) (T) LOUD 64882/RCA	THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD
12	13	10	14	JUST ANOTHER CASE (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	CRU FEATURING SLICK RICK
13	9	7	9	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602*/COLUMBIA	WYCLEF JEAN FEAT. REFUGEE ALLSTARS
14	12	9	44	DA' DIP ▲ (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAKNASTY
15	15	13	19	THAT'S RIGHT (C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI	DJ TAZ FEAT. RAHEEM THE DREAM
16	14	12	28	CAN'T NOBODY HOLD ME DOWN ▲ ² (C) (D) (T) (X) BAD BOY 79083/ARISTA	PUFF DADDY (FEAT. MASE)
17	17	18	13	IF U STAY READY (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND	SUGA FREE
18	16	15	15	HYPNOTIZE ▲ (C) (D) BAD BOY 79092/ARISTA	THE NOTORIOUS B.I.G.
19	22	—	2	ICED DOWN MEDALLIONS (C) (D) BLUNT 6614/TVT	ROYAL FLUSH
20	18	19	51	LET ME CLEAR MY THROAT ● (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL
21	20	17	17	MY BABY DADDY ● (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	B-ROCK & THE BIZZ
22	24	21	25	I'LL BE ● (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	FOXY BROWN FEATURING JAY-Z
23	19	20	18	EMOTIONS (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG	TWISTA
24	21	23	10	TALKIN' BOUT 'BANK (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	THE WHORIDAS
25	28	24	18	JAZZY BELLE (C) (D) (T) (X) LAFACE 24224/ARISTA	OUTKAST
26	30	22	26	YARDCORE (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	BORN JAMERICANS
27	NEW ▶	1	1	SUMMER JAM (C) (D) (T) (X) QUADRASOUND/ATLANTIC 98016/AG	QUAD CITY DJ'S
28	27	40	11	DO YOU BELIEVE? (C) (D) (T) VIOLATOR 1606/RELATIVITY	THE BEATNUTS
29	NEW ▶	1	1	HOW WE COMIN' (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG	RBL POSSE
30	46	—	2	ON & POPPIN' (C) (D) OVERALL 7001	YOUNG MC
31	37	34	19	WU-RENEGADES (C) (D) (T) WU-TANG 53267/PRIORITY	KILLARMY
32	26	—	2	WHO U WIT (C) (D) (T) MIRROR IMAGE 410/ICHIBAN	LIL' JON AND THE EAST SIDE BOYZ
33	23	25	12	DA' DIP (C) (D) (T) BIG BEAT/ATLANTIC 98022/AG	MC LUSCIOUS FEATURING KINSUI
34	38	38	20	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442*	KRS-ONE
35	32	35	8	SHOW ME LOVE (C) (T) ORGANIZED NOIZE 97016/INTERSCOPE	KILO ALI
36	42	26	15	STOP THE GUNFIGHT (C) DEFF TRAPP 9269/INTERSOUND	TRAPP FEAT. 2PAC, NOTORIOUS B.I.G.
37	36	28	15	FEELIN' IT (C) (D) (T) ROC-A-FELLA 53272/PRIORITY	JAY-Z
38	45	31	25	THE THEME (IT'S PARTY TIME) (C) (D) (T) BYSTORM 56114/UNIVERSAL	TRACEY LEE
39	40	36	3	FAR FROM YOURS (C) (D) (T) PAYDAY/FRFR 850916/ISLAND	O.C. FEATURING YVETTE MICHELLE
40	44	37	21	I SHOT THE SHERIFF ● (C) (D) (T) G-FUNK/DEF JAM 573554/MERCURY	WARREN G
41	33	39	7	HOMEBOYZ (C) (D) (T) STREET LIFE 78108/ALL AMERICAN	THE COMRADS
42	34	29	10	WHO YOU WIT (FROM "SPRUNG") (T) QWEST 43883*/WARNER BROS.	JAY-Z
43	NEW ▶	1	1	GUNJA HONORS (C) (T) (X) HUSH 6612	DEAD RINGAZ
44	25	41	9	LISTEN (FIVE MINUTES) (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY	DFC
45	35	32	17	2 MUCH BOOTY (IN DA PANTS) (C) (T) ID/WRAP 414/ICHIBAN	SOUNDMASTER T
46	29	30	7	BRAIN (C) (T) GEE STREET 27500/V2	JUNGLE BROTHERS
47	41	43	22	GANGSTAS MAKE THE WORLD GO ROUND (C) (D) (T) LENCH MOB 53264/PRIORITY	WESTSIDE CONNECTION
48	31	27	16	KEEP IT ON THE REAL (C) (D) NOO TRYBE 38584/VIRGIN	3X KRAZY
49	47	42	43	NO TIME ● (C) (D) (T) UNDEAS/ATLANTIC 98044/AG	LIL' KIM FEATURING PUFF DADDY
50	RE-ENTRY	52	52	HOW DO U WANT IT/CALIFORNIA LOVE ▲ ² (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)

○ 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.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	9	SERENADE SHADES (MOTOWN)	14	15	9	MY BABY MAMA NUT N' 2 NICE (ROBBINS)
2	—	1	WHAT ARE WE GONNA DO RONNIE HENSON (MOTOWN)	15	10	7	FAST LANE MAD DOG CLIQUE (CROSSTOWN)
3	—	1	HOW WE COMIN' RBL POSSE (BIG BEAT/ATLANTIC)	16	—	1	PIECE OF MY HEART SHAGGY (VIRGIN)
4	6	3	ON & POPPIN' YOUNG MC (OVERALL)	17	18	8	CARPENTER MAD LION (WEEDED/NERVOUS)
5	5	4	BLACK NOSTALJACK (AKA COME ON) CAMP LO FEAT. RUN AND KID CAPRI (PROFILE)	18	13	2	YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE CHOCCLATT (SHOT CALLAS)
6	4	3	BACK TO LIVING AGAIN CURTIS MAYFIELD (WARNER BROS.)	19	17	13	GET MINE TEFLON (RELATIVITY)
7	14	5	GUNJA HONORS DEAD RINGAZ (HUSH)	20	24	2	BLIND COMPANY FLOW (OFFICIAL/RAWKUS)
8	9	4	PEOPLE GET READY ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/EEG)	21	—	1	SONG FOR MY BROTHER GEORGE BENSON (GIANT STEP/BLUE THUMB/GRP)
9	8	2	DOWN LOW FREAKNASTY (HARD HOOD/POWER/TRIAD)	22	20	17	COME ON EVERYBODY (GET DOWN) US 3 (BLUE NOTE/CAPITOL)
10	7	10	RUNNING SONG AMBERSUNSHOWER (GEE STREET)	23	—	13	GIRLS DEM SUGAR BEENIE MAN (VP)
11	12	3	REVOLUTION EARTH, WIND & FIRE (PYRAMID/RHINO)	24	16	9	2 D FRUTTI DA BARNYARD CLICK FEAT. MC MOO (EMI)
12	—	16	HOMIE LOVE WILDCLIFFE SOCIETY (BLUNT/TVT)	25	19	14	JUST A FREAK CRYSTAL WATERS FEAT. DENNIS RODMAN (MERCURY)
13	3	4	GROUP THERAPY 40 THEVZ (MERCURY)				

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

Charting The Dance Summit's Peaks And Valleys

SUMMIT DIARY: Capturing all that goes on behind the scenes at an event like the fourth annual Billboard Dance Music Summit is a daunting task—especially if you're the crazed lad organizing the whole shebang. Sometimes the best method is to simply keep a diary . . .

SATURDAY, JULY 12: Remember those dark circles under my eyes I complained about having several weeks ago? Well, they were quite lovely compared to the nervous twitch and acid stomach attacks that have replaced them as I inch closer to the Summit's opening date of July 16 at the Marriott on Michigan in Chicago.

Even after four years at the helm of this gathering of dance music professionals, I'm never at a loss of amazement or enlightening moments as we toil through its preparation process. Sadly, I've been trapped in the dark, unsavory regions of the club community during these final days of preparation—witnessing a mad and often ruthless scramble for a piece of the proverbial pie that a large event like this can provide. Suddenly, rarely encountered "friends" in frantic need of a career break are rushing out of the woodwork, while folks who have already earned a modicum of success and power are pompously claiming their divine right for—as one exec so charmingly put it—"proper position above the dregs." So much for my idealistic vision of the community coming together in celebration of what has been a great year for the dance genre. At this moment, all I can see is the class system of clubland intensifying faster than the rate at which the sales and mainstream prestige for the music is increasing.

But just as depression and disgust trigger irrational fantasies of simply not boarding the plane to Chicago, I pop in a cassette of the cathartic "Let It Rain" by **Carolyn Harding** (one of the artists slated to be showcased), and I'm briefly reminded of my ultimate goal with the Summit: to illuminate the music that keeps us coming to work every day and applaud the artists and producers who work so hard to be heard by a world that doesn't always want to listen. Industry politics and the antics of status-starved wannabes can muck up one's focus and truly hurt the spirit. As the song winds down, the dark clouds in my mind give way to clarity—and I'm able to find the positive energy needed to press on.

TUESDAY, JULY 15: One of the hardest tasks for an unwavering control freak like me is to delegate responsibility and trust others to get their jobs done. I've often argued that my tendency to maintain a death grip on nearly every aspect of the Summit is rooted in past experiences during which some of my worst nightmares were realized. However, I may be ready to seriously rethink my position after visiting today's rehearsal for Clubland Unplugged—the opening-night event wherein a handful of the dance world's better singers get the chance to strut their stuff in an inti-



by Larry Flick

mate setting with a six-piece band.

This is, by far, the most popular showcase of the Summit, for obvious reasons. After all, who wouldn't kill to see someone like **Byron Stingily** toss the DAT tape used during his regular track gigs over his shoulder and throw down with live players? But you also get to see what an artist is truly made of when he or she is thrust into a scenario that includes brand-new musical arrangements with a band that has never played together before. It was no wonder that **Pamela Williams** from **Funky Green Dogs** (one of the headlining singers of the show) was pacing around the rehearsal studio with a minor case of ragged nerves when I walked through the door. Once **Tim Gant**, the show's enviably cool and gifted band leader, began to lead everyone through a **James Brown**-styled version of "The Way," Williams was the picture of soulful confidence. In a flash, this previous source of tension became a delicious respite from mayhem. By the time Williams—with ample diva enhancement by backing singer/future star **Mauree**—started ripping through an equally funky rendition of her hit "Fired Up," I was nearly ready to jump onstage and start twitching and twirling around her. This is going to be one hot show.

THURSDAY, JULY 17: You can't manufacture magic—a fact never more evident until you are in a moment that completely sweeps you off your feet. That's precisely what happened last night during the Clubland Unplugged show at the gorgeous Green Dolphin Street nightclub.

Fortunately, the audience could not hear my knees knock as I blindly dove into the task of MC'ing the show in place of a flu-stricken **France Joli**—who actually replaced the eight-months-pregnant original host, **Kristine W.** (a bit of exciting news that met with a chorus of "ooohs" and "awwws" during her videotaped announcement of her maternal state). As I stepped in front of the venue's sea of atmospheric candles and smiling faces, I wished I had thought to pack something a little flashier to wear . . . or at least borrowed a few of Kristine's feathers.

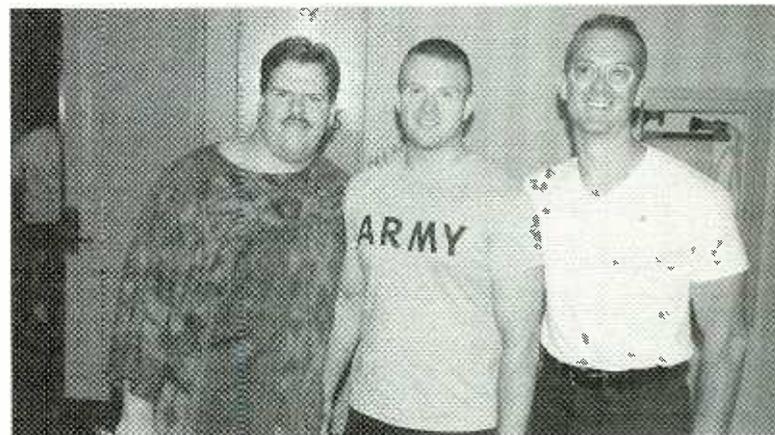
Local gal **Dajae** was a joy as she strolled through her hit "Day By Day." It was hard, however, to pull my eyes away from her parents, who were pridefully perched at a ringside table, capturing her performance with a video camera. When **Dajae** cruised into a saucy reading of **Womack & Womack's** "Baby I'm Scared Of You," she proved that she was long overdue for a new album. The bombastic voice she displayed on that 3-year-old recording has given way to softer, more sophisticated tones and

comfortably conversational phrasing.

Byron Stingily took the stage looking like he'd stepped off the pages of a fashion magazine. The lad looked clean in his sleek designed suit and **Michael Jordan**-esque shaved head. His natural humility onstage sharply contrasted with his iconic dance music status, as he shyly grinned at the audience's lavish show of love. Like **Dajae**, he revealed remarkable growth and maturity as a performer, peppering his signature falsetto rants with dance steps that were reminiscent of classic moves made famous by **the Jackson 5** and **the Temptations**. More than a few folks were spotted gaggin' with glee when he launched into a reverent version of the late **Sylvester's** "You Make Me Feel (Mighty Real)."

Another of the pleasures of presiding over an event like this is having the freedom of creative indulgence. I took full advantage of that liberty when I placed two complete unknowns, **Carmen Jones** and **Yolanda** (Dance Trax, Billboard, July 19), among the evening's array of heavy-hitters. Bravely rising to the challenge of playing to a jaded industry crowd, they actually made me look like the smartest boy on the block, with performances that will go down as being among the strongest and most affecting of the entire Summit. Clearly, I wasn't alone in this assessment, given the steady flow of major-label execs flocking around both singers that night.

The evening peaked when **Martha Wash** stormed through the anthemic "Ready For A New Day," which she can also be heard belting on **Todd Terry's** new Logic Records collection of the same name. Just when there appeared to be no higher point to reach, she served the gospel-spiked ballad "God Bless The Road That Leads Me Home" backed by a church choir. It has been a long time since I've seen Wash so completely possessed by a song. Years of continual-



Networkin' Up A Storm. Jellybean artist Karel, left, bonded with rising producer/writer Paul Andrews, center, and journalist Michael Paoletta during the Fourth Annual Billboard Dance Music Summit. Karel hosted the conference's closing night event at the Convent nightclub, during which he performed his current single, "I Am." Meanwhile, Andrews collected props for his remix of "Peace Train" by Dolly Parton, as well as for his recently completed interpretation of "Rhythm Of Love" by DJ Company.

ly cranking out "Everybody Everybody" and "Strike It Up" onstage would burn out even the most stellar performer. Watching her explore the boundaries of her voice and reach for a few new heights was a firm reminder of her immense vocal gifts. But it also reminded me of how utterly unfair this business has been to her in recent years. Why she isn't working alongside the likes of **Aretha Franklin** and **Gladys Knight** is beyond puzzling. She deserves so much more attention than she's gotten. Those are among the last thoughts circling my brain as I drifted off to sleep later that night.

FRIDAY, JULY 18: Goodness, but it feels like we've been in Chicago for weeks already. The pace has been intense, and the energy of Summit attendees has been largely encouraging and heartwarming. Yeah, there have been no-shows by a few key participants who apparently write their commitments in water. And, of course, many of those tired wannabes who were dogging my brain last week still had a few tricks up their sleeves. But it's all wiped away by emotional generosity of a keynote speaker like **Erik Bradley**, music director at **WBBM** (B96) Chicago, or by the good vibes displayed during the Chicago House Reunion discussion group.

With **Steve "Silk" Hurley**, **Wayne Williams**, **Jesse Saunders**, **Maurice Joshua**, **Mike Dunn**, and **Jamie Principle** featured on that panel, the stories of the house genre's salad days were funny and inspiring. These are some of the hardest-working people I've ever encountered. They didn't sit on their collective butt and wait for a major label to give them a career, unlike all too many youngsters currently hankering for dance stardom. They were industrious, imaginative, and unbendingly focused. It's in tribute to their professional example that I wanted to host this event in Chicago in the first place. I left that room proud to be in the same industry.

That good feeling spread into the evening as the Summit invaded Fusion nightclub for a showcase that

featured the considerable talents of newcomers like **Kellee**, **Natalie Hagan**, **3rd Party**, and **DJ Company**, among numerous others.

I should've known that it was going to be a mighty emotional night when **Carolyn Harding** stepped offstage and literally fell into my arms in tears. Midway through singing "Let It Rain," she saw a mental image of her late brother, who inspired her to give up a potential career in opera for a life in clubland. As she told me of his love of dance music and her devotion to beating the odds and making it "for him," it was as if we were elevated above the noise of the room and the beats of the next act. In the future, whenever I tire of writing this column or grow weary of putting up with the drama of the people in this business, I'll try to remember looking into her eyes and seeing her spiritual purity and determination. I get chills just thinking about it.

I got chills of another kind when **Ultra Naté** took the stage. Once again, I got to hear my knees knock as she dragged me onstage and sang the first half of her classic anthem "It's Over Now" to me. And once again, I saw an uncanny truth in the eyes of a performer. Her passion for her craft came shining through—as did an immeasurable increase of confidence as she whipped the crowd into a sing-along frenzy with her **Strictly Rhythm/AM:PM** worldwide smash "Free." Having had the good fortune to watch **Ultra** evolve and experiment from the birth of her career, I was amazed to watch her diminutive figure seem to grow to larger-than-life proportions. The woman has truly arrived.

This was also a night for the veterans to show how much fire they have left in 'em. First, **Linda Clifford** (who randomly popped up at the Clubland Unplugged show and graciously agreed to a last-minute performance) poured herself into a vinyl pantsuit and provided ample diva sass with "Runaway Love." This lady still looks and sounds hot. Having spied her swap business cards with **Maurice Joshua**, I'm sure we'll be get-

(Continued on next page)

Billboard. Dance Breakouts

AUGUST 2, 1997

CLUB PLAY

1. GET UP, STAND UP
PHUNKY PHANTOM GROOVILICIOUS
2. SHOW ME URBAN SOUL KING STREET
3. FLYING HIGH BYRON STINGILY
NERVOUS
4. IT'S LIKE THAT
RUN DMC VS. JASON NEVINS SM:JE
5. SAFE JIMMY SOMERVILLE SPV IMPORT

MAXI-SINGLES SALES

1. C U WHEN U GET THERE
COOLIO FEAT. 40 THEVZ TOMMY BOY
2. HOODLUM
MOBB DEEP FEAT. BIG NOYD & RAKIM LOUD
3. ALL BY MYSELF SO EMOTIONAL ZYX
4. ALL BY MYSELF LINDA IMPERIAL INTERHIT
5. TO THE MOON AND BACK
SAVAGE GARDEN COLUMBIA

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	2	4	7	THE WAY TWISTED 55260/MCA	FUNKY GREEN DOGS
2	3	9	7	ENCORE UNE FOIS ULTRA 002/FFRR	SASH!
3	1	2	8	SOMETHING GOIN' ON LOGIC 48213	TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
4	5	8	8	DIN DA DA WAVE 50020	KEVIN AVIANCE
5	6	10	7	AROUND THE WORLD SOMA PROMO/VRGIN	DAFT PUNK
6	4	7	11	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	BRAINBUG
7	9	15	7	THIS MAN MOONSHINE 8843B	KELLEE
8	7	3	11	FREE STRICTLY RHYTHM 12513	ULTRA NATE
9	8	1	11	I DON'T WANT TO LAFACE 24230/ARISTA	TONI BRAXTON
10	14	17	7	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
11	10	6	11	HOLD ON PERSPECTIVE 581315/A&M	ANN NESBY
12	15	25	6	ONE MORE NIGHT TOMMY BOY 786	AMBER
13	21	34	4	MUSIC IS PUMPING NERVOUS 20265	PEOPLE UNDERGROUND FEAT. SHARON WILLIAMS
14	12	5	13	FUN FOR ME ECHO/WARNER SUNSET 43877/WARNER BROS	MOLOKO
15	11	11	10	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM
16	18	22	7	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL
17	20	28	6	AND THEN THE RAIN FALLS SM:IE 9063/PROFILE	BLUE AMAZON
18	13	14	10	JUST A FREAK MERCURY 574433	CRYSTAL WATERS FEATURING DENNIS RODMAN
19	22	23	8	SLIDE RCA 64846	JUNKSTER
20	28	35	5	KEEP ON GROOVIN' MUSIC PLANT 049	ONE VISION
21	33	50	3	THINGS JUST AIN'T THE SAME ARISTA 13381	DEBORAH COX
22	30	39	4	TIC TIC TAC ARIOLA 46230	CARRAPICHO
*** Power Pick ***					
23	39	—	2	HELLO MODERN PROMO/ATLANTIC	POE
24	34	43	3	HOUSE ON FIRE KINETIC 43878/REPRISE	ARKARNA
25	16	20	9	ON TRACK MERCURY IMPORT	YELLOW
26	24	26	8	REACH COLUMBIA 78507	ROBI ROB'S CLUBWORLD
27	19	21	10	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY
28	27	32	11	MOMENT OF MY LIFE DEFINITY 001	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
29	32	38	6	PEOPLE GET READY ELEKTRA 63932/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
30	26	29	6	YOUR WOMAN BRILLIANT/CHRYSALIS PROMO/EMI	WHITE TOWN
31	46	—	2	SONG FOR MY BROTHER GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
32	37	42	4	VALGA EL BRILLO DE TUS OJOS CRESCENT MOON PROMO/EPIC	ALBITA
33	48	—	2	WHEN YOU TALK ABOUT LOVE MCA 55358	PATTI LABELLE
34	49	—	2	YOU'RE NOT ALONE RCA 64904	OLIVE
35	44	47	3	PARTAY FEELING STRICTLY RHYTHM 12507	B CREW FEAT. BARBARA TUCKER, DAJAE, ULTRA NATE AND MONE
36	23	18	12	BLOOD ON THE DANCE FLOOR EPIC 78008	MICHAEL JACKSON
37	17	13	14	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN
38	43	44	4	ONLY WORDS JELLYBEAN 2524	DEBORAH GIBSON
39	50	—	2	TO BE LOVED EDEL AMERICA 9890	LUCE DRAYTON
40	31	24	12	GIMME SOME LOVE ETERNAL 43864/WARNER BROS	GINA G
41	42	41	4	THE MESSAGE MOONSHINE 88442	TEMPLE FEATURING ALLAN HIDALGO
*** Hot Shot Debut ***					
42	NEW	1	1	OH LA LA LA EDEL AMERICA 6369	2 EIVISSA
43	47	48	3	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42452	BACKSTREET BOYS
44	NEW	1	1	DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
45	NEW	1	1	SHADOWS OF THE PAST JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON
46	25	16	13	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
47	45	37	9	I FOUND LOVE JELLYBEAN 2522	DARRYL D'BONNEAU
48	36	32	11	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY
49	NEW	1	1	COCO JAMBOO WARNER BROS. PROMO	MR. PRESIDENT
50	29	12	13	IT MUST BE LOVE BIG BEAT 95602/ATLANTIC	ROBIN S.

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.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	8	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
*** Hot Shot Debut ***					
2	NEW	1	1	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
3	NEW	1	1	SOMEONE (T) RCA 64927	SWV (FEATURING PUFF DADDY)
4	4	4	4	PEACE TRAIN (T) (X) FLIP IT 44000/ARK 21	DOLLY PARTON
5	2	2	5	NOT TONIGHT/CRUSH ON YOU (T) (X) UNDEAS/TOMMY BOY 95574/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ
6	3	3	8	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	WYCLEF JEAN FEAT. REFUGEE ALLSTARS
7	NEW	1	1	FIX (T) (X) INTERSCOPE 95012	BLACKSTREET WITH SPECIAL GUEST OL' DIRTY BASTARD & SLASH
8	5	5	8	FREE (T) (X) STRICTLY RHYTHM 12513	ULTRA NATE
9	9	—	2	I CAN LOVE YOU/LOVE IS ALL WE NEED (T) MCA 55363	MARY J. BLIGE
10	8	7	7	SOMETHING GOIN' ON (T) (X) LOGIC 48213	TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
11	NEW	1	1	SHOW ME (T) KING STREET 1067	URBAN SOUL
12	6	17	3	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	DIANA KING
13	13	12	6	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	BACKSTREET BOYS
14	16	8	18	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	JOCELYN ENRIQUEZ
15	14	16	20	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	KRS-ONE
16	12	9	10	WHO YOU WIT (T) QWEST 43883/WARNER BROS	JAY-Z
17	15	11	5	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	DEBORAH COX
18	7	6	3	WHATEVER (T) (X) EASTWEST 63933/EEG	EN VOGUE
19	19	14	4	CAN'T GET YOU OUT OF MY MIND (T) (X) METROPOLITAN 3007	LIL SUZY
20	22	10	6	HIP HOP DRUNKIES (T) LOUD 64882/RCA	THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD
21	11	15	4	RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC	DJ COMPANY
22	RE-ENTRY	5	5	DIN DA DA (T) (X) WAVE 50020	KEVIN AVIANCE
23	21	19	23	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	MARK MORRISON
*** Greatest Gainer ***					
24	40	—	2	SONG FOR MY BROTHER (T) (X) GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
25	10	13	10	I DON'T WANT TO/I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	TONI BRAXTON
26	20	20	24	CALL ME (T) (X) LOGIC 45726/RCA	LE CLICK
27	NEW	1	1	CAN WE (T) JIVE 42445	SWV
28	25	21	6	THE WAY (T) (X) TWISTED 55260/MCA	FUNKY GREEN DOGS
29	27	30	3	WHEN YOU TALK ABOUT LOVE (T) MCA 55358	PATTI LABELLE
30	RE-ENTRY	2	2	AND THEN THE RAIN FALLS (T) (X) SM:IE 9063/PROFILE	BLUE AMAZON
31	38	23	15	CAN U FEEL IT (T) (X) DV8 582123/A&M	3RD PARTY
32	23	36	4	YOU BRING ME UP (T) (X) MCA 55373	K-CI & JOJO
33	24	29	3	BLACK NOSTALJACK (AKA COME ON) (T) PROFILE 7469	CAMP LO FEAT. RUN AND KID CAPRI
34	NEW	1	1	NEVER MAKE A PROMISE (T) ISLAND 572083	DRU HILL
35	34	27	13	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	CRU FEAT. SLICK RICK
36	35	26	3	FAR FROM YOURS (T) PAYDAY/FFRR 850917/ISLAND	O.C. FEATURING YVETTE MICHELLE
37	29	24	47	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	DJ KOOL
38	30	33	6	IT MUST BE LOVE (T) (X) BIG BEAT/ATLANTIC 95602/AG	ROBIN S.
39	31	—	13	GET READY, READY! (M) (T) (X) TAKE FO' 205	DJ JUBILEE
40	39	46	5	TAKE ME AWAY (T) (X) INTERHIT 10165	CULTURE BEAT
41	NEW	1	1	YOU'RE NOT ALONE (T) (X) RCA 64904	OLIVE
42	41	28	21	INSOMNIA (T) (X) ARISTA 13333	FAITHLESS
43	17	35	8	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
44	NEW	1	1	BLIND (T) OFFICIAL 121/RAWKUS	COMPANY FLOW
45	33	31	4	LOVEFOOL (T) (X) TRAMPOLINE/STOCKHOLM 571279/MERCURY	THE CARDIGANS
46	NEW	1	1	TIDE IS HIGH (T) (X) UPSTAIRS 0127	ANGELINA
47	RE-ENTRY	21	21	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	PUFF DADDY (FEAT. MASE)
48	42	—	34	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	C.J. BOLLAND
49	NEW	1	1	LET IT GO (T) STRICTLY RHYTHM 12500	BLACK MAGIC
50	RE-ENTRY	2	2	NIGHTMARE (T) (X) GROOVILICIOUS 027/STRICTLY RHYTHM	BRAINBUG

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 cassette 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 TRAX

(Continued from preceding page)

ting a taste of something new soon. Also showing that her best work may very well be ahead of her was Vicki Sue Robinson, who stomped through the requisite "Turn The Beat Around" into her new Pagoda single, "House Of Joy." She was downright yummy—as was Suzanne Palmer, who wrecked the room by unleashing a Chaka Khan-like wail from her tiny blonde frame. To say she has star power would not properly capture what she infused into "Twisted," the title cut from Club 69's forthcoming

Twisted America album. Listen to the jam yourself, and then search her out in a live setting.

SATURDAY, JULY 19: What can I say? I can finally feel the muscles in my face relax. It's over. Despite the snoring presence of bunking pals, my hotel room feels unusually empty. The congregated masses have begun to disperse—carrying, it is hoped, a little bit of the energy of last night's show, which crackled with the wicked humor of co-hosts Karel and B96 air

personality Brian Middleton.

Watching artists like Sandy B. (who gets my vote for being among the most accessible and gracious artists at the Summit—along with pal Joi Cardwell), Deborah Cooper, Shay Jones, Kevin Aviance, Kim English, and Thea Austin pour their hearts onto the stage of the Convent nightclub triggered yet more feelings of pride in being a part of a community that may always have to fight and work a little harder, but we'll always persevere and come out of it better.

For added proof, all you needed was to see Crystal Waters take the stage. She was greeted like a conquering heroine. As she glided through a 40-minute romp that squeezed in three set changes and six costume changes, the crowd whooped and air-punched their fists in victory. Her smooth performance was miles away from the self-conscious young girl who tripped through early shows promoting her breakthrough hit, "Gypsy Woman." It showed that all things are possible. You can rise from the underground

and win. In fact, you can have platinum records and never sell off a piece of your soul. Well-received new songs like "Spin Me" and "Momma Told Me" pounded with equal parts of contagious pop gloss and house authority. The girl has not gone R&B, hip-hop, or pop/AC to please her label. Quite the contrary, actually. And her relaxed smile backstage after the show framed the face of a woman making it on her own terms.

And isn't that a dream we all share?



15 And Climbing. RCA artist Clint Black was surprised at Fan Fair when his label presented him with a plaque commemorating album sales of 15 million units. Shown, from left, are RCA Label Group (RLG) senior VP/GM Butch Waugh; Black; his wife, Lisa Hartman Black; RLG chairman Joe Galante; and Black's manager, Mark Hartley.

MCA Nashville Does Wright Thing Artist Makes Label Debut With 'Let Me In'

BY CHET FLIPPO

NASHVILLE—When it became apparent that the wheels were coming off A&M Nashville and that her career on that label was in jeopardy, Chely Wright decided to take control of her own destiny. And she didn't start at the bottom. What did she do? Invite MCA Nashville president Tony Brown to lunch, that's what.

The result? Just over a year later, Wright's Brown-produced debut album on MCA Nashville, "Let Me In," will be released Sept. 9, and Brown and Wright couldn't be hap-

pier with their collaboration.

"I had written Tony's name on a wish list and then tucked it away," says Wright. "Then, things were not going well at A&M, and I pulled that list out and called Tony and took him to lunch and I said, 'I need you.' We talked and began a relationship, and then A&M went under."

Brown says, "She called me for lunch, and I was thinking, 'She must be unhappy the way things are going.' Sure enough, she said, 'Would you be interested in me if I get free?' You know, you look around town at every label and you sort of have your wish list of people who might become available. Nine times out of 10, it's not the big headliners. But then you come to an artist who has been around for a couple of albums and is not quite established, but you know they're just waiting for that break."

Brown says his history caused him to seriously consider Wright. "This has happened to me several times before," he says. "It happened with Steve Earle, from CBS. With Marty Stuart, from CBS. With Vince Gill, from RCA. If you grab them at the right time, you can really slam a home run. You can't just go pluck them, because an artist at her level would ordinarily have a seven-album deal. So when an opportunity like this comes along, it's a golden opportunity."

"This an album I'm really, really proud of," says Wright. She co-wrote three songs on the album, drawing inspiration from such Nashville writers as Gary Burr, Kostas, Ed Hill, and Mark D. Sanders. Other songs come from the likes of Bob McDill and Matraca Berg.

"I had some preconceived notions about Tony," says Wright. "I was

under the assumption that he was super-fast and everything got done quick and that he knew exactly what he wanted to do when he went in. Now, he is prepared, but his approach is that each song is a different animal and should be treated as such."

"It's pretty minimalistic production," says Brown. "Her voice is so incredible, I just wanted to stick it out there. There's room for that artist that is right down the middle, like Reba [McEntire] and Faith [Hill], when they came along and that has integrity and has music that radio loves."

MCA Nashville chairman Bruce Hinton says that Wright's secret weapon may be what he calls her "likability factor."

"I first noticed that at Fan Fair," says Hinton, adding that it's certainly not unusual for fans to like their artists. But in her case, he says, her demographic appeal is across the board.

"It's remarkable to see how people react to her, whether it's young kids or adults or whatever. She seems to have a persona to which everyone reacts positively. Maybe it's the likability factor, but everyone likes her."

In essence, Hinton says, she's practically a new artist, since she had two albums with negligible impact on Polydor Nashville in the mid-'90s and then a fallow time at A&M.

"I find it unique that here's an artist who's had a couple of albums out," says Hinton, "and those aren't held as strikes against her."

"What's fascinating to me," Hinton continues, "is the degree of belief in Chely already at the radio and account level, even though she's never had any success that would signify that kind of belief. In this case, they already believe. So in your typical artist development plan, that factor already puts us a huge step ahead. Retail and records are there for her; they're just wait-

(Continued on page 37)



WRIGHT

35 Years Of Bluegrass From Rebel; Ritter Gets Fitting Memorial At Last

HAPPY BIRTHDAY to Rebel Records, which is finally getting around to observing its 35th anniversary, which technically occurred two years ago. The Roanoke, Va.-based bluegrass label has spent the last couple of years compiling a massive four-CD boxed set, "35 Years Of The Best In Bluegrass: 1960-1995," now out, which includes 105 cuts, some previously unreleased, spanning the label's rich history.

In a sense, the 35-year mark can be celebrated this year, for the label's first four singles were country issues (by Pete Pike), and its first bluegrass single was not released until 1962. That was by Earl Taylor & the Stoney Mountain Boys, the first bluegrass group to play Carnegie Hall. Since then, the label has been home to a stellar roster that includes Ralph Stanley, Richard Greene, the Seldom Scene, Country Gentlemen, Keith Whitley, Ricky Skaggs, Del McCoury, J.D. Crowe, Ronnie Bowman, Rhonda Vincent, Tony Rice, Larry Sparks, IIIrd Tyme Out, David Parmley, Lonesome River Band, and Blue Highway. The boxed set has many photographs and liner notes by the late Bill Vernon.

Rebel owner David Freeman, who bought the label in 1979 from founder Dick Freeland, had already started old-time music label County Records as well as County Sales, which has become the world's largest bluegrass/old-time music mail-order operation. Rebel was formed, Freeman says, primarily to serve the Washington, D.C./Baltimore area, and although the label achieved a global reach, he says D.C. and environs still provide staunch support for bluegrass and Rebel.

"Station WAMU [Washington] and the D.C. clubs and Tower and Blockbuster there love bluegrass," Freeman tells Nashville Scene. "Tower has five stores in the D.C. area, and they're all active with bluegrass."

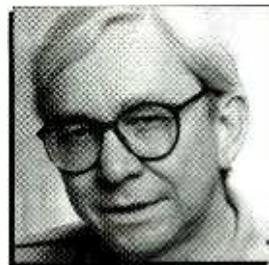
Bluegrass is healthy in general, he says. Domestically, he adds, growth is steady. In addition to the traditionally strong Japanese market, he's getting mail orders from throughout Europe and, increasingly, from Eastern Europe. "France, England, and Belgium have always been good," he says, "but now we do a lot in Holland, Italy, southern Spain, Portugal. [The Czech Republic and Slovakia have] become a big market now. It wasn't 10 years ago. I hear there's something like 60 or 70 bluegrass groups [there] now."

Freeman says that listings on the World Wide Web are second only to ads in the magazine Bluegrass Unlimited in drawing mail orders. Rebel is distributed by Distribution North America and through its own company, Record Depot, in the Southeast. Also, he says, catalog sales via other companies' mail-order catalogs are up. "Especially with the

County [Record] catalog," he says, "we're selling to four or five catalogs, to Playboy's catalog sales out of Illinois, and to Wireless magazine. We can sell Flatt & Scruggs or Doc Watson or Gid Tanner easily in general catalogs."

Catalog product provides steady sales, he says. "We're finally also getting into some chains, like Hastings and Borders, that we hadn't had before. Camelot is back for us, after they didn't carry bluegrass for a while. It turns out that SoundScan has helped us a lot. Even though the numbers are not huge, they are there, and they're growing, and it shows people we can sell. It's slow growth, but I feel a lot more comfortable with that than with fad hits."

Freeman says that good initial sales for a bluegrass act remain modest: 20,000 albums is a success. "But," he says, "catalog is what keeps it going. Some of the older albums are in six digits now. But they've been in the market 25 years. I can remember when Bill Monroe would have 20 different albums in the stores at once, and that adds up after several years. We have the first seven Seldom Scene albums, and they're selling as well now as they did 10 years ago."



by Chet Flippo

ON THE ROW: The Country Music Assn. (CMA) is upping the ante in pledges to the capital campaign fund for a new Country Music Hall of Fame downtown. Mike Curb recently gave \$1 million to the fund. The CMA is now giving \$2 million . . . Joe Diffie, who has left Image Management, has formed Third Rock Entertainment to manage his career. Mark LeMaster, Rusty Koelle, and Georgia Mabry are staffing . . . BR5-49 joins Jerry Lee Lewis and Steve Wariner on "Monday Night Concerts With Ricky Skaggs" at 9 p.m. CST Monday (28) . . . At RCA Label Group, Greg McCarn and Debbie Schwartz are both promoted to associate director of artist development, and Marion Williams is upped to associate director of media relations and artist development.

Country Music Hall of Fame member Tex Ritter finally has a suitable memorial in Nashville. On July 18, the Grand Ole Opry Museum at Opryland opened an exhibit to this former member of the Grand Ole Opry. The exhibit includes his Gibson J-200 and Fender Kingman guitars, Billboard charts, Ritter's 1952 recording of "High Noon" from the movie of the same name, his cowboy outfits, movie posters, and other memorabilia. Ritter became the first country artist on Capitol Records when he signed with the label in 1942. He was the fifth member elected to the Country Music Hall of Fame in 1964. Ritter died in 1974.



Asylum Choir. Asylum Records artists and staff turned out in force for the Asylum Fan Fair show. Pictured, from left, are Greg Holland, Royal Wade Kimes, Lila McCann, Melodie Crittenden, Kevin Sharp, Bryan White, and Asylum co-president Kyle Lehning.

Billboard **HOT COUNTRY** SINGLES & TRACKS

AUGUST 2, 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
1	1	1	14	*** No. 1 *** CARRYING YOUR LOVE WITH ME T.BROWN,G.STRAIT (J.STEVENS,S.BOGARD)	◆ GEORGE STRAIT (V) MCA 72007	1
2	4	6	15	I LEFT SOMETHING TURNED ON AT HOME S.HENDRICKS (B.LAWSON,J.SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	2
3	3	2	13	IT'S YOUR LOVE J.STROUD,B.GALLIMORE,T.MCGRAW (S.SMITH)	◆ TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
4	2	3	17	I'D RATHER RIDE AROUND WITH YOU R.MCINTIRE,J.GUESS (M.D.SANDERS,T.NICHOLS)	◆ REBA MCGENTIRE (V) MCA 72006	2
5	5	7	15	ALL THE GOOD ONES ARE GONE B.J.WALKER, JR., P.TILLIS (D.DILLON,B.MCDILL)	◆ PAM TILLIS (V) ARISTA 13084	5
6	6	9	14	COME CRYIN' TO ME D.COOK,W.WILSON (J.RICH,W.WILSON,M.D.SANDERS)	LONESTAR (C) (D) (V) BNA 64841	6
7	7	12	20	I ONLY GET THIS WAY WITH YOU S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	7
8	9	14	12	DRINK, SWEAR, STEAL & LIE R.E.ORRALL,J.LEO (M.PETERSON,P.CARPENTER)	◆ MICHAEL PETERSON (C) (D) (V) REPRIS 17379	8
9	11	13	10	HOW A COWGIRL SAYS GOODBYE D.COOK (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	9
10	12	17	9	HOW DO I LIVE (FROM "CON AIR") T.BROWN,T.YEARWOOD (D.WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA 72015	10
11	14	18	10	SHE'S GOT IT ALL B.CANNON,N.WILSON (D.WOMACK,C.WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	11
12	16	16	8	STILL HOLDING ON J.STROUD,C.BLACK (C.BLACK,M.BERG,M.STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	12
13	17	19	8	WE WERE IN LOVE J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN)	◆ TOBY KEITH (V) MERCURY 574636	13
14	10	4	20	LOVED TOO MUCH D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	2
15	8	5	19	COUNT ME IN C.FARREN (D.CARTER,C.JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	5
16	24	30	6	DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 64849	16
17	19	22	12	DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE)	TRACY BYRD (V) MCA 72002	17
18	22	26	8	HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	18
19	20	21	14	HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE)	◆ RICOCHET (C) (D) COLUMBIA 78564	19
20	26	40	4	THERE GOES K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 13070	20
21	23	28	9	WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY)	COLLIN RAYE EPIC ALBUM CUT	21
22	25	29	9	HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE)	◆ DIAMOND RIO ARISTA ALBUM CUT	22
23	21	20	16	I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	19
24	29	34	11	THE SHAKE K.LEHNING (J.MCELROY,B.CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	24
25	31	39	7	THE FOOL M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH)	◆ LEE ANN WOMACK (V) DECCA 72009	25
26	32	46	5	SOMEBODY SLAP ME K.STEGALL (B.MCDILL,R.MURRAH)	◆ JOHN ANDERSON (C) (V) MERCURY 574640	26
27	27	24	17	WHO'S CHEATIN' WHO K.STEGALL (J.HAYES)	◆ ALAN JACKSON (C) (V) ARISTA 13069	2
28	28	25	20	THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	5
29	34	43	9	IT'S ALL THE SAME TO ME K.STEGALL,J.KELTON (K.K.PHILLIPS,J.LASETER)	BILLY RAY CYRUS (V) MERCURY 574638	29
30	33	37	10	DAY IN, DAY OUT P.MCMAKIN (M.GREEN,T.MCHUGH)	DAVID KERSH CURB ALBUM CUT	30
31	18	15	15	THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON)	◆ PATTY LOVELESS EPIC ALBUM CUT	15
32	39	48	5	GO AWAY J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)	◆ LORRIE MORGAN BNA ALBUM CUT	32
33	42	54	3	YOU AND YOU ALONE T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 72010	33
34	37	45	9	NOTHIN' LESS THAN LOVE B.BECKETT (W.TESTER,R.YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	34
35	38	44	12	DOWN CAME A BLACKBIRD M.SPIRO (M.SPIRO,M.SMOTHERMAN)	◆ LILA MCCANN ASYLUM ALBUM CUT	35
36	35	31	19	A LITTLE MORE LOVE T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	2
37	40	41	11	LUCKY IN LOVE E.SEAY,W.RAMBEAUX (S.AUSTIN,B.DALY,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA 13083	37
38	47	52	5	ALL LIT UP IN LOVE T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA 72008	38
39	49	50	6	HOLE IN MY HEART M.BRIGHT (D.CHILD,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA 13092	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
40	51	51	6	THIS NIGHT WON'T LAST FOREVER M.MILLER,M.MCANALLY (B.LABOUNTY,R.FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	40
41	36	23	15	ONE, TWO, I LOVE YOU J.STROUD,C.WALKER (B.JONES,E.HILL)	◆ CLAY WALKER (V) GIANT 17351/REPRISE	18
42	44	42	20	WHY WOULD I SAY GOODBYE D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	8
43	50	49	8	HOW DO I LIVE C.HOWARD,W.RIMES (D.WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	43
44	41	36	11	FLOWERS G.FUNDIS,B.YATES (B.YATES,M.CRISWELL)	◆ BILLY YATES ALMO SOUNDS ALBUM CUT	36
45	65	—	2	IF YOU LOVE SOMEBODY C.FARREN (C.FARREN,J.STEELE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	45
46	68	—	2	HELPING ME GET OVER YOU D.WAS,T.TRITT (T.TRITT,L.WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	46
47	52	55	5	SOMETHIN' LIKE THIS J.SLATE,J.DIFFIE (M.HIGGINS,R.WILLIAMS)	JOE DIFFIE (C) (D) (V) EPIC 78638	47
48	54	73	3	SHUT UP AND DRIVE T.BROWN (S.TATE,A.TATE,R.RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA 72012	48
49	46	38	10	BUTTERFLY KISSES D.COOK,T.BROWN (B.CARLISLE,R.THOMAS)	◆ RAYBON BROS. (C) (D) (V) MCA 72016	37
50	48	35	16	LUCKY ME, LUCKY YOU L.PARNELL,THE HOT LINKS (G.NICHOLSON,L.R.PARNELL)	◆ LEE ROY PARNELL (C) (V) CAREER 13078	35
51	45	33	18	THE SWING D.JOHNSON (R.E.ORRALL,B.REGAN)	◆ JAMES BONAMY (C) (D) EPIC 78560	31
*** Hot Shot Debut ***						
52	NEW	—	1	HOW DO I GET THERE C.FARREN (D.CARTER,C.FARREN)	DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	52
53	59	60	6	I'D BE WITH YOU M.BRIGHT (A.KASET,K.B.WALKER,S.WEBB)	KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	53
54	43	32	17	FIT TO BE TIED DOWN K.STEGALL (W.VARBLE,C.VICTOR)	SAMMY KERSHAW (V) MERCURY 574182	29
55	57	67	4	CLAUDETTE P.ANDERSON (R.ORBISON)	DWIGHT YOAKAM REPRISE ALBUM CUT	55
56	56	62	3	RIDIN' OUT THE HEARTACHE G.BROWN (C.MAJESKI,S.RUSS,S.SMITH)	TANYA TUCKER (V) CAPITOL NASHVILLE 19628	56
57	58	64	4	THREE CHORDS AND THE TRUTH P.ANDERSON (S.EVANS,R.HARBIN,A.MAYO)	◆ SARA EVANS (C) (V) RCA 64876	57
58	66	66	5	EVERYWHERE B.GALLIMORE,J.STROUD,T.MCGRAW (C.WISEMAN,M.REID)	TIM MCGRAW CURB ALBUM CUT	58
59	63	65	3	KEEPING THE FAITH J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	59
60	64	69	3	FLUTTER S.EARLE,R.KENNEDY (C.BOYD)	◆ JACK INGRAM RISING TIDE ALBUM CUT	60
61	62	68	3	ANOTHER PERFECT DAY C.HOWARD (P.BARNHART,B.TABOR,C.WHITE)	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	61
62	60	59	6	THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) B.MEVIS (L.BAKEY)	MILA MASON ATLANTIC ALBUM CUT	59
63	71	—	2	NOWHERE, USA G.BROWN (D.MILLER)	◆ DEAN MILLER (C) (D) (V) CAPITOL NASHVILLE 58665	63
64	53	47	16	SHE'S GOING HOME WITH ME D.WAS,T.TRITT (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	24
65	NEW	—	1	LOVE IS THE RIGHT PLACE B.J.WALKER, JR., K.LEHNING (M.HUMMON,T.SIMS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	65
66	55	53	13	I BROKE IT, I'LL FIX IT S.HENDRICKS,G.NICHOLSON (B.HILL,B.CASON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58649	48
67	NEW	—	1	I'M YOUR MAN C.FARREN (A.CUNNINGHAM,M.D.SANDERS)	JASON SELLERS (C) (V) BNA 64915	67
68	NEW	—	1	PLEASE R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	◆ THE KINLEYS EPIC ALBUM CUT	68
69	NEW	—	1	THANK GOD FOR BELIEVERS M.WRIGHT (R.SPRINGER,M.A.SPRINGER,T.JOHNSON)	◆ MARK CHESNUTT DECCA ALBUM CUT	69
70	61	58	6	LIVE TO LOVE AGAIN M.BRIGHT (M.BEESON,T.BRUCE,K.HOWELL,S.LEMAIRE)	BURNIN' DAYLIGHT CURB ALBUM CUT	58
71	70	61	11	YOU AIN'T LONELY YET P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER)	◆ BIG HOUSE (V) MCA 72005	57
72	67	56	11	BUTTERFLY KISSES B.CARLISLE (B.CARLISLE,R.THOMAS)	◆ BOB CARLISLE (V) DIADEM 42456/JIVE	45
73	73	—	2	EVEN THE WIND J.STROUD,D.MALLOY (T.JOHNSON,H.COCHRAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	73
74	RE-ENTRY	—	7	BUTTERFLY KISSES C.HOWARD (B.CARLISLE,R.THOMAS)	JEFF CARSON (C) (D) (V) CURB 73023	66
75	NEW	—	1	COOL WATER B.BECKETT (B.DIPIERO,W.MOBLEY)	TAMMY GRAHAM (V) CAREER 13089	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®**
AUGUST 2, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	*** No. 1 *** IT'S YOUR LOVE CURB 73019	TIM MCGRAW (WITH FAITH HILL)
2	2	2	7	HOW DO I LIVE CURB 73022	LEANN RIMES
3	3	4	7	HOW DO I LIVE MCA 72015	TRISHA YEARWOOD
4	4	3	9	BUTTERFLY KISSES MCA 72016	RAYBON BROS.
5	5	5	27	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
6	7	7	9	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
7	9	6	59	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
8	6	8	5	BUTTERFLY KISSES CURB 73023	JEFF CARSON
9	14	11	5	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
10	8	10	3	PEACE TRAIN FLIP IT 44000/ARK 21	DOLLY PARTON
11	10	12	17	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
12	17	9	19	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
13	16	15	6	LUCKY IN LOVE ARISTA 13083	SHERRIE AUSTIN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	13	17	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
15	24	—	2	HOLE IN MY HEART ARISTA 13092	BLACKHAWK
16	11	18	20	I'D BE WITH YOU/DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
17	13	14	28	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY
18	19	16	21	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
19	20	17	14	SAD LOOKIN' MOON RCA 64775	ALABAMA
20	18	22	9	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
21	21	19	20	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
22	RE-ENTRY	33	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY	
23	25	20	13	LET IT RAIN DECCA 55293/MCA	MARK CHESNUTT
24	15	25	5	HE LEFT A LOT TO BE DESIRED COLUMBIA 78564/SONY	RICOCHET
25	RE-ENTRY	16	NEVER AGAIN, AGAIN DECCA 55320/MCA	LEE ANN WOMACK	

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.

COUNTRY CORNER



by Wade Jessen

THE CLOSER YOU GET: Kenny Chesney (BNA) and Diamond Rio (Arista) bow with their biggest opening weeks on Top Country Albums, while Dwight Yoakam (Reprise) is awarded Hot Shot Debut honors with his smallest opening week figures since the SoundScan era dawned in the May 25, 1991, Billboard. Yoakam enters at No. 8 with "Under The Covers," moving about 12,000 units.

Yoakam had chart runs with five titles on Top Country Albums prior to our conversion to point-of-sale data and peaked at No. 1 on that chart with his first three sets, beginning with "Guitars, Cadillacs, Etc., Etc." in 1986. His "Gone" package, which opened at No. 5 in the Nov. 18, 1995, issue, set Yoakam's opening-week record with 31,500 units, besting the prior tally of 31,000 pieces for "This Time," which popped on the country album list at No. 6 in the April 10, 1993, issue. Although that set peaked at No. 4 on April 17, 1993, it was one of that year's holiday favorites, scanning more than 67,000 pieces during the final week of the year.

"Claudette," the lead single from "Under The Covers," rises 57-55 on Hot Country Singles & Tracks, with airplay at 61 monitored stations. The track was written by Roy Orbison. It emerged as a B-side hit from the Everly Brothers' 1958 release, "All I Have To Do Is Dream," and peaked at No. 15.

Diamond Rio's first best-of package sets up shop at No. 9 on Top Country Albums, bowing with more than 12,000 units. The group's previous record was set with 11,500 units in the March 16, 1996, issue, when "IV" entered at No. 14. Meanwhile, Chesney's "I Will Stand" scans more than 11,000 pieces, doubling his prior record of more than 5,000 units with "All I Need To Know," which entered at No. 42 in the July 1, 1995, Billboard.

IT'S GOOD TO BE KING: After spending five weeks at No. 1 during the spring on Billboard's Hot Country Singles & Tracks with "One Night At A Time" and dominating for a third week there with the album's title track, George Strait's "Carrying Your Love With Me" (MCA) breaks the Greatest Gainer bank on Top Country Albums, bulleting at No. 2 with an 8,000-unit increase. Strait's set moves more than 52,000 units, outpacing the No. 3 title on that chart by 11,000 units.

Meanwhile, our percentage-based Pacesetter award on Top Country Albums is handed to Lila McCann's "Lila" for a 57% hike. McCann's debut set scans 8,000 units and rises 20-16. "Down Came A Blackbird," the quirky lead single from "Lila," is airing on 123 monitored stations with heavy airplay (more than 35 spins) detected at KKBQ Houston; KWJL Portland, Ore.; and WVLK Lexington, Ky.

Stan Byrd, promotion VP at Asylum, says, "It's been a struggle to get this single on the radio, but we started to feel the retail demand immediately after getting played the first week out in markets like Atlanta; Seattle; Richmond, Va.; and Baltimore."

BIG, BIGGER, BIGGEST: With only one title in the top 10 on Hot Country Singles & Tracks posting fewer than 10 weeks on the chart, there's additional evidence that country radio is spending more quality time with its biggest hits (Country Corner; Billboard, July 26). The most obvious example of this new coziness is Rick Trevino's "I Only Get This Way With You" (Columbia), which has accumulated 20 weeks and increases 216 spins (7-7).

MCA NASHVILLE DOES WRIGHT THING

(Continued from page 35)

ing for MCA to do its job. We just have to deliver. Chely and Tony Brown gave us great music, so now it's up to us to deliver at the radio and account end."

Dave Weigand, the label's VP of sales and marketing, says he's heartened by initial response to the project.

"We're pulling together on this one," he says, "and we've got a real shot at breaking it wide open."

He says cassette and CD singles of "Shut Up And Drive," the first single, went to retail July 15. "We want to mirror what's already happening with radio in markets like Tampa [Fla.] and Phoenix and Atlanta and Kansas City [Mo.] and Houston and Dallas. So we're making sure we've got product in the marketplace."

He says that the video has been added as a Hotshot by CMT, and that on July 15 Wright hosted a World Wide Web chat, with more than 1,800 participants online. "She answered 180 questions," says Weigand, "and many of the people already knew the name of the album and wanted to know when it was coming out. So there're a lot of people responding to her."

Weigand says the publicity campaign entails advance CDs sent to more than 500 print outlets; interviews scheduled with country magazines, syndicated radio, and CNN; and interviews with selected New York and Los Angeles media outlets.

Advertising will be keyed to country music publications, CMT, the program "After Midnight With Blair Garner," and Westwood One's "Country Countdown USA."

Her home area of Kansas City will be targeted, says Weigand, and she will perform in-stores there on the album release date. "That's her No. 1 market," says Weigand, "and we'll really work it heavily."

Wright, he says, will perform in August at regional Universal Music and Video Distribution meetings in Washington, D.C., Dallas, and Los Angeles, for the national and field staff. Selected accounts will also be invited to those showcases.

Terry Woodward, president of Owensboro, Ky.-based distributor WaxWorks, echoes Hinton's theme of "likability." Woodward says he's been a fan ever since Wright played

a set—bringing her piano along—in WaxWorks' warehouse for all the employees.

"She had our group just fascinated," says Woodward. "She was pure dynamite. I think she's got the whole package. She's got the voice, the personality, the stage presence. And she's a good musician, too. I love her. You just keep waiting for her to be discovered. She really hasn't had her chance yet, and I was really happy when I heard that MCA was signing her, because they're obviously capable of breaking her. I certainly hope so."

"We're off to a smokin' start," says David Haley, MCA Nashville's VP of national promotion. "This is our third week of soliciting airplay, and it's going great. We've had the best setup we could possibly have. We started with advance music in May, and she's worked stations hard. We sent a voice-mail number with the advance music for feedback, and we got tremendous response on that. We hand-delivered CDs to the three [country] stations in Kansas City."

Haley says the label also, for the first time, sent an enhanced CD to radio. "I don't think that's been done as a promo tool," he says. "It operates both as a regular CD and a CD-ROM, with visuals and a bio in addition to the music programs. We've left no stone unturned."

Tom Rivers, operations manager at WQYK Tampa, is an unabashed Wright fan. He says "Shut Up And Drive" (this issue at No. 48 on the Billboard's Hot Country Singles & Tracks chart), has already been proved to be a very memorable title and song with listeners on his station.

"I was surprised at how strong the audience reaction was," he says. "People who don't know her yet already know the song. The title perhaps has the potential to scare conservative programmers off, but I think it's something listeners will remember really well. And it's not a rude song: She's telling herself to shut up and drive!"

Rivers says that although Wright has had limited exposure and success in the past, he has great confidence in the album.

"Tony and Chely have put together a really terrific album," says

Rivers. I think there's a good combination of some uptempo stuff and a lot of depth in the album. I think 'Emma Jean's Guitar' is a terrific example of a song that has depth to it. For those people in radio who are out there pounding the pavement and saying, 'Hey, we need songs with substance,' this is an album with substance and real depth. You look at who she wrote with—Matraca Berg, Gary Burr, Kostas—and you see that she really did pick the right people to write with or pick songs from. I don't think there's a shortage of great songs in Nashville. I think the process sometimes brings things down to the lowest common denominator." That is not the case here, Rivers says.

"But I also like the fact that Chely sort of cut her teeth in the format," Rivers continues. "She knows the format, knows the history of it; it's what she does and has always done. Any artist with that kind of dedication to our format is a good thing."

Haley points out that even while Wright was more or less on hiatus while A&M tried to sort itself out, Wright continued to stay in touch with radio stations, even though she had no product to promote.

"She kept her relationships up," Haley notes, "and she kept her lines open. To show radio how much we appreciated how they believed in her and how much we believe in her, we did a unique print ad in [Billboard sister publication] Airplay Monitor."

That ad was a full-page picture of all of the MCA Nashville promotion staffers stuffed into the VW Bug convertible that Wright drives in the video for "Shut Up And Drive." The ad, says, Haley, elicited more positive feedback than any that the MCA promo staff has done before.

"The ad showed," Hinton says, "that the whole promo department is in there together and they're going after it. A picture really is worth a thousand words. That picture said all the things we wanted to say as far as the radio end goes."

Wright is managed by Titley Spaulding Associates and booked by Creative Artists Agency. Her songs are published by Songs of PolyGram International Publishing Inc./Henson Wright Music (BMI).

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

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

- | | | | |
|--|--|--|---|
| 38 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP) | 35 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP) | 28 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM | 26 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM |
| 5 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM | 8 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM | 70 LIVE TO LOVE AGAIN (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI) HL/WBM | 47 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Storm, BMI) WBM |
| 61 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL | 73 EVEN THE WIND (Big Giant, BMI/Co-Heart, BMI) | 14 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM | 12 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM |
| 72 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM | 58 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM | 65 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) | 51 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM |
| 49 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM | 54 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL | 37 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL | 69 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) |
| 74 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM | 44 FLOWERS (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI) HL/WBM | 50 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL | 62 THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) (Misap, ASCAP) |
| 1 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM | 60 FLUTTER (Irving, BMI/Two Bagger, BMI) WBM | 34 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM | 40 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 55 CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l, BMI/Barbara Orbison, BMI) HL | 25 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Round, SESAC/Mountain Thyme, SESAC) WBM | 63 NOWHERE, USA (Sony/ATV Tree, BMI) | 20 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL |
| 6 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL | 32 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM | 41 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM | 57 THREE CHORDS AND THE TRUTH (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL |
| 75 COOL WATER (Little Big Town, BMI/American Made, BMI/Warner-Tamerlane, BMI) | 19 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL | 68 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) | 31 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL |
| 15 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM | 46 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) WBM | 56 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL | 13 WE WERE IN LOVE (Wacissa River, BMI/CMI, BMI/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL |
| 16 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM | 39 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL | 24 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI) | 21 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Giga Monster, BMI) WBM |
| 30 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomas Hawk, BMI) WBM | 9 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL | 64 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL | 27 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL |
| 17 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM | | 11 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Daddy Rabbit, ASCAP) WBM | 42 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Chris Waters, BMI) HL |
| | | 48 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL | 71 YOU AIN'T LONELY YET (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP) HL |
| | | 59 KEEPING THE FAITH (Why Walk, ASCAP) | 33 YOU AND YOU ALONE (Benefit, BMI) WBM |

AUGUST 2, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	7	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	1	
				*** GREATEST GAINER ***			
2	2	2	13	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
3	3	3	54	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1	
4	5	4	23	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
5	4	5	46	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	2	
6	6	6	7	PAM TILLIS ARISTA 18835 (10.98/16.98)	GREATEST HITS	6	
7	7	7	6	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	7	
				*** Hot Shot Debut ***			
8	NEW		1	DWIGHT YOAKAM REPRIS 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8	
9	NEW		1	DIAMOND RIO ARISTA 18844 (10.98/16.98)	GREATEST HITS	9	
10	NEW		1	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10	
11	11	13	38	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
12	10	8	15	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
13	13	11	15	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
14	8	9	4	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8	
15	9	10	56	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	6	
				*** Pacesetter ***			
16	20	19	5	LILA MCCANN ASYLUM 62042/EEG	LILA	16	
17	12	12	27	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	5	
18	17	14	18	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4	
19	14	15	91	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
20	18	17	10	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK	9	
21	NEW		1	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON	21	
22	15	18	37	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
23	16	16	66	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
24	21	23	44	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9	
25	24	27	14	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8	
26	33	26	5	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26	
27	19	21	43	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
28	29	33	43	JOHN MICHAEL MONTGOMERY ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5	
29	23	35	4	BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23	
30	30	30	42	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17	
31	22	24	17	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4	
32	26	20	5	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16	
33	27	22	40	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	4	
34	28	32	100	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
35	25	31	15	WYONNNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	31	29	64	MINDY MCCREADY BNA 66806/RCA (9.98/15.98)	TEN THOUSAND ANGELS	5
37	34	28	56	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU	9
38	35	34	65	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
39	36	38	69	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
40	38	36	5	RICOCHET COLUMBIA 67773/SONY (10.98 EQ/15.98)	BLINK OF AN EYE	24
41	55	59	47	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
42	NEW		1	SHERRIE AUSTIN ARISTA 18843 (10.98/16.98)	WORDS	42
43	47	51	60	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
44	51	40	35	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
45	37	37	17	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
46	44	43	7	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98)	WHATEVER COMES FIRST	38
47	42	45	97	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
48	43	44	14	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
49	32	25	4	JAMES BONAMY EPIC 67878/SONY (10.98 EQ/16.98)	ROOTS AND WINGS	25
50	41	39	49	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
51	64	49	54	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD	23
52	54	46	39	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	12
53	49	54	87	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
54	45	48	96	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
55	48	42	21	MARK WILLS MERCURY 532116 (10.98 EQ/16.98)	MARK WILLS	38
56	52	57	87	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
57	46	58	99	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
58	62	56	5	BILLY YATES ALMO SOUNDS 80015/GEFFEN (10.98/15.98)	BILLY YATES	56
59	65	60	97	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
60	50	66	57	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
61	RE-ENTRY		11	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	57
62	53	52	78	PATTY LOVELESS EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
63	39	41	4	JEFF CARSON CURB 77859 (10.98/16.98)	BUTTERFLY KISSES	39
64	56	47	45	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
65	40	63	44	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
66	59	53	63	SAMMY KERSHAW MERCURY 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	17
67	NEW		1	KENNY ROGERS MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	67
68	58	73	11	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	54
69	RE-ENTRY		7	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	63
70	67	50	3	EMILIO CAPITOL NASHVILLE 52180 (9.98/13.98)	IT'S ON THE HOUSE	50
71	66	62	54	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
72	57	55	37	TERRI CLARK MERCURY 532879 (10.98 EQ/16.98)	JUST THE SAME	10
73	60	69	47	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
74	69	70	24	KATHY MATTEA MERCURY 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
75	63	64	39	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART	21

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

Billboard Top Country Catalog Albums

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

AUGUST 2, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	128
2	2	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	136
3	4	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	157
4	6	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	140
5	3	PATSY CLINE MCA 12* (7.98/12.98)	12 GREATEST HITS	539
6	5	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	174
7	8	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	167
8	7	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	253
9	11	HANK WILLIAMS MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	152
10	13	THE CHARLIE DANIELS BAND EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	404
11	21	GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	330
12	10	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	163
13	9	ALISON KRAUSS ROUNDER 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	128

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	20	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	33
15	18	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	163
16	12	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	146
17	19	GARTH BROOKS CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	329
18	15	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	156
19	14	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	199
20	22	BROOKS & DUNN ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	309
21	16	MARY CHAPIN CARPENTER COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	241
22	24	GEORGE STRAIT MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	509
23	—	GEORGE STRAIT MCA 5567* (7.98/12.98)	GREATEST HITS	591
24	—	CHRIS LEDOUX CAPITOL NASHVILLE 28458 (10.98/15.98)	BEST OF CHRIS LEDOUX	29
25	23	KENNY ROGERS CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	178

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.

Reader's Digest Helps Haynes Hit The Road

KINDNESS OF STRANGERS: The Lila Wallace-Reader's Digest National Jazz Network is sponsoring a cross-country tour by one of jazz's most inventive and impressive improvisers, percussionist Roy Haynes. Accompanied by pianist Dave Kikowski, bassist Ed Howard, and saxophonist Donald Harrison, the dates, which begin in August and run through November, stretch from San Francisco to Burlington, Vt. It's the most extensive tour ever led by Haynes, as well as the first large-scale effort sponsored by the Network.



by Jim Macnie



Stephanie Ancona, manager of the Creation and Presentation Fund for the New England Foundation for the Arts, which fiscally administers the grants, says that Haynes was chosen from a dream list of several veteran jazz musicians. "The choice of Roy Haynes was made purely out of the philosophy that for a high-visibility tour, [the Network] wanted to reflect support for a legend type of artist who hasn't necessarily had a critical mass of dates as a leader in this country. Roy and Pharaoh Sanders were the top considerations; both of them are under-appreciated as far as we're concerned. Scheduling conflicts made it Roy's show."

The Lila Wallace-Reader's Digest Fund assists in monetary and technical matters, attempting to expand jazz listenership and support jazz artists nationwide. The Network's goal is to bring the music to audiences who are usually left in the cold as far as live performances go.

"After starting up and going through growing pains together, the Network is old enough now to be a totally supportive group," says Ancona. "We have all sorts of presentation settings. The Manchester Craftmen's Guild in Pittsburgh is a well-established setup; Outpost productions in Albuquerque [N.M.] is first-class too, though it doesn't have an actual facility."

The grant assures that if a particular date has a woeful turnout, the artists will still get paid. "It's built-in risk

reduction, so they can make a situation like this happen," says Ancona.

Another aspect to the tour is the Johnny Appleseed theory. A show with the marquee value of Haynes lets smaller boroughs know that a serious stab at presenting art is taking place in their midst. "What's built is a sense of stability," explains Ancona, "and that's definitely part of the Wallace idea. Some people have been able to leverage money from the community after they've gained respect with our help. This grant is

going to end soon, and that's the name of the game. Don't let the momentum fall through the floor."

Those who arrive to hear the group will witness one of jazz's most dynamic ensembles. Hayne's June 27 performance at the JVC Jazz Festival in New York was a killer, with special kudos to Harrison, whose latest disc on Impulse!, "Nouveau Swing," is one of his strongest. Haynes and company begin their tour Aug. 22 at the Arts Center in Carboro, N.C. Haynes' latest disc is "True Or False" on the Evidence label.

THE POWER OF PROHIBITION: Retailwise, it's a win-win situation when you have a well-advertised television special helping to hawk a compilation of classic jazz tracks that were previously just sitting in the archives. So hats off to Columbia Legacy: "The Music Of Prohibition" is a 22-track collection of venerable party tunes from the 1920s and '30s uniting hallmarks of the era by Cab Calloway, Duke Ellington, Fletcher Henderson, and Louis Armstrong, among others. It hit the racks July 8, two weeks before the show on the same subject airs on A&E. "Prohibition: Thirteen Years That Changed America" is a three-hour BBC production that investigates the reasons behind, and the social fallout from, the historic ban on liquor during the '20s. It should be interesting to see the jump in the record's sales figures once the show has been broadcast. It will be shown Sunday (27) at 8 p.m. and Saturday (2) at 9 p.m.

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	6	6	CELTIC PRIDE RETRO 0090 [HS]	★ ★ NO. 1 ★ ★ COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND 3 weeks at No. 1
2	2	58	RIVERDANCE CELTIC HEARTBEAT 82816/AG [HS]	BILL WHELAN
3	3	22	N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
4	1	20	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [HS]	RONAN HARDIMAN
5	4	3	IN THE NAME OF LOVE COCONUT GROVE 8197	HAPA
6	8	11	CHANT OF INDIA ANGEL 55948	RAVI SHANKAR
7	5	5	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
8	9	18	CABO VERDE NONESUCH 79450/AG [HS]	CESARIA EVORA
9	10	4	COLOURS NA LEO PILIMEHANA 3004	NA LEO PILIMEHANA
10	11	5	ANOKHA...SOUNDZ OF THE ASIAN UNDERGROUND QUANGO 524341/ISLAND	TALVIN SINGH
11	7	21	LEGENDS RCA VICTOR 68776 [HS]	JAMES GALWAY & PHIL COULTER
12	13	3	CALIENTE MESA 92764/AG	WILLIE & LOBO
13	12	69	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
14	RE-ENTRY		KEIKI O KA AINA KANAI'A 1263	ROBI KAHAKALAU
15	RE-ENTRY		NARADA WORLD A GLOBAL VISION NARADA 63935	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	LIE TO ME A&M 540640 [HS]	★ ★ NO. 1 ★ ★ 18 weeks at No. 1 JONNY LANG
2	3	15	COME ON HOME VIRGIN 42984	BOZ SCAGGS
3	2	90	GREATEST HITS EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	5	SEÑOR BLUES PRIVATE MUSIC 82151	TAJ MAHAL
5	5	9	LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
6	6	11	ROAD TO ZEN EUREKA 77061/DISCOVERY [HS]	COREY STEVENS
7	8	11	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND
8	7	36	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [HS]	PEGGY SCOTT-ADAMS
9	9	20	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
10	11	89	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [HS]	KENNY WAYNE SHEPHERD
11	10	12	LOVE'S BEEN ROUGH ON ME PRIVATE MUSIC 82140	ETTA JAMES
12	12	57	JUST LIKE YOU OKEH 67316/EPIC [HS]	KEB' MO'
13	13	60	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
14	14	4	THE COLOUR OF LOVE VERVE 537562	RONNIE EARL & THE BROADCASTERS
15	15	12	RECKLESS ALLIGATOR 4849	LUTHER ALLISON

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	GUNS IN THE GHETTO VIRGIN 44402	★ ★ NO. 1 ★ ★ 3 weeks at No. 1 UB40
2	2	9	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
3	NEW		FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
4	3	6	YARDCORE DELICIOUS VINYL 5018*/RED ANT [HS]	BORN JAMERICANS
5	4	5	FIRE ON THE MOUNTAIN 2... REGGAE CELEBRATES... POW WOW 7466	VARIOUS ARTISTS
6	5	88	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
7	7	89	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
8	6	4	GHETTO GOLD & PLATINUM RESPECT WEEDED 20210*/NERVOUS	MAD LION
9	9	5	PASSION VP 1493*	LADY SAW
10	8	15	THE BEST OF ZIGGY MARLEY... (1988-1993) VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS
11	12	4	TAXMAN SHANACHIE 45032	LUCKY DUBE
12	11	18	MR. MARLEY TUFF GONG 54177/LIGHTYEAR	DAMIAN JR. GONG MARLEY
13	14	6	HARD BAND FOR DEAD MOON 83	THE TOASTERS
14	13	53	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
15	RE-ENTRY		JOYRIDE VP 3103*	VARIOUS ARTISTS

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Brazil On Display At CD Expo 97

BRAZIL BOOMS ON: As exhibitors, conferees, and consumers gather late this month at Brazil's CD Expo 97, there is much to cheer about regarding the Brazilian record industry.

Since the introduction of the anti-inflationary Plano Real three years ago, the Brazilian record business has been on a remarkable roll, recapturing all the sales lost in the disastrous early '90s and adding a huge quantity of new sales.

Indeed, according to the International Federation of the Phonographic Industry, Brazil is now the world's sixth-largest record market.

And even as most territories in Latin America remain stagnant to soft, Brazil continues to purr along at an impressive clip. This year's sales increase should be 10%-15%, according to Manuel Camero, president of Brazil's recording trade group, ABPD.

Camero estimates that wholesale figures for 1997 will top \$1 billion for the first time. Last year, the Brazilian record market generated nearly \$875 million in wholesale revenue. Further, Camero figures that unit sales, of which 99% are of the CD variety, will surpass 100 million for



by John Lannert

the first time.

"The record industry is growing in spite of the rest of the [economy] not increasing at the same level," remarks Camero, who adds that the Plano Real opened the doors for Brazil's blue-collar work force, which acquired newfound purchasing power. "Those new consumers help keep our business very steady," says Camero.

The January to June sales data reveal that the domestic record market generated almost \$359 million wholesale on sales of 39.5 million units.

Camero notes that the lack of retail outlets "in which the industry is losing \$30 million in annual sales" continues to dampen the potential of Brazil's record market.

But, overall, Camero is pleased with the pace of growth. He points out that Radio Link, a cousin to Broadcast Data Systems that imple-

ments manual labor instead of computers, has been a hit with the industry. There are plans to increase Radio Link's coverage beyond the 10 cities currently being monitored.

Moreover, says Camero, Brazil's media giant Globo is developing computer software that will monitor sales at Brazil's retail outlets. The system could go into effect as early as next year, pending its acceptance by domestic department stores, which account for about 40% of all album sales in Brazil.

In a bid to boost the domestic record market, as well as to aid development of baby acts, ABPD was planning to re-introduce the single and EP formats at CD Expo 97. However, Camero says, he was unable to reach a royalty agreement with Brazil's publishing organization, ABEN.

"ABEN wants to charge too much, and they want different royalty rates on domestic and foreign product," says Camero. "They want to charge more for foreign product."

As for CD Expo 97, a six-day conclave and exposition that starts on Tuesday (29) at the Riocentro near Rio de Janeiro, Camero is optimistic that the event will outperform last year's inaugural event in terms of revenue, attendance, and professionalism.

Despite the CD Expo's success in 1996 (Billboard, July 12), Camero is bewildered by the continued absence of two majors—PolyGram Brasil and EMI-Odeon Brasil—from the event.

"Hopefully, they will make up their mind [to participate] next year," says Camero.

CAFÉ CON MTV: WEA Latina's revered Mexican rock group **Café Tacuba** dominated Premios MTV 1997 by winning six of the 12 categories, including best video of the year ("Chilanga Banda") and best band video ("Chilanga Banda").

The other act to win more than one award was PolyGram Mexico's **Control Machete**. Among other winners were Warner Spain's **Miguel Bosé**, Warner Argentina's **A.N.I.M.A.L.**, BMG Chile's **Nicole**, and Virgin Spain's **Nacho Cano**.

STATESIDE BRIEFS: **Ramón Ayala Y Sus Bravos Del Norte** will headline Freddie Fest '97, an all-day music event featuring Freddie Records artists that is slated to take place Aug. 24 at Texas Sky Festival Park in Corpus Christi, Texas. Also slated to appear are **Jaime Y Los Chamacos**, **Los Terribles Del Norte**, **La Fiebre**, **Fandango U.S.A.**, **Increíble**, **Potente**, **Cadena**, and **Jesse Marroquín Y Calidad**.

MTV Latin America has signed direct-to-home (DTH) distribution accords with DirecTV and Sky Latin America. The network also has inked DTH pacts in the U.S. with DISH and Alphastar. According to MTV, the deals will provide more than 175,000 new households.

The fifth annual Latin-American Pro Audio & Music Expo is scheduled to take place May 29-31, 1998, at the Miami Convention Center. The event is produced by Hartsdale, N.Y.-based Studio Sound International.

SIEMPRE ARJONA: After Raúl (Continued on page 42)



Ponce Embraces EMI Latin. Actor/singer/heartthrob Carlos Ponce recently inked a recording deal with EMI Latin. The Puerto Rico native's label debut is slated to drop in early 1998. Shown, from left, are José Bonilla, Ponce's personal manager; Ponce; José Béhar, president/CEO, EMI Latin; and Máximo Aguirre, Ponce's legal adviser.

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Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	2	3	6	GLORIA ESTEFAN EPIC/SONY	NO PRETENDO E.ESTEFAN JR., K.SANTANDER (G.ESTEFAN, K.SANTANDER)
2	NEW	1	1	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L.MIGUEL (A.MANZANERO)
3	3	5	8	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO G.FELIX (M.QUINTERO LARA)
4	1	1	7	LOS TIGRES DEL NORTE FONOVISA	EL MOJADO A.CAUDALADO (T.N. INC. (T.BELLO))
5	NEW	1	1	ENRIQUE IGLESIAS FONOVISA	MIENTE R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)
6	10	7	9	JUAN GABRIEL ARIELA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
7	4	4	9	LA MAFIA SONY DISCOS/SONY	ENAMORADA M.LICHTENBERGER JR. (J.L.PILOTO)
8	5	9	5	MARCO ANTONIO SOLIS FONOVISA	MI ULTIMO ADIOS M.A.SOLIS (M.A.SOLIS)
9	6	10	8	BRONCO FONOVISA	TU Y YO BRONCO (J.GUADALUPE ESPARZA)
10	21	22	5	JORDI FONOVISA	DESESPERADAMENTE ENAMORADO DYANGO (R.MARTINEZ)
11	11	29	5	THALIA EMI LATIN	AMOR A LA MEXICANA K.SANTANDER, B.OSSA (M.PUPPARO)
12	19	17	7	VICTOR MANUELLE SONY TROPICAL/SONY	DILE A ELLA NOT LISTED (G.FRANCISCO)
13	12	11	4	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR A.ANGEL ALBA (G.A.ALVA)
14	7	8	8	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER P.RAMIREZ (A.CHAVEZ)
15	9	6	9	MOJADO FONOVISA	MOTIVOS L.LOZANO (F.BARRIENTOS, L.LOZANO)
16	13	15	13	GRUPO LIMITE POLYGRAM LATINO	SOLO CONTIGO J.CARRILLO (A.VILLAREAL)
17	27	37	3	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J.L.AYALA (D.ARIAN)
18	15	19	7	GRUPO BRYNDIS DISA/EMI LATIN	OLVIDEMOS NUESTRO ORGULLO L.PCHAVEZ (M.POSADAS)
19	NEW	1	1	VICTORIA FONOVISA	QUISIERA R.LIVI (R.LIVI, J.MARCELO)
20	22	31	5	GRACIELA BELTRAN EMI LATIN	LE PEDIRE PERDON B.SILVETTI (J.F.RODRIGUEZ)
21	23	20	6	BANDA MAGUEY FONOVISA	PERO TE AMO E.SOLANO (E.SOLANO)
22	17	12	5	BOYZONE POLYGRAM LATINO	MYSTICAL EXPERIENCE R.PEREZ-BOTIJA (C.GARCIA ALONSO)
23	20	18	10	TIRANOS DEL NORTE SONY DISCOS/SONY	DE LA TIERRA AL CIELO J.MARTINEZ (E.TORRES)
24	28	40	3	LORENZO ANTONIO FONOVISA	NO QUIEREN QUE TE QUIERA T.MORRIE (L.ANTONIO)
25	18	13	10	LUCERO UNIVERSAL	TACTICAS DE GUERRA C.GUIDETTI, M.FABRIZIO (M.GALLARDO, L.CABANAS)
26	26	16	8	FEY SONY LATIN/SONY	MUEVELO Y (M.ADLANEDO)
27	16	14	16	JUAN GABRIEL/ROCIO DURCAL ARIELA/BMG	EL DESTINO J.GABRIEL, E.OKAMURA (J.GABRIEL)
28	30	26	4	BANDA EL RECODO FONOVISA	QUE SOLO ESTOY SIN TI G.LIZARRAGA (M.A.SOLIS)
29	38	—	2	JUAN GABRIEL/ROCIO DURCAL ARIELA/BMG	LA INCERTIDUMBRE J.GABRIEL, E.OKAMURA (J.GABRIEL)
30	33	27	10	JOSE GUADALUPE ESPARZA FONOVISA	EL PESCADOR J.GUADALUPE ESPARZA (NOT LISTED)
31	14	30	4	MILLIE EMI LATIN	AMAME M.FLORES, K.C.PORTER (M.FLORES)
32	24	21	10	LIBERACION DISA/EMI LATIN	MURIO V.CANALES (H.GONZALEZ)
33	35	34	3	JON SECADA EMI LATIN	LA MAGIA DE TU AMOR J.SECADA, M.A.MOREJON, EMILIO (J.SECADA, S.SHAPIRO)
34	NEW	1	1	LOS MISMOS EMI LATIN	AMAME LOS MISMOS (R.DAMIAN)
35	39	—	3	GRUPO TENTACION LUNA/FONOVISA	ANILLO DE COMPROMISO A.DE LUNA (C.SANCHEZ)
36	34	35	3	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO M.CONTRERAS (P.GARZA)
37	36	23	21	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.V.FLORES)
38	NEW	1	1	VICENTE FERNANDEZ SONY DISCOS/SONY	ESTATUA DE MARFIL P.RAMIREZ (M.URBETA)
39	8	2	14	ENRIQUE IGLESIAS FONOVISA	SOLO EN TI R.PEREZ-BOTIJA (V.CLARKE)
40	NEW	1	1	MDO SONY LATIN/SONY	NO PUEDO OLVIDARME DE TI NOT LISTED (A.JAEN)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	16 STATIONS	57 STATIONS
1 GLORIA ESTEFAN EPIC/SONY NO PRETENDO	1 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA	1 LOS TUCANES DE TIJUANA EMI LATIN EL TUCANAZO
2 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	2 FRANKIE NEGRON WEACARIBE/WEA LATINA HOY...	2 LOS TIGRES DEL NORTE FONOVISA EL MOJADO...
3 ENRIQUE IGLESIAS FONOVISA MIENTE	3 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	3 LA MAFIA SONY DISCOS/SONY ENAMORADA
4 JORDI FONOVISA DESESPERADAMENTE ENAMORADO	4 GILBERTO SANTA ROSA SONY TROPICAL/SONY PELIGRO	4 BRONCO FONOVISA TU Y YO
5 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA	5 GLORIA ESTEFAN EPIC/SONY NO PRETENDO	5 MARCO ANTONIO SOLIS FONOVISA MI ULTIMO ADIOS
6 BOYZONE POLYGRAM LATINO MYSTICAL EXPERIENCE	6 FRANKIE NEGRON WEACARIBE/WEA LATINA INOLVIDABLE	6 ALEJANDRO FERNANDEZ SONY DISCOS/SONY ES LA MUJER
7 FEY SONY LATIN/SONY MUEVELO	7 OLGA TANON WEA LATINA PORQUE NO TE ENCONTRE	7 GRUPO LIMITE POLYGRAM LATINO SOLO CONTIGO
8 JON SECADA EMI LATIN LA MAGIA DE TU AMOR	8 LOS HERMANOS ROSARIO KAREN/POLY GRAM LATINO ROMPECINTURA	8 MOJADO FONOVISA MOTIVOS
9 MDO SONY LATIN/SONY NO PUEDO OLVIDARME DE TI	9 HECTOR TRICOCHÉ POLY- GRAM RODVEN ES EL AMOR...	9 LOS TEMERARIOS FONOVISA ACEPTA MI ERROR
10 MILLIE EMI LATIN AMAME	10 JAILENE EMI LATIN REGRESA A MI	10 INTOCABLE EMI LATIN VIVIR SIN ELLAS
11 EDNITA NAZARIO EMI LATIN TE QUIERO	11 ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY PERSONA...	11 GRUPO BRYNDIS DISA/EMI LATIN OLVIDEMOS NUESTRO...
12 LUCERO UNIVERSAL TACTICAS DE GUERRA	12 MANNY MANUEL MERENGA- ZOR/EMI PARCE MENTIRA	12 BANDA MAGUEY FONOVISA PERO TE AMO
13 RICKY MARTIN SONY LATIN/SONY NO IMPORTA...	13 MICHAEL STUART RMM SUENO	13 GRACIELA BELTRAN EMI LATIN LE PEDIRE PERDON
14 DIEGO TORRES RCA/BMG SE QUE HAY ALGO MAS	14 ZAFRA NEGRA I&N/SONY NO LLORES POR ELLA	14 TIRANOS DEL NORTE SONY DISCOS/SONY DE LA TIERRA...
15 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO	15 MILLY Y LOS VECINOS SONY TROPICAL/SONY PORQUE ME...	15 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO

Records showing an increase in detections 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. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, 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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Trade show conferences concerts

Artists & Music

NOTAS

(Continued from page 40)

Velasco, host of Televisa's variety show "Siempre En Domingo," disclosed during the program that Ricardo Arjona's recent concert in Nicaragua was cancelled because of several catering-related requests, Sony Mexico's much-admired *trovador* declared that he would never perform again on "Siempre En Domingo."

Arjona added that Velasco should not have made a big deal of the incident, particularly since Velasco is so demanding of the artists who appear on "Siempre En Domingo." The fact is, Arjona is only mildly concerned about TV exposure, anyway, since he remains popular without TV support—or radio support for that matter. Proof of his appeal were his four sellout July performances at the 3,000-seat Teatro Metropolitan in Mexico City.

MEXICO NOTAS: On Sept. 6, composer extraordinaire Armando Manzanero is hosting La Noche De Los Compositores, a multi-artist concert whose musical content consists of classic Mexican tunes. Among the scheduled performers slated to appear at the Auditorio Nacional are Eugenia León, opera tenor Ramón Vargas, and Consuelito Velásquez, composer of "Bésame Mucho."

Manzanero, incidentally, penned "Por Debajo De La Mesa," the lead single from Luis Miguel's new album, "Romance 3." At 8:30 p.m. July 15, Mexican radio and TV simultaneously debuted the single.

In a move apparently designed to nail down a few more pesos before parting ways at year's end, BMG's *supergrupo* Bronco has launched a men's perfume named after itself.

The manager-go-round continues for La Ley, Warner Mexico's pop/rock act from Chile. The band's new manager is Julio Galmán, who replaces Cucu Estevez. Last year, Estevez replaced La Ley's longtime manager Alejandro Sanfuentes, who now heads up EMI Chile's office. La Ley is in New York, recording its new album, due in October.

CHART NOTES: Los Tigres Del Norte's "Jefe De Jefes" (Fonovisa) edges out Charlie Zaa's "Sentimientos" (Sonolux/Sony) by a mere 100 units (4,000-3,900) to remain atop The Billboard Latin 50 for the fifth consecutive week.

"Sentimientos" is a package of Spanish classics cut in a variety of Afro-Caribbean rhythms by Zaa, a Colombian singer who was formerly with Grupo Niche and Orquesta Guayacán.

In the past two weeks, the album has come way out of left field with an astounding sales increase of 204%.

Latin Link Media & Marketing and Global Entertainment are promoting the album, which so far has realized its lofty sales tallies without significant support from radio. According to Latin Link exec Luis Pisterman, the album has broken out in Puerto Rico and the U.S. East Coast via a video/TV thrust in Puerto Rico and Zaa's visits at retail outlets. Breaking Zaa in those markets has not been exactly a cheap date. According to Pisterman, the six-month initiative has cost \$250,000.

Another title blasting up the chart

this issue (41-27) without radio assistance is the self-titled Arab/Spanish album by Paris-based pop/flamenco group Alabina. Retail activity has heated up on that disc, thanks to the band's recent bicoastal tour of the U.S.

BMG's superstar singer/songwriter/producer Juan Gabriel pulls an unusual chart double this week, as two albums bearing his artistic imprints—"Juntos Otra Vez" and "Te Sigo Amando"—appear simultaneously in the top 10 of The Billboard Latin 50. "Juntos Otra Vez," which Juan Gabriel cut with labelmate Rocío Dúrcal, is a former chart-topper now resting at No. 5. "Te Sigo Amando" is a various-artists package whose titular hit song was recorded by Juan Gabriel. That album moves 12-10 this week.

Making her debut on The Billboard Latin 50 this issue, at No. 39, is Puerto Rican merengue songstress Jai-lene with "Aquí Estoy" (EMI Latin).

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
13 ACEPTA MI ERROR (Edimonsa, ASCAP)	
31 AMAME (Famous, ASCAP/Insignia, ASCAP)	
34 AMAME (Vander, ASCAP)	
11 AMOR A LA MEXICANA (Peermusic, BMI)	
35 ANILLO DE COMPROMISO (Peer Int'l., BMI)	
23 DE LA TIERRA AL CIELO (De Luna, BMI)	
10 DESESPERADAMENTE ENAMORADO (Teddy Sound, SESAC)	
12 DILE A ELLA (Copyright Control)	
27 EL DESTINO (BMG Songs, ASCAP)	
4 EL MOJADO ACAUDALADO (TN Ediciones/Bello Musical)	
30 EL PESCADOR (Copyright Control)	
3 EL TUCANAZO (Flamingo)	
7 ENAMORADA (Lanfranco, ASCAP)	
14 ES LA MUJER (EMI Blackwood, BMI)	
38 ESTATUA DE MARFIL (Copyright Control)	
29 LA INCERTIDUMBRE (BMG Songs, ASCAP)	
33 LA MAGIA DE TU AMOR (BELIEVE) (FIPP, BMI)	
20 LE PEDIRE PERDON (Copyright Control)	
5 MIENTE (Fononmusic, SESAC)	
8 MI ULTIMO ADIOS (Crisma, SESAC)	
15 MOTIVOS (Fononmusic, SESAC)	
26 MUEVELO (Sony Discos, ASCAP)	
32 MURIO (Edimonsa, ASCAP)	
22 MYSTICAL EXPERIENCE (EXPERIENCIA RELIGIOSA) (Unimusic, ASCAP/Fononmusic, SESAC)	
1 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)	
40 NO PUEDO OLVIDARME DE TI (Ole Ole, ASCAP)	
24 NO QUIEREN QUE TE QUIERA (Striking, BMI)	
18 OLVIDEMOS NUESTRO ORGULLO (Edimonsa, ASCAP)	
21 PERO TE AMO (Ernesto Musical)	
2 POR DEBAJO DE LA MESA (Manzamusic)	
36 QUE SE TE OLVIDO (Unimusic, ASCAP)	
28 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)	
19 QUISIERA (2000 Amor)	
16 SOLO CONTIGO (Huina)	
39 SOLO EN TI (ONLY YOU) (Sony/ATV Songs, BMI)	
25 TACTICAS DE GUERRA (Sony Music, ASCAP)	
6 TE SIGO AMANDO (BMG Songs, ASCAP)	
9 TU Y YO (Vander, ASCAP)	
17 VIVIR SIN ELLAS (Copyright Control)	
37 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)	

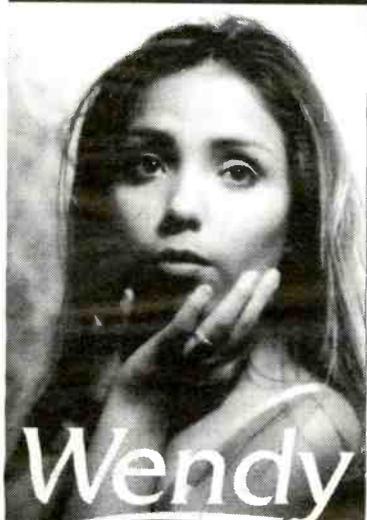
THE Billboard Latin 50™

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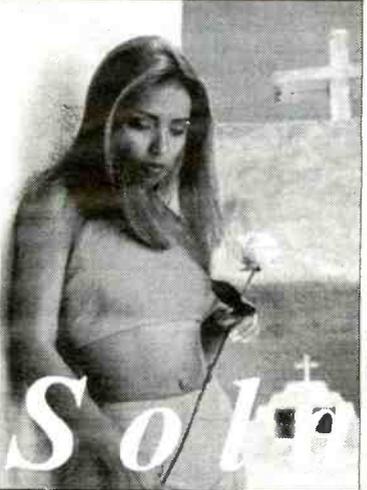
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1 ★★★					
1	1	6	LOS TIGRES DEL NORTE	FONOVISA 80711 HS	JEFE DE JEFES
★★★ GREATEST GAINER ★★★					
2	5	5	CHARLIE ZAA	SONOLUX 82136/SONY HS	SENTIMIENTOS
3	2	25	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR
4	9	40	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
5	3	12	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG HS	JUNTOS OTRA VEZ
6	11	13	LOS TUCANES DE TIJUANA	EMI LATIN 56921 HS	TUCANES DE ORO
7	4	35	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
8	7	72	SHAKIRA	SONY LATIN 81795/SONY HS	PIES DESCALZOS
9	10	3	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA
10	12	11	VARIOUS ARTISTS	ARIOLA 46527/BMG	TE SIGO AMANDO
11	39	5	INTOCABLE	EMI LATIN 56694 HS	IV
12	21	2	VICENTE FERNANDEZ	SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
13	14	7	VICTOR MANUELLE	SONY TROPICAL 82334/SONY	A PESAR DE TODO
14	24	5	GRUPO BRYNDIS	DISA 57594/EMI LATIN	ASI ES EL AMOR
15	26	20	BRONCO	FONOVISA 6063 HS	LA ULTIMA HUELLA
16	13	30	ALEJANDRO FERNANDEZ	SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON
17	31	7	LA MAFIA	SONY DISCOS 82267/SONY HS	EN TUS MANOS
18	18	90	ENRIQUE IGLESIAS	FONOVISA 0506 HS	ENRIQUE IGLESIAS
19	16	25	FEY	SONY LATIN 82059/SONY	TIERNA LA NOCHE
20	25	13	LOS TUCANES DE TIJUANA	EMI LATIN 56922 HS	TUCANES DE PLATA
21	15	9	ILEGALES	ARIOLA 47761/BMG	REBOTANDO
22	8	3	THE NOISE	HOUSE OF MUSIC 82399/SONY	THE BEST GREATEST HITS
23	17	12	OLGA TANON	WEA LATINA 18733 HS	LLEVAME CONTIGO
24	RE-ENTRY		SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
25	20	8	DI BLASIO	ARIOLA 48018/BMG	SOLO
26	35	7	LIBERACION	DISA 57261/EMI LATIN	UN LOCO ROMANTICO
27	41	2	ALABINA	ASTOR PLACE 4004	ALABINA
28	23	34	PEDRO FERNANDEZ	POLYGRAM LATINO 534120 HS	DESEOS Y DELIRIOS
29	19	10	VARIOUS ARTISTS	SONY LATIN 82232/SONY	LO NUESTRO Y LO MEJOR
30	22	15	VARIOUS ARTISTS	BEAST 53172	DJ LATIN MIX '97
31	28	7	LUCERO	UNIVERSAL 11630	PIEL DE ANGEL
32	29	10	KINITO MENDEZ	J&N 82304/SONY	EL DESCRETO
33	36	21	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
34	RE-ENTRY		VARIOUS ARTISTS	EMI LATIN 57391	1997 TEJANO ALL-STARS
35	RE-ENTRY		MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL
36	34	13	LOS HERMANOS ROSARIO	KAREN 0188/POLYGRAM LATINO	Y ES FACIL?
37	32	48	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...
38	40	91	RICKY MARTIN	SONY LATIN 81651/SONY	A MEDIO VIVIR
★★★ HOT SHOT DEBUT ★★★					
39	NEW		JAILENE	EMI LATIN 57519	AQUI ESTOY
40	27	8	VARIOUS ARTISTS	ARIOLA 48492/BMG	VERANO '97
41	37	5	JON SECADA	EMI LATIN 56155	SECADA
42	RE-ENTRY		LOS TEMERARIOS	FONOVISA 6064	EN CONCIERTO VOL. II
43	RE-ENTRY		JOSE JOSE	RCA 49443/BMG	SERIE PLATINO VOL. 2
44	NEW		VARIOUS ARTISTS	FONOVISA 9568	INSPIRACION Y MEDITACION
45	33	37	SELENA	EMI LATIN 53585	SIEMPRE SELENA
46	44	2	FRANKIE NEGRON	WEACARIBE 18730/WEA LATINA	CON AMOR SE GANA
47	30	69	GIpsy KINGS	NONESUCH 79399/AG	TIERRA GITANA
48	49	85	THALIA	EMI LATIN 36850	EN EXTASIS
49	38	19	VARIOUS ARTISTS	WEACARIBE 17564/WEA LATINA	MERENGON
50	RE-ENTRY		EDDIE GONZALEZ	SONY DISCOS 82006/SONY	EL DISGUSTO (KIK IT!)

Alboms with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

La Nueva Diva de la musica regional Mexicana



Wendy
Con el Super Hit... "Tonto" de su CD...



Top Photo By: Gustavo Jimenez (561) 641-7407
Bottom Photo By: Robert Nelson Studios
Member of T.C. International Records, Inc. and AFM

HIGHER GROUND



by Deborah Evans Price

'FREAK' OUT AUG. 26: De Talk fans just can't seem to get enough of the dynamic trio. With that in mind, ForeFront is releasing "Welcome To The Freak Show—de Talk Live In Concert" Aug. 26. The collection comes on the heels of the group's "Welcome To The Freak Show" longform video, which debuted at No. 2 on Billboard's Top Music Videos retail chart. The 75-minute disc will feature all the tracks from the video, plus three previously unreleased cuts—"Jesus Is Just Alright," "It's The End Of The World As We Know It," and "Alas My Love." Among the previously released cuts on the 16-song collection are "So Help Me God," "In The Light," "Walls," "Day By Day," "The Hardway," and "Jesus Freak." ForeFront plans an extensive promotional campaign encompassing retail, radio, video, the Internet, and church promotions, and it will begin the first week of August.

NEWSBOYS LANDING NEAR YOU: Though many acts take a scaled-down version of their show to the summer concert circuit, the Newsboys chose to hit all the big Christian music festivals this summer full force with the same production that audiences enjoyed during their recent Take Me to Your Leader tour. That show was one of the hottest concert tickets this past year, featuring not only the hit music on the band's current set but also an incredibly elaborate space-themed staging. The band members descend on the stage on flying saucers that then tilt into round circles that become video screens. The whole set looks like a reddish, rocky planet. It's wonderful that they're giving festivalgoers a chance to enjoy the full production.

"We've always been into putting on a great live show for our fans, and it's a thrill for us to bring this production to the festivals," says the Newsboys' Peter Furler. "The Take Me To Your Leader tour has been the best tour yet for us, thanks to the fans, so we hope this is a treat for them."

First Company Management's Velvet Rousseau says the band has been getting a great response to this effort. Vanguard Entertainment's Kevin Reid, a promoter for the event, says, "Newsboys' decision to do Atlanta Fest with this production was a big hit for all concerned."

NEWS NOTES: Jonathan Pierce has left the Gaither Vocal Band to devote full-time attention to his solo career. His sophomore release, "Mission," on Curb is slated for release in October. . . . Former bassist J.J. Palasencio (now with Plumb) will play on the upcoming Sixpence None The Richer set. . . . Rebecca St. James' Christmas album is due in stores Oct. 7. . . . Amy Grant will take her annual Christmas show to other cities besides Nashville this winter. The 19-city national tour will feature yet-to-be-named special guests, along with the Nashville Symphony. Houston, Oklahoma City, Dallas, Chicago, and Philadelphia are among the cities that can look forward to this show. . . . Squirt, a trio of youngsters under 12 years old, has signed with Absolute Records. Look for their debut in September. . . . Steve "Rabbit" Easter, who performs with Jeff & Sheri Easter, has recently recorded a new solo album for Daywind Records. . . . Word Nashville will be distributing "The Best Of Collin Raye: Direct Hits" to the Christian market Aug. 26. . . . SESAC recently held a party on Music Row to celebrate the success of "Butterfly Kisses (Shades Of Grace)." The album has now sold in excess of 2 million units. Bob Carlisle gave one of the most eloquent, appreciative speeches I've ever heard at one of those events. And it was a lesson in writing from the heart when he reminded everyone that the song wasn't written for a format, but for a child. As far as I'm concerned, not enough great things can happen to Carlisle and his family. And it was classy that SESAC acknowledged co-writer Randy Thomas even though he isn't affiliated with it. Congrats once again to both guys on what has become the impact record of the year.

WORD AND SONY KEEP HAMMOND 'IN THE HOUSE'

(Continued from page 13)

stream gospel stations. That's going to certainly increase the sales as far as the retail merchants are concerned and as far as reaching another audience. We're going to start with the independent stores, and then we are going to cross it over—the same as we did T.D. Jakes. We're going to take it to the mainstreams—the Wal-Marts, the Musiclands, and the Circuit Cities."

"For the first time," adds McGuffey, "we will be developing a permanent display unit which will go into stores in the top 20 markets that will permanently house what we're calling 'urban praise and worship.' What we're trying to sell people is an experience; that praise and worship is a practical means to bring the listener into the presence of God."

Integrity's recent success with praise and worship is just one indication of the genre's growing popularity with African-Americans. It was two years ago that Hammond forged a recording relationship with Integrity to develop a praise and worship series.

"In our initial meeting," Hammond notes, "we sat down and talked about areas where praise and worship would go—which direction. People in the African-American church have this conception of praise and worship music as just being white music. So we decided that I would cover all the tunes they would normally do and remix them for the urban setting."

The project proved to be great timing for Hammond, who gained notoriety in gospel as a founding member of the Grammy-nominated sextet Commissioned, which served as a forerunner to many of today's contemporary

gospel groups. After 12 years and nine albums, Hammond—dubbed by many as the group's creative force—resigned in December 1994.

The departure was amicable but difficult. "The agonizing part was that I didn't want to go," Hammond recounts. "Commissioned had been my comfort zone, but I just felt like we had peaked, and visionwise we were growing apart. It was like six people driving a car with only one steering wheel. Plus, I wanted to do more producing, and I had just become a psalmist at my church and had felt God guiding me in the direction of worship and praise."

"That's where my heart is," the 36-year-old singer/producer confirms. When you hear songs from Commissioned like "King Of Glory," that's praise and worship. I was writing those songs before I knew what they were, and when I was told by a pastor that worship and praise was where God was leading me, I said, 'Oh, I can do that in my sleep.'"

Hammond joined forces with Integrity after receiving a call from its then senior VP/GM Chris Long. "Somebody at [the Gospel Music Assn.] stuck a Radical For Christ tape in Chris Long's hand," Hammond says. "A few days later he decided to give it a courtesy listen. As he listened, he said, 'This guy is doing what we're trying to do.'"

While Hammond describes Radical For Christ—the 15-member ensemble with which he's produced two hit albums, "The Inner Court" and "Spirit Of David," for combined sales of more than 350,000 units, according to the label—as an extension of himself, he

views his newest venture with the Motor City Mass Choir as more ministry-oriented.

"It's more along the lines of the Mississippi Mass Choir, which has done great things for traditional choir music. While Milton Brunson [and the Tommies] were on the cutting edge, Mississippi Mass was on the traditional edge," he says. "Both made choir music a positive and commercial force. Motor City is somewhere in between. The members range in age from 20 to 50, so it's a good mixture, a more mature situation that keeps the church core in mind."

It is that kind of creative diversification that has made Hammond a gospel powerhouse. Earlier this year, the joint-venture deal between Verity and Face to Face was hatched. Hammond says that's only the beginning.

"It's starting out as a label production deal," Hammond explains. "But with distribution through BMG, I know that they have the machine to do what I have envisioned. They've changed a lot of things in my existing contract to make me comfortable, and when I talked to Clive Calder and Barry Weiss and saw the vision they had for Gospel music, I got excited."

A savvy businessman, Hammond has always been on top of the marketing and promotion side of his creative endeavors. For the moment, he is taking a breather from the Tour of Life, the most commercially successful concert tour in gospel music history. The tour, which teamed him with Kirk Franklin & the Family and Yolanda Adams for major venues in more than 67 cities, picks back up in the fall.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★ ★ NO. 1 ★ ★	
1	1	56	BOB CARLISLE ▲ DIADEM 1139/PROVIDENT HS	SHADES OF GRACE 13 weeks at No. 1
2	5	45	POINT OF GRACE ●	WORD 9694 LIFE LOVE & OTHER MYSTERIES
3	2	3	CLAY CROSSE	REUNION 10005/PROVIDENT HS STAINED GLASS
4	3	87	DC TALK ▲	FOREFRONT 5140/CHORDANT JESUS FREAK
5	4	61	JACI VELASQUEZ	MYRRH 6995/WORD HS HEAVENLY PLACE
6	6	7	THE SUPERTONES	BEC 7401/CHORDANT HS SUPERTONES STRIKE BACK
7	10	38	VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
8	7	5	CHRIS RICE	ROCKETOWN 1528/WORD HS DEEP ENOUGH TO DREAM
9	9	46	STEVEN CURTIS CHAPMAN ●	SPARROW 1554/CHORDANT SIGNS OF LIFE
10	8	64	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 2127/CHORDANT WHATCHA LOOKIN' 4
11	11	16	CARMAN	SPARROW 1565/CHORDANT I SURRENDER ALL—30 CLASSIC HYMNS
12	16	5	OLETA ADAMS	HARMONY 7701/CHORDANT COME WALK WITH ME
13	12	17	CAEDMON'S CALL	WARNER ALLIANCE 46463/WCD HS CAEDMON'S CALL
14	13	74	NEWSBOYS ●	STAR SONG 0075/CHORDANT TAKE ME TO YOUR LEADER
15	14	21	PETRA	WORD 9929 PETRA PRAISE 2 WE NEED JESUS
16	15	56	REBECCA ST. JAMES	FOREFRONT 5141/CHORDANT HS GOD
17	17	12	KATHY TROCCOLI	REUNION 10003/PROVIDENT HS LOVE AND MERCY
18	19	34	VARIOUS ARTISTS	HOSANNA! 10492/WORD REVIVAL AT BROWNSVILLE
19	18	31	VARIOUS ARTISTS	HOSANNA! 8952/WORD SHOUT TO THE LORD
20	21	74	AUDIO ADRENALINE	FOREFRONT 5144/CHORDANT BLOOM
21	23	72	THIRD DAY	REUNION 0117/PROVIDENT HS THIRD DAY
22	27	102	RAY BOLTZ	WORD 9641 HS THE CONCERT OF A LIFETIME
23	20	42	CRYSTAL LEWIS	MYRRH 5039/WORD HS BEAUTY FOR ASHES
24	25	33	DONNIE MCCLURKIN	WARNER ALLIANCE 46297/WCD DONNIE MCCLURKIN
25	24	9	VARIOUS ARTISTS	HOSANNA! 11492/WORD REVIVAL — SONGS OF FIRE FROM ABOVE
26	22	31	MXPX	TOOTH & NAIL 1060*/DIAMANTE HS LIFE IN GENERAL
27	26	10	VIRTUE	VERITY 50032/PROVIDENT VIRTUE (THE GREATEST PART OF ME)
28	RE-ENTRY		OUT OF THE GREY	SPARROW 1563/CHORDANT HS (SEE INSIDE)
29	34	39	ANOINTED	MYRRH 7006/WORD HS UNDER THE INFLUENCE
30	30	33	OUT OF EDEN	GOTEE 3826/WORD HS MORE THAN YOU KNOW
31	40	14	SMALLTOWN POETS	FOREFRONT 5163/CHORDANT SMALLTOWN POETS
32	RE-ENTRY		BEBE & CECE WINANS	SPARROW 7048/CHORDANT GREATEST HITS
33	RE-ENTRY		4 HIM	BENSON 4321/PROVIDENT HS THE MESSAGE
34	33	68	ANDY GRIFFITH ●	SPARROW 1440/CHORDANT HS I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
35	RE-ENTRY		REALITY CHECK	STAR SONG 0158/CHORDANT REALITY CHECK
36	32	16	AVALON	SPARROW 1485/CHORDANT HS AVALON
37	31	13	VARIOUS ARTISTS	VINEYARD/STAR SONG 9243/CHORDANT CHANGE MY HEART OH GOD, VOLUME 2
38	RE-ENTRY		TWILA PARIS	SPARROW 1518/CHORDANT WHERE I STAND
39	NEW		FIVE IRON FRENZY	FIVE MINUTE WALK 4908/DIAMANTE UPBEATS AND BEATDOWNS
40	36	8	JOHN ELEFANTE	PAMPLIN 9701 CORRIDORS

Records 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 or present Heatseeker title. © 1997, Billboard/BPI Communications.

ATLANTIC TALKING UP TALK SHOW'S DEBUT

(Continued from page 14)

alternate six weeks in the U.S. followed by two in a given international territory over the next 12 months.

Talk Show will start its U.S. club tour in September, and Dean says, "We would be completely ecstatic if we could get 500 people [per] club date to come out and see us and then do that across the country and grow from there."

The band's enthusiasm and willingness to work hard on every level to promote the album will help take them a long way, Shapiro says. But for the group's part, producing the album itself and collaborating on the material has been very rewarding. The members are already eager to make more albums together.

In the SPIRIT



by Lisa Collins

LIVE FROM NEW ORLEANS: Highlighting the five-day meeting of the Full Gospel Baptist Mass Fellowship, which drew more than 30,000 to the New Orleans Superdome July 7-11 for some of the nation's top African-American evangelists (including **Bishop T.D. Jakes**), was the second live concert recording of the **Full Gospel Baptist Church Fellowship Mass Choir**. The album will feature guest vocals from **Doug and Melvin Williams**, **Marvin Winans** (whose rousing duet with **Bishop Paul Morton** brought the house down), **Byron Cage**, and **BeBe Winans**. The sophomore release is due from **Gospo Centric Records** in early 1998.

IN HARM'S WAY: **BeBe Winans** is one song shy of completing his highly anticipated solo debut, titled "In Harm's Way," from **Atlantic Records**. Already, one cut from the album—"I Wanna Be The Only One" (on which he teams with the sensational new British group **Eternal**)—was No. 1 in the U.K., which explains why he's spent much of the last couple of months overseas.

The official lead single, "Love's Coming," is set for a mid-August release. The album is slated to follow in the fall.

"I took my time and didn't rush, because I wanted everything to reflect on where I was and what God meant to me," says the singer, who confesses that his

first solo effort could well mark his last recorded release. That's because—and it's still even hard for him to believe—he is answering the call to the ministry. Credit his newfound spiritual commitment to events surrounding the miraculous recovery of his brother **Ronald**, who nearly died from heart disease earlier this year.

"I will never be the same," says **BeBe Winans**. "Nor will my family. Before, my faith was at level three. Now, it's at level 3,000. I know now that there's nothing impossible for God, and it caused me to see and accept that God had called me to preach."

While the new evangelist thrust won't stop him from singing, he doesn't see much recording in his future. "It will always be part of me, but I'm no longer driven by a need to do it," **Winans** explains. "This album could be my last, so look for it in the stores and look for me behind the pulpit."

In other **Winans** family news, August marks the opening of the **Marvin L. Winans Academy of Performing Arts** in **Detroit**. With an emphasis on performing arts, the charter school—equipped to handle up to 288 students—will also fulfill core K-5 curriculum requirements. "We want to impact the community," says **Marvin Winans**, who for the last eight years has served as pastor of the **Perfecting Church**, which boasts an active membership of more than 2,000. **Winans** is working on a second album for his **Perfecting Praise Choir**.

BRIEFLY: **Kirk Franklin** will be singing the praises of **Church's Chicken** in a new national radio advertising campaign. **Franklin** and **the Family** will be heard in four spots slated to run throughout the year... **R. Kelly** has just completed a cut, "God's Grace," with **B'Rite** act **Trin-I-Tee 5:7**. A debut album, featuring the track, is slated to bow in September.

Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	★ ★ NO. 1 ★ ★ 8 weeks at No. 1 GOD'S PROPERTY
2	2	34	SOUNDTRACK ▲ ² ARISTA 18951	THE PREACHER'S WIFE
3	3	65	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
4	NEW		THE CANTON SPIRITUALS VERITY 43021 [BS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
5	5	5	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
6	4	10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [BS]	LIVE IN LONDON AT WEMBLEY
7	6	60	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [BS]	THE SPIRIT OF DAVID
8	NEW		JAMES HALL & WORSHIP AND PRAISE CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
9	10	23	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
10	11	20	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
11	7	12	SHIRLEY CAESAR WORD 68003/EPIC [BS]	A MIRACLE IN HARLEM
12	8	38	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
13	9	10	VIRTUE VERITY 43020	VIRTUE
14	13	38	ANOINTED WORD 67804/EPIC [BS]	UNDER THE INFLUENCE
15	16	2	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
16	15	38	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
17	12	23	CARLTON PEARSON WARNER ALLIANCE 46354 [BS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
18	14	8	ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
19	17	18	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
20	26	28	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
21	19	42	THE WILLIAMS SISTERS FIRST LIFE 4003 [BS]	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
22	20	93	CECE WINANS ● SPARROW 51441	ALONE IN HIS PRESENCE
23	22	54	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
24	18	64	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
25	25	10	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
26	21	4	VICKIE WINANS CGI 161279	LIVE IN DETROIT
27	27	9	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
28	24	10	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67939/EPIC	HE'S STILL GOOD
29	28	25	STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
30	30	19	TRI-STATE MASS CHOIR III PARADISE 165249/CGI	BIND ME CLOSER
31	29	11	DOROTHY NORWOOD MALACO 6024	HATTIE B'S DAUGHTER
32	23	11	CANDI STATON CGI 161276	COVER ME
33	32	33	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
34	NEW		EDWIN HAWKINS HARMONY 1612	DALLAS MUSIC & ARTS SEMINAR MASS CHOIR
35	39	10	BAM CRAWFORD'S PURPOSE HARMONY 1600	THE KING IS COMING ANY DAY!
36	31	60	MISSISSIPPI MASS CHOIR MALACO 6022 [BS]	I'LL SEE YOU IN THE RAPTURE
37	34	73	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [BS]	STAND!
38	NEW		SHAWN MCLEMORE AND NEW IMAGE NEW LIFE 43022/VERITY	WAIT ON HIM
39	RE-ENTRY		THE GOWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
40	RE-ENTRY		CHICAGO MASS CHOIR CGI 161267	YOU LOVE ME

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New From Shirley Caesar

"A Miracle In Harlem"
Available at Your Local Bookstore

Coming on Video This Fall

Produced by Bubba Smith, Shirley Caesar and Michael Mullis

WILLIS PITTMAN & THE BURDEN LIFTERS

Hear them again or for the first time...
"Live in Rocky Mt."

Available in September
Distributed by CSG 1-800-757-0869



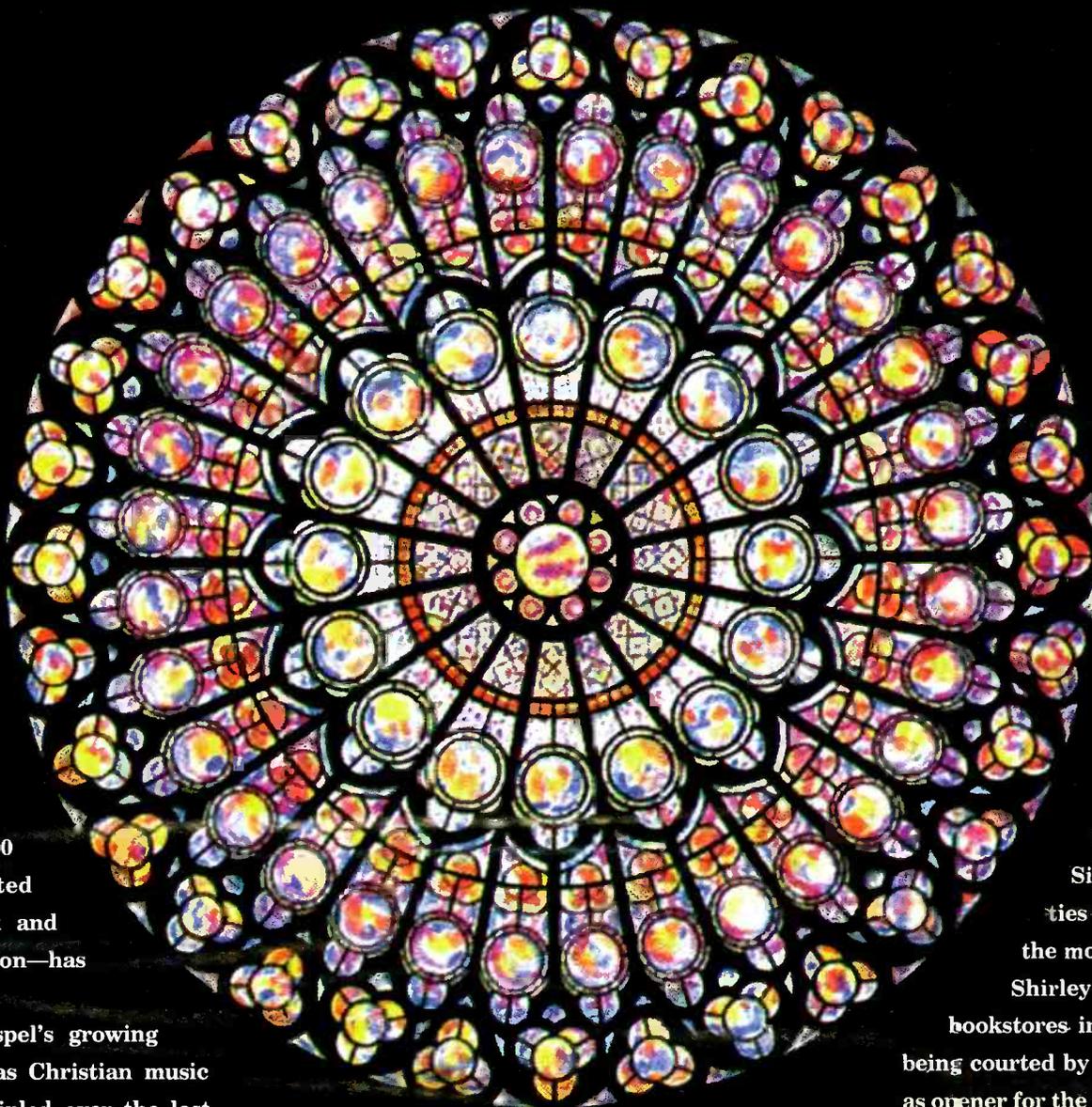
If there were any question as to gospel's potential commercial force in the mainstream music marketplace, the debut of "God's Property From Kirk Franklin's Nu Nation"—which exploded onto The Billboard 200 at No. 3, sold an estimated 119,000 units its first week and enjoyed premium MTV rotation—has answered it.

It's dramatic proof of gospel's growing clout and intensified sales, as Christian music revenues have more than tripled over the last decade—from an estimated \$160 million in 1987 to \$550 million in 1996. Family Bookstores, the nation's largest Christian bookstore chain, reports a 20% increase in gospel sales over the last year, with titles like "The Preacher's Wife" soundtrack, Franklin's "What Cha Lookin' 4" and Fred Hammond's "Spirit Of David."

Spurred by its double-digit market growth, the industry's six major distributors are looking to cash in. PolyGram has partnered with Chicago-based Platinum Entertainment for gospel and Christian distribution, EMI has teamed with Chordant Distribution, Sony's entered through both Word Records and now Integrity Music Group, Time Warner with Warner Alliance, and MCA/Universal through Interscope via B'Rite Records. In June, Zomba Music Group—which owns Verity Records—announced the formation of Provident Music Group and positioned itself as one of the nation's three major distributors of Christian music.

Even Wall Street and corporate America have gotten in on the act as gospel taps its biggest expansion with non-traditional buyers. Witness the growing number of endorsement deals from the likes of Coca Cola, Revlon, Wrigley and Nike.

"It's the most opportunity I've seen in my 17 years," reports Alan Freeman, CEO of Atlanta International Records, which is known for its



hardcore traditional gospel roster. "Artists like Dottie Peoples have more opportunity for press coverage in places she would never have gotten five or 10 years ago, as well as opportunities to play before larger, broader audiences—as with the Six Flags dates. These opportunities will, no doubt, drive sales up for the more traditional gospel artists."

Shirley Caesar's autobiography hits bookstores in August, and Kirk Franklin is being courted by TV producers. Franklin served as opener for the televised Essence Music Awards and headlined "The Tour Of Life," which sold out key venues in 67 markets nationwide with tickets ranging from \$25 to \$50 and became the most commercially successful tour in gospel history.

"A trend in today's black churches toward powerful youth ministries—and artists like God's Property, Hezekiah Walker and Kirk Franklin—is a key factor in why you're seeing the sales numbers skyrocket," maintains Tara Griggs-McGee, VP and GM of Verity Records. "Young people buy all the records. They're the reason for the mania and the media attention. For a long time, people looked at gospel music as music for your grandmother. That stigma no longer applies."

TOURING REVIVAL

Perhaps gospel's biggest triumph was scored with the overwhelming success of "The Tour Of Life," featuring Kirk Franklin & The Family, Fred Hammond and Yolanda Adams.

Vicki Mack-Lataillade, CEO of Gospo Centric Records, says the tour "proved the fact that those from 8 to 80 would come out to see gospel. Plus, it was all positive—a family kind of event. It's good for promoters across the country."

It meant hard work for Dallas-based promoter Al Wash. "The biggest challenge was putting that kind of money into a gospel tour, because it had

Continued on page 48

GOSPEL

THE BILLBOARD SPOTLIGHT



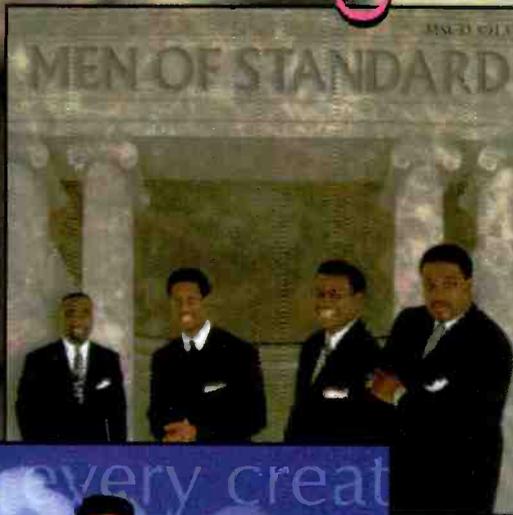
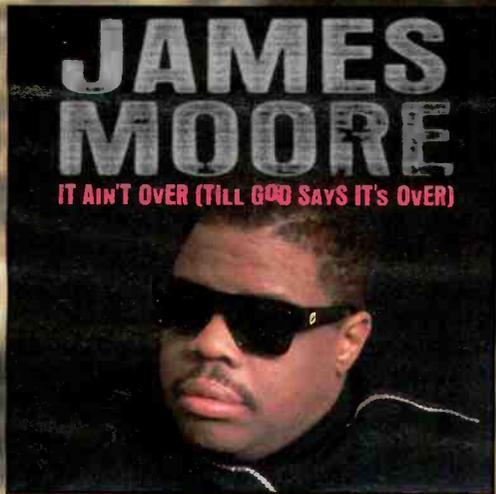
From left: Dottie Peoples, Kirk Franklin's Nu Nation, Shirley Caesar

PREACHING TO THE CONVERTED

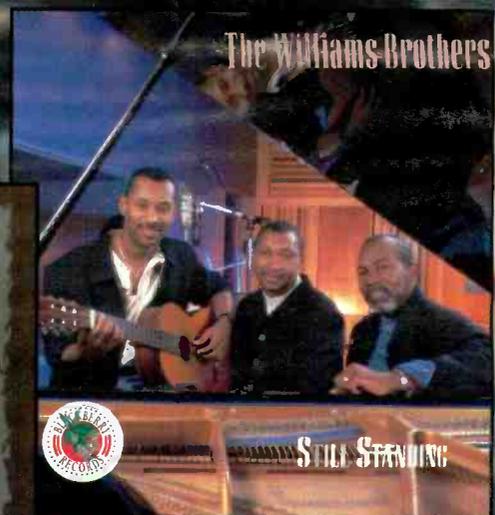
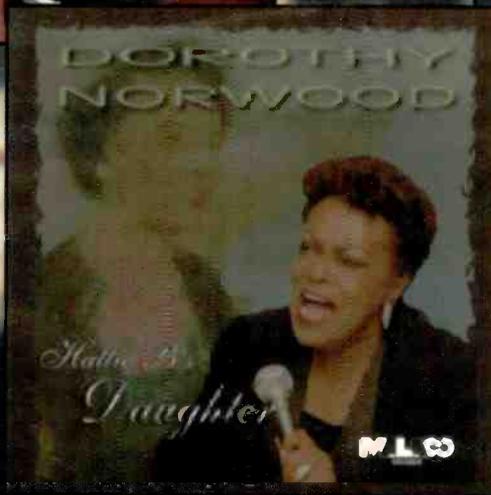
Mainstream Discovers There's An Audience For Good News

BY LISA COLLINS

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GOSPEL

URBAN RADIO SEES THE LIGHT

Listeners Flock To Stations Playing Gospel Music And Paving The Way For Commercial Acceptance

BY LISA COLLINS

If there is one common factor in gospel's recent string of phenomenal successes, it is urban radio. Registering more measured airplay on upwards of 88 urban stations than Snoop Doggy Dogg gleaned from his last release, "Stomp"—the debut single from God's Property—has offered up solid testimony to the growing appeal of "new traditional" gospel at the nation's urban radio formats. Gospel's once rigidly defined boundaries are being stretched to bring it into step with today's



Virtue

record-buying audiences. And while many fans may identify more with its funky beats than spiritual messages, it's clear that gospel is winning over a whole new generation of listeners with the help of urban radio.

Accompanying the excitement is a marked increase in the number of urban radio stations that are either integrating gospel into their formats or expanding the hours in which they play it. Madison Avenue, too, is watching, as advertisers who have not really looked at the gospel market before are beginning to take it much more seriously.

GETTING FRESH

"We're seeing a whole new evolution of gospel, not just with Kirk Franklin, Fred Hammond and William Becton, but with some of the acts like Virtue, Lisa Paige and Marvin Sapp, who are more aligned with the fresh sounds being played on urban radio," states Lee Michaels, program director at Baltimore's "Heaven 600." "Marvin Sapp's 'Not The Time, Not The Place' has a strong, spiritual message, yet it's right in the pocket for urban. So it's an opportunity to reach folks with a nontraditional sound for the cause of ministry." Gospel executives hope that the

positive reception from urban radio proves that the only thing gospel had lacked in the past was exposure. "And that was because the gatekeepers (or deejays) felt it was going to be offensive," points out Tara Griggs-McGee, VP/GM of Verity Records. "Now, they see it's not offending people. Program directors felt they were going to alienate their listeners, but the fact is our community attends church regularly on Sunday—and many are going for the music."

"The perception of gospel radio—especially from those folks that made the major buys on Madison Avenue—was that it was inferior," Michaels says. "Now, urban stations are legitimizing the music and its audience base. If gospel stations take the cue and make sure that the quality of their presentation is up to par, there's an opportunity for growth and even more credibility."



William Becton

All of which has served to usher in a new level of professionalism that is driven by the desire for a competitive market edge.

ATTRACTING LISTENERS

"Gospel programmers are being forced to program just like secular programmers," reports *Gospel Today* publisher Teresa Hairston. "There's no longer just room for what they like. They can't afford a format that doesn't attract the top demos in the market and increase listenership."

As president of the United Gospel Industry Council, Hairston has formed a National Radio Coalition, consisting of eight of the top gospel programmers in the country. "The purpose is to raise the standards in gospel radio and address issues of importance to gospel radio programmers," she says. "No doubt, they are now benefiting from all the attention gospel music is getting

Continued on page 53

The Other Side Of Rap

CHRISTIAN RADIO AND FANS BELIEVE IN THE GOSPEL ACCORDING TO HIP-HOP

BY ANTRACIA MERRILL

Hip-hop inspired gospel music may appear to be a relative newcomer to the music industry, but, for almost a decade now, the genre has been a thriving underground operation. For years, Christian rappers were looked down upon because their music didn't meet the standards of mainstream rap.

"There's an interesting thing happening in the 'gospel rap' arena," notes Mike Allen, an on-air personality known as DJ Majik. "This music is no longer just people yelling 'Jesus' over some weak beats. The music is becoming something people want to buy. Although we were appealing to the gospel consumer, people weren't buying the records because they just weren't any good."

In the five years since Allen started the two-hour radio show called "Street Smart," which airs from the WAY-FM studios in Brentwood, Tenn., he has seen an increased growth in the interest and quality of Christian rap. His show, which is syndicated on 16 stations in seven states, is aimed at supplying listeners with the best Christian rap and R&B music.

"There are a lot of doors opening up," says Chris Tyler, a member of A-1 S.W.I.E.T., a group that has been around for six years. If numbers are any indication of the growing success of hip-hop Christian music, A-1 S.W.I.E.T. has been enjoying a relative amount of success.

SoundScan reports that A-1 S.W.I.E.T. has sold 9,000 units in the mainstream market and 24,000 in the Christian retail market of its current release on Gospo Centric Records, "Tales From The Swift."

CHRISTIAN CATEGORIZATION

"Radio exposure was hard to get because we're in between markets," Tyler says. "We're not considered contemporary Christian music, and we're not traditional. The only other place for us to go was secular, but then they said we were too churchy or we talked about Jesus too much. In the beginning, we hardly got any airplay."

When Knolly Williams, CEO of Grapetree Records, started the label in 1992, 30 radio stations committed to playing his product, which is primarily hip-hop-based. Now his records are played on 260 Christian stations nationwide. Exposure on radio continues to increase with the addition of shows specifically geared toward hip-hop Christian music.

One of the biggest outlets is KOKF-FM, a top-40 Christian radio

station in Oklahoma City, Okla., which for the past eight years has dedicated itself to incorporating hip-hop and R&B Christian music into the format. Groups that receive heavy rotation on the station include Gospel Gangstaz, ETW, A-1 S.W.I.E.T., Virtue, I.D.O.L. King, T-Bone, Christafari, NuJoi, the Dynamic Twins and Special Gift.

"People have a tendency to see hip-hop and R&B Christian music as traditional gospel," says Ken Farley, program director for the station, whose format is about 40%



A-1 S.W.I.E.T.

hip-hop and R&B. "A lot of Christian labels don't know how to promote their hip-hop groups, and radio stations have their heads in the sand about where to play the music."

WORKING MIRACLES

Improved production standards have a lot to do with the increased radio airplay. "In the gospel-music industry, the amount of money that's spent on a gospel rap album is minimal—we don't get much of a budget to work with," explains Derek "Cut No Slack" Drew, member of the rap duo I.D.O.L. King. "You have to work serious Jesus miracles to get good projects. That's why a lot of stuff didn't sound good."

Where mainstream acts spend anywhere from \$150,000 upward for production costs of an album, in the gospel arena, the budget looms much lower. Says I.D.O.L. King's Cedric "CO" Scott, "In Christian circles, if you have \$50,000 to do an album, you're doing quite well. The average album is done on a budget of \$10,000 to \$20,000."

But acts like I.D.O.L. King have managed to create a clean sound that's true to the streets—a must if the genre is to survive in the mainstream arena.

"When Christian hip-hop first came out, it was real weak; produc-

tion was poor," says Williams of Grapetree Records. "Nobody wanted to spend money on it when they could go down and get an Eazy E or N.W.A CD for less and get a better project. Now if your stuff is tight and they like what you're saying, they'll go pick it up."

THE BOTTOM LINE

While Christian rap has made great strides in production standards, it still lags behind mainstream rap when it comes to exposure and making money. The Christian music industry revenues have tripled within the last decade, from \$160 million in 1987 to \$550 million in 1996, but how much of that is attributed to Christian rap remains elusive.

While mainstream acts easily sell 300,000 units, Christian acts are lucky to make it to 24,000. SoundScan reports that sales for acts like Nuwine and I.D.O.L. King hover at about 9,000 units. There are a few break-away groups like A-1 S.W.I.E.T. and Grits, which SoundScan shows have sold 24,000 and 17,000 units, respectively. Out Of Eden, an R&B-based trio, is a big seller in the contemporary-Christian market, with sales topping 150,000 for its debut release, "Lovin' The Day," on Gotee Records.

The whole business of estimating numbers for Christian rap groups is a science that hasn't been mastered yet. Many of the Christian acts are not carried in stores from which SoundScan gathers its numbers.

Matthew Abraham, sales manager for the Christian Music Network, a New Jersey-based company that distributes hip-hop and R&B Christian music, says that it is only within the past year that the music has been listed on SoundScan charts.

"A lot of the product wasn't even bar-coded when we started six years ago," Abraham notes. "Buyers at music stores were apprehensive about purchasing our product because they wanted the top charting music."

The Christian Music Network has managed to penetrate the Christian bookstore market with a distribution deal with Spring Arbor, giving it access to 8,500 stores nationwide. But many of those stores are independently owned and don't have SoundScan capabilities. Abraham notes that about 600 of the stores it distributes to are SoundScan-equipped.

Though the numbers are increasing, Abraham knows there's plenty of room for growth. In the beginning, they were moving about 500 units a

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GOSPEL

PREACHING TO MAINSTREAM
Continued from page 45

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never been done before," he says. "With \$250,000 in start-up costs, we couldn't get any investors. Every promoter in the country told us that we couldn't do this—that we were going to lose. But two weeks after the launch, those same promoters were trying to buy in."

Fact is, in some markets, the tour rivaled its mainstream counterparts. Such was the case in Detroit, where tickets for a Luther Vandross concert went on sale at about the same time as the Tour Of Life. Larry Robinson, a Detroit retailer, promoter and the owner of

WWON-AM, reports that, while both artists sold out, "The Tour Of Life sold out faster. When that hit the grapevine, all the other Detroit venues wanted to do a gospel concert."

A PIECE OF THE PIE

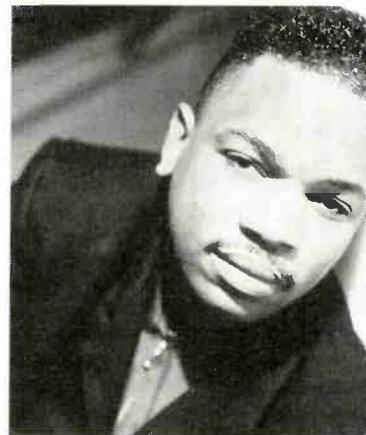
"While events like the Tour Of Life illustrate gospel's entertainment appeal, and the quality is much improved, the industry is becoming urbanized," declares Crystal Records CEO Brian Spears. "There is a glut of product out there and a traffic jam at the top."

Soaring sales and mounting mainstream interest have the majors in a dead-heat race for inroads with other budding talent within the gospel spectrum.

"Good gospel producers are gaining more clout and have become hot commodities," Spears contends. "The Kirk Franklins, the Fred Hammonds, the Donald Lawrences and Kevin Bonds have become our own Babyfaces and Teddy Rileys.

Their percentages are increasing, and, unlike years ago, they're more aware of what's going on in urban. They are becoming as powerful in gospel as their counterparts in mainstream."

God's Property is signed to B'Rite through Kirk Franklin's production



Hezekiah Walker

company. Fred Hammond recently inked a production deal with Verity, and last year Hezekiah Walker—who has been working with Sean Puffy Combs—made a similar pact with Benson Records (since bought by Verity).

"There's going to be a rush of people writing the 'Stomps,'" Hammond observes, "but God showed us with 'Why We Sing' that He can take plain old gospel and blow it up. With that song, Kirk took truly traditional-sounding gospel and brought it to the forefront, and I believe you're going to see more people saying that's what they want to hear."

They are saying it with their dollars, and gospel labels—historically reluctant to disclose sales figures—are becoming more loose-lipped about numbers. And it's no wonder: Debut act God's Property ships gold, hardcore traditional acts like the Canton Spirituals consistently top 100,000 units, and sales of Bishop T.D. Jakes' "Woman, Thou Art Loosed" topped 200,000 within 90 days of the release, while the video is nearing gold.

GLORY TO GOD

"Did anybody two years ago know that the No. 1 and No. 5 selling records in the pop industry would be Christian-oriented projects?" asks Danny McGuffey, senior VP/GM for the Integrity label group. "It's showing the mainstream world that there is a huge audience for music that glorifies God and music that touches people."

Mark DiBello, who serves as the gospel buyer for the National Record Mart (150 stores), has increased his gospel inventory by about 75%. "Our stores are constantly requesting new gospel artists, especially with Kirk Franklin and the more breakthrough artists like Fred Hammond, Yolanda Adams, Ben Tankard and Dottie Peoples," says DiBello. "Both the stores and the general consumer are becoming more aware, and I believe gospel is going to be a much bigger category in the next couple of years. Some stores are even becoming experimental and are interested in going further into some more rooty things."

"We're building credible names," states Gospo Centric's Mack-Lataillade. "In the past, gospel acts

were known more for songs rather than being viable artists who could cross mediums. Mahalia Jackson did it. But few were ever able to reach a marketable level at mainstream, where their popularity transcended the music into other media.

"SoundScan has validated what we've been saying for years—that we've had market share, that gospel listeners buy product, that we're viable. Before that, everyone tried to keep us in the back—even blacks at urban companies. They were afraid to go after a record that said Jesus in it, and in many instances they would try to persuade the artist to change the lyrics. Some were equally ashamed of the gospel presentation—the choir robes and all. Now, many of them are coming aboard. But we can't let those same people come in as if to say, 'Now, move over, gospel folks. We'll show you how it's really done.' There's not the proper respect. If we let secular tell us what to do, they will destroy it. Until they begin to empower more of us, they're going to keep making mistakes."

"A lot of people don't understand how gospel works," agrees Griggs-McGee. "They see what's happening, and everybody is trying to jump in, but they have no understanding of the music and the marketplace. They spend money like crazy, and then they'll say, 'Gospel doesn't work.' We've seen that before."

"What's different now," Spears says, "is that mainstream companies have come to realize that the gospel marketplace is not as easy or open as it has appeared, and, more and more, they are seeking out the advice and direction of gospel professionals."

MASS EXPOSURE

"I've always believed that plenty of people would love this music if they were exposed to it," says Pandisc Music Corporation president Bo Crane. His company's recent entry into gospel has come via a manufacturing and distribution pact with Los Angeles-based Born Again Records, which scored a No. 1 hit with Broderick Rice's



Pandisc's Bo Crane

debut album. "My reservations," Crane continues, "have always been that I wasn't quite sure how the gospel business worked. I am no expert or authority, but I believe gospel got where it is today by being true to itself. There's a different set of players and protocol."

Island Records tested the waters with its Island Inspirational All Stars in 1996, featuring Kirk Franklin, Donald Lawrence, Hezekiah Walker and Karen Clark-Sheard and gleaned from the "Don't Be A

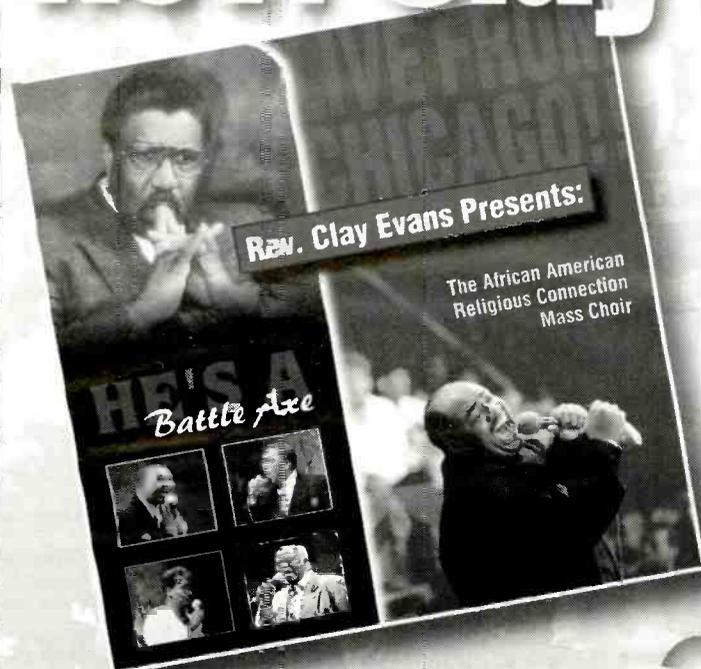
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GOSPEL

PREACHING TO MAINSTREAM

Continued from page 48

Menace..." soundtrack. The label subsequently signed Clark-Sheard and, with her August debut, promises to make gospel a major priority.

"However, our expectations of gospel are realistic," emphasizes Hiram Hicks president of Island's black music division. "I'm not trying to take a gospel act and convert it. We don't want Karen Clark to compromise her principles. She's leading us, and we have the patience and the commitment to wait for however long it takes, because it's

important to bring gospel to the forefront. I want to provide alternatives to Biggie Smalls and Tupac, and I don't want you to have to go to church to get them. I want you to be able to go to Tower Records and pick them up."

"All the success and excitement confirms what those of us in gospel music knew all along—that once gospel got the exposure and the marketing, it would explode," proclaims Milton Biggum, director of New York-based Savoy Records and a founding director of the Georgia Mass Choir, which teamed with Whitney Houston for "The Preacher's Wife" soundtrack. "The potential, even within just the church market, has always been enormous.



Island's Hiram Hicks

"My concern is that we keep it real," Biggum continues. "It's not necessary for us to look for other

Kirks. What we have to do, since this great window of opportunity has opened, is to step up and present our music to the world with all the benefits afforded mainstream music marketers. If we take what we have and embellish, package, market and promote it properly, we all could reap the harvest."

Having struck gold in 1979 with the Mighty Clouds Of Joy's "Change Of Times," Jimmy Starks, VP of sales for Sony's black music division, wasted no time assembling an entire marketing staff for working gospel releases at radio and retail. While it has paid off with the distribution of Word Records and, more recently, with T.D. Jakes' "Woman, Thou Art Loosed," Starks says that getting shelf space is still not all that easy: "A lot of retailers are still not sure."

Platinum Entertainment CEO Steve Devick believes it is just a matter of time. "SoundScan showed them that what they once thought of as just church music is a bigger



Savoy Records' Rev. Milton Biggum

format than classical or jazz," he says. "That's important, because you see aisles of jazz and classical in stores, but retail still hasn't reacted. With so much competition for shelf space, they can't afford to have excess inventories of jazz and classical, as opposed to what they're beginning to see as the more viable music form of gospel."

DIY DISTRIBUTION

On the downside, distribution has become tough. "What's hurting is that a lot of the major chains are having problems," states Blackberry CEO Doug Williams. "We're sorely lacking when it comes to great distribution."

Alan Freeman echoes the sentiment. "Some of the most important and influential regional distributors in the marketplace have disappeared," he says. "Big State, Malvern, Bassin... They've been bought up. We're going to have to take a look at expanding our role at retail; it changes our philosophy of relying on independents to get us into the marketplace."

"With everybody trying to tap into the Christian marketplace, you need the clout of a major distribution network," Devick points out. "It's harder to get a good record out from a small company."

"However, the biggest hurdle is going to be working properly with mainstream record labels so that they don't destroy it," Mack-Lataillade concludes. "I want them to be corrected when they say they're taking gospel to another level. Thank you very much, but it already happened. We did it ourselves." ■

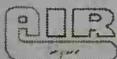
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GOSPEL

This year's gospel stars so far

With the exception of Top Gospel Catalog, the recaps in this Spotlight are based on performance on Top Gospel Albums from the start of the chart year, which began with the Dec. 7, 1996, issue, through this year's July 5 Billboard. Ranks are determined by accumulating SoundScan sales totals for each week an album appears on the chart (including weeks the chart is not published). The catalog recap, similarly, reflects accumulated SoundScan units for each week a title appears on Billboard's in-house Top Gospel Catalog chart. Anointed's "The Call" appears on both current and catalog recaps because of sales registered through the Jan. 18 issue, when Billboard revised its catalog criteria.

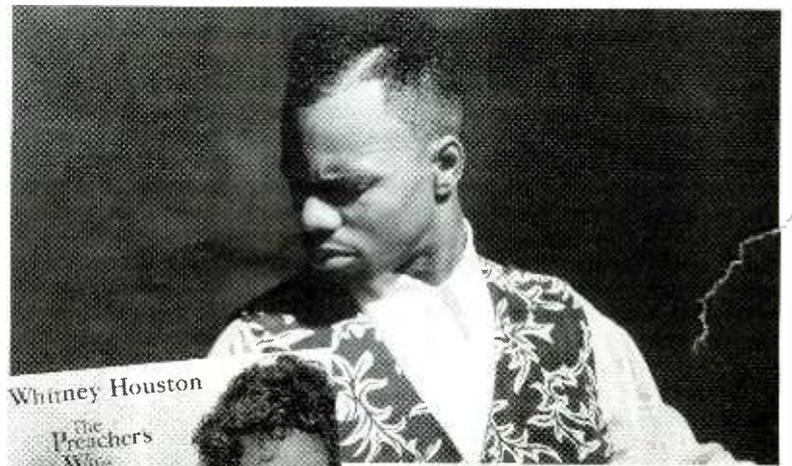
The recaps were prepared by chart manager Datu Faison with assistance from Anthony Colombo and Michael Cusson.

Top Gospel Artists

Pos.	ARTIST (No. Of Charted Albums)	Label
1	KIRK FRANKLIN (1)	B-Rite (2) Gospo Centric
2	GOD'S PROPERTY (1)	B-Rite
3	THE FAMILY (2)	Gospo Centric
4	ANOINTED (2)	Word
5	BEBE & CECE WINANS (1)	Sparrow
6	FRED HAMMOND (1)	Benson (1) Verity
7	T.D. JAKES (1)	Integrity/Word
8	DONNIE McCLURKIN (1)	Warner Alliance
9	YOLANDA ADAMS (2)	Verity
10	CARLTON PEARSON (2)	Warner Alliance

Top Gospel Albums

Pos.	TITLE—Artist—Label
1	THE PREACHER'S WIFE—Soundtrack—Arista
2	GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—B-Rite
3	WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric
4	UNDER THE INFLUENCE—Anointed—Word
5	GREATEST HITS—BeBe & CeCe Winans—Sparrow
6	THE SPIRIT OF DAVID—Fred Hammond & Radical For Christ—Verity
7	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!—T.D. Jakes—Integrity/Word
8	DONNIE McCLURKIN—Donnie McClurkin—Warner Alliance
9	ALONE IN HIS PRESENCE—CeCe Winans—Sparrow
10	LIVE AT AZUSA 2 PRECIOUS



Kirk Franklin



MEMORIES—Carlton Pearson—Warner Alliance

11	YOLANDA LIVE IN WASHINGTON—Yolanda Adams—Verity
12	ADORATION: LIVE IN ATLANTA—Richard Smallwood With Vision—Verity
13	I'LL SEE YOU IN THE RAPTURE—Mississippi Mass Choir—Malaco
14	LIVE IN CHARLESTON—Mighty Clouds Of Joy—Intersound
15	GREATEST HITS—The Georgia Mass Choir—Savoy
16	LOVE BROUGHT ME BACK—Helen Baylor—Word
17	CELEBRATE GOSPEL 3—Various Artists—Tribute
18	THE REAL MEANING OF CHRISTMAS—Various Artists—Benson
19	STAND!—V.I.P. Music & Arts Seminar Mass Choir—Verity
20	LIVE IN LONDON AT WEMBLEY—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
21	FAMILY & FRIENDS IV—Ron Winans Presents Family & Friends—Selah
22	KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
23	WORKED IT OUT—Ricky Dillard's New Generation Chorale—Crystal Rose
24	TODAY'S GOSPEL MUSIC COLLECTION—Various Artists—CGI
25	IRREPLACEABLE LOVE—Commissioned—Verity
26	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE—Broderick Rice—Born Again
27	A MIRACLE IN HARLEM—Shirley Caesar—Word
28	NO ONE ELSE—Kurt Carr Singers—Gospo Centric
29	ALL TO THE GLORY OF GOD—Wanda Nero Butler—Sound Of Gospel
30	THE CALL—Anointed—Word
31	MORE THAN A MELODY—Yolanda Adams—Verity
32	LIVE IN NEW YORK BY ANY MEANS...—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
33	I'VE GOT A TESTIMONY—Rev. Clay Evans—Meek
34	LIVE ON THE EAST COAST—LET EVERY EAR HEAR—The Williams Sisters—First Lite
35	LIVE! HAVING GOOD OLD FASHIONED CHURCH—Bishop Ronald E. Brown—SumG Gospel
36	JUST A WORD—Shirley Caesar's Outreach Convention Choir—Word
37	PRaises FROM THE SOUL—Steve Middleton & Unity & Praise—Paradise/Tyscot

38	SHAKIN' THE HOUSE...LIVE IN L.A.—Various Artists—Verity
39	LIVE AT AZUSA—Carlton Pearson—Warner Alliance
40	VERITY RECORDS LIVE AT THE APOLLO—Various Artists—Verity

Top Gospel Catalog Albums

Pos.	TITLE—Artist—Label
1	KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
2	SHOW UP!—The New Life Community Choir Featuring John P. Kee—Verity
3	THE LIVE EXPERIENCE—Helen Baylor—Word
4	THE CALL—Anointed—Word
5	THE INNER COURT—Fred Hammond & Radical For Christ—Benson
6	IT REMAINS TO BE SEEN...—Mississippi Mass Choir—Malaco
7	GOSPEL'S GREATEST HITS—Various Artists—CGI
8	LIVE IN MEMPHIS—The Canton Spirituals—Blackberry
9	ON TIME GOD—Dottie Peoples—Atlanta International
10	GOSPEL'S GREATEST HITS VOLUME II—Various Artists—CGI
11	KIRK FRANKLIN AND THE FAMILY CHRISTMAS—Kirk Franklin And The Family—Gospo Centric
12	GOD IS ABLE—Ron Kenoly—Hosanna!
13	IT'S OUR TIME—GMWA Women Of Worship—Aleho International Music
14	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM—Sounds Of Blackness—Perspective
15	SAVE THE WORLD—Yolanda Adams—Tribute

Top Gospel Labels

Pos.	LABEL (No. Of Charted Albums)
1	ARISTA (1)
2	B-RITE (1)
3	GOSPO CENTRIC (5)
4	VERITY (13)
5	WORD (10)
6	SPARROW (4)
7	WARNER ALLIANCE (5)
8	CGI (10)
9	MALACO (7)
10	CRYSTAL ROSE (4)

ARISTA

Top Gospel Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Albums)
1	ARISTA (1)
2	INTERSCOPE (1)
3	GOSPO CENTRIC (5)
4	VERITY (14)
5	EPIC (10)

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URBAN RADIO
Continued from page 47

from urban stations."

WGCI's Elroy Smith is one of the growing number of urban programmers who have embraced gospel. "Doing the same thing every day," Smith says, "you can become jaded. Gospel is encouraging and uplifting, and it's exciting to see the response. It makes what you're doing a little more special. And songs like 'Stomp' make it a little more palatable for urban radio to get turned on to gospel and not be overwhelmed by it."

"Still, what you have to remember," observes Lygia Lott, "is that urban stations aren't so much looking to play gospel as they are trying to appease their listeners. What's happening is that listeners are requesting the product and forcing urban radio to play it. If there were no requests, there'd be no airplay."

Lott's company, Coast To Coast Promotions, specializes in getting airplay on urban stations for gospel crossover cuts like Franklin's "What Cha Lookin' 4." Lately, Lott has been fielding a lot of requests from those who would like her to help them get their record added to urban playlists. She maintains that it is not that easy.

Howard Geiger, who heads up the urban-promotion department at Interscope Music, faced a fair amount of skepticism in getting "Stomp" added to some urban formats. "But, by the date we set as our impact date," he recounts, "the record they didn't know whether or not they could play was their No. 1 request with a high spin ratio."

THE FRANKLIN PHENOMENON

"I don't know if they're embracing gospel so much that they're embracing the artist of the minute—Kirk Franklin," states Chris Squire, station manager of WDAS and chair of the Wilmington Chester Mass Choir. "Kirk Franklin is just hot. In the long run, the industry will benefit because it lets people know that gospel music is more than just tambourines and a washboard. It's making a great deal of people more curious about gospel. But, essentially, what we have here is a Kirk Franklin phenomenon."

"It has more to do with the beat than gospel," Lott clarifies. "You can hear the George Clinton flavor in 'Stomp.' It's the music that attracts the audience, when it comes to urban and crossover." Her husband and partner, Alan Lott, agrees. "Part of the reason for the growing urban audience is that the line is becoming thinner between those who are into contemporary music and contemporary gospel," he says. "This new gospel may be sacred, but it's not just for Sunday."

CROSSOVER CUTS

Increased involvement from mainstream artists like Cheryl "Salt" James (of the famed Salt-N-Pepa), who is featured on "Stomp," and Stevie Wonder, who teamed with the Williams Brothers for a cut on their current album, is providing added incentive.

"We have a Kenny Latimore record out now with a gospel cut on it that stations are beginning to add," notes Jimmy Starks, VP of sales for Sony's black-music division. "WDAS is adding it; WGCI added it

to the Sunday morning program, and now it's getting full-time rotation. That's going to happen more as the records continue to get stronger."

"These days," Hairston adds, "the media is wanting to be more intelligent about gospel music. A lot of what has been written has been shrouded in stereotypes. Now, we're seeing a different kind of spin."

Taking its cue from urban radio, Sheridan Broadcasting has a syndicated gospel program called "The Light," which launched in three markets earlier this year and is now being heard in more than two dozen. And the House Of Blues is reportedly prepping a syndicated gospel show that will also target urban formats. ■

HIP-HOP GOSPEL

Continued from page 47

month. The number now stands at 11,000 units a month, with shipments not only to the United States but the United Kingdom, Australia, Canada and Finland as well.

THE HIP-HOP STOMP

God's Property is a prime example of the profitable market base for hip-hop Christian music. Its first week out, the group's debut release, "God's Property From Kirk Franklin's Nu Nation," sold more than 120,000 units—a staggering figure given that the average best-selling Christian album sells 100,000 units. Though much of the album boasts a traditional gospel

sound, it is the hip-hop-flavored single, "Stomp," that is receiving heavy doses of airplay on Christian and mainstream radio and television outlets alike.

"It takes good urban marketing to reach the mainstream audience," says Claude Lataillade, CEO and president of B-Rite Records, which is aimed at young urban music listeners. "The market is definitely there. The question is if we can get this sort of success with new groups and get beyond these numbers. That's where Interscope comes in and is able to piggyback and reach to expand the markets." Last year, Interscope Records, a giant in the mainstream music market, signed a marketing and distributing deal with B-Rite, further ensuring that

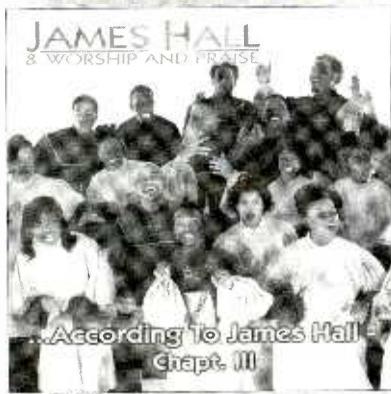
the mainstream market will be saturated with its product.

Like many labels, Grapetree is beefing up its marketing efforts to include a mainstream audience. "Awareness is key," says Williams. "People have to know the product is available in order to want it. Then availability is key; we have to have good distribution."

Grapetree, distributed by Diamante for the past three years, is shipping out 10,000 to 15,000 records a month. It also just launched an ad campaign in *The Source*, a mainstream rap magazine. "These ads are not cheap," Williams says. "But if you want to sell records, that's what you do. You get your records in front of the people who will buy them." ■

CGI RECORDS

MAKING GOSPEL! MAKING HISTORY!



JAMES HALL & WORSHIP AND PRAISE

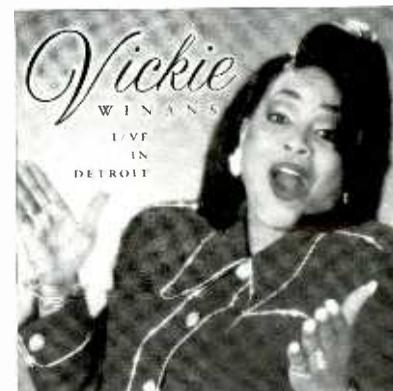
THE LONG AWAITED NEW RELEASE

"...ACCORDING TO JAMES HALL - CHAPT. III"

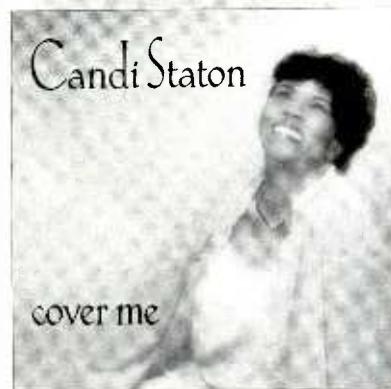
51416 1278 2/4

VICKIE WINANS

IS BETTER THAN EVER
ON "LIVE IN DETROIT"



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CANDI STATON

GOSPEL'S BEST KEPT SECRET NOW REVEALED
ON HER NEW RELEASE "COVER ME"

LISA PAGE

GIVING US

"MORE THAN YOU'LL EVER KNOW"



51416 1270 2/4

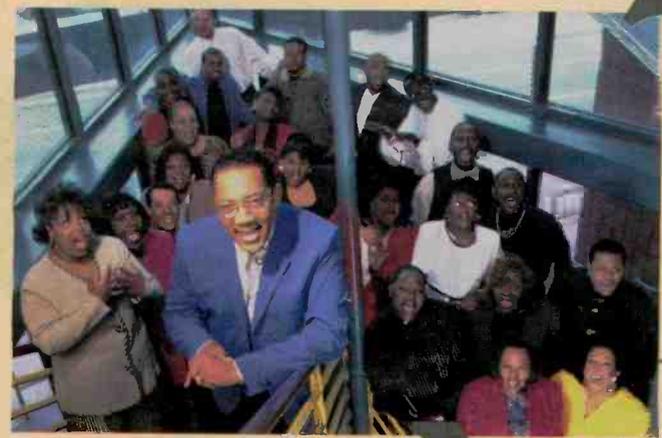


WILLIAM BECTON & FRIENDS
OCTOBER 14!

Year-to-Date Charts
 The recaps in this Spotlight are compiled during the week of the performance on Top Gospel Albums from the chart year (Dec. 2, 1995). The chart year (Dec. 2, 1995) is the date of the performance on Top Gospel Albums from the chart year (Dec. 2, 1995). The chart year (Dec. 2, 1995) is the date of the performance on Top Gospel Albums from the chart year (Dec. 2, 1995).

GOSPOCENTRIC

KIRK FRANKLIN & THE FAMILY



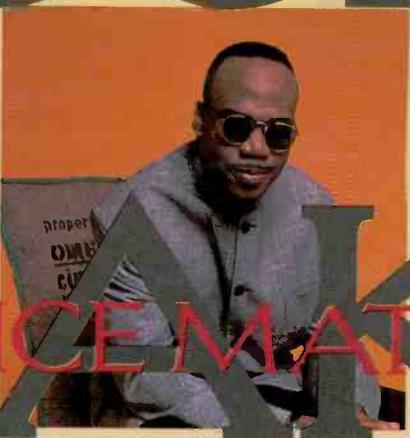
GOSPEL MUSIC NEWS
 "The Tour of Life" Was "All of That."

BOBBY JONES & THE NASHVILLE SUPER CHORUS

Rank	Artist	Label
1	WILLIAM BECKON & FRIENDS (1)	WEA
2	THE SANTON - PHYSICALS (2)	StarLine
3	REV. DEAT EVANS (1)	Meridian
4	DONALD LAWRENCE & THE TRICITY SINGERS (1)	Cypress
5	CECE EVANS (1)	StarLine
6	DOTIE PEOPLES (1)	Meridian
7	HESTER WALKER (1)	EnloVship
8	CRUSAID CHORUS (1)	Meridian
9	THE NASHVILLE COMMUNITY CHOIR (1)	Meridian
10	FEATURING JOHN B. CEE (1)	Meridian

Rank	Artist	Label
1	GOSPO CENTRIC (5)	GospoCentric
2	VERITY (2)	Meridian
3	BENSON (2)	Meridian
4	ATLANTA INTERNATIONAL (2)	Meridian
5	WORD (1)	Meridian

Billboard TOP R&B ALBUMS



SPEAKS

LAWRENCE MATTHEWS

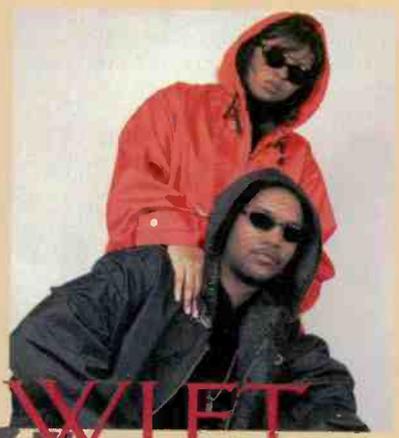
Top Contemporary Christian



FOR

THE KURT CARR SINGERS

Top Gospel Albums



A-1 S.W.I.F.T.

ITSELF!

GospoCentric Signs Bobby Jones
 GospoCentric Records, already known as the gospel record company, that secured the major coup of the '90s by signing the now recording great Kirk Franklin and The Family, has inked yet another significant deal. On February 16, in Lakeland, Fla., before thousands of people and several television cameras, GospoCentric founder and owner, Micki Mack-Latlade, signed Bobby Jones to its record label.
 The deal is significant because it will now become home to, not only the number one gospel recording artist in the country, but also to the number one television host of BET.
 Jones says, "I am extremely pleased" Jones' first GospoCentric project has an expected May street date. Some of those featured on his upcoming project include Donald Lawrence and Vicki Winans. Latlade was not available for comment as she was in New York, where the Family received a



12th Annual Stellar Gospel Music Awards



New Reissue Label Seeks Niche; Jelly Roll's 'Rolls'

NEW LABEL, LINE: Some folks still see elbow room in the crowded marketplace. Producer **Ward Marston** is launching his own reissue label, eponymously dubbed Marston, Oct. 14. Marston, who was born blind, has been in the forefront of historical remastering, working on such reissue projects as BMG Classics' **Fritz Kreisler** collection and Romophone's complete recordings of **Lucrezia Bori** (for which he received the Gramophone Award for historical vocal record of the year in 1996).

Why another reissue label? **Scott Kessler**, who has launched the business with Marston, says the label will focus on projects that other labels aren't doing. "Also, when he produced for other labels, there was always a time crunch," says Kessler. "He wants to be able to take more time and find the best

series, "World Premiere Recordings." This imprint will be devoted to the recording debuts of chamber transcriptions of well-known symphonic works. The first disc features **Mozart's** Symphonies No. 35 and 36, transcribed by **Johann Nepomuk Hummel** and performed by **Mark Kroll** and the **Parlor Philharmonic** (fortepiano, traverso [flute], violin, and cello), and very jolly they are. Boston Skyline continues its



by Heidi Waleson



ON THE ROAD: Violinist **Maxim Vengerov** has been appointed honorary envoy for music by UNICEF. Vengerov, who at 22 is not so far from childhood himself, is the first classical musician to be named a UNICEF celebrity advocate for children (others are **Sir Peter Ustinov**, **Liv Ullmann**, **Harry Belafonte**, **Roger Moore**, **Judy Collins**, **Julio Iglesias**, and **George Weah**). Vengerov's first mission is to play for children in Sarajevo, Bosnia. He will also be working closely with UNICEF in the U.S.

PLAYER PIANO: **Artis Wodehouse** is continuing her explorations of American music-making with "Jelly Roll Morton: The Piano Rolls." Wodehouse converted both Morton's 1920s piano rolls (complete but expressionless) and his contemporaneous recordings (stylistically characteristic but tinny in sound) to computer files. They were combined to create a complete performance, played on a Yamaha Disklavier, recorded by producer **Max Wilcox**, and presto! it's as though this New Orleans progenitor of jazz were actually playing "Shreveport Stomp" today. Let's hear it for technology. Wodehouse's previous endeavors brought us "Gershwin Plays Gershwin."

BUDGET TIME: Both London Records and EMI Classics have entered the budget market this summer. EMI reports that the company did some consumer research and came up with the "Red Line" series, which promises critically acclaimed performances of complete works plus "friendly and informative notes ideal for beginners." The series is color-coded (purple for symphony, green for concerto, bright yellow for choral), and each CD carries a line from an English review as well as a German one. London, on the other hand, is going for weight and has issued some budget boxed sets, featuring **Ashkenazy** playing **Mozart** and **Beethoven** concertos and one with **Peter Hurford** playing **Bach's** organ works.

SHAGGY SHINES ON 3RD SET

(Continued from page 9)

the music. "We showed on this album that I can do whatever Beenie Man or Buju Banton are doing," says Shaggy.

The proof is in the Colin "Bulby" York-produced "Sexy Body Girls"—a hardcore dancehall track bigging up "women again, in the nicest and sweetest way," says Shaggy—and in the Dave Kelly-produced, Shaggy- and Kelly-penned "John Doe," a rubadub warning to the bad bwoyz: "Try it and you'll see/Bad bwoy and law don't agree."

"My thing is to do a whole album that caters to people of all walks of life," says Shaggy, "including people who aren't necessarily reggae lovers, but [who] I will transform into reggae lovers. It's such a unique art form that I think all music is a birth child of reggae. Its origins are the drum and bass.

"The drum originated from Africa, and, at the end of the day, we're all African descendants," he continues. "We created a sound in Jamaica which transformed from *mento* to ska to rock steady straight down to now. I'm just taking a different progression. I have my own style, and I'm making my own mark. All my songs are reggae, but Shaggy's music must be a signature sound."

The album's first track, "My Dream," showcases those trademark happy, horny, "Mr. Lover-Lover" basso stylings, as well as Shaggy's appealingly unaffected singing voice. Slated as the second single off the "Speed 2" movie soundtrack, "Dream" should perform as well as or better than "The Train Is Coming," his hit combination with veteran reggae singer Ken Booth from 1996's "Money Train" soundtrack.

The bouncy, Dave Kelly-penned "Perfect Song," another Maxi Priest-Shaggy winner, promises to follow up the duo's recent "That Girl" hit. The tempo turns slow and sensual for a cover of Percy Sledge's "Tender Love," the title track, and "Geenie," in which Shaggy's steamy raps are enveloped by Brian and Tony Gold's opulent harmonies. "Think Ah So It Go," a one-drop dancehall tune, is a straight-up, articulate rebuttal to gossip Shaggy overheard about himself at a popular Kingston, Jamaica, recording studio. "It was the usual, 'Oh, him color get him through,'" Shaggy says, "so I wrote this track about it."

Like other Jamaican reggae artists who carved a solid niche in the international audience before finding acceptance at home, Shaggy has built his career in large part on transforming obstacles like the "brown and uptown" stigma into challenges to overcome. "I have one article cut out and framed on my wall beside my platinum record," he says. "It reads: 'Shaggy's 'Boombastic' is driving me ballistic. This record isn't even worth the vinyl it's pressed on.' That's a steppingstone; it gave me pleasure to prove him wrong."

Yet when 18-year-old Orville Richard Burrell left his home in a Kingston ghetto (downtown, as a matter of fact) to join his mother in Brooklyn, N.Y., he had no interest in taking up a mike. Instead, he "just liked to buy records and spin them [in clubs]," he says.

Orville became Shaggy only after "I got tired of lifting records," he says, laughing. "Lifting a microphone was easier." He began DJing with the Crystal sound system, owned by Paul Lee, his road manager today. After repeated clashes (musical duels) with local DJ Red Foxx, the two became friends, and Foxx introduced Shaggy to producer Sting, International, who helped launch Shaggy's recording career with two New York-area reggae hits, "Mampi" and "Big Up."

Meanwhile, Shaggy had joined the

Marines and was stationed at Camp Lejeune, in North Carolina. "I used to drive to New York on weekends," he recalls. "I've done many shows and voiced records in my uniform."

Producer/manager Robert Livingston entered the picture just as Shaggy was voicing "Carolina." Livingston took the track to England and introduced Shaggy to U.K.-based reggae singer Maxi Priest.

"Maxi took me on tour in 1992," says Shaggy. "That was my biggest eye-opener. Here I was, from Flatbush [N.Y.] with two dancehall tunes running New York, but I could only play the Q club, Albany Ballroom, etc. You might make \$2,000 or \$3,000 at those venues. Then you play the Caribbean, and you think that you're 'there,' but you're not. With Maxi, I was in Brazil, for instance, and saw 30,000 people who don't look like him, don't speak his language, but are jumping and singing to his songs. I said to myself, 'Hold on, this is what me want! This is longevity, this is a career!' And guess what, I don't hear a Maxi Priest tune in a dancehall. Is it about recognition from your friend them—'Yes boss, I buy your record'—or about getting it from the world and making an actual mark on this music? Bob Marley was never recognized at home. And when I started to get big, nobody accepted me in Jamaica. I struggled on every stage show there."

EARLY STRUGGLES

Shaggy also struggled at Virgin in the beginning. At the time he was signed, "a lot of people didn't come aboard," he says, "because we [reggae artists] screwed ourselves as far as this music is concerned. Almost everybody in reggae who has gotten a break has abused it. They get a hit record and they're supposed to do promotion, but they say, 'Man, me nuh gwan do promotion, me gwan roll a spliff.' Or when that one tune goes up on the charts, they're megastar overnight and start treating people around them like shit, and they just kill their whole self. So you know what? The record companies are not going to invest money in an act that's not going to go the whole way. You gotta do the mileage."

Shaggy has logged those miles, and Virgin is giving "Midnite" the full-out support a top-selling act merits. "Our marketing strategy is to turn a platinum album seller, which he already is, into a multi-platinum seller with our street, urban, and pop campaigns," says Corfield, Virgin Records VP of A&R. "This is his third album, and it's a fresh new sound for him, with tracks across the board from reggae dancehall to urban to crossover and pop music. The main thing about Shaggy is his music is fun, and he's a fun artist."

Pre-release anticipation has focused on the first single, a dancehall version of "Piece Of My Heart," the Irma Franklin original popularized by the late blues-rock vocalist Janis Joplin, and Shaggy and Ky-mani Marley's rapt cover of Bob Marley's "Thank You Lord," with Shaggy riding a jubilant DJ line straight through Ky-mani's intense, soulful rendition of his daddy's lyrics.

"This long-awaited album has surpassed expectations," says Bobby Clarke, president/producer of "IRIE Jam FM" on WRTN New York. "'IRIE Jam' has been playing the pre-release single ['Piece Of My Heart'] to overwhelming response from listeners. We predict that this single will do very well."

It's a good bet. To cover the radio dial, Virgin created two 12-inch vinyls of "Piece Of My Heart." The first, featur-

ing remixes by Todd Terry, shipped July 2 to pop radio, mainstream pop clubs, and Virgin's street teams. The second 12-inch vinyl, with remixes by Brycyn, went out July 11 to urban and crossover mix shows, DJ pools, and street teams.

On Aug. 4, the promotional CD goes to pop, urban, and crossover radio, while the commercial CD and cassette singles hit stores Aug. 12. They include the LP mix and the Brycyn extended remix, as well as a new B-side track, "One Burner," not included on the album.

A promotional tour is slated for late August and early September in major pop, urban, and crossover markets.

"Shaggy made the last internationally important reggae album, 'Boombastic,'" says Pat McKay, radio personality/media consultant for Music Choice, a direct satellite TV provider. "Now, 'Midnite Lover' will lead the next wave of internationally important reggae music. The 'Piece Of My Heart' cover is visionary!"

The advance CD was serviced to store buyers June 20, and "Shaggy will be highly visible at retail," Corfield promises. He is scheduled to perform at EMI Music Distribution's Tuesday (29) sales conference.

Retail received the commercial 12-inch vinyl July 15. Sniping in the top five markets—New York, Los Angeles, Boston, Miami, and Washington, D.C.—begins two weeks before the Aug. 26 album release. Street teams will also take promotional stickers to clubs and radio stations. Other retail strategies include contests, listening stations at major chains, flats, and posters.

"I think it's a great product, and it will take Shaggy to the next level—multi-platinum and a wider audience," says Earl Moodie, owner of Moodie's Record Store in the Bronx, N.Y. "The album also comes back to the roots of the reggae; there's a lot of tracks for traditional reggae fans. All in all, it's A-1. We made a killing off the last album, and a lot of people are waiting on this one, so it should do even better."

Print ads appeared initially in reggae publications and fanzines in July and will be followed by trade publications and such consumer magazines as *Rolling Stone*, *Vibe*, and *Spin*.

A video for "Piece" will be serviced Monday (28) to MTV, VH1, BET, the Box, and regional outlets.

Internationally, the first single went out July 7 in the U.K. and continental Europe. "It's already a huge story there," says Corfield.

The album hits the streets Sept. 9 in the U.K. and in conjunction with the U.S. release, Aug. 26, in continental Europe. Japan got it two weeks earlier than the U.S. and continental Europe, and the album there includes a bonus track. Plans for a concert tour that will include Shaggy's eight-piece band are tentatively set for September.

"They say that I could get a lot of tours for this album," says Shaggy. "We did *Reggae Madness* for 'Boombastic,' and it was very successful. But *Reggae Madness* played the same venues where *Reggae Sunsplash* [tour] went, so I wasn't breaking any new ground. The venues were packed, but with people who already knew who Shaggy was.

"Now, instead of headlining, I would rather open for a pop group. I'd cover more ground, and it would give me more of a challenge. It would be less money, but it would be worth it. I don't want to end up doing the same circuit over and over, year after year, just like any other reggae artist."



MARSTON AND DANA

sources." Marston's enormous collection of tens of thousands of recordings will be his first source (another impetus in founding the label was his desire to preserve the interpretations on those precious records). His network of collector friends, plus archival sources such as Yale University, will also be part of the process.

The first four releases, all two-CD sets, are "Alma Gluck" (a survey of the soprano's greatest opera and song recordings, 1911-18); "The Complete Johanna Gadske: Volume 1 (The Victor Recordings 1903-1909)"; **Massenet's** "Manon: The First Recording, 1923 Pathé," which features **Fanny Hecht**; and "The Complete Josef Hofmann, Vol. 5: Solo Recordings (1935-1948)."

The label will release one project a month thereafter, except in July and August. November will bring a single disc with all the recordings (1904-08) of the elusive soprano **Olympia Boronet**. Harmonia Mundi USA will distribute the label in the U.S.; it will retail at full price.

Meanwhile, for audiophiles seeking something a little different, Boston Skyline has launched a new

Studio Action

ARTISTS & MUSIC

Yamaha, Stanford Join Forces Licensing Program Offers Audio Technologies

BY PAUL VERNA

Yamaha Corp. and Stanford University have embarked on a joint licensing program intended to promote the development of their respective intellectual properties in the areas of computer tone generation and advanced sound synthesis, according to a joint statement released July 9.

Dubbed Sondius-XG, the licensing program consists of a package of intellectual properties designed to revolutionize the use of audio in the personal computer, computer game, karaoke, and musical instrument markets, as well as in Internet pages and other interactive applications, according to the statement.

"Stanford and its faculty believe in both the basic research that underlies most advances and in the transfer of knowledge and technology to society," says Stanford University president Gerhard Casper. "This innovative technology, and the resulting partnership with Yamaha, signify that dedication to research and to fostering its practical uses and benefits."

"It's not every day that an international corporation joins forces with a world-class university in this way," says Yamaha Corp. president Kazukiyo Ishimura. "We're delighted with our renewed partnership with Stanford."

Although Sondius-XG constitutes the first business partnership between Stanford and Yamaha, the relationship between the two entities

dates back to 1975, when Stanford granted Yamaha a license for Frequency Modulation (FM) synthesis, a method of computer sound processing developed by Stanford professor John Chowning at the university's Center for Computer Research in Music and Acoustics (CCRMA).

FM synthesis led to the creation of the first commercial digital synthesizer, the Yamaha DX-7, which revolutionized the music performance and recording worlds by facilitating the development of other digital instruments, processors, and recorders.

The next technological milestone in the relationship between Yamaha and Stanford was waveguide synthesis, a type of physical modeling of sound that attempts to provide a much clearer sonic picture of any given instrument than FM synthesis is capable of doing.

Julius Orion Smith III, the Stanford professor who developed waveguide synthesis (also at the CCRMA), told *Billboard* in 1994, "Waveguide synthesis adds several new dimensions. Since it's based on a physical model, it gives you all the controls of the natural instrument. For strings, winds, and brasses, it simulates the whole string, bore, or horn" (*Billboard*, May 7, 1994).

Used successfully in such products as the Yamaha VL1 synthesizer, waveguide synthesis now serves as the basis for the Sondius-XG package, which comprises more than 400 patents, patent applications, trademarks, software, and sound synthe-

sis technologies previously marketed under the names Sondius and Virtual Acoustic, according to the statement. The Sondius-XG portfolio also includes patents and applications that cover Yamaha's XG format—a technology developed in the early '90s to enhance the capacity of the Musical Instrument Digital Interface protocol.

The first licensee under the new Stanford-Yamaha collaboration is Staccato Systems Inc., a Stanford start-up that plans to develop personal computers that employ waveguide synthesis, according to the statement.



TAFKAPFR. The artists formerly known as PFR have been working on a project titled "The Late, Great PFR." Shown at Arthouse Studios in Nashville, from left, are producer Jimmie Lee Sioas and former PFR members Joel Hanson, Mark Nash, and Patrick Andrew. The project is due in October on Sparrow Records.

Music City's Pop/Rock Scene Soars Under Producer/Engineer Brad Jones

BY RICK CLARK

NASHVILLE—This city may be known as the home of country music, but a recording community that boasts more than 300 24-track commercial and project studio facilities can't be all about hat acts and AC music with country-sounding instrumental accouterments.

Music City also has a vibrant rock and pop scene, and one of the most

important forces behind galvanizing that scene is producer/engineer and studio owner Brad Jones.

Jones first gained notice in certain Nashville music circles for his self-produced solo effort "Giltflake," which was initially released on cassette in 1991 and on CD on the Ginger label in 1996.

"Giltflake," which featured Jones as a virtual one-man band throughout most of the album, was an Anglo-pop/rock music lover's delight, utilizing instantly memorable melodies with smart, heartfelt lyrics. The interest created by "Giltflake" lured other bands and artists who felt Jones' expertise would help them attain their own vision.

Over time, Jones began developing local pop bands while picking up gigs touring with artists like Matthew Sweet, Marshall Crenshaw, and Murray Attaway.

Jones' recent credits include modern pop/rock artist Jill Sobule's "Happytown" (Atlantic); the '70s retro-pop/rock of Imperial Drag (Work Group); critically acclaimed singer/songwriter Steve Forbert's latest slice of Americana, titled "Rocking Horse Head" (Paladin); the eclectic smart pop/rock of Ross Rice's Umpteen (E-Square); and the naive math-rock of Pee Shy (Blue



Producer Brad Jones, shown during a recent recording session.

Gorilla).

In a town where sessions are run with factory-like efficiency, Jones' instincts are driven by the art of the moment. Jones favors creating an atmosphere of playfulness and discovery for the artist and musicians involved, in an effort to help the production achieve its artistic essence.

Sobule's "Happytown" is a prime example of Jones' (and co-producer Robin Eaton's) production sensibility.

"In Jill's case, we felt like she was always at her very best when she was performing a song the day after she wrote it," explains Jones. "If she gave it two weeks to incubate, it would never be as pure. Something would change."

Accordingly, Jones established a framework whereby he and Eaton could capture the immediacy of Sobule's tunes. "We set up a recording style so that we could, in increments, capture each new wave of songs as they were coming out," he says. "If we had to, we'd adjourn for a few months and wait for the next wave to come. In her case, that was the best way to capture her personality on the record, which was the No. 1 thing we wanted to do."

"Working like that means you can't really organize a tracking band to be there on a last moment's notice," Jones says. "We had to kind of look to ourselves to be the tracking band, which in Jill's case was a

classic case of necessity being the mother of invention. It sort of forced her to learn how to do things, like learn how to play her own drum parts, and she blew us all away. As it turned out, there's an amazing drummer inside of her. She plays never really taken the time to sit down and work it out. She plays drums on half the record. She plays all the electric guitar and lead guitar, too. It's like a Stevie Wonder record, in that there's a lot of Jill on every track."

While Jones operates outside of the Music Row country music studio scene (primarily working at the studio he and Eaton own, which they call Alex the Great), he is clear about his love for Nashville and its wealth of musical talent.

"I love it here in Nashville, because I can be me here, and I have a real strong sense of self-purpose," Jones enthuses. "The beautiful thing about Nashville is that it's an amazing place to create hybrids. What I do contrasts so much with what other Nashville record-making is about. I've just had wonderful experiences with the old-guard Nashville musicians. There are such amazing musicians here that have to work down on Music Row all day long, playing the same three chords. When they finally get a chance to do something different, they usually rise to the occasion, because they're so thankful for playing a different, fresher set of chord changes."

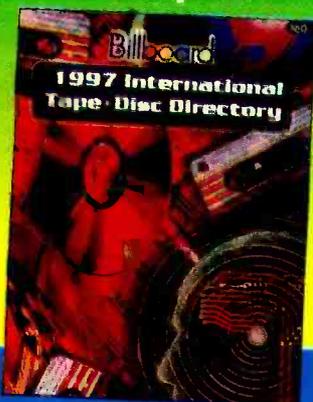
A lot of what informs Jones' methodology toward musicians is his own years of work as a player of many instruments, particularly bass.

"I've always been a musician, and I feel like I always want to keep that side of me alive, because that side of me sustains me spiritually," he says. "To play great music is still the greatest thrill. I just got to play on Ron Sexsmith's new record. It's a brilliant record, and all I had to do was play bass with Ron. I was in

(Continued on next page)

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BRAD JONES

(Continued from preceding page)

heaven the whole time."

Jones feels it is essential to tailor the production aesthetic to the truth of the artist's vision rather than catering to flavor-of-the-month sounds that predominate over many releases.

"We live in the Marshall McLuhan world, where there are more and more people, more and more cars, more and more background noise, and everybody is fighting to be heard," says Jones. "With every record I make, the hardest part about deciding what kind of sound a record is going to have concerns figuring out where on the continuum, between aggressive and warm, a record should be. It's so hard to judge. There's always the temptation to make everything aggressive and make everything pop out on every format, but sometimes that can be subliminally off-putting to a listener."

For Forbert's "Rocking Horse Head," Jones chose the subtler approach. "There's a lot of background noise in this world, and I choose to compete with it sometimes, but other times I just choose not to compete with it. We wanted Steve's album to sound inviting and warm and like an old friend to the listener, even if it would make it harder to hear his record if you were in a busy gas station and it's on a little speaker in the corner."

Most recently, Jones wrapped up work on the still-untitled second Blue Gorilla/Mercury album by Pee Shy. The band caught his attention a cou-

ple of years back when he heard its song "Little Dude" on a sampler. Producer Mitchell Froom then directed the group to Jones.

"The record is very eclectic," says Jones. "It ranges widely from crunching rock to swanky samba. It is an amazing collection of songs that are really personal and poetic . . . and it rocks. While it is four-piece rock, they have interesting instrumentation, like clarinet and accordion. The result is inspired, non-muso art-rock."

Other recent Jones projects include Nashville power pop trio Shazam and the smooth eclectic pop of Swan Dive. Both bands have Jones-produced releases that have just appeared in Japan, where there is a growing demand for product from Nashville's active pop music scene.

Jones' own "Giltflake" is due out in August in Japan on the Toshiba label. Jones is also slated to produce Toshiba Japanese artist Yuko Yamaguchi.

Upcoming Nashville-based projects for Jones include Tommy Wommack and a new Swan Dive EP called "Sweater Weather."

"I want to make my production work as hard to categorize as possible," says Jones. "The last thing I want to be is a producer who puts his distinct stamp on any given artist. I'd like to feel that I'm a guy that sometimes completely under-produces and at other times goes over the top. At least it's not predictable. I respect artists a lot, and I think I owe it to each artist. I guess that's what I'm striving for."

NEW YORK

CLINTON RECORDING recently hosted guitar icon John Lurie, who spent four days in Studios A and B recording the score for the TriStar film "Excess Baggage," starring Alicia Silverstone, Christopher Walken, and Nick Turturro. In other activity at the New York facility—which boasts two vintage Neve 8078s, a Steinway Concert Grand, and large, open tracking spaces—Roberta Flack recorded a self-produced holiday album with engineer Howie Lindeman, and Chick Corea produced the eponymous Stretch Records debut album by pianist Avashai Cohen . . . At BearTracks in suburban Suffern, N.Y., Dee Dee O'Neal mixed a LaFace album with producer Herb Middleton, engineer Mark Partis, and assistant Rick Pohronezny; another LaFace act, Choice, mixed at BearTracks with Kenny Smoove producing, Earl Cohen engineering, and Pohronezny assisting; and Leah Waybright mixed an Inner Workings project with producer Rick Kennell, engineer Doug Oberkircher, and assistant Pohronezny . . . At Bearsville Sound Studios in Bearsville, N.Y., Elektra act Spacehog tracked its most recent project in the Turtle Creek Barn with producer/engineer Bryce Goggin; Mercury act Fighting Gravity recorded and mixed in Studios A and B with producer John Alagia and engineer Jon Altschiller; High Street artist Janis Ian worked with producer Craig

AUDIO TRACK

Street and engineer Dan Kopelson in the Turtle Creek Barn (tracking) and Studio B (mixing); Jules Shear mixed his upcoming High Street album with producer/engineer Stewart Lerman.

NASHVILLE

AT SOUND EMPORIUM, Charlie Major tracked and overdubbed an album for BMG Canada with producer/engineer Mike Poole and engineer Matt Andrews; Ricky Skaggs tracked and mixed a self-produced project with engineers Chris Stone, Travis Salsig, Alan Schulman, and Jason Stelluto for Skaggs Family Records; Mark Wills cut tracks for a Mercury release with producer Carson Chamberlain and engineers John Kelton and Paula Montondo; and Steve Green recorded strings for a Sparrow release with producer Frank

Hernandez and producers Todd Robbins and Andrews.

LOS ANGELES

AT SONY MUSIC STUDIOS in Santa Monica, Calif., Toad The Wet Sprocket spent a week in the facility's 56-input Sony/API room working on a "Columbia Cast" satellite radio program and Sony S.I.R.E.N. Internet broadcast with producer Mitch Makatansky, engineer Quake, and assistant Troy Gonzalez. Also at Sony, Tony Bennett recorded a "Columbia Cast" segment with pianist Ralph Sharron, also produced by Makatansky.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard.com.

SPARS Launches Time Code Primer

The Society of Professional Audio Recording Services (SPARS) has published the first edition of the SPARS Time Code Primer, a book that is designed to serve as a reference guide for audio and video professionals as well as students and educators.

Written and edited by industry veteran Steve Davis of Atlanta-based Crawford Audio Services, the SPARS Time Code Primer also includes a section on film sound written by Will Harvey of Music Annex in San Francisco, as well as a special section on wiring requirements for time code distribution and usage authored by Jean-Luc Louradour of Resonance TJJ in Toronto. Furthermore, an

updated glossary of time code terminology is included, along with a special section on time code uses in music recording studios contributed by Glenn Meadows, owner of recording/mixing/mastering studio Masterfonics in Nashville.

The 68-page volume is divided into three sections: What Is Time Code, Handling Time Code, and Recommended Practices.

SPARS president Tom Kobayashi says, "We're excited to debut the Time Code Primer as more and more audio professionals are working with film and video. This book shares literally hundreds of years of combined experience in dealing with time code."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 26, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	CARRYING YOUR LOVE WITH ME George Strait/ Tony Brown, George Strait (MCA)	PUSH Matchbox 20/ Matt Serletic (Lava/Atlantic)	IF YOU COULD ONLY SEE Tonic/ Jack Joseph Puig (Polydor/A&M)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	EMERALD SOUND (Nashville, TN) Steve Marcantonio	TRICLOPS STUDIO (Atlanta, GA) Jeff Tomei, Brian Parker	SOUND CITY (Van Nuys, CA) Jack Joseph Puig
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000 Custom w/ Ultimation	Neve 8088	Neve Custom 8020
RECORDER(S)	Studer A800	Studer A800	Otari DTR 900	Studer A800	Studer A80
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STU- DIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	MASTERFONICS (Nashville, TN) Chuck Ainley	HOUSE OF BLUES (Memphis, TN) Greg Archilla, Malcolm Springer	ANDORA STUDIOS (Hollywood, CA) Jack Joseph Puig
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4064E w/ G Series computer	SSL 4000G	Neve 8078
RECORDER(S)	Studer A800	Studer A800	Studer D827	Studer A827	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	GEORGETOWN MASTERS Denny Purcell	PRECISION SOUND Stephen Marcussen	GATEWAY MASTERING Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

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Billboard.

Songwriters & Publishers

ARTISTS & MUSIC

Little Big Town Marks Big 10

String Of Hits Brings Indie Co. Success

BY DEBORAH EVANS PRICE

NASHVILLE—As Little Big Town Music Group celebrates its 10th anniversary this month, founders Woody Bomar and Kerry O'Neil have developed one of the most successful independent operations on Music Row.

"It sure doesn't feel like 10 years," says Bomar, president of the company. "It's gone fast. Our 10 years has pretty much paralleled the boom in country music. . . . We started at a time when most of the independent publishing companies had been sold to conglomerates. So it didn't seem like a smart thing to be doing at that time, but we were pretty fortunate."

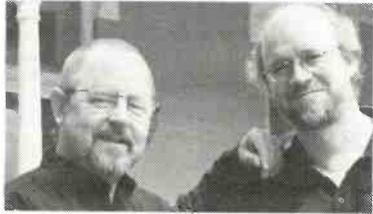
"We got started about the same time as Randy Travis' 'Storms Of Life' album hit and country music came back in such a huge way, and we've been fortunate to be a part of that time."

Ten years ago, Bomar was working for Combine Publishing, then known for such hit songwriters in its stable as Kris Kristofferson, Tony Joe White, and Larry Gatlin.

O'Neil approached him with the idea of starting an independent venture. "I was at a point in my life and career where I was looking for a change and a challenge, and it was very appealing," Bomar says. "So Kerry and I became partners and started Little Big Town. The first writer we signed was Bob DiPiero. The second was John Scott Sherrill."

"I had worked with both of those writers at Combine, and they were looking for a situation, too, since that company had been sold. So it just worked out that we already had a good working relationship with really good writers with high credibility, and that helped jump-start us early on."

"We started as a limited partnership,



FROM LEFT, BOMAR AND O'NEIL

and Kerry went out and made presentations and found investors," Bomar says. "We had quite a few investors early on, and after a couple of years . . . we went to the bank, borrowed money, and bought out the investors. We realized early that things were off to a good start and if we didn't bite the bullet and buy them out, we probably wouldn't be able to later on."

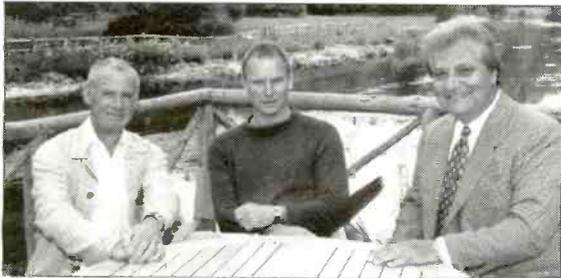
Bomar says the hits came in fairly rapid succession. "We had our first hit on our first anniversary, which is very unusual in the publishing business—to have a song come out in a year from the time it was written, because it has to be demoed, pitched, recorded, put on an album, then be put out as a single."

That first hit, "(Do You Love Me) Just Say Yes," was written by DiPiero, Sherrill, and Dennis Robbins and was recorded by Highway 101. Since then Little Big Town has had more than 500 cuts, including 30 top 10 hits and 15 No. 1 songs. The Sherrill/DiPiero/Robbins trio also wrote "The Church On Cumberland Road" for Shenandoah. Steve Seskin and Sherrill penned "No Doubt About It," recorded by Neal McCoy. And the George Strait cut "Blue Clear Sky" was written by DiPiero, Mark D. Sanders, and John Jarrard.

Little Big Town was awarded BMI's most performed country song of the year accolade for "Wink," recorded by McCoy and written by DiPiero and Tom Shapiro.

To celebrate the company's 10th anniversary, Little Big Town plans a showcase where its writers will perform the company's 15 No. 1 hits. Bomar says the company is also putting out a compilation of its cuts. The songs included on the three-disc set are "Nothin' But The Wheel," written by Sherrill and recorded by Patty Loveless; "I Think About You," written by Seskin and Don Schlitz and recorded by Collin Raye; "Gold Don't Rust," written by DiPiero, Gary Burr, and Neil Diamond and recorded by Diamond; and "Heartshaped Tattoo," written by DiPiero, Doro Pesch, and Todd Cerney and recorded by European female heavy metal act Doro.

(Continued on page 83)



Post-Deal Relaxing. EMI Music Publishing has signed Sting to his first worldwide publishing deal, including his entire back catalog, his current work, and his future efforts (Billboard, July 26). Shown, from left, are Peter Reichardt, EMI Music Publishing U.K. managing director and senior VP of international acquisitions; Sting; and Martin Bandier, EMI Music Publishing Worldwide chairman/CEO.



Burtnikmania? Chrysalis Music has signed songwriter/producer Glen Burtnik, whose songs have been recorded by many acts and who once played the role of Paul McCartney in "Beatlemania." Shown, from left, are Leeds Levy, president of Chrysalis Music; Burtnik; and Mark Friedman, VP of creative services.



Next Generation. Columbia Records artist Adam Cohen, son of Leonard Cohen, has reached a co-publishing deal with PolyGram Music Publishing and is in the studio with producer Steve Lindsey, working on his debut album. Shown, from left, are John Baldi, VP of A&R at PolyGram Music Publishing; Cohen; Henry Root, Cohen's attorney; and David Simoné, president of PolyGram Music Publishing.



Their Side Of It. Songwriter Paul Williams, left, and Ed Murphy, president/CEO of the National Music Publishers' Assn. and the Harry Fox Agency, gave testimony at a recent congressional hearing in Nashville on music-related copyright legislation.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT COUNTRY SINGLES & TRACKS		
CARRYING YOUR LOVE WITH ME	Jeff Stevens, Steve Bogard	Warner-Tamerlane/BMI, Rancho Belita/BMI, Jeff Stevens/BMI
HOT R&B SINGLES		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT RAP SINGLES		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT LATIN TRACKS		
EL MOJADO ACAUDALADO	Teodoro Bello	TN Ediciones, Bello Musical

Indie Publishers Still Thriving; \$1 To Sing Around Campfires

INDIES FOREVER! There's lots of life (and covers) left in independent music publishing, despite claims otherwise that were sparked by EMI Music Publishing's acquisition of half of Jobete Music's copyrights, a deal that includes administration of the entire catalog.

That's the point of view of someone who has toiled for more than 50 years at the indie game. He's **Mickey Goldsen**, CEO of Criterion Music in Hollywood, Calif.

"The independent music publisher is alive, well, and thriving," says Goldsen. "Look at some of the successful ones," he notes, such as Zomba, Rondor, Windswept-Pacific, peermusic, Leiber & Stoller, Carlin, Diane Warren's Realsongs, Bourne Music, and Shapiro-Bernstein.

"Each one has its own agenda—great talent scouts, great song sense, great sources of songs, great writers, great writer/artists," he says. "Despite the big change in the business after Elvis and the Beatles, when

And, Goldsen notes further, "our TV and film licensing business is flourishing."

DOLLAR DEAL: Some might say it's already cost ASCAP a lot in public image to have challenged the performance of its music at Girl Scout camps, but it won't cost the camps much in dollar terms. The performing right group, which encountered a hailstorm of bad consumer press last year with stories that it was seeking performance fees even for "round the campfire" situations, is charging a token \$1 per year for use of all ASCAP copyrights by the 2,200 members of the American Camping Assn. (ACA), according to a five-year agreement just reached between ASCAP and ACA.

At least ASCAP is making the point it and other copyright organizations always wanted to make: Unless otherwise decreed, writers and publishers are entitled to be paid for their efforts.



by Irv Lichtman

many record acts are writing and publishing their own songs and blocking out the use of outside songs, there are still many acts who need outside material. The resourceful independent finds the writers and acts before the 'big bucks' boys hear about them. Is it easy being an independent? Hell, no! But it's a great challenge."

As for his own publishing setup, Goldsen reports that it's been averaging more than 100 licenses per month in the past two years.

The Goldsen catalog includes recent hits like "I Can Love You Like That" by staff writer **Maribeth Derry**, as well as material by such luminaries as **Rodney Crowell**, **Rosanne Cash**, **Lyle Lovett**, and **Eddy Raven** and newcomers **Kami Lyle** (MCA Records) and **Kris Tyler** (Rising Tide/MCA). Goldsen credits his son **Bo** with making deals for these talents.

Backing up this newer material are such standards as "Moonlight In Vermont," with some 150 licenses; "These Boots Are Made For Walkin'"; "Surfin' Bird"; and 55 works by **Charlie Parker**.

LOOK FOR old-line independent music publisher peermusic to soon finalize a music-print deal with Hal Leonard Publications after two decades with Warner Bros. Publications. The peermusic/Warner ties are the result of peermusic's original deal with Columbia Pictures Publications, which Warner Bros. Publications acquired several years ago.

CORRECTION: Last week's column item on a **Ziggy Marley** recording of "People Get Ready" incorrectly identified the title of the man responsible for the recording session. He is **Freddie Patterson**, creative manager of Warner/Chappell Music in New York.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Bob Carlisle**, "Butterfly Kisses."
2. **The Wallflowers**, "Bringing Down The Horse."
3. **Batman & Robin**, "soundtrack."
4. **Korn**, "Life Is Peachy."
5. **Celine Dion**, "Falling Into You."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

TK's Singles Soar In Japan Producer Sets Record With 3 Hits

BY STEVE McCLURE

TOKYO—Japanese producer Tetsuya Komuro, the man who married karaoke with dance music, shows no sign of relaxing his grip on the world's largest music market outside the United States.

New statistics from SoundScan Japan for the first half of this year show that the ubiquitous Komuro (otherwise known as "TK") was responsible for producing all three of the biggest-selling singles—an industry first.

This trio of "J-pop" hits cumulatively sold more than 4 million copies at retail and also helped influential independent company Avex maintain its Japanese market prominence. Two of the three were released via the Avex Trax label, which also claimed two of the half-year's biggest-selling albums.

"[Komuro] did a very good job," says Avex chairman Tom Yoda, who describes the producer's latest achievements as the successful extension of a relationship dating back four years. "We hope it continues."

Leading the singles pack was "Can You Celebrate?" by Namie Amuro, the 19-year-old reigning queen of Japanese pop culture, whose "amuro" look (pencil-in eyebrows, mini-skirt, dyed hair) is the current fashion template for Japanese girls. The hit sold 2.02 million copies from January to June, according to SoundScan.

In second place, with sales of 1.16 million, was "Face" by globe, a trio comprising vocalist Keiko, rapper Marc Panther, and Komuro himself. Last year, globe became the first Japanese act to top the 4-million sales mark with its debut album, "globe."

Rounding out the TK trio was "You Are The One," by the "We Are The World"-styled Konnetto Project. It featured such leading Japanese artists as Amuro, Tomomi Kahala, trf, and Yuki Uchida and was recorded as part of a nationwide anti-drug campaign. Its SoundScan sales result: 1.08 million units.

Komuro himself notes that the J-pop

market is not growing at its previous rate but is still capable of yielding million-selling singles. "This makes me very proud and satisfied," he says, while also citing the multimillion unit sales of globe's second album.

"I think this is due to my efforts to maintain the artists' individual identity and the quality of the music. In the future, I want to create a new, advanced musical vision."

Katsuni Nishimura, executive director of music publisher J-Wave Music, agrees that Komuro's primary asset is the distinctive quality of his work. "Although he has a certain sound, he's able to fully maximize the character of each artist he produces."

Komuro led the extremely successful trio TMN for 11 years until it disbanded in 1994, but he started working as a freelance producer well before that. His

forte is setting the vocals of such female-idol stars as Ryoko Shinohara, Miho Nakayama, Yuki Uchida, and, most recently, Tomomi Kahala to Eurobeat-style dance rhythms in a glossy mix that's instantly recognizable as a Komuro production.

The current TK boom began in early 1993 with the debut of the group trf. "The simplest way of expressing what I had in mind with trf is 'karaoke and dance,'" Komuro told Billboard in 1995. "With karaoke, you only sing, and at a disco, you only dance. I thought, 'Wouldn't it be fun if the two biggest forms of entertainment for kids could be mixed?'"

The producer, who has homes in Tokyo, Bali, and Los Angeles, last year signed a deal with News Corp. to set up a new company called TK News that

(Continued on page 64)



Platinum Crossing. Members of South Africa's Soweto String Quartet receive platinum plaques for sales of more than 50,000 units of their "Zebra Crossing" album, presented by BMG executives in Cape Town. Pictured in the front row, from left, are the group's Thami Khemese, Sandile Khemese, Makhosoni Mnguni, and Reuben Khemese. Behind them, from left, are Heinz Henn, senior VP of international A&R and marketing for BMG Entertainment International; Eleanor Campbell, manager of international marketing development at BMG Records Africa; Michael Smellie, senior VP of BMG's Asia/Pacific regional operations; Rudi Gassner, president/CEO of BMG Entertainment International; Stuart Rubin, VP of A&R and marketing for BMG Asia/Pacific; and Dave Thompson, A&R/marketing director for BMG Records Africa.

EMI's U.S. Dealings Under The Microscope Shareholders Seek Details On Restructuring Funds

BY ADAM WHITE

LONDON—The performance of the EMI Group's music operations in North America came under renewed scrutiny at its annual general meeting July 18 in London. One shareholder sought more details of the "huge provision" (more than \$180 million) made for the recent U.S. restructuring—including the shutdown of the New York-based EMI Records unit—and complained that it was covered by only two lines in the company's annual report.

Chairman Sir Colin Southgate said that "a large lump" of the provision was to cover the anticipated default of Alliance Entertainment (the distributor owes \$23.8 million to EMI, according to its Chapter 11 filing). Much of the balance was to cover the reorganization of EMI's American activities "to concentrate more on the creative process," he added. The makeover was expected

to produce benefits of \$35 million in the 1997-98 financial year and more in the future.

Southgate acknowledged that the company lost around 3% in U.S. market share last year to fall to the 10% level but pointed out that an improvement is already under way. "We're just under 13% at present," he commented. "The short-term outlook remains challenging, but we are not complacent in accepting [difficult] market conditions."

In response to another shareholder's question, Southgate addressed EMI's historic difficulties in North America and said that only in the 1960s when the Beatles were at their popularity peak and in the '70s under Bhaskar Menon did the problems recede. Now, he continued, "we've attempted to make our

U.S. operations more efficient and less bureaucratic."

He said that handing responsibility for America to Ken Berry (in addition to his international duties) was "probably the first time we've given this role to a music man instead of a suit."

Southgate also said that lasting U.S. success would transform EMI's global position. "If we break this [market], we'll be No. 1 in a flash."

Asked why EMI Music CEO James Fifield earned a substantial bonus in 1996-97 despite the U.S. losses, Southgate said Fifield "controlled the whole of [EMI Music's] business, which met its target." The chairman added, "I can assure you that the American [label] executives did not earn any bonuses last year."

EMI's annual report indicates that Fifield earned \$11.2 million in total 1996-97 remuneration, while Southgate was paid \$1.3 million.

The
EMI
Group

German Crackdown Nets Neo-Nazi CDs

HAMBURG—The German government's promised clampdown on neo-Nazi music and bands (Billboard, July 26) has been swiftly put into effect.

At the end of July, after extensive investigations by the public prosecutor's office in the city of Ulm and the state criminal police of Baden-Wuerttemberg, police in Ulm, Biberach, and Esslingen searched seven apartments belonging to members of the extreme right-wing organizations suspected of producing neo-Nazi CDs and distributing them in Germany and neighboring countries.

A 29-year-old man from Ulm was arrested and detained by the local magistrate. The police seized Nazi regalia as well as 45,000 CDs encouraging racial hatred. According to the state criminal police, the

(Continued on page 64)

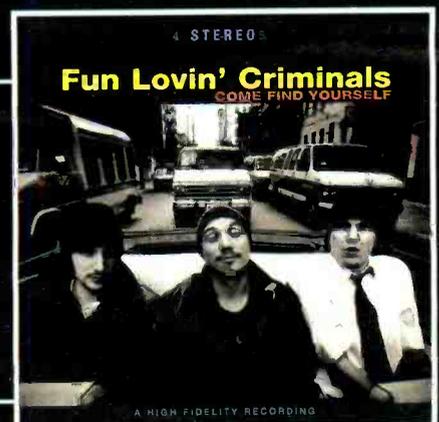
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'Unequivocally the coolest band in the world' Vox Magazine

Thanks from all at Chrysalis UK



Digital Era Calls For Bold New Rules

U.K. Law Tackles Net Concerns

■ BY NIGEL HUNTER

LONDON—The U.K. will soon have a new copyright law relevant to the online environment, a government minister has promised.

Mark Fisher, undersecretary in the new Department for Culture, Media and Sport that now oversees the music industry (Billboard, July 26), says new legislation will be passed during the present session of parliament or during the next because "the challenge of new technologies is enormous."

Fisher made his promise while giving the keynote address June 10 to the annual general meeting of the U.K.'s Music Publishers' Assn. (MPA) here.

Later, responding to a question from Performing Right Society (PRS) chief executive John Hutchinson, Fisher observed that "there is a real danger of being dazzled by new technologies. The quality of the music rather than the technological beauty is what matters."

In his speech, the minister reiterated the new Labour Government's commitment to fostering the arts in general and the music industry in particular.

"We are determined to emphasize how important the arts and the music industry are," he declared. "Creative talent is crucial for the industry to flourish culturally and economically. We have a totally focused and different approach to our responsibilities compared with our predecessors, and this is a government that looks even-handedly at the commercially successful part of the arts and the publicly funded element."

Fisher noted that more than 1 billion pounds (\$1.7 billion) is earned overseas by the music industry when such areas as instrument manufacturing and musical shows are included in its 2.5 billion pound (\$4.25 billion) annual income, and he added that a different image must be projected abroad.

He reminded the delegates of Chancellor Gordon Brown's refusal to grant additional spending funds but disclosed that the Department for Culture, Media and Sport is investigating whether its present budget can be better directed and applied.

Fisher also promised firm and sustained governmental attention and action over piracy.

"It's no good rebuilding and enhancing the music industry if the benefits are allowed to drain away through piracy," he stated.

In his final address as MPA president, Andy Heath referred to the projected joint operation between the PRS and the Mechanical Copyright Protection Society (MCPS), which is owned by the MPA. "The MPA has yearned for this alliance, but we never seemed to have the right environment. If we pull this off, the two societies will be the

(Continued on page 64)

Online Issues Worry German Pubs

HAMBURG—German music publishers are being warned that the digital revolution is eroding their protections.

Peter Hanser-Strecker, president of the Assn. of German Music Publishers (DMV), told the organization's annual conference that conventional legal frameworks are useless in a digital environment.

Hanser-Strecker argued that such existing legal concepts as value of creation and the traditional view of dissemination and exploitation are not capable of preventing music being used free of charge on the Internet.

"[The existing legal framework] has as many holes as a sieve," said Hanser-Strecker, "and everything that is called electronic or digital today passes through this sieve freely."

The problems caused by the digital environment were a recurring theme of the conference. The chairwoman, Gabriele Schulze-Spahr, called for greater steps to put an end to non-remunerated utilization of music, adding that a necessary first toward this was to inform politicians of the issues at stake.

Describing the Internet as a marketplace for copyrighted works, Schulze-Spahr referred to the present system of online fees paid by consumers as "anarchy."

"Lawyers as well as politicians must come up with a solution to prevent a complete collapse of our present system of protecting intellectual property and the onset of an El Dorado for pirates." She went on to say that experience and court decisions to date had shown that it is possible to prosecute and punish the illegal use of copyright works, provided that the Internet provider is known. However, the problem remains, she said, of the distribution of unlicensed material originating in countries that have only a rudimentary copyright system.

As a result, said Schulze-Spahr, there has been a drastic increase in downloads of CDs.

Later, Joachim Neubauer, chairman of the radio and TV issues committee, raised the topic of the declining number of German compositions used on radio and TV. He argued that the entire country's cultural development was at stake.

Neubauer reported that radio stations are increasingly using the computerized Selector system to program their shows. As a result, said Neubauer, "the radio stations have almost completely excluded German-language rock and pop music, the only exception being rap and hip-hop, with its own linguistic culture."

Although this segment is enjoying great popularity with young listeners, it offers little scope for any new artists, he said.

Klaus-Michael Karnstedt, chairman of the record issues committee, reported in detail on talks with labels. He said the talks were aimed at formulating joint objectives so as to achieve political progress. Karnstedt also announced a working paper, "Music In The Information Society," produced by labels' body BPW and DMV.

newsline...

MATTHEW ALLISON has been confirmed as president of EMI Music Asia, effective Sept. 1. He will succeed Lachlan Rutherford, who becomes chairman of the division until his departure from EMI next year (Billboard, June 14). Allison left Sony Music in June after four years as managing director of its Taiwan affiliate; he had also served as greater China VP for the company since November. In his new post, Allison reports to EMI International senior VP Charlie Dimont. Rutherford has headed EMI's Asian operations, excluding Japan, since 1984.

POLYGRAM U.K. has assembled rare and obscure Motown recordings from the '60s for a new midprice album, "And It's A Thrill A Moment," due in

PolyGram

August. The 28-track package (subtitled "Volume 1") is primarily aimed at collectors of what's known as "Northern soul" music, a niche that Motown's U.S. reissue program has rarely touched. The album features such artists as Frank Wilson,



Brenda Holloway, the Monitors, the Andantes, Kim Weston, and Gladys Knight. Some of the tracks have appeared on a series of European bootleg albums, "Rare Tracks From Detroit." The PolyGram release will appear under the Debutante imprint, carrying a wholesale price of around \$9.

PHONOGRAPHIC PERFORMANCE LTD. (PPL), the U.K. body that licenses music for use by broadcasters, has issued an embargo on the use of the upcoming Oasis album, "Be Here Now." The move, which is almost without precedent, follows a request from the band's label, Creation. A letter, sent by PPL to approximately 200 U.K. radio and TV stations July 17, says that no track from the album may be copied or transmitted until 6:30 p.m. Aug. 11. Says Johnny Hopkins, press officer for the band, "We wanted to avoid a repetition of the events surrounding the release of the single 'D'You Know What I Mean?' and to ensure that all the radio stations get an equal chance with the album." Creation was recently upset when an attempt to give national pop broadcaster BBC Radio 1 exclusive first access to the single was spoiled by earlier play on other stations. Describing the exercise as "a huge task," PPL is keen to discourage other labels from following suit. "It's a one-off and not something that we'd like to repeat," says a spokeswoman for the organization.

THE INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY has signed a memorandum of understanding with customs authorities in Central and Eastern Europe to aid the fight against music piracy. The agreement, with the Warsaw Regional Intelligence Liaison Office (RILO), part of the World Customs Organization, allows for the exchange of information on copyright infringement and traffic in pirate recordings in Central and Eastern European nations. It follows a "contact points" meeting of the RILO in June in Larnaca, Cyprus.

AUSTRALIAN INDIE SHOCK RECORDS has restructured its management team. A new, seven-strong middle management group has emerged, mostly as a result of internal promotion for its sales, marketing, and A&R divisions. A new sales director, Sam Clarke, is joining from PolyGram. He was GM of sales for the major's Australian arm and with that company 18 years. "We intend to become more marketing-driven, get more records in the charts here, and break more acts overseas," says Shock's Charles Caldas, who moves up from GM to CEO. "Our growing success in the Asian territories is something we need to focus on."

CHRISTIE ELIEZER

RETAILER HMV U.K. has appointed Andrew Bates to the new post of property manager. He joins from the Gap, where he was European property director. At HMV, he will be responsible for managing the 102-store chain's real-estate assets.



INDONESIAN STARS OF DANGDUT, the hybrid Indian/Arab/Malay folk-pop musical style, were honored July 17 at the first Dangdut Music Awards in Jakarta, Indonesia. Veteran Meggy Zakaria and relative newcomer Iis Dahlia took the prize for best male and female performer, respectively. Evie Tamala won two viewers' choice awards and best composer for "Selamat Malam" (Good Night) at the event, which was sponsored by local private TV station TPI. Manis Manja Trio was named best group; Lesta Mega was judged best newcomer; and an award for the best videoclip went to Akurama Entertainment and singer Adiem Ngesti for "Dahsyat" (Terrible). Indonesian Secretary of State Moerdiono was named Dangdut Figure 1997 for his support of the genre, while 1970s pop singer Rhoma Irama received the Dangdut Legend Award.

DEBE CAMPBELL

ALASTAIR KERR, managing director of Virgin Retail Europe—responsible for the chain's continental European outlets—has left the company to pursue "a private project." Simon Burke, chief executive of Virgin Entertainment Group, has temporarily assumed Kerr's duties. Burke says that he will arrange for a permanent replacement "in the next couple of months," during which he plans to review Virgin's strategy in Europe. Kerr was key in expanding Virgin's presence on continental Europe, where the company now has wholly owned stores in Belgium, Spain, Portugal, Italy, Austria, the Netherlands, and Norway and operates through franchisees in Iceland, Hungary, and Greece.

MARK SOLOMONS

SNEP Dispute With TV Channel Escalates

End Of French Chart Show Angers Labels' Body

■ BY REMI BOUTON

PARIS—French record industry body SNEP has broken off all negotiations with France 2 after the public TV channel's termination of a weekly chart show and has decided to proceed with legal action against the station.

In a statement released July 14, SNEP called upon both the Ministry of Culture and broadcasting authority CSA to take action on the matter, claiming that French public TV channels "no longer provide ways to ensure the promotion of [French] musical heritage."

SNEP members are becoming increasingly worried by the lack of programs dedicated to music on public TV channels in France. One of the most recent blows suffered by the

industry was France 2's decision to ax the one-hour, weekly "Taratata" program (which featured only live music) because of low audiences and excessive costs.

The chart-show dispute has its roots in 1996, when France 2 decided to drop a top 50 chart show it had been broadcasting for two months. SNEP decided to sue France 2 for what it claimed was "a unilateral breach of contract."

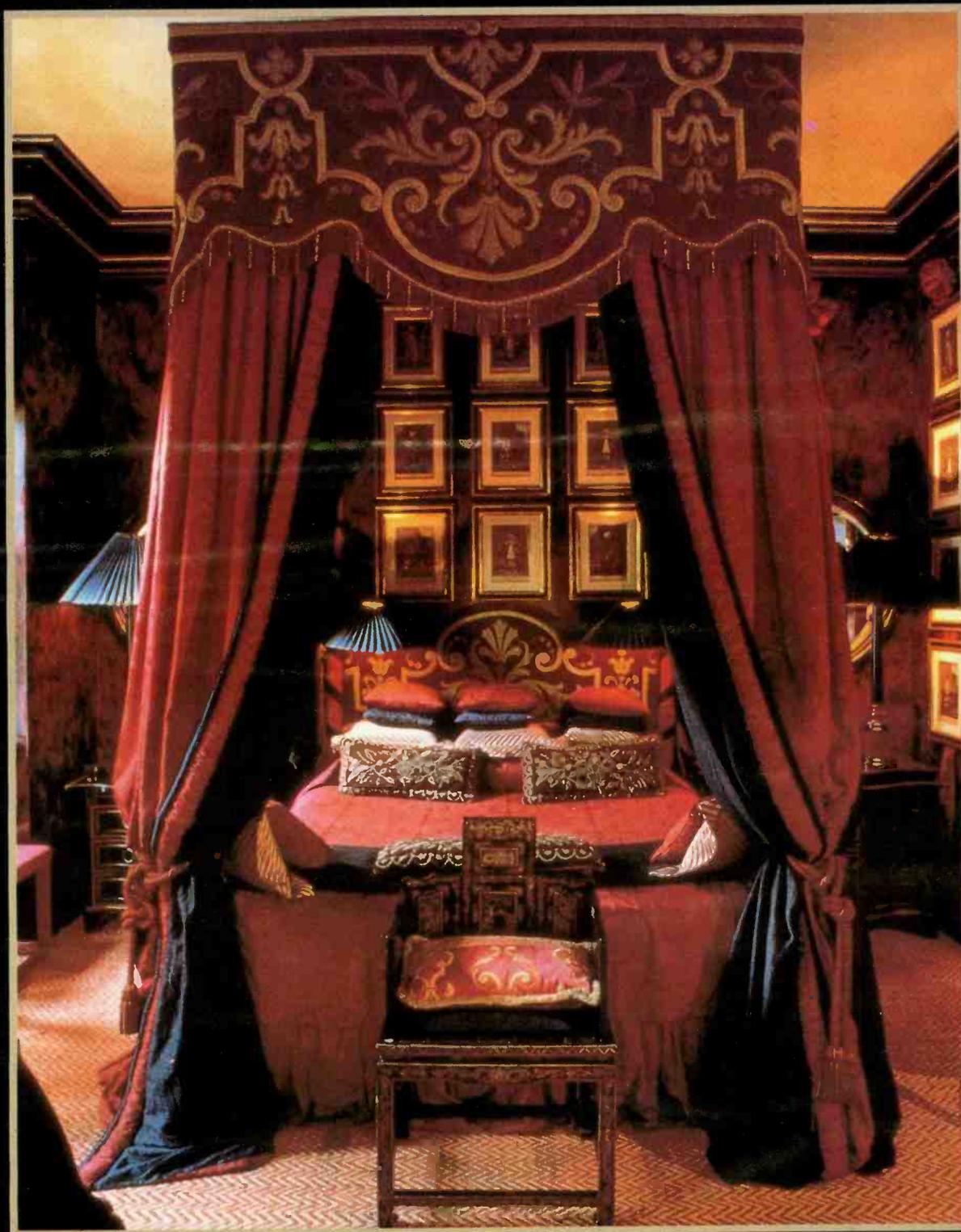
In March, a Paris court ruled that France 2 had to pay SNEP 800,000 francs (\$140,350) in compensation; this sum was deemed to be equivalent to the amount SNEP would have received from France 2 for use of its charts if the original contract had been honored. SNEP had asked for 10 million francs (\$1.75 million) in damages and compensation.

After the court ruling, both parties entered into negotiations to try to avoid SNEP's appealing the decision. SNEP said one of the solutions would have been for France 2 to allocate a weekly slot to a music show based on the sales charts.

"We have been unable to meet with the channel's program director since the end of April," says SNEP director general Hervé Rony, who confirms that the labels' body will appeal the court's judgment and will continue to seek 10 million francs in damages. Rony adds, "The members of the board had little hope of seeing the top 50 [chart show] back on France 2."

Accordingly, on July 10 the SNEP board voted for the continuation of legal action against France 2. Representatives from France 2 were unavailable for comment.

Blakes



There is only one Blakes

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/21/97			GERMANY (Media Control) 07/22/97			U.K. (Chart-Track) 07/21/97			FRANCE (SNEP/FOP/Tite-Live) 07/19/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	CALLING B'Z ROOMS RECORDS	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH	1	2	I'LL BE MISSING YOU PUFF DADDY & FAITH	1	1	ALANE WES SAINT GEORGE/SONY
2	2	HIDAMARINO UTA LE COUPLE PONY CANYON	2	2	EVANS FEAT. 112 ARIOLA	2	1	EVANS FEATURING 112 ARIOLA	2	2	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
3	NEW	WANNINATTE ODOROU V6 AVEX TRAX	3	NEW	SAMBA DE JANEIRO BELLINI VIRGIN	3	4	D'YOU KNOW WHAT I MEAN OASIS CREATION	3	3	DAM DAM DEO FELICIDAD EMI
4	1	LOVE IS ALL MUSIC TOMOMI KAHARA PIONEER LDC	4	4	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS ROUGH TRADE	4	3	FREED FROM DESIRE GALA BIG LIFE	4	4	I'M DREAMING OF YOU WORLDS APART EMI
5	3	HIGH PRESSURE T.M. REVOLUTION ANTINOS RECORDS	5	5	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	5	5	ECUADOR SASH! FEAT. RODRIGUEZ MULTIPLY/TEL-STAR	5	10	MEN IN BLACK WILL SMITH COLUMBIA
6	8	DAISUKI! RYOKO HIROSUE WARNER	6	3	MMMBOB HANSON MERCURY	6	7	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY	6	7	LUCIE PASCAL OBISPO EPIC
7	NEW	LUCIFER SUGIZO POLYDOR	7	6	MR WICHTIG TIC TAC TOE RCA	7	10	FREE ULTRA NATE A&M	7	13	BALLA BALLA DOMINO MIKADO/BMG
8	7	FOR THE MOMENT EVERY LITTLE THING AVEX TRAX	8	5	JOJO ACTION MR PRESIDENT WEA	8	9	HISTORY/GHOSTS MICHAEL JACKSON EPIC	8	6	TOUT LARA FABIAN POLYDOR
9	5	HIMAWARI TSUYOSHI NAGABUCHI FOR LIFE	9	14	TIC, TIC TAC CHILLI FEAT. CARRAPICHO ARIOLA	9	8	SOMETHING'S GOING ON TODD TERRY MANI-FESTO/MERCURY	9	5	MMMBOB HANSON MERCURY
10	6	ESCAPE MOON CHILD AVEX TRAX	10	9	SUNSHINE DR. MOTTE & WESTBAM RCA	10	NEW	PIECE OF MY HEART SHAGGY FEAT. MARSHA VIRGIN	10	8	LA SALSA 2 BE 3 EMI
11	4	KAZEKA TOORINUKERU MACHIE ZARD B-GRAM	11	8	SONIC EMPIRE MEMBERS OF MAYDAY RCA	11	NEW	PICTURE OF YOU BOYZONE POLYDOR	11	9	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY
12	NEW	V-A-C-A-T-I-O-N YUMI YOSHIMURA EPIC/SONY	12	11	ENGEL RAMMSTEIN MOTOR MUSIC	12	13	LAZY DAYS ROBBIE WILLIAMS CHRYSALIS	12	19	I'LL BE MISSING YOU PUFF DADDY & FAITH
13	13	SHANGRI-LA DENKI GROOVE KIDON/SONY	13	10	BEACHBALL NALIN & KANE MOTOR MUSIC	13	NEW	GOTHAM CITY R. KELLY JIVE	13	11	EVANS FEATURING 112 ARIOLA
14	NEW	MACHI SOPHIA TOYS FACTORY	14	18	ECUADOR SASH! POLYDOR	14	14	GARY BARLOW SO HELP ME GIRL RCA	14	14	CON TE PARTIRO ANDREA BOCELLI POLYDOR
15	9	ANIMAL LIFE FEAT. AKKO MY LITTLE LOVER TOYS FACTORY	15	16	BAMBOLEO GARCIA WEA	15	18	HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC	15	15	FLAMING JUNE B.T. PERFECTO
16	11	HONEY AMI OHNUKI EPIC/SONY	16	17	WHEN DOVES CRY GINUWINE EPIC	16	NEW	FLAMING JUNE B.T. PERFECTO	16	NEW	BLINDED BY THE SUN SEAHORSES GEPFEN
17	10	KUCHIBIRU GLAY PLATINUM	17	NEW	HYPNOTIZE THE NOTORIOUS B.I.G. ARIOLA	17	RE	BITTERSWEET SYMPHONY VERVE HUT	17	NEW	BITTERSWEET SYMPHONY VERVE HUT
18	14	GLASS RYUICHI KAWAMURA VICTOR	18	19	HISTORY MICHAEL JACKSON EPIC	18	12	THE JOURNEY 911 VIRGIN	18	12	LA NEIGE AU SAHARA ANGGUN COLUMBIA
19	12	REFLECTION MEGUMI HAYASHIBARA KING	19	13	FREED FROM DESIRE GALA ZYX	19	15	COCO JAMBOO MR PRESIDENT WEA	19	NEW	LA DANSE D'HELENE MELI-MELO & MISS HELENE VERSAILLES/SONY
20	19	CELERY SMAP VICTOR	20	NEW	TIME IS TICKING AWAY C-BLOCK WEA	20	20	MMMBOB HANSON MERCURY	20	18	AMENO ERA MERCURY
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	NANASE AIKAWA PARADOX CUTTING EDGE	1	1	PRODIGY THE FAT OF THE LAND INTERCORD	1	8	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM	1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	2	TUBE BRAVO! SONY	2	2	TIC TAC TOE KLAPPE DIE 2TE RCA	2	1	PRODIGY THE FAT OF THE LAND XL	2	4	PASCAL OBISPO SUPERFLU EPIC
3	3	MAKOTO KAWAMOTO MAKOTO KAWAMOTO SONY	3	3	SOUNDTRACK BANDITS-DIE MUSIK ZUM FILM POLYDOR	3	5	RADIOHEAD OK COMPUTER PARLOPHONE	3	8	MYLENE FARMER LIVE A BERCY POLYDOR
4	5	TAKAKO MATSU SORA NO KAGAMI BMG JAPAN	4	4	JON BON JOVI DESTINATION ANYWHERE MERCURY	4	4	VARIOUS ARTISTS THE BEST DISCO ALBUM IN THE WORLD... EVER! VIRGIN	4	2	ERA AMENO MERCURY
5	4	TAMIO OKUDA FAILBOX SONY	5	6	ANDREA BOCELLI ROMANZA POLYDOR	5	3	PAUL WELLER HEAVY SOUL ISLAND	5	6	SPICE GIRLS SPICE VIRGIN
6	7	RYUICHI KAWAMURA CRANBERRY SODA VICTOR	6	5	HANSON MIDDLE OF NOWHERE MERCURY	6	2	PRIMAL SCREAM VANISHING POINT CREATION	6	5	2 BE 3 PARTIR UN JOUR EMI
7	6	KUROYUME DRUG TREATMENT TOSHIBA EMI	7	8	SCHLUEMPFE BALLA BALLA VOLUME 5 EMI	7	NEW	ECHO & THE BUNNYMEN EVERGREEN LONDON	7	3	PRODIGY FAT OF THE LAND DELABEL/VIRGIN
8	11	EVERY LITTLE THING EVERLASTING AVEX TRAX	8	NEW	PARADISE LOST ONE SECOND ROUGH TRADE	8	13	FUN LOVIN' CRIMINALS COME FIND YOURSELF CHRYSALIS	8	7	ADIEMUS SONGS OF SANCTUARY VIRGIN
9	9	NORIYUKI MAKIHARA SMILING WEA JAPAN	9	7	ANDREA BOCELLI BOCELLI POLYDOR	9	18	VARIOUS ARTISTS KISS SMOOTH GROOVES POLYGRAM TV	9	9	MC SOLAAR PARADISIAQUE POLYDOR
10	NEW	SOUNDTRACK MONONOKE HIME TOKUMA JAPAN	10	9	NANA NANA MOTOR MUSIC	10	NEW	VARIOUS ARTISTS THE BEST... ALBUM IN THE WORLD... EVER! 5 VIRGIN	10	11	SCHTROUMPFS SCHTROUMPFF PARTY VOL. 3 FTD/POLYGRAM
11	12	VARIOUS ARTISTS NOW 6 TOSHIBA EMI	11	11	RAMMSTEIN HERZELEID MOTOR MUSIC	11	NEW	TEXAS WHITE ON BLONDE MERCURY	11	14	PATRICIA KAAS DANS MA CHAIR COLUMBIA
12	8	ORIGINAL LOVE ELEVEN GRAFFITI PONY CANYON	12	10	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	12	RE	VARIOUS ARTISTS THE OLD SCHOOL REUNION GLOBAL TV	12	10	WES WELNGA SAINT GEORGE/SONY
13	14	SPEED STARTING OVER TOYS FACTORY	13	12	WOLFGANG PETRY ALLES ARIOLA	13	NE	TEENAGE FRANCLUB SONGS FROM NORTHERN BRITAIN CREATION	13	12	DOC GYENCO PREMIERE CONSULTATION VIRGIN
14	NEW	HANSON KIRAMEKI MMMBOB MERCURY	14	13	EN VOGUE EV3 EASTWEST	14	NE	SASH! IT'S MY LIFE MULTIPLY	14	13	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
15	17	MASAYOSHI YAMAZAKI HOME POLYDOR	15	16	SKUNK ANANSIE STOOSH VIRGIN	15	6	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	15	19	CHARLES AZNAVOUR PLUS BEAU... EMI
16	16	ZARD ZARD BLEND—SUN & STONE B-GRAM	16	14	CAUGHT IN THE ACT VIBE ZYX	16	RE	SPICE GIRLS SPICE VIRGIN	16	19	LARA FABIAN PURE POLYDOR
17	15	RURIKO KUBOH WITH THE BEST EPIC	17	20	FAITH NO MORE ALBUM OF THE YEAR MOTOR MUSIC	17	17	SEAHORSES DO IT YOURSELF GEPFEN	17	15	RICKY MARTIN A MEDIO VIVIR TRISTAR
18	NEW	VARIOUS ARTISTS AVEX DANCE CARNIVAL—SUMMER '97 AVEX TRAX	18	NEW	BOB DYLAN THE BEST OF BOB DYLAN SMM	18	16	VARIOUS ARTISTS A DECADE OF IBIZA TELSTAR	18	16	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
19	20	MAGOKORO BROTHERS BIGGER AND DEFFER KIDON/SONY	19	19	DEPECHE MODE ULTRA INTERCORD	19	14	VARIOUS ARTISTS THE BEST CLUB ANTHEMS... EVER! VIRGIN	19	RE	WU-TANG CLAN WU-TANG FOREVER BMG
20	NEW	SOUNDTRACK EVANGELION: DEATH KING	20	RE	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	20	RE		20	RE	BEN HARPER THE WILL TO LIVE VIRGIN
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	SARAH MCLACHLAN SURFACING ARIOLA	1	1	THE PRODIGY THE FAT OF THE LAND PIAS	1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW	1	4	ANDREA BOCELLI ROMANZA SUGAR
2	1	VARIOUS ARTISTS NOW! 2 WEA	2	3	SPICE GIRLS SPICE VIRGIN	2	2	PRODIGY THE FAT OF THE LAND DANCEPOOL/SONY	2	1	883 LA DURA LEGGE DEL GOL FRI/RTI
3	2	SPICE GIRLS SPICE VIRGIN	3	8	NO MERCY MY PROMISE BMG	3	3	PAUL KELLY SONGS FROM THE SOUTH SONY	3	5	PINO DANIELE DIMMI COSA SUCCEDDE SULLA TERRA CGD
4	4	SOUNDTRACK MEN IN BLACK COLUMBIA	4	12	ETERNAL BEFORE THE RAIN EMI	4	NEW	NO MERCY MY PROMISE BMG	4	2	LIGABUE SU E GIU' DA UN PALCO WEA
5	3	THE FAT OF THE LAND PRODIGY XL/KOCH	5	9	HANSON MIDDLE OF NOWHERE MERCURY	5	7	SPICE GIRLS SPICE VIRGIN	5	3	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
6	5	OUR LADY PEACE CLUMSY EPIC	6	4	RADIOHEAD OK COMPUTER EMI	6	6	HANSON MIDDLE OF NOWHERE MERCURY	6	8	VASCO ROSSI ROCK RICORDI/BMG
7	7	HANSON MIDDLE OF NOWHERE MERCURY	7	2	NORMALA KRACHTOER MERCURY	7	9	BEE GEES STILL WATERS POLYDOR	7	5	MINA MINANTHOLOGY EMI
8	14	BLUE RODEO TREMOLO WEA	8	7	TOTAL TOUCH TOTAL TOUCH BMG	8	NEW	CELINE DION FALLING INTO YOU EPIC	8	9	LITFIBA MONDI SOMMERSI EMI
9	6	TRANSMISSION THE TEA PARTY EMI	9	6	SKUNK ANANSIE STOOSH VIRGIN	9	4	K.D. LANG DRAG WEA	9	12	PRODIGY THE FAT OF THE LAND UDP/RTI
10	10	THE TRAGICALLY HIP LIVE BETWEEN US UNIVERSAL	10	10	MARCO BORSATO DE WAARHEID POLYDOR	10	8	JEWEL PIECES OF YOU EASTWEST	10	10	CLAUDIO BAGLIONI ANIME IN GIOCO COLUMBIA
11	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	11	14	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY	11	15	JOHN FOGERTY BLUE MOON SWAMP WEA	11	10	RICCARDO COCCIANTE INNAMORATO COLUMBIA
12	8	BACKSTREET BOYS BACKSTREET BOYS JIVE	12	NEW	BUENA VISTA SOCIAL CLUB FEATURING RY COODER BUENA VISTA SOCIAL CLUB MUNICH	12	10	BOB CARLISLE BUTTERFLY KISSES LIBERTY/SONY	12	11	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
13	11	RADIOHEAD OK COMPUTER EMI	13	NEW	PAUL SIMON GRACELAND WARNER	13	13	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	13	14	JON BON JOVI DESTINATION ANYWHERE MERCURY
14	13	AMANDA MARSHALL AMANDA MARSHALL EPIC	14	16	ANDREA BOCELLI ROMANZA POLYDOR	14	12	FAITH NO MORE ALBUM OF THE YEAR LONDON/POLYGRAM	14	13	ROBERTO VECCHIONI EL BANDOLERO STANCO EMI
15	12	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	15	5	JAAP FISHER DE LIEDJES VAN JAAP FISHER EMI	15	16	SOUNDTRACK ROMEO + JULIET EMI	15	19	ROBERTO VECCHIONI EL BANDOLERO STANCO EMI
16	17	MEREDITH BROOKS BLURRING THE EDGES CAPITOL	16	NEW	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL	16	11	THE TEA PARTY TRANSMISSION EMI	16	RE	U2 POP ISLAND/POLYGRAM
17	18	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL	17	NEW	BOB CARLISLE BUTTERFLY KISSES (SHADES OF GRACE) JIVE	17	11	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA	17	16	PAOLI TURCI OLTRE LE NUOVE WEA
18	RE	GREAT BIG SEA PLAY WEA	18	15	RUTH JACOTT HARTSLAG DINO MUSIC	18	14	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN	18	18	DEPECHE MODE ULTRA MUTE/BMG
19	16	DAFT PUNK HOMEWORK VIRGIN	19	11	BABYFACE THE DAY EPIC	19	17	THE BEN HARPER WILL TO LIVE EMI	19	NEW	NINI D'ANGELO A NU PASSO D'A CITTA RTI
20	RE		20	19	HARRIE JEKKERS MIJN IKKEN CNR	20	RE	SILVERCHAIR FREAK SHOW MURMUR/SONY	20	17	ZUCCHERO THE BEST OF ZUCCHERO SUGAR POLYDOR

Hits Of The World is compiled at Billboard/London by Raúl Cairo, Paul Clarkson 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 (MUSIC & MEDIA) 07/23/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY FEAT. FAITH EVANS & 112 BAD BOY/ARISTA
2	2	MMMBOP HANSON MERCURY
3	3	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA
4	5	D'YOU KNOW WHAT I MEAN? OASIS CREATION
5	4	ECUADOR SASH! BYTE BLUE
6	6	SAMBA DE JANEIRO BELLINI VIRGIN
7	NEW	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE
8	7	ALANE WES SAINT GEORGE/SONY
9	9	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI
10	10	FREED FROM DESIRE GALA DO IT YOURSELF
ALBUMS		
1	1	PRODIGY THE FAT OF THE LAND XL
2	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
3	5	SPICE GIRLS SPICE VIRGIN
4	6	HANSON MIDDLE OF NOWHERE MERCURY
5	3	RADIOHEAD OK COMPUTER PARLOPHONE
6	4	JON BON JOVI DESTINATION ANYWHERE MERCURY
7	8	TIC TAC TOE KLAPPE DIE 2TE RCA
8	7	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR —HISTORY IN THE MIX EPIC
9	RE	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN
10	NEW	PARADISE LOST ONE SECOND MUSIC FOR NATIONS

SPAIN (AFYVE/ALEF MB) 07/12/97

THIS WEEK	LAST WEEK	SINGLES
1	3	ATTACK VOL. 1 PASTIS & BUERNI DJ'S AT W-MAX
2	4	L'ULTIMO DEI MOHICANI GINGER NOT LISTED
3	NEW	ESO ES EL AMOR S-PROJECT B-P M-BIT
4	8	SAMBA DE JANEIRO CARRILLO MAX MUSIC
5	7	REMIXES EX-3 GINGER
6	2	VIRTUAL EXPERIENCE COCOOMA GINGER
7	5	DONKEY PUMPING FREE SPACE GINGER
8	NEW	UH LA LA LA ALEXIA BLANCO Y NEGRO
9	NEW	BAILANDO REMIX PARADISIO BLANCO Y NEGRO
10	1	SAFE JIMMY SOMERVILLE GINGER
ALBUMS		
1	NEW	ANA TORROJA PUNTOS CARDINALES ARIOLA
2	1	PRODIGY THE FAT OF THE LAND CAROLINE ESPANA
3	2	ANA BELEN MIRAME ARIOLA
4	3	BACKSTREET BOYS BACKSTREET BOYS JIVE/VIRGIN
5	5	NEK NEK WARNER
6	4	LOS CENTELLAS POR AMOR AL ARTE BAJANI DISCOGRAFIA
7	6	THE CORRS FORGIVEN, NOT FORGOTTEN DRO
8	7	CELTAS CORTOS NOS VEMOS EN LOS BARES DRO
9	8	ENRIQUE IGLESIAS VIVIR BAT DISCOS
10	10	ANDREA BOCELLI ROMANZA POLYDOR

MALAYSIA (RIM) 07/22/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MEGAROCK BALLADS EMI
2	2	911 THE JOURNEY EMI
3	6	DR ALBAN THE VERY BEST OF 1990-1997 BMG
4	4	HANSON MIDDLE OF NOWHERE POLYGRAM
5	3	VARIOUS ARTISTS LAGENDA ROCK BMG
6	10	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE
7	5	ZIA ZAIN PUNCAK KASIH BMG
8	8	XPDC BRUTAL LIFE
9	NEW	RAIHAN PUJI-PUJIAN WARNER
10	NEW	VARIOUS ARTISTS MAX 2 SONY

PORTUGAL (Portugal/AFP) 07/22/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	PAULO GONZO QUASE TUDO SONY
2	3	THE KELLY FAMILY ALMOST HEAVEN EMI
3	2	PRODIGY THE FAT OF THE LAND MVM
4	4	ANTONIO VARIACOES O MELHOR DE ANTONIO VARIACOES EMI
5	5	SPICE GIRLS SPICE VIRGIN
6	8	RIO GRANDE RIO GRANDE EMI
7	10	DELFINES SABER A MAR BMG
8	6	LUZ CASAL PEQUENOS Y GRANDES EXITOS EMI
9	RE	BEE GEES STILL WATERS POLYGRAM
10	14	BACKSTREET BOYS BACKSTREET BOYS EMI

SWEDEN (GLF) 07/16/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEATURING 112 BMG
2	NEW	D'YOU KNOW WHAT I MEAN? OASIS SONY
3	4	MMMBOP HANSON POLYGRAM
4	3	VAMOS A LA DISCOTECA! PARADISIO CNR
5	7	COMANCHERO ROBIN COOK STOCKHOLM
6	6	ROSES ARE RED AQUA UNIVERSAL
7	2	BAILANDO PARADISIO CNR
8	8	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
9	9	UH LA LA LA ALEXIA K-TEL
10	5	ECUADOR SASH! SCANDINAVIAN
ALBUMS		
1	1	PRODIGY THE FAT OF THE LAND MNW
2	2	JOHN FOGERTY BLUE MOON SWAMP WARNER
3	NEW	PRIMAL SCREAM VANISHING POINT SONY
4	3	SPICE GIRLS SPICE VIRGIN
5	6	ERIC GADD THE RIGHT WAY STRAWBERRY/EDELPITCH
6	4	RADIOHEAD OK COMPUTER EMI
7	5	HANSON MIDDLE OF NOWHERE POLYGRAM
8	7	AQUA AQUARIUM UNIVERSAL
9	8	SMURFARNA SMURFHITS 2 CNR
10	9	NO DOUBT TRAGIC KINGDOM UNIVERSAL

DENMARK (IFPI/Nielsen Marketing Research) 07/17/97

THIS WEEK	LAST WEEK	SINGLES
1	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEAT. 112 BMG
2	1	BAILANDO PARADISIO SCANDINAVIAN
3	3	MMMBOP HANSON POLYGRAM
4	5	ECUADOR SASH! SCANDINAVIAN
5	4	NO TENGO DINERO LOS UMBRELLOS EMI
6	8	D'YOU KNOW WHAT I MEAN? OASIS SONY
7	7	BARBIE GIRL AQUA UNIVERSAL
8	6	YOU'RE NOT ALONE OLIVE BMG
9	NEW	LONELY NANA POLYGRAM
10	NEW	PANIC GOON MEGA
ALBUMS		
1	3	ANDREA BOCELLI ROMANZA POLYGRAM
2	1	TAESKEHODET VI SPARKER ROV UNIVERSAL
3	4	AQUA AQUARIUM UNIVERSAL
4	2	PRODIGY THE FAT OF THE LAND MD
5	10	DISKOFIL SASSY SCANDINAVIAN
6	5	ETERNAL BEFORE THE RAIN EMI
7	NEW	DIVERSE VILDE RIIS EMI
8	6	CELINE DION D'EUX SONY
9	7	ERIC GADD THE RIGHT WAY SONY
10	8	ANN-LOUISE WONDER WHEEL MEGA

NORWAY (Verdens Gang Norway) 07/22/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEATURING 112 BMG
2	2	BAILANDO PARADISIO ARCADE
3	6	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI
4	3	D'YOU KNOW WHAT I MEAN? OASIS SONY
5	4	MMMBOP HANSON POLYGRAM
6	7	I'LL BE THERE FOR YOU THE REMBRANDTS WARNER
7	NEW	MEN IN BLACK WILL SMITH SONY
8	5	BARBIE GIRL AQUA UNIVERSAL
9	8	ECUADOR SASH! SCANDINAVIAN
10	NEW	C U WHEN I GET THERE COOLIO WARNER
ALBUMS		
1	2	ANDREA BOCELLI ROMANZA POLYGRAM
2	3	BOB DYLAN THE BEST OF BOB DYLAN SONY
3	1	PRODIGY THE FAT OF THE LAND MD
4	4	AQUA AQUARIUM UNIVERSAL
5	NEW	SMURFENE SMURFEHITS 3 CNR
6	5	POSTGIROBYGGET MELIS NORSKE GRAM
7	7	TROSTE & BAERE GREATEST HITS TYLDEN & CO
8	6	SWAY RED UNIVERSAL
9	9	TRANG FODSEL HYBEL NORSKE PLATEPRODUKSJON
10	10	JOHN FOGERTY BLUE MOON SWAMP WARNER

FINLAND (Seura/IFPI Finland) 07/20/97

THIS WEEK	LAST WEEK	SINGLES
1	1	MATO APULANTA LEVY
2	3	D'YOU KNOW WHAT I MEAN? OASIS SONY
3	2	BAILANDO PARADISIO K-TEL
4	NEW	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS EMI
5	6	ECUADOR SASH! FEAT. RODRIGUEZ K-TEL
6	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEATURING 112 BMG
7	5	BLUE RASMUS WARNER
8	7	THE END IS THE BEGINNING IS THE END SMASHING PUMPKINS WARNER
9	4	SYNTYNYT KOYHANA TEHOSEKOITIN LEVY
10	NEW	SAMBA DE JANEIRO BELLINI VIRGIN
ALBUMS		
1	1	PRODIGY THE FAT OF THE LAND SMD
2	2	ALEXIA FAN CLUB SONY
3	3	PRINCESSA CALLING YOU WARNER
4	4	SASH! IT'S MY LIFE K-TEL
5	5	HANSON MIDDLE OF NOWHERE POLYGRAM
6	7	APULANTA KOLME LEVY
7	6	JOHN FOGERTY BLUE MOON SWAMP WARNER
8	NEW	PARADISE LOST ONE SECOND SMD
9	12	JON BON JOVI DESTINATION ANYWHERE POLYGRAM
10	8	FAITH NO MORE ALBUM OF THE YEAR POLYGRAM

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

PAKISTAN/INDIA: Renowned Pakistani *qawwali* singer Nusrat Fateh Ali Khan will collaborate with India's leading film music producer, A.R. Rahman, on a new album to commemorate 50 years of independence in both nations. Rahman, the south India-based music producer, has a score of successful film soundtracks to his credit, including "Bombay" (PolyGram India) and "Roja" (Magnasound), both of which have sold up to a million copies domestically, according to record company sources. The collaboration between the two superstars is widely expected by observers in both countries to mark the beginning of a new era of harmonious coexistence between the two nations in the fields of art and culture. Since independence in August 1947, India and Pakistan have had no official cultural exchanges. However, Khan has been a pioneer in bridging the cultural divide between the countries, and last year he collaborated with noted Indian lyricist, screenwriter, and Urdu poet Javed Akhtar on the pop album "Sangam" ("Union") on the HMV label. The set was well received on the subcontinent. Khan has also pushed back musical boundaries by fusing Western arrangements with traditional Sufi singing styles, the most notable of which was the album "Magic Touch" (Oriental Star Agencies), a collaboration with the Birmingham, U.K.-based producer Bally Sagoo, who was recently let go from his contract with Columbia Records U.K.



IRELAND: Martin Hayes, the 34-year-old fiddle player widely regarded as the best of his generation, duets for the first time on record with guitarist Dennis Cahill on "The Lonesome Touch" (Green Linnet). The album title is a phrase heard by Hayes in his native County Clare to describe what he calls "the intangible aspect of music that is both elusive and essential... [It is] difficult to achieve. Most of the time, for me it is only an aspiration." Hayes, who has lived in Seattle for several years, and Cahill have toured in Europe, Australia, and the U.S. in the last year. A highlight of their travels was entertaining an audience of 7,000 at the San Francisco Celtic Festival in March. They will return to tour Australia in September for the third time, and in November they will be taking part in Irish Fire, a 15-city tour of America's West Coast organized by the U.S. National Council for the Traditional Arts. Hayes describes "The Lonesome Touch" as "a confluence of ideas and influences," and its music is associated with, though not composed by, such noted musicians as his father, P.J. Hayes; Tommy Potts; Tony MacMahon; Junior Crehan; and Micho Russell. On the controversial subject of innovation in traditional music, which has sparked much debate and division, Hayes believes that "the real battle is between artistic integrity and the forces that impede creative expression... The issue that is of utmost importance is that innovation, change, tradition, and continuity are all tempered by integrity, humility, and understanding."

CZECH REPUBLIC: Two local dance-based acts shone at E.T. Jam '97, the huge outdoor international music festival staged June 28 in Prague. Načeva (Global Music Pulse, Billboard, July 20, 1996), the seven-piece band named after its raven-haired singer, Monika Načeva, gave one of the best performances of its career, while seven-piece techno outfit Liquid Harmony (Global Music Pulse, Billboard, Sept. 21, 1996) took the crowd on a journey to the outer limits of dance nirvana. Despite technical problems with the sound system and an audience that was stifled by the heat, neither band missed a beat.

CUBA: In an extraordinary deal that illustrates the growing links between the long-isolated Cuban recording industry and the outside world, a U.K.-based record company has become the first to sell new recordings by Cuban artists back to the communist country. Three years ago, Tumi Music, based in Bath in the west of England, signed a deal to distribute the catalog of Cuba's only label, the state-owned Egrem, around the world. Now Egrem has returned the compliment, buying from Tumi three new titles recorded in Havana by the U.K. label. The albums are "Son De Cuba" by one of the country's finest *soneros*, Candido Fabre; "Cubania" by Son 14; and "U-Turn" by 5U4. They represent the first of more than 20 albums recently recorded in Cuba by Tumi. The Son 14 album has also just been released in the U.S. by Tinder/World Music Distribution. In a further development, Tumi and Egrem have signed a co-production deal to record new projects combining the expertise of the two companies. The first of these brings together some of Cuba's top jazz musicians and is scheduled for release later this year.



SPAIN/France: Nilda Fernandez, who was on the charts from 1991 to 1993 with such songs as "Madrid Madrid," "Nos Fiançailles" (Our Engagement), and "Mes Yeux Dans Ton Regard" (My Eyes In Your Gaze), has turned his back on the music business. "No artist starts making music in order to make money," he says. "But when cash comes in, this may be our downfall." To save himself from showbiz doom, he decided to return to his artisan roots. So instead of using trucks and buses for his tour titled La Balade De Nilda (Nilda's Stroll), he traveled in horse-drawn caravans, never journeying more than 30 kilometers a day. Accompanied by five musicians and a donkey, Fernandez kicked off his promenade June 6 in Barcelona, Spain (where he was born), and walked all the way to Lyon, France (where he grew up), in a month, stopping along the way in little towns and villages, where he stayed and ate with the locals. "I just needed to rediscover simple things: the pleasure to sing and travel without eating up kilometers and bad sandwiches on motorways," says the performer and songwriter, who won the 1992 award for best male newcomer at France's 1992 Victoires De La Musique Awards. Having recently renewed his contract with EMI, Fernandez will release his next album, "Innu Nikamu" (Indian dialect for "The Human Being Sings"), Oct. 3, after which he is planning another stroll, this time from Lyon to Paris.

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KOMORU

(Continued from page 59)

will concentrate on finding and devel-
oping new Asian artists (Billboard,
Jan. 25).

Since beginning his career with
TMN in the mid-'80s, Komuro has sold
close to 100 million singles and
albums, either as a producer or per-
former.

On the album front, the Komuro-
produced "Faces Places," by globe,
was the second-largest seller in
SoundScan's first-half survey. Accord-
ing to Avex, it sold 2.6 million units.
The No. 1 album was "Bolero," by
pop/rock group Mr. Children (Toy's
Factory), which sold 2.99 million
copies. Mr. Children also racked up
the No. 4 single for the first half,
"Everything (It's You)," which was
taken from "Bolero."

Two other big-name independent
producers—Takeshi Kobayashi and
Tamio Okuda—had entries in the
first-half charts, Kobayashi with Mr.
Children and Okuda with female duo
Puffy, whose "Nagisani Matsuwaru
Etcetera" (Epic/Sony) was the No. 10
single.

After Avex Trax, the label with the
most entries (three) in the first-half
top 10 album and singles rankings was
another independent, Toy's Factory.
Also noteworthy about the first-half
charts: the relative lack of veteran
acts, reflecting the Japanese market's
continuing emphasis on teenage acts
and teenage buyers.

Nor were there any overseas
entries among the period's highest-
ranked singles and albums, reflecting
the considerable sales gap in Japan
between domestic and international
repertoire. The most popular inter-
national album by SoundScan's
account was Aerosmith's "Nine Lives"
(Sony), with 360,000 in sales. The top
international single was Bryan
Ferry's "Tokyo Joe" (Toshiba-EMI) at
97,000 copies; the recording was used
as the opening theme of a Japanese
TV drama.

SoundScan Japan is operated by
JVC subsidiary Soft Business Infor-
mation Planning Inc. (SIP), which in
1995 signed a licensing deal with the
U.S. information company. SoundScan
Japan collects data from about 600 of
the country's 5,000-plus music outlets
and projects the results on a nation-
wide basis. It also provides an online
chart data service.

Following is the full list of top-selling
singles from January to June:

- 1) "Can You Celebrate?," Namie Amuro,
Avex Trax; 2) "Face," globe, Avex Trax; 3)
"You Are The One," Konnetto Project,
Konnetto Plan Project; 4) "Everything (It's
You)," Mr. Children, Toy's Factory; 5) "Shi-
roikumonyouni," Saruganeki, Nippon
Columbia; 6) "Red Angel," Pocket Bis-
cuits, Toshiba-EMI; 7) "Magokorono
Hashi," Aurora Teruko, Nippon Columbia;
8) "Hate Tell A Lie," Tomomi Kahala,
Orumok; 9) "Dynamite," SMAP, Victor; 10)
"Nagisani Matsuwaru Etcetera," Puffy,
Epic Sony.

- Top selling albums:
- 1) "Bolero," Mr. Children, Toy's Factory;
 - 2) "Faces Places," globe, Avex trax;
 - 3) "The Power Source," Judy & Mary,
Epic/Sony; 4) "Zard Blend," Zard, B-
Gram; 5) "Starting Over," Speed, Toy's
Factory; 6) "Smiling," Noriyuki Makihara,
WEA Japan; 7) "Ever Lasting," Every
Little Thing, Avex Trax; 8) "Magma,"
Koshi Inaba, Rooms; 9) "Flash Back," B'z,
BMG Japan; 10) "Smile," Mayo Okamoto,
Tokuma Japan.

Canada's A&R Priorities Evolving Pop Inroads Lead Labels To Lighten Rock Load

BY LARRY LeBLANC

TORONTO—Major Canadian labels
are re-evaluating their A&R policies as
they face the increasing domestic popu-
larity of international acts, the wan-
ing impact of alternative music, and the
drying up of top-caliber home-grown
acts from independent sources.

"Over the next 12 months you're
going to see the [Canadian A&R] land-
scape significantly change," predicts
Tim Trombley, VP of talent acquisition
and artist development at EMI Music
Canada. "What everybody's realizing
is that [the music industry] must now
try to reach into [musical] sub-genres
we're not into fully right now. In the
past six or seven years, major labels
had been chasing the next big alterna-
tive act and had mostly forgotten about
the preteen market."

Michael McCarty, president of EMI
Music Publishing Canada, says that the
broadening of Canadian A&R has been
long overdue. "[Canadian label execu-
tives] have been saying for years that
it's expensive to develop a [pop] act.
Well, it's also expensive to have four
alternative rock bands flop in a row.
Modern rock/alternative pop is now
going sideways, if not declining.
There's nothing new in the genre."

Noting Canada-based major labels'
recent reluctance to sign rock acts,
Geoff Kulawick, director of A&R at
Virgin Music Canada, says, "Rock
music is not a growth [field], and
everybody is starting to recognize that.
I doubt that anybody's next signing is
going to be discovered playing at
[Toronto alter-native-styled clubs] the
Cameron House or the Horseshoe.
You're now going to see more pop
music, dance music, and hip-hop music
[signings]."

Adds Bryan Potvin, Mercury/Poly-
dor A&R manager, "Alternative rock is
over. A pure pop [act] like Hanson is
an indicator we're going to go back to
CHR radio land, and the Lilith Fair is
an example of the gentler kind of pop
world we're going to live in for the next
couple of months."

Kim Cooke, VP of A&R at Warner
Music Canada, notes that despite some
emerging domestic rock and pop acts
"there's also an endless amount of for-
gettable music" being submitted to
labels. "However, the pendulum can
swing on a moment's notice," says
Cooke. "Bran Van 3000 is a great exam-
ple of a [pop] band emerging out of
nowhere, and there are others as well."

An early indicator of the Canadian
music industry's A&R shift, perhaps,
was the spring A&R feeding frenzy
over trip-hop duo Esthero. Seven
Canadian and U.S. labels competed to
sign the act after it was pitched by
EMI Music Publishing in Canada and
the U.S. The duo, which includes mem-
bers Esthero from Harriston, Ontario,
and Doc from St. Paul, Minn., was
signed in June by the Sony Music-affil-
iated Work Group, with a debut release
slated for the first quarter of 1998.

"That's a great signing for the Work

Group," says Trombley. "If you point to
an act that reflects how [Canadian
A&R] can recognize quality music in
whatever [musical] sub-genre, that's
the one. You might wonder if some of
the [A&R reps] who are chasing mod-
ern rock acts would [understand]
Esthero, but the majority of us got it."

One Canadian music industry source
says that several Canadian labels had
misjudged Esthero's international ap-
peal early on and only re-evaluated the
act following keen
interest by several
U.S. labels. "Sev-
eral Canadian
companies had the
opportunity to
sign Esthero, but
they pussyfooted
around until all
hell broke loose,"
he says. "By that
point, they were
competing against the Americans."

"There was a period earlier this year
when the entry point to sign Esthero
was still a Canadian signing," says
Cooke, an early supporter of the act.
Cooke says that once EMI Music Pub-
lishing Canada's McCarty and Rick
Krim, VP of creative at EMI Music
Publishing in New York, began circu-
lating a tape in America, the signing
went to the next level. "That's why I
had to take [the act] to our American
affiliate [Atlantic Records]. Then the
Work Group beat us out at the wire."

There are, however, reasons why
Esthero, as well as such pop acts as
Deborah Cox and Snow, have been first
overlooked by Canadian A&R only to
be later signed directly by a U.S.-
based label. Rock, country, and folk-
based acts have long dominated Cana-
dian music. In the past decade, only a
handful of domestic pop acts have been
successful either in Canada or inter-
nationally, among them, in the late '80s,
Corey Hart, Candi & the Backbeats,
Maestro Fresh Wes, and West End
Girls; and, in this decade, Celine Dion,
Amanda Marshall, and Roch Voisine.

Industry figures emphasize that
there are significant obstacles in
breaking domestic non-rock acts in
Canada, including a lack of radio, televi-
sion, and print support.

"How do you break a straight pop
act with a handful of top 40 stations in
Canada?" asks Kulawick. "How do you
break a hip-hop act when [Canadian]
radio stations won't play it? Spice Girls
now get broad pop and AC [radio] air-
play [in Canada], but they've also had a
No. 1 [record] around the world and
have sold millions of records. If I was
starting with the Spice Girls as a
domestic act, without the internation-
al reaction, would [Canadian radio]
have added it? I don't know."

Several industry figures emphasize
that a further obstacle to Canada's
becoming a pop music center is that
there is a lack of experience and exper-
tise here in producing such music.

Says McCarty, "With the successes
of Celine Dion . . . and Amanda Mar-
shall, why haven't [Canadian A&R
executives] been looking for the next
[pop star]? Why haven't they been
looking for great [pop] singers and
great [pop] songs to have hit records?
The answer is the average [Canadian]
A&R person doesn't have the skills or

tools to put together a [pop] project.
They don't have a clue how to go about
looking for [pop] songs."

Virgin's Kulawick says, "There's
certainly a shortage of pop producers
in Canada. Because [Canadian music]
is more of a rock culture, there's not
been a business infrastructure for
people producing pop and dance
music."

Advocates of pop, dance, rap, and
hip-hop, however, have long argued
that the single biggest obstacle in
broadening Canadian music is that
Canadian A&R remains dominated by
white males with rock-music back-
grounds. No woman or visible minori-
ty has ever headed A&R at a Cana-
dian-based multinational.

"That [A&R profile] is true, and I
fall into that category a little bit," says
Potvin. "I'm not going to sign a R&B
act ever, because I can't talk the talk.
I can't sit down with people who are
really into R&B and shoot the shit
with them about records we both love
and collectively grew up listening to. I
don't listen to [R&B]."

NEO-NAZI CDS

(Continued from preceding page)

lyrics are "outrageous in their racial
hatred and violence." Some of the CDs
show swastikas and SS imagery.

The public prosecutor's office in
Goettingen is now investigating
members of an extreme right-wing
group based in Norheim. A spokes-
man for the public prosecutor says
that the investigations are focusing
on a CD that exhorts its listeners to
commit crimes. It is believed that
one track on the album "Norheim
Vol. 1" openly calls for Jews to be
murdered.

It is also understood here that the
extreme right-wing groups are hav-
ing their discs pressed at plants
across the border in the Czech Re-
public rather than having them made
in Germany, where neo-Nazi activity
is illegal. WOLFGANG SPAHR

U.K. C'RIGHT LAW

(Continued from page 60)

envy of the world."

He noted that the British Music
Rights organization is now "up and
running" and the industry must pro-
vide the resources it needs because
"things are going to get more diffi-
cult."

Speaking in his capacity as acting
chief executive of the MCPS, Hutchin-
son reported that the MCPS and PRS
boards had agreed to a formal
arrangement to bring together the two
societies at the end of July, with the
agreement to be signed in August or
September. There is a horizon plan for
the alliance over the next 10 years, and
after "the nitty-gritty of budgeting,"
he expressed his hope the alliance will
be functioning from Jan 1, 1998.

Stephen James, chairman of pub-
lisher Dejamus, succeeds Andy Heath
as MPA president, and the meeting
concluded with him presenting Heath
with the rarely awarded MPA gold
medal in recognition of his services as
president over the last four years.

TO OUR READERS

Home & Abroad will return in the
Aug. 16 issue.

Merchants & Marketing

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

Microsoft Teams With Progressive Cos. Aim To Create A Single Netcast Standard

■ BY BRETT ATWOOD

LOS ANGELES—Microsoft and leading netcast technology company Progressive Networks have reached an agreement to share technologies and define new industry standards for the still-emerging audio and video netcast genre. As a result, an unprecedented amount of Internet-delivered netcast content is expected to be developed for the World Wide Web in the coming months.

Microsoft has acquired a 10% interest in Progressive Networks and plans to work with other industry partners to develop and define the Active Streaming Format, which aims to bring much-needed standardization to the creation and playback of netcast content.

Specific financial details of Microsoft's new investment have not been disclosed, but insiders say the deal is worth at least \$30 million. The computer giant now holds a nonvoting minority interest in the company, which is the maker of the popular RealPlayer software, including RealAudio and RealVideo.

Microsoft will license Progressive Networks' technology for use in forthcoming versions of its own NetShow software. Progressive Networks is believed to have more than 90% of the Internet audio market, while Microsoft dominates the computer desktop market with its Windows 95 operating system. The combination of resources from both companies likely means that together they will be able to successfully establish a single netcast standard, which is needed to bring netcasting into the mainstream.

"This deal makes a hot Internet space even hotter," says Progressive Networks president Bruce Jacobsen. "There is already an incredible amount of content out there. Now content companies will be able to concentrate on creating content, rather than worrying about the war over standards. We are collaborating with Microsoft to build a common base for the good of the for-

mat."

Microsoft will include both the RealPlayer 4.0 and NetShow software in its new version of the Web browser software Internet Explorer.

MORE MUSIC NETCASTS ON THE WAY

Despite widespread support from the music industry, many labels still view netcasting as an experimental way to promote their artists to a small but lucrative online audience.

The teaming of Progressive Networks and Microsoft will likely result in more major music netcast events, since users will no longer need to



download and install competing netcast playback software in order to receive RealPlayer and NetShow events.

In addition, the netcast format recently received a boost from a Windows 95 upgrade of leading Internet service provider America Online (AOL), which enables simpler installation of the RealPlayer software. Most of the 8 million AOL subscribers have not yet experienced audio or video netcast events, since installation has required AOL users to perform some configurations and adjustments to their online service software.

A larger potential audience is what the still-emerging netcast medium desperately needs to catch the attention of major advertisers. Some major corporations, such as Levi's and Pepsi, are beginning to cautiously explore sponsorships of netcast events as a potential way to reach new consumers via the Internet.

Clothing maker Levi's is the title sponsor for several high-profile concerts accessible at SonicNet (<http://www.sonicnet.com>). SonicNet's summer-long "Supercast" series, which is already under way at the site, is featuring Internet audio and video net-

casts of several of the season's top music events, including daylong multi-act music events such as Lollapalooza, the Lilith Fair, the H.O.R.D.E. Festival, the Warped tour, and Smoking Grooves.

"We are moving toward better production values and bringing together bigger artists in our netcasts," says SonicNet president Nicholas Butterworth. "A lot of sponsors still have a wait-and-see attitude because the audience numbers for most events are still too small, but those numbers are growing. We drew a huge turnout of about 89,500 for our recent Tibetan Freedom Concert, which was more people than were physically present for the show.

"In general, we have focused on getting sponsors for our individual netcasts in the past," he says. "But the economics aren't always there for a single concert sponsorship. The technology is still expensive, and it is difficult to justify the high production values for a single event without a sponsor. Levi's wants to reach the hip music audience, and the Web is a perfect way to do that."

SonicNet gains additional revenue from each event through its partnership with electronic retailer CDnow.

(Continued on next page)

AVI Buy Expands Universal Vaults

■ BY J.R. REYNOLDS

LOS ANGELES—In acquiring AVI Entertainment Group's master recordings, Universal Music Group has deepened its already rich blues and gospel vaults.

Slim Harpo, the Standells, David Benoit, Clara Ward, and Liberace are among the historic artists whose recordings are included in the deal.

The first releases slated from the newly acquired catalog are "The Best Of Slim Harpo" and "Hip-Shakin'—The Best Of Excello Blues." The two new compilations will be released Oct. 7 through Universal's reissue imprint Hip-O Records.

"We were particularly interested in [the AVI catalog] because it complements our own and because it's one of the last remaining independent catalogs left that offer significant commercial and historic viability," says Universal Music special markets (U.S.) executive VP/GM Bruce Resnikoff, who announced the acquisition.

The executive declines to discuss the purchase price of the masters.

The AVI catalog contains more than 4,000 songs. AVI Entertainment Co.—a music publishing, licensing, and distribution company—obtained the master recording catalog nearly three years ago with the purchase of titles from the Nashville-based Nashboro and Excello catalogs (Billboard, Dec. 10, 1994).



The eclectic AVI catalog ranges from disco to classical. It also includes an assortment of music in the gospel, blues, rock, and pop genres from labels such as Excello, Nashboro, Creed, Nasco, A-Bet, Mankind, AVI, and El Diablo. Many of the songs in the inventory are from the 1950s and 1960s and were brought to national prominence when seminal rock acts such as the Rolling Stones and Elvis Presley recorded covers of them.

The blues and gospel elements of the AVI catalog especially complement Universal's inventory within these genres, including the Decca, Duke-Peacock, and Chess catalogs.

According to Resnikoff, product may be released under a number of labels in order to play up its historic significance. "Many of the releases will go under the Hip-O imprint, but the most prominent ones will go out through their original labels," he says. "It's just as important for us to maintain the historical integrity of the [AVI] labels as we have with the Chess catalog."

Resnikoff says the additional catalog holdings will not necessarily increase the volume of Universal's reissues. However, he says, the current release schedule could change.

"[The AVI acquisition] may cause a shift in focus so that we can have the most viable product out at the time," he says. "Certain product that we had planned for release may appear in the marketplace later than planned."



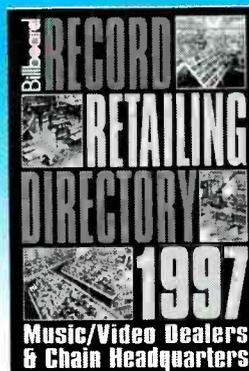
Justin Time. CMC International Records and BMG Distribution recently brought Moody Blues lead vocalist Justin Hayward to a Borders Books & Music store in Phoenix for an in-store acoustic appearance and autograph signing. Hayward is promoting his solo album on CMC, "The View From The Hill." Shown, from left, are Francesca DeMolina and Jody Kent of Borders; Hayward; Mindy Auerbach, the store's manager; Cathy Rhodes and Charlie Rivers of Borders; Ed Bunker, Southwest sales representative for BMG; and Mike Schick, market development coordinator for BMG.

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BDRD3027

BMG's Jones: Retail Crisis Starting To End At Confab, Distributor Head Also Pushes The Cassette

BY DON JEFFREY

NEW YORK—Riding high on record revenue and an increased market share, BMG Distribution opened its annual convention here with a "larger sense of purpose and possibility, of what we can accomplish as a group," according to president Pete Jones.

The distribution company's revenue had increased by \$100 million in the fiscal year that ended June 30. Its market share from Jan. 1 through June 30 this calendar year rose to 18.2% of all current albums and singles and 14.4% of all current and catalog recordings, putting BMG in second place in both categories (see story, page 1.)

But Jones, in his opening speech at the Marriott Marquis Hotel in Times Square here, also pointed out the challenges that BMG, as well as the music industry in general, faces. He noted the

continuing crisis at retail but predicted that "the worst will be behind us by the end of the calendar year or by the end of this fiscal year."

"We're seeing the beginning of the end," said Jones. "There are too many storefronts. We need a balance. We don't need four major boxes on some corners or three stores in a mall."

Commenting further on troubles at music accounts, which have resulted in several bankruptcies, he urged distribution employees in the field to "keep credit and collection informed about what's going on in the marketplace."

He also appealed to label and distribution executives to "save the cassette."

He said, "We do not have a replacement configuration. We need programs to keep the cassette in the mix. Accounts are starting to realize a one-configuration marketplace is not a good idea."

Jones pointed out that 85% of cars in the U.S. have cassette players rather than CD players and that tape is a strong configuration for such genres as country and R&B.

Finally, he told the assembled executives and reps from the branches and the national staff to "maximize everything you get your hands on, for the sake of the artists, the labels, the company, and the future. Do the right thing for the music."

CONVENTION CAPSULES

BMG DISTRIBUTION'S convention lasted more than a week for some executives, beginning with management meetings July 12, and ending with Arista Records' presentation in the early hours of July 21. The theme of the event was indicated by the logo on the identification badges: three large Xs. President Pete Jones said it was a recognition of the distribution company's 10th anniversary and, besides referring to the company's past, present, and future, was a way of saying "happy birthday BMG three times."

JONES ANNOUNCED during his opening speech that he had decided to attempt once again the much-anticipated "name game," in which he recites from memory the name of every person who works for the distributor. Standing in a spotlight in the hotel ballroom, Jones rattled off the names of 384 employees of BMG's national office and branches. You could hear the proverbial pin drop when he hesitated for several long moments during the recitation of the New York branch's head count, but he soon recovered and finished successfully. After Jones' speech, BMG Entertainment North America president/CEO Strauss Zelnick was at the podium saying that he was so "amazed"

by Jones' feat that he was going to scrap his speech and instead recite from memory the Manhattan phone book.

ALL OF BMG'S MAJOR labels and many of its distributed labels brought artists to perform at the convention. Those acts included New York Voices, Brian Asawa, and cast members of the off-Broadway musical "When Pigs Fly" (BMG Classics); Chocolate Genius, Addict, and Mary Coughlan (V2); P.M. Dawn, Stone Love, and Headrillaz (Gee Street/V2); Damage, Alexia, and B.J. Sharp (Critique); Janis Ian, Jim Brickman, and the Rippingtons with Phil Perry (Windham Hill Group); Plumb (Silvertone); Imajin and hed p.e. (Jive); Chopper One, Perfect, and the Hi-Town DJs (Restless); Jaymz B (Milan); Lynrd Skynyrd (CMC International); Code 305 (BMG U.S. Latin); Mindy McCready, Thompson Brothers Band, Jason Sellers, and Sara Evans (RCA Label Group Nashville); Size 14 and the Interpreters (Volcano); Rome, Vanessa Rubin, Hoarse, Treblecharger, Junkster, and Jai (RCA); Funkmaster Flex, Silkie Fyne, and Divina (Loud/RCA); Sean "Puff Daddy" Combs with Mase and Faith Evans (Bad Boy/Arista); Sam Salter (La Face/Arista); and Sherré Austin, Sister 7, Gary Barlow, Moist, Andrea Martin, and Next (Arista).

ONE OF THE AFTERNOON events during the convention was the Gold Cup Challenge, hosted by distribution execs Rick Bleiweiss and Rick Cohen, decked out in loud plaid jackets and curly wigs. The branches competed against one another, the national staff, and the guests in a BMG trivia quiz, pressing keypads on hand-held computers at the tables. The results were tabulated and projected moments later on a screen. The Atlanta branch won. One question was about Bleiweiss' pre-BMG life and referred to his producing a Grammy-winning album by Steve Allen.

SEVERAL BMG EMPLOYEES' promotions were noted during the convention, but only one was announced at the event. George Clyne, a 26-year veteran of the company, was promoted to senior VP of finance from VP of finance.

EARLY IN THE WEEK, BMG hosted an evening reception and dinner aboard the Intrepid, a former battleship berthed in the Hudson River. Among the guests was New York Mayor Rudy Giuliani, who proclaimed BMG Day.

MICROSOFT

(Continued from preceding page)

SonicNet contains a link that allows participants to purchase the music they hear.

Pepsi is sponsoring a series of Internet webcast concerts from JamTV (<http://www.jamtv.com>) as part of its Generation Next campaign, which includes a series of 20 concert netcasts at Pepsi World (<http://www.pepsi.com>).

The Verve Pipe, Squirrel Nut Zippers, and Seven Mary Three are among the acts participating in the promotion, which is being supported by cross-promotional television and radio advertising, according to Howard Tullman, CEO of Digital Entertainment Networks, parent company of JamTV.

In select U.S. cities, the soft drink maker is also including a coupon for a free "Connected CD" in six-packs of Pepsi. Consumers can redeem the coupon at participating local retailers for the CD, which contains music multimedia content that is designed to be "unlocked" when users visit the JamTV Web site.

EXECUTIVE TURNTABLE

HOME VIDEO. Blockbuster in Dallas promotes **Dean Wilson** to senior VP/general merchandise manager, rental merchandising, and **Joyce Woodward** to VP of rental merchandising. They were VP of retail product and director of rental purchasing, respectively.

Sony Signatures in Culver City, Calif., appoints **Gregory Copploe** director of marketing services and special events

DISTRIBUTION. Independent National Distributors Inc. (INDI) in New Jersey promotes **Frank Mendez** to VP of purchasing and production and **Lou DeBaise** to INDI East branch manager. They were head of purchasing and sales manager, respectively.

Sony Music Distribution in New York names **Debbie Berman** director of merchandising. She was marketing manager.

Jim Cuomo is named GM and **Connie Kirch** marketing director at the REP Co. in Salem, Mass. They were VP of sales at Passport Distribution



WILSON



MENDEZ

and national marketing director at Distribution North America, respectively.

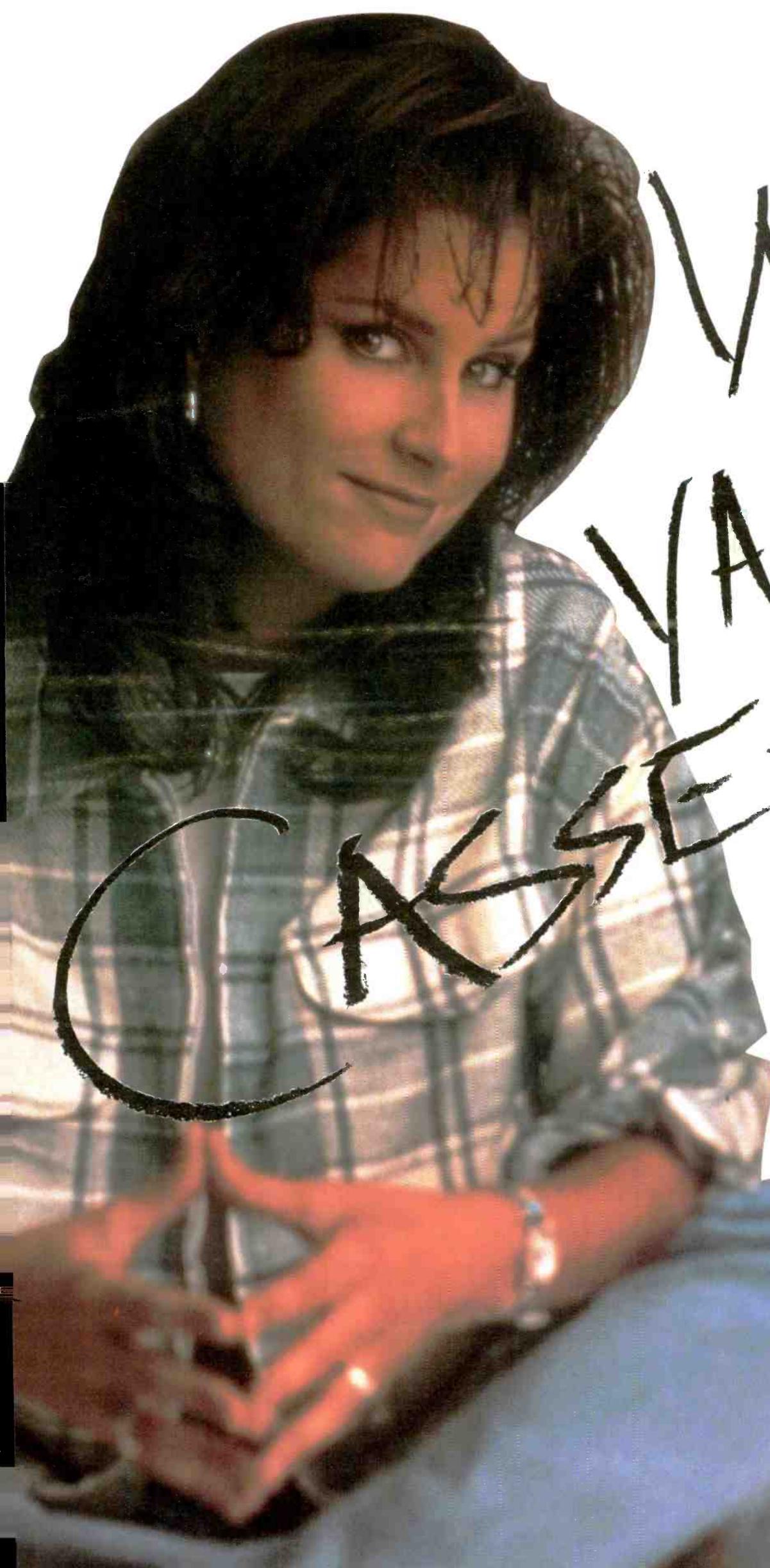
RETAIL. Virgin Megastore USA promotes **John Hogg** to director of store operations, based in Los Angeles, and **Scott Lasky** to store manager, based in New York. They were store manager at Virgin Megastore and Mid-Atlantic regional video manager at Tower Records, respectively.

RELATED FIELDS. Robert Walker is named director of sales, Western region, at Music Technologies International in Boise, Idaho. He was manager of national accounts at Muzak.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	2	SOUNDTRACK ▲ POLYDOR 495095/WAM (10.98/17.98)	GREASE 27 weeks at No. 1	211
2	1	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1061
3	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	423
4	5	SUBLINE GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	38
5	4	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	310
6	6	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	352
7	8	SARAH McLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	149
8	7	JIMMY BUFFETT ▲ ³ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	338
9	9	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	307
10	10	BUSH ▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	132
11	12	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	143
12	11	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	145
13	13	BEE GEES ▲ ² POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	43
14	15	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	141
15	16	PINK FLOYD ▲ ¹¹ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	447
16	19	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	383
17	14	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	346
18	17	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	183
19	20	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	125
20	23	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	411
21	22	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	188
22	27	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	317
23	18	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	83
24	28	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	178
25	21	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	318
26	42	SOUNDTRACK ▲ ¹¹ POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	144
27	33	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	272
28	36	METALLICA ▲ ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	337
29	30	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	238
30	29	SADE ▲ ³ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	107
31	37	METALLICA ▲ ³ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	355
32	43	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	73
33	50	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	228
34	26	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	136
35	39	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	280
36	32	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	236
37	—	SOUNDTRACK ▲ ⁹ COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	93
38	35	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	52
39	—	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	327
40	48	AEROSMITH ▲ ³ Geffen 24716 (12.98/17.98)	BIG ONES	58
41	38	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (11.98/16.98) HS	JARS OF CLAY	79
42	25	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC	53
43	44	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	148
44	47	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	7
45	41	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	52
46	34	U2 ▲ ¹⁰ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	240
47	45	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	332
48	24	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	136
49	46	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	77
50	—	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	135

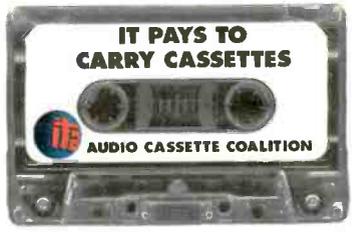
Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales 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.



WHY HIDE THE CASSETTES?

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MEMBERS: Allied Digital Technologies • Auriga Aurex • BASF Audio/EMTEC Magnetics • BMG Distribution • BMG Entertainment • Cinram • PolyGram Group Distribution • Sonopress • Sony Disc Manufacturing • Sony Music Distribution • WEA Manufacturing

CONTRIBUTING MEMBERS: AMI • Concept Design • Olamon Industries • Replication News

Sell the cassette. Terri Clark's latest Mercury release "Just the Same" is distributed by PolyGram Group Distribution.

ITA, The International Recording Media Association, is a 27-year old industry trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program rights holders, recording and playback equipment manufacturers and audio and video duplicators.

Alliance Entertainment Looking For Buyers For Red Ant

AS EXPECTED, Alliance Entertainment Corp. is moving ahead—and quickly—to sell its Red Ant label. The company, which filed for Chapter 11 bankruptcy protection July 14 after its cash ran out (Billboard, July 26), has retained the firm of Donaldson, Lufkin & Jenrette to solicit bids for the Red Ant subsidiary, which was not included in the filing.

The company said in a statement

issued July 23 that the solicitation process was to begin immediately and will continue through Friday (1). At that point, the statement continues, "the company intends to enter into an agreement with the party who has made the highest and best acceptable offer." Approval of the offer by the court overseeing the Chapter 11 process will be sought Aug. 13, the statement added, "and the company

RETAIL TRACK

by Ed Christman



expects that the sale of Red Ant will be consummated shortly thereafter."

In the meantime, Alliance has secured court approval of an amendment to its debtor-in-possession financing agreement with the Chase Manhattan Bank that will enable it to provide interim financing to Red Ant on an out-of-bankruptcy basis.

Red Ant's roster includes Naked, Mexico 70, Militia, Sunz Of Man, and Symposium.

HEAR YE, HEAR YE: Hear Music, which is said to operate one of the most consumer-friendly record store concepts in the U.S., continues to be a small chain with immense promise. But it continues to find its way a step at a time.

Last fall, when last Retail Track checked in on the then Boston-based Hear Music, president Don MacKinnon and a silent financial partner bought the chain from CML, the company that at one point also owned Nordic Trac and the Nature Co.

At the time of the acquisition, Hear Music ran nine stores. Since then, MacKinnon has closed down four of those outlets, mostly on the East Coast.

The chain now has California locations in Santa Monica, Palo Alto, and Berkeley; another store in Portland, Ore.; and one in downtown Chicago, which is aligned there with a Starbucks, according to MacKinnon.

Since the chain is mainly on the West Coast, MacKinnon has just shut down its Boston office and warehouse

space and moved the operation to San Francisco in order to be closer to the Hear Music stores.

As a result of the cross-country move, most of the Boston staff is being left behind. The staff still on board includes Gail Countryman, who is director of store operations, and John Kinsella, who was recently hired from Williams-Sonoma to be COO for Hear Music. Kinsella will oversee inventory management systems and finance, leaving MacKinnon to continue to fine-tune the Hear Music concept.

Currently, his energy is going into opening a 3,000-square-foot Hear Music store in the Metreon Center, a 400,000-square-foot entertainment-oriented retail project in San Francisco. That store is a joint venture with Sony Retail Entertainment, which is developing the center.

Among the retail establishments expected to be part of that project are a 15-screen cineplex, which will include two Imax screens, and a Microsoft store.

After that Hear Music opens, growth will come slowly, with the chain looking for another site in the Bay Area and possibly opening a couple of stores in 1998.

MUSICAL FRUIT: Fresh Picks, the company launched last year by Michael Rigby and a couple of his fellow staffers from the Circuit City chain in conjunction with investors, has begun testing its concept of selling music in supermarkets in the Boston market. Fresh Picks, based in Richmond, Va., currently has small music sections in seven stores run by the Star Market chain.

Rigby, who is president/COO and reports to Fresh Picks chairman Nancy Shalek, says that the music departments and the process that sup-

(Continued on page 83)

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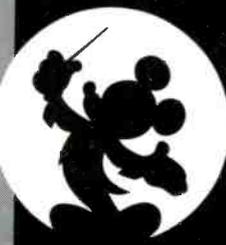
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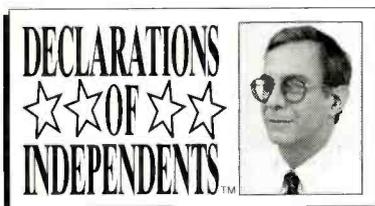
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'Time' For Cuban Music's Mainstream Bow

ONE SMOKIN' CUBAN: Declarations of Independents has been on a serious Cuban music jag lately.

It was precipitated by a fiery May concert in L.A. by Jesús Alemañy's *Cubanismo*, the all-star Cuban big band with two outstanding albums on Rykodisc (also the label of the group's amazing pianist, **Alfredo Rodríguez**). Since then, some terrific Cuban music has been landing on our desk—some of it from indie labels (hear Qbadisc's "Cuban Gold Volume 3," featuring some terrific '70s dance music) and some



by Chris Morris

from the majors (we've been thrilling to World Circuit/Nonesuch's forthcoming sets from the **Ry Cooder**-produced

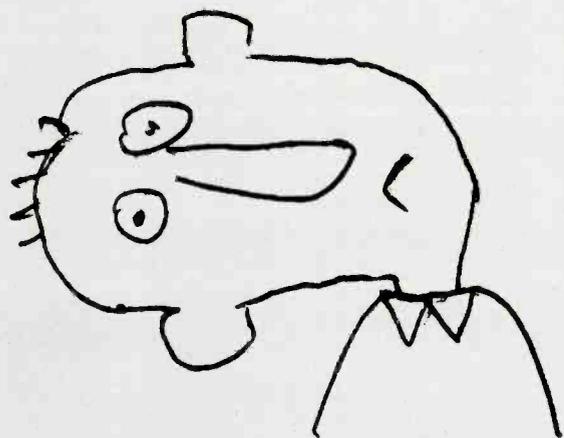
Buena Vista Social Club and octogenarian pianist **Rubén González**).

And now, just in time to further feed our growing obsession, comes "Cuba: I Am Time," a terrific, elegantly packaged four-CD boxed set from Bethpage, N.Y.-based Blue Jackel Records.

The label made its bow two years ago with another opulent boxed set, "Brasil: A Century Of Song" (Billboard, Sept. 23, 1995). President **Jack O'Neil** says he has been working on the Cuban set since that first effort was released.

"I Am Time" is quite a feast. Its first CD, "Cuban Invocations," focuses on percussive music influenced by the country's *sontera* sects (including the marvelous "Que Viva Changó!" by the great vocalist **Celia González**). Volume two, "Cantar En Cuba," is a festival of vocal music and souped-up bands. The third disc, "Bailar Con Cuba," as the
(Continued on next page)

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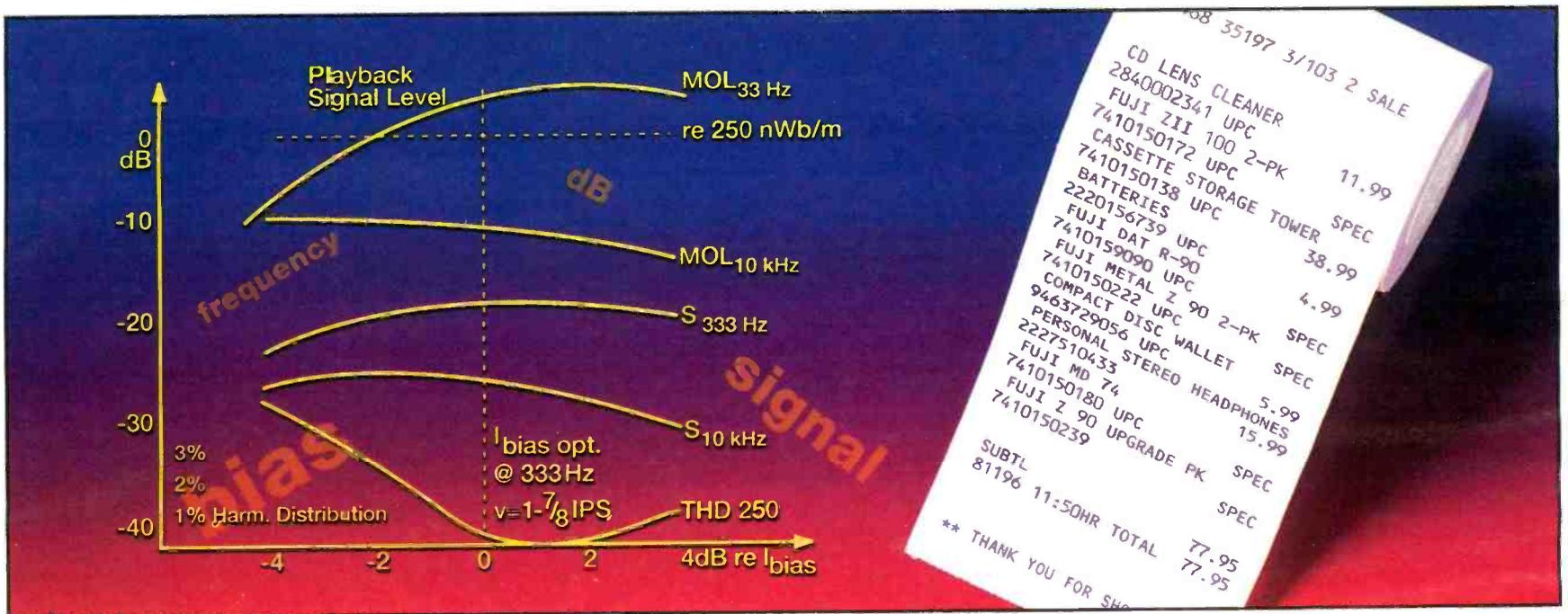
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Attention, Care Set The Stage For Kids' Audio Sales

SELLING THE SONGS: Uniformity in packaging and value-added inserts are some of the tools that retailers say will aid them in moving kids' product. Greater variety of in-store appearances will also aid in sales, say some retailers, while others have found that reorganizing the way they present children's product and adding specialized listening stations have boosted traffic.

This year's Kids' Entertainment Seminar (KES), which for the first time was split between two coasts—K-EaSt was held June 13 in New York and K-wEST June 27 in Los Angeles—featured a stronger retail focus than it had in its previous four years. Child's Play moderated the opening panel at K-wEST (held at L.A.'s Furama Hotel), called the State of the Industry—The Retail Market Today.

The panelists were Steven Glass of



by *Moira McCormick*

New York-based Specialty Retail Group; **Lorraine LeBlond**, events marketing specialist for kids' multimedia chain Zany Brains; **Ken Faier**, publisher of trade magazine KidScreen; and **John Moyer**, sales and marketing manager for the L.A. office of Disk Makers.

Post-convention, Child's Play followed up with most of the panelists, as well as with others involved in the kids' retail business, to present a look at how

children's audio is sold today. Purveyors of kids' audio have learned that this specialized area needs specialized treatment, but that with attention and care, children's audio can pay off.

At the panel, Moyer focused primarily on packaging—specifically, the role it plays in the kids' audio business vis-à-vis retail placement. Contacted later via phone, Moyer elaborates, "Keeping your packaging retail-friendly is key. It must be able to fit in with the retail store's fixtures, unless you have the finances to provide your own point-of-purchase (p-o-p) displays." Few, if any, independent manufacturers of children's audio can afford to create their own p-o-p, so paying close attention to packaging is vital.

Moyer recommends that independent kids' product use the music-industry-standard adhesive-top spine label.

The packaging issue is of particular importance in the kids' business because of the many configurations. "There's the standard CD jewel box and cassette Norelco box," says Glass, "as well as hanging blister-pack CD and cassette packages, not to mention multi-packs." Plenty of nonstandard packaging comes across Child's Play's desk; we think it's hard enough to sell kids' audio as it is without creating further roadblocks to retail placement by using oddly sized and shaped packaging.

Glass, who had served as president/CEO of the educational and developmental toy chain Building Blocks from 1995-97 and who now works on business development projects for the chain's parent company, Specialty Retail Group, also addressed packaging at the K-wEST panel. When contacted later by Child's Play, Glass stressed the importance of commanding shelf space by "making your product stand out." Glass suggests packaging value-added items—stickers, coloring books, etc.—with the product. He recommends items that "not only confer perceived value, but may help place your product in other parts of the store—in the book section, for instance, or the craft section."

Retailers who cater to children, Glass notes, "need to be responsive to their end customers. A lot of stores don't plan with kids in mind. They have to strike a balance between making the store a business and making it a fun place for kids to come to."

This includes scheduling in-store performances, which may involve bringing in children's artists and storytellers with new albums to push, or face painters, magicians, and other performers to draw traffic.

During Glass' tenure at Building Blocks, he says, "We built incentives in different ways. We had a kids' club, which gave them discounts on certain product lines or offered them a free gift for coming in. Club members also received first notification of sales."

Glass says that Building Blocks' frequent customers were highly likely "to respond to postcard mailings and incentives. Some retailers want to go after the \$1,000 customer; we felt it was better to get the \$100 customer and keep them coming in for 10 years."

He also stresses that specialty stores do not rely on major licensed properties for the majority of their income and therefore can offer titles that mass merchants do not. "Mass merchants use audio and video titles like 'The Lion King' as loss leaders—they sell them

for less than we pay wholesale. So we're not as dependent on the major Disney titles of the year. We won't devote loads of shelf space to something we can't make margins on."

While specialty retailers, by their very nature, can stock a broad variety of audio titles, often only experience can determine exactly how broad that selection should be. Specialty chain Noodle Kidoodle, with 32 stores in the East and Midwest, had been carrying a staggering 900 audio titles. However, according to buyer **Jasnett Di Donato**, "It was too much. The section was a mishmash; it wasn't easily shopped."

About a month ago, Noodle Kidoodle trimmed its audio section by 200 titles and got tougher on albums that weren't moving. The chain recognizes that kids'

audio is an evergreen rather than a hit-driven business, and so, says Di Donato, "we'll give a record three to five months. If it doesn't sell at all, we'll take it out and put something else in."

Di Donato says cards in the audio department make it easier for customers to find what they want. Genre headings include lullabies and rhymes, songs and stories, favorite friends (licensed characters), language and learning, Disney, Sesame Street, and book-and-cassette (read-alongs).

Particularly effective in selling kids' audio, says Di Donato, has been the listening station program established by Waterbury, Vt.-based wholesaler Silo Music. Each station has 40 titles and two pairs of headphones. "There has definitely been an increase in sales," he says.

Billboard®

AUGUST 2, 1997

THIS WEEK			LAST WEEK		WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
ARTIST/SERIES	TITLE	LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	WEEK	WEEK		WKS. ON CHART	ARTIST/SERIES
1	1	8	★ ★ ★ ★ ★ No. 1 ★ ★ ★ ★ ★	1	8	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
2	2	100	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC	2	100	WALT DISNEY 60865 (10.98/15.98)	
3	3	81	VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1	3	81	WALT DISNEY 60605 (6.98/13.98)	
4	4	8	SING-ALONG	4	8	WALT DISNEY 60925 (10.98 Cassette)	HERCULES
5	5	100	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	5	100	WALT DISNEY 60866 (10.98/15.98)	
6	9	18	THE SIMPSONS SONGS IN THE KEY OF SPRINGFIELD	9	18	RHINO 72723 (10.98/15.98)	
7	6	55	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	6	55	WALT DISNEY 60907 (10.98/15.98)	
8	7	36	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS	7	36	WALT DISNEY 60819 (9.98/13.98)	
9	8	77	READ-ALONG ▲ ² THE LION KING	8	77	WALT DISNEY 60254 (6.98 Cassette)	
10	12	100	BARNEY ▲ ² BARNEY'S FAVORITES VOLUME 1	12	100	BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
11	10	46	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2	10	46	WALT DISNEY 60606 (9.98/13.98)	
12	11	78	SING-ALONG ● WINNIE THE POOH	11	78	WALT DISNEY 60889 (10.98 Cassette)	
13	14	8	VARIOUS ARTISTS TRAVEL SONGS	14	8	WALT DISNEY 60838 (9.98/13.98)	
14	25	2	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC	25	2	WALT DISNEY 60909 (10.98/15.98)	
15	15	67	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION	15	67	WALT DISNEY 60897 (8.98/11.98)	
16	16	78	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD	16	78	WALT DISNEY 60863 (9.98/16.98)	
17	13	31	VARIOUS ARTISTS MICKEY UNWRAPPED	13	31	WALT DISNEY 60627 (9.98/16.98)	
18	RE-ENTRY		CEDARMONT KIDS CLASSICS TODDLER TUNES			BENSON 056 (3.98/6.98)	
19	21	87	KENNY LOGGINS ▲ RETURN TO POOH CORNER	21	87	SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
20	17	2	DISNEY BABIES LULLABY	17	2	WALT DISNEY 60611 (8.98/13.98)	
21	18	39	READ-ALONG 101 DALMATIANS (LIVE ACTION)	18	39	WALT DISNEY 60272 (6.98 Cassette)	
22	RE-ENTRY		CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS			BENSON 217 (3.98/6.98)	
23	RE-ENTRY		CEDARMONT KIDS CLASSICS SILLY SONGS			BENSON 220 (3.98/6.98)	
24	19	83	READ-ALONG ▲ TOY STORY	19	83	WALT DISNEY 60265 (6.98 Cassette)	
25	RE-ENTRY		BARNEY ● BARNEY'S FAVORITES VOLUME 2			BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sales 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. Most albums available on cassette and CD. *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. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

KID NOTES

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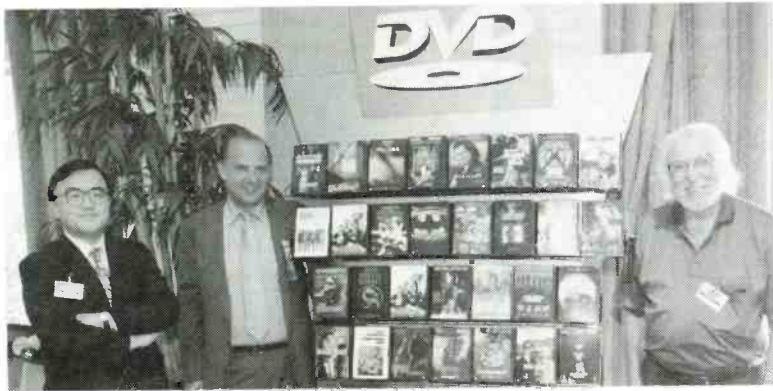
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Home Video

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Breakout. Warner Home Video president Warren Lieberfarb, center, celebrated the announcement of a national rollout of DVD with Koji Hase, GM of Toshiba DVD, left, and Russ Solomon, chairman of Tower Records, right, at the Video Software Dealers Assn. show July 9-12 in Las Vegas. Title distribution had been limited since the March introduction to selected dealers in seven markets. Warner says 1 million discs were delivered and that nearly 50% have sold through.

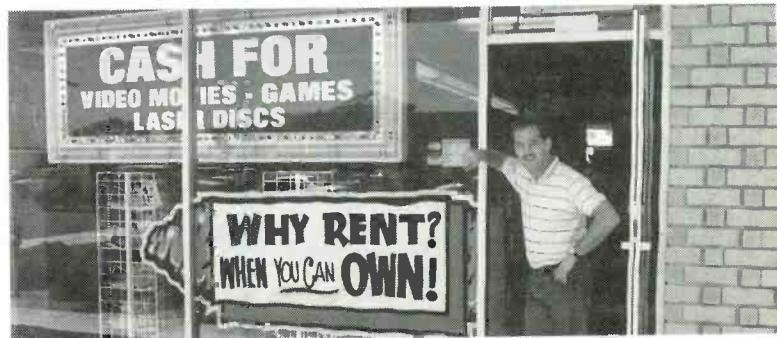
New Vid Retailer Has Movies 2 Sell Used-Tape Broker Lets Public Peruse Inventory

BY EARL PAIGE

LOS ANGELES—For a long time, the LaRowe brothers, Eric and Craig, were convinced that used-video brokers should capitalize on the thousands of movies on their shelves, often housed in some warehouse in an out-of-the-way industrial park. The public would be only too happy to snap them up, the LaRowes figured.

Now, the public can—at Movies 2 Sell, a chain of five stores, with more planned.

The LaRowe brothers aren't alone in this new video retailing wrinkle. Used-



Eric LaRowe likes the quick cash generated by Movies 2 Sell, a used-video chain he developed with his brother, Craig. They have five stores.

Warner, MGM May Redraw Lines For Video Turf; DVD As A Major Rental

QUID PRO QUO: Warner Home Video wants those MGM and pre-1950 Warner titles. MGM Home Entertainment wants its freedom. Thanks to a recent acquisition, there may be a way to satisfy both desires, according to talk at the Video Software Dealers Assn. (VSDA) Convention, held July 9-12 in Las Vegas.

Here's the background: When Ted Turner bought the MGM library in 1986, he left the studio home video rights to the catalog for 15 years. Back then, Turner was a decade away from being bought by Time Warner, and he wasn't in the cassette business. MGM, needing all the help it could get, turned those rights into a mighty valuable commodity.

Catalog sales accounted for most of MGM Home Entertainment's revenue of \$375 million last year. But not all that money goes to the studio. For a fee, Warner Home Video took over distribution several years ago when MGM was still in intensive care.

Cut to the present: Smack in the middle of VSDA, albeit unrelated to the show, a resurgent MGM concluded its purchase of Metromedia Entertainment Group and its 2,000-plus-title library. According to the terms of the MGM agreement, Warner might be expected to add Metromedia's Orion Home Video label to its distribution roster.

One source indicates that the language of the contract clearly gives Warner control over distribution. However, another says there are enough "gray areas" to suggest to MGM that Metromedia falls outside the deal—and MGM is pressing the distinction. Predictably, lawyers on both sides are making threatening noises, although a home video executive close to Warner doubts any legal blows will be thrown.

Instead, the two studios may be discussing a quid pro quo that would give Warner the MGM library several years before it's due and MGM the green light to establish a sales organization for its post-1986 releases, plus those from United Artists and Metromedia. For what seems a significant sell-through advantage, Warner might have to throw in some cash as well.

RENTING, FOR A PRICE: DVD is a sell-through item for almost every vendor except Major Video Concepts. The Indianapolis-based distributor is offering a rental package of three players and 40 copies of 31 titles, including selections from Warner, MGM, Columbia TriStar, LIVE Entertainment, and PolyGram Video (also the source of the hardware and software kiosk).

Many of the first releases already are available for sale at \$24.98 suggested list, but Major Video figures that video stores would rather deal with a known quantity—rentals. VSDA attendees, wary about committing to a new format,

would agree. The Major Video plan does require a commitment, however: \$297.80 a month for 15 months, or \$4,467 during the life of the contract.

Senior VP Bob Tollini says participants should have no trouble earning back the investment. Renting each player and three titles once a week for \$25 brings in \$4,875 over 65 weeks. "Of course, it's possible to rent twice a week and make money right off the bat," adds Tollini, who advocates starting slow: "The program we have is aimed at getting the retailer into the business." Tollini acknowledges DVD's sales thrust, but maintains, "It's the consumer who will determine if it's rental or sell-through, or both. There are many movies people just don't want to own."

In case they do, Major Video won't play hard to get. The distributor has connected its World Wide Web site to 600 retailers with 2,000 storefronts. "This means consumers can search the available titles and order what they want," Tollini notes.

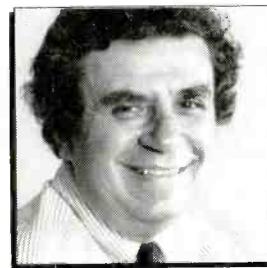
Major Video is touting the program as a way for retailers to combat digital broadcast satellite. The battle will include the DVD holdouts in Hollywood, says Tollini. However, he won't hazard a guess as to the enlistment dates of 20th Century Fox, Disney, and Paramount. Zoom TV, the pay-per-view DVD system much discussed at VSDA (Billboard, July 26), doesn't count for much, in his view: "If suppliers don't sign exclusives, it means nothing."

PLENTY OF PIX: Simitar has been busy filling DVD shelf space while retailers wait for half of the Hollywood majors to get off the dime. Its latest three-year deal gives the Minneapolis independent access to the Unapix Entertainment catalog, including the Miramar label.

Seattle-based Miramar hit it big several years ago with three new age cassette releases, "The Mind's Eye," "Beyond The Mind's Eye," and "The Gate To the Mind's Eye," which have racked up sales of more than 1 million units, according to Unapix. The fourth in the series, "Televoid," ships simultaneously on tape and DVD and promises to be the "hottest and strongest" of the 30 sell-through discs arriving this fall, says Richard Casey, VP of Unapix new market development.

Unapix is contributing documentaries like "America's Flying Aces: Blue Angels," narrated by John Travolta, and 20 movies from its A-Pix label, among them "Where The Rivers Flow North," "Immortal Combat," and "Sexual Malice." Given Simitar's distribution, "this is where we think the best match is," says Casey, who expects shipments of about 20,000 units per DVD title. "Product seems to be getting absorbed pretty quickly."

PICTURE THIS



by Seth Goldstein

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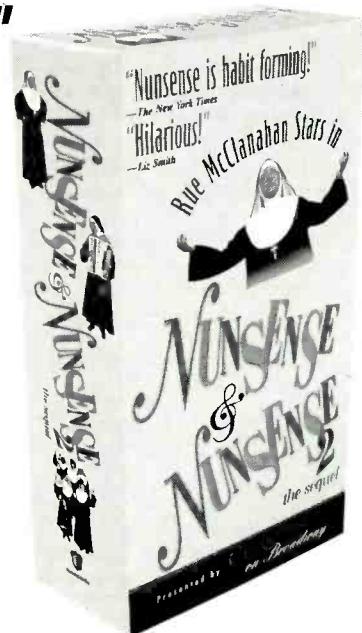
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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	6	3	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
2	1	7	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
3	5	5	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
4	3	6	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
5	2	7	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
6	4	9	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
7	NEW		ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
8	10	3	TURBULENCE (R)	HBO Home Video	Lauren Holly Ray Liotta
9	12	3	JACKIE CHAN'S FIRST STRIKE (R)	New Line Home Video Warner Home Video N4456	Jackie Chan
10	16	2	FIERCE CREATURES (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82824	John Cleese Jamie Lee Curtis
11	14	2	BEVERLY HILLS NINJA (PG-13)	Columbia TriStar Home Video 82503	Chris Farley
12	8	5	MARVIN'S ROOM (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
13	9	8	DAYLIGHT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82828	Sylvester Stallone Amy Brenneman
14	7	5	BEAVIS AND BUTT-HEAD DO AMERICA (PG-13)	Paramount Home Video 332503	Animated
15	11	4	MY FELLOW AMERICANS (PG-13)	Warner Home Video 14535	Jack Lemmon James Garner
16	38	2	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
17	19	2	THE CRUCIBLE (PG-13)	FoxVideo 0414485	Daniel Day-Lewis Winona Ryder
18	13	8	ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
19	15	8	STAR TREK: FIRST CONTACT (PG-13)	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes
20	18	7	THE MIRROR HAS TWO FACES (PG-13)	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges
21	20	16	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
22	17	8	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
23	21	12	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
24	24	3	IN LOVE AND WAR (PG-13)	New Line Home Video Warner Home Video N4559	Sandra Bullock Chris O'Donnell
25	22	3	GRIDLOCK'D (R)	PolyGram Video 4400541447	Tupac Shakur Tim Roth
26	28	3	DANGEROUS GROUND (R)	New Line Home Video Warner Home Video M4436	Ice Cube Elizabeth Hurley
27	NEW		WHEN WE WERE KINGS (PG)	PolyGram Video 4400458473	Muhammad Ali George Foreman
28	23	14	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
29	29	17	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
30	27	18	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
31	NEW		GHOSTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video 95103	Alec Baldwin James Woods
32	26	11	SECRETS & LIES (R)	FoxVideo 4389	Brenda Blethyn Marianne Jean-Baptiste
33	30	8	THINNER (R)	Republic Pictures Home Video 26296	Robert John Burke Joe Mantegna
34	25	4	CRIME STORY (R)	Dimension Home Video Buena Vista Home Video 11233	Jackie Chan
35	NEW		SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
36	34	2	SHILOH (PG)	Warner Home Video 36200	Blake Heron Michael Moriarty
37	NEW		METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
38	32	15	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes
39	31	6	BREAKING THE WAVES (R)	Evergreen Entertainment 15163	Emily Watson Stellan Skarsgard
40	NEW		FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek

◆ 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.

Home Video

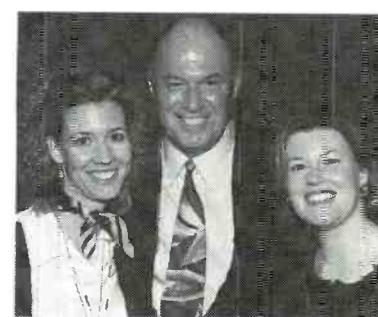
MERCHANTS & MARKETING

Trans World Entertainment's Higgins Enjoys Guest Of Honor Status

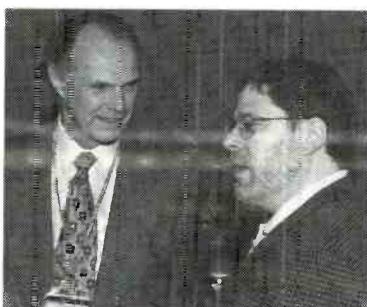
Billboard celebrated the selection of Bob Higgins as video retailer of the year at a party during the Video Software Dealers Assn. Convention, held July 9-12 in Las Vegas. Higgins, founder and CEO of Trans World Entertainment Corp., in Albany, N.Y., which turned 25 in 1997, is the 12th recipient of the award. A home entertainment enthusiast, he's looking forward to the success of DVD, he told the Las Vegas Hilton crowd. (Photos: David Held/Oscar and Associates)



Posing for posterity, from left, are Blockbuster's Curt Andrews, Pam Kelley of New Line Home Video, Blockbuster's Dean Wilson, and New Line's Kevin Kasha.



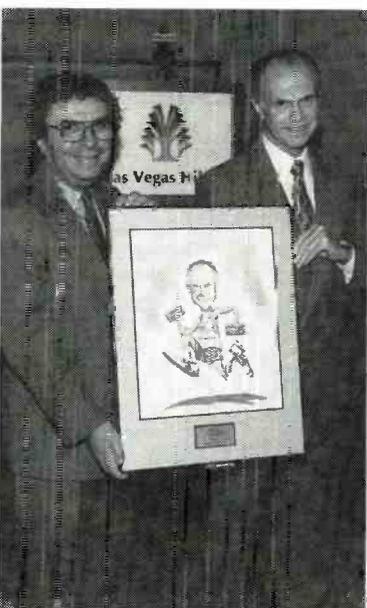
Sporting killer smiles, from left, are Andria McClellan of Laserfile, John Maioriello of JD Store Equipment, and Laserfile's Michelle Madsen.



Mixing business and pleasure, Higgins, left, talks shop with Billboard Music Group president and publisher Howard Lander.



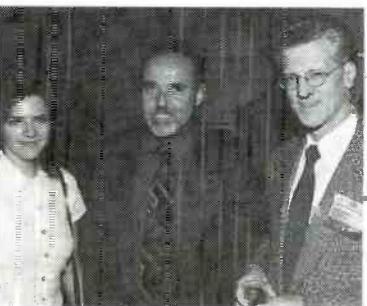
Trans World's world: From left are Mark Galeo, senior video buyer; Vinnie Birbiglia, senior music buyer; Higgins, Jon Souza, laserdisc/DVD buyer; Jim Litwak, executive VP; and Julie Landau, divisional merchandise manager.



Higgins, always on the move, accepts his retailer of the year award from Billboard home video editor Seth Goldstein at the Video Software Dealers Assn. Convention in Las Vegas.



Higgins greets, from left, John Maioriello of JD Store Equipment, Al Schiefelbein of Anchor Bay Entertainment, and, back to camera, Anchor Bay's George Port.



Im-pressed: Trans World's Mark Galeo is flanked by Billboard staffers Eileen Fitzpatrick and Don Jeffrey.



Video producer Cynthia Targoz and West Coast Entertainment's Peter Balner enjoy the annual VSDA event.



Billboard's Jodie Francisco, left, Sarah Olson-Graves of New Line Home Video, and veteran retailer Allan Caplan ponder the meaning of it all.

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	1	7	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
2	8	2	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
3	2	7	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
4	11	2	ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE	Warner Reprise Video 38476	Alanis Morissette	1997	NR	19.98
5	4	22	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
6	5	60	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
7	6	4	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
8	31	2	TURBO-A POWER RANGERS MOVIE	FoxVideo 4181	Mighty Morphin Power Rangers	1996	PG	19.98
9	9	7	HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 82820	Adam Sandler	1996	PG-13	14.98
10	7	7	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.98
11	3	14	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
12	19	5	PLAYBOY'S REAL COUPLES II	Playboy Home Video Uni Dist. Corp. PBV0809	Various Artists	1997	NR	19.98
13	13	17	DUNE ♦	MCA/Universal Home Video Uni Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
14	10	14	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
15	17	20	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
16	12	56	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 81409	Sam Neill Laura Dern	1993	PG-13	9.98
17	16	9	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
18	14	11	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Silstedt	1997	NR	19.98
19	25	33	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
20	20	20	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
21	15	19	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
22	18	3	SHILOH	Warner Home Video 36200	Blake Heron Michael Moriarty	1996	PG	19.98
23	23	144	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
24	30	6	G3: LIVE IN CONCERT	Epic Music Video Sony Music Video 50157	Joe Satriani/ Eric Johnson/Steve Vai	1997	NR	19.98
25	NEW ▶		BARNEY'S CAMP WANNARUNNAROUND	Barney Home Video The Lyons Group 2018	Barney	1997	NR	14.95
26	24	8	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.98
27	37	7	KINGPIN	MGM/UA Home Video Warner Home Video M206471	Woody Harrelson Randy Quaid	1996	R	14.95
28	33	2	THE TWELVE CHAIRS	FoxVideo 6449	Ron Moody Frank Langella	1970	G	9.98
29	27	9	THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 95038-3	Various Artists	1997	NR	24.95
30	NEW ▶		PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Uni Dist. Corp. PBV0811	Various Artists	1997	NR	19.98
31	36	19	THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95
32	32	77	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
33	NEW ▶		PLAYBOY'S BIKER BABES-HOT WHEELS & HIGH HEELS	Playboy Home Video Uni Dist. Corp. PBV0815	Various Artists	1997	NR	19.98
34	34	5	OZZY OSBOURNE: OZZFEST I-LIVE!	Red Ant Video 17000	Ozzy Osbourne	1997	NR	19.98
35	NEW ▶		THE PINK PANTHER	MGM/UA Home Video Warner Home Video 663843	Peter Sellers David Niven	1964	NR	14.95
36	38	11	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98
37	21	4	FEAR ◊	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Donnie Wahlberg	1996	R	19.98
38	NEW ▶		A SHOT IN THE DARK	MGM/UA Home Video Warner Home Video 663873	Peter Sellers Elke Sommer	1964	NR	14.95
39	28	25	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
40	NEW ▶		THE PINK PANTHER STRIKES AGAIN	MGM/UA Home Video Warner Home Video 663863	Peter Sellers Herbert Lom	1976	PG	14.95

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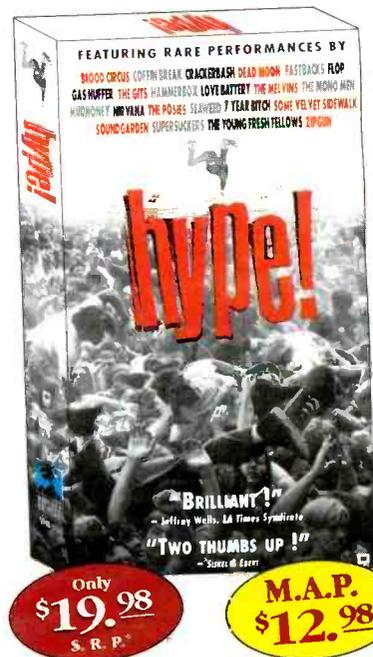
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Universal Signs On To DVD, But No Returns

WELCOME ABOARD: The retail community is thrilled to have Universal Studios Home Video on the DVD train, but the supplier's boarding plan has some dealers a bit perplexed.

Unlike other DVD suppliers, Universal has a "no returns" rule on orders, which raises some "serious considerations," says one retailer. A buyer at a major chain adds, "It's one thing to be conservative, but saying you can return nothing is a bit too much."

Sources familiar with the Universal plan say the supplier is worried dealers will over-order, based on the sales velocity of DVD titles currently available. DVD leader Warner Home Video reports about a 50% sell-off rate on shipments of 1 million units.

But Universal may be overestimating the demand for its debut DVD titles, which include "The Land Before Time," "The Shadow," "The Paper," and "Beethoven." They're due in stores in November, priced at \$24.98 each.

"The demographics for DVD point to action titles," a buyer says. "Universal says they're offering counter-programming, but it's more like being counterproductive." Dealers can't understand why "Jurassic Park," which is being held back until February, isn't in the initial mix.

Universal executives were unavailable to discuss the rollout.

On the other hand, putting two children's titles on DVD might not be a bad idea, since the category holds the largest piece of the sell-through pie. The kids' market hasn't

been tested for DVD. If this works, Universal will look like a marketing genius. Disney, after all, has yet to commit to the format.

And if it doesn't work, retailers will have to wait only a few months for "Jurassic Park," plus other action and special-effects entries like "Back To The Future," "The River Wild," and "Casper."

REVOLVING DOOR: The man-
(Continued on next page)

SHELF TALK

by Eileen Fitzpatrick



NEW VID RETAILER

(Continued from page 73)

Sell Video Management. We're looking for a software package that will make managing an inventory of used movies more efficient," Eric adds. "A lot of our plans have started coming together, because we now have the formula, we know the public goes for this." Movies 2 Sell is headquartered in San Diego's Clairemont district.

"Location sounds like a cliché, but it does help. We have 30,000 to 35,000 cars go past here a day at Genesee and Balboa [Streets]. We have a Starbucks, Vons' grocery. There's Mervyn's, Target, Home Depot, so we have some high-powered neighbors," Craig notes.

More immediately, Movies 2 Sell has an office-supply store, a nail salon, a Dairy Queen, and a comic-books store in the same strip. Craig hopes to open two more Movies 2 Sell in San Diego and sees the possibility of eight before he saturates the market.



Inside, the store has the appearance of a new merchandise outlet.

"We're also broadening our array. We're going into movie novelties, T-shirts, and mugs," Craig says. "It all works together while shoppers are in the store." Movies 2 Sell isn't over-categorized to confuse the consumer, he believes. The 14,000 movies in stock are divided into children's, westerns, stand-up comedy, old favorites, documentaries, and some sections by actor.

What Craig likes best is buying out a customer who has to raise cash or is leaving town. "This man walks in and sells me 265 movies," he says. "I average out \$2.40 cost and many of them will sell for \$13 or \$14. While we will have prices up to \$18 and \$20, the average sale price for us is \$6 to \$8."

Buying out estate collections or just single copies, the LaRowes run into many of the collectors' items that are earning the store a reputation. Craig continues, "The Beatles' 'Yellow Submarine' is really popular. We get \$20 easily for it." Movies 2 Sell also does well with "Better Off Dead" and "A Boy and His Dog," the latter starring Don Johnson.

"Of course, the Disney classics are very much in demand, [including] 'Peter Pan,' '101 Dalmatians,' and 'Lady And The Tramp,'" says Craig. "You just never know. I have heard of 'Urban Cowboy' bringing \$50. 'Sixteen Candles' is another big title for us, and 'The Princess Bride.'"

At this point, the Movies 2 Sell flagship is smaller than the LaRowes prefer. "We had 1,600 square feet, and then I relocated the office and got another 400, so it's 1,800 square feet total," according to Craig. "The ideal would be 2,000."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	7	I'M BOUT IT No Limit Video/Priority Video 53423	Master P	LF	19.98
2	2	3	JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476	Alanis Morissette	LF	19.98
3	3	5	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
4	4	16	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
5	5	42	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
6	7	9	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
7	6	18	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
8	8	7	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
9	9	12	OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF	19.98
10	10	185	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
11	13	12	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
12	12	37	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
13	11	4	RUSTED ROOT LIVE PolyGram Video 8006368553	Rusted Root	LF	19.95
14	17	143	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
15	16	110	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
16	18	6	KEPPEL ROAD PolyGram Video 4400548813	Bee Gees	LF	19.95
17	NEW ▶		RENDEZVOUS WITH RAGNAROK Metal Blade Home Video 34010	Gwar	LF	19.95
18	22	186	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
19	15	35	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
20	29	78	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
21	25	37	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
22	20	17	LIFE, LOVE & OTHER MYSTERIES Word Video 2653	Point Of Grace	LF	19.95
23	21	7	FEELIN' AT HOME Chordant Dist. Group 4956	Gaither & Friends	LF	29.95
24	14	3	THE COMPLETE VIDEO COLLECTION PolyGram Video 4400467153	Billy Ray Cyrus	LF	14.95
25	23	176	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
26	26	35	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
27	19	21	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
28	32	10	ELVIS ALOHA FROM HAWAII LightYear Ent. WarnerVision Entertainment 5042	Elvis Presley	LF	19.98
29	24	7	GATLIN BROTHERS COME HOME Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95
30	38	2	NBC T.V. SPECIAL LightYear Ent. BMG Video	Elvis Presley	LF	19.98
31	RE-ENTRY		THE ALTERNATE ALOHA CONCERT LightYear Ent. WarnerVision Entertainment 54077-3	Elvis Presley	LF	19.95
32	31	90	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
33	28	38	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
34	34	169	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
35	39	130	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Universal Music Video Dist. 39541	Nirvana	LF	24.98
36	33	35	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
37	27	3	BACK HOME IN INDIANA Chapel Music Group 46165	The Gaither Vocal Band	LF	29.98
38	RE-ENTRY		UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	24.98
39	RE-ENTRY		HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	LF	24.98
40	36	72	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95

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Sony Wonder Signs On To Sing 'Kidsongs' Praises In Together Again Deal

■ BY SETH GOLDSTEIN

NEW YORK—Sony Wonder is eager to start singing.

The New York-based supplier of children's programming, most promi-

nently "Sesame Street," has entered into a long-term worldwide joint venture with Together Again Video Productions to develop, co-produce, and distribute new and existing "Kidsongs" titles. Warner Home Video currently

Warner Home Vid Finds Friendly Reception For 'Friends' In U.K.

■ BY PETER DEAN

LONDON—Warner Home Video's decision to test-market the hit U.S. television show "Friends" in the U.K. has paid handsome dividends. The first three cassettes sold more than 500,000 copies and could prompt release in other territories.

If the next nine tapes, due for release prior to Christmas and carrying a suggested list price of 15 pounds (approximately \$22.50) each, sell equally well, Warner could be in line to generate revenues of 30 million pounds (\$45 million). Pre-release research has indicated that buyers will purchase all 12.

Sales of the first three tapes in the first week made up 20% of sell-through, an indication both of the potential and a slack summer market. Interestingly, the "Friends" releases coincided with the rerelease of Disney's "The Rescuers" and "The Rescuers Down Under," neither of which took the top sales spot.

Warner spent an estimated 1 million pounds (\$1.5 million) in radio, prime-time TV advertising, and magazine displays. The marketing campaign included hair care products from "Friends" sponsor Wella, Häagen-Dazs ice cream, and Domino's Pizza. Consumers could also collect coupons appearing in The Sun, Britain's highest-circulation newspaper, and redeem them for cassettes at Woolworth's stores.

Due to be released earlier in the year, "Friends" had been delayed because of contractual issues—the "sheer quantity of signings off" by various performers, according to a Warner source. It was worth the trouble: "Friends" follows in the footsteps of the success of Fox Home Entertainment's "The X-Files," the top-selling title on last year's sales charts.

"Friends" currently is being repeated on Channel 4 to 5 million viewers each week. With two years' worth of episodes still to be seen, Warner is bullish about its future prospects.

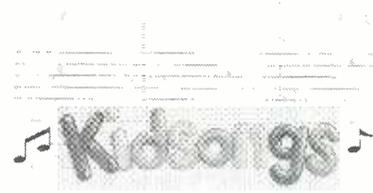
markets the 10-year-old line.

Ted Green, president of Sony Wonder/Sony Music Video, says the deal gets under way immediately with production of 20 episodes of the "Kidsongs Television Show." The TV staple, on PBS since 1994 with 76 episodes available, is to provide some of the video material due to begin arriving in February 1998 at retail. Most of the cassette footage, however, will be original.

Sony Wonder is using the "Sesame Street" experience as a guide in its first joint venture. Green and Sony Wonder senior marketing VP Wendy Moss completely revamped the home video edition of "Sesame Street," from content to packaging, after acquiring the rights two years ago from Children's Television Workshop.

Sales have doubled in the past 18 months, far outstripping the numbers generated by Random House, the previous cassette licensee. "It's met everyone's expectations," Green says. "We've shown we know how to revitalize" a line.

"Kidsongs" can use the help. The



videos passed through various hands in the Time Warner family before "Kidsongs" creators Carol Rosenstein and Bruce Gowers decided to go elsewhere. According to Green, over the years the line has sold several million units, but "literally no [marketing] money has been expended for quite some time."

Sony Wonder is changing that tune. Green plans a seven-figure campaign beginning in February, "just like what we did for 'Sesame Street.'" He expects to include related merchandise, unexploited until now. "There is a tremendous amount of potential in the ancillary rights."

His strategy is to cull the best-selling releases from the 20-title library and give them a new look. Sony Wonder's suggested list price will remain \$12.98.

The response from retailers attending the Video Software Dealers Assn. show July 9-12 in Las Vegas, where Sony announced the agreement, was "substantial," Green says. "They seem pleased with the relaunch."

Green's bellwether account is Toys 'R' Us, which caters to the 2-to-12-year-olds who watch "Kidsongs." The chain is "ecstatic" about the takeover; he adds. Nevertheless, retail has gotten a lot tougher of late, Green acknowledges, and Sony Wonder is enlisting considerable cross-promotional help to put "Kidsongs" across. No details currently are available.

The company has still more projects on tap. "We plan to be very aggressive in the next few months," Green says. "Some will be partnerships, some acquisitions, and some program developments."

Billboard

AUGUST 2, 1997

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price	Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number		THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	2	5	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS/Fox) 4098	14.98	1	3	13	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
2	1	63	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	2	1	39	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
3	3	23	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98	3	7	13	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
4	5	35	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98	4	8	77	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
5	7	382	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98	5	2	15	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
6	6	213	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	6	5	15	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
7	9	79	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98	7	6	39	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
8	8	25	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98	8	15	81	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
9	4	7	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98	9	10	39	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
10	10	287	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	10	9	55	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
11	17	31	MLB UNBELIEVABLE! Orion Home Video 95009	14.98	11	12	35	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
12	18	57	WHEN IT WAS A GAME 2 HBO Home Video 90843	14.98	12	11	71	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
13	11	31	SUPER SLUGGERS Orion Home Video 96001	14.98	13	13	159	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95
14	16	35	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98	14	4	127	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
15	13	433	DORF GOES FISHING◊ Victory	19.95	15	RE-ENTRY		THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98
16	19	11	MARK MESSIER: LEADER, CHAMPION & LEGEND FoxVideo (CBS/Fox) 8425	14.98	16	20	41	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
17	12	15	NBA IN THE PAINT FoxVideo (CBS/Fox) 8323	14.98	17	RE-ENTRY		THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	12.98
18	14	7	HIGHLIGHTS OF THE 1997 MASTERS TOURNAMENT Warner Home Video 36269	12.95	18	18	59	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
19	NEW▶		NBA COURTSIDE COMEDY FoxVideo (CBS/Fox) 8451	12.98	19	17	73	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
20	15	17	IDOLS OF THE GAME Turner Home Entertainment 5426	39.98	20	16	51	REEBOK AEROSTEP PolyGram Video 8006330553	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

SHELF TALK

(Continued from preceding page)

agement changes continue at Torrance, Calif.-based Warehouse Entertainment with word that longtime senior executive **Steve Brown** has left.

The official line is that Brown "is leaving to pursue other interests," but insiders say he was ousted by Cerberus Partners, which took over control of the chain about a year ago.

Brown had been senior VP/general merchandise manager.

FULL STEAM AHEAD: After lagging behind in the direct-to-video market, 20th Century Fox Home Entertainment is prepping several releases for the fourth quarter.

Due in stores Oct. 28 is "A Christmas Carol," an animated version of the classic **Charles Dickens** tale with a suggested list price of \$19.98. The video features the voice talents of **Tim Curry**, **Whoopi Goldberg**, **Ed Asner**, and **Michael York**.

It will be cross-promoted with the theatrical release "Jingle All The Way," which is also slated for sell-through Oct. 28, priced at \$19.98. When consumers purchase both titles, they can receive up to \$6 in rebates from Fox, Clearly Canadian, and Orbitz Beverages.

On Dec. 9, Fox will follow with "FernGully 2: The Magical Rescue," the sequel to the 1992 theatrical feature that grossed \$28 million and shipped 2.3 million units to video stores, say trade sources. The title offers a \$5 rebate with the purchase of "Anastasia Sing-A-Long," a half-hour video based on the new Fox feature-length cartoon scheduled for release this fall.

In addition, with purchase of "FernGully 2," consumers can send in for

a free Batty Coda plush doll. Batty Coda is a character in the movie. Shipping charges for the doll are \$2.99.

Previously, the studio had announced the release of "Casper: A Spirited Beginning," its first-ever direct-to-video title. A sequel to the Universal Pictures release "Casper," it arrives in stores Sept. 9, priced at \$19.98.

On the catalog front, Fox is celebrating the 50th anniversary of "Miracle On 34th Street" with a special-edition version of the holiday classic. The digitally remastered edition, in a collectible package, contains never-before-seen footage. Street date is Nov. 4, and suggested list is \$14.98.

Glade air freshener products and Draft Foods will promote "Miracle" in two cross-promotions offering \$10 worth of rebates. Consumers buying "Miracle" plus two Glade products will receive an \$5 rebate. Purchase of the title and two Maxwell House Cappuccino "Miracle" commemorative tins qualifies buyers for an additional \$5 rebate.

Both packaged-goods companies are planning national coupon drops to advertise the title and rebate offers.

FOR THE RECORD

In the July 12 issue, the story headlined, "Everything Old Is New Again" contained some inaccurate information.

Wendy Winks is Universal Studios Home Video director of marketing, sell-through, and catalog. The tie-in partners for "Vertigo" were Discover Card and United Airlines.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ ARTO LINDSAY

Mundo Civilizado

PRODUCERS: Arto Lindsay, Andrés Levin, Maré Celli
Bar/None 82

The smart, subtle "Mundo Civilizado" is the second in a series of albums on which downtown New York fixture Arto Lindsay mines his affection for Brazilian music, following the bossa nova balladry of last year's "O Corpo Sutil." The new record is a groovier affair yet still flows on waves of languid rhythms and lyrical melodies, with contributions from a set of hip players—clarinetist Don Byron, keyboardist Bernie Worrell, and drummer Dougie Bowne, among others. A companion remix disc on Gramavision, "Hyper Civilizado," features sharp overhauls of key tunes "Complicity," "Q Samba," and the title track by such New York mix masters as We, DJ Soul Slinger, and DJ Spooky. Bar/None is distributed by Koch.

★ LIFE IN A BLENDER

Two Legs Bad

PRODUCER: Al Houghton
Fang 8

Life In A Blender, the New York alternative five-piece with a curious sense of humor and a knack for a catchy pop song, returns with this diverse, entertaining set of offbeat tunes from the pen of lead singer/songwriter Don Ralph. The Blender can also whip up some clever, expressive arrangements, as the band features brass player Mel Melon and is augmented on this album by a violinist and cellist. Highlights of a characteristically eccentric set include the tumultuous pop changes of "Chicken Dance" and the sweetly jangling hooks of "Easy Eggs" and "Hard To Swallow." Their more left-field efforts include "Tiny Ankles" (on which pretty, folkish harmonies vie with grungy riffery), as well as the jokey but catchy "Motherlode" and the jazz-accented "Big Hat"—both of which recall the genre-mangling of They Might Be Giants. Fittingly, TMBG's John Linnell plays accordion on the Brecht/Weill-styled "Grand Union."

ORIGINAL BROADWAY CAST

Titanic

PRODUCERS: Tommy Krasker, Maury Yeston
RCA Victor 68834

The musical "Titanic" appears hardily afloat, unlike its unfortunate namesake, which sank 85 years ago with a great loss of life. The show's Tony Awards this year included best musical and score. The Maury Yeston score is ambitious, a sort of Yeston meets Andrew Lloyd Webber meets Stephen Sondheim. It has a lot of things to say about the tragic maiden voyage of the Titanic and does so with a respectful sense of drama. More well-defined melody would have helped, though, such as the kind displayed with such touching grace in a grand choral number, "Godspeed Titanic," and a ballad, "Still," performed by Larry Keith and Alma Cuervo, who play the doomed Mr. and Mrs. Isadore Straus. Yeston's work is greatly enhanced by the orchestrations of Jonathan Turick, who deservedly received the first Tony Award in the orchestration category.

SPOTLIGHT



T.S. MONK

Monk On Monk

PRODUCER: T.S. Monk
N2K 10017

Thelonious Monk's only son delves further than ever into his late father's canon with this album of Monk compositions that features a stellar cast of jazz instrumentalists and vocalists, from Herbie Hancock, Grover Washington Jr., and Christian McBride to Wayne Shorter, Arturo Sandoval, and Dianne Reeves. The talented and versatile T.S. Monk anchors the sessions on drums, leading various combos through such nuggets as the jaunty "Two Timer," featuring Hancock and bassist Ron Carter; "Bright Mississippi," with Sandoval, McBride, and tenor Jimmy Heath taking center stage; and Bud Powell tribute "Suddenly" (instrumentally known as "In Walked Bud"), with a fine vocal duet by Reeves and Nnenna Freelon. Although T.S. Monk has covered the senior Monk's work on his previous jazz albums for Blue Note, the one-time R&B musician's label debut is his most complete salute to one of the icons of jazz.

R & B

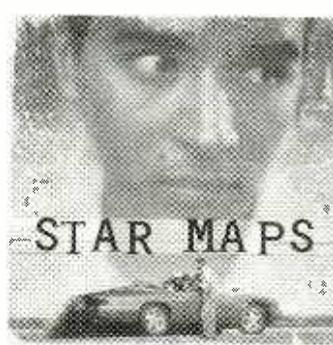
PHAJJA

Seize The Moment

PRODUCERS: various
Warner Bros. 46319

This debut act issues a steady collection

SPOTLIGHT



VARIOUS ARTISTS

Original Motion Picture Soundtrack—Star Maps

PRODUCERS: Lysa Flores, Gustavo Santaolalla
DGC 25148

Soundtrack to acclaimed drama "Star Maps" presents the cream of the alternative Latin music crop, covering a spectrum of genres from driving rock (La Portuaria's adventurous "Dios") to edgy rap (Molotov's bilingual "Use It Or Lose It"). Other highlights include ska maniacs King Changó's bilingual "Don't Drop Your Pants," Aterciopelados' lounge nugget "Chica Difícil," Astrid Hadad Y Los Tarzanes' campy "¡Ay Que Dolor Vivir!," and DJ Strobe Presents La Casa Grande's dancefloor romp "Say Yeah." Co-producer Lysa Flores turns in the fine original "Beg, Borrow & Steal," as well as an a cappella duet with Martha Velez titled "La Luna." And, for good measure, the disc includes Big Star's "Take Care." A colorful album that ventures far beyond the safe waters navigated by Latin pop superstars, thereby showing off the increasing sophistication and diversity of Spanish-language music.

SPOTLIGHT



MISSY "MISDEMEANOR" ELLIOTT

Supa Dupa Fly

PRODUCER: Timbaland
The Gold Mind/EastWest 62095

This young, multitalented artist who has recently written and rapped for Ginuwine, Aaliyah, Busta Rhymes, Gina Thompson, New Edition, Adina Howard, SWV, Jodeci, and others delivers her long-awaited debut album, which shows off the rhyming skills and musical diversity for which she has already developed a reputation. Some of those previous collaborators return the favor here, including Rhymes, 702 (on "Beep Me 911"), and Aaliyah ("Best Friends"). Other high-profile guests include Lil' Kim, who animates Elliott's scintillating "Hit 'Em Wit Da Hee," and Da Brat, who appears on the assertive "Sock It 2 Me." Lead single "The Rain (Supa Dupa Fly)" has set up the album's explosive debut on The Billboard 200 and is likely to be merely one of many cuts that keep the record in the forefront of hip-hop for a long time to come and launches the career of one of the genre's most talented and passionate artists.

of smooth tracks textured with rich harmonies and emotional lead vocals. "What Are You Waiting For?" litters the soundscape with satisfying chords to the beat of an infectious melody. The group livens up things with "Ohh Ahh,"

a fun midtempo romp produced by labelmate Roger Troutman. "Why You Wanna Pick On Me" highlights the act's credible harmonizing abilities, while its cover of "Sailing" spawns a dreamy ocean of sound.

VITAL REISSUES

ERNIE KOVACS

The Ernie Kovacs Record Collection

PRODUCERS: Irwin Chusid, Edie Adams, and Cary E. Mansfield

Varèse Sarabande 5789

EDIE ADAMS

The Charming Miss Edie Adams

REISSUE PRODUCER: Cary E. Mansfield

Varèse Sarabande 5797

Late comedy genius Ernie Kovacs' role as a pioneer of offbeat television programming has been amply documented recently, notably on Kultur Video's comprehensive reissue of his groundbreaking shows. However, the musical side of Kovacs' artistry has been comparatively under-explored, with a long-out-of-print 1978 Columbia LP serving as the only aural document of the tunes that animated the Kovacs shows. Archival music specialist Varèse Sarabande rectifies this longstanding omission from the CD canon by assembling the best of the Kovacs show's musical numbers—including the theme song; Kovacs' own "Hot Cakes & Sausage"; collaborations with

the likes of Robert Maxwell, Les Baxter, Ferrante & Teicher, and Yma Sumac; Kovacs' spoofs on Prokofiev and Shostakovich; and "The Wrong Man," a duet between Kovacs and his wife, Edie Adams. Adams herself was a singer and sidekick to Kovacs, and her lone album, "The Charming Miss Edie Adams" (originally issued in 1959), is also released for the first time on CD. It contains Adams' sincere performances of four lesser-known Rodgers & Hart songs plus the lighthearted novelty tune "He Don't Wanna Be Kissed (Lo Mammata E Tu)," attributed to Kovacs, lyricist Jack Segal, and Domenico Modugno of "Volare" fame. A long-overdue pair of releases that Kovacs and Adams followers will devour.

DUKE ELLINGTON AND HIS ORCHESTRA

Berlin '65—Paris '67

PRODUCER: Norman Granz

Pablo 5304

These European concerts from the '60s serve as an insouciantly swinging

reminder that Duke Ellington was a serious creative force throughout that decade. Ellington standards "Happy-Go-Lucky Local," "Rockin' In Rhythm," and "Things Ain't What They Used To Be" sound fresh and vibrant, as does lesser-known '30s-vintage gem "Harmony In Harlem." More recently composed works include a ruminative live performance of the semi-orchestral "Ad Lib On Nippon" and Ellington's spotlighted piano on "Second Portrait Of The Lion," a rollicking tribute to fellow pianist Willie "The Lion" Smith. Any Ducal devotee should enthusiastically anticipate new versions of Billy Strayhorn themes "Midriff," borne aloft on sassily muted horns, and "Chelsea Bridge," crossed by Paul Gonsalves with an exceptionally dreamy, fogbound tenor. With Strayhorn's death coming less than three months after the '67 date, his medically inspired "Blood Count" seems an elegy set to the languorous alto lines of Johnny Hodges, himself silenced three years later.

COUNTRY

► SHERRIE AUSTIN

Words

PRODUCERS: Ed Seay, Will Rambeau
Arista 18843

As label heads are so fond of saying, Sherrie Austin is the whole package: singer, writer, performer, possessed of a sparkling personality and great looks. This Australian newcomer came to Nashville on her own to forge a career, and that kind of fierce, spunky independence shows through in her writing and singing. She's very straight-ahead, whether writing ballads or uptempo numbers. As strong female artists increasingly lead the way in contemporary country, Austin will be in the forefront of their ranks.

LATIN

► MDO

PRODUCER: none listed
Sony Latin/Sony 82235

A winning musical hybrid that recalls such vocal acts as Magneto, Boyzone, and Take That, this handsome, honey-voiced quintet charges through an infectious raft of chirpy pop/dance love songs. The rock-tinged "No Puedo Olvidarme De Ti," primed to prance onto Hot Latin Tracks, highlights an album full of hit singles, including uptempo entries "Volverás A Mí" and "Así No Más" and ballads "No Me Envenena Más" and "¡Ay Amor!"

★ CHICHI PERALTA + SON FAMILIA

Pa' Otro La'o

PRODUCER: Chichi Peralta
Caïmán 2881

While fans of Dominican icon Juan Luis Guerra eagerly await his next disc, they can feast on a blockbuster mélange of Afro-Caribbean, romantic paeans by this soulful Dominican singer who formerly was a percussionist for his esteemed *paisano*. Catchy pulsating leadoff single "Amor Narcótico" certainly echoes Guerra's distinctive stylistic vibe, but the charismatic performer reveals a broader stylistic profile that offers warm nods to reggae ("La Ciguapa") and R&B-inflected balladry ("Limón Con Sal").

CLASSICAL

★ SCHOENBERG: VERKLÄRTE NACHT, STRING QUARTET NO. 2

Stockholm Chamber Orchestra, Esa-Pekka Salonen; Faye Robinson, soprano

PRODUCER: David Mottley
Sony Classical 62725

"It sounds as if someone had taken the score of [Wagner's] 'Tristan [Und Isolde]' and smeared it while the ink was still wet," goes the famous comment about Arnold Schoenberg's tone poem "Verklärte Nacht" (Transfigured Night). Although it was intended as a criticism in 1902, that statement now aptly sums up the piece's highly attractive brand of heaving chromaticisms and abstract longing. Performing the work in its expanded, chamber orchestra version, white-hot conductor Esa-Pekka Salonen and the Stockholm band give us as visceral a "Verklärte Nacht" as any. Also amplified to chamber orchestra proportions here is the emotionally charged String Quartet No. 2, with Faye Robinson as the soprano soloist. The piece caused a riot at its 1908 premiere, and its mordant beauty seems no less stirring today.

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 (JD): New releases deemed Picks which were featured 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 R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. 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 Dilberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ BLACKSTREET FEATURING FISHBONE, OL' DIRTY BASTARD & SLASH *Fix* (4:04)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Interscope 6221 (CD single)

The highly exploited art of remixing is an extremely effective tool for Blackstreet's "Fix." A likable track as an album cut, the song's Ol' Dirty/Fishbone/Slash version is totally irresistible. Blending hip-hop, R&B, and rock, the track blurs the boundaries of the genres and develops a taste for more music of its kind among listeners who experiment with music outside their usual format. The high-powered videoclip, featuring all the players, fulfills consumers' desire to meld image with music.

▶ BLUES TRAVELER *Most Precarious* (3:27)

PRODUCERS: Steve Thompson, Michael Barbiero
WRITER: J. Popper
PUBLISHERS: Blues Traveler/Irving, BMI

A&M 00479 (cassette single)

With their core rock audience well taken care of, the time is right for Blues Traveler to direct its attention toward the posters who discovered this enduring band with the single "Hook." This gem from the new album, "Straight On Till Morning," has a somewhat similar tone, though hand leader/vocalist John Popper proves that he's far from lazy or calculating. "Most Precarious" is miles above the competition with its masterfully crafted melody and highly clever lyrics. This could easily spend the remainder of the summer and much of the fall perched in the upper regions of the Hot 100.

▶ SEVEN MARY THREE *Make Up Your Mind* (2:31)

PRODUCERS: Tom Morris, Jason Pollack, Jason Ross
WRITERS: Seven Mary Three
PUBLISHER: not listed

Atlantic 8128 (cassette single)

A powerful yet different follow-up, this song from the new "Rock Crown" album has top 40 smash written all over it. With a tune that's not too rough for mainstream radio and not too soft for Seven Mary Three's established following, the band may actually appease the masses. "Make Up Your Mind" grabs you and doesn't let go.

★ ALLURE *All Cried Out* (no timing listed)

PRODUCERS: Mariah Carey, Walter Afanasieff, Mark C. Rooney
WRITERS: Full Force
PUBLISHERS: Careers-BMG/MokoJumbi/Zomba Songs, BMI

Crave 67848 (c/o Sony) (cassette single)

After kicking' for credibility with the fab "Head Over Heels," this charming female quartet goes for the pop gold with a sterling rendition of the Lisa Lisa & Cult Jam chestnut. Allure is joined by 112, who adds a dash of R&B star power, not to mention a muscular male vocal counterpart. Produced by Crave label founder Mariah Carey with Walter Afanasieff and Mark Rooney, the song is interpreted with a faithful hand—though there are enough current jeep spices added to keep this single from sounding tired. Anyone who was clueless enough to miss the first single absolutely needs to care about this one.

STEVE B. *Summer Nights* (no timing listed)

PRODUCERS: Brian Wavy, Steve B., David Allen Jones
WRITER: not listed
PUBLISHER: not listed

Dance-2000 01 (cassette single)

Stevie has been working his

pop/freestyle program for a number of years now, and he impresses by never opting to rest on his laurels. Instead, he has filled his catalog with songs like "Summer Nights," in which he successfully stretches his vocal and songwriting skills. This track is particularly strong, given its staccato beats, rubbery bassline, and immediately memorable chorus. This single also comes in a vibrant disco incarnation that will open radio doors that the fine original version will not. Contact: 818-760-3577.

R & B

▶ USHER *You Make Me Wanna* (3:39)

PRODUCER: Jermaine Dupri
WRITERS: J. Dupri, M. Seal, Usher
PUBLISHERS: EMI-April, SoSo Def/Slack A.D./UR IV, ASCAP

LaFace 4259 (c/o Ansta) (cassette single)

The summer heats up with "You Make Me Wanna" by a not-so-young Usher. Vocally strumming his notes as gently and powerfully as the guitar player who accompanies him, Usher makes no enemies by professing an attraction to a friend while being involved with another. The track promises to be a hit among all generations and genders as his loyal young female fan base will eagerly jump aboard. Older women will easily fall prey to the very thought of his musings, while men now have an interesting avenue to express similar feelings. "You Make Me Wanna" is a tremendous intro for his upcoming project, "My Way."

★ TEDDY PENDERGRASS *Give It To Me* (3:44)

PRODUCERS: Teddy Pendergrass, Jim Salamone
WRITERS: T. Pendergrass, J. Salamone
PUBLISHERS: Sony/ATV Songs/Ted on, BMI, Mr. Jimmy's Music, ASCAP

REMIKEX: Bryce Wilson

Sure Fire 40 (c/o BMG) (cassette single)

The man is back. There is no longer a need to settle for watered-down substitutes. Pendergrass reclaims his rightful position as one of the most seductive male voices in R&B with this groove-laden ballad from his stellar new disc, "You & I." His distinctive growl has never been more soulful, and his performance is nicely complemented by the golden touch of producer/remixer Bryce Wilson, who tweaks the original track with a subtle splash of jeep muscle. This juicy jam is ripe for the picking of young audiences, while more sophisticated listeners may find the old-school-fashioned album version more interesting. Either way, Pendergrass is on the way to enjoying a long-deserved comeback.

IMMATURE *I'm Not A Fool* (4:26)

PRODUCERS: Chris Stokes, Madeline Randolph, Ken Wilson, Wanda Stokes, Katrina Askew, Brion James
WRITERS: C. Stokes, B. James
PUBLISHER: not listed

MCA 3918 (c/o Uni) (cassette single)

Teen idol act Immature turns in yet another irresistible morsel of a ballad with "I'm Not A Fool." On this first single from the group's upcoming album, "The Journey," lead vocalist Batman is accompanied, albeit briefly, by Romeo on this totally mature track about love and longing. Although the trio's other ballads have successfully crossed the generation gap, "I'm Not A Fool" more than hints at the group's burgeoning manhood.

COUNTRY

▶ DEANA CARTER *How Do I Get There* (3:29)

PRODUCER: Chris Farren
WRITERS: D. Carter, C. Farren
PUBLISHERS: EMI/Princeton Street/Full Keel/Farren-uff, ASCAP

Capitol 12308 (CD promo)

Carter puts that sweet Southern voice of hers to excellent use on this fiddle-laced uptempo number. After one listen, it is easy to understand why Carter is

one of this year's big success stories. Her vocal delivery radiates a charm and self-assurance that draw the listener into the song. This should be the latest in her growing string of hits.

▶ KEVIN SHARP *If You Love Somebody* (2:30)

PRODUCER: Chris Farren
WRITERS: C. Farren, J. Steele
PUBLISHERS: Full Keel/Farrenuff, ASCAP; Blue Desert/Longitude, BMI

Asylum 9862 (CD promo)

From the energetic percussion that opens this track and gives way to a spree of sassy fiddle lines, this record grabs the listener immediately and simply does not let go. Sharp is an incredible balladeer, but this song is a fine example of the vibrancy and passion he can bring to a great uptempo cut. A lively, fun summertime hit that should further accelerate this talented artist's career.

▶ KENNY ROGERS FEATURING ALL-4-ONE *Write Your Name (Across My Heart)* (3:33)

PRODUCER: Brent Maher
WRITERS: R. VanWarmer, T. Harrell
PUBLISHERS: Dixie Stars/Tony Carlisle/MRBI, ASCAP

Magnatone 1116 (CD promo)

Rogers has been absent from country radio for a while, and it remains to be seen whether this valiant attempt will get him back in the good favor of country programmers. It's a beautiful lyric, and Rogers is in fine vocal form. He has always been a distinctive song interpreter, and that ability seems to have only gotten stronger. The background vocals contributed by pop male quartet All-4-One are a nice touch, but may be better suited for AC radio than country.

▶ THE RAYBON BROS. *The Way She's Looking* (3:06)

PRODUCERS: Don Cook, Tony Brown
WRITERS: D. Cook, B. Lawson
PUBLISHERS: Sony/ATV/Treel/Don Cook, BMI;

Sony/ATV Tunes/Cross Keys, ASCAP

MCA 72017 (c/o Uni) (CD promo)

Marty Raybon, former lead vocalist for Shenandoah, and his brother Tim made their debut as a duo with a cover of Bob Carlisle's "Butterfly Kisses." Now with this second single from their MCA album (which is due Aug. 26), the duo looks to be on the road to a great new career. Marty's lead vocals pack a lot of personality into this uptempo romp about a woman who, as the lyric says, is "running 90 mph from the boy that done her wrong/And the way she's looking, she won't be looking long." The song is sassy traditional country and is just bursting with energy. The production is clean and crisp. All in all, a fine record that signals great things for this act.

NEW & NOTEWORTHY

NASTYBOY KLICK FEATURING ROGER

TROUTMAN *Down For Yours* (4:04)

PRODUCERS: MC Magic, L-Dog
WRITERS: M. Cardenas, L. Marin, D. Salas, A. Estrada
PUBLISHER: not listed

GlassNote/Mercury 291 (c/o PolyGram) (cassette single)

Industry veteran Daniel Glass' new Mercury subsidiary is off to a spankin' hot start with this slick pop/hip-hop shuffler. Troutman underlines the track with his signature electro-funk keyboard/vocal licks, though he never pulls listeners away from the act's smooth and romantic rhymes or the song's quietly insinuating hook. Iced with seductive female chorus vamps by Nikia, Dee, and Lakiva, this is the kind of jam that is equally accessible to street purists and mainstream pop listeners. Pre-release interest in this winning single promises an outta da box sales and radio home run. It also whets the appetite for the forthcoming debut album, "Tha 1st Chapter." Look for it.

JAMES BONAMY *Naked To The Pain* (3:41)

PRODUCER: Doug Johnson
WRITERS: D. Pfrimmer, R. Wold
PUBLISHERS: G.I.D., ASCAP; Warner-Tamerlane/Des Chalets, BMI

Epic 78629 (c/o Sony) (7-inch single)

Bonamy has a pleasant voice and delivers an adequate performance. The song is good, but there are just no sparks of intense emotion or anything here that will jump through the car speakers and shake the listener to the core. At a time when the format is looking for impact records, this is not a bad song, but it's not a great one either.

DANCE

▶ DAFT PUNK *Around The World* (7:54)

PRODUCERS: Thomas Bangalter, Guy-Manuel de Homem-Christo
WRITERS: T. Bangalter, G. de Homem-Christo
PUBLISHER: Zomba, ASCAP

REMIKEX: Todd Terry

Virgin 12298 (12-inch single)

With this tasty slice of disco/funk, dynamic electronica outfit Daft Punk looks well positioned to build upon the momentum generated by its recent breakthrough hit, "Da Funk." Once again, the group does an exemplary job of communicating a hum-along chorus without the aid of a vocalist, opting instead for a stream of caustic keyboards and blippy sound effects. Todd Terry has been invited to contribute a house version that will unlock the last few doors this act has yet to knock down.

AC

★ BIG BLUE HEARTS *Nobody Wants Her* (no timing listed)

PRODUCER: not listed
WRITER: D. Fisher
PUBLISHER: Sheridan Sessions, ASCAP

Geffen 1100 (c/o Uni) (CD single)

Imagine Chris Isaak with the slightly more aggressive guitar approach of the BoDeans, and you have a fairly accurate description of this fine new San Francisco band. The hook is immediate. The instrumentation is sharp. And the vocals are downright dreamy. Triple-A programmers who embrace the likes of Natalie Merchant need to pounce on this one. Once you've grown to love "Nobody Wants Her" (and you will), dive into the group's eponymous debut album. Song for song, there are few better out there right now.

HALL & OATES *Promise Ain't Enough* (4:15)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Push 001 (c/o BMG) (cassette single)

A H&O reunion makes so much sense that one wonders why it hasn't happened sooner. Die-hard fans of the duo may be disap-

pointed by this first single from "Marigold Sky," given its lethargic pace and surprisingly subdued performance by Daryl Hall. Still, the familiarity of his voice, matched by the song's slowly ingratiating chorus, is worth a listen by AC regulars.

ROCK TRACKS

▶ FLEETWOOD MAC *Silver Springs* (no timing listed)

PRODUCERS: Lindsey Buckingham, Elliot Schneider
WRITER: S. Nicks
PUBLISHERS: Barbara Nicks/Wixen, BMI

Reprise 8900 (c/o Warner Bros.) (CD promo)

How appropriate that this nearly lost treasure from the "Rumours" sessions is chosen as the lead single from "The Dance," an "MTV Unplugged" collection that reunites the Mac after umpteen years. Stevie Nicks is at her glorious, quirky best here, giving her words a poignant, worldly vibe. In the age of Alanis, Tori, and Courtney, lines like "you can be my silver springs . . . you can be color splashes" now sound a tad more fluffy than mystical. But that's quite all right. Wrap yourself in this wonderfully executed tune like a warm and comfy security blanket.

▶ THE LONDON SUEDE *Beautiful Ones* (3:51)

PRODUCER: Ed Buller
WRITERS: B. Anderson, R. Oakes
PUBLISHER: not listed

Nude/Columbia 1486 (c/o Sony) (CD promo)

Like a fast-mangled Oasis song, the London Suede succeeded in making sounds of pop/rock that are definitely unique. The painfully true lyrics and vibrant sounds have already proved to be a hit in the U.K. "Beautiful Ones" hails from the album "Coming Up," which garnered two other U.K. top 10 hits, and its invasion of rest of the world's airwaves is imminent.

▶ GENESIS *Congo* (3:13)

PRODUCERS: Nick Davis, Tony Banks, Mike Rutherford
WRITERS: T. Banks, M. Rutherford
PUBLISHERS: Anthony Banks/Michael Rutherford/Hit & Run, ASCAP

Atlantic 8202 (cassette single)

Genesis without Phil Collins at the helm may initially be a hard sell, but new lead singer Ray Wilson is well up for the challenge. He brings an ethereal quality to the music that is reminiscent of original Genesis front man Peter Gabriel. He has a field day with the song's authoritative tribal beat and ambient keyboards. Mainstream rockers and even triple-A tastemakers will find this preview of the new album, ". . . Calling All Stations . . ." an easy programming selection.

REEF *Place Your Hands* (3:37)

PRODUCERS: George Drakoulas, Reef
WRITER: not listed
PUBLISHER: not listed

Epic 9733 (c/o Sony) (CD promo)

What really draws you into this song is the initial guitar and bass intro, which is quite catchy. The lyrics, however, seem a bit rough and choppy. An interesting facet of the song is the gospel-like repetitive chorus, which seems to fit the track remarkably well, soothing the listener a bit from the tough solo vocals.

RAP

DA ORGANIZATION *Can't Stop No Player* (3:57)

PRODUCER: Carl "Cooly C" Dorsey
WRITERS: C. Laster, J. Dorsey, T. Pettigrew, D. Williams, C. Dorsey

PUBLISHER: Prophets of Rage, BMI

Wrap 452 (c/o Ichiban) (CD single)

"Can't Stop No Player" satisfies every musical taste—bass, R&B, and hip-hop—with its intricately devised and orchestrated groove interpretation of the Isley Brothers' '70s-era hit "Summer Breeze." Production aside, the group's melodic pairing and harmonious delivery ensure the track excels both lyric- and production-wise. Expect to hear "Can't Stop No Player" pumped through club, jeep, and personal stereo systems well into the fall.

Reviews & Previews



CHILDREN'S

THE UGLY DUCKLING

Hallmark Home Entertainment
30 minutes, \$14.98

This Hallmark Hall of Fame/Crayola animated production puts a new spin and a British accent on the classic children's tale that teaches two important lessons—that beauty is in the eye of the beholder and that it's OK to be different. In this updated yarn, the raggedy little duckling doesn't just sit around taking criticism from the rest of the pond dwellers. He sets out on a journey to see the world and encounters a true soul mate—Scruffy, a misfit mouse. Also new from Hallmark for the preschool market are "The Adventures Of Mouse And Mole" and "Tales Of The Tooth Fairies."

MUMFIE'S WHITE CHRISTMAS

BMG Video
25 minutes, \$9.98

Britt Allcroft's magical gray elephant celebrates his first Christmas in fine fashion with his pals the scarecrow, winged pig, and black cat. Mumfie and his friends are disappointed when, after awaiting the arrival of a white Christmas from the comfort of their cabin, they awake just days before the big event to green grass and blue sky. To ameliorate the situation, they head to the North Pole in an attempt to find the inclement weather they desire and bring it back home. Their journey leads them to the cave of the north wind, where Mumfie discovers an injured snowbird that he takes home to nurse, forgetting his initial quest. The bird heals just in time to join Santa and his reindeer on Christmas Eve, and it's not hard to guess what Mumfie sees when he looks out the window on Christmas morning.

DOCUMENTARY

SAY GOODBYE TO MR. PRESIDENT: MARILYN AND THE KENNEDYS

WinStar Home Entertainment
85 minutes, \$19.98

Elvis isn't the only celebrity whose death will be commemorated this month. August also marks the 35th anniversary of the death of Marilyn Monroe, and this video probe recalls all the disturbing questions that surrounded her death. Included is the potential involvement of the Kennedy brothers and Jimmy Hoffa, as well as mysterious events that occurred near or after Monroe's death. It also attempts to provide answers to these nagging questions through interviews that span more than a decade and include a diverse set of third parties, such as ex-John Kennedy aide Peter Summers and the former wife of the Kennedys' brother-in-law Peter Lawford. Lawford's ex introduced the Kennedys to Monroe before any of them had become public figures. Archival footage of both John and Bobby Kennedy and Monroe, plus outtakes from various Monroe films, round out this informative and entertaining program.

ALL DRESSED UP AND NO PLACE TO GO

Cajun Films Inc.
70 minutes, \$29.95

This fascinating documentary about the lives of heterosexual cross-dressers aired on Cinemax as well as at the Montreal Film Festival and International Documentary Festival in Amsterdam. From an engineer at NASA and an attorney to a former polo player, men of all shapes and sizes share their dreams

and disappointments in this candid presentation. The tape provides a window on the Moonlight in Manhattan annual cross-dressing extravaganza and offers viewers an inside look at what it's like to be heterosexual but still have the desire to don the tight dress and pumps. Transvestites profiled here discuss the effects of their lifestyle and more poignantly, their personal lives. Ed Wood would be proud. Contact: 212-353-0500.

SPORTS

THE AMERICAN BULLFIGHTER

Unapix Consumer Products/Miramar
60 minutes, \$14.98

Cowboys buck the bulls, but the men who have truly seized the bull by the horns are the rodeo clowns. These powdered and wigged showmen have put their own stamp on this uniquely American rodeo sport. NBC sports-caster George Michael hosts this retrospective of the rodeo clowns, which includes interviews, anecdotes, and some terrific archival and current footage that shows the work of these individuals—as both crowd pleaser and cowboy protector—is far from the fun and games a novice might imagine. Follow-up title "American Bullfighter II" includes more of the same, plus commentary from home-on-the-ranger Willie Nelson.

TRAVEL

SCOTLAND'S MALT WHISKY TRAIL

Acorn Media

55 minutes, \$19.95

Rolling landscapes and lush countryside settings belie the birthplace of some of the best malt whisky in the world. The video tours eight renowned working distilleries tucked away in Speyside, a remote region of Scotland. Modern-day

operations are touched on, but an important chapter of Scotland's history is also revealed. The tape explores the people who have kept the spirits alive through various stages of political, and sometimes economic, opposition. Viewers will also pick up a thing or two about the making of what the Scots call "the water of life." A niche product that could find an audience with travel and lifestyle video fans.

ANIMATION

COMPUTER ANIMATION SHOWCASE

SMV

45 minutes, \$14.98

Viewers can host their own living room computer-animation festival courtesy of this kaleidoscope of short but not always so sweet segments. The video was created by some of the most talented geeks working in the digital medium today, including some "Toy Story" luminaries from Pixar. The tape features award winners from such events as the World Animation Showcase '97, Geneva Computer Animation Film Festival, Imagina '97, and the International Film Society of Hollywood. From the playful antics of two desk lamps "kicking" a plastic ball back and forth to the evil musings of a warrior trying to take over the universe, the plot lines are as varied as the animation techniques.

CYBERSPACE: A COMPUTER ANIMATION VISION

SMV

45 minutes, \$14.98

A parody of the human experience starting from the Garden of Eden into the future, this brainchild from computer animator Beny Tchaicovsky took three years to complete. The narrationless film features a score by Peter Bernstein and enough images of mechanized, dismembered humans to cause

more than a little stomach queasiness. Both this tape and "Computer Animation Showcase" are receiving additional publicity courtesy of the Sony "Eye-benderz" World Wide Web site (www.sony.com/smv/eyebenderz), which features video clips and a chance for budding animators to submit their works for possible future presentation.



MAGIX MUSIC MAKER

Magix Entertainment
Windows CD-ROM

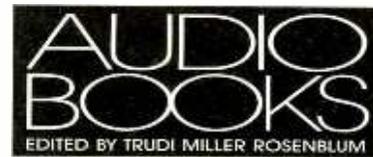
There is a closet musician in just about everyone, but few people possess the skills to fulfill their air-guitar ambitions and keyboard dreams. The Magix Music Maker is an amazingly detailed software tool that allows computer owners to compose and play back music. Computer novices may be a bit overwhelmed by the technical interface at first, but a multimedia tutorial simplifies the creative process considerably. To compose a tune, users click and drag various sound samples into a 16-track arranger. The program works with both WAV and MIDI sound files and comes with 1,200 sound samples. Aspiring musicians can import their own samples or use expansion CDs from Magix, which are available in several music formats, including pop/rock, jungle/trip-hop, and dance/house.

RING DISC

Media Cafe
Windows CD-ROM

Everything you wanted to know about Richard Wagner's entire "Ring Of The

Nibelungen" can be found on this expansive disc, which is easily the most comprehensive single source of a musical masterpiece. The sheer amount of content available on this interactive disc is nothing short of overwhelming. Over 14 hours of audio is contained on this single CD, including the full piano-vocal score and the complete Vienna Philharmonic recording, which is conducted by Sir Georg Solti. A running text commentary accompanies the music as it plays. More than 100 essays add further analysis. An amazing disc.



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ISBN 1-894003-02-0

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Episode 2, "The Bride Of Mallery"

ISBN 1-894003-01-2

42 minutes, \$11.95

Boxed set containing both episodes

ISBN 1-894003-00-4

87 minutes, \$19.95

This original, made-for-audio series is a fun spoof of the detective radio shows of the '40s. Warren Coughlin is terrific as the Mickey Spillane-style detective with his sardonic "tough guy" voice. The dialogue perfectly parodies the clichéd noir style, taking aim at clichéd phrases and slick bad guys. As an example, an exchange between Brick and a mysterious informant goes like this: "I didn't catch your name." "I have no name." "I've heard of you." "Oh, you have, have you? From whom?" "People." "What people?" "People who know what things are going down." The first episode is a fairly standard-issue mystery about Brick's former partner and a person from the past seeking revenge. The second, more colorful story has Brick facing down both a shrewish ex-wife and an army of "cannibal vampire zombies." The jazzy, '40s-style music and the occasional modern-day pop culture references add to the fun. The only jarring element is the occasional use of profanity, which seems out of place in this stylized romp. Contact: 416-703-5667.

MORT SAHL'S AMERICA

Live performance by Mort Sahl

Dove Audio

ISBN 0-7871-1364-6

70 minutes, \$13

This live performance, which ran off-Broadway, bats .500. On side one, political humorist/former screenwriter Sahl tosses off hip, ironic one-liners about liberal and conservative politics, social issues, and his experiences as a Hollywood screenwriter. Sahl is genuinely funny, and his relaxed, conversational style connects immediately with the live audience. On side two, however, he is joined by Sen. Eugene McCarthy, best known for attempting a presidential nomination in 1968 on a platform opposing the Vietnam War. McCarthy's observations are outdated, and he spends a lot of time commenting on the 1976 presidential debate between Gerald Ford and Jimmy Carter and the 1980 debate between Carter, Ronald Reagan, and independent candidate John Anderson. Only political junkies will care about these long-ago political moments.

FOR THE RECORD

The correct title of the MTV Home Video/SMV video reviewed in the July 26 issue is "The Real World You Never Saw."

IN PRINT

SPACE IS THE PLACE: THE LIVES AND TIMES OF SUN RA

by John F. Szwed
Pantheon Books
476 pages, \$29.95

Rarely has a musician been so misunderstood, and rarely has one begged so much misunderstanding.

Sun Ra wasn't just ahead of his time, he was out of time, following his own muse in a merger of collective improvisation, music theater, big-band swing and a maze of cosmic metaphysics that wove the Bible with Egyptian mythology and science fiction.

Jazz critic John Szwed steps into this often confusing and contradictory world and attempts to untangle the mystery of Mr. Ra in "Space Is The Place: The Lives And Times Of Sun Ra" from Pantheon.

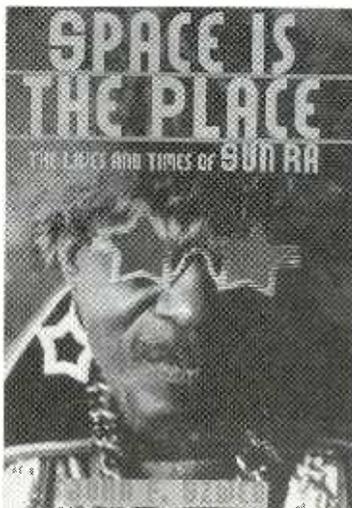
In the process of his exhaustive research, Szwed discovers genius—an artist whom he likens to Duke Ellington, Stravinsky, and Debussy.

In the labyrinth of Sun Ra's philosophies and music, Szwed finds a composer who was breaking down the walls of jazz while simultaneously embracing its spirit and history. Talking about his endless rehearsals, Ra said he wanted "written ensembles to

sound like solos . . . Something that's perfect is something that's finished, and if it sounds finished, it doesn't have any spontaneity left, and then it isn't jazz. That's how I keep that feeling of swing in there—the true feeling of jazz."

For Szwed, that occurs whether Sun Ra is playing Fletcher Henderson tunes, synthesizer forays, or big-band collective blowouts.

Szwed has unearthed a treasure trove of Ra data, including information the composer has tried to keep hidden for years, like his



birth date on May 22, 1914, as Herman Poole Blount in Birmingham, Ala. Ra had a fluid sense of time, both historically and musically, and birth dates were just an impediment to someone who "arrived on the planet."

Through extensive personal interviews and archival materials, Szwed fills in the murky blanks of Ra's early years as a literate outsider, excelling in school while already exploring the nether reaches of music and philosophy.

Ra was already a veteran musician leading his own big band when he went to Chicago to play with the prototype Big Band of Fletcher Henderson.

From there it was Rocket No. 9 to the planet Venus and beyond as Ra evolved his idiosyncratic music and gathered musicians including John Gilmore, Pat Patrick, Julien Priestler, and Marshall Allen, who would remain with him for four decades until Ra's departure from the planet May 30, 1993.

Szwed's portrait of Ra is both scholarly and affectionate. While many fans would often put brackets around aspects of Ra's persona, perhaps turning a blind eye to his convoluted philosophies or his space gypsy stage shows, Szwed embraces them, contradictions and all.

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LEGAL NOTICE

IN THE UNITED STATES BANKRUPTCY COURT
FOR THE DISTRICT OF DELAWARE

In re) Chapter 11
STRAWBERRIES INC., and) Case No. 97-309 (RRM)
STRAWBERRIES HOLDING, INC.,) Jointly Administered
Debtors.)

NOTICE OF LAST DAY FOR FILING PROOFS OF CLAIM AND INTEREST TO ALL CREDITORS, EQUITY SECURITY HOLDERS, AND OTHER PARTIES IN INTEREST

PLEASE TAKE NOTICE that on February 19, 1997 (the "Filing Date"), Strawberries Inc. (d/b/a Strawberries and Waxie Maxie's) and Strawberries Holding, Inc. (collectively, the "Debtors") filed voluntary petitions for relief under chapter 11 of title 11, United States Code (the "Bankruptcy Code") in the United States Bankruptcy Court for the District of Delaware.

PLEASE TAKE FURTHER NOTICE that the District Court for the District of Delaware (the "District Court") has entered an order dated July 1, 1997 (the "Bar Order") requiring all persons and entities (including individuals, partnerships, corporations, estates, trusts, and governmental units), EXCEPT THOSE PERSONS AND ENTITIES DESCRIBED IN PARAGRAPHS "A" THROUGH "E" BELOW, (i) which assert a Claim (as defined below) against any of the Debtors, that (a) arose prior to the Filing Date or (b) arose from the Debtors' rejection of an executory contract or unexpired lease prior to July 1, 1997, except to the extent that another bar date had been established by prior order of the District Court, or (ii) which presently assert an Interest (as defined below) in any of the Debtors, to file a proof of claim or interest against or with respect to such particular Debtor or Debtors with:

Strawberries Inc.
Claims Processing
P.O. Box 5159
FDR Station
New York, New York 10150

or by delivering the same by hand delivery or courier service (but not by U. S. mail), to Bankruptcy Services LLC, Heron Tower, 70 East 55th Street, 6th Floor, New York, New York 10022, in either case so that it is actually received on or before 5:00 p.m. E.S.T. on August 22, 1997 (the "Bar Date"). Such proofs of claim and interest will be accepted only when they are actually received.

For purposes of filing a proof of claim against or interest in a particular Debtor, the following are the Debtors' chapter 11 case numbers: STRAWBERRIES INC. Case No. 97-309 (RRM); STRAWBERRIES HOLDING, INC. Case No. 97-310 (RRM)

As used herein, the term "Claim" means (a) right to payment, whether or not such right is reduced to judgment, liquidated, unliquidated, fixed, contingent, matured, unmatured, disputed, undisputed, legal, equitable, secured or unsecured; or (b) right to an equitable remedy for breach of performance if such breach gives rise to a right to payment, whether or not such right to an equitable remedy is reduced to judgment, fixed, contingent, matured, unmatured, disputed, undisputed, secured or unsecured. As used herein, the term "Interest" means direct or indirect ownership or control of a (a) share in the Debtors, whether or not transferable or denominated "stock," or similar security; or (b) warrant or right (other than a right to convert) to purchase, sell, or subscribe to a share, security, or interest of a kind specified in subsection (a) of this sentence.

NOTICE IS HEREBY FURTHER GIVEN THAT IF YOU ARE REQUIRED TO FILE A PROOF OF CLAIM OR PROOF OF INTEREST AND FAIL TO DO SO IN THE MANNER PRESCRIBED HEREIN, YOU WILL BE FOREVER BARRED FROM VOTING UPON, OR RECEIVING DISTRIBUTIONS UNDER, ANY PLAN OR PLANS OF REORGANIZATION FOR ANY OF THE DEBTORS, AND WILL BE FOREVER BARRED FROM ASSERTING ANY SUCH CLAIM AGAINST OR INTEREST IN ANY OF THE DEBTORS OR THEIR SUCCESSORS OR ASSIGNS.

Pending further order of the District Court, the following persons or entities are NOT required to file a proof of claim or interest (with respect to the following claims and interests) on or before the Bar Date:

- Any person who, or entity which, has already filed with the Clerk of the Bankruptcy Court a proof of claim against or interest in the Debtors in the form and manner required by Bankruptcy Rules 3003 and 9009.
- Any person or entity (i) whose Claim is set forth in the Debtors' Schedules of Liabilities, (the "Schedules"), filed with the Clerk of the Bankruptcy Court, or any amendment thereto, but is not listed as either "disputed," "contingent" or "unliquidated," and (ii) who agrees with the classification of such claim and amount set forth therein.
- Any of the Debtors or any affiliate of the Debtors holding a Claim against one or more of the other Debtors.
- Any person or entity having a Claim allowed by order of the Court entered on or prior to the date on which the order fixing a Bar Date was issued.
- Any person or entity having a superpriority Claim or a Claim allowable under sections 503(b) and 507(a)(1) of the Bankruptcy Code as an administrative expense of the Debtors' chapter 11 cases.

NOTICE IS HEREBY FURTHER GIVEN that any person or entity having a Claim arising from the rejection of an unexpired lease or executory contract pursuant to any order entered on or after the date of the Bar Order (July 1, 1997) shall file proof of such claim on or prior to the date fixed in the order authorizing such rejection.

NOTICE IS HEREBY FURTHER GIVEN that acts or omissions of any Debtor that occurred prior to the Filing Date may give rise to Claims against such Debtor notwithstanding the fact that such Claims (or the injuries on which they are based) may be contingent or may not have occurred, matured or become fixed or liquidated prior to such date. Therefore, any creditor having a Claim or potential Claim against a Debtor, no matter how remote or contingent, must file a proof of claim on or before the Bar Date.

NOTICE IS HEREBY FURTHER GIVEN that proofs of claim and proofs of interest shall set forth the name or names of each particular Debtor against which such Claim or Interest is asserted, and shall be in substantial conformity with Official Bankruptcy Form No. 10 (which is incorporated into and made a part of the Bankruptcy Rules).

NOTICE IS HEREBY FURTHER GIVEN that copies of the Schedules are available for inspection during regular business hours at (i) the offices of Kaye, Scholer, Fierman, Hays & Handler, L.L.P., Attorneys for the Debtors, 425 Park Avenue, New York, New York 10022, (ii) the offices of Young, Conaway, Stargatt & Taylor, Attorneys for the Debtors, Rodney Square North, 11th Floor, Wilmington, Delaware 19899-0391, and (iii) at the Office of the Clerk, United States Bankruptcy Court, District of Delaware, Marine Midland Plaza, 824 Market Street, Wilmington, Delaware 19801.

Dated: New York, New York
July 7, 1997

BY ORDER OF THE DISTRICT COURT

THE HONORABLE RODERICK R. MCKELVIE

UNITED STATES DISTRICT COURT JUDGE

KAYE, SCHOLER, FIERMAN, HAYS & HANDLER, L.L.P.
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(212) 836-8000
Attn: Mitchel H. Perkiel, Esq.
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Attn: Laura Davis Jones, Esq.
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LIFELINES

BIRTHS

Girl, Sarah Marie, to Art and Kathy Kaye, April 14 in Fort Lauderdale, Fla. Father is a director of sales at Sony Music.

MARRIAGES

Laura Rose to Jeremy E. Tepper, July 5 in Nashville. Bride is host of "Radio Thrift Shop" on WFMU New York. Groom is a partner in

Diesel Only Records and publisher and editor in chief of Street Beat.

Chrissie Hynde to Lucho Brieua, July 10 in London. Bride is founder and front woman of Warner Bros. act the Pretenders.

Jeffrey I. Zakim to Judith D. Kaplin, July 20 in Trumbull, Conn. Groom is label operations manager for Twisted America Records.

DEATHS

Roby Yonge Jr., 54, of a heart attack, July 18 in Miami. A veteran radio personality, Yonge got his start in radio at the age of 15 at WTMC Ocala, Fla. He was a newsmen at WIOD Miami and gained notoriety as "the Big Kahuna." Rick Shaw's sidekick, while at WQAM Miami. He is most noted for starting the "Paul is dead" rumor at the height of the Beatles' career while working at WABC New York. After being fired for the prank, Yonge turned up at WCBS New York, then moved back to Florida, working at various Florida-area radio stations, including WHYI and WAXY Fort Lauderdale, WMRZ and WMWQ Miami, WVCG Coral Gables, and WQXT Palm Beach. Yonge is survived by his daughter, Lisa Yonge Gelfand; his mother, Nancy; brother Chip; and sisters Gay Blake, Sandy Potter, and Bebe Roberts.

CALENDAR

JULY

July 25-27, **Hip-Hop Power Summit II: For Peace... For Unity... For Us!**, New Atlantic City Convention Center, Atlantic City, N.J. 215-665-5751.

July 29-Aug. 3, **CD Expo 97**, Riocentro, Jacarepagua, Brazil. 5521-537-4338.

July 31, **LIFEbeat Motel & Casino Fundraising Benefit**, MTV's Motel California, Palos Verdes, Calif. 212-245-3240.

AUGUST

Aug. 1-2, **Third National Entertainment Industry Conference**, ABC Record Centre, Sydney. 02-9557-7766.

Aug. 11, **T.J. Martell Foundation Seventh Annual T.J. Martell Team Challenge For The Martell Cup**, Ridgewood Country Club, Passaic, N.J. 212-888-0617.

Aug. 14-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

LITTLE BIG TOWN

(Continued from page 58)

Little Big Town's current stable of writers includes DiPiero, Sherrill, Seskin, Jon Ims, Jay Knowles, Dead Reckoning recording artist Tammy Rogers, Dan Colehour, Randy Bachman (formerly of the Guess Who and Bachman-Turner Overdrive), and American Indian artist Robert Mirabal, who records for Warner Western.

In addition to the songwriting talent at the company, Little Big Town's staff includes Terry Wakefield, creative director; Sam Powers, director of administration; Sandra Robinson, creative coordinator; Yvette Arledge, administrative assistant; and Kerry O'Neil, managing director.

"Every writer wants two things—money and attention. And it's very difficult to get both," Bomar says. "You almost have to go to an independent to find a situation where the writer-to-staff ratio is sort of in the writer's favor... Terry plugs full time, and I plug probably 50%-60% of my time. So we work closely with the writers, and they have a lot of input in what we plug... It's a real close relationship between the writers and the creative department, and I think that's a real benefit."

Bomar says with the exception of Robert Mirabal and Tammy Rogers, Little Big Town doesn't have any writer/artists who are signed to labels, and that is not an area it is working extensively to cultivate. It does, however, try to facilitate writing sessions between artists and its writers, and such sessions are frequently successful, as in the case of Vince Gill and DiPiero co-writing

Gill's recent hit "World's Apart."

Bomar says Little Big Town is also quick to pitch its best material to new artists, something many publishers are hesitant to do. "We always pitch songs to a new act if they have a major label and/or a major producer, because we've had such good success with new acts," he says.

"We've had hits early on with Highway 101. We had Shenandoah's very first No. 1, 'The Church On Cumberland Road'... On Ricochet, we had their first and second singles—'Daddy's Money' and 'What Do I Know.' John Michael Montgomery was a nobody when he recorded 'Life's A Dance.' We definitely believe in pitching to new acts, because you don't know who is going to be the next Garth."

Bomar says the company also seeks attention for its writers in markets other than country music and has scored cuts by Doro, Peter Frampton, Neil Diamond, Feargal Sharkey, Delbert McCClinton, Tom Kimmel, and Dusty Springfield. It's also had songs used in TV series like "Northern Exposure" and "Beverly Hills 90210" and in such movies as "Rising Sun" and "The Thing Called Love."

It also works with "subpublishers" in other countries, who pitch their material for a percentage. Little Big Town has arrangements with other publishers to represent it in the U.K., Australia, France, Germany, Scandinavia, Japan, and the Benelux countries—Belgium, Netherlands, and Luxembourg.

RETAIL TRACK

(Continued from page 68)

ports them occupy about 40 linear feet each. The inventory consists of about 600 titles, with a total of about 2,000-2,500 units in stock. He says the department is broken down into the Billboard top sellers, best-selling catalog titles, midline product—which is highlighted with "Under \$10" signage—and a low-price section, which sells budget classical and other budget lines. In addition, the department has a special-feature section, which can focus on best-sellers in specific genres as well as local music.

For instance, in South Boston, where there is a strong Irish presence, the special-feature section of a supermarket on Morrissey Boulevard recently focused on Irish and Celtic titles.

The department also features three listening stations, each allowing sampling for eight titles.

Moreover, he adds, "we are currently testing a special-order kiosk via a Muze kiosk," which fulfills orders back to the store. Customers, who pick up the ordered titles at the supermarket, tend to seek very obscure titles from this service, Rigby notes.

Fresh Picks is preparing to put music into 13 more Star Market stores, with plans to be in all of the chain's 49 outlets in time for the Christmas holiday selling season.

The Fresh Picks management staff is selecting a variety of locations in terms of demographic profile and dollar volume so that it can see how those factors affect the operation.

If all goes as planned, the company has enough funding to take it through late spring 1998, when it will be ready to launch an initial public offering.

Assistance in preparing this column was provided by Marilyn Gillen.

GOOD WORKS

LIZA WITH A HEART: Liza Minnelli's Liza in Concert Friday (1) at the Pantages Theatre in Hollywood, Calif., will benefit the Los Angeles-based AIDS Healthcare Foundation (AHF), said to be the nation's largest HIV/AIDS medical provider. Minnelli has provided a block of \$100 tickets for the show to be reserved to benefit AHF. In addition, she will be host a private dessert and champagne reception following her performance. AHF serves more than 5,000 Greater Los Angeles patients, regardless of their ability to pay, at four outpatient health care centers, two residential facilities, the WomensCare Center, Positive Healthcare, and through AHF's research and pharmacy divisions. Tickets are available by calling AHF at 213-860-5214. Contact: Ged Kenslea at 213-860-5225 or Anthony Schulte at 213-860-5224.

FOR THE RECORD

Contrary to a statement in an article in the July 26 issue about Arista Records' annual results, BMG Entertainment is privately held.

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DJ Dreams Dredge Up Dead Air & Other Disasters

BY CHUCK TAYLOR

NEW YORK—In an industry where youthful ambitions set their mighty sights on a career in front of the mike, it's a common byproduct for those dreams to literally turn into nightmares.

Whether its the most oft-heard nocturnal emission of helplessly witnessing a record fade to dead air or some individually crafted personal plight before the public ear, DJ dreams are as much an anxiety wringer among the ranks as a new owner with a pink slip. OK, well, almost.

"Somewhere along the line, we were taught that you're a failure if you can't keep up the patter and entertain. If there's dead air, you're falling short of doing your best," offers top 40 legend and Casey's Countdowns host Casey Kasem, who has endured his own DJ nightmare once a year over his nearly three decades in the business.

"I'm sitting between two turntables, trying to find some music to play, but I don't have any," Kasem says. "I leave the mike and run looking for records, opening closets, drawers, and trunks. I just look everywhere and there never are any. It's an absolute nightmare as panic sets in."

Likewise, in her 25 years primarily on rock radio, on-air staple Carol Miller, now

at WNEW-FM New York, says, "For me, there's always a technical nightmare. I can't find a record or can't get it on in time, and even if I do, it's skipping or warped or defective. CDs never make their way into my dreams; it's always the needle."

For "American Country Countdown" host Bob Kingsley, technology has also been known to conjure the unimaginable. "When I leave Wednesday before they put the countdown together, the computer crashes, leaving all the numbers mixed up, and nobody notices," he says. "It goes from No. 40 into No. 1, and there goes all the suspense."

Kingsley also has dreamed that one of the seven dirty words ekes out during an outtake, then somehow ends up in the show. "It, of course, comes at the intro for No. 1, which is described oh-so colorfully," he says. "Then, all of a sudden, I find myself back in Palmdale [Calif.], sweeping out behind the transmitter. Yeah, I've woken up with a little sweat on my brow."

Such career-kindred dreams, according to Trish and Rob MacGregor, authors of the upcoming Adams Media "The Everything Dreams Book," spell out untapped inner turmoil for those who have taken on the role of entertainer.

"It's incredible how dreams will address our needs," says Rob MacGregor. "The nature of these dreams is that there is something in life that these people are not prepared to deal with. They should examine what in their lives is happening that they may not feel prepared for. It

doesn't have to be with work, but that's what triggers it."

And what about tried-and-true radio vets like the ones above? "Dead air can represent a spiritual issue," says Trish MacGregor. "They may be at a point where they're facing mortality. Metaphors like 'dead air' are very important in dreams."

Hmm. In any case, it might take a second volume of the team's book to interpret the meaning behind some broadcasters' more inexplicable overnight mind-fields.

For instance, Elvis Duran, half of the Z Morning Zoo at top 40 WHTZ (Z100) New York, reports of his recurring nightmare where the PD "hotlines me and the phone keeps ringing after I've answered it. Or that little light blinks constantly, and it gets stuck and no one can turn it off."

But more often, Duran says he is plagued by a dream where he's "interviewing the superstar celebrity of the moment that everyone's tuned in to hear; it's my chance to get the interview of the year. And all they do is sit and stare at me. I keep asking questions and they never answer. It's enough to make me puke."

"Of course," he deadpans, "then I realize it's actually Vanilla Ice and nobody really cares."

"My worst dream," says Scott Lindy, PD at country WPOC Baltimore, "is that I'm already late for work and run into the studio and the board is completely changed."

Mind you, the record is fading by this point, Lindy says, "so I start hitting buttons, and the only one I can find is the mike. I have to talk until I figure it out. Then suddenly, I'm in my underwear." The dream has been part of his life for 14 years.

Lindy also reveals a dream he has where every time he starts a record, for some reason, he jostles it, prompting the record to audibly slow to inertia. "I have to start it over each time, but the buttons are screwed up; sometimes they're backward. There would be five or six segments in a row. Thank God CDs came around."

With his take on the time-tested fading record dream—which he reports he has once every two or three months—Aaron Maxwell, PD of R&B WCDX Richmond, Va., says, "I play the record while I'm distracted doing other things: I go to the bathroom, check on a spot, I'm in the front office trying to get back to the studio. And every time, I get there 10 seconds from the record fading."

"No matter what I'm doing, I'm never successful. I just sit there with dead air: I'm alone, but all eyes are on me," Maxwell says. "It feels like I've made the biggest mistake of my life."

At rock WPLY Philadelphia, PD Jim McGuinn gathered an in-house posse to share subconscious disturbances. First, when he was a morning man in the early '90s in Providence, R.I., and Albany, N.Y., McGuinn says at least once every couple of weeks, he would dream that he could-

n't get anything in the studio to fire up: CD players, the mike, the right faders. "I'd panic about the dead air and always wake up in a sweat," he says.

Bret Hamilton, who does WPLY mid-days, offers the classic laryngitis dream, where he opens his mouth to talk and nothing is there. "And of course, it's right as the song or commercial is ending, and here I am, living this nightmare."

WPLY creative services director John Castino, who worked nights at the former WDRE Philadelphia, says that in his sleep, the radio station is actually set up in his home, where he's knocked down walls to accommodate the studio. "The air staff always consists of the shittiest part-timers who, in the dream, are brilliant. Then when it's time for me to go on, this higher-up guy with a cigar in his mouth watches me get on the air and just suck. The mike's busted, there's dead air, I can't make anything happen."

Banana Joe, an on-air talent at country WWGR Fort Myers, Fla., recounts that while he's never had the "record fading away" nightmare, he has dreamed of "cracking open the mike pot and I can't say a word. My jaw is locked. The mike is up, but there's no sound coming out of me. With me, talking is usually not the problem."

And another: "I guess everyone has the dream where the [ratings] book comes in and the station has a 20.0 share—or where it comes in as a 2.0," he says.

Miller at WNEW-FM adds that one dream she's endured at least monthly is that her studio is invaded with people from her past: "Former PDs from hell, current friends, people I've interviewed, everyone mixed up at the same station," she says. "The person coming on after me can be anyone from the last 25 years. It's really bizarre."

But perhaps not quite as bizarre as her "can't get there from here" dream. Says Miller, "It's time for me to be at the station, and it usually takes the shape of me

having to abandon my car, jump into the subway station—which I haven't taken to work in 15 years—and then the D train gets stuck between [subway] stations. There's no phone and no way to tell anyone of my whereabouts."

"Mine is that I'm supposed to be on the air at a certain time and the alarm doesn't go off," offers a similarly driven Phil Michaels, assistant PD at WHQT (Hot 105) Miami, who has had the dream since he began in radio six years ago. "I'm late and make a mad dash to the studio, but I get pulled over; hit every red light, the bridge gets backed up.

When I finally make it in, the jock ahead of me is all upset. It's just wild."

Michaels, who works swing shifts at the station, including some mornings, says that he now refers to the dream on each occasion that the situation presents itself: "Every time I have to get up early, I think of that and check the alarm 10 times before I go to sleep. I have to make sure the buttons are working."

Whether they can turn the nightmares into tools, as Michaels did, or even if they're not cognizant of their origins, the on-air personalities interviewed seem willing to accept that their ghoulish dreams are simply an unavoidable occupational hazard.

"I don't understand why, but everybody in the business pretty much has them," says WPLY's McGuinn. "Being a jock is like being a bass player in a band. It's OK to be good and hard to be really good at it. I guess it's paranoia mixed with ego mixed with psyche. One of the ways it manifests itself is through DJ dreams."

"They obviously have to do with a simple representation of anxiety," adds WNEW-FM's Miller. "When they've gotten too out of hand, I've actually walked out of my dreams saying, 'Ah, I don't need this, this is just too heavy.'"



newsline...

LITTLE BUDDY TAKES THE MIKE. Pop culture icon Bob Denver, who starred in "Gilligan's Island" from 1964 to 1967, has joined the airwaves, along with his wife of 20 years, Dreama, for "Weekend With Denver And Denver." The show will be produced in Charleston, W.Va., beginning Saturday (2) and broadcast initially on stations in the state. It will feature music from the '50s, '60s, and early '70s.

Guests will include Dawn Wells, who played Mary Ann on "Gilligan's Island," in a "Hooray For Hollywood" segment. Wells is the Los Angeles correspondent for an Australian TV station. Also, the Professor, Russell Johnson, will take questions from the hosts and listeners. The Denvers and producers Tom Syner and Dan Johnson plan to market the show nationwide in a few months.

JONES RADIO GOES FOR A DOZEN. Denver-based Jones Radio Networks has introduced its 12th 24-hour format—and third this year—the Classical Collection. The format is programmed primarily for noncommercial radio stations, providing 56 minutes of music each hour with opportunities for station identification, local underwriters, and sponsors. Its playlist covers the Medieval, Renaissance, Baroque, Classical, Romantic, and post-Romantic periods, including some 20th-century works. Weekly features will include "Ars Nova," offering new releases from current classical musicians. Various specials and holiday programming are also planned.

YOUR PLACE OR MINE? Two major radio dating-service providers, Plextel Telecommunications and Tango Communications, have joined to form Spark Services. The new company provides "Dateline" singles-matching services to more than 300 stations. Plextel's first client was R&B WGCI-FM Chicago, in 1994.



The Pleasure Is All Mine. A&M recording artist Jonny Lang took the stage at Disney World's Pleasure Island for its July 4 Red, White and Blues Fest. Lang, center, shares in his shining moment with hometown rock WJRR (101.3) Orlando's intern Kai and afternoon drive personality Crash.

SPRING '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97
WTAE	N/T	3.8	3.9	4.4	3.8	3.5
WZPT	cls rock	3.6	3.3	2.6	2.5	3.2
WAMO-FM/WSSZ	R&B	3.4	2.8	3.1	3.4	3.1
WRRK	cls rock	2.7	2.9	2.8	2.6	3.1
WVTV	AC	4.2	3.9	4.1	3.3	3.1
WASP-FM	country	1.0	1.0	1.1	1.0	1.5
WORD-FM	religious	1.2	8	1.4	1.0	1.2
KQV	N/T	1.3	1.1	1.0	1.1	1.0

Adult Contemporary

T. WK	L. WK	WKS ON	TITLE	ARTIST
*** No. 1 ***				
1	1	11	GO THE DISTANCE	MICHAEL BOLTON
2	2	15	SUNNY CAME HOME	SHAWN COLVIN
3	4	7	LITTLE MORE TIME WITH YOU	JAMES TAYLOR
4	6	10	FOR YOU I WILL	MONICA
5	3	3	HERE IN MY HEART	CHICAGO
6	5	4	YOU WERE MEANT FOR ME	JEWEL
7	10	11	DO YOU LOVE ME THAT MUCH	PETER CETERA
8	8	5	I DON'T WANT TO	TONI BRAXTON
9	13	14	FOR ONCE IN OUR LIVES	PAUL CARRACK
10	7	9	FOR THE FIRST TIME	KENNY LOGGINS
11	9	8	ALONE	BEE GEES
12	12	12	I'LL ALWAYS BE RIGHT THERE	BRYAN ADAMS
13	11	6	BUTTERFLY KISSES	BOB CARLISLE
*** AIRPOWER ***				
14	19	22	A SMILE LIKE YOURS	NATALIE COLE
15	14	16	I BELIEVE I CAN FLY	R. KELLY
16	18	20	HARD TO SAY I'M SORRY	AZ YET FEAT. PETER CETERA
*** AIRPOWER ***				
17	20	24	HOW DO I LIVE	LEANN RIMES
18	15	13	UN-BREAK MY HEART	TONI BRAXTON
19	16	15	CHANGE THE WORLD	ERIC CLAPTON
20	17	17	VALENTINE	JIM BRICKMAN WITH MARTINA MCBRIDE
21	21	19	UNTIL I FIND YOU AGAIN	RICHARD MARX
22	22	18	SECRET GARDEN	BRUCE SPRINGSTEEN
23	23	20	BARELY BREATHING	DUNCAN SHEIK
24	24	25	ALL BY MYSELF	CELINE DION
25	25	21	MMMBOP	HANSON

Adult Top 40

T. WK	L. WK	WKS ON	TITLE	ARTIST
*** No. 1 ***				
1	1	23	SUNNY CAME HOME	SHAWN COLVIN
2	3	3	ALL FOR YOU	SISTER HAZEL
3	2	2	ONE HEADLIGHT	THE WALLFLOWERS
4	6	7	SEMI-CHARMED LIFE	THIRD EYE BLIND
5	5	5	A CHANGE WOULD DO YOU GOOD	SHERYL CROW
6	4	4	BARELY BREATHING	DUNCAN SHEIK
7	7	8	THE FRESHMEN	THE VERVE PIPE
8	13	13	HOW BIZARRE	OMC
9	8	6	MMMBOP	HANSON
10	10	11	CRASH INTO ME	DAVE MATTHEWS BAND
11	9	9	YOU WERE MEANT FOR ME	JEWEL
12	11	10	I WANT YOU	SAVAGE GARDEN
13	12	12	WHERE HAVE ALL THE COWBOYS GONE?	PAULA COLE
14	14	16	BITCH	MEREDITH BROOKS
15	15	14	DON'T SPEAK	NO DOUBT
16	16	15	SHAME ON YOU	INDIGO GIRLS
17	17	19	MORE THAN THIS	10,000 MANIACS
*** AIRPOWER ***				
18	21	31	FOOLISH GAMES	JEWEL
19	18	17	LOVEFOOL	THE CARDIGANS
*** AIRPOWER ***				
20	22	23	IF YOU COULD ONLY SEE	TONIC
21	26	29	PUSH	MATCHBOX 20
22	24	33	THE DIFFERENCE	THE WALLFLOWERS
23	25	25	BUILDING A MYSTERY	SARAH MCLACHLAN
24	20	20	DAYLIGHT FADING	COUNTING CROWS
25	37	—	I DON'T WANT TO WAIT	PAULA COLE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 adult contemporary stations and 66 adult top 40 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 songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97
SAN FRANCISCO—(4)						
KGO	N/T	6.8	6.6	6.9	7.0	6.5
KCBS	N/T	4.8	4.8	4.6	4.5	4.3
KFRC-AM-FM	oldies	3.9	4.2	3.5	3.8	4.3
KNBR	sports	4.5	3.6	3.5	3.1	4.3
KYLD	top 40/rhythm	3.8	4.2	4.3	4.8	4.2
KMEL	top 40/rhythm	4.2	4.3	4.3	4.1	3.9
KOIT-AM-FM	AC	3.4	3.8	4.0	3.8	3.9
KKSF	jazz	3.9	3.5	3.3	3.7	3.6
KIOI	AC	3.7	3.2	3.3	3.3	3.2
KBLX	R&B adult	2.8	2.7	3.3	3.2	3.0
KFOG/KFFG	triple-A	3.7	3.2	3.3	3.0	3.0
KLLC	AC	1.3	2.2	2.1	2.7	2.8
KBGG	cls rock	2.1	2.1	2.2	2.4	2.7
KSFO	N/T	2.2	2.8	2.4	2.2	2.6
KABL	adult std	1.9	2.0	1.8	2.1	2.5
KDFC-FM	classical	2.7	2.7	2.8	2.6	2.5
KITS	modern	2.5	2.4	2.4	1.8	2.1
KOME	modern	1.7	1.9	2.0	2.0	2.0
KSAN	country	1.7	2.4	1.6	1.8	1.9
KSJO	album	1.6	2.2	2.4	2.0	1.9
KLOJ	Spanish	2.0	1.5	1.1	1.3	1.6
KSOL/KZOL	Spanish	2.1	1.5	2.3	1.5	1.6
KEZR	AC	1.4	1.4	1.1	1.3	1.4
KUFK	cls rock	.6	.7	1.0	1.7	1.4
KBAY	AC	1.9	1.7	1.6	1.4	1.3
KYCY	country	1.4	1.4	1.2	1.2	1.3
KNEW	country	.8	1.0	1.0	1.1	1.0

Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97
DALLAS—(7)						
KKDA-FM	R&B	5.7	6.3	6.2	6.7	7.1
KHKS	top 40	6.2	5.9	6.1	6.8	7.0
KSCS	country	6.2	4.9	4.9	5.8	5.7
KVIL	AC	5.2	4.7	6.0	6.0	5.3
WBAP	N/T	4.9	5.4	4.9	4.4	4.3
KLUV	oldies	3.4	4.2	3.6	3.6	4.2
KDMX	AC	3.9	3.3	3.7	3.5	4.1
KPLX	country	4.3	3.8	4.0	3.2	4.1
KEGL	album	3.8	3.8	4.0	4.3	3.8
KZPS	cls rock	2.6	2.5	3.0	2.0	3.8
KRLD	N/T	4.1	4.3	4.0	4.3	3.6
KYNG	country	4.9	4.8	3.8	3.4	3.3
KOAI	jazz	3.4	3.5	3.7	3.5	3.1
KDGE	modern	3.2	3.1	2.5	2.6	3.0
KTXQ	album	2.7	2.7	2.7	2.8	2.9
KRBV	R&B adult	4.2	4.6	3.6	2.5	2.8
WRR	classical	2.2	2.7	2.8	2.9	2.8
KLTY	religious	2.9	3.3	2.5	3.2	2.7
KTCK	sports	2.3	1.8	2.4	2.0	1.7
KRRW	AC	2.2	2.7	2.1	2.3	1.7
KAAM	adult std	1.2	.8	1.1	1.5	1.6
KKZN	triple-A	—	—	—	9	1.6
KESS	Spanish	1.7	1.8	2.2	2.0	1.5
KHCK/KICI-FM	Spanish	1.6	1.3	1.6	1.4	1.5
KLIF	N/T	2.6	2.3	2.4	2.2	1.4
KHVN	religious	1.2	1.5	1.5	1.4	1.2
KKDA-AM	R&B adult	1.0	1.3	1.1	1.0	1.2
KRNB	R&B adult	—	—	1.2	1.6	1.1

Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97
MINNEAPOLIS/ST. PAUL—(16)						
WCCO	N/T	10.5	11.4	12.3	13.0	11.5
KQRS-AM-FM	album	11.6	12.0	11.9	11.3	10.4
KDWB	top 40	8.0	7.5	7.5	6.4	6.9
KEEY	country	6.1	5.7	5.6	6.4	6.9
WLTE	AC	6.2	4.9	6.1	6.8	6.7
KSTP-FM	AC	6.1	5.8	5.3	5.4	5.2
KQQL	oldies	5.2	5.2	5.1	5.4	5.0
KSTP-AM	N/T	5.1	4.9	5.4	5.2	5.0
KEGE-FM	modern	5.8	6.7	6.0	5.6	4.6
WBOB-FM	album	4.7	5.3	5.0	4.3	4.5
KTCZ	triple-A	4.6	3.8	3.8	3.6	4.4
KMJZ	jazz	3.0	3.0	2.4	2.4	3.1
KXXP/KXXR/KXXU	album	1.8	1.7	1.7	1.9	2.6
KLBB/WLOL	adult std	2.0	1.8	2.3	2.7	2.4
KFAN	sports	1.6	1.5	2.1	1.8	1.8

Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97
ST. LOUIS—(17)						
KMOX	N/T	13.1	13.2	13.0	11.8	11.8
WIL	country	7.8	8.0	6.9	8.6	7.8
KMJM	R&B	7.1	6.3	8.2	7.1	7.2
KEZK	AC	6.9	5.7	6.7	6.9	6.1
KPNT	modern	5.7	4.4	5.0	4.7	5.4
KLOU	oldies	4.7	3.7	4.6	4.3	4.9
KYKY	AC	5.6	5.9	5.3	4.9	4.9
KSHE	album	5.7	6.0	4.9	4.0	4.4
WKXX	country	3.1	3.0	3.6	4.5	4.3
WALC	AC	3.9	3.9	4.2	4.0	4.2
WVRV	triple-A	2.1	2.6	3.6	4.0	3.9
WRTH	adult std	2.9	2.8	2.3	2.6	3.4
KSD-FM	cls rock	3.3	3.5	2.9	3.2	3.0
KFUO-FM	classical	2.2	2.6	2.8	2.8	2.7
KIHT	cls rock	3.3	2.9	3.0	2.6	2.6
KXOK	R&B adult	2.1	3.0	2.7	2.6	2.4
KATZ-FM	R&B adult	1.1	1.8	1.3	1.9	2.3
KTRS-AM	N/T	1.1	1.8	2.0	2.4	2.3
WCBW	religious	1.2	1.7	1.2	1.2	1.4
KATZ-AM	R&B adult	1.1	1.3	.5	5	1.0
WEW	N/T	1.8	1.0	1.1	1.2	1.0

Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97
WASHINGTON, D.C.—(8)						
WKYS	R&B	4.8	4.2	4.8	5.1	5.9
WHUR	R&B adult	5.8	5.0	5.6	5.6	5.8
WPGC-FM	R&B	5.6	6.1	6.1	6.5	5.8
WMZQ	country	6.4	5.3	6.0	4.5	5.0
WBIG	oldies	4.9	5.3	3.7	4.5	4.7
WASH	AC	5.1	5.1	4.9	3.8	4.6
WWZZ/WWVZ	top 40	1.4	2.5	4.0	4.7	4.6
WGMS	classical	4.1	4.0	3.7	4.0	4.1
WMMJ	R&B adult	4.6	4.5	4.2	4.2	4.1
WGAY	AC	1.9	2.8	2.9	4.5	3.9
WRQX	AC	4.6	4.2	3.6	3.9	3.7
WMAL	N/T	4.2	4.0	4.7	4.9	3.6
WWDC-FM	album	3.5	3.9	3.5	3.0	3.5
WJZW	jazz	3.4	4.0	3.1	3.8	3.4
WTOP	N/T	3.0	3.0	3.4	2.9	2.9
WJFK-FM	N/T	3.3	3.7	3.6	3.4	2.8
WHFS	modern	2.9	3.3	3.1	2.3	2.6
WARW	cls rock	2.3	2.5	2.1	2.0	2.4
WAVA	religious	1.0	.9	1.2	.9	1.2
WFRE	country	1.1	1.1	.9	1.1	1.0
WOL	N/T	1.1	.8	1.0	1.1	1.0
WTEM	sports	1.0	.9	1.0	1.1	1.0

Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97
HOUSTON—(9)						
KODA	AC	6.2	5.4	5.8	6.7	7.1
KBXX	R&B	7.5	7.0	7.7	8.1	6.5
KRBE	top 40	4.5	5.4	5.8	6.6	6.4
KMIQ	R&B adult	6.0	5.4	5.3	5.5	5.7
KILT-FM	country	4.6	5.9	4.5	4.6	5.1
KBQB-AM-FM	country	5.3	4.7	4.5	4.5	4.5
KTRH	N/T	4.6	3.7	4.6	4.0	4.5
KHMX	AC	4.9	5.3	5.9	5.4	4.3
KLDE	oldies	4.3	3.6	3.9	4.4	4.2
KTBS	modern	3.1	3.5	3.7	3.1	3.3
KLLO	album	3.3	3.8	3.6	3.3	3.2
KKPN	AC	5.1	4.1	5.2	4.7	3.0
KPRC	N/T	3.3	3.1	3.8	2.8	2.8
KLTN/KLTO	Spanish	3.1	3.9	3.3	3.	

A DJ's Worst Nightmare Never Ends, It Just Comes Back Now And Then

COMMON GROUND: So I'm interviewing Madonna for this headlining Billboard story. We're at her place, and the ever in-vogue superstar, dressed down and oh-so-at-ease, couldn't be more accommodating. In fact, though we've never met face to face, she immediately embraces me like a well-tread and trusted friend.

As we talk—tape recorder in my hand—Madonna begins expressing herself with views never before exposed, offering anecdotes she has chosen to share with me exclusively.

Wow, I think, this story is going to be such a coup. Great stuff. And then, as I check the tape, in a grave instant I become aware that I'm not holding a recorder at all—it's my answering machine I'm grasping, neither plugged in nor with tape rolling.

As the panic sets in and a big, fat "Argggg" begins to form in my throat, I am thankfully jarred—awake. Phew, just another cataclysmic industry nightmare. Much like the ones where I cast Sheena Easton in the role of Dorothy in a disastrous beach remake



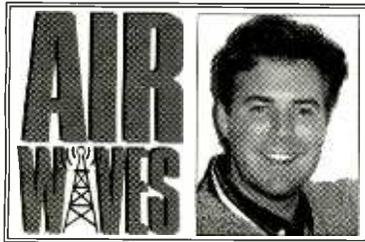
The nightmares begin: The author at the studios of WWOD Lynchburg, Va., in 1979.

of "The Wizard Of Oz," or where Jewel and I inexplicably rolled 5-foot Krispy Kreme doughnuts down the street, and I forgot to interview her.

As the lead article in this issue's Programming section brings home (page 84), career-related nightmares are common to all, whether you're just beginning a journey up the ladder or

standing securely on the top rung of a chosen profession. The broadcasters we spoke to for this story tell some whoppers, ranging from the "can't get there from here" series to being recast in jobs with every despised workmate over the course of 25 years.

All such dreams, it is concluded, are prompted by persistent low-grade anxiety accompanying the idea that despite today's good fortune, one misstep



by Chuck Taylor

could shatter all success with tomorrow's shuttering overshadowing of logic.

In my early months as a DJ at WWOD-AM Lynchburg, Va., in the late '70s-early '80s, I too found myself locked into a consistent regimen of DJ dreams—not even knowing they were a veritable rite of passage. Like those of most of my comrades in the article, they revolved around losing command of the turntable, allowing records to run their course, and leaving me susceptible to a jock's greatest phobia: silence.

The only altering factor in my monthly dream was the cause of such paralysis (perhaps depending on whether it was asparagus or french fries that my body was navigating through the digestion process). Sometimes, I'd be sitting at the console, unable to find another 45 to throw on the turntable. Other times, I was either locked out of the studio or charging forth in slow motion as I heard the final chorus of "Seven Year Ache" fade and the persistent "click, click, click" of the needle begin.

For years after I left the hot seat, I

continued to have such dreams. But toward the beginning of the decade, they finally faded into legacy, leaving me free to pursue other nightmare themes at will.

That is, until last month. Following a Friday lunch with Vince Santarelli, editor of Apple Bites, a monthly newsletter on New York radio, I dreamed one Saturday that I was back at WWOD, called at random to cover an overnight shift. I got to the building (somehow in an instant from my New York home) and was escorted by an anonymous figure down a dark hallway to an unfamiliar studio. The console was positioned in the center of a shadowy room, illuminated by a single bulb.

As I realized I had no idea how to work the equipment—and, in fact, had no clue what the station's format was—I found I was completely alone. Then, naturally, the record airing began to fade to nothing. I scurried to find a trace of music in the vicinity of the board, but there was none to be found. There I was, with no music, no knowledge, no assistance—only dead air. Yes, indeed, just the ingredients necessary to spur a little overnight dyspepsia.

Then, by the grace of God, I awoke, reveling over my phantom shift in light of the fact that the station—for real—left the airwaves in the late 1980s when it could no longer fend off the market's competing country FM.

The overwhelming factor in all of this, mind you, is that every personality contacted for the story in this issue immediately identified with the theme, offering his or her own spin on a fear that seemingly pervades the consciousness of anyone with a calling to the airwaves—no matter how established, how self-assured, or how loquacious.

The moral through the eyes of slumber: Dead air equals career death. Hear, here.

You may reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

Howard's Triple-A Twist Keeps The Mountain Fresh

TRIPLE-A STATIONS seem to come in a wide array of market-specific flavors. But in Chattanooga, Tenn., country-to-triple-A convert WDOD (the Mountain) is breaking ground, even for this venerably wide format.

Only two months after its flip, operations manager Dan Howard (known on-air as Skyler McKenzie) has seen his station's 12-plus numbers rise from a winter share of 3.1 to a 5.2 share in the second spring Arbitrend.

More surprising, even to Howard, is WDOD's 18-34 success story. "After two trends, we have an 8 share 18-34. I was hoping this book maybe we could debut with a 5. I had no anticipation that it was going to be this quick," he says.

Then again, even the format hole was a surprise to WDOD. "When we first went into our research on the station," he says, "our first thought was some type of rock, and we thought it could be classic with a few features [spotlighting] some of newer rock. I guess we underestimated the market a bit, because it came back overwhelmingly that, yes, they like some of the older facets of the good old classic rock from the '70s and a lot of the AOR of the '80s, but they wanted a healthy dose of today's rock. And they wanted it all mixed together. So variety came into play when we started doing the research."

That variety can mean anything from Jewel to Lynyrd Skynyrd to Talking Heads. But that doesn't mean WDOD isn't triple-A. "I've listened to triple-A stations across the country in the past few months, and rarely do you find two of them that are alike," Howard says. "They may share 50%-60% of the library, but then the other 40% is markedly different. And that's the same way here."

"One of the reasons for our early success has been the mixture of familiarity. I know a lot of alternative listeners and programmers may not relate to that, but in this market, I think familiarity has helped us."

"There's songs that were not represented here for a long time," he adds. "They were hits, or at least [listeners] had heard them, whether it was on other stations that are now defunct or MTV, VH1, or traveling out of town. So a lot of the music, while somewhat familiar, had not been burned out. And so we didn't take on a lot of high burn."

Here's a sample hour on WDOD: Collective Soul, "Gel"; Third Eye Blind, "Semi-Charmed Life"; Chris Isaak, "Wicked Game"; Stone Temple Pilots, "Dancing Days"; EMF, "Unbelievable"; Van Halen, "And The Cradle Will Rock"; Dave Matthews Band, "Tripping Billies"; Joan Osborne, "One Of

Us"; Bruce Springsteen, "Pink Cadillac"; Vigilantes Of Love, "Love Cocoon"; Loverboy, "Lovin' Every Minute Of It"; No Doubt, "Just A Girl"; Aerosmith, "Hole In My Soul"; and U2, "Pride (In The Name of Love)."

WDOD's closest musical competitors are top 40 WZST, which has a big modern lean, and classic rock WSKZ, which, Howard claims, is tossing in some currents after first training its guns on WDOD's AC sister WDEF (Sunny 92.3).

So why jump into the triple-A breach when modern adult seems to be the rage? Howard, who is also WDEF's operations manager, says, "It was economics. We felt the modern AC end could possibly jeopardize Sunny 92.3, which is our main bread and butter."

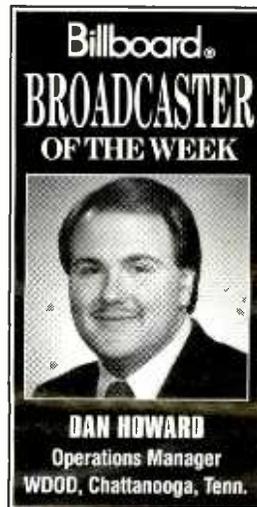
Between the two stations, "we're always going to share maybe a few titles, but I'd say at this point, we may share 10 to 20 records at any given time," says Howard. Jewel's "You Were Meant For Me" is one example.

Probably the biggest difference between WDOD and its sister, and most triple-As, is attitudinal presentation. That was key in drawing attention to WDOD. As Howard sees it, "This market has not had a lot of attitude and indignant, defiant radio. So we've come on the air with a pretty healthy dose of 'screw you.' I think that's helped. I think it's caused a lot of word-of-mouth. We haven't gone too far, because this market's not going to [accept that]."

Liners and drop-ins that present theater-of-the-mind beatings of such AC icons as Barry Manilow, Michael Bolton, and Michael Jackson are not uncommon. One typical new music billboard: "This one's straight from our new music garden. It just popped its little head up. We yanked it out of the ground, chopped it up into pieces, and boiled it just for you."

While the on-air Bolton-bashing was hard for Howard to take at first, given his AC background, the latest trial has been grooming a staff that's not anchored to liner cards and wire copy. "We want the jocks to sound... unrestricted. But I keep wanting to put the belt to them some days. I'm thinking, 'Oh, they're running their mouths. Shut up and play a record.'"

It's OK for some of the drop-ins to be acerbic, but Howard strives to keep the jocks from going quite that far. "We've smacked around the competition and ridiculed them a bit on-air, but I'm not a big fan of trash-mouthing the competition over and over. We can do that on some cute liners for three weeks, have some laughs, and get over it. I'm not into the personal-attack mode. I've had to pull a couple of jocks back on that." **MARC SCHIFFMAN**



EXECUTIVE TURNTABLE

FORMATS. Under new owner Bonneville, WLUP (the Loop) Chicago drops modern adult to return to heritage rock. VP of programming Greg Solk says the move was aimed at recapturing the heritage associated with the call letters, which last rocked in 1993 before a shift to talk programming. The move also pulls the Loop out of the way of Bonneville's modern adult WTMX. While some are calling the format classic rock, Solk says that the station is playing a couple of currents each hour and prefers to call it a rock station.

KNYN Santa Fe, N.M., sets its sights on Albuquerque, N.M., and becomes country KBFQ (Froggy 95.5) under new GM Joe McMann from KQOL Las Vegas. Jaye Albright is consulting. Jim West, who was PD at former country rival KASY, joins as PD/p.m. driver.

FOLKS. ABC Radio has restructured its station division into two groups and promoted two executives. WBAP/KSCS

Dallas president/GM John Hare will assume responsibility for all stations in New York, Los Angeles, Dallas, Detroit, and Washington, D.C. He was already overseeing the Detroit properties. KQRS/KEGE Minneapolis president/GM Mark Steinmetz assumes responsibility for ABC's stations in Chicago, San Francisco, Atlanta, and Minneapolis.

Citadel Communications promotes three managers to regional president posts. Bob Proffitt is upped from VP/GM of the Albuquerque properties to president of the Central region. Stu Stanek is elevated from VP of operations to president of Citadel East. Ed Hardy is named president of Citadel West. He was managing the former Deschutes River properties purchased by Citadel last fall. In other Citadel news, Scott Mahalick is upped from VP/GM of its Salt Lake City stations to director of programming for all Citadel properties. Citadel VP of sales Pete Benedetti is named VP/GM.

KBGG San Francisco PD Bob Hamilton moves over to AC sister KIOI (K101) as PD. K101 operations manager Michael Erickson, in turn, becomes PD/midday host of KBGG, which flips from classic rock to an adult R&B-flavored format as 98.1 Kiss FM. Joe Baylis from KGBY/KFBK Sacramento, Calif., is named GM of KBGG. Hamilton will continue to oversee KABL and KNEW-AM.

With Emmis closing on jazz/AC WQCD (CD101.9) New York, Judy Ellis, senior VP/GM of duop partners WQHT/WRKS, adds GM duties for that station.

STATION SALES. Sinclair Broadcast Group buys Heritage Media's 24 radio stations for \$630 million.

American Radio Systems is giving Entercom its AC KUDL Kansas City, Mo., country sister WDAF, and standards AM KCTC Sacramento, as well as \$3 million, in exchange for oldies KLOU St. Louis.

Manchester, England's New Order was electronic long before electronica was cool, churning out such studies in finely tuned pop precision as "Bizarre Love Triangle," "True Faith," and "Regret." The author of the singing basslines on those songs (and the cult classics of New Order precursor Joy Division) was Peter Hook. After his last band's halcyon days, he tended to distance himself from that distinctive, high-toned style as well as the techno-pop hooks borne from it. But with his new project, Monaco, Hook has made a rapprochement with his past.

"With Revenge, my group from a couple of years ago, I went out of my way to sound different," Hooks says. "But my new partner in Monaco, David Potts, was a real fan of those old records, and he persuad-

ed me to 'play bass like in the New Order days.' And it was a good idea. Now I'm playing to my strengths rather than my weaknesses, and I'm really quite proud that the new record sounds like New Order."

No. 25 on Modern Rock Tracks, Monaco's glitter-



"I'm really quite proud that the Monaco album sounds like New Order."
—Peter Hook of Monaco

ing "What Do You Want From Me?" comes from the duo's aptly titled Polydor debut, "Music For Pleasure." The music echoes Hook's past affairs with

more than just buoyant basslines, as it juxtaposes dancefloor energy and grand melancholy with characteristic flair.

"I'm partial to the edge that comes from setting uplifting music against lyrics that are more down," Hook says. "I guess that's an English thing. Unlike Americans, who often look on the bright side, we English tend to think that even if everything seems OK, it's bound to go wrong soon."

In an optimistic mood, Hook notes that since Joy Division's debut in '77, he has seen "all the Manchester bands come and go," adding that he knew Noel Gallagher back when the nascent Oasis leader "swept up at the Hacienda" club. "Oasis even opened for Revenge in '93," he says. "Maybe I'll let them do the same for Monaco."

Billboard®

AUGUST 2, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	2	2	11	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 ◆					
2	1	1	17	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
3	3	3	12	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
4	4	7	8	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
5	5	5	21	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
6	8	10	8	BLEEDING ME LOAD	◆ METALLICA ELEKTRA/EEG
7	9	12	10	TRUST CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
8	6	4	13	HOLE IN MY SOUL NINE LIVES	◆ AEROSMITH COLUMBIA
9	13	15	4	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
10	12	13	9	BATON ROUGE THE NIXONS	◆ THE NIXONS MCA
11	7	6	23	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
12	10	9	13	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
13	15	17	5	YOU HEAR IN THE NOW FRONTIER	◆ QUEENSRYCHE EMI
14	14	11	10	AFRAID GENERATION SWINE	◆ MOTLEY CRUE ELEKTRA/EEG
15	16	14	7	WALKING IN A HURRICANE BLUE MOON SWAMP	◆ JOHN FOGERTY WARNER BROS.
16	11	8	13	LITTLE WHITE LIE MARCHING TO MARS	◆ SAMMY HAGAR THE TRACK FACTORY/MCA
17	17	18	7	LAST CUP OF SORROW ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
18	19	20	5	LAST NIGHT ON EARTH POP	◆ U2 ISLAND
19	28	39	3	LOCKED & LOADED CUT THE CRAP	◆ JACKYL EPIC
20	30	—	2	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
21	20	21	6	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
22	24	38	3	SOUL OF LOVE NOW	◆ PAUL RODGERS VELVEL
23	37	—	2	TOUCH, PEEL AND STAND DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
24	18	16	9	THE END IS THE BEGINNING IS THE END "BATMAN & ROBIN" SOUNDTRACK	◆ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
25	22	28	7	ONE MORE TIME ROAD TO ZEN	◆ COREY STEVENS EUREKA/DISCOVERY
26	35	30	12	PINK NINE LIVES	◆ AEROSMITH COLUMBIA
27	36	—	2	VILLAINS VILLAINS	◆ THE VERVE PIPE RCA
28	32	—	2	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DAYS	◆ MIGHTY JOE PLUM ATLANTIC
29	23	25	25	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
30	25	23	10	THE WORLD TONIGHT FLAMING PIE	◆ PAUL MCCARTNEY MPL/CAPITOL
31	26	29	10	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
32	21	24	24	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
33	39	32	24	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
34	34	34	20	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	◆ QUEENSRYCHE EMI
35	40	35	22	LIE TO ME LIE TO ME	◆ JONNY LANG A&M
36	NEW ▶	1	1	AENEMA AENEMA	◆ TOOL ZOO/VOLCANO
37	29	27	10	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
38	RE-ENTRY	2	2	READY OR NOT COME AND SEE	◆ MANBREAK ALMO SOUNDS/GEFFEN
39	38	37	3	DRAWER PURE JUICE	◆ SUMMERCAMP MAVERICK/REPRISE
40	NEW ▶	1	1	I CHOOSE IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA

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 1,000 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

AUGUST 2, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	3	8	6	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 ◆					
2	1	3	14	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
3	5	6	8	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
4	4	1	19	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
5	7	5	12	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
6	6	4	19	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
7	2	2	22	THE IMPRESSION THAT I GET LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
8	9	20	3	D' YOU KNOW WHAT I MEAN? BE HERE NOW	◆ OASIS EPIC
9	8	11	15	6 UNDERGROUND BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
10	13	13	8	WRONG WAY SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
11	11	12	6	LAST NIGHT ON EARTH POP	◆ U2 ISLAND
12	18	31	3	WALKIN' ON THE SUN FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
13	16	19	5	BUILDING A MYSTERY SURFACING	◆ SARAH MCLACHLAN ARISTA
14	15	15	5	TRANSISTOR TRANSISTOR	◆ 311 CAPRICORN/MERCURY
15	12	9	17	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
16	14	10	19	NOT AN ADDICT PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
17	10	7	9	THE END IS THE BEGINNING IS THE END "BATMAN & ROBIN" SOUNDTRACK	◆ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
18	17	17	10	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
19	20	18	10	TRIPPING BILLIES CRASH	◆ DAVE MATTHEWS BAND RCA
20	23	25	6	SICK & BEAUTIFUL MELT	◆ ARTIFICIAL JOY CLUB INTERSCOPE
21	21	16	17	IT'S NO GOOD ULTRA	◆ DEPECHE MODE MUTE/REPRISE
22	22	29	11	SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
23	24	21	17	BITCH BLURRING THE EDGES	◆ MEREDITH BROOKS CAPITOL
24	25	23	25	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
25	29	36	4	WHAT DO YOU WANT FROM ME? MUSIC FOR PLEASURE	◆ MONACO POLYDOR/A&M
26	28	30	7	I WANT TO BE THERE (WHEN YOU COME) EVERGREEN	◆ ECHO & THE BUNNYMEN LONDON/ISLAND
27	27	32	5	WIDE OPEN SPACE ATTACK OF THE GREY LANTERN	◆ MANSUN EPIC
28	33	37	4	BREATHE THE FAT OF THE LAND	◆ PRODIGY XL MUTE/MAVERICK/WARNER BROS.
29	19	14	14	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
30	37	—	2	CRIMINAL TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
31	30	28	9	A CHANGE WOULD DO YOU GOOD SHERYL CROW	◆ SHERYL CROW A&M
32	31	24	17	HELL HOT	◆ SQUIRREL NUT ZIPPERS MAMMOTH
33	32	33	26	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
34	40	—	2	LAZY EYE BATMAN & ROBIN SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
35	NEW ▶	1	1	JACK-ASS ODELAY	◆ BECK DGC/GEFFEN
36	35	35	22	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
37	NEW ▶	1	1	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
38	NEW ▶	1	1	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
39	34	27	10	FOUR LEAF CLOVER STRANGEST PLACES	◆ ABRA MOORE ARISTA AUSTIN/ARISTA
40	26	22	10	DRAWER PURE JUICE	◆ SUMMERCAMP MAVERICK/REPRISE



HITS! IN TOKIO

Week of July 13, 1997

- ① MMM Bop / Hanson
- ② Whatever / En Vogue
- ③ You Are The Universe / The Brand New Heavies
- ④ Happy / Laurnea
- ⑤ Midnight In Chelsea / Jon Bon Jovi
- ⑥ Love Is The Law / The Seahorses
- ⑦ Heavy Soul / Paul Weller
- ⑧ Never, Never Gonna Give You Up / Lisa Stansfield
- ⑨ Serial Thrilla / Prodigy
- ⑩ Semi-Charmed Life / Third Eye Blind
- ⑪ D'You Know What I Mean? / Oasis
- ⑫ Sunshine Day / Matt Bianco
- ⑬ Anymore / Sarah Cracknell
- ⑭ Kowalski / Primal Scream
- ⑮ I'll Be Missing You / Puff Daddy And Faith Evans Featuring 112
- ⑯ Talk To Me / Wild Orchid
- ⑰ Star People '97 / George Michael
- ⑱ Little More Time With You / James Taylor
- ⑲ All Kinds Of People / Big Mountain
- ⑳ I Don't Want To / Toni Braxton
- ㉑ Melody / Ram Jam World Featuring Lisa
- ㉒ Waters Of March / Basia
- ㉓ Bitch / Meredith Brooks
- ㉔ Don't Wanna Fall In Love / Elisha La Verne
- ㉕ Just A Freak / Crystal Waters Featuring Dennis Rodman
- ㉖ Driveni Tsuretette / Miki Imai
- ㉗ No Question / Allure featuring LL Cool J
- ㉘ Monamuru Tokyo / Pizzicato Five
- ㉙ It's Gonna Rain! / Bonnie Pink
- ㉚ The Day That I Went Home / Swan Dive
- ㉛ Why Did You Go / Thrilleru
- ㉜ Blood On The Dance Floor / Michael Jackson
- ㉝ Private Eyes / Towa Tei
- ㉞ The End Is The Beginning Is The End / The Smashing Pumpkins
- ㉟ Pacific Oasis / Na Leo
- ㊱ Lie To Me / Jonny Lang
- ㊲ Head Over Heels / Allure Featuring Nas
- ㊳ Daijoubu / Touko Furuuchi
- ㊴ Next Life Time / Erykah Badu
- ㊵ Plenty Lovin' / Steve Winwood Featuring Des'ree
- ㊶ It Must Be Love / Robin S.
- ㊷ Nobara / Tamio Okuda
- ㊸ Let Down / Radiohead
- ㊹ Koyoi Konomama / Atsuko Hiyajou
- ㊺ G.H.T.T.O.U.T. / Changing Faces
- ㊻ Best Days / Juice
- ㊼ Yasashii Kimochi / Chara
- ㊽ One Angry Dwarf And 200 Solemn Faces / Ben Folds Five
- ㊾ Electric Guitars / Prefab Sprout
- ㊿ I Want You / Savage Garden

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.infojapan.com/JWAVE/>

Music Video

PROGRAMMING

Vid Channels Vie For N.Y. Slot; Clip Shows' Content Under Fire

NEW YORK ADDING A VIDEO NET? Several music video channels are hoping to get a highly lucrative slot on New York's Time Warner Cable, which recently unveiled plans to expand its programming capacity by 12 channels in the near future. MuchMusic, M2, and the Box are among the channels heavily lobbying the cable service provider to add their programming. No deals had been struck at press time, but announcements on the new channels are expected within the next few weeks.

"It is a highly competitive situation," says Dennis Patton, senior VP/GM of MuchMusic USA. "We are actively involved in discussions and are doing fairly well given the environment."

The Box is also aiming to re-enter the market; it was dropped from the system at the beginning of 1996.

"We are definitely in the running," says the Box Worldwide CEO/president Alan McGlade. "We hope to have a decision any day now."

Though there is no guarantee that the cable system in the leading U.S. TV market will add any music video channels, it's likely that at least one of the new slots will rock the Big Apple.

BIG APPLE BOOTS VIDEOS: Despite the likelihood that a new 24-hour music video channel is looming in New York, Time Warner Cable is cracking down on regional clip shows that do not contain at least 50% original content. Several shows that air on the system's Manhattan Neighborhood Network (MNN) public access channels are expected to soon get the boot from the cable operator as a result of the policy, which was instituted in early July.

MNN has informed clip pro-

grammers that music video programming is recognized as commercial in nature, and therefore it is not eligible for inclusion on the channel.

At least 30 music video and movieclip programmers are currently running on the channel, including "Video Underground," "Flux," "Rock TV," and "Video Vibes."

The long-running "Blast Off 2000" is among the shows known to be leaving the station.

"We will probably have to start including more original interviews," says Daniel Day, who produces the MNN show "Urban Action." "We will do whatever we have to do to stay on the air, but I know that a lot of shows are not going to be able to do that."

If left unchallenged, the new policy will likely set a precedent with far-reaching implications for the regional music video programming

community, since it is likely that other markets could implement similar policies that restrict usage of music videos on public access programming.

RESFEST '97: The pros and cons of digital filmmaking will be discussed during a panel on the Future of Filmmaking, part of the ResFest Digital Film Festival to be held Aug. 15-16 at the Directors Guild of America in Hollywood, Calif. Among the panel's participants are the husband and wife music video directing team Jonathan Dayton and Valerie Faris. The two-day gathering will also include screenings of digital-enabled short films from Spike Jonze, Roman Coppola, Mike Mills, H-Gun Labs, and Tomato. For more information, check out the ResFest World Wide Web site at <http://www.resfest.com>.

THE EYE



by Brett Atwood

PRODUCTION NOTES

Panic Films director Marty Thomas was the eye behind Pine Cone's "Local Hero" and "Alien Space Sister" videos, shot in Cronulla, Australia, and Sydney, respectively. Thomas also directed photography, while Regina Cameron, Michael Healea, and Bruce Spears produced.

Filmed in London, the clip for "Where Is The Love" by Hanson was directed by Tamra Davis. Nicola Doring produced for O Pictures.

The A.V. Squad's John Lloyd Miller directed Vince Gill's "A Little More Love" video in Murfreesboro, Tenn.

Reality Check's "Masquerade"

clip was the work of director Jeffrey Phillips, who also directed photography for the Franklin, Tenn., shoot. Dave Bruster produced for Studio Productions.

Phillips was also the eye behind "I Smell Smoke" by Billy Yates. Produced by Studio Productions' Clarke Gallivan, the video was shot in Franklin.

Kevin Godley directed James' "Tomorrow" on location in London. The clip was produced by Nolan Butler Films Ltd.

Mary Chapin Carpenter's "The Better To Dream Of You" was the work of director Steven Goldmann. Susan Bowman produced for the Collective in Millersville, Md.

FOR WEEK ENDING JULY 20, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lil' Kim, Not Tonight
- 2 Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
- 3 The Notorious B.I.G. (Feat. Puff Daddy & Mase), Mo'Nasty...
- 4 Mary J. Blige, I Can Love You
- 5 Wyclef Jean Feat. Refugee Allstars, We Tryin' To Stay Alive
- 6 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 7 Will Smith, Men In Black
- 8 Bone Thugs-N-Harmony, Look Into My Eyes
- 9 Jay-Z, Who You Wit
- 10 God's Property, Stomp
- 11 BLACKstreet, Fix
- 12 Rome, Do You Like This
- 13 Heavy D, Keep It Comin'
- 14 Myron, We Can Get Down
- 15 Magoo And Timbaland, Up Jumpa Da Boogie
- 16 Laurine, Can't Let Go
- 17 Q-Tip, Maffia, For The Good Times (Straight From The Dec)
- 18 K-Ci & JoJo, You Bring Me Up
- 19 Rampage Feat. Billy Lawrence, Take It To The Streets
- 20 Countee Feat. 40 Thevz, C U When U Get There
- 21 Eightball & M.J.G., Just Like Candy
- 22 The Brand New Heavies, Sometimes
- 23 Lost Boyz, Love, Peace & Nappiness
- 24 R. Kelly, Gotham City
- 25 Erykah Badu, Othertside Of The Game
- 26 Tony Toni Tone, Thinking Of You
- 27 DJ Taz Feat. Rahem The Dream, That's Right
- 28 CRU Feat. Sick Rick, Just Another Case
- 29 Scarface Feat. 2Pac & Johnny P, Smile
- 30 En Vogue, Whatever

*** NEW ONS ***

Joe, The Love Scene
Room Service, Ain't Nuthin' Wrong
Keystone, If It Ain't Love
Jagged Edge, The Way You Talk
Something For The People Feat. Trina & Tamara, My Love Is...
Usher, You Make Me Wanna...
Mia X Feat. Master P & Foxy Brown, The Party Don't Stop
Foxy Brown Feat. Dru Hill, Big Bad Mamma
Kock-De-Zel, Decisions
Adina Howard, (Freak) And U Know It
Young MC, On & Poppin'

COUNTRY MUSIC TELEVISION

- Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214
- 1 Tim McGraw (With Faith Hill), It's Your Love
 - 2 George Strait, Carrying Your Love With Me
 - 3 Pam Tillis, All The Good Ones Are Gone
 - 4 Patty Loveless, The Trouble With The Truth
 - 5 Reba McEntire, I'd Rather Ride Around With You
 - 6 Deana Carter, Count Me In
 - 7 Tracy Lawrence, How A Cowgirl Says Goodbye
 - 8 Michael Peterson, Drink, Swear, Steal & Lie
 - 9 Toby Keith, We Were In Love
 - 10 The Kinleys, Please
 - 11 Trisha Yearwood, How Do I Live

- 12 Travis Tritt, She's Going Home With Me
- 13 Clay Walker, One, Two, I Love You
- 14 Ricochet, He Left A Lot To Be Desired
- 15 Mark Chesnut, Thank God For Believers
- 16 Travis Tritt Feat. Lan White, Helping Me Get Over You
- 17 Diamond Rio, How Your Love Makes Me Feel
- 18 Matt King, A Woman Like You
- 19 Chris LeDoux, This Cowboy's Hat
- 20 Ranch, Walkin' The Country
- 21 Blackhawk, Hole In My Heart
- 22 Chely Wright, Shut Up And Drive
- 23 John Anderson, Somebody Slap Me
- 24 David Lee Murphy, All Lit Up In Love
- 25 Vince Gill, You And You Alone
- 26 John Michael Montgomery, How Was I To Know
- 27 Lorrie Morgan, Go Away
- 28 Sawyer Brown, This Night Won't Last Forever
- 29 Sons Of The Desert, Whatever Comes First
- 30 Jack Ingram, Flutter
- 31 Lee Ann Womack, The Fool
- 32 Asleep At The Wheel, Boogie Back To Texas
- 33 Big House, You Ain't Lonely
- 34 Lila McCann, Down Came A Blackbird
- 35 Alan Jackson, Who's Cheatin' Who
- 36 Bekka & Billy, Better Days
- 37 Sara Evans, Three Chords And The Truth
- 38 Lee Roy Parnell, Lucky Me, Lucky You
- 39 Billy Yates, Flowers
- 40 Sherrie Austin, Lucky In Love
- 41 Blake & Brian, Another Perfect Day
- 42 Little Texas, Your Mama Won't Let Me
- 43 Kathy Mattea, I'm On Your Side
- 44 Anita Cochran, Daddy Can You See Me
- 45 Charlie Daniels Feat. Hal Ketchum, Long Haired...
- 46 Neal McCoy, The Shake
- 47 Emilio, She Gives
- 48 Raybon Bros., Butterly Kisses
- 49 Alabama, Dancin', Shaggin' On The Boulevard
- 50 Ryan Reynolds, Do I Ever Cross Your Mind

*** NEW ONS ***

Bill Engvall (With Special Guest John Michael Montgomery), Warning.
Brady Seals, Natural Born Lovers
Bryan Smith, Texas Twist Her
Dean Miller, Nowhere, USA
James Bonamy, Naked To The Run
JD Myers, When I Think About You
Rodney Atkins, In A Heatbeat
The Bellamy Brothers, Over The Line

MUSIC TELEVISION

- Continuous programming
1515 Broadway, NY, NY 10036
- 1 The Notorious B.I.G. (Feat. Puff Daddy & Mase), Mo'Nasty...
 - 2 Prodigy, Breathe
 - 3 Oasis, D' You Know What I Mean? **
 - 4 Scarface Feat. 2Pac & Johnny P, Smile
 - 5 Will Smith, Men In Black
 - 6 Sublime, Wrong Way
 - 7 Sugar Ray, Fly
 - 8 The Wallflowers, The Difference
 - 9 Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
 - 10 Bone Thugs-N-Harmony, Look Into My Eyes
 - 11 Radiohead, Paranoid Android
 - 12 Marilyn Manson, Man That You Fear
 - 13 Aerosmith, Hole In My Soul

- 14 R. Kelly, Gotham City
- 15 Jewel, Foolish Games
- 16 Matchbox 20, Push
- 17 God's Property, Stomp
- 18 OMC, How Bizarre
- 19 The Verve Pipe, Villains
- 20 Robyn, Do You Know (What It Takes)
- 21 Fiona Apple, Criminal
- 22 702, All I Want
- 23 Changing Faces, G.H.E.T.T.O.U.T.
- 24 311, Transistor
- 25 Sheryl Crow, A Change Would Do You Good
- 26 U2, Last Night On Earth
- 27 Reef, Place Your Hands
- 28 Tonic, If You Could Only See
- 29 BLACKstreet, Fix
- 30 Live, Turn My Head **
- 31 Hanson, Where's The Love
- 32 Dave Matthews Band, Crash Into Me
- 33 Wyclef Jean Feat. Refugee Allstars, We Tryin' To Stay Alive
- 34 Coolio Feat. 40 Thevz, C U When U Get There
- 35 Wu-Tang Clan, Triumph
- 36 Spice Girls, 2 Become 1
- 37 Rome, I Belong To You (Every Time I See Your Face)
- 38 Blues Traveler, Carolina Blues
- 39 Foxy Brown Feat. Dru Hill, Big Bad Mamma
- 40 The Mighty Mighty Bosstones, The Impression...
- 41 Babyface, How Come, How Long
- 42 Third Eye Blind, Semi-Charmed Life
- 43 En Vogue, Whatever
- 44 Sneaker Pimps, 6 Underground
- 45 Reel Big Fish, Sell Out
- 46 Collective Soul, Listen
- 47 Lil' Kim, Not Tonight
- 48 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 49 BLACKstreet (Feat. Dr. Dre), No Diggity
- 50 Orbital, The Saint

*** NEW ONS ***

Mariah Carey, Honey
Fleetwood Mac, Silver Springs
Erykah Badu, Othertside Of The Game
Beck, Jack-Ass
Bush, Personal Holloway
The Dandy Warhols, Not If You Were The Last Junkie...
Dru Hill, Never Make A Promise
Mansun, Wide Open Space
Maxwell, Closer
Smash Mouth, Walkin' In The Sun

THE NASHVILLE NETWORK
The Heart of Country

- 30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214
- 1 Reba McEntire, I'd Rather Ride Around With You
 - 2 Lorrie Morgan, Go Away
 - 3 Patty Loveless, The Trouble With The Truth
 - 4 Sons Of The Desert, Whatever Comes First
 - 5 Tracy Lawrence, How A Cowgirl Says Goodbye
 - 6 Michael Peterson, Drink, Swear, Steal & Lie
 - 7 Tim McGraw (With Faith Hill), It's Your Love
 - 8 Trisha Yearwood, How Do I Live
 - 9 Joe Diffie, Ships That Don't Come In
 - 10 Travis Tritt, She's Going Home With Me
 - 11 Billy Ray Cyrus, Three Little Words
 - 12 Deana Carter, Count Me In

- 13 Lee Roy Parnell, Lucky Me, Lucky You
- 14 Pam Tillis, All The Good Ones Are Gone
- 15 Clay Walker, One, Two, I Love You
- 16 George Strait, Carrying Your Love With Me
- 17 Ricochet, He Left A Lot To Be Desired
- 18 Sherrie Austin, Lucky In Love
- 19 Neal McCoy, The Shake
- 20 Kenny Chesney, She's Got It All
- 21 Toby Keith, We Were In Love
- 22 LeAnn Rimes, How Do I Live
- 23 Asleep At The Wheel, Boogie Back To Texas
- 24 Travis Tritt, Put Some Drive In Your Country
- 25 Chris LeDoux, This Cowboy's Hat
- 26 John Anderson, Straight Tequila Night
- 27 Asleep At The Wheel, Way Down Texas Way
- 28 Willie Nelson & Curtis Potter, Turn Me...
- 29 Patty Loveless, A Thousand Times A Day
- 30 John Michael Montgomery, How Was I To Know

*** NEW ONS ***

Blake & Brian, Another Perfect Day
Mark Chesnut, Thank God For Believers
Sara Evans, Three Chords And The Truth
Chely Wright, Shut Up And Drive

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Shawn Colvin, Sunny Came Home
- 2 The Wallflowers, One Headlight
- 3 Paula Cole, Where Have All The Cowboys Gone?
- 4 The Verve Pipe, The Freshmen
- 5 Meredith Brooks, Bitch
- 6 Hanson, Mmmbop
- 7 Dave Matthews Band, Crash Into Me
- 8 Sheryl Crow, A Change Would Do You Good
- 9 Lisa Stansfield, Never, Never Gonna Give...
- 10 The Wallflowers, The Difference
- 11 En Vogue, Whatever
- 12 Jewel, Foolish Games
- 13 Spice Girls, 2 Become 1
- 14 John Mellencamp, Key West Intermezzo...
- 15 Counting Crows, Daylight Fading
- 16 Savage Garden, I Want You
- 17 Jon Bon Jovi, Midnight In Chelsea
- 18 Third Eye Blind, Semi-Charmed Life
- 19 Duncan Sheik, Barely Breathing
- 20 The Cardigans, Lovefool
- 21 OMC, How Bizarre
- 22 No Doubt, Don't Speak
- 23 En Vogue, Don't Let Go (Love)
- 24 Sheryl Crow, Everyday Is A Winding Road
- 25 Spice Girls, Say You'll Be There
- 26 Hanson, Where's The Love
- 27 Fiona Apple, Criminal
- 28 Toni Braxton, Un-Break My Heart
- 29 Chris Isaak, Wicked Game
- 30 Eric Clapton, Change The World

*** NEW ONS ***

Jon Bon Jovi, Janie, Don't Take Your Love...
Fleetwood Mac, Silver Spring
702, All I Want
Mariah Carey, Honey
The O'Jays, What's Stopping You
The Pretenders, Goodbye
Refugee Camp All Stars Feat. Lauryn Hill, The Sweetest...
James Taylor, Enough To Be On Your Way

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 2, 1997.

MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

The Notorious B.I.G. (Feat. Puff Daddy & Mase), Mo'Nasty...

BOX TOPS

Mia X Feat. Master P & Foxy Brown, The Party Don't Stop
Will Smith, Men In Black
Lil' Kim, Not Tonight (Remix)
Dru Hill, Never Make A Promise
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
Bone Thugs-N-Harmony, Look Into My Eyes
Various Artists, ESPN Presents The Jock Jam
Hanson, Where's The Love
Coolio Feat. 40 Thevz, C U When U Get There
TRU, FEDZ
Spice Girls, 2 Become 1
Rome, Do You Like This
Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
Wyclef Jean Feat. Refugee Allstars, We Tryin' To Stay Alive
Big Bub Feat. Queen Latifah & Heavy D, Need Your Love
Ghetto Twiinz, Responsibility
Backstreet Boys, Quit Playing Games (With My Heart)
Rampage Feat. Billy Lawrence, Take It To The Streets
Deborah Cox, Things Just Ain't The Same
RBL Posse, How We Comin'

MUSIC TELEVISION
MOVIE/LET DRUM

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Sherrie Austin, Lucky In Love
Lamb, Gorecki
Blue Boy, Remember Boy
Erykah Badu, Othertside Of The Game
Supertones, Strike Back
Duncan Sheik, She Runs Away
Beck, Jack-Ass
Ben Folds Five, One Angry Dwarf...
Filter And The Crystal Method, (You Can't) Trip Like I Do
Bonnie Man Feat. Chevelle Franklyn, Dance Hall Queen
Yo La Tango, Sugarcube
The Mighty Mighty Bosstones, Rascal King
Fleetwood Mac, The Chain
Fleetwood Mac, Silver Springs
Jimmy's Chicken Shack, High

MUSIC TELEVISION
LATINO

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

NEW

Artificial Joy Club, Sick & Beautiful
Davina, So Good
Enrique Iglesias, Only You
Eric Benet, True To Myself
Erykah Badu, Othertside Of The Game
4.O, Have A Little Mercy
Jagged Edge, The Way You Talk
Joe, The Love Scene
Lazlo Bane, Overkill
Robyn, Show Me Love
Sarah McLachlan, Building A Mystery
Smash Mouth, Walkin' On The Sun
Snoop Doggy Dogg, Midnight Love
Boot Camp Click, Night Riders
Kock-D-Zel, Decisions
Next, Butta Love
Room Service, Ain't Nuthin' Wrong

MUSIC TELEVISION
MOVIE/LET DRUM

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Sherrie Austin, Lucky In Love
Lamb, Gorecki
Blue Boy, Remember Boy
Erykah Badu, Othertside Of The Game
Supertones, Strike Back
Duncan Sheik, She Runs Away
Beck, Jack-Ass
Ben Folds Five, One Angry Dwarf...
Filter And The Crystal Method, (You Can't) Trip Like I Do
Bonnie Man Feat. Chevelle Franklyn, Dance Hall Queen
Yo La Tango, Sugarcube
The Mighty Mighty Bosstones, Rascal King
Fleetwood Mac, The Chain
Fleetwood Mac, Silver Springs
Jimmy's Chicken Shack, High

MUSIC TELEVISION
LATINO

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

NEW

Artificial Joy Club, Sick & Beautiful
Davina, So Good
Enrique Iglesias, Only You
Eric Benet, True To Myself
Erykah Badu, Othertside Of The Game
4.O, Have A Little Mercy
Jagged Edge, The Way You Talk
Joe, The Love Scene
Lazlo Bane, Overkill
Robyn, Show Me Love
Sarah McLachlan, Building A Mystery
Smash Mouth, Walkin' On The Sun
Snoop Doggy Dogg, Midnight Love
Boot Camp Click, Night Riders
Kock-D-Zel, Decisions
Next, Butta Love
Room Service, Ain't Nuthin' Wrong

MUSIC TELEVISION
LATINO

1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

Hokus Pick, Sofa Logic
The Kry, Everywhere
Susan Ashton, Here In My Heart
Code Of Ethics, Soulbait
Audio Adrenaline, Never Gonna Be As Big
Guardian, Power Of Love
Petra, Dance
Bleach, Epidermis Girl
Carman, R.I.O.T.
Michael Sweet, Real
Planckey, BCA
dc Talk, Jesus Freak
Tony Vincent, Out Of My Hands
Ninety Pound Wuss, Something Must Break

MUSIC TELEVISION
MOVIE/LET DRUM

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

Hanson, Mmmbop
El Tri, Virgen Morena
Paula Cole, Where Have All The Cowboys Gone?
The Wallflowers, One Headlight
Aerosmith, Hole In My Soul
Santa Sabina, Azul Casi Morado
Savage Garden, I Want You
No Doubt, Sunday Morning
Aleks Synteks Y La Gente Normal, Sin Ti...
Control Machete, Andamos Armados
Jon Bon Jovi, Midnight In Chelsea
Ponstiliina Mosh, Nino Bomba
The Chemical Brothers, Block Rockin' Beats
Julieta Venegas, De Mis Pasos
Moenia, Dejame Entrar
U2, Last Night On Earth
Cafe Tacuba, No Controles
Depeche Mode, It's No Good
Daft Punk, Around The World
Oasis, D' You Know What I Mean?

MUSIC TELEVISION
MOVIE/LET DRUM

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

Hanson, Mmmbop
El Tri, Virgen Morena
Paula Cole, Where Have All The Cowboys Gone?
The Wallflowers, One Headlight
Aerosmith, Hole In My Soul
Santa Sabina, Azul Casi Morado
Savage Garden, I Want You
No Doubt, Sunday Morning
Aleks Synteks Y La Gente Normal, Sin Ti...
Control Machete, Andamos Armados
Jon Bon Jovi, Midnight In Chelsea
Ponstiliina Mosh, Nino Bomba
The Chemical Brothers, Block Rockin' Beats
Julieta Venegas, De Mis Pasos
Moenia, Dejame Entrar
U2, Last Night On Earth
Cafe Tacuba, No Controles
Depeche Mode, It's No Good
Daft Punk, Around The World
Oasis, D' You Know What I Mean?

MUSIC TELEVISION
LATINO

1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

Hokus Pick, Sofa Logic
The Kry, Everywhere
Susan Ashton, Here In My Heart
Code Of Ethics, Soulbait
Audio Adrenaline, Never Gonna Be As Big
Guardian, Power Of Love
Petra, Dance
Bleach, Epidermis Girl
Carman, R.I.O.T.
Michael Sweet, Real
Planckey, BCA
dc Talk, Jesus Freak
Tony Vincent, Out Of My Hands
Ninety Pound Wuss, Something Must Break

MUSIC TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Michael Penn, Try
Steve Winwood, Spy In The House...
Todd Terry Presents... Something Goin' On
Counting Crows, Daylight Fading
David Byrne, Miss America
Matchbox 20, Push
Faith No More, Last Cup Of Sorrow
En Vogue, Whatever
Cheap Trick, Say Goodbye
Radiohead, Paranoid Android
Ednaswap, Clown Show
Will Smith, Men In Black
Blues Traveler, Carolina Blues
The Wallflowers, The Difference
Dogma, Cancer
Paul Rodgers, All I Want Is You (LIVE)
Shades, Serenade
Deborah Cox, Things Just Ain't The Same
Rome, Do You Like This
Blessid Union Of Souls, I Wanna Be There

CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

The Notorious B.I.G. (Feat. Puff Daddy & Mase), Mo'Nasty...
Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
Bone Thugs-N-Harmony, Look Into My Eyes
Aaliyah, 4 Page Letter
Mary J. Blige, I Can Love You
Magoo And Timbaland, Up Jumpa Da Boogie
Something For The People Feat. Trina & Tamara, My Love Is...
Changing Faces, G.H.E.T.T.O.U.T.
Refugee Camp All Stars Feat. Lauryn Hill, The Sweetest...
Will Smith, Men In Black

BOOK EXPLORES BLACK MUSIC'S GOLDEN AGE

(Continued from page 10)

the unique style, fashion, language, and culture that reflected both the sophisticated and flamboyant sides of the black music world.

It is these photos, the authors contend, that tell much of the story.

"We kind of wrote around the images," says Merlis of the scores of pictures obtained through historic music art collector Rico Tee. "Rico approached me more than a year ago to tell me he was working on this project with [book designer] Bill Harvey and asked me if I wanted to write a narrative for it.

"[Davin and I] aren't scholars, but we do hold a strong fervor for this stuff," he adds. "People are going to look at the images first, then hopefully it will move them to read the stories behind the pictures."

The authors use a series of anecdotes to tell their tale.

Legendary blues songstress Etta James, whose career spans a significant portion of the era covered in the book, could fill a book with her stories alone.

In her foreword to the book, James recounts glowing encounters with several of the other artists discussed. "Looking through the pages of this book really brings back some vivid memories for me," she notes. "Not only did I have the honor and pleasure of meeting some of the great artists seen here, but many of them had a real influence on my own music."

In perhaps the most endearing encounter of her five-decade-plus singing career, James recalls meeting an up-and-coming artist when he offered to watch the pet monkey that the blues legend used to travel with, while she ate at a restaurant.

Writes James: "[This] short guy came up to me on the street and said, as polite as you please, 'Miss James, I'll hold your monkey while you go in there and eat.' He was the sweetest kid, and it was only later that I found out he was James Brown. He used to carry an old tattered napkin around with him, because Little Richard had written the words 'please, please, please' on it, and James was determined to make a song out of it. And, of course, he did."

But while "Heart & Soul" explores the careers of such well-known historical figures as Brown and Cab Calloway—whose spectacular attire and outrageous stage persona led to the orchestra conductor being immortalized on film and in comic books and live animation—it also characterizes the contributions of many lesser-known but equally intriguing artists.

For instance, San Francisco guitarist Rodger Collins made a name for himself in the mid-'60s by using his guitar acrobatically as a stage prop as well as a musical instrument. Another lesser-known artist, Little Janice, sat atop the world, literally, on the cover of her Pzazz album titled "Little Youth Tomorrow The World." On the album, the mod late-'60s singer/songwriter waxed about "peace, love, and universal personhood."

The book also vividly illustrates artists' imaging through various eras, providing opportunities for examination of visual and musical contrasts between successful recording acts.

Examples include Calloway's circa '30s zoot-suited stage swagger vs. Duke Ellington's more sophisticated tux-and-tails approach and the sweet and pure image and music of popular girl group the Chantels juxtaposed with the gritty, unpolished stylings of the Marvelettes in the '60s.

One enduring group that is particularly well represented is the Isley

Brothers, an act that has spanned nearly four decades. Through publicity shots, album covers, and concert posters, readers follow the act's evolution from its prim but cool suit-and-tie days of the '50s to the psychedelic-influenced hippie garb of the '60s to its bid for acceptance later in the decade (during the age of Aquarius) by wearing "Moroccan roll" fashions.

"Heart & Soul" also offers readers a glimpse into some unexpected enterprising endeavors of established recording acts. Among them, noted '60s crooner Solomon Burke managed several non-show-business concerns, such as a chain of mortuaries and a snow-removal service in Philadelphia, and at one point test-marketed his own brand of popcorn in the hallowed halls of Harlem, N.Y.'s Apollo Theater.

On a philosophical level, the authors also make keen observations. Among their reflections, they note the way that black female vocalists, such as Billie Holiday, Aretha Franklin, LaVern Baker, and Carla Thomas, "found a potent and remarkably unfettered form of expression often denied them in other artistic forms."

Also, Merlis and Seay recognize the dignity of many artists, such as vocalist/dancer Bill Robinson, who, despite being forced to play subservient roles in his day (as he did in the Shirley Temple films), nevertheless carried himself with his head held high; he had uncompromising pride and an often-overpowering stage presence.

The book, too, delves into the imaging of record companies through its Art & Soul chapter, which offers book-buyers a glimpse of the dazzling array of labels that record companies pasted to their discs. According to the text, a record's label and its sleeve could make an indelible impression on the minds of consumers, and brand names became an important part of marketing an artist. "Ranging from crudely personal to the grandiose, [labels] permitted companies to indulge in all manner of

fanciful reverie and wishful thinking," the authors write.

Images found in the book include Atlantic's winning 45-record sleeves, which often featured members of its music roster, and the lackluster logo of End Records, whose sleeves depicted a tail-chasing dachshund.

WIDE APPEAL

As much a walk down memory lane for consumers as a retrospective for industry executives, "Heart & Soul" is neatly aimed at a broad consumer demographic.

"Anybody that likes music and is interested in the black cultural experience as it related to American culture in general will find this book of interest," says Seay.

In an effort to reach those consumers, the book's publishing company plans to target a variety of retail outlets. Says Stewart Tabori & Chang marketing/publicity director Jack Lamplough, "The book will benefit from widespread distribution to all music store retailers, specialty catalogs, and specialty shops. In addition, traditional bookstore chains are a major focus for us."

Lamplough says such retailers as Virgin, Tower, Barnes & Noble, and Borders Books & Music have signed on early in support of the book.

The publishing company plans to launch a promotional campaign the first week of September, with Merlis and Seay making book-signing appearances. A national print advertising campaign is slated to begin Sept. 5.

"We want to go with publications like L.A. Weekly, The Village Voice, Boston Phoenix, and The Austin Chronicle," says Lamplough. "We're also looking at doing ads in selected daily papers."

A national advertising campaign targeting the music industry via trade publications is also planned, and the company intends to host launch parties in Los Angeles and New York in mid-September.

GEFFEN RETURNS TO ISRAEL FOR CONCERT

(Continued from page 10)

Negev desert, overlooking the Dead Sea, attracted a capacity 9,000 fans, with thousands more left outside after police had limited crowd numbers. This was partly due to Geffen's notoriety and partly due to the fact that four fans died at the festival two years ago after safety barriers collapsed.

Moshe Peled, the Israeli deputy minister for education, wrote to the heads of the country's youth organizations, urging them to boycott the festival because of Geffen's anti-Israeli behavior. When this failed, Peled demanded that the concert should not be broadcast live on Israeli radio because Geffen not only has never worn an army uniform, but has openly defamed service in the Israeli Defence Force, its soldiers, and its officers. The broadcast went ahead, and a heavy police and military presence prevented anti-Geffen demonstrators from disrupting the concert, although they turned up and staged a protest at a soundcheck earlier in the day.

Geffen makes no apology for his refusal to do national service (he was eventually declared psychologically unfit) or his calls for the Israelis to hand land over to the Palestinians. But he said after the concert: "My message is one of peace and love. I am not interested in politics or responding to the political attacks on me."

In London, Geffen has put together

a new band and for the first time has written new material in English. His previous albums have all been sung in Hebrew. He has joined the stable of leading promoter Harvey Goldsmith and in August begins a series of London dates.

Goldsmith has advised him not to rush into the first U.K. recording deal offered, and Geffen will sign only after playing a Sept. 2 industry showcase in London. Several major labels are in competition for his signature after high-profile national media coverage in the U.K. following his move to Britain.

Geffen will also share the bill with Sinéad O'Connor and Neneh Cherry Sept. 9 at a concert for Tibet in Scotland, mirroring the recent similar event in New York. Geffen has also been invited to the U.S. in August to discuss a recording deal.

His new set has been substantially modified from the material that has made him a household name in Israel, where his fame and fortune is based on a 1980s style reminiscent of such performers as the artist formerly known as Prince.

His new material has a more contemporary feel, reflecting current trends. "I have given the Israeli market what it wants," says Geffen. "I know I also have the charisma and the songs to satisfy the U.K. and U.S. markets."

Billboard's 1997 International Buyer's Guide

Billboard

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More than 16,000 listings

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INTERNATIONAL BUYER'S GUIDE 1997

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BILLBOARD DANCE MUSIC SUMMIT

(Continued from page 1)

acknowledgment of prominent moves toward mainstream acceptance.

In the past year alone, the genre has been boosted by the National Academy of Recording Arts and Sciences' (NARAS) decision in May to initiate a dance music Grammy category; the burgeoning worldwide acceptance of electronic dance music; more top 40 airplay of dance than ever before; and the proliferation of GLAMA (Gay and Lesbian American Music Awards), which honors the work of gay and lesbian recording artists. Topping it off, Chicago Mayor Richard Daley proclaimed the show's opening as "House Music Day" in the city, paying tribute to hometown house legend Jesse Saunders.

To keep the beat in high gear, however, participants cautiously reminded one another that there are continuing triumphs to aim for, calling for further nurturing from within to elevate dance music and its commercial acceptance.

Said attendee Frank Ceraolo, senior director of marketing (U.S.) at Epic Records, "We have a foot in the door. Now we need to pry it open."

From the radio perspective, Erik Bradley, music director of dance WBBM (B96) Chicago, said in his opening keynote address, "Top 40 listeners accept dance music because they love to have fun, they like positive, upbeat



ERIK BRADLEY

PHOTO: CHUCK TAYLOR

music, and a lot of them love to dance. Many pop radio programmers are giving dance as much or more of a shot now than they ever have. You've come a long way, clubland, and there are many reasons for optimism regarding the future of dance music at radio."

Hank Newberg, a trustee of NARAS, thanked the organization for its patience in creating the dance music Grammy category. "I want to apologize that it took so damn long for us to figure out how to establish a dance music Grammy," he said. "We knew how important the music is to people, but it took us an inordinate amount of time to figure out [the implementation]."

Newberg explained that the trade group has been working toward the category for five years. However, "we kept hitting our heads against the walls with NARAS, trying to figure out who the creators of the music are," he said.

Two years ago, Newberg said, the organization reached out to the dance community for help. Thanks to the efforts of the Committee for the Advancement of Dance Music, headed by Ellyn Harris, the agenda was set. The new category will be part of the pop field and will target only those recordings specifically created for the dance market. Only singles or tracks will be eligible, with the Grammy going to the artist and/or producer/mixer.

"I'm thrilled there's now a dance music Grammy. It's very exciting for us," Newberg said. "It's a spotlight that the Grammys can bring and boost the careers of the people involved."

The dance industry's own, meanwhile—including artists, producers,

DJs, mix-show hosts, and promoters—kicked off the dozen panels at the show with a tribute to house music, which was birthed 14 years ago in Chicago's Warehouse club. The session gathered many of the genre's innovators, such as Saunders, Steve "Silk" Hurley, Maurice Joshua, Jamie Principle, Mike Dunn, and Wayne Williams. Hurley set the tone for the forum by saying, "I feel so blessed to do what I love for a living. I was so determined to be a top DJ so that I could write and produce music. I'm fortunate to be in this business."

Many of the panelists noted that their break came from the generosity of other house DJs, who gave new jocks/producers their first shot. Joshua said that to project the genre further into the mainstream, "you need the right person in the right place, a person who understands the music."

Added Dunn on house music's next step, "We need more house productions, not house remixes."

On the topic of the increasing mainstream acceptance of electronic music, producer/artist BT delivered a speech via videotape, saying, "I think we've pimped the alternative rock scene to death. The same lame A&R guys that used to promote Pearl Jam are now showing up at our shows with neon bands. If we can keep going with this, I'm excited about its potential."

Electronic music, recently given a high-profile boost with Prodigy's "The Fat Of The Land" debuting at No. 1 on the Billboard 200 in the July 19 issue, denotes a fundamental change in dance music, BT said. "The deconstruction of traditional melodic and harmonic structures are marking a change."

He noted, however, that it is more important than ever now to nurture and protect the medium. "There is no room for pettiness now that the eyes of the world are upon us," he said. "Don't let the press hype make us lazy. Develop your own sound and plod forward on your own path. We really need to keep it going ourselves and honor the spirit of the music we're making."

Rising electronic producer Keoke added that the acceptance of electronic music, while popular worldwide, has been an uphill battle in the U.S. "I find a lot of bitterness among veteran house producers," he said. "They turn their noses up to [electronic music]. The capacity to listen with open ears and an open mind has been a lot harder here. In other countries, the crowd is ready for anything."

CHALLENGES AHEAD

Despite these inroads, work still remains to be done in the dance arena—and such challenges were the focus of several panels. The persistent issue of vocals vs. instrumental tracks, for instance, came up at a number of forums. Keoke remarked that "the importance of words in music has peaked. It's just not all that relevant." The comment irritated Jellybean artist Karel, who said, "My God, I hope that doesn't come true. I would have no career."

The very real challenges of making a living in the dance world became the focus of a panel that gathered clubland artists. Among the eight vocalists participating, there was a near-unanimous sentiment that keeping the cash flowing is a constant concern.

"The challenge as a dance recording artist is finding the means to support myself," said Carolyn Harding, who has not had a label deal since 1989. "At one time, I was performing and reaping the rewards of record sales. That is definitely far, far in the past. Now, I



Pictured, from left, are Joi Cardwell, France Joli, and Carolyn Harding (Photo: Chuck Taylor).

make money singing in orchestras and playing at weddings and bar mitzvahs."

Offered Orbik artist Thea Austin, who sang on Snap's "Rhythm Is A Dancer," "The money you get paid doesn't go far. It really doesn't cover the costs of bills, travel, keeping your hair up, and costumes."

"Most DJs are getting paid more than I am now," said Karel. "They get \$5,000 a night, while artists get \$500."

Added Champion recording artist Sandy B. "[DJs] have top billing. Their mix-shows are announced, but not one artist name is mentioned. I'll be working at the Palladium [in New York], singing my heart out, and someone will say, 'Who is she?'"

Harding responded that there was a time when the genre's players worked hand in hand: "DJs needed producers, who needed the artist. Now it's a little out of whack. The artist is at the bottom of the totem pole, when we're equally as important and talented."

The artists also discussed the hazards of signing bad contracts at the beginning of their careers. Said a forceful Joi Cardwell, who is signed to EightBall Records, "Do not sign deals that are not conducive. Ask for top billing if not sole billing. Don't let yourself be taken. We have to work on this ourselves." She encouraged artists to write their own material, ensure that they get publishing rights, and secure a lawyer to look at contracts, no matter what the cost.

In another popular forum, dance producers/mixers aired their own concerns for the future, including inconsistent payment arrangements. Most producers agree to a set fee from the start, though some have been successful in garnering "points" on a record, allowing them a percentage of proceeds from a hot-selling track.

One label A&R rep explained that it is the artist who traditionally pays for dance remixes, and that "they often don't understand dance music. We tell them we're crossing them over, but they don't get it. And then all I have is \$3,000 for a radio remix and two dubs."

Tony Moran, who has done remixes for many of today's top pop acts, commented that "when a record I remix goes to No. 1 and I don't get paid [for its success], I don't get angry and jaded about it, because I know I still have it in me to make next year's big record."

On the creative end, producer Tyler Stone said a primary challenge is maintaining a fresh approach in the mix. "Staying current and not repeating yourself is tough," he said. "If you close your eyes and ears, you find you're out of date. Always check out the latest vibe, the new talent."

Moran added that his goal is to "not just show people that we can do this, but to actually take an artist of whatever caliber and show them their own

potential. That way, maybe instead of being asked to remix, they'll call on me as the producer from the beginning."

When asked if dance music has become more credible in the mainstream industry, panelist Roger Sanchez said that the answer depends on the label and, sometimes, the artist. "All genres of dance music are being looked at slightly more seriously," he said, "but you've got to get with the right people who believe in it."

CHART ISSUES

In a session addressing dance chart issues, Billboard Hot 100 Singles chart manager Theda Sandiford-Waller unveiled the latest progress on a mix-show chart she hopes will materialize in the Top 40 and R&B Airplay Monitors—Billboard sister publications—by year-end. Some attendees were concerned with the predominance of hip-hop titles listed, which Sandiford-Waller attributed to the larger number of R&B stations hosting such shows. She called for cooperation from attendees in establishing a complete list of mix-shows on stations nationwide.

It was also announced that the retail panel of Billboard's Hot Dance Music/Maxi-Singles Sales chart will be opened to the entire SoundScan panel in December, the beginning of the chart year. The chart is now compiled from sales at specialty dance stores. The new chart will reflect only dance sales hits, including R&B dance remixes. (The current chart includes a majority of hip-hop tracks, which are most often released in maxi-single configurations.)

Attendees at a panel on independent distribution, meanwhile, aired concerns over getting their records from the underground into the mainstream. They agreed that, foremost, the process takes patience. Said one participant, "A song can be in the underground for years before it works at retail. Then once it goes to radio, most often the majors will buy the record."

In a related session on the ongoing trauma of bootlegging, few solutions were pegged. The heated discussion primarily addressed the seemingly lim-



Pictured, from left, are Wayne Williams, Mike Dunn, and Steve "Silk" Hurley (Photo: Chuck Taylor).

itless number of illegally sold remix tapes and discs readily found at many retailers nationwide. Andy Moy, with Chicago's Gramophone outlet, admitted that his store carries the product to remain competitive with other outlets, and that it is carried as a matter of habit in communities with a club following.

Steve Cox, founder of HotTrax, a leading DJ remix service, said he has even found his company competing against bootlegs of its own material. "We'll do a remix that we license from the record labels and then find our mixes bootlegged on compilations with the best [material] from other remix services."

Said one participant, "These songs are going right to mix-show tapes, while the dance community is losing thousands and thousands of dollars."

The only solution offered—and it was acknowledged as a stretch—was for record stores to just say no and stop carrying the illegal mixes in tandem.

Another controversial session addressed sexism, racism, and homophobia within the dance community. One on-air mix-show DJ based in Houston said it is difficult to be out at his station, which is owned by Clear Channel Communications, along with the market's other two uptempo stations. "There's no way they would advertise any function on the air that begins with 'G' and ends in 'Y,'" he said. The jock, who is black, also said that whenever he enters a club where he isn't known, "the first thing they say to me is, 'We don't play rap music in this club.' All you can do is educate."

One up-and-coming male artist asked participants why it is so difficult to get spins on dance club songs that aren't sung by women. The reluctant answer: "It's a diva thing, a drag queen thing. That is a challenge."

Finally, in a discussion on utilizing the Internet as a promotional tool for house artists, the founders of the Global House World Wide Web site (www.streetsound.com/globalhouse) described it as a potential meeting place for dance industry players worldwide.

"I had problems communicating with people in music and in the industry when I was based in Portland [Ore.]," said EightBall's Ramon Wells. "We had to find a way to connect with everyone in Los Angeles and New York."

Added partner Mike Mannix of Streetsounds, "It's a virtual community, working and developing house music through forming mailing lists and sending mail to all subscribers."

The Dance Summit also included nightly performances, some enduring through dawn, featuring many of the community's prominent artists and DJs, including vocalists Cardwell, Martha Wash, Ultra Naté, France Joli, Crystal Waters, Byron Stingily, DJ Company, 3rd Party, Vicki Sue Robinson, and Karel. Among spinners were Chicago's John Curley and Todd Terry, Saunders, and Psycho-Bitch.

RCA SINGER/SONGWRITER JAI COULD FILL MARKET NICHE

(Continued from page 1)

Jai's third British single, the title track from "Heaven," will be out Aug. 11, with the album to follow in early September. While neither of the previous releases, "Don't Give Me Away" and "I Believe," made chart headway, Jai believes that his sophisticated but accessible song craft can carve its own space.

"There was a time in the mid-'80s," he says, "when you had male solo stars like Elton John, but they weren't really on the cutting edge of music. Then people wanted bands more, like Blur and Oasis. Now there's an opening for a singer that's more on a cutting edge."

Hugh Surratt, VP of artist development and marketing at RCA in New York, agrees. "[Male solo stars] do not exist right now," he says. "Someone like Jai could really catch fire, especially once people see the video [for 'I Believe'], which is moody and provocative." He adds that the clip was recently added by M2.

Darcy Sanders Fulmer, director of music programming for M2, says the clip is perfect for the MTV sister channel. "He definitely fits in with M2's programming philosophy—he's someone very unique, and there isn't an artist quite like him in America right now, a soulful alternative artist."

Fulmer says the channel, which debuted the clip July 17, has given it some 40 airings thus far.

Surratt says RCA has moved back "Heaven" from its planned August release to allow more setup time, servicing the album to "lifestyle outlets, like restaurants, boutiques, hair salons. Anything where people can hear the record and see the video."

JAI IN THE U.S.

Jai recently paid his first-ever visit to the U.S. and, among other promotional duties, performed at both the RCA and BMG distribution conventions, with the latter's audience including guests from radio and retail. "When we bring him back," says Surratt, "it'll be for a series of special showcases. We'd love to have a U.K. success story, but it could well be a situation where we spark it over here and send it back there."

Jai's smooth vocals and the mature, melodic crafting of the album, which was produced by his co-writer and guitarist Joel Bogen, also invite comparisons with George Michael. Says Surratt, "When he launches into the chorus of 'I Believe,' it sounds like something from George's early days, from Wham!, even. The song is interesting because it's very moody and mysterious."

Jai denies any direct influence from his superstar countryman. "I didn't listen to his records, to be honest with you. A lot of people look at the package and think we are similar. We've both got short hair, we're both white and can sing in a soulful way, but if you listen to my record it really isn't that close to George Michael. The similarity, I suppose, is that I got brought up on the same sort of music as he did."

That included the Beatles, Stevie Wonder, and Marvin Gaye, according to Jai, who was born Jason Rowe. He proceeded to listen to Prince, Public Enemy, and the Beastie Boys. Yet among the new material, "Heaven" also includes a version of the Arthur Hamilton-penned torch standard "Cry Me A

River," which points to another of the young artist's passions.

"I started songwriting when I was 14, really," he says. "I always wanted to write songs rather than play other people's, but I'm really into standards as well. I'm a real believer in very emotional songs, and my main ambition is to write a song that people can cry to. I'm not into making music that makes people jump up and down."

Much of that musical upbringing was in the "capital" of England's West Country, Bristol, where Jai hung out with such trip-hop experimentalists as Smith & Mighty and formed a band with Rob Ellis and

Steve Vaughan before they left to join P.J. Harvey.

In the U.K., Jai will make his second appearance Aug. 9 on the "National Lottery Live" TV show, with other high-profile television appearances, including one on GMTV, booked around the same time.

Simon London, assistant producer/reporter for "National Lottery Live," says of Jai, "I went to a [media] showcase and saw him a couple of times—he had a tight band, and I really liked the sound. When someone says 'another white soul boy,' it's difficult to keep an open mind. The greats are so few and far

between—there's Mick Hucknall, George Michael, and a lot of froth in between. But I thought we should give him a chance on the 'Lottery.' We've got a policy here that we will support unknowns and up-and-coming bands."

The publicity from the singer's upcoming appearance on the mass-rated show should give a needed boost to the singer: A number of U.K. retailers contacted by Billboard had minimal knowledge of Jai's releases thus far.

Other early radio interest in the artist has come from Italy and Japan.

In the U.S., Surratt says, RCA is

able to launch Jai with a multi-pronged attack. "We can go out to many formats—modern rock, modern adult, top 40, triple-A, adult contemporary, and mainstream top 40, all at more or less the same time. The record lends itself to a lot of genres. VH1, MTV, and the Box are all major keystones in the development of Jai, and we're getting press interest from all aspects, from teen magazines to edgy titles like Paper and Interview."

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

CARLOS NUNEZ EXPORTS GAITA FROM SPAIN

(Continued from page 10)

units, according to the label. The album is poised to go platinum (100,000 units) any day, according to BMG Ariola international exploitation head Laly Garcia, a unique achievement for a Celtic album in Spain.

In May, it was released in Ireland and the U.K.

Freddie Middleton, managing director of BMG Ireland, thinks Núñez can expect a strong reaction in Ireland. "The Chieftains' endorsement has really introduced him to the Irish," he says. "He played the National Concert Hall this year, and he was great."

At that concert, which Middleton says bowled over the promoter Denis Desmond, Núñez also played a solo set. "The reaction was such that he should be able to return to the hall this winter or early spring 1998 with his own show," says Middleton.

The guests on "Brotherhood" give an idea of the album's range, the result of Núñez's research into the historical links between Galician and other musical forms. They include Ry Cooder, the Chieftains, Ireland's Nightnoise, Portugal's Dulce Pontes, Cuba's Vieja Trova Santiaguera (octogenarians who keep alive old *trova* music from the eastern city of Santiago de Cuba), flamenco guitarist Rafael Riqueni, Spanish singer Luz Casal, and Basque accordionist Kepa Junquera.

"No longer the special guest, but the adopted son of the Chieftains, Núñez is fast becoming a young piping icon," says David Caren, marketing manager of Dublin's newest city center music outlet, Celtic Note.

"What Van Morrison did for Brian Kennedy, the Chieftains are doing for Núñez. . . [They have] catapulted him into a category of rising star and one to watch out for."

Approval from a fellow musician is the key to broadening his audience, notes Caren. "The Chieftains' endorsement is the seal of approval record companies cannot buy with their marketing tools. This recognition will automatically sell itself."

GLOBAL INTEREST

"Brotherhood" was released in the U.S. in March, where it has sold some 9,000 units, and it has had staggered releases in most of Europe, Canada, and Japan. Núñez received rave reviews in the U.S. press during a 42-date tour with the Chieftains in March and April, including a St. Patrick's Day concert in New York's Carnegie Hall. "A crazy, crazy day," recalls Núñez.

Since 1989, Núñez has played with the Chieftains in the U.S., much of Europe, Japan, and Australia, including the Great Music Experience in Japan and New York's Daltrey Sings Townshend concert, alongside Bob Dylan, Bon Jovi, INXS, and Lou Reed. He guested with Sinéad O'Connor on the Chieftains' "Long Black Veil" and listened as Marianne Faithfull told him how carnal gaita music was.

"So often in the early days, I thought I was dreaming and said, 'Nobody will ever believe this back home in Vigo,'" referring to the Galician fishing port city where he lives. He is convinced of the mystical nature of the gaita, which represents for him the soil, as opposed to the fire of the much larger Scottish bagpipe or the water of the Irish *uilleann* pipes.

Núñez began playing the gaita at age 8 and performed at the Lorient festival in France in 1983, when he was barely 13. He says his youth was solitary and obsessed by the gaita and the flute, which he also plays.

SAVAGE SUIT AGAINST BOWIE DISMISSED

(Continued from page 6)

respect to our claims against BMG, we will pursue them. And it is my expectation that we will be filing an appeal with respect to the portion that released Mr. Bowie. We respectfully disagree with Judge Ramos."

According to the original suit, in 1992 Savage and BMG entered into a three-year agreement whereby BMG would manufacture, distribute, and help market albums released by Savage in the U.S. Under the deal, BMG was to pay Savage net proceeds within 60 days after the end of every calendar month on releases sold through the arrangement.

Following that pact, Savage and BMG pursued Bowie, eventually signing him to a three-album deal, which called for him to license the master recordings to BMG and Savage. Bowie's advance for the first album, to be split between BMG and Savage, was a minimum royalty of \$3.4 million. Additionally, BMG and Savage were obligated to spend at least \$1 million to promote each album.

Bowie delivered "Black Tie, White Noise" to Savage and BMG in December 1992. According to the original papers, after Savage had already paid Bowie more than \$2

"I paid a price. I barely had an adolescence, let's say," he says. "I've had to renounce many things. Something which any young man would like, a girlfriend back home or having fun with your mates—I can't do that. For me, this music is my way of life."

Onstage, he plays like a demon. "He brings the house down; he's just tremendous," Moloney says. "With Carlos, Galician music has opened its wings, like the Irish. Both can touch each other with the same ardor."

Moloney first saw Núñez play when the bagpiper was 16, when the Chieftains had already played together for 22 years. "The first time we played together was in Barcelona [Spain], and we played for 3½ hours, and the public applauded for nearly half an hour," recalls Moloney.

But Núñez has his own band, too, and this year will be spent touring. It was Spain first, then concerts in Japan and Shanghai, China, in June, followed by much of Europe and a trip to the U.S. again in October.

million in advances and video fees, BMG unilaterally terminated the agreement in July 1993 and refused to pay the \$1 million it owed Savage. Without BMG's money, Savage claims it was unable to pay Bowie and Isolator the remaining money it owed them and therefore had to give back to Bowie Savage's rights

to his records.

The four charges that Ramos said Savage can pursue against BMG include breach of distribution agreement and tortious interference with the recording agreement and distribution agreement.

BMG had no comment by press time.

POPKOMM TO HOST GOV'T LEADERS

(Continued from page 6)

mainstream politics in droves but show great enthusiasm and interest for popular music and related events like the tremendous Berlin Love Parade," he says.

"Popular culture, its artists, producers, and managers can all offer an interesting approach for a new dialogue between the youngsters who stand aside but have not yet turned away," he adds. "PopKomm is an ideal platform for this."

PopKomm, now in its ninth running, will this year feature 663 exhibitors in 30,000 square meters of exhibition space. The organizers say some 14,000 delegates are expected to attend. In 1996, PopKomm had 633 exhibitors and 14,100 delegates (Billboard, Aug. 31, 1996); the number of delegates has risen from

11,914 in 1995 and 10,871 in 1994.

Nineteen countries were represented last year, and though that number has risen to 23 this year, the proportion of exhibitors in 1996 that were from outside Germany was 41%, and this year the equivalent total is 38%.

Musik Komm deputy managing director Ralf Plasche points out that the decreasing proportion of non-German exhibitors is due to a rise in the number of stands taken by domestic companies.

He says his company is gratified that "although the market situation is so terrible, we have succeeded in becoming bigger and more international."

JEFF CLARK-MEADS

TCI/BOX MERGER TO YIELD 4 NEW MUSIC VID CHANNELS

(Continued from page 6)

Music video executives are hoping that the Box's newfound distribution muscle will help ease MTV's stranglehold on U.S. clip programming.

"[The Box] still isn't in some key cities, such as New York," says one major-label executive. "But maybe this will help them take on MTV's lock on music video programming."

MTV has already made plans to offer its own digital multiplex of music video channels. However, only M2 has launched so far. That channel has had a difficult time getting significant cable distribution but is available to about 6 million direct broadcast satellite (DBS) and C-Band satellite dish owners.

"We have a new, multifaceted digital strategy that involves all of our music networks, including M2, which we will be rolling out shortly," says an MTV Networks spokeswoman of the network's future plans. She declined to elaborate on that strategy.

The Box's multiplex of channels will compete for cable carriage with existing established music video programmers, including MTV, VH1, CMT, BET, and TNN.

"We don't view this as competition for MTV, but we are vying for channel space along with everyone else," says the Box Worldwide CEO/president Alan McGlade.

A more immediate threat is posed to less-established outlets, such as M2 and MuchMusic USA, which are still attempting to establish strong distribution in the U.S. The competitive nature of music television programming has already caused shop-at-home music service MOR Music to morph into a more mainstream home shopping service, known as MOR Galleria (Billboard, May 24).

In addition to the multiplex service, the deal is likely to result in expanded distribution for the existing Box channel.

"What we will want to do with the Box domestically is to increase distribution of the localized, analog channel," says David Koff, VP of corporate development for TCI's programming division, Liberty Media. "The Box is an attractive product for cable, and we aim to get it broadly distributed. But we also want to use the existing infrastructure of the Box to launch a new digital music video multiplex this fall."

The addition of four significant avenues of clip play is welcome news for the music video staffers at major and independent labels, which have suffered an unprecedented number of staff reductions in the past few months (Billboard, July 5).

"The Box has always been a place to go when other 24-hour music video channels don't expose your video," says Linda Ingrisano, Capitol's VP of visual marketing (U.S.). "It has been very free-form, with a slant toward rap and urban. It will be interesting to see how it changes its music programming. . . . It is also exciting to see the Box come back on the map in terms of nationwide coverage."

Specific details about the presentation style and content of the new programming were not in place at press time, but the channels will initially be commercial-free. However, McGlade says that the new channels will eventually be advertiser-supported as distribution expands.

No immediate staff changes are expected, according to Koff, who is acting president of TCI Music following the departure of head John Reardon in May. In addition, it has not been determined if the Miami Beach, Fla.-based operations will relocate to TCI's head-

quarters in Englewood, Colo.

As part of the deal, which is valued at \$38.5 million, shares of the common stock of the Box Worldwide will be exchanged for shares of TCI Music's series "A" preferred stock, which trades on Nasdaq under the symbol TUNE. The announcement comes on the heels of TCI Music's July 11 public offering, which occurred as the company finalized its acquisition of DMX Inc., whose Digital Music Express provides 24-hour, commercial-free music radio via cable and satellite.

TCI Music was formed in late 1996 to deliver audio and video music services to residential and commercial customers via television, the Internet, and other methods (Billboard, Oct. 12, 1996). The merger with the Box is expected to take several months to complete and is subject to approval from the Box Worldwide shareholders and its board of directors.

The Box recently completed an upgrade of all its U.S. markets to a fully integrated digital distribution system that utilizes local-based file servers to deliver customized market-by-market

music video programming.

"We're already tooled up to take on the multiplex expansion," says McGlade.

The Box will continue to be offered as a self-standing service to cable operators, but the multiplex service will likely gain a significant amount of its initial distribution as part of TCI's digital cable service, All TV, and the Headend In the Sky (HITS) digital programming package, which is a service of the National Digital Television Center, a division of TCI Technology Ventures.

HITS allows cable operators to expand their channel capacity through digital compression, rather than costly fiber-optic cable upgrades. As a result, it is expected that both TCI and non-TCI cable systems will use HITS technology to significantly enhance their current programming offerings with additional multiplexed premium networks, digital audio channels, and video-on-demand services. Some cable subscribers may pay a premium to receive enhanced programming packages that contain the Big Box multiplex music channels and other cable chan-

nels, but that is expected to vary market by market.

In addition, the Big Box is likely to find distribution through such minidish DBS systems as Primestar, which is partially owned by TCI and other cable operators.

The Box suffered a significant distribution setback in late 1995, when it was dropped from Time Warner Cable in New York, which is the nation's largest television market (Billboard, Dec. 23, 1995). However, the channel is once again vying for carriage on the cable system, which plans to announce the addition of 12 channels in the coming weeks (see the Eye, page 88).

"TCI Music has the resources to move us forward," says McGlade. "The Box's core service will continue to grow, but now we have the ability to expand and offer new services. It's a very productive association. . . . I think this is a great opportunity for the music industry, since this will offer more options to expose their artists. We're anxious to try some new things with the music industry that we haven't tried before, including new promotion-

opportunities."

McGlade declined to detail what specific promotional opportunities will be offered to labels.

TCI Music may eventually offer some form of direct music merchandising through the new channels, as well as on the Internet. In 1993, TCI announced its intentions to establish a music retail television channel with partner BMG Ventures, but that plan was abandoned by mid-1994 (Billboard, Sept. 4, 1994).

Koff says that interactive programming services may eventually be integrated into the Big Box through a possible alliance with the high-speed cable modem service @Home, which is partially owned by TCI.

TCI has made no secret of its intention to enter the music video programming business. TCI's programming subsidiary, Liberty Media Corp., already owns a stake in the Box and owns a portion of BET. Liberty had previously made an attempt to acquire a controlling interest in the Box's operations, but the deal collapsed last year (Billboard, June 1, 1996).

JAMIROQUAI LEADS MTV VIDEO AWARD NOMINATIONS

(Continued from page 9)

Black" (Columbia).

Best female video: Erykah Badu, "On & On" (Kedar/Universal); Meredith Brooks, "Bitch" (Capitol); Toni Braxton, "Un-Break My Heart" (LaFace); Paula Cole, "Where Have All The Cowboys Gone?" (Imago/Warner Bros.); Jewel, "You Were Meant For Me" (Atlantic).

Best group video: Blur, "Song 2" (EMI/Virgin); Counting Crows, "A Long December" (DGC); Dave Matthews Band, "Crash Into Me" (RCA); No Doubt, "Don't Speak" (Trauma/Interscope); the Wallflowers, "One Headlight" (Interscope).

Best rap video: BLACKstreet featuring Dr. Dre, "No Diggity" (Interscope); Dr. Dre, "Been There, Done That" (Aftermath/Interscope); Missy "Misdemeanor" Elliott, "The Rain (Supa Dupa Fly)" (Gold Mind/EastWest/EEG); the Notorious B.I.G., "Hypnotize" (Bad Boy).

Best dance video: the Chemical Brothers, "Block Rockin' Beats" (Astralwerks/Caroline); Freak Nasty, "Da Dip" (Hardhood/Power/Triad); Prodigy, "Breathe" (Maverick/XL Mute/Warner Bros.); Spice Girls, "Wannabe" (Virgin).

Best rock video: Aerosmith, "Falling In Love (Is Hard On The Knees)" (Columbia); Foo Fighters, "Monkey Wrench" (Roswell/Capitol); Dave Matthews Band, "Crash Into Me" (RCA); Marilyn Manson, "The Beautiful People" (Nothing/Interscope); Rage Against The Machine, "People Of The Sun" (Epic).

Best alternative music video: Beck, "The New Pollution" (DGC); Blur, "Song 2" (EMI/Virgin); Foo Fighters, "Monkey Wrench" (Roswell/Capitol); Nine Inch Nails, "The Perfect Drug" (Nothing/Interscope); Sublime, "What I Got" (Gasoline Alley/MCA).

Best new artist in a video: Fiona Apple, "Sleep To Dream" (Clean Slate/Work/Epic); Meredith Brooks, "Bitch" (Capitol); Hanson, "Mmmhob" (Mercury); Jamiroquai, "Virtual Insanity" (Work/Sony); the Wallflowers, "One Headlight" (Interscope).

Best video from a film: R. Kelly, "I Believe I Can Fly" from "Space Jam" (Jive/Warner Sunset/Atlantic); Iggy Pop, "Lust For Life" from "Trainspotting" (Capitol); Will Smith, "Men In

Black" from "Men In Black" (Columbia); Bruce Springsteen, "Secret Garden" from "Jerry Maguire" (Epic).

Best R&B video: Babyface featuring Stevie Wonder, "How Come How Long" (Epic); Erykah Badu, "On & On" (Kedar/Universal); BLACKstreet featuring Dr. Dre, "No Diggity" (Interscope); Toni Braxton, "Un-Break My Heart" (LaFace); Puff Daddy & Faith Evans (Featuring 112), "I'll Be Missing You" (Bad Boy).

Best direction in a video: Beck Hansen (Beck, "The New Pollution"); Hype Williams (Missy "Misdemeanor" Elliott, "The Rain [Supa Dupa Fly]"); Jonathan Glazer (Jamiroquai, "Virtual Insanity"); Mark Romanek (Nine Inch Nails, "The Perfect Drug"); Joel Schumacher, Jonathan Dayton, and Valerie Faris (the Smashing Pumpkins, "The End Is The Beginning Is The End").

Best choreography in a video: Peggy Hickey (Beck, "The New Pollution"); Michel Gondry (Cibo Matto, "Sugar Water"); Fatima & Swoop (Dr.

Dre, "Been There, Done That"); Jason Kay (Jamiroquai, "Virtual Insanity"); Stretch (Will Smith, "Men In Black").

Best special effects in a video: Ashley Clemens (eels, "Novocaine For The Soul"); Phil Anderson and Elaine (Jamiroquai, "Virtual Insanity"); D.A.V.E./Panic & Bob (Marilyn Manson, "The Beautiful People"); Chris Staves and Nigel Randall (the Smashing Pumpkins, "The End Is The Beginning Is The End"); Paul Griffin, Alan Rosenfeld, and Wayne Howie (Will Smith, "Men In Black").

Best art direction in a video: K.K. Barrett (Beck, "The New Pollution"); John Bramble (Jamiroquai, "Virtual Insanity"); Ken Baird (Marilyn Manson, "The Beautiful People"); Tom Foden (Nine Inch Nails, "The Perfect Drug").

Best editing in a video: Hank Corwin (Beck, "Devil's Haircut"); John McManus (Jamiroquai, "Virtual Insanity"); Hal Honigsburg (the Smashing Pumpkins, "The End Is The Beginning Is The End"); Einar Thorteinsson (the

Wallflowers, "One Headlight").

Best cinematography in a video: Jeff Cronenweth (eels, "Novocaine For The Soul"); Steven Keith-Roach (Jamiroquai, "Virtual Insanity"); Jeff Cronenweth (Nine Inch Nails, "The Perfect Drug"); Declan Quinn (the Smashing Pumpkins, "The End Is The Beginning Is The End").

Breakthrough video: the Chemical Brothers, "Setting Sun" (Astralwerks/Caroline); Daft Punk, "Da Funk" (Soma/Virgin); Missy "Misdemeanor" Elliott, "The Rain (Supa Dupa Fly)" (Gold Mind/EastWest/EEG); Jamiroquai, "Virtual Insanity" (Work/Sony); Radiohead, "Paranoid Android" (Capitol).

Viewer's choice: Jewel, "You Were Meant For Me" (Atlantic); Prodigy, "Breathe" (Maverick/XL Mute/Warner Bros.); Puff Daddy & Faith Evans (Featuring 112), "I'll Be Missing You" (Bad Boy); Spice Girls, "Say You'll Be There" (Virgin); the Wallflowers, "One Headlight" (Interscope).

ATLANTIC, PRODIGY JOIN FORCES FOR ECD PROMOTION

(Continued from page 6)

customized Web browser navigation bar contains a music-specific index of online magazines, music retail stores, and record labels.

Among Prodigy's exclusive offerings are the weekly topical chat show "Rant & Roll," the from-the-road music feature Tour Diary, and the daily news section Daily Beat.

Music Biz 101, which is scheduled to launch in August, will serve as a central resource for aspiring musicians. The area will routinely feature the input and advice of music industry experts in publishing, recording, management, and other issues.

An expansive jazz site, Bebop and Beyond, is also due to debut in the coming weeks.

Prodigy is hoping its strong focus on exclusive music-related content will draw in new subscribers and help establish Prodigy as the Internet service provider of choice for the music industry. Insiders say that crown is held by America Online (AOL), which hosts the popular online gossip forum known as the Velvet Rope. However,

that forum will soon segue to a new Internet site following a disagreement over content censorship and a premium fee that AOL has proposed be charged for access to the Rope, according to Julie Gordon, who oversees the site.

With the expected loss of the Velvet Rope, AOL's prominent place as the music industry's Internet service provider of choice could be assumed by other competing services.

Smallens says that Prodigy is already planning to lure specific music industry tastemakers who are disenfranchised with AOL through targeted Internet-access disc mailings that highlight Prodigy's newly expanded music content.

"We want the music industry to embrace Prodigy, and we are very open to developing new relationships in music," says Smallens, who was formerly director of multimedia at Atlantic.

As part of its focused efforts on the music industry, Prodigy is exploring new alliances with music labels to bun-

dle its Internet-access software on conventional audio CDs. The company has already included its software on Edwin McCain's Lava/Atlantic album "Misguided Roses" and the Warner Sunset/Warner Bros. soundtrack to "Batman & Robin." An insert was placed inside the packaging of these discs to promote Prodigy and its customized music content.

"We are in discussions to do more of these deals," says Smallens.

Other Internet access service providers, such as AOL and Earthlink, are also aggressively pursuing similar alliances to use the audio CD to distribute their software.

"This will hopefully promote further interaction between the artists and fans," says Nikke Slight, director of multimedia at Atlantic, about the "Fan-demonium" promotion. "This is a nice opportunity to build communities around the artists. When fan sites emerge, it is a validation of what the artist is doing. . . . especially in the case of developing artists."

BRETT ATWOOD

BMG RINGS UP STRONG RESULTS ON A WIDE VARIETY OF FRONTS

(Continued from page 1)

the best is yet to come in the years ahead."

Executives at BMG International cite increased revenue and profit margins from local repertoire in the various countries where BMG operates. Meanwhile, BMG North America benefited from the continued success of Arista Records—with four of the five top-selling albums for BMG—major turnarounds at RCA Records and Windham Hill, and higher profit from the company's record club arm, BMG Direct.

BMG's biggest-selling albums worldwide in the fiscal year (with the number of units sold during the 12 months, according to the company) were "Secrets," Toni Braxton (LaFace/Arista), 8.3 million; "The Moment," Kenny G (Arista), 4.7 million; "The Preacher's Wife" soundtrack (Arista), 3.4 million; "Life After Death," the Notorious B.I.G. (Bad Boy/Arista), 3.2 million; and "Wu-Tang Forever," the Wu-Tang Clan (Loud/RCA), 2.3 million.

Overall revenue for BMG International was actually up only slightly for the year because BMG no longer books revenue from the overseas distribution of Universal Music. But Rudi Gassner, president/CEO of international, told Billboard that if the Universal figure was factored out of the previous year's results, the revenue gain would have been significant. He attributed the success to albums by artists signed locally to worldwide units of BMG.

"Few people realize how much domestic repertoire over 12 months has changed the landscape around the world," said Gassner. "A lot of domestic artists are selling big time. We're particularly pleased that 10 years of spending enormous money and effort building these artists is now coming to fruition. It's not a one-time blip; it's now a permanent feature of the music business."

Profit rose 24% due to the higher margin on domestic repertoire, he said.

BMG International's biggest market was the German-speaking nations, Germany, Switzerland, and Austria, with acts like La Bouche, No Mercy, and Real McCoy leading the way. BMG's parent, Bertelsmann AG, is based in Gütersloh, Germany.

BMG International says that it is the market-share leader in nine countries now. During the year, it became No. 1 in Poland through the acquisition of Zic Zac, said to be the leading record company in that nation.

A challenge ahead is the Asia-Pacific market, Gassner conceded, which he said was "a little bit cold" last year. "Not all our goals were met," he added. "Over a 10-year period we are successful, but there was a temporary setback in Japan. There was a change in musical taste in terms of repertoire, and I don't think we were quite up to the changes and have some catching up to do."

An exception in Asia is the Chinese-speaking territories, which had "an incredible surge in market share," Gassner said, due to the integration of Hong Kong-based Music Impact.

Also under international is BMG Classics, which recently restructured into three units, focusing on jazz/world music, classics, and Broadway/soundtracks/crossover.

Cor Dubois, president of classics, said in a presentation at BMG Distribution's convention that revenue had increased more than 30% in the fiscal year and that there was a "strong turnaround" to profit from a loss the previous year. He added that the record results had been achieved with fewer releases and that there had been

particular success in the world music genre with acts like the Chieftains.

Strauss Zelnick, president/CEO of BMG Entertainment North America, pointed out during the convention that his division had posted strong results in the face of a "severe" environment at retail and at a time when other major record companies were suffering declining profits or market share.

Warner Music Group's revenue fell 5% and its profit declined 14% in the six months ending June 30.

BMG's U.S. market share for six months this year through June 30 was 13.6% of all current (non-catalog) albums sold, up from 11.9% in the same period last year, and 18.2% of all current albums and singles. BMG had the leading market share for singles for the half-year, at 29.7%.

At the convention in New York, distribution president Pete Jones noted that the distributor's revenue had increased by \$100 million during the year. He also said the return rate on product shipped to retailers had fallen to 16.1% from 17.8% the year before.

Alluding to the problems at retail and wholesale accounts in the U.S., Jones said, "We put away sufficient reserves to be prepared to deal with bad debts. They're fairly significant—to cover the uncertainties, everything we see on the horizon." But, he added, "we have the lowest reserves in the industry. Those reserves are profit dollars, and I don't give them up very easily."

Besides booking higher revenue from its labels, the North American unit boosted profit through cutting costs. Zelnick said that shutdowns or divestiture of unprofitable businesses had saved an estimated \$25 million a year and that manufacturing savings of \$54 million over three years had been achieved. But the cutbacks were not without pain—about 16% of the company's head count had been reduced over two years.

But there are challenges ahead for the North American unit, one of which is to improve its market share in rock, for which it is now in last place among major distributors. Zelnick said that with the "early successes of RCA, Arista," and distributed and joint-venture labels, "we will make significant inroads in the rock area."

RCA has been the big turnaround story of the past year for BMG. The company reports that it posted the highest revenue in its nearly 100-year history and the highest profit in the 10 years that BMG has owned the label.

Bob Jamieson, president of RCA, told Billboard, "First and foremost, it's the music. We've been fortunate in having outstanding A&R. We've made a number of changes in the past two years—paring the organization down and putting it together into a quality, extremely competent, very competitive music company."

RCA's rebound has been led by alternative rock act the Dave Matthews Band, whose two albums have sold nearly 8 million units in the U.S., according to BMG. A new album is expected next April, Jamieson said.

Another part of RCA's success story has been Loud Records, a joint venture that scored with the latest Wu-Tang Clan album. The label had more than \$50 million in annual revenue.

"We came from so far behind," said Jamieson. "And the industry's not doing all that well. If we're on our game and have competitive music, when it turns around, the upside will be that much better."

RCA Label Group Nashville, which is separate from RCA Records, also

reports a strong year, bolstered by "The Greatest Hits" from Clint Black.

Arista remained the biggest contributor to North America's revenue and profit in the fiscal year under president and founder Clive Davis.

Arista revenue "exceeded" \$400 million, according to the company. The previous-year sales were \$400 million. The label said it posted record profit.

Arista has continued to benefit from its joint ventures with R&B producers. BMG's biggest worldwide album of the year, Braxton's "Secrets," is on Kenneth "Babyface" Edmonds and Antonio "L.A." Reid's LaFace Records. And two of the top-selling singles this year have been by Bad Boy Entertainment founder Sean "Puffy" Combs, one of which, the current No. 1, "I'll Be Missing You," is a tribute to the late rapper the Notorious B.I.G., also a Bad Boy labelmate.

Arista is now banking on new releases from rock acts. At the convention, Davis, after playing tracks by Patti Smith and new acts Abra Moore and Spiritualized, said, "The message with these artists is that clearly we are building an incredibly strong, quality modern rock artist roster."

BMG is also counting on rock releases

from distribution deals forged this year with independents Restless Records and V2 Records (Richard Branson's new label), as well as from start-up ventures like Robbins Entertainment and Volcano Records.

Meanwhile, the Windham Hill Group completed a turnaround year that saw a restructuring of its staff and a move away from its new age heritage. "We're trying to push into the mainstream of the music industry," said president Steve Vining, who added that the company contributed \$18 million of BMG Distribution's \$100 million revenue gain during the year. He also announced the reformation of the Windham Hill Jazz label.

Another contributor to BMG's success was its distribution deal and 20% stake in the Zomba Group of Cos., which includes Verity, Silvertone, and Jive Records. A surprise hit of the year was Bob Carlisle's "Butterfly Kisses (Shades Of Grace)" album, which Jive president Barry Weiss said had shipped 1.7 million units.

BMG Direct, which includes the company's record clubs, was a big factor in North America's success. At a time when business is soft for clubs, BMG Direct posted higher revenue

and a doubling of profit. During the year, this unit launched new niche clubs in jazz and Christian music and acquired a Christian direct marketer, Word Family Record and Tape Club.

George McMillan, president of BMG Direct, said that profit doubled due to a "moderate rise in revenue"; the launching of the new clubs, "which performed well for us"; and a focus on the fundamentals of the business, particularly the retention of club members.

BMG Music Publishing's revenue and profit "grew significantly during the past year," the company said, and the publishing arm now has the rights to 700,000 songs.

BMG Video continued to dominate the fitness video market with its "Firm" franchise, giving it a 15% market share that executives expect to rise to 25% before the end of the year.

Another contributor to the company's overall results for the year was its CD manufacturing unit Sonopress, whose revenue totaled \$600 million.

BMG Entertainment also includes 50% of CLT-UFA, the No. 1 TV broadcaster in Europe, whose revenue was \$3.3 billion. Including its share in that company, BMG Entertainment's total annual revenue was \$6.3 billion.

DISNEY PLANS TO RAISE ITS PROFILE IN MUSIC BIZ

(Continued from page 1)

business. The company has its eyes set on creating a full-fledged music group that would include the newly acquired Mammoth Records; Hollywood Records; its still-unnamed Nashville unit; Walt Disney Records; and any future acquisitions, says Walt Disney Studios chairman Joe Roth.

Sources say that Disney, which officially announced the purchase of Mammoth July 21 after much speculation about the move, paid approximately \$25 million for the label.

Mammoth, which terminated its deal with Atlantic in March (Billboard, April 5), is home to the Squirrel Nut Zippers, Frente!, Victoria Williams, Juliana Hatfield, and others.

Harold Vogel, an analyst for the New York-based brokerage firm Cowen & Co., says the move makes sense for Disney. "It's a step toward building critical mass in the recording business," he says.

Roth hints that the Mammoth acquisition may be just the beginning.

"It's something we are definitely aiming toward," he says of the Disney music group. "When we find what we hope to be the right people for the various kinds of music, we hope to have a music group."

Roth says that the proposed group would include labels that "cover the whole range of music . . . I would love to be in a situation where we ended up with an urban label, and, when we find the right people, to be in the pop business. It's not like we don't want to be in the pop business." Roth says that he has met with several music executives in the past months, including former Motown president/CEO Jheryl Busby.

In addition, the children's-oriented Walt Disney Records label, which has scored No. 1 albums with the soundtracks to "Pocahontas" and "The Lion King," would "ultimately also become part of the music group," Roth says, although that independently distributed label now resides in Disney's consumer products division. Walt Disney Records' latest priority release, the "Hercules" soundtrack, is currently No. 49 on The Billboard 200 and has sold more than 184,000 copies since its

release in May, according to SoundScan. The album features Michael Bolton's Columbia Records single "Go The Distance," which has topped the Adult Contemporary chart for three consecutive weeks.

"The real strength in the company, somewhere down the road, is to have our own brand, as well as the other kinds of music, under one umbrella," says Roth.

Disney is also looking for an executive to head up the group, Roth confirms. Disney nearly wooed Interscope's Tom Whalley to Disney to take the position in May, but Whalley had a change of heart and re-upped at Interscope.

"We need to find someone to run the entire group," acknowledges Roth, who has been overseeing Disney's music interests. "There's no way I have either the experience or the know-how to actually operate this group."

Hollywood's struggle has been continuous fodder for industry chatter. It has been reported that Disney has invested more than \$150 million into the label since its 1989 start-up. However, Disney's commitment to music is financially backed by the company's successful film and theme park businesses. Disney's recently released third-quarter earnings report shows a rise of 18% over the prior-year period, to \$473 million.

HOLLYWOOD TO CONTINUE

Although Disney's acquisition of Mammoth has fueled speculation that Disney would pull the plug on the ill-fated Hollywood Records or scale it down to a soundtrack imprint, Roth says that is not necessarily the case.

"The talk is a little too black and white," he says. "Hollywood certainly will continue and has a commitment to a number of acts. We would certainly like them to get more involved in the soundtrack area, which ironically is something that the Walt Disney Co. has done extremely well with over the past couple of years with [president of music for the Walt Disney Motion Pictures Group] Kathy Nelson."

The irony is that those successes

were not on a Disney label. Roth points out that Nelson has worked on several soundtracks for Disney-affiliated films, such as "Dangerous Minds," "Up Close And Personal," and "Phenomenon," which have gone to different labels.

"We would love to have some of those albums stay and have Kathy continue to do the work that she does and work it out so more of them stay at Hollywood," Roth says.

"At the same time, there are acts at Hollywood who we obviously continue to support," he adds. Roth points to Idina Menzel from the Broadway hit musical "Rent," who is working on her Hollywood debut; pop/R&B artist Ja'son; and alternative rock act Suicide Machines as acts in the Hollywood stable that show promise.

When asked if Hollywood, which has been running under the helm of Richard Leher, executive VP, since Hollywood president Bob Pfeifer left the label in April, would continue to sign new artists, Roth responds, "There is no reason to think they wouldn't."

A MAMMOTH DEAL

Roth, a 25-year veteran of the film business, says he became interested in Mammoth after meeting with the label's founder/president Jay Faires.

"Jay is the kind of guy that I've always been impressed with in the movie business—smart, entrepreneurial, street-smart guy who understands the value of money and runs a tight, spirited organization . . . On his own, with Seven Mary Three and Squirrel Nut Zippers, he has identified acts that have caused a little commotion. [Mammoth] seemed like a good stand-alone business in the way Miramax [Films] is."

Faires has signed a five-year deal with Disney to continue at the helm of Mammoth, which will remain headquartered in Carrboro, N.C. The label's New York and L.A. offices, which are currently located in the offices of Atlantic Records, will relocate by October, but Faires says it hasn't been determined if they will move onto the Disney lot or into its offices. Faires

(Continued on next page)

U.S. MECHANICALS DEAL REACHED

(Continued from page 1)

ty Tribunal.

In the last year of the current agreement, the mechanical rate stands at 6.9 cents per song recorded, compared with 5.25 cents when it took effect Jan. 1, 1988. The old agreement also specified that the rate could not decline below 5 cents nor exceed the previous rate by more than 25% for any two-year span.

The new mechanicals agreement, which could be finalized this fall, will address digital distribution via transmissions, as well as continue to cover hard-copy distribution.

Neither Murphy nor others directly involved in negotiations would offer specific details of the agreement, although it has been assumed that any new rate structure would be expressed, as it has been since mechanical rates were incorporated into the 1909 Copyright Act, on a cents-per-song basis. Other markets generally express mechanical payments as a percentage of retail or wholesale prices.

There is some suggestion, unconfirmed, that the new agreement abandons the CPI index in favor of escalating fees over its 10-year period, likely at two-year intervals.

Also unconfirmed are reports that the agreement addresses in some manner the controlled composition clause. Under this system, labels have been generally very successful at demanding a reduction in the statutory rate they have to pay on mechanicals, especially on albums featuring new or developing acts. Any controls on the controlled composition clause, however, may be limited in the new agreement solely to songs used in new digital technology.

Murphy noted that Canadian mechanical rates also expire at the end of 1997 and that negotiations for a new rate agreement are currently under way between the Canadian Music Reproduction Rights Agency and labels. Murphy suggested that negotiations are designed to "bring the Canadian rates closer to U.S. rates and to remove the discount currently given to record clubs."

In another report, Murphy said that mechanical royalty collections in the U.S. by the Harry Fox Agency (HFA) hit the \$400 million mark for the first time in 1996. Murphy said that 1996 collections increased to \$414.2 million, up 5.5% from 1995. Audit distributions, he added, increased to \$19.6 million from their previous high of \$18.3

'95 Global Publishing Revenue Grew Modestly

BY IRV LICHMAN

NEW YORK—Worldwide revenue among music publishers showed modest growth in 1995, but projections indicate that 1996 will show "significant" improvement.

Fifty-seven countries collectively report \$6.2 billion in music publishing royalty payments in 1995, an increase of almost 6.5% over 1994 figures, according to a report from the National Music Publishers' Assn. (NMPA), the U.S. trade group (Billboard Bulletin, July 22).

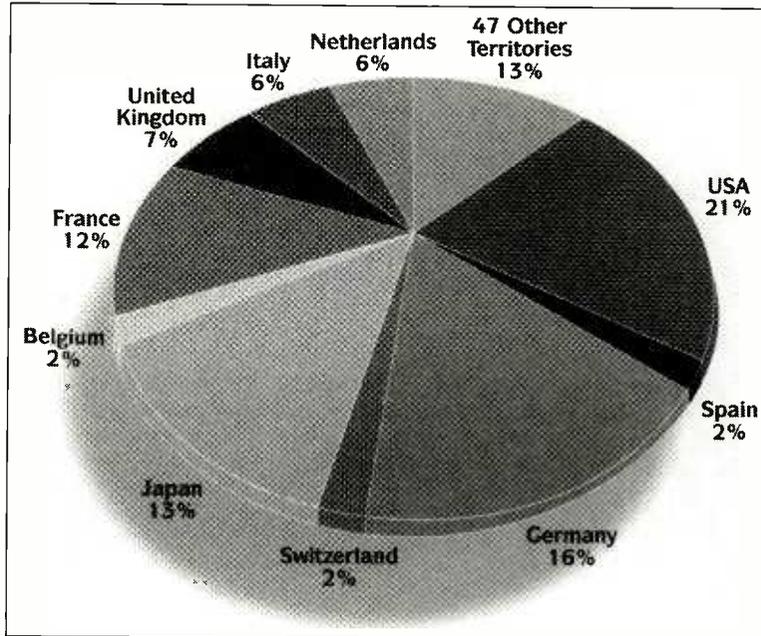
In the U.S., which at 21% accounts for the largest share of global revenue, music publishing payments rose 7% to \$1.3 billion. That compares with a 13% rise shown the year before (Billboard Bulletin, July 17).

According to the NMPA, the slower rate of U.S. growth was one of two reasons why the world publishing rate of growth did not keep pace with the growth of world recording sales, which increased by 10% in 1995.

The other reason, the report states, "is the global fall in the growth of [mechanical] royalties, from 20% in 1994 to 9% in 1995."

In 1994, the report notes, the growth rates of music publishing and recording sales were "far closer. Global music publishing revenue rose 16% to \$5.84 billion, and the value of recordings rose 17% to \$36.13 billion."

The report expresses optimism, however, that "since music publishing revenues tend to be collected later than the value of [recording] sales, it is likely that in 1996, when [recording] sales grew by 5.5% in



PERCENTAGE OF TOTAL ROYALTIES BY COUNTRY

Source: National Music Publishers' Assn.

local currency terms—but only 0.4% in dollar terms because of currency fluctuations—music publishing revenues will be significantly higher."

In a breakdown of global revenue, performance fee income increased by 2.2% to \$2.66 billion, as compared with 1994, while mechanical royalties rose 9% to \$2.69 billion.

An area of particularly significant growth cited by the report is that of music performed in "audio/video" situations. These rose by 28% to \$459.28 million, reflecting, the report suggests, the "expansion of the film and, especially, television industries worldwide."

In music print, worldwide sales rose by 6.2% in 1995 to reach \$568.29 million. The U.S. and Germany continued to lead the way in print sales, capturing about 50% of the sales. However, the report admits that the survey "undoubtedly understates" the size of the global music print market because there is no central source of data for this sector in many countries.

After the U.S., the other top five territories overall are Germany, Japan, France, and the U.K., which accounted for 69% of the global total in 1995, a drop from 71% the year before.

While the NMPA report indicates a stable share of the world market by 10

territories, it points up other "notable areas of growth."

Southeast Asian growth in collection of royalties rose 14%, while in Eastern Europe the growth rate was higher, at 50%. While growth in Latin America was less than in Eastern Europe, music royalties rose 30%. The NMPA report says that music publishing well-being in these three areas will continue to show substantial gains as a result of growth of record sales, already indicated by 1996 figures.

Because of the difficulty in assessing information from its many reporting countries, NMPA's annual report does not make financial reports on the previous calendar year.

As for performance-based income, the report says that while radio and TV account for 53% of fees collected, the global income from live performances and the public performance of recorded music increased its share in 1995, from 46% to 47%. Among the leaders in performance income, Spain and Brazil are now in the top 10, displacing Sweden and Switzerland. In Spain, the report says, higher payments from TV networks contributed to a 34% growth in performance-based income.

The major markets in which the music publishing industry continues to derive greater income from public performances than from mechanicals include Italy, where performances account for 67% of the total; Switzerland; and the U.S. In France, performance fees were overtaken by mechanical fees for the first time in 1995.

million in 1995.

Murphy also informed publishers of recent legal settlements with two companies, Internet service provider America Online (AOL) and marketer Amway, which were charged by NMPA with copyright infringement (Billboard, March 2, 1996). Murphy said that formal signing of the settlement agreement was imminent.

"America Online has entered into a licensing agreement with the Harry Fox office for the downloading of songs to and from AOL sites, [and]

Amway, which uses hundreds of songs in their motivational tapes, will compensate publishers for past uses and obtain licenses for future uses," Murphy reported.

In other developments reported at the NMPA meeting, all incumbent board members were elected to new two-year terms. They are Marty Bandier, Freddy Bienstock, Helene Blue, Leon Brettler, Arnold Broide, John Eastman, Jerry Flowers, Lance Freed, Al Gallico, Donna Hilley, Maxyne Lang, Leeds Levy, Bill Low-

ery, Evan Medow, Stanley Mills, Jay Morganstern, Ralph Peer II, and Irwin Robinson.

A special period at the meeting was set aside to honor lyricist Hal David with the NMPA President's Award in recognition of his creative contributions as a songwriter and his industry role in helping to advance copyright protection as president of performance right society ASCAP from 1980-86.

Besides Murphy, the meeting also heard comments on legal issues of the

day from NMPA/HFA chairman Irwin Robinson, who is also chairman/CEO of Famous Music, and Peter Felcher, NMPA/HFA general counsel.

The meeting's guest speaker was Jean-Loup Tournier, president of BIEM, the association of European rights societies, and president/CEO of French rights society SACEM, who spoke on current BIEM/International Federation of the Phonographic Industry negotiations regarding mechanical royalties.

MAMMOTH MUSIC PLAN IN WORKS AT DISNEY

(Continued from preceding page)

says Mammoth will iron out such details on Monday (28) when he returns from vacation and meets with his key staffers at the label's Carrboro offices.

According to Faires, the mandate from Roth is "to turn Mammoth into a major label."

According to sources, A&M, Mercury, and BMG were among the companies interested in acquiring Mammoth. "There were a lot of great labels that we talked to," Faires says. "It's sort of like comparing apples to oranges. The challenge [at Disney] is to blow Mammoth up to a whole different level." Disney was attractive to Faires because the label will be a priority "rather than a sub-label at some of the other companies," he says.

Faires says that Roth also compared Mammoth with Miramax in their meetings. "When they bought

Miramax, nothing really changed," Faires says. "It was very important to keep the culture of Miramax the same, and we want to do the same thing. The same people are going to be leading the company. It will have the same home base, and the attitudes and the visions that we build it around are going to remain the same, but we are going to tap into all the opportunities that a company like Disney affords us."

While Faires doesn't expect to make a significant number of new hires to expand Mammoth immediately, he is looking to hire an executive to head the label's pop promotion efforts, since it will no longer be able to tap into the support services of a parent label.

Still, Faires says he plans to keep Mammoth relatively small. "I think mean and lean is a lot better 99% of

the time," he says. "I think it's more about quality than quantity. I could have six promotion people and do better than half the people in the business, if you get the right people."

Although Mammoth will be included in Disney's distribution deal with PolyGram Group Distribution (PGD), Faires says that, for certain releases, Mammoth will also continue to utilize the Warner Music-owned Alternative Distribution Alliance (ADA), which helped break the Squirrel Nut Zippers.

In fact, Mammoth plans to release "Sold Out," a limited-edition Squirrel Nut Zippers EP, in early September through ADA. According to a Mammoth spokesman, only 25,000 copies of the EP of rarities will be released to key retail outlets, as a way of saying thanks for their support of the band. After that, the EP will be avail-

able only via mail-order or at Zippers' shows.

"ADA has done a great job with the Zippers," Faires says. "At the appropriate time we will probably move that stuff over [to PGD], but we can keep it there if we want to."

Faires, who is a board member of ADA, says Mammoth will continue its relationship with the company. "They have done a really good job by us. I have a good relationship with [ADA president] Andy Allen, and we know that company inside and out, and they know us, so there are a lot of benefits."

The sale of Mammoth comes while the label is enjoying the success of the Squirrel Nut Zippers. The band's second album, "Hot," has sold more than 576,000 copies to date, according to SoundScan. "In a pretty whacked retail environment, we broke the Zip-

pers wide open," Faires says.

Disney's acquisition of Mammoth comes only weeks after the company made headlines for recalling the Insane Clown Posse's Hollywood album "The Great Milenko," which has subsequently been picked up by Island.

Faires says that he isn't concerned about ending up in a similar situation with future Mammoth releases. "I laugh at that," Faires says. "This is a very artist-oriented label, and we've never had anything like that come up like this."

Faires points out that the Warner Music Group and Atlantic had similar concerns about Interscope/Death Row's "Dogg Food" by Tha Dogg Pound, while Mammoth was affiliated with Atlantic. "We didn't have problems in five years there, so I'm not even worried about it."

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

I'LL BE MISSING YOU WITH EVERY BREATH YOU TAKE: Considering the success **Puff Daddy & Faith Evans (Featuring 112)**'s "I'll Be Missing You" is having at radio, production wizardry in the vein of the "Jerry Maguire" mix of **Bruce Springsteen**'s "Secret Garden" was bound to happen. **WHTZ (Z100)** New York is airing a custom blend of "I'll Be Missing You" and the **Police**'s "Every Breath You Take." **WHTZ PD Tom Poleman** says that the station's creative services director, **Dave Foxx**, put the mix together just before the July Fourth weekend and that the station began playing it shortly afterward. **WHTZ** has split the airplay of "I'll Be Missing You" and the custom blend so that both tracks aired 30 times during the survey period.

PROGNOSTICATION: You can't win them all. Last issue, Hot 100 Singles Spotlight predicted a bullish debut for the **Notorious B.I.G.**'s "Mo Money Mo Problems" (Bad Boy/Arista) at No. 2, with singles scans in the 150,000 range. In reality, "Mo Money Mo Problems" scanned just short of 90,000 pieces and bowed at No. 4 on the Hot 100. The title did, however, enter at No. 2 on the Hot R&B Singles chart.

If I may be so bold, Hot 100 Singles Spotlight has another prediction. Look for **Dru Hill**'s "Never Make A Promise" (Island) to make a strong debut on the Hot 100 next issue. Several accounts broke street date, and early singles sales indicate the title will blow off retail countertops because the heretofore-unavailable remix of the last single, "In My Bed," is on the B-side. This issue, "Never Make A Promise" enters Hot R&B Singles at No. 9 because enough accounts broke street date to bring the single onto R&B Singles Sales at No. 29.

Billboard policy states that a title must debut on a singles chart (i.e., the Hot 100 or Hot R&B Singles) if that title appears in the top 75 of the chart's component singles sales list. According to a policy revision instated in March, Billboard will hold off a song if it ranks below No. 75 on the sales chart. Although the pre-street date scans were significant, "Never Make A Promise" ranked below the top 75, bubbling under at No. 96.

ON THE AIR: The difference between Hot 100 Airplay's No. 1 title, **Shawn Colvin**'s "Sunny Came Home," and the No. 2 title, **Will Smith**'s "Men In Black" (both Columbia), is a mere 7,000 listeners. Both titles have more than 63 million audience impressions.

With 10 million audience impressions garnered from airplay at 87 Hot 100 outlets, **LeAnn Rimes**' "How Do I Live" (Curb) finally lands on Hot 100 Airplay at No. 73.

Three songs, all in their second chart week, have shown the most improvement at radio this issue. **Hanson**'s "Where's The Love" (Mercury) earns a 37% gain in audience impressions and leaps 44-34 on Hot 100 Airplay. Airplay at 114 monitored stations contributed to the cut's 21.5 million listener impressions. **Jewel**'s latest, from the "Batman & Robin" soundtrack, "Foolish Games" (Atlantic), posts a 50% improvement in audience impressions and zooms 59-39 on Hot 100 Airplay. Airplay at 146 stations supplied 19 million listener impressions. Even more impressive is **Lil' Kim**'s "Not Tonight" (Undeas/Atlantic/Tommy Boy), which has 16 million audience impressions garnered from airplay at only 40 Hot 100 outlets. "Not Tonight," featuring a laundry list of female rappers, including **Da Brat**, **Left Eye**, and **Missy Elliott**, and **WQHT** New York evening jock **Angie Martinez**, leapfrogs 64-45 on Hot 100 Airplay.

POLYGRAM REAPS GAINS FROM RESTRUCTURING

(Continued from page 6)

million and 1.9 million units, respectively, in the second quarter of the year, according to the company. Across the whole first half, **Levy** says, **Andrea Bocelli**'s "Romanza" and "Bocelli" albums sold collectively 4.2 million units, and the **Bee Gees**' "Still Waters" sold 2.3 million units. He cites breakthrough successes such as **Jonny Lang** and **Tonic** in addition to the emergence of **Hanson**.

In the classical division, the best-selling album was the Oscar-nominated soundtrack "Shine" with 880,000 units. Music publishing continued to "develop well," led by the **Beautiful South**, **Lighthouse Family**, and **Abba**.

Levy also notes that gross profit for the music division was up 13.3% to \$1.1 billion, producing a gross margin of 54%.

He comments, "This improvement reflects the success of our breakthrough artists as well as higher sales of international repertoire,

lower manufacturing costs, and a further decline in low-margin distributed-label activity in Japan. Music operating income was [\$269 million], 14.2% higher than last year, while operating margin increased to 13.3% from 12.6%."

PolyGram's overall revenue was up 5.1% at \$2.33 billion, while income from operations rose 2.4% to \$222 million.

While the group's figures have been bolstered by the strength of the British pound and the Dutch guilder, **Levy** notes that they have also been adversely affected by the company's situation in Japan.

He comments in his letter, "Our continued strategy of eliminating low-budget third-party sales in Japan led to reduced revenues there. Also affecting Japan's sales was the fact that its release schedule is weighted towards the second half of the year."

Levy adds, "Excluding Japan, Asian sales increased substantially

year-on-year, reflecting strong growth in our activity in the region. Overall, music sales excluding Japan achieved solid double-digit growth."

PolyGram is now nine months into its \$90 million global revamp (**Billboard**, Nov. 2, 1996; Feb. 22). Though company spokeswoman **Amanda Conroy** says there is "still a way to go" on this, she notes the significant changes that have already been made, including the move of **Motown** from Los Angeles to New York, the rationalization of distribution operations in the U.K. and continental Europe, and, more recently, the shedding of staff at **Island** in the U.S.

When complete, the global restructuring will mean **PolyGram** has cut 550 posts. **Conroy** says this figure, which in February was raised by the company from an original estimate of 400, has not been revised.

PolyGram reports in Dutch guilders. The exchange rate used in this story is 1.94 guilders to the dollar.

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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	6	TIDE IS HIGH	ANGELINA (UPSTAIRS)	14	—	1	A FRIEND	KRS-ONE (JIVE)
2	1	10	WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR)	KYLE VINCENT (CARPORT/HOLLYWOOD)	15	17	2	LEMON TREE	FOOL'S GARDEN (UNIVERSAL)
3	4	8	HOMEBOYZ	THE COMRADS (STREET LIFE/ALL AMERICAN)	16	10	15	EMOTIONS	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
4	6	5	DRINK, SWEAR, STEAL & LIE	MICHAEL PETERSON (REPRISE)	17	11	4	TAKE ME AWAY	CULTURE BEAT (INTERHIT)
5	15	4	DANCEHALL QUEEN	BEENIE MAN FEAT. CHEVELLE FRANKLYN (ISLAND/JAMAICA/ISLAND)	18	—	1	SHE'S GOT IT ALL	KENNY CHESNEY (BNA/RCA)
6	—	1	DOWN FOR YOURS	WASTYBOY (KICK FEAT. ROGER TROUTMAN) (NASTYBOY/CLASSNOTES/MERCURY)	19	19	3	PEACE TRAIN	DOLLY PARTON (FLIP 17/ARK 21)
7	7	4	IN A DREAM	ROCKELL (ROBBINS)	20	18	4	PEOPLE GET READY	ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/WEA)
8	—	1	SUMMER JAM	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)	21	—	12	ALIVE	PEARL JAM (EPIC)
9	14	9	CRUSH	ZHANE (ILLTOWN/MOTOWN)	22	—	1	HOW WE COMIN'	RBL POSSE (BIG BEAT/ATLANTIC)
10	8	17	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)	23	24	6	I WANNA COME (WITH YOU)	REAL MCCOY (ARISTA)
11	20	3	RELAX & PARTY	IVORY (LOUD/RCA)	24	9	13	KEEP IT ON THE REAL	3X KRAZY (NOO TRYBE/VIRGIN)
12	5	5	BUTTERFLY KISSES	JEFF CARSON (CURB)	25	22	4	DANCE HALL DAYS	WANG CHUNG (GEFFEN)
13	16	5	DON'T KNOW	MARIO WINANS (MOTOWN)					

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



AUGUST 2, 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	1	2	3	*** No. 1 *** SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98) 2 weeks at No. 1 MEN IN BLACK—THE ALBUM		1
2	NEW	1	1	*** Hot Shot Debut *** SARAH MCLACHLAN ARISTA 18970 (10.98/16.98) SURFACING		2
3	NEW	1	1	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62052*/EEG (10.98/16.98) SUPA DUPA FLY		3
4	2	3	24	SPICE GIRLS ▲ ³ VIRGIN 42174* (10.98/16.98) SPICE		1
5	3	1	3	PRODIGY XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) THE FAT OF THE LAND		1
6	4	4	11	HANSON ▲ ² MERCURY 534615 (10.98 EQ/16.98) MIDDLE OF NOWHERE		2
7	5	6	8	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98) GOD'S PROPERTY		3
8	7	5	7	TIM MCGRAW CURB 77886 (10.98/16.98) EVERYWHERE		2
9	6	8	55	THE WALLFLOWERS ▲ ³ INTERSCOPE 90055 (10.98/16.98) HS BRINGING DOWN THE HORSE		4
10	9	13	75	JEWEL ▲ ⁵ ATLANTIC 82700/AG (10.98/15.98) HS PIECES OF YOU		4
11	19	24	20	*** Greatest Gainer *** MATCHBOX 20 ● LAVA/ATLANTIC 92721/AG (10.98/15.98) HS YOURSELF OR SOMEONE LIKE YOU		11
12	11	19	18	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH		1
13	10	16	12	VARIOUS ARTISTS ▲ VIRGIN 42186 (16.98 CD) PURE MOODS		10
14	16	27	5	SOUNDTRACK WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING		14
15	13	23	51	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98) SUBLIME		13
16	15	12	3	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98) NOTHING TO LOSE		12
17	23	10	13	GEORGE STRAIT ▲ MCA 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME		1
18	8	7	13	BOB CARLISLE ▲ DIADEM 41613/JIVE (10.98/16.98) HS BUTTERFLY KISSES (SHADES OF GRACE)		1
19	14	9	6	SOUNDTRACK WARNER SUNSET 46620/WARNER BROS. (11.98/17.98) BATMAN & ROBIN		5
20	18	14	13	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98) SHARE MY WORLD		1
21	17	18	4	WYCLEF JEAN FEATURING REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS		16
22	12	11	3	BLUES TRAVELER A&M 540750 (10.98/16.98) STRAIGHT ON TILL MORNING		11
23	25	17	54	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98) BLUE		3
24	22	15	7	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98) WU-TANG FOREVER		1
25	24	20	36	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) SPACE JAM		2
26	26	25	11	MEREDITH BROOKS ● CAPITOL 36919 (10.98/15.98) BLURRING THE EDGES		22
27	41	58	4	SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) FLOORED		27
28	34	44	16	TONIC ● POLYDOR 531042/A&M (10.98/16.98) HS LEMON PARADE		28
29	27	22	5	EN VOGUE EASTWEST 62057*/EEG (10.98/16.98) EV3		8
30	28	29	4	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98) UNLADY LIKE		21
31	20	—	2	ANT BANKS PRIORITY 50698* (10.98/16.98) BIG THANGS		20
32	30	32	19	THE MIGHTY MIGHTY BOSSTONES ● BIG RIG 534472/MERCURY (10.98 EQ/16.98) LET'S FACE IT		27
33	32	37	64	DAVE MATTHEWS BAND ▲ ³ RCA 66904 (10.98/16.98) CRASH		2
34	31	31	9	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98) I'M BOUT IT		4
35	35	33	23	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM		2
36	33	28	71	CELINE DION ▲ ⁵ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) FALLING INTO YOU		1
37	36	34	32	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) HS VILLAINS		24
38	40	39	18	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES		1
39	38	26	9	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98) HOURGLASS		9
40	39	36	14	ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME		30
41	29	21	3	RADIOHEAD CAPITOL 55229 (10.98/15.98) OK COMPUTER		21
42	21	—	2	PRIMUS INTERSCOPE 90126* (10.98/16.98) BROWN ALBUM		21
43	49	53	15	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS THIRD EYE BLIND		43
44	48	56	45	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS TIDAL		44
45	51	46	14	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98) SAVAGE GARDEN		25
46	42	40	81	NO DOUBT ▲ ⁷ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS TRAGIC KINGDOM		1
47	44	47	8	PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98) FLAMING PIE		2
48	54	70	10	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) HS HOW BIZARRE		48
49	37	42	8	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) HERCULES		37
50	56	50	24	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS HOT		27
51	60	61	22	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98) SECRET SAMADHI		1
52	55	43	23	LEANN RIMES CURB 77856 (10.98/15.98) UNCHAINED MELODY/THE EARLY YEARS		1
53	43	38	5	MEGADETH CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS		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	45	41	6	CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) ALL DAY, ALL NIGHT		21
55	47	35	5	LOST BOYZ UNIVERSAL 53072* (10.98/16.98) LOVE, PEACE & NAPPINESS		9
56	53	55	43	SHERYL CROW ▲ ² A&M 540587 (10.98/17.98) SHERYL CROW		6
57	57	49	45	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98) ANOTHER LEVEL		3
58	50	45	5	K-CI & JOJO MCA 11613* (10.98/16.98) LOVE ALWAYS		24
59	46	30	4	MOTLEY CRUE ELEKTRA 61901/EEG (10.98/16.98) GENERATION SWINE		4
60	NEW	1	1	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98) MTV UNPLUGGED EP		60
61	63	62	41	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS GINUWINE... THE BACHELOR		26
62	52	48	45	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS DID I SHAVE MY LEGS FOR THIS?		10
63	68	91	9	SISTER HAZEL UNIVERSAL 53030 (10.98/15.98) HS SOMEWHERE MORE FAMILIAR		63
64	58	52	13	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98) WATERBED HEV		9
65	62	73	22	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98) TRU 2 DA GAME		8
66	64	63	22	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98) CLUB MIX '97		36
67	72	74	9	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98) BLUE MOON SWAMP		37
68	59	54	11	BEE GEES POLYDOR 537302/A&M (10.98/16.98) STILL WATERS		11
69	61	60	57	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98) SECRETS		2
70	65	51	4	PATTI LABELLE MCA 11642 (10.98/16.98) FLAME		39
71	80	81	4	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS VOL. II		71
72	70	64	25	JONNY LANG ● A&M 540640 (10.98/16.98) HS LIE TO ME		44
73	83	72	7	PAM TILLIS ARISTA 18836 (10.98/16.98) GREATEST HITS		47
74	69	75	12	INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98) SHAMING OF THE SUN		7
75	NEW	1	1	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98) LOVE YOU TO TEARS		75
76	81	106	10	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS TURN THE RADIO OFF		76
77	77	85	4	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS ADRENALINE RUSH		77
78	71	68	6	K.D. LANG WARNER BROS. 46623 (10.98/16.98) DRAG		29
79	67	66	9	FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98) THE COLOUR AND THE SHAPE		10
80	NEW	1	1	ELVIS PRESLEY RCA 67469 (59.98/69.98) PLATINUM: A LIFE IN MUSIC		80
81	66	65	19	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98) THE UNTOUCHABLE		1
82	100	80	6	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98) GREATEST HITS		78
83	73	78	36	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98) ULTIMATE DANCE PARTY 1997		17
84	74	76	47	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98) 112		37
85	75	71	19	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98) LOVE JONES: THE MUSIC		16
86	86	98	24	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS THIS FIRE		33
87	87	96	38	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98) A FEW SMALL REPAIRS		39
88	79	83	37	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY		1
89	82	103	17	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98) YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS		39
90	84	87	110	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS JAGGED LITTLE PILL		1
91	78	59	4	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98) STILL CLIMBING		51
92	89	90	59	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98) LOAD		1
93	88	109	36	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98) HARD CORE		11
94	NEW	1	1	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98) UNDER THE COVERS		94
95	76	67	5	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98) THE WAR REPORT		21
96	NEW	1	1	DIAMOND RIO ARISTA 18844 (10.98/16.98) GREATEST HITS		96
97	101	102	13	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98) THE HEART OF CHICAGO 1967—1997		55
98	92	108	40	COUNTING CROWS ▲ ² DGC 24975*/Geffen (10.98/17.98) RECOVERING THE SATELLITES		1
99	85	86	27	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98) TRAVELING WITHOUT MOVING		43
100	97	100	33	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS DRU HILL		23
101	111	88	4	VARIOUS ARTISTS DEF JAM 534746*/MERCURY (10.98 EQ/16.98) YO! MTV RAPS		88
102	95	84	19	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98) BLUR		61
103	109	93	7	BOSTON EPIC 67622 (10.98 EQ/17.98) GREATEST HITS		47
104	98	82	35	BUSH ▲ ³ TRAUMA 90091*/INTERSCOPE (10.98/16.98) RAZORBLADE SUITCASE		1
105	112	133	42	TOOL ▲ ZOO 31087* (10.98/16.98) AENIMA		2
106	102	115	63	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS MAXWELL'S URBAN HANG SUITE		37
107	115	—	2	KENNY LOGGINS COLUMBIA 67865 (10.98 EQ/17.98) THE UNIMAGINABLE LIFE		107
108	NEW	1	1	KENNY CHESNEY BNA 67498/RCA (10.98/16.98) I WILL STAND		108

Albms 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	TITLE	PEAK POSITION
109	90	94	15	THE CHEMICAL BROTHERS	ASTRALWERKS 6180*/CAROLINE (11.98/16.98) DIG YOUR OWN HOLE	14
110	103	114	6	VARIOUS ARTISTS	ESPN PRESENTS X GAMES: THE SOUNDTRACK ALBUM	102
111	108	110	38	BABYFACE	▲ ² EPIC 67293* (10.98 EQ/16.98) THE DAY	6
112	118	134	5	10,000 MANIACS	GEFFEN 25009 (10.98/16.98) LOVE AMONG THE RUINS	112
113	106	117	4	ROBYN	RCA 67477 (10.98/16.98) HS ROBYN IS HERE	106
114	107	116	19	COLLECTIVE SOUL	● ATLANTIC 82984/AG (10.98/16.98) DISCIPLINED BREAKDOWN	16
115	105	122	75	2PAC	▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1
116	NEW	1	1	DJ POOH	DA BOMB/ATLANTIC 92752*/AG (10.98/15.98) HS BAD NEWZ TRAVELS FAST	116
117	96	89	20	U2	▲ ISLAND 524334* (11.98/17.98) POP	1
118	99	99	38	SOUNDTRACK	▲ ³ CAPITOL 37715 (10.98/15.98) ROMEO + JULIET	2
119	110	105	14	DEPECHE MODE	MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98) ULTRA.	5
120	119	124	57	BECK	▲ DGC 24823*/GEFFEN (10.98/16.98) ODELAY	16
121	104	97	9	KRS-ONE	● JIVE 41601* (10.98/16.98) I GOT NEXT	3
122	117	101	47	AALIYAH	▲ BLACKGROUND 92715/AG (10.98/16.98) ONE IN A MILLION	18
123	149	123	38	ALAN JACKSON	▲ ARISTA 18813 (10.98/16.98) EVERYTHING I LOVE	12
124	93	77	5	JON BON JOVI	MERCURY 534903 (10.98 EQ/16.98) DESTINATION ANYWHERE	31
125	91	79	4	CRAIG MACK	STREET LIFE 75521*/ALL AMERICAN (10.98/16.98) OPERATION: GET DOWN	46
126	114	112	24	THE OFFSPRING	▲ COLUMBIA 67810* (10.98 EQ/16.98) IXNAY ON THE HOMBRE	9
127	126	125	104	VARIOUS ARTISTS	▲ TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	30
128	136	95	15	CLAY WALKER	● GIANT 24674/WARNER BROS. (10.98/16.98) RUMOR HAS IT	32
129	157	120	15	ALABAMA	RCA 67426 (10.98/16.98) DANCIN' ON THE BOULEVARD	55
130	127	107	4	TOBY KEITH	MERCURY 534836 (10.98 EQ/16.98) DREAM WALKIN'	107
131	94	69	4	THE LADY OF RAGE	DEATH ROW 90109*/INTERSCOPE (10.98/16.98) NECESSARY ROUGHNESS	32
132	166	126	16	VARIOUS ARTISTS	★★★ PACESETTER ★★★ INTERSOUND 9510 (10.98/16.98) BOOTY MIX 2: THE NEXT BOUNCE II	93
133	116	104	21	SOUNDTRACK	● JIVE 41604* (11.98/16.98) BOOTY CALL	24
134	143	139	25	KENNY LATTIMORE	● COLUMBIA 67125 (10.98 EQ/16.98) HS KENNY LATTIMORE	92
135	150	137	39	WESTSIDE CONNECTION	▲ LENCH MOB 50583*/PRIORITY (10.98/16.98) BOW DOWN	2
136	125	135	11	K'S CHOICE	550 MUSIC 67720/EPIC (10.98 EQ/16.98) HS PARADISE IN ME	121
137	144	168	10	SNEAKER PIMPS	CLEAN UP 42587/VIRGIN (10.98/15.98) HS BECOMING X	137
138	129	119	42	TRACE ADKINS	● CAPITOL NASHVILLE 37222 (10.98/15.98) HS DREAMIN' OUT LOUD	53
139	122	118	19	MARK MORRISON	ATLANTIC 82963/AG (10.98/15.98) HS RETURN OF THE MACK	76
140	132	129	9	SAMMY HAGAR	THE TRACK FACTORY 11627/MCA (10.98/16.98) MARCHING TO MARS	18
141	142	165	5	BEN HARPER	VIRGIN 44178 (10.98/16.98) THE WILL TO LIVE	89
142	123	130	14	YANNI	● PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98) IN THE MIRROR	17
143	134	142	72	311	▲ ² CAPRICORN 942041/MERCURY (11.98 EQ/17.98) 311	12
144	147	145	104	BONE THUGS-N-HARMONY	▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
145	120	57	34	ROD STEWART	WARNER BROS. 46452 (11.98/17.98) IF WE FALL IN LOVE TONIGHT	19
146	124	113	31	SOUNDTRACK	● EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98) JERRY MAGUIRE	49
147	RE-ENTRY	2	2	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98) HS LILA	147
148	135	140	35	FOXY BROWN	▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) ILL NA NA	7
149	130	132	42	KENNY G	▲ ² ARISTA 18935 (10.98/16.98) THE MOMENT	2
150	140	127	19	SOUNDTRACK	▲ EMI LATIN 55535/EMI (10.98/16.98) SELENA	7
151	133	149	48	VARIOUS ARTISTS	▲ TOMMY BOY 1163 (10.98/16.98) JOCK JAMS VOL. 2	10
152	113	—	2	THE COMRADS	STREET LIFE 75507*/ALL AMERICAN (10.98/15.98) HS THE COMRADS	113
153	137	156	40	KORN	● IMMORTAL 67554/EPIC (10.98 EQ/16.98) LIFE IS PEACHY	3
154	145	128	56	KEITH SWEAT	▲ ³ ELEKTRA 61707*/EEG (10.98/16.98) KEITH SWEAT	5

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Dwight Yoakam 94
Neil Young/Crazy Horse 187

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	128	111	3	JOHN HIATT	CAPITOL 54672 (10.98/15.98) LITTLE HEAD	111
156	151	121	23	BILL ENGVALL	● WARNER BROS. 46263 (10.98/16.98) HS HERE'S YOUR SIGN	50
157	139	148	44	CAKE	▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS FASHION NUGGET	36
158	160	178	30	MASTER P	● NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	26
159	138	136	9	TOAD THE WET SPROCKET	COLUMBIA 67862 (10.98 EQ/16.98) COIL	19
160	131	138	12	VARIOUS ARTISTS	BEAST 5311/SIMITAR (9.98/16.98) D.J. MIX '97 VOL. 2	87
161	RE-ENTRY	17	17	TRACY LAWRENCE	● ATLANTIC 82985/AG (10.98/16.98) THE COAST IS CLEAR	45
162	146	152	41	MARILYN MANSON	▲ NOTHING 90086/INTERSCOPE (10.98/16.98) ANTICHRIST SUPERSTAR	3
163	158	146	9	PETER CETERA	RIVER NORTH 161250 (10.98/16.98) YOU'RE THE INSPIRATION: A COLLECTION	134
164	148	141	11	VARIOUS ARTISTS	ASTRALWERKS 7550/CAROLINE (10.98/13.98) MTV'S AMP	63
165	162	147	91	ALAN JACKSON	▲ ³ ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	5
166	RE-ENTRY	9	9	LEE ANN WOMACK	DECCA 11585/MCA (10.98/15.98) HS LEE ANN WOMACK	106
167	NEW	1	1	MICHAEL PETERSON	REPRISE 46618/WARNER BROS. (10.98/16.98) HS MICHAEL PETERSON	167
168	164	155	39	VAN HALEN	▲ WARNER BROS. 46332 (11.98/17.98) BEST OF VOLUME 1	1
169	NEW	1	1	DAR WILLIAMS	RAZOR & TIE 2830 (10.98/16.98) HS END OF THE SUMMER	169
170	173	192	3	DAVE MATTHEWS BAND	BAMA RAGS 67548/RCA (9.98 CD) RECENTLY	170
171	156	162	8	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98) HS SWEET THING	112
172	NEW	1	1	SMASH MOUTH	INTERSCOPE 90142 (8.98/12.98) HS FUSH YU MANG	172
173	153	144	34	SOUNDTRACK	▲ ² ARISTA 18951 (10.98/16.98) THE PREACHER'S WIFE	3
174	152	151	23	VERUCA SALT	MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98) EIGHT ARMS TO HOLD YOU	55
175	161	177	88	TRACY CHAPMAN	▲ ³ ELEKTRA 61850/EEG (10.98/16.98) NEW BEGINNING	4
176	155	154	3	FROST	RUTHLESS 1578/RELATIVITY (10.98/16.98) WHEN HELL.A. FREEZES OVER	154
177	183	176	27	702	BIV 10 530738*/MOTOWN (8.98/16.98) HS NO DOUBT	82
178	163	157	38	AZ YET	● LAFACE 26034/ARISTA (10.98/15.98) AZ YET	60
179	159	166	7	FAITH NO MORE	SLASH/REPRISE 46629/WARNER BROS. (10.98/16.98) ALBUM OF THE YEAR	41
180	154	143	15	SOUNDTRACK	CAPITOL 55567 (10.98/15.98) ROMEO + JULIET VOLUME 2	27
181	172	169	37	REBA MCENTIRE	▲ MCA 11500 (10.98/16.98) WHAT IF IT'S YOU	15
182	167	167	9	BOOT CAMP CLIK	DUCK DOWN 50646*/PRIORITY (10.98/16.98) FOR THE PEOPLE	15
183	178	183	25	JIM BRICKMAN	● WINDHAM HILL 11211 (10.98/16.98) PICTURE THIS	30
184	185	175	12	SOUNDTRACK	HOLLYWOOD 162098 (10.98/16.98) ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
185	197	200	37	POINT OF GRACE	● WORD 67698/EPIC (10.98 EQ/15.98) LIFE LOVE & OTHER MYSTERIES	46
186	168	163	24	SOUNDTRACK	COLUMBIA 67916 (10.98 EQ/17.98) ONE FINE DAY	57
187	169	160	5	NEIL YOUNG/CRAZY HORSE	REPRISE 46652/WARNER BROS. (11.98/17.98) YEAR OF THE HORSE	57
188	141	188	3	CLAY CROSSE	REUNION 10005/JIVE (10.98/15.98) HS STAINED GLASS	141
189	121	92	4	INSANE CLOWN POSSE	HOLLYWOOD 162071 (10.98/16.98) THE GREAT MILENKO	63
190	186	161	66	BROOKS & DUNN	▲ ² ARISTA 18810 (10.98/15.98) BORDERLINE	5
191	RE-ENTRY	12	12	JOHN BERRY	CAPITOL NASHVILLE 35464 (10.98/16.98) FACES	83
192	184	—	75	DC TALK	▲ FOREFRONT 25140 (10.98/16.98) JESUS FREAK	16
193	165	150	9	MICHAEL JACKSON	● BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	24
194	194	—	4	BARENAKED LADIES	REPRISE 46393/WARNER BROS. (10.98/16.98) HS ROCK SPECTACLE	175
195	190	190	43	ELTON JOHN	▲ MCA 11481 (10.98/16.98) LOVE SONGS	24
196	177	195	27	DUNCAN SHEIK	ATLANTIC 82879/AG (10.98/15.98) HS DUNCAN SHEIK	83
197	181	—	65	RAGE AGAINST THE MACHINE	▲ EPIC 57523* (10.98 EQ/16.98) EVIL EMPIRE	1
198	174	181	91	THE SMASHING PUMPKINS	▲ ⁸ MELLON COLLIE AND THE INFINITE SADNESS	1
199	200	186	14	VARIOUS ARTISTS	COLD FRONT 6245/K-Tel (12.98/17.98) GREATEST SPORTS ROCK AND JAMS	129
200	175	159	7	SEVEN MARY THREE	MAMMOTH/ATLANTIC 83018/AG (10.98/16.98) ROCKCROWN	75

ROUNDER PLANS TO EXPAND POLKA BASE WITH STURR SET

(Continued from page 10)

Irwin says.

A native of Florida, N.Y., Sturr has devoted his life to changing people's perceptions of polka. "Polka has the stigma that it's only for older people or only for ethnic people, sung in a native language," he says. "But we've Americanized the polka [to the point] where all the singing is done in English. We feature fiddles and all the instruments. On top of that, our appearances on the Grand Ole Opry and TNN have opened up a whole new audience for polka . . . All of a sudden, everybody is polka crazy. It's come from like an underground music [to more in the mainstream]."

"Living On Polka Time" is Sturr's fourth release on Rounder. The album was recorded in New York, where most of his band lives, and in Nashville, where Anderson, Jiménez, and the Jordanaires added their contributions.

Sturr says he and Jiménez met when they were performing at Fiesta Texas at the Six Flags theme park in San Antonio, Texas. "We got to talking and got to be friends, and I told him I'd like to someday cut a record with him, and he said he'd love to," Sturr says. "So we cut 'Hey Baby' as a polka. It's originally by the Texas Tornados . . . I have always thought that would be a good polka."

Bill Shibilski, host of WFUV New York's "Bill Shibilski's Polka Party," thinks the new album is one of the best of Sturr's career. "He's heading for another Grammy," he says. "This guy is unbelievable."

Shibilski has been doing a polka-oriented radio program for 30 years and says Sturr gets twice as much fan mail as any other artist in the genre. Like Irwin, Shibilski credits Sturr with ex-

panding the genre's audience.

"He went into New York City and played the Lonestar Cafe a few years ago and packed the place," Shibilski says. "Fifty to 70% of the people were probably the polka crowd, but the regulars were also there that night and they stayed . . . As a member of the industry, I appreciate the fact that he's expanded the music."

Sturr credits a lot of the recent boost in his career and the polka market in general to his affiliation with Rounder. "They get into the stores," he says. "That is where we always had a problem. All the polka [musicians] have always had a problem getting into music stores . . . When Rounder took over, they put a real push on the awareness that there are a lot of polka fans out there."

Sturr says many music retailers do not have polka sections, and that's long been a source of frustration for those in the polka community. "When you walk into a record store, there's nothing that says 'polka,'" he says. "You'll see Cajun and Tex-Mex and rock and country [section headers], but not polka. Even if [stores] have polka [albums], nobody knows where they are. Rounder is turning that around. They are saying, 'Don't put it under world music or ethnic music. Put it under polka. And slowly but surely, we are getting our records into stores.'"

Rounder GM Duncan Brown says this has been a concerted effort that is now paying off. "We've been working with a number of retailers to increase the awareness and visibility with Jimmy," he says. "With each Jimmy Sturr record we put out, we've seen improvement, and we are expecting this record to put it more over the top.

I'm not going to say we'll sell a million records, but we'll conquer some of the unconquered territory on the retail front."

According to Brown, Rounder will focus its retail efforts most sharply on such mass merchandisers as Wal-Mart, Kmart, and Target, because that is where it thinks it has the greatest chance of reaching the polka fan. "Our feeling is that a lot of polka enthusiasts have kind of given up on record stores," he says, "[because] retail isn't polka-friendly. We think a lot of people who go to [polka] festivals and fans of Jimmy just don't shop at what you and I would consider regular record stores that much."

Brown says one factor in getting retailers to understand and accept polka artists like Sturr is giving them a taste of the music live. "Over the past couple of years, we have brought some of the key retailers from around the U.S. to polka festivals that Jimmy has been playing at," he says. "He tours and plays over 200 dates a year. So he's always on the road . . . The retailers we've brought have seen 12,000 people rocking their tushes off to polka music and having a good time. We've seen the gleam in their eye from realizing these are potential record buyers since they are going out and supporting music live."

Indie retailer Virginia Ruda, owner of Ruda's Polka Music in Cheektowaga, N.Y., is a believer, as well. "Everybody that likes polka music likes something a little different," she says, "but in the past, they have all liked Jimmy."

Brown says the label is exploring a variety of promotional avenues to market the new release. "We are looking at doing a Wal-Mart tour with Jimmy,"

he says, "where he would go to Wal-Mart stores and do a parking-lot performance or an in-store kind of deal."

Sturr is booked by George Moffatt of Zanesville, Ohio-based Variety Attractions and by Wes Oler of Wes Oler Productions in Sarasota, Fla. He says in recent years his bookings have changed significantly. "You never heard of a polka band playing fairs, [but] we are probably playing 35-40 fairs this year," Sturr says. "And what's great is before, if a polka band played a fair, it was in the beer tent. But right now, it might be Joe Diffie one night and the next, the Jimmy Sturr Band. The following night, it might be another country artist. So it's drastically changed our bookings. At

one time, 99% of the jobs we were playing were four-hour dances, and now probably 30% of our jobs are dances."

Those in Sturr's camp think both bookings and sales will continue to rise for the veteran musician, especially buoyed by the strength of the new album.

"It's well done," says Irwin. "A lot of people in his band have been with him for about 20 years. They are seasoned professionals and play good music. It's a little bit different from what most people listen to, but it's an easily acquired taste."

Assistance in preparing this story was provided by Patrick Mahoney in New York.



by Geoff Mayfield

ACCELERATION: Last year, when word about Sarah McLachlan's idea of an all-female festival began to hit the press, did you have any idea that such a tour would end up becoming a platform for stardom? That is the case, as major ink from such avenues as Entertainment Weekly and USA Today helps the Canadian singer/songwriter end up less than 8,000 units behind the top rung on The Billboard 200.

Her new set, "Surfacing," debuts at No. 2 with 161,000 units, just 4.5% behind the reigning "Men In Black" soundtrack (168,000 units). Not bad for an artist whose previous career peak on the big chart was No. 50, earned by the 1994 title "Fumbling Towards Ecstasy." That album was a No. 1 Heatseeker for one week before it made its fast ascent to the top half of The Billboard 200, but even so, it took more than a dozen weeks for that album to equal what the new one does in its first stanza. In its biggest week, during Christmas of '94, that set moved 37,000 pieces.

"Fumbling," though, was the sort of album that paves the road for following works, as it registered 100 weeks on the big chart, after 1992's "Solace" spent 19 weeks on Heatseekers and four weeks on The Billboard 200 and her 1989 debut, "Touch," registered 12 weeks on the latter. A post-"Fumbling" title, the live enhanced CD "Freedom Sessions," debuted at No. 78 in 1995.

Although the long shelf life of "Fumbling" did bode well for the prospects of her next studio project, the enthusiastic reception—by critics and ticket buyers alike—for Lilith Fair, one of the summer's most successful concert tours, has taken McLachlan's profile to new heights.

NEW KID IN TOWN: Another lady, rookie Missy "Misdemeanor" Elliott, also pumps the sales volume and proves that rap remains a hot business, debuting at No. 3 on the big chart after making a pre-street-date debut on last issue's Top R&B Albums (see Datu Faison's Rhythm Section, page 32).

GROOVIN': Freshmen rockers are conspicuous this week, and the head of the class is Matchbox 20, which earns The Billboard 200's Greatest Gainer ribbon with a 29% increase, while making a handsome 19-11 skip on that chart (61,500 units, 14,000 more than it sold the previous week). The band's surge comes thanks to progress at top 40 radio (25-22 on Hot 100 Airplay) and an appearance on "Late Show With David Letterman." Matchbox 20's "Push" also continues to cook at rock radio, holding strong at No. 2 on Modern Rock Tracks and staying at No. 5 on Mainstream Rock Tracks.

Another Atlantic-marketed act, Sugar Ray, which hit "The Tonight Show With Conan O'Brien" July 24, also revs, clocking a 41-27 move with a 35% gain. "Fly" flies 3-1 on Modern Rock Tracks and is making pre-chart progress at mainstream rock and top 40 outlets, including WPLJ and WHTZ (Z100) New York. Letterman visitor Third Eye Blind (49-43, a 15% gain), Sister Hazel (68-63, a 13% gain), Sneaker Pimps (144-137, an 11% gain), and Smash Mouth (No. 172 debut, a 44.5% gain) also bullet on The Billboard 200.

EYEWITNESS: In addition to the aforementioned Matchbox 20 and Third Eye Blind, "Late Show" also benefits Live (60-51, a 21% gain), marking only the fourth out the last 21 chart weeks in which it has seen an increase. The July 12 "Saturday Night Live" rerun also featured Live . . . "Soul Train" assists a Kenny Lattimore charge. He bullets 39-35 on Top R&B Albums and 143-133 on the big chart . . . The home video debut of "Shine" helps its soundtrack bounce back to the top of this issue's unpublished Top Classical Crossover chart (4-1, a 79% increase).

LOOK OUT: Street-date violations bring Puff Daddy in at No. 58 on Top R&B Albums. He'll be The Billboard 200's next No. 1 with a big number, but early retail activity suggests he'll fall shy of the 612,000 units that Wu-Tang Clan, now No. 24 on the big chart, had in its first week out. Figure on Puffy doing battle with Bone Thugs-N-Harmony the week after that.

POLISH ARTISTS, LABELS OFFERING FLOOD RELIEF AID

(Continued from page 6)

Grzegorz Skawinski, guitarist and leader of Sony Music Poland act O.N.A., which is included on the compilation, says, "People often say musicians are strange and selfish creatures, but tragedy and despair for others makes us react. When we were approached, we did not hesitate for a moment. A lot of our friends and fellow musicians live in the flooded areas. We want them to know they are not alone."

The company's managing director, Małgorzata Maliszewska, says the project is "unprecedented in the history of the country's music business." Maliszewska reports pre-release orders of 15,000 cassettes and 5,000 CDs for the album, which went on sale July 25. The title will be deleted Sept. 30, by which time Maliszewska hopes to have gone gold (50,000 units) and raised 350,000

zloty (\$100,000) for the flood victims.

Maliszewska says the project started after a phone call from Tomek Zada, a DJ on Polish state public broadcaster Polish Radio 3. "He just asked me one question," he recalls. "Is there something we could do to help?"

Among those donating commercial air time have been private TV channels Polsat and RTL 7, Polish Radio 3, and national private radio station RMF FM. More than 100 local, state, and private stations have also promoted the project.

Though it is unlikely to get an international release, the company is looking at ways of putting the record out in Boston, where there is a large Polish community.

"At the moment, we're not sure whether to give the funds to one of the existing charities," says Maliszewska,

"or to set up our own fund through Polish [International Federation of the Phonographic Industry] group ZPAV. We would like to set up an orphanage, a school, or a hospital and fund it on a permanent basis, especially in one of the worst-affected areas, which is already isolated."

Maliszewska says the nation is despairing, because even with the help of international relief agencies, there is not enough money to go around. "We say it's like a blanket that's too small: If you pull it over your head, your feet are exposed."

The lead track off the album is "Moja I Twoja Nadzieja" (Your Hope And Mine) by PolyGram Poland's pop band Hey!. The song is a reworking of the band's 1994 hit, featuring members of other bands, such as the Firebirds. It is the only track on the album to be specially recorded for the event.

It went on sale July 17 and sold 23,000 copies on the first day, reports the label.

On July 19, PolyGram and Polish state TV broadcaster TVP1 organized a 12-hour benefit concert outside the channel's Warsaw studios, featuring top national acts like Hey! and Sweet Noise. TVP1 broadcast 15 minutes of footage every hour from the concert, and it was broadcast live on state cable music channel Tytko Muzyka.

The concert was organized by PolyGram Poland staffer Stanislaw Trzcinski together with his father, Wojciech, who works at the TV station.

Private cable music channel Atomic TV also helped out with free promotional slots and advertising for the compilation.

NRA FEE HEARING INCONCLUSIVE

(Continued from page 6)

the National Licensed Beverage Assn. (Billboard, May 10). That agreement was rejected by the NRA.

In other Washington legislative news, copyright industry executives gave a thumbs-down to an Internet-related bill introduced July 17 that would significantly limit the copyright infringement liability of online service providers.

The Online Copyright Liability Limitation Act, HR 2180, introduced by Coble and Rep. Henry Hyde, R-Ill., chairman of the House Judiciary Committee, met opposition from Hilary Rosen, president/CEO of the Record-

ing Industry Assn. of America, and from Jack Valenti, president/CEO of the Motion Picture Assn. of America.

"We are going to oppose this bill with all we've got," said Rosen. "Copyright liability on the Net is not the problem; the problem is with businesses who think that they can profit and expand and grow on the Net without respecting creative investment."

Valenti characterized the new legislation as "a bad bill" that would give "online service providers the keys to the kingdom, which is why it is definitely not in the interest of American citizens."

BOXED SET CELEBRATES VANGUARD'S HISTORY

(Continued from page 9)

Weavers and the label's commitment to freedom of expression led many other singers to beat a path to the company's door as the '50s folk boom began to explode.

Gilbert says, "I remember when Joan Baez came to visit us during a recording session. She was this just delightful young thing who came running up and throwing her arms around me. And I didn't know what to make of it! I really didn't know her, and I didn't fully appreciate what we had come to mean to a lot of people... It's clear that [the label] did spark this huge recording interest in folk music."

Charters notes that the Solomons "both enjoyed pop music very much, enjoyed folk music for its political aspect and for the individuality of folk music. Yes, they had excellent taste, and artists started gravitating toward them for this reason... Baez was wooed by many companies, but she chose Vanguard because it was Vanguard."

The folk performers of the era represented on "Vanguard Collector's Edition"—some in studio recordings, others in excerpts from sets at Rhode Island's Newport Folk Festival recorded between 1959-1965—include the Weavers, Baez, the Kingston Trio, Ramblin' Jack Elliott, Odetta, Erik Darling, Phil Ochs, Richard & Mimi Fariña, Patrick Sky, Tom Paxton, Judy Collins, and Eric Andersen.

Recalling the era, Charters says, "You would see an artist in a club. You loved them, you loved their work, liked their songs. You could go in a studio the next week and make an album for \$300 and put it out and recognize that if they had any kind of local following, you would immediately have people buying. It was an exciting time, and [the Solomons] were there at the right moment."

Vanguard's presence at Newport

also led the company to extensively document the country, bluegrass, and blues greats of the day. The box includes performances by such country and bluegrass acts as Jimmy Driftwood, Bill Monroe, Flatt & Scruggs, the Stanley Brothers, and Doc and Merle Watson. Such rediscovered country-blues greats as Mississippi John Hurt, Skip James, and the Rev. Gary Davis were also recorded by the label.

In the mid-'60s, Charters recorded a famed series, "Chicago/The Blues/Today!," which brought a number of then-obscure blues talents into the public eye. He also cut albums aimed at the developing blues market with Buddy Guy and Junior Wells and with such young white blues talents as Charlie Musselwhite and the Siegel-Schwall Band, all of whom are represented on the boxed set.

A HARD LEFT INTO ROCK

In 1967, Charters began to scout the burgeoning San Francisco psychedelic rock scene for Vanguard. After passing on Quicksilver Messenger Service (he recalls, "At the last moment I called Maynard and said, 'Listen, this is really just too much'"), he signed a group managed by his friend Ed Denson, the Berkeley, Calif., act Country Joe & the Fish.

"I remember after I'd given a copy of the master [of the Fish's first album] to Maynard and Seymour, they stopped me in the corridor and shook my hand and said, 'Congratulations. You've started us in a whole new way,'" he says.

Country Joe McDonald, the band's leader, says today that his group was basically misapprehended by Vanguard.

"Country Joe & the Fish were thought of as the electric answer to Pete Seeger, but we weren't the electric answer to Pete Seeger," McDon-

ald says. "We were their worst nightmare. We wouldn't play the game at all. We were hippies, and we weren't left-wingers at all. I'm sure that in the minds of the Solomon brothers, they thought, 'Well, this is a continuation of a progressive music, following the line from Moscow.' And it wasn't!... It was propaganda for the Aquarian Age, which made the left very, very nervous. They didn't know what that was about—recreational drugs and those bad words."

Though Vanguard would make fitful attempts to court young consumers with hard rock bands like the Frost from Detroit, its signings through the '70s, '80s, and '90s diversified into other pop realms. Acts on "Vanguard Collector's Edition" run the stylistic gamut—jazz fusion (Larry Coryell), dance (Alisha), straight-ahead jazz (Clark Terry, Elvin Jones), avant bluegrass (Alison Brown), contemporary string band music (John McEuen, the Dillardards), and contemporary singer/songwriters (Peter Case, Paul Kelly).

Summing up the achievement of Vanguard—which the Solomons sold in 1986 to the L.A.-based Welk Music Group—Charters says, "If you trust the artists and you let them be their best and guide them when they need it, they will give you their moment in musical time, and that's what Vanguard did."

A BIG JOB OF WINNING

Charters admits he was daunted by the job of making sense of a catalog as eclectic as Vanguard's.

He says, "At first, when I agreed to do the project, I was a little anxious, wondering if I could do justice to a catalog which was so broad-ranging—was it going to add up? And I found, by watching the connections and seeing the different styles and watching the links between things, you could lis-

ten to such a range of material and it all made sense."

The immense size of Vanguard's holdings also made the task complicated. Charters says, "I listened to everything again, and I had Jeff [Zaraya] supply me with virtually the entire catalog. Some things have not been on CD, so I got them all on cassette... I've got to have listened to at least a couple of thousand tracks, unissued, issued, LPs, cassettes."

Charters' work did not end with the selection of the tracks: "Vanguard Collector's Edition" also includes a 100-page color booklet that includes the writer/producer's overview of the label's history and a biographical and discographical piece about each of the 69 artists on the set.

Vanguard VP/GM Kevin Welk says that the boxed set was created out of pride in the label's accomplishments.

"Of course, we'd love to sell a ton of records," Welk says, "but the reason we put this package together is because it deserves to be put together, and this is a historical package and something to be proud of. We're proud that we're able to take Vanguard and reissue things in a classy way."

He adds that the company enjoyed some success with its 1993 boxed sets devoted to the Weavers ("Wasn't That A Time!") and Baez ("Rare, Live & Classic").

Welk says the company will aim its efforts at the upscale, upper-demo consumer.

"For sure, where we're going to see sales are the Barnes & Nobles and Borders of the world, the Hear Mistics," he says. "Where we want to spend our money is with retailers of that ilk. [At] Musicland and Trans World and those, we'll see some sales, but for us, it's a historical package. This isn't a new release that we think there's a mass audience for, but definitely our audience is a targeted group

that [is not unlike] the Borders buyer."

Len Cosimano, VP/head buyer at Ann Arbor, Mich.-based Borders Books & Music, which operates 160 book/music combo outlets, says, "It's certainly an interesting project. They're really trying to build the Vanguard label as a brand. It's got some of the most interesting music recorded during the [60s-'70s] period... It has potential. They're doing a lot with Borders to make sure it's properly placed in our stores. It's topical, and I think it's pretty timely when we're looking at people rediscovering music as adults."

Vanguard VP/director of sales and marketing Bernie Grossman says the package will be advertised in such publications as *Utne Reader*, *Mother Jones*, *Rolling Stone*, and *Goldmine*. Plans also call for the set to be pushed at NPR and other listener-sponsored outlets.

Retail and press have been serviced with a 16-track sampler CD featuring cuts by a diverse cross section of the artists featured on the box.

By September, Vanguard will have a new World Wide Web site (<http://www.vanguardrecords.com>) up and running, and it will feature information on "Vanguard Collector's Edition."

Grossman and Welk say that the collection is being anticipated by accounts in other territories, where it will be released simultaneously.

"This is a package that has international value," Grossman says. "Our licensees are very interested in the package. It's a worldwide aspect. It's not just a U.S. market."

"In fact, they had some input," Welk adds. "We changed a couple of tracks on the boxed set specifically for international. We collaborated with them. We didn't change it drastically, but we did come in and say, 'OK, if this track makes sense, we'll put it on there, if it's going to help internationally.'"

Vanguard's international licensees include Ace (England), Amigo (Scandinavia), Chiang Huat (Singapore), Distribution Fusion III (Canada), EastWest and WEA (France), Festival (Australia), King (Japan), Nuevos Medios (Spain), O.M. (Italy), and ZYX (Germany).

ATLANTIC'S BOTTLE ROCKETS SEE NEW 'DAY' ON ALBUM

(Continued from page 9)

making it for."

As TAG's situation became even more wobbly, Henneman says, the band members didn't know if Atlantic intended to keep the act. "We finished the record last August, but we didn't hear that Atlantic was picking us up until right after the new year," says Henneman. "Atlantic dropped a lot of bands, so when we found out they were going ahead with us, I felt like I'd won a Grammy. I thought, 'Dang, I'm sure there are a lot more worthy people than us who got dumped.'"

The group—which also includes guitarists Tom Parr and Tom Ray and drummer Mark Ortman—returned to Eric "Roscoe" Ambel, who produced "The Brooklyn Side," to helm the new project.

"We work much better with somebody saying to us, 'You can do better than that,' which Eric does," says Henneman. "If it were left to us, we'd probably just be sitting around writing Chuck Berry tunes all the time."

"I'm not a Southern guy and those guys aren't either, but there's some truth to the axiom 'You're a hick or you're not,' and they're hicks and so am I," Ambel offers as to why he gets along so well with the band. "I'm kind of like the fifth member of the group. I do a lot of backup singing with them or playing. The emphasis is on cutting stuff as live as possible, so I'd rather jump in and play something live with them, rather than having someone put

it on later."

Given where the album was recorded, it's no surprise that it pays a subtle homage to Bloomington native son Mellencamp. "When I Was Dumb" borrows a guitar riff from "Hurts So Good," and "Indianapolis" mentions Mellencamp by name. In fact, Ambel jokes that the band considered calling the album "Coug," short for Mellencamp's former stage name, John Cougar.

Although Mellencamp never stopped by the studio, the band cruised by his house in what was meant as a salute. "Tom Ray had brought a Daisy BB gun out to the sessions, and he spent a lot of his downtime in the parking lot shooting cans," says Ambel. "Mellencamp's last album had a kind of dance/urban thing going on. With that in mind, in the myth of the urban thing, we drank a bunch of Busch beer and did a drive-by, but the Daisy BB gun barely passed the fence. We did no damage, and this was no slight on John—we're all Coug fans."

Recalling some of Mellencamp's past work, the Bottle Rockets straddle the line between roots rock and alt.country, recalling everyone from Merle Haggard to Bob Dylan, from Mellencamp to the Georgia Satellites. The highlights include the lovely, inebriated ballad "One Of You," the rollicking "Kit Kat Clock," and the humorous, chugging "Perfect Far Away."

"This record encompasses all of what the roots rock format is, from

AOR to triple-A to the mellower side," says Lee Stimmel, senior director of product development (U.S.) for Atlantic. First single "24 Hours A Day" went to radio July 11.

Rita Houston, music director/midday air personality at Fordham University's WFUV New York, had not heard the album at press time, but is a believer in the band. "We've always gotten a great response to playing their stuff, and their music fits right in to what WFUV is all about," she says. "I think with the popularity of bands like Whiskeytown and Old 97's, the door has been flung open for this kind of roots rock music, or whatever you want to call it. Bottle Rockets fit right in there."

Given the band's track record on the road, it's no surprise that Atlantic wants to focus on its live show. "These guys are a touring band," says Stimmel. "That's their bread and butter. Right now we're trying to secure an opening slot on major tours." Atlantic plans to pass out cassette samplers to concert attendees, as well as hold other cross-promotions. "We're really looking at this as a grass-roots campaign, building from the bottom up."

Though it seems like the Bottle Rockets' music would be perfect for a college tour, Henneman says no. "We've played to very few college crowds, which is a relief to me," he says. "I feel like it's just not right, like we're their weird uncle up there

onstage. We're like the smokers in high school who are huddled up in their own little area and no one else will come near."

Otherwise, Henneman notes, "our audience is pretty widespread. We have devout fans who know all our songs who are 9. We have that void in the teenage area, then you get the older folks, 28-38."

Retail efforts will concentrate on mom-and-pop stores, which have long shown their support for the band. "The guys are going to go to every mom-and-pop retailer in every market they're in," says Stimmel. "They'll be doing walk-throughs and meeting managers and playing acoustically if the situation arises."

With a small-but-mighty base, industry goodwill, and a major-label push behind them, Carl Singmaster, head of the five-store, Columbia, S.C.-based Manifest Disc & Tapes, believes that the Bottle Rockets may now get the larger audience they deserve.

"They have a strong core following that they've built in our stores and they have fans working in every one of our stores, but they haven't had the push from the label before," says Singmaster. "This is the first Atlantic release, and with this core following and airplay, I think it's going to be a real strong record. I'm not predicting that they're going to be the next big thing, but they deserve to be mentioned in the same breath with Wilco and Son Volt."

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In its seventh year, the International Latin Music Buyer's Guide is the industry's only comprehensive sourcebook dedicated exclusively to the rapidly expanding Latin music market.

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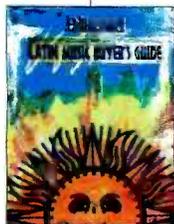
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Elvis Has Not Left The Chart

ONCE THE KING, ALWAYS THE KING: More than 41 years after his first album debuted on the Billboard album chart, Elvis Presley is back. Not back with us in human form, but back on The Billboard 200 as the four-CD set "Platinum: A Life In Music" enters at No. 80. It's the 98th Presley album to chart and the first since "If Every Day Was Like Christmas" peaked at No. 94 in December 1994. Of those 98 albums, 75 charted in his lifetime. Among the 23 albums that charted posthumously, "Platinum" is tied for the fourth-highest-charting release.

"Elvis In Concert," the first LP released after his death, peaked at No. 5. In 1980, "Elvis Aron Presley" went to No. 27, and a year later "Guitar Man" sailed to No. 49. The 1985 boxed set "Elvis—Golden Celebration" peaked at No. 80. All 98 Presley albums have been issued by RCA, the label that signed the Tupelo, Miss.-born superstar on Nov. 22, 1955, for the unheard-of sum of \$40,000 (\$35,000 to buy his contract from Sam Phillips' Sun label and a \$5,000 bonus for Elvis).

Presley's first album shared the chart with Harry Belafonte and Frank Sinatra. This issue, his album is sandwiched between Foo Fighters and Scarface. That's staying power:

BAD BOYS: If there's anyone in the music business who has a chance of matching the Beatles' incredible chart achievement of capturing the top five positions on the Hot 100, it's Puff Daddy. He continues at No. 1 for an eighth week (along with Faith Evans and 112) with "I'll Be Missing You" (Bad Boy), now tied with Kris Kross' "Jump" and Bone Thugs-N-Harmony's "Tha Crossroads" as the longest-running No. 1 rap single on the pop chart. He also debuts at No. 4 as a guest artist, along with Mase, on "Mo Money Mo Problems" (Bad Boy), the new posthumous sin-

gle by the Notorious B.I.G. And moving up 31-28 is "Someone" by SWV (Featuring Puff Daddy) (RCA). That's two titles in the top five and three in the top 30—not bad for Sean "Puffy" Combs, whose former No. 1 hit, "Can't Nobody Hold Me Down," is still on the chart at No. 47.

"I'll Be Missing You" also ties the eight-week No. 1 run of "Every Breath You Take," the Police song it heavily samples. "Mo Money" also samples a previous hit—"I'm Coming Out" by Diana Ross. That 17-year-old song peaked at No. 5, one rung lower than the debut of "Mo Money." Is it possible that the "Coming Out" sample from the song written and produced by Nile Rodgers and the late Bernard Edwards will lead to revived chart fortunes for Ross? She's been off the Hot 100 since "Chain Reaction" in 1986.

"Someone" is one of two SWV singles on the chart this issue. "Can We," from the "Booty Call" soundtrack, debuts at No. 75.

SEESAW: Tim McGraw and Faith Hill must be getting dizzy from their seesaw action on the Hot 100. After a run in the top 10, "It's Your Love" (Curb) slipped to No. 12 three weeks ago, then shot back up to No. 7, to achieve a new peak position. Last issue, it took a big fall, to No. 21, based on a 41% decline in sales. This issue, it rebounds to No. 15, with sales up 21%. The single's chart run has been more stable on Hot Country Singles & Tracks, where the former No. 1 remains at No. 3.

ORBITUNE: Dwight Yoakam's latest entry on Hot Country Singles & Tracks is "Claudette" (Reprise), a hit for the Everly Brothers 39 years and two months ago. Don and Phil took the Roy Orbison-penned tune to No. 15 on the country chart. The Yoakam version is up to No. 55 and is the first cut to receive airplay from his covers album.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	369,141,000	393,982,000 (UP 6.7%)
ALBUMS	305,933,000	321,293,000 (UP 5%)
SINGLES	63,208,000	72,689,000 (UP 15%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	218,134,000	243,760,000 (UP 11.75%)
CASSETTE	87,010,000	76,822,000 (DN 11.7%)
OTHER	789,000	711,000 (DN 9.9%)

OVERALL UNIT SALES THIS WEEK

13,417,000

LAST WEEK

12,904,000

CHANGE

UP 3.9%

THIS WEEK 1996

13,073,000

CHANGE

UP 2.6%

ALBUM SALES THIS WEEK

10,968,000

LAST WEEK

10,554,000

CHANGE

UP 3.9%

THIS WEEK 1996

10,674,000

CHANGE

UP 2.75%

SINGLES SALES THIS WEEK

2,449,000

LAST WEEK

2,350,000

CHANGE

UP 4.2%

THIS WEEK 1996

2,399,000

CHANGE

UP 2.1%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	8,426,000	8,065,000	UP 4.5%	7,658,000	UP 10%
CASSETTE	2,518,000	2,465,000	UP 2.15%	2,994,000	DN 15.9%
OTHER	24,000	24,000	NONE	22,000	UP 9%

ROUNDED FIGURES

FOR WEEK ENDING 7/20/97

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



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**"The heat comes from Stansfield, who belts her heart out."
Rolling Stone August 7, 1997**

**"Stansfield's excellent singing equals the best female R&B."
Q April 1997**

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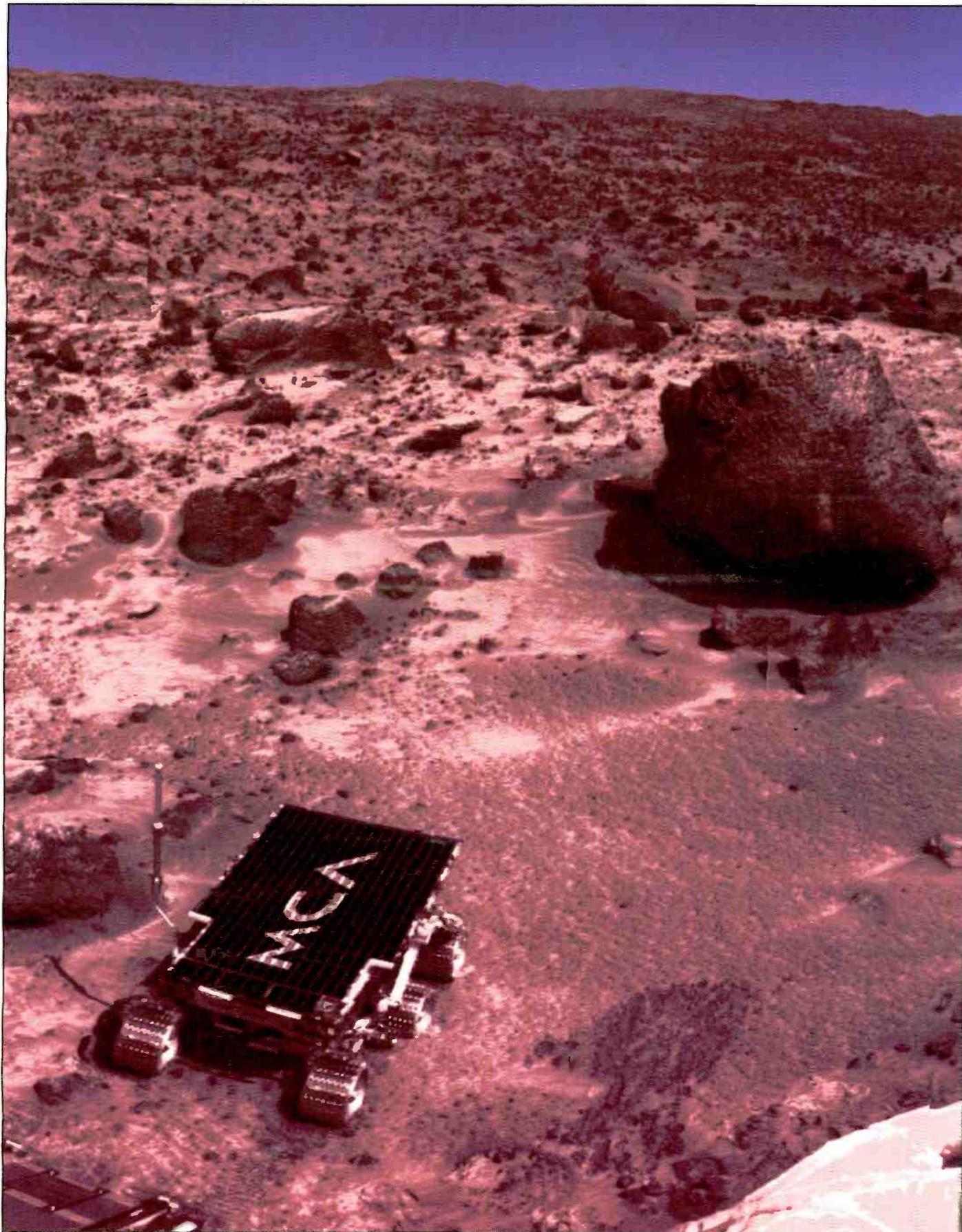
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Three #1 Album Debuts - New Edition, Live & Mary J. Blige

Four Multi-Platinum Records - Sublime, Mary J. Blige, Live & New Edition

Hits From K-Ci & JoJo, Cowboy Mouth, Patti LaBelle, Sammy Hagar & Rahsaan Patterson

You Thought We Were From Mars

You Were Right.

