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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 9, 1997

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Murfreesboro: An Emerging Music Mecca College Program, Local Scene Put Tenn. Town On Map

BY CHET FLIPPO

MURFREESBORO, Tenn.—On the bucolic, turn-of-the-century courthouse square of this middle Tennessee town of some 45,000, on a pleasantly warm July day, some folks are headed for a leisurely lunch at the City Cafe. Others are ambling down to the beauty shop or the Pastime Barber Shop and Billiards Parlor, where a hand-written sign inside warns that “No Cussin’” is allowed.

Parking places are filling up—on-street parking is free for one hour, but violators who overstay their one hour are fined \$1. Up at the corner of Main Street and North Maple, the young folks are streaming in and out of the record company.



The record company? Yes. “Some days I look out the windows and think I’m in Mayberry,” says Richard Williams, the 34-year-old founder of Murfreesboro’s Spongebath Records, laughing. “And you know what? It makes me very happy.”

Across the ‘Boro, as the town is called, in the ultramodern John Bragg Mass Communications Building on the campus of Middle Tennessee State University (MTSU), music students are settling in behind control boards in state-of-the-art recording studios or putting music to videos or working in the surround-sound lab or the MIDI lab.



At MTSU, the Department of Recording Industry’s Recording Industry Management Program is now the largest such academic offering in the world. This fall, there will be more than 1,200 students majoring in the program, coming from every state but Alaska and Rhode Island and from

many other countries. Department chair Dr. Richard Barnet says he’s planning field trips to Alaska and Rhode Island to spread the word there. The department’s World Wide Web page (<http://www.spongebath.net>), he notes, is an active recruiting tool.

In a fortuitous convergence of events, Murfreesboro is now a buzzing center of music. Despite its proximity to Nashville, the music is not country, as might be expected, but pop.

At least three dozen young pop bands are now actively producing a ‘Boro Beat, and the sound is beginning to resonate, quietly, in the ears of A&R executives, who have recently been spotted in some of the city’s wide-ranging clubs.

Area bands have also quickly become staples on the annual “Extravaganza” show staged in nearby Nashville by the Nashville Entertainment Assn. (NEA), which



Marley Interpreted ‘In Dub’ On Island

BY LARRY FLICK

NEW YORK—As the Sept. 23 release of the Bob Marley remix



MARLEY



album “Dreams Of Freedom: Ambient Translations Of Bob Marley In Dub” approaches, Island Records is preparing to bring the music of the late reggae legend to a whole new audience at the club and college level.

(Continued on page 77)

CHRIS THOMAS KING

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Euro Rights Groups Strike Happy Chord

BY JEFF CLARK-MEADS

LONDON—An unprecedented spirit of cooperation is growing in Europe.

A unique cross-border link between the authors’ bodies in the U.K. and the Netherlands is providing a platform for other royalty-collection groups to consider whether they, too, want to be part



of an alliance aimed at helping all parties do business in the new millennium and the new digital era.

The backbone of the potentially potent new grouping is the growing link between the British and Dutch bodies, the London-based Performing Right Society/Mechanical Copyright

(Continued on page 67)

Music Industry Rallies Behind Phoenix House

BY BRETT ATWOOD

LOS ANGELES—The nonprofit organization Phoenix House is getting an early holiday season gift from the music industry. An all-star Christmas compilation, Babyface’s “MTV Unplugged” special and album, and a gala event honoring MTV president Judy McGrath are in the works to benefit the organization, which has provided substance-abuse treatment, prevention,



GOOD WORKS

and education services for 30 years.

Boyz II Men, Joan Osborne, Bon Jovi, Aaron Neville, Gloria Estefan, and the Mighty Bosstones are among the acts contributing tracks to “A Home For The Holidays,” due Oct. 14 on Mercury. The project contains 17 holiday-themed tracks, including 10 previously unreleased tracks.

Approximately 90% of the net proceeds from the sale of the release will

(Continued on page 76)

Valley Label To Focus On Boomers’ Tastes

BY EILEEN FITZPATRICK

LOS ANGELES—Baby-boomer consumers still want to buy music, and newly formed Valley Entertainment intends on finding niche product to satisfy their maturing tastes, says the label’s founder/CEO, Barney Cohen.

A wholly owned subsidiary of leading one-stop Valley Record Distributors, the music and video label will specialize in

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McLachlan Surfaces As Multi-Format Star

Arista Singer/Songwriter Benefits From Slow Build

BY CHUCK TAYLOR

NEW YORK—For Arista artist Sarah McLachlan, the No. 2 debut of her "Surfacing" album on last issue's Billboard 200 hardly appears to have been a subtle, internalized experience.

"Man," she says, "it was like a smack in the face, like, 'What? Really? How did that happen?'"

In reality, to anyone who has watched the singer/songwriter's career take careful, ever-forward strides over the past decade, the answer is apparent.

With first-week U.S. sales of 161,000 units and a No. 1 debut in her native Canada, the tender-hearted songstress has at last harvested the rewards of showcasing her lusciously crafted tunes on tour, along with four previous acclaimed albums and a swelling core following.

Indeed, while the Pierre Marchand-produced CD and its accompanying breaking single, "Building A Mystery," represent McLachlan's first experience as a multi-format artist, the writing has been on the wall for some time.

"We've expected over the past couple years that when Sarah's new album came out, it would definitely be a big breakthrough. 'Surfacing' has done spectacularly well, I think even exceeding everyone's expectations," says Bob Bell, new-release buyer at Torrance, Calif.-based retail chain the Warehouse, where the album was the No. 1 seller in week one. It's No. 2 now, behind Puff Daddy & the Family's debuting "No Way Out."

Bell adds that the sales pattern of her previous effort, 1994's "Fumbling Towards Ecstasy," has been a revealing factor in her leap to celebrity status. "That album built very steadily for a long period of time, which really suggests that she has amassed a very strong fan base. It was no surprise that when the new record came out there was a huge pent-up demand for it," he says.

Comments McLachlan, "I do think that because of the touring and the albums, I have developed a loyal fan base, especially with 'Fumbling'—just from the indication that the first shows were very small bars and clubs and now I've ended up playing very large theaters."

"Possession," the second of three singles from the now double-platinum "Fumbling" (currently No. 7 on the Top Pop Catalog Albums chart), also etches a chapter in the story. After its initial release in March 1994, the single reached as high as No. 73 on the

Hot 100 Singles chart and No. 4 on Modern Rock Tracks, then was revived last summer when WHZZ (Z100) New York VP of programming Tom Poleman decided to bring the song to the Big Apple from his former base at KRBE Houston, prompting a nationwide resurgence.

"It was a secret weapon for us in Houston," he says. "I always knew that Sarah had the ability to draw a loyal audience. Her songs consistently tested well in research, and she sold a lot of records. Any time you've got an artist like that, you want to use her to your advantage."

"It's great that she's finally getting the industry and the masses to embrace her at the same time," Poleman adds. "For once, the timing was right."



McLACHLAN

McLachlan's commandeering of the summer's most media-saturated concert tour, the 35-date, all-female Lilith Fair, has brought the humble balladeer into the spotlight with some of the industry's brightest stars, like Jewel, Sheryl Crow, Fiona Apple, Paula Cole, and Joan Osborne. The tour has thus far grossed \$3.6 million from eight shows since its opening date July 5.

"I don't have any grand plans for the ramifications of Lilith," McLachlan says. "It just shows that women are strong and have a beautiful and positive force. I'd like to be heard; I think I have something important to say."

In the U.S., coverage of the event has appeared everywhere, including a USA Today page-1 story and shots of McLachlan on the covers of Entertainment Weekly, Request, and Pulse—so far. In Canada, McLachlan fronted Time magazine (Jewel nabbed the cover in the U.S., with an accom-

(Continued on page 68)

Consolidation Of DVD Royalties Collection Is Goal Of MPEG LA

BY SETH GOLDSTEIN

NEW YORK—The movers and shakers in DVD, including Hollywood heavyweights, are about to be jostled by a well-heeled new company with five employees. MPEG LA has set itself up as a collection agency for the holders of about 80% of the MPEG-2 patents that made possible the home entertainment format.



MPEG LA—"LA" stands for "licensing administrator"—is just now contacting program suppliers, including Hollywood studios and disc replicators, about an all-in-one fee that would avoid the expense of multiple royalties paid to CD licensors. Without MPEG LA, according to one replicator, DVD could be priced beyond the reach of the mass-market consumer.

But, unless it changes course, MPEG LA will bump up against one of the pillars of the home video trade and reignite a controversy the industry thought it settled 15 years ago: recognition that the First Sale Doctrine permits retailers to rent or sell prerecorded videocassettes as they wish.

Program suppliers lose control once the cassettes are in distribution. MPEG LA seeks to turn back the clock, in the view of several observers. Its plan is to charge 40 cents for each DVD title priced to rent and 4 cents for each priced to sell. Differentiating between the two, never easy, has become increasingly difficult as more video stores stock up on \$20-\$25 cassettes to build inexpensive rental inventories.

"I can't see how anyone could propose a system of what was going to rent and what was going to sell through. There's no way anyone could tell," says a veteran movie industry source. "And if anyone did propose such a thing, the Video Software Dealers Assn. [VSDA] would be up in arms."

As a fledgling trade group, VSDA earned its stripes defeating studio attempts in 1982 to rewrite the First Sale Doctrine to give them a share of rental revenue.

DVD inventories likely will be built along similar lines since the majority of releases are priced at \$24.98 suggested list. Indeed, at least one distributor, Major Video Concepts in Indianapolis, has already instituted

(Continued on page 68)

THIS WEEK IN BILLBOARD

GRANT GETS PERSONAL

Fans of Amy Grant often think of her as the cheerful girl next door, but on her new A&M/Myrrh album, the artist delves into uncharted, and not always upbeat, territory. Associate country music editor Deborah Evans Price reports. **Page 12**

A LOOK AT ALLIANCE'S ERRORS

Alliance Entertainment's Chapter 11 filing has been a hot topic among music business executives for a while now, but what really went wrong? Senior retail editor Ed Christman offers his theory in Retail Track. **Page 44**

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Billboard Music Group

Talk Radio Has Vast Marketing Potential

BY MICHAEL HARRISON

In this era of narrowly defined radio, in which stations avoid playing music even slightly outside the barbed-wire borders of their self-consciousness, it is hard to imagine a free-wheeling format that couldn't care less about such dogma.

But there actually is a highly rated radio format with a huge audience of active pop culture consumers that categorizes all contemporary music under one big tent.

As unlikely as it might seem, there is an "alternative" radio format in which a typical station is anxious to give air time to such diverse artists as Reba McEntire, W.A.S.P., Tony Bennett, Shawn Colvin, Julio Iglesias, and Garbage. It thrives right under the nose of the music industry, yet only a small segment of those who promote records take advantage of the potential it has to offer. That's because this format operates outside the traditional paradigm of radio and the music "industrial complex" and is, thus, invisible to a majority of record company executives. In the meantime, those music business visionaries who are building relationships with this format are furthering the careers of established artists, reviving the careers of past artists, and even launching the careers of new artists—not to mention selling music that would have otherwise gone unmarketed.

The mystery format is *talk radio*.

That's right, talk radio—one of the highest-rated formats in the business (right up there with country). The current trend in talk radio is to embrace anything having to do with "entertainment," "hipness," or "youth." Talk radio has a big welcome mat at the front door for the music industry.

But what good could talk radio do for an industry whose product is music? After all, those stations don't *play* records. But look at what talk radio does for the publishing industry, whose main product is books. They don't

read books on the air on talk radio. They talk about them. More specifically, they talk to and about the people who write the books. Then, the books are slickly and unashamedly plugged.

Just as talk radio listeners will go out and buy a book by an interesting person whom they heard on the air (without the benefit of having the book read to them), they will also go out and buy a record by a recording artist whom they just heard interviewed on a talk show (without having to hear the record).

Much of talk radio's 35-plus audience grew



'Talk radio has a big welcome mat at the front door for the music industry'

Michael Harrison is editor of *Talkers magazine*, a talk radio industry trade publication.

up listening to music radio and are veterans of that fading era in which they heard a record played over and over on the music station to which they were glued and went out to that familiar place called a record store, where they happily plunked down a segment of their budget earmarked for this cultural ritual. But times have changed.

Today, these matured boomers are no longer glued to music stations and do not find record stores to be as familiar as, say, Barnes & Noble. In the millions, they listen faithfully to talk radio.

It's a prime demo: Statistics indicate that talk radio listeners are the most likely to go out and buy something about which they have just learned on the air. Having grown up with music, they still have a soft spot for it, but it

LETTERS

EMI LATIN ON IGLESIAS

Great article on Enrique Iglesias (Billboard, July 19). However, Iglesias was quoted as saying that Sony Discos, PolyGram Latino, and EMI Latin passed on the opportunity to sign him. As a matter of record, please let it be clear that EMI Latin was never solicited as a potential recording label by Iglesias and/or anyone in Iglesias' organization.



IGLESIAS

José Behar
President/CEO
EMI Latin
Woodland Hills, Calif.

DVD VIDEO GROUP SPEAKS UP

In a recent Commentary ("Industry Stands To Gain By Supporting DVD," Billboard, Aug. 2), Sue Simone called for the creation of an industry-wide consortium to focus the marketing messages and build support for DVD.

I remember Ms. Simone well from her participation in the Compact Disc Group and appreciate her continued interest in educat-

ing consumers about the benefits of digital technology.

I'm also pleased to report that nearly 25 leading DVD video player marketers and movie and music video companies agree that a variety of marketing challenges are best addressed by a well-focused trade organization, and that they have joined the DVD Video Group, formed July 8 (Billboard, July 19). Moreover, new companies are being added to the group's membership roster every week.

The mission of the group is to establish a single, consistent voice to communicate the key benefits of the DVD video experience, including superior picture and sound; player compatibility with existing audio CDs; exceptional durability; and such special features as "behind the scenes" commentary and multiple camera-angle options for the viewer.

The group believes that by promoting these messages in a highly focused fashion it will facilitate understanding of DVD video and accelerate acceptance of this groundbreaking technology among consumers, retailers, and the media.

Perhaps more important, the DVD Video Group demonstrates a rare solidarity of the world's leading consumer electronics and home

entertainment companies behind DVD video. To illustrate, the group's current members and associates include a number of major home video suppliers, hardware manufacturers, and replicators.

The executive committee includes group president David Bishop, MGM/UA Home Video Inc.; group VPs David Garber, LIVE Entertainment, and Steve Nickerson, Toshiba America Consumer Products; group VP/CFO John Powers, Warner Home Video; and myself as chairman, representing Philips Electronics.

Finally, a variety of related industry associations, including the Video Software Dealers Assn., the Recording Industry Assn. of America, the Motion Picture Assn. of America, the National Assn. of Recording Merchandisers, and the Consumer Electronics Manufacturers Assn., have indicated their support of the group and its approach to promoting DVD video.

The DVD Video Group knows that by working together—just as Simone suggests—we can guarantee a bright future for this exciting technology.

Emiel N. Petrone
Executive VP, Philips Electronics
Chairman, DVD Video Group

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

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Lightyear Boosts Profile Through Links With Indies

■ BY IRV LICHMAN

NEW YORK—Lightyear Entertainment founder/president/CEO Arnold Holland says he seeks to bolster his company's impact on the prerecorded audio front with new distribution and marketing ties with several independent labels.

Holland declares that the label is on target in its 10th anniversary year to meet the goals he set a year ago (Billboard, Sept. 14, 1996).

Besides a deal with the Olsen twins' Dualstar label, which bolsters its presence in the children's audio and video markets, the company continues to spread its music coverage via several other ventures. Its deals include San Francisco-based Del Paso Heights Entertainment, a label and management firm focusing on R&B and rap; Viceroy Records, a rock label formerly distributed by Alliance Entertainment; and eightball, a New York dance and progressive jazz label.

In addition, Lightyear continues a

U.K. Database Battle On Way To Settlement

■ BY JEFF CLARK-MEADS

LONDON—More than a decade of debate over the U.K.'s national discography is on course to be resolved and should result in the catalog of this country's musical heritage being available to anyone who wants it.

The discography, officially known as the Mechanical Copyright Protection Society (MCPS) Database, lists every work released in the U.K. since 1985. Because of the huge number of re-releases of early material on CD in the late '80s, the 2.5 million-title archive includes every British composition of note from the beginning of the century, along with a plethora of allied and unpublished information.

The database is based on details supplied by labels to the MCPS to allow the body to correctly administer mechanical royalty payments. The labels, as represented by the British Phonographic Industry (BPI) and their

(Continued on page 65)

Justice Dept. Asks For Change In Decree Restricting ASCAP Abroad

■ BY IRV LICHMAN

NEW YORK—As part of an ongoing comprehensive review of various federal consent decrees governing the activities of performing right groups ASCAP and BMI, the Department of Justice (DOJ) has asked a federal District Court here to modify a 1950 consent decree with ASCAP that restricted its activities with sister groups abroad.

The DOJ said that such activities included ASCAP's ability to enter into cross-licensing arrangements abroad, which the consent decree structured in a complex manner as a result of antitrust complaints at the time.

release schedule, begun last year, with Tuff Gong International, featuring reggae product that includes the hit album "Mr. Marley" by Damian "Jr. Gong" Marley.

Further, Lightyear's own audio imprint is being enhanced with the Tuesday (5) release of Los Reyes' "Gypsy Legend," led by Antonico Reyes, brother of the Gipsy Kings' Nicholas Reyes. Antonico is credited

(Continued on page 69)



A Presidential Toast. BMI executives propose a toast to Frances W. Preston, who recently signed a new five-year contract with the organization to be its president/CEO. Sharing in the festivities, from left, are Robbin Ahrold, VP of corporate relations; Richard Conlon, VP of marketing/business development, licensing; Ann Booth, VP, executive administration and special projects; Charlie Feldman, VP of writer/publisher relations; Alison Smith, VP of performing rights; Marvin Berenson, senior VP/general counsel; Preston; John Shaker, senior VP of licensing; Theodora Zavin, senior VP/special counsel; Fred Willms, senior VP of finance and administration/CFO; Fred Cannon, VP of government relations; and Del Bryant, senior VP of performing rights and writer/publisher relations.

Toronto FM-License Decision Raises Ire Afro-Canadians Upset With Gov't Broadcaster Choice

■ BY LARRY LeBLANC

TORONTO—The Canadian Radio-television and Telecommunications Commission's (CRTC) decision to award the last significant FM frequency available in Toronto to government-owned Canadian Broadcasting Corp. (CBC) has raised the ire of many in the Afro-Canadian community here.

The CRTC's July 29 decision followed public hearings held in Toronto in April, at which the commission also considered eight other competing applicants: Rawlco Communications Ltd., Durham Radio Inc., Dufferin

Communications Inc., 1210361 Ontario Inc., Radio One Broadcasting Corp., Douglas Bingley, J. Robert Wood, and Milestone Communications.

The federal regulatory body approved four interrelated applications by the CBC to improve its service delivery throughout the Toronto area by, among other things, converting CBL Radio Toronto, its English-language AM station, to the FM band using the 99.1 megahertz frequency.

Dissenting opinions were offered by two members of the commission, William Callahan and Gail Scott, both of whom argued that an Afro-Canadian music station would better serve the public interest in Canada's largest city, which has a 200,000-strong Caribbean community.

Members of Toronto's Afro-Canadian community reacted scathingly to the news that the CRTC had rejected the "world urban contemporary music" format proposed by Milestone Communications.

This licensing round was Milestone's second attempt at winning a license. In 1990, in a fierce battle, the Toronto-based consortium of Toronto businessmen, headed by Deham Jolly, was one of the applicants that bid for the FM 92.5 frequency. It went to Rawlco Communications of Calgary, Alberta, which launched the country station CISS Toronto the following year.

"[This CRTC decision] is going to be detrimental to [the Afro-Canadian community]," says Ivan Berry, president of Beat Factory, the Toronto-based independent R&B label. "It's hard to build an [R&B music industry] infrastructure without a commercial

Ant has breached its joint-venture contract with the label and seeks a rescission. The outcome of the action could affect Red Ant's valuation as a salable commodity, since Alliance claimed Red Ant's 50% holding in Delicious as an asset in its bankruptcy filing.

At the same time, word surfaced that other companies were eyeing Alliance's other labels, Castle Communications and Concord Jazz, as potential acquisitions.

Alliance, which also owns a major

one-stop and an independent distributor, filed for Chapter 11 bankruptcy protection July 14, listing liabilities of \$536.3 million (Billboard, July 26). Red Ant was exempted from the filing, however, since Alliance stated its intention to sell off the label, which was founded by Alliance president/co-chairman/CEO Al Teller in July 1996.

On July 23, U.S. Bankruptcy Court in New York approved an amendment to Alliance's DIP agreement with Chase Manhattan Bank (Alliance's major secured creditor, owed \$186.5 million). Chase Manhattan had already agreed to provide a total of \$50 million in DIP financing to back the operations of Alliance's filing entities; the amendment allowed the bank to supply interim financing for Red Ant on an out-of-bankruptcy basis (Billboard, Aug. 2).

Alliance received approval for \$20 million of that amount July 17; Red Ant was granted \$625,000 from that sum. A scheduled July 30 hearing on the remainder of the funding was postponed until Wednesday (6); at that

(Continued on page 69)

Digital-C'right Treaties Up For Vote In Congress

■ BY DON JEFFREY

NEW YORK—The House of Representatives has introduced a bill to implement international treaties negotiated last year that extend copyright protection to cyberspace for record companies and performers. At press time, the Senate was expected to file similar legislation (Billboard Bulletin, July 31).

But the Recording Industry Assn. of America (RIAA), which has made ratification of the treaties a major legislative priority, says that telephone companies and online and Internet service providers could hold up passage of the treaties and the implementing legislation while they seek protection from copyright liability.

Jennifer Bendall, RIAA's senior VP of government affairs, says, "They have indicated they may attempt to hold the treaty hostage until granted exemption from copyright liability on the Internet."

(Continued on page 68)

Co-Trustees Of Eazy-E Estate Sue Ex-Comptown GM Gerald Heller

■ BY SHAWNEE SMITH

NEW YORK—Although rapper Eric "Eazy-E" Wright was laid to rest more than two years ago, his assets are still at the center of a controversy.

Beleaguered by numerous ownership claims for Comptown Records Inc., Ruthless Records' corporate entity, and for nonpayment of debts immediately after his death March 26, 1995, the co-trustees of his estate—Wright's widow, Tomica Wright, and Ronald E. Sweeney—have now filed suit against Gerald E. Heller, Wright's former manager and Comptown Records GM.

The suit, filed in Los Angeles Superior Court July 25, charges Heller with fraud, breach of contract and fiduciary duty, negligence, and other charges.

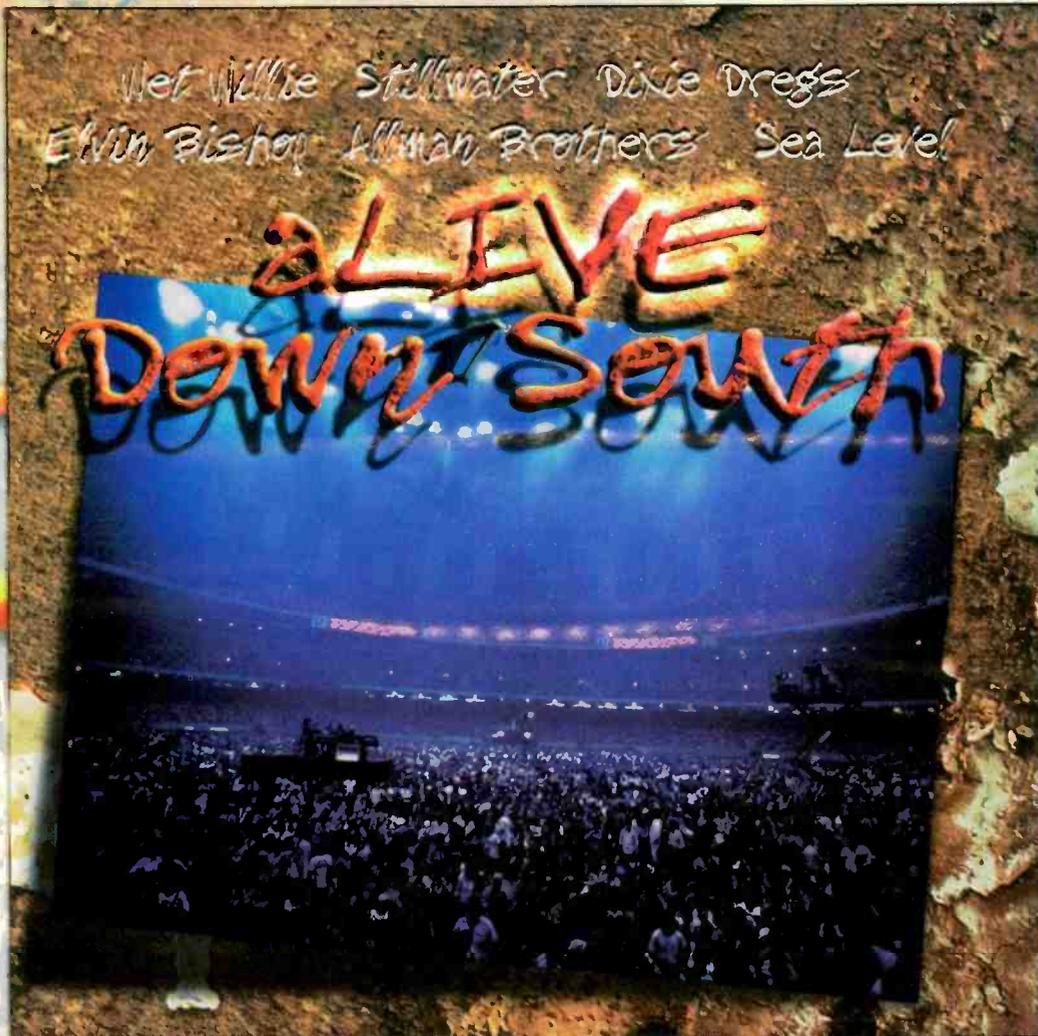
According to the suit, Wright and Sweeney allege that "in or around 1987," Heller fraudulently entered into an oral agreement with 23-year-old Wright to act as Wright's personal manager, advising Wright's career decisions, promoting his career, coordinating concerts, and acting as "the buffer between Wright and the outside world." In exchange for his services, the suit claims, Heller was to be compensated with 15% of Wright's personal adjusted gross income.

During the same period, Heller allegedly convinced Wright to give him unchecked control of his financial and business affairs. He also allegedly sought to be installed as GM of Comptown Records, overseeing the compa-

(Continued on page 69)

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Artists & Music

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A&M To Co-Market MxPx With Tooth & Nail

■ BY DOUG REECE

LOS ANGELES—In a rare alliance with an independent label, A&M Records has paired with Seattle-based Tooth & Nail to co-market "Life In General" by Christian punk rock act MxPx.

Though the album, which was released by Tooth & Nail last year, continues to be distributed through Caroline, A&M has taken over the majority of promotional, publicity, and marketing duties. A new press-



MXPX

ing of the album, estimated to be 50,000-100,000 units, will be stickered with a notice that reads "intercepted by A&M."

The arrangement follows A&M signing the act to a multi-album deal in which forthcoming titles will be distributed through PolyGram Group Distribution.

Though the band has been pursued by several major labels, MxPx singer/songwriter Mike Herrera says the decision to go with A&M was based on faith in the label's long-term strategy.

"They wanted more than one hit, and we felt that we could grow together with them," he says. "They seemed more interested in us as a

band and our careers beyond a hit record."

A&M VP of A&R (U.S.) Larry Weintraub, who signed MxPx and is credited with spearheading the cooperative venture with Tooth & Nail, says profits will be split in half between the two labels after an unspecified number of units are sold.

"An indie like Tooth & Nail can only afford so much, but we're invigorated, and we're going to work through Caroline with a slew of promotions and get this record back in stock," says Weintraub. "There will be a national, complete revitalization at retail with a concentrated effort in tour markets."

According to A&M president/CEO (U.S.) Al Cafaro, the aggressive stance is representative of the label's faith in the album's long-term prospects but is largely due to indications that the single "Chick Magnet" retains untapped potential.

"Part of the reason we wanted to get on this sooner than later was a perceived opportunity with 'Chick Magnet,'" says Cafaro. "Rather than just leave the song to the Darwinian survival of the fittest that is inherent in the marketplace, we wanted to be active participants in trying to make this what it can be today with a longer-term focus on the future."

"It's a wild market now," he adds, "and I think it's incumbent on any record company to look at our options creatively and see how we can take advantage of what's going on with an act and work deals so that growth can be realized."

Major and mostly West Coast modern rock stations like KROQ Los Angeles, KNDD Seattle, and XTRA San Diego have already shown support for the track, while a clip for the song received limited play on M2 and MTV.

"Life In General," which reached

(Continued on page 15)

Love Spit Love Goes Beyond Psychedelic Renewed Interest In Furs May Boost Act's Maverick Bow

■ BY CRAIG ROSEN

LOS ANGELES—With Love Spit Love's "Trysome Eatone," due Sept. 9 on Maverick, Richard Butler has made what he feels is his best recording since his early '80s heyday fronting the Psychedelic Furs.

Yet Butler isn't only back on track musically. After Love Spit Love's self-



Choice Cuts. Members of 550 Music modern rock act K's Choice hold up their Heatseekers T-shirts, which commemorate the ascent of their album, "Paradise In Me," to the No. 1 spot on that chart. The group continues its tour with RCA's the Verve Pipe though August and will begin playing radio festival dates thereafter. "A Sound That Only You Can Hear," the follow-up single to the K's Choice hit "Not An Addict," will be promoted at radio starting Aug. 26. Pictured, from left, are band members Eric Grossman, Jan Van Sichem Jr., Sarah Bettens, and Gert Bettens. Drummer Bart Van Der Zeeuw is not pictured. (Photo: Tarzaan)

titled 1994 debut failed to make a significant impact, due in part to turmoil at the band's label at the time, Imago, Butler has found a happy home at Maverick.

"I've never been with a record company that has been so closely involved—in a good way—with the entire process of making the record, doing the artwork, and choosing a video director," says Butler.

Love Spit Love came to the label courtesy of young A&R hotshot and Maverick partner Guy Oseary. When Oseary heard that the band was looking for a new deal, he contacted the group's manager, Richard Bishop of 3.A.M.

Although the A&R executive wasn't completely convinced by a band demo of a dozen unfinished songs, he was interested enough to urge Love Spit Love to go into the studio and properly record three tracks. "We did that, and he said, 'Yeah, I love this stuff, let's make a record,'" Butler says.

That record, "Trysome Eatone," will be released simultaneously by Warner in Australia and Japan and is tentatively set for European release in mid-January. The album's release comes at a time when there is renewed interest in Butler's former band, the Psychedelic Furs.

On Oct. 21, Sony's Legacy label is planning a worldwide release for "Should God Forget," a two-CD, 33-track retrospective spanning the band's career from 1980 to 1991, when the Furs recorded for Columbia Records. The set features all of the band's hits, plus rare and previously unreleased live tracks, B-sides, and demo recordings.

"Should God Forget" comes after the Furs have already been anthologized on the 1988 "best of" disc "All This And Nothing," the 1994 odds-and-ends compilation "Here Came The Psychedelic Furs: B-Sides And Lost Grooves," and this year's U.K.-released "Radio One Sessions."

The retrospective also hits the

shelves at a time when some of today's most popular acts have given the Furs the reverential treatment reserved for classic acts. The Counting Crows' cover of the Furs' 1983 modern rock hit "The Ghost In You" was included on the "Clueless" soundtrack, and Live has featured its interpretation of the Furs' 1982 single "Love My Way" in its live set.

"It's not just Live and Counting Crows," Butler says. "Elvis Costello



LOVE SPIT LOVE

did a version of 'Pretty In Pink,' and Annie Lennox did a version of 'Heaven.' And I believe Marilyn Manson were talking about doing 'Love My Way' at one point. I would have loved to have heard that... I'm quite proud of the [Furs]."

Bruce Dickinson, who worked in Columbia's marketing department during the Furs' days at the label and is producing the retrospective, says, "I always felt this was a band that had not gotten quite the recognition it deserved. A lot of people making records now grew up listening to the Furs in the early '80s."

While Butler is flattered by the interest in the Furs, there are no plans for a reunion. Instead, he is focused on Love Spit Love, which he started in 1992 with guitarist Richard Fortus, whose previous band, Pale Divine, once

(Continued on page 65)

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Lobbying For Rights. Mercury Nashville recording artist Kim Richey recently met with Rep. Howard Coble, R-N.C., chairman of the House Subcommittee on Courts and Intellectual Property, to discuss the importance of copyright protection for sound recordings. Attending the meeting, from left, are Hilary Rosen, president/CEO of the Recording Industry Assn. of America; Richey; and Coble.

Soundtrack Captures Spirit Of Dancehall

Island Jamaica Records Offers Diverse 'Queen' Set

■ BY ELENA OUMANO

The dance hall is Jamaica's psyche, the dark, pulsating place that birthed reggae music and continues to reinvent it. Except for isolated pockets where large numbers of Jamaicans have settled, North America has never fully savored dancehall music's erotic intoxication.

Island Jamaica Records' soundtrack to "Dancehall Queen," an upcoming feature film, samples from artists currently in heavy rotation in reggae dance halls to offer a sonic portrait that's almost as close, sweaty, and rapt as the real thing. At the same time, each individual track weaves in enough elements from the pop and R&B vocabularies to ensure that the album's appeal extends beyond dancehall's already-convinced.

The soundtrack is slated for release Aug. 26. The movie—the first of a series expected from Island Jamaica Films (Billboard, March 9, 1996)—premieres Tuesday(5) in Jamaica and will be released theatrically there and elsewhere in the Caribbean.

"Depending on response, we'll decide whether to go to theatrical release in heavily populated Jamaican areas in New York," says Christy Barber, Island Jamaica's director of marketing and promotion. "We're having premieres in New York and England and possibly Miami. We're also screening the movie at the Toronto Film Festival."

The film is also expected to be available on home video, although a release date had not been set at press time.

"The movie is very Jamaican, and we're not subtling it," says Maxine Stowe, president of Island Jamaica Records and executive producer of the soundtrack. "We wanted to keep the movie very raw and ethnic, and for the music to reflect that."

"The soundtrack is also the major vehicle to promote the movie, so we included crossover elements to get it to a wider market. It's a very nice balance of most of the dancehall hits of the past year, as well as new projects from Beenie Man, Bounty Killa, the Marley Girls, Chaka Demus & Pliers, and Chelleve Franklyn.

"Hopefully, both the album and the single will be among the biggest reggae releases for the summer," says Stowe. "The [title track] single came in at No. 94 on Billboard's R&B singles chart [in the July 5 issue], and in one week jumped 30 [places] to reach No. 64 with a bullet," she adds. "And it's doing very well in Europe, so the album should be the flagship for Island Jamaica."

The title track was produced by the famed "riddim twins," Sly Dunbar and Robbie Shakespear. It was written by Beenie Man and features his sinuous reggae rap and singer Franklyn's quasi-operatic belting. In sum, it's a beguiling fusion of dancehall wind'n'grind and disco turbo drive.

"This was a unique situation in a sense," says Franklyn. "Someone else [had] voiced it, and then Sly and Robbie decided I should do it. They just said, 'Put your stuff on it,' and, since they are the major Jamaican producers, I felt honored. Beenie Man and all the people involved with the project made it very easy for me."



BEENIE MAN

The album leads off with the Dancehall Queen Bonzai mix and includes the Maurice Joshua Club Hall Edit mix (by the renowned Chicago dance music remixer) and

the air-tearing Delano Renaissance mix (by Delano Thomas, the lead selector of the Renaissance Disco sound system).

Sugar Minott, veteran singer and master of both the lover's rock and "culture" dancehall idioms, teams with mike rocker Bounty Killa for an update of his indefatigable "Tune In (To The Dancehall Sound)," an '80s hit.

Bounty also gets together with Grace Jones—a mind-boggling yet weirdly fitting union—on Sly and Robbie and Thomas' revamp of "My Jamaica Guy," Jones' languorous yet edgy '80s homage to her boyz.

The Marley Girls—Cedella, Sharon, and Erica Newell (also known as the harmony trio of Ziggy Marley & the Melody Makers)—chime in with the Wayne Armand-penned, Cedella-produced "Unbelievable." Reggae duo Chaka Demus & Pliers contribute the Sly and Robbie-produced "What's The Move."

And no dancehall compilation of the last 12 months' boomshots would be complete without "Joy Ride," featuring the dancehall singer Wayne Wonder and rising DJ (reggae rapper) star Baby Cham, over producer/writer Dave Kelly's transcendent riddim track of the same name. The completely irresistible joy ride has been running t'ings throughout '97 and shows no sign of (Continued on page 71)

Lawsuits Don't Disrupt Dru Hill's Success

■ BY J.R. REYNOLDS

LOS ANGELES—Despite the lawsuit filings by hit act Dru Hill and its label, University Music Entertainment, against Island Records, PolyGram Holdings, and Island black music president Hiram Hicks, all parties involved continue to market and promote what has turned out to be one of the most promising debut R&B acts of 1997.

"We're moving forward," says University Music Entertainment founder/president/CEO A. Haqq Islam, whose Washington, D.C.-based record company filed its lawsuit July 25 in U.S. District Court in New York against Island, PolyGram, and Hicks.

University is suing for interference with business relations, business defamation, and breach of contract (Billboard Bulletin, July 28).

The suit alleges trademark violations with regard to PolyGram's use of the name Pure Soul in the title of a recently released compilation album. Pure Soul is also the name of a University female recording act whose album pre-

ceded Island's compilation release.

Islam declines to comment on the suit but indicates that University is continuing to advance the career of its four-man act, whose self-titled debut album peaked at No. 5 on the Top R&B Albums chart in the Feb. 8 issue and has sold 777,000 copies, according to SoundScan. The album, which was released in November 1996, is No. 28 this issue on Top R&B Albums.

According to Islam, the Baltimore-based act was in Los Angeles at press time, where it taped an upcoming episode of "Moesha," starring Brandy.

Other activities include Dru Hill's recording with Foxy Brown on "Big Bad Mamma," the lead single from Def Jam's "How To Be A Player" soundtrack. The act is scheduled to tape an appearance on "The Keenen Ivory Wayans Show" this month. In addition, Dru Hill will be featured on a tour beginning Aug. 27 that includes Bone Thugs-N-Harmony, Mary J. Blige, Aaliyah, and Ginuwine.

University's suit, which seeks damages of \$45 million, cites an alleged pat-

tern of harassment on the part of Hicks since November 1996. The suit also alleges threats of physical violence beginning in April by the recently promoted executive. The alleged threats culminated in an incident at an Atlanta nightclub in May, during which an alleged altercation took place between Hicks, his bodyguard, and Dru Hill manager Keith Ingram.

A separate suit filed by Dru Hill against Island and PolyGram seeks damages totaling \$48 million and alleges "coercion and intimidation practiced by Island's agents and approved by the corporate defendants, which severely disrupted the relationship between the group and its management and legal advisers."

The suit also alleges that the act has been "discharged from their agreement with Island" and "that the very purpose of the agreement between Island and Dru Hill has been frustrated and rendered impossible because the individual members [Tamir Ruffin, Larry Anthony Jr., Mark Andrews, (Continued on page 76)]

EXECUTIVE TURNTABLE

RECORD COMPANIES. The Work Group in Santa Monica, Calif., names **David Field** VP of A&R. He was VP of A&R at Capitol Records.

Rhino Records in Los Angeles promotes **Andrea Kinloch** to senior director of product management. She was director of product management.

RCA Label Group in Nashville promotes **Greg McCarn** and **Debbie Schwartz** to associate directors of artist development and **Marion Williams** to associate director of media relations. They were, respectively, promotion managers and manager of media relations.

Sony Music Entertainment in New York promotes **Andy Lemaire** to assistant controller of shared accounting services. He was director of accounting services.

Susan Tully is appointed VP of finance and administration at Mercury Records in New York. She was



FIELD



KINLOCH



MCCARN



SCHWARTZ



WILLIAMS



POE



DODSON



LEARY

corporate controller at PolyGram Holding Inc.

Island Records in New York promotes **Matt Signore** to VP of finance. He was controller.

Jimmy Dickson is promoted to VP of new media/chief technology officer at Reprise Records in Burbank, Calif. He was director of new media.

Geffen Records in Los Angeles names **Llew Roberts** associate technology director. He was program manager at Microsoft.

Rykodisc in Salem, Mass.,

appoints **Beth Pickett** manufacturing manager. She was production coordinator at Spectragraphic.

Arkadia Jazz in New York names **Jay Moskowitz** marketing manager. He was GM at Fifth Colvmn Records.

PC Music in San Diego promotes **Todd Kern** to radio promotion coordinator and names **Sarah Daly** retail and tour promotion coordinator. They were, respectively, retail and tour promotion coordinator and marketing assistant at GTECH.

PUBLISHING. **Randy Poe** is promoted to president of Leiber & Stoller Music Publishing in Los Angeles. He was executive VP/GM.

Sony/ATV/Tree Publishing in Nashville promotes **Dale Dodson** to director of creative services. He was manager of creative services.

RELATED FIELDS. **Andrew Leary** is appointed VP of business development at EMI-Capitol Properties in Los Angeles. He was VP of A&R at Time Warner.

House of Blues in Orlando, Fla.,

names **John Portelli** GM and **Steve Glum** marketing manager. They were, respectively, an independent events consultant and public relations, marketing, and promotion manager for the Hard Rock Cafe.

David M. Hart is named VP, concert and theatrical, at Magicworks Entertainment Inc. in New York. He was senior VP at MCA Concerts.

The Headline Group in Atlanta promotes **Frane Entelis** and **Mary Cammack Eitel** to VP of public relations. Both will continue as director of media services.

ROADRUNNER RULED OZZFEST!

WHAT WERE THOSE NUMBERS AGAIN?

410,256 Attending fans

21 Shows

#2 Average gross POLLSTAR [7/21]

#8 Overall top-grossing tour
PERFORMANCE [mid year]

5 Bands

TYPE O NEGATIVE
FEAR FACTORY
machine head
COAL CHAMBER
vision of disorder

265,493

albums sold [sale period 4/20-6/30]

1 Label

ROADRUNNER
RECORDS

Management/Agency credits: Type O Negative (Andy Gould for Concrete Management/Tim Borrer for Artists + Audience); Fear Factory (Scott Koenig for Rush Artist Management/Marsha Vlasic for The Marsha Vlasic Organization); Machine Head (Joseph Huston for Machine Head Management/John Finberg and Ken Kriete for Bay Ridge Talent); Coal Chamber (Sharon Osbourne + Jennifer Perry for Sharon Osbourne Management/Dave Klay for The Agency Group); Vision of Disorder (Sande Bergman for Concrete Management/Tim Borrer for Artists + Audience)

Thank you Sharon & Ozzy Osbourne, Jennifer Perry, all at Pace Concerts, and all at RED.

Grant Set Different, But Heartfelt

Singer Covers New Territory On A&M/Myrrh

BY DEBORAH EVANS PRICE

NASHVILLE—Amy Grant has built a successful career on positive songs and an upbeat, girl-next-door image that makes people feel she's a friend they know well. However, with the Sept. 9 release of "Behind The Eyes" on both A&M and Myrrh, listeners will discover that they perhaps didn't really know Grant at all, and this revelation may spawn her most successful album yet.

"I look back at the songs that had an impact on people that I've written and, in fact, very few of them have initiated from me," she says. "I was either asked to write the music or the lyric, but the hook was already established. I still poured my heart into it, but [there's a difference between] somebody saying 'Here's a piece of art I'm doing, help me connect the dots,' and somebody saying 'Here's a blank palette, what do you want to put on there?'"

Grant tells a story about a letter she got after hosting a recent party and impromptu performance for educators in Nashville. One of the attendees enjoyed the evening's music so much

he purchased Grant's last two albums, 1994's "House Of Love" and 1991's "Heart In Motion." "He [wrote,] 'I never owned any of your records, and I listened to both of those records all the way through. I was looking for the woman I had seen that night.' He said, 'She was there, but she was covered up, and it was hard to find her' . . . What he said was the same thing Vince Gill had said three years ago—'Where



GRANT

are you in your stuff?'" Grant credits A&M senior VP of A&R David Anderle with encouraging her to expose her soul on "Behind The Eyes." "David really challenged me to not follow the pattern he saw me falling into," Grant relates. "[No. 1 single] 'Baby, Baby' was such a unique, different musical venture, and I wasn't quite sure where to go from there . . . He felt like with 'House Of Love' that I was trying to find a direction, but not real-

ly quite sure what to do. He said, 'I really just want to challenge you as an artist, as a songwriter not to follow old patterns . . . I want you to put enough of yourself into this album for me to walk away either loving or hating it, but for me to really have a feeling about it.'"

Anderle encouraged Grant to make an album that came from her heart. "And I think she's done that," he says. "I think it may take a little while to find this album, but I think particularly women [will] identify with a lot of what she's talking about. Amy is writing and singing about people being together, people not being able to be together, people being together and separated, all those kinds of things which I think are real core issues. This is not a casu-

(Continued on page 14)



Tonic For What Ails You. The members of Polydor/A&M group Tonic take a break before performing before a hometown crowd in Hollywood. Shown, from left, are Dave Barbis, director of West Coast promotion for Polydor; Tom Storms, Polydor A&R exec; band members Dan Lavery, Kevin Shepard, Emerson Hart, and Jeff Russo; Nick Gatfield, president of Polydor; Barry Lyons, VP of rock promotion for A&M Associated Labels; and John Rotella, VP of sales and field marketing for Polydor.

Dad & Daughters Team For 'The Wilsons' On Mercury

BY CHRIS MORRIS

LOS ANGELES—Mercury's Sept. 9 release of "The Wilsons" is more than just a cross-generational recording event—a major collaboration between Wendy and Carnie Wilson, formerly of Wilson Phillips, and their father, Brian Wilson of the Beach Boys. For the participants, it was an emotional event as well.

Mercury VP of marketing (U.S.) Marty Maidenbergh notes, "It's always great when you can marry a great record with a cathartic experience for the band, and I think that's what they've done. They have really poured themselves into this album, in terms of emotional depth, and I think that's what sets it apart."

Says Wendy Wilson, "It's overwhelming, and it's very therapeutic, and it's exciting. There's an area of

emotions you go through every time you listen to it. Some days you'll cry, some days you'll smile. Depends on how you feel that day."

Carnie adds, "It was everything we wanted, and it was also emotional, and we all are very proud of each other . . . I know I've felt more love from [Dad] in the last year than I ever have in my life."

The sisters—whose 1990 debut album with Chynna Phillips, "Wilson Phillips," was a quintuple-platinum pop smash that spawned three No. 1 hits—are returning to music and bowing on a new label after a four-year absence. The duo's last release was the SBK Christmas album "Hey Santa!" in 1993. Some of the layoff was due to Carnie's work on her now-defunct TV talk show, an endeavor Wendy, who was concentrating on her songwriting, encouraged her to take on.

"We always knew we were going to come back and make a duo album," Carnie says. "Then I called Dad from Connecticut, right before I moved back home to L.A. I asked him, 'Would you want to do an album with Wendy and

(Continued on page 14)



THE WILSONS

PBS May Launch A Label; Juilliard Piano Program Gets Aretha's Respect

PLEDGE DRIVE: PBS has hired Creative Artists Agency (CAA) to explore the feasibility of the network launching a record label. "Given the profound respect and trust that the American people have in PBS and its programming, a music label is a natural extension and enhancement of that service," says Stu Kantor, director of corporate communication for PBS.

PBS has solicited CAA to "look for strategic partners, look at business models, and look at the talent side of this initiative," says Kantor. Kantor says any distribution plans for the proposed label are premature. PBS already has a deal with Warner Home Video to distribute its long-form videos.

However, Kantor says the audio label may differ from its video counterpart in that releases may use PBS programming as a springboard, as opposed to being mere audio replications of programs. "The video is the cassette equivalent of what you see on-air," Kantor says. "With audio, we have the ability to create new compilations, new works with a specific artist, or to release soundtracks of [PBS] events." He cites such examples as drawing on 25 years' worth of "Great Performances" episodes or many of the outlet's educational children's programming as potential album material. Ann Blakey, PBS' VP of licensing and distribution, will oversee the music project.

THIS AND THAT: Aretha Franklin has been accepted to the Juilliard School's music program to study classical piano. Franklin will be matriculating in the fall. "It's just something she's always wanted to do," says her representative. She'll have little time to buy school supplies before September, however: Franklin is busy recording a new version of "Respect" for the movie "Blues Brothers 2000," in which she reprises her role as a restaurant owner.

Arista act the **Bogmen** is in the studio with producer **Bill Laswell** recording the follow-up to 1995's "Life Begins At Forty Million" . . . **Todd Rundgren** has rerecorded many of his best-known tunes: "Hello It's Me," "I Saw The Light," "Can We Still Be Friends," and more in lounge fashion for a new release called "With A Twist." The album will come out Sept. 23 on Guardian Records.

"Standing Stone," **Paul McCartney's** symphonic work, commissioned to mark EMI's 100th anniversary, will have its world premiere Oct. 14 at the Royal Albert Hall, as performed by the **London Symphony Orchestra** . . . **Sheryl Crow, Tony Rich, and the 3 Tenors** have been added to the expanding lineup of

acts performing at the World Healing Honors, to be held Oct. 9 at the Shrine Auditorium in Los Angeles. The concert, which inaugurates the Muhammad Ali World Healing Project, will also feature **♀** and **Celine Dion**.

Ali Akbar Khan will receive 1997's National Heritage Fellowship from the National Endowment for the Arts in September at a ceremony in Washington, D.C.

The award honors folk and traditional arts. The Indian classical musician and raga composer is also set to perform at two events, one in New York and the other in Washington, D.C., celebrating the 50th anniversary of India's independence . . . **Space Needle** has broken up. Leader **Jud Ehrbar** will continue with **Varnaline** as well as his new project, **Reservoir**.

The Marquee Group, a New York-based entertainment company, has purchased **QBQ Entertainment**, a booking agency that handles tours by **Billy Joel, Metallica, Luther Vandross, and Bruce Hornsby**, among others. QBQ founder/CEO **Dennis Arfa** has been named CEO of the newly created Marquee Music division. The purchase price was \$6 million . . . The House of Blues will sponsor **Dr. John's Blues '97** tour, which starts Oct. 15 in Palm Desert, Calif. Opening for Dr. John on the first leg will be **Keb' Mo'** and **Charlie Musselwhite**. On the second leg will be **Robert Jr. Lockwood** and **Alvin Youngblood Hart**.

The Discover Grammy festival kicked off July 18 with participants including **Sheryl Crow, Alison Krauss, Santana, Harry Belafonte, and the Allman Brothers Band**. The concert series, sponsored by Discover Card and the National Academy of Recording Arts and Sciences, sponsors more than 50 concerts by participating artists and coordinates more than 100 free community and educational events, including music industry workshops and Q&A sessions with artists for students.

Robin Godfrey-Cass, former managing director of Warner/Chappell in the U.K. and, more recently, executive VP on the West Coast for EMI Music Publishing, has formed his own publishing company, Godfrey-Cass Music, in Los Angeles. He has made his first worldwide co-publishing deal with songwriter/producer **Larry Dvoskin**, who has three songs on **Meredith Brooks'** hit album, "Blurring The Edges" on Capitol Records. New York-based Dvoskin will also act as a consultant to the firm.

Assistance in preparing this column was provided by **Irv Lichtman**.



by Melinda Newman

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Suzzy Roche Steps Out Solo On Red House

BY JIM BESSMAN

NEW YORK—After nearly 20 years as part of New York sister act the Roches, youngest sibling Suzzy Roche is stepping out on her own.

Her debut solo album, "Holy Smokes," comes out Sept. 16 on Red House Records. However, Roches fans can rest assured: It does not mark the end of the beloved trio of Suzzy, Maggie, and Terre, whose self-titled debut album arrived in 1979 on Warner Bros.

"We were on the road so often for so many years that I think all three of us needed a break," says Suzzy Roche, who adds that the group had cut back dramatically on performing following the death of their father—and biggest backer—two years ago.



ROCHE

"We were all completely leveled by it, because he was such an important person in our lives," she says. "Then we all started to discover our own lives, and I had time for the first time to really sit down with myself and have somewhat of normal life—which was a revelation."

But time off was also work-intensive. Every day, Roche got up and turned on a tape recorder, initially speaking into it instead of singing. "I love the sound of spoken voice on tape, and I probably made a thousand tapes of me communicating exactly what I was trying to say in a simple, direct, and intimate manner," she says. "The album comes across that way, more like one piece as opposed to any particular songs: Everything flows from one to the next."

Actually, "Holy Smokes" was inspired by a collection of poems given to Roche by her father, Jack. "It seemed that without him, I felt invisible and meaningless," she says, "and a lot of the songs came out of deep feelings about that—almost from the unconscious. One song, 'Egg Shell,' my mother wrote the words to: It was a poem she wrote about me when I was 9."

Another album track, "Breathing," Roche wrote about her 15-year-old daughter, while "Pink Ballet Slippers" came out of the ballet classes Roche immersed herself in "to heal myself" following her father's death.

"A couple songs are totally about my father, like 'Rules,' which is one of my favorites: Maggie sings on it, and it perfectly expresses something about my father—and about life, too."

"Holy Smokes," which also features guest vocals from Jules Shear, was produced by Roche and Stewart Lerman, who produced three Roches albums.

"We work really well together," says Roche. "He has his own studio, and we got to spend a lot of time experimenting. But I had spent the better part of two years just in my house with myself writing all these songs, and I had an idea of what I wanted it to sound like. I just didn't know if there would be a place for it, after years of being on the tight wire of having a certain amount of commercial success but obviously never having had a hit."

(Continued on page 31)

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DAD & DAUGHTERS TEAM FOR 'THE WILSONS' ON MERCURY

(Continued from page 12)

I?" and he said, 'Yes,' surprisingly. So we were really thrilled."

Working with their father—with whom Wendy and Carnie had reconciled after a lengthy estrangement—proved to be an eye-opening experience for the Wilson daughters, who got to watch him work as a vocalist and producer for the first time.

"It was otherworldly and awesome and just amazing to be in that kind of environment with him, seeing it firsthand," Wendy says. "We'd always heard about it in our childhood—'Oh, your dad, in the '60s, you should have seen him producing, there was no one else like him.' And we got to actually explore it firsthand and see how he works. And it's just outrageous. He's just so mercurial and vivacious..."

"And spontaneous," Carnie adds. "He'll be like, 'All right, everybody in the room! We're gonna do some clapping!'... You have to laugh. And he's very funny, because he's really insecure, and Wendy and I are very much the same way, so when we're all together, we all are kind of spontaneous and impulsive, but we all have this underlying insecurity, this *kid* in us."

"He would get really excited," Wendy continues. "What did he say that one day—'This is the best vocal session you've ever done!' And then he would sit us down, trying to be really fatherly—'You know, girls, I just want you to know that you guys are the best singers in the entire industry.' And we were like, 'No, Dad, come on! That is ridiculous.' And he would say, 'I can't sing today—you guys were too good for me!' We would go, 'What are you *talking* about? You go in there, and you put on that Brian Wilson sound *right now!*' And he'd go, 'You inspired me! I'm goin'!'"

Brian ended up sharing vocals with his daughters on four of the album's 12 tracks: the first single, "Monday Without You," penned by Carole King, Mark Hudson, and Paul Brady and helmed by

Hanson producer Stephen Lironi; "Miracle," which he co-wrote with Wendy, Carnie, and producer Dave Stewart; and two numbers he co-produced with Joe Thomas—a remake of the 1971 Beach Boys number "Til I Die" and "Everything I Need," an extravagant new song co-authored by "Pet Sounds" lyricist Tony Asher.

The album is not entirely composed of the type of pop associated with the Wilsons in the past: The sisters, who co-wrote much of the material (published by Get Out Songs/EMI Blackwood Music and Wendihaus Music/EMI Blackwood Music) essay numbers that utilize rock and even trip-hop backdrops.

Wendy says, "I think it was something that was a natural progression for us and that was always underlying, but we were never able to express it—that rebellious part of our nature... I guess [when we started] we were very young, and we were kind of the girls next door,

but now it's not that way. We've really grown up, and things are different, and we're our own people."

"I was very influenced by Alanis Morissette," Carnie adds. "That album flipped me out, blew my mind. It's not that I personally wanted to copy it, but I wanted to get into that quirkiness."

At least initially, Mercury will target all of the Wilsons' pop constituencies by releasing "Monday Without You" Aug. 18 to top 40 and hot AC.

Maidenberg says, "We're not trying to evoke the girls' history as much as pop history, where you go back to Brian from the '60s and the girls from the early '90s and kind of combine the two and bridge the [generation] gap."

The harder-edged styles on the album could subsequently get an airing. Maidenberg says, "We want to see what happens at radio with 'Monday Without You.' We think it's gonna be huge. From there, we're going to talk

to Wendy and Carnie and see what they're most comfortable doing."

TV will be key to promoting "The Wilsons." Maidenberg says that the group (including Brian) will appear Sept. 10, the day after the album's release, on "The Tonight Show With Jay Leno." Other shows that have committed to coverage include "Access Hollywood," "Entertainment Tonight," and "CNN Showbiz Today"; MTV News and VH1 News have also completed pieces.

Press outlets that plan to cover the act include Newsweek, Entertainment Weekly, Mademoiselle, Vogue, and People.

Maidenberg says some promotional appearances are scheduled. "We're going to start them off doing some radio appearances. We're very interested in getting them in front of people, to see that they're not the same old group that they were. To that end, I think that we're going to have them play at a couple of our conventions. We have a [PolyGram Group Distribution] conference that we have once a year in

front of about 1,500 people from across the country in late August, and we're going to bring them out and have some sort of an acoustic set there."

Wendy and Carnie—who are managed by Michael Shapiro of MRS Enterprises and booked by William Morris—haven't finalized any touring plans, but both clearly hope that Brian will be part of those plans, though they acknowledge their father's reticence about performing.

"We need to really see how the single does and who our audience is gonna be," says Wendy. "Also, at this point, Dad doesn't know if he's going to tour, so we'll see."

Carnie adds, "His involvement is really up to him. We wanted to do the whole record with him; we wound up only doing four [songs]. We would like him to join us and participate in all of this. He may not do it all. So it's really up to him, but we feel that the album is strong enough on its own. If Dad decides not to do anything, that's the way it goes."

GRANT SET DIFFERENT, BUT HEARTFELT

(Continued from page 12)

al listening record."

Grant recorded 31 songs for the Wayne Kirkpatrick/Keith Thomas-produced project, 12 of which made the album. The first single, "It Takes A Little Time," a song about resiliency in the face of adversity, doesn't stray too far from Grant's previous musical path, and there are other tunes with positive messages, such as "I Will Be Your Friend." But for the most part, the songs on "Behind The Eyes" explore emotional territory previously untapped by Grant.

"It seems like something is happening to make this woman question her place in the world right now, and her place in her own individuality, and her womanhood," says Anderle.

Grant admits it's a side of her that fans haven't seen before. "There's a lot

of sadness that I've never put in my songs," she says. "I wrote the song 'Lucky One' [for 'House Of Love'], but I was writing it about somebody I didn't know... A lot of times when I've written songs about relationships I think people assume I'm writing about myself, and I've never written about myself in that setting. So when I took to writing songs I had an emotional investment in, they were really different, and I was kind of nervous and scared that I didn't want to let anybody down or hurt anybody's feelings, but the people who knew me well weren't surprised at all."

"It's funny, in writing this album, I think I found an appropriate value for myself," says Grant. "Not 'Amy Grant, how does she fit into our fiscal year at A&M and Myrrh Records,' not 'Amy, what does she provide in a social way in a town she grew up in; how is she responsibly giving back?; Not 'Amy, the mom, the wife,' but kind of just this woman inside my own skin. I have to learn how to take care of her, because it's possible to take care of the people all around you and at the end all you are used up."

Grant acknowledges she was in a different place emotionally when she made "House Of Love," which is a lighter, more upbeat album. "I said [it was] because this is the greatest time in life... but I think sometimes you can think everything is OK and all you've done is just kicked up your level of denial... Your mid-'30s are a challenging time. You get halfway through your life and say, 'I'm either going to re-embrace all the props that get me through or figure out what it takes to lay down the props and be who I am.' A lot of my joy in the past came from a lot of pompon waving. I think I just got tired and... [decided] I would just let

(Continued on next page)

FOR THE RECORD

In the July 26 profile of Vanessa Williams, Keith Williams should have been credited as the producer of the track "Who Were You Thinkin' Bout."

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ARTIST FORMERLY KNOWN AS PRINCE	Pine Knob Music Theatre Clarkston, Mich.	July 21	\$658,880 \$89/\$40	14,542 sold out	Cellar Door Belkin Prods.
THE TRAGICALLY HIP'S ANOTHER ROADSIDE ATTRACTION: THE TRAGICALLY HIP, SHERYL CROW, ASHLEY MADISAC, WILCO, LOS LOBOS, CHANGE OF HEART, MUTTON BIRDS, AND OTHERS	Camrose Exhibition Grounds Camrose, Alberta	July 19	\$613,275 \$51, \$14, \$87 Canadian \$29.91/\$29.91/ \$79.99	29,704 sold out	Universal Concerts Canada
LOLLIPOPLOOZA '97: TOOL, SNOOP DOGG, DOGG, DEVO, TRICKY, NOBN, JAMES, JULIAN & DAMIAN MARLEY AND OTHERS	Pine Knob Music Theatre Clarkston, Mich.	July 15-16	\$747,592 \$34	21,998 20,548	Cellar Door Belkin Prods.
THE TRAGICALLY HIP'S ANOTHER ROADSIDE ATTRACTION: THE TRAGICALLY HIP, SHERYL CROW, ASHLEY MADISAC, WILCO, LOS LOBOS, CHANGE OF HEART, MUTTON BIRDS, AND OTHERS	Thunderbird Stadium University of British Columbia Vancouver	July 17	\$459,677 \$29.91/\$26 Canadian \$27.15/\$27.14/ \$29.26	29,700 sold out	Universal Concerts Canada
AEROSMITH JOHNNY LANG	Blockbuster-Sony Music Entertainment Center Camden, N.J.	July 18	\$362,621 \$28/\$20	21,293 24,975	Electric Factory Concerts PACE Concerts
PHISH	GTE Virginia Beach Amphitheatre Virginia Beach, Va.	July 21	\$486,775 \$23	20,074 sold out	Cellar Door
THE WHO RYAN DOWNIE	World Music Theatre Tinley Park, Ill.	July 20	\$451,113 \$50/\$25/\$12.50	10,771 15,000	Tinley Park Jam Corp. Niederlander Organization
LILITH FAIR '97: SARAH McLAUGHLIN, JOAN DISBORNE, TRACY CHAPMAN, FIONA APPLE, THE CARDIGANS, AND OTHERS	Jones Beach Theatre Wantagh, N.Y.	July 23	\$447,403 \$45/\$39.50	10,845 sold out	Delsener/Slater Enterprises
THE WHO	Riverport Amphitheatre Maryland Heights, Mo.	July 19	\$430,475 \$45/\$25	13,693 21,000	Contemporary Prods.
SANTANA RUSTED ROOT	Jones Beach Theatre Wantagh, N.Y.	July 26	\$401,842 \$45/\$35	10,615 sold out	Delsener/Slater Enterprises

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UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ST. AUGUSTINE, FLA.: Solid modern rock instincts, persuasive performance power, and sheer hard work have propelled **Spider Monkey** to the ranks of one of the Southeast's most successful independent bands. The North Florida quartet, which crosses muscular pop with **Red Hot Chili Peppers**-style punk funk, plays more than 200 shows a year, with particularly loyal followings in Florida, Georgia, and South Carolina. "We've made an extra effort to put on a hell of a stage show," says bassist **Tony Gialluca**. "We



SPIDER MONKEY

work really hard live. Seeing four guys standing up there strumming is just boring." Spider Monkey's new "Insatiable" album, four previous discs, and two cassettes have sold a combined 16,500 copies, according to the group, and such singles as "The End Of It All" and the recently released "Three Ben Franklins" have received significant airplay on South Carolina rock out-

lets WARQ Columbia, WAVF Charleston, and WKZQ-FM Myrtle Beach. Gialluca, singer **Todd Horn**, and drummer **Randy Looman** left cold Canton, Ohio, for the Sunshine State five years ago, promptly hooking up with St. Augustine guitarist **Garrett Coleman** for Spider Monkey's debut gigs in July 1992. The group has toured with **311** and opened for **Hootie & the Blowfish**, **the Mighty Mighty Bosstones**, **Coolio**, **Widespread Panic**, **Edwin McCain**, **Run-D.M.C.**, and **For Squirrels**, among others. The band appeared on the third **AWARE** Records compilation and tour in 1995 and has headlined shows featuring supporting performances by such major-label acts as **K's Choice**, **Stir**, and **the Hazies**. Contact **Kevin O'Malley** at 904-247-0008.

PHILIP BOOTH

SAN ANTONIO, TEXAS: Folk/rock group **Eve Unbound** hates to be pigeonholed to satisfy radio formats, so it's no surprise that its latest genre-blending album, "United Snakes," defies easy categorization. It has strains of jazz, easy listening, and blues, but the core is essentially folk/rock. Lead singer **Luisa Inez Newton** has been described as **Sade** meets **Joni Mitchell** with the rock attitude of **Chrissie Hynde**. "The group has a Southwestern flavor but with a European sophistication," says **Donnie Meals**, who produced the album and released it on his **Gondwanaland Records**. Newton, with longtime collaborator/keyboardist/singer **Michael Wright**, wrote 12 of the 14 songs on the album, which includes a saxophone-fueled version of **U2's** "In God's Country," and a Spanish-language version of **Sting's** "Fragile" featuring Newton in a duet with actor **Jesse Borrego**. Newton picked the album title, she says, because "the United States is so difficult to achieve, so many people want democracy and freedom, and yet we have so many problems." Musicians include **Richard Potter** on saxophone, **Val Cronk** on guitar, **Steve Hartwell** on drums, and **Greg Goodman** on bass and mandolin. San Antonio College's **KSYM-FM** has been playing cuts from the album, which can be found in local stores. Contact **Meals** at 210-737-3348.

RAMIRO BURR

SAN DIEGO: The first time the **Greyboy Allstars** took the stage at a local jazz purist hangout, says the act's composer/saxophonist **Karl Denson**, it was the last. "We're a dance party," says Denson. "We can't play for a sit-down audience." Instead, the quintet, made up of Denson, drummer **Zak Major**, bassist **Chris Stillwell**, keyboardist **Robert Walter**, and guitarist **Elgin Park**, has discovered an audience niche perfectly suited to its hypnotic, heavy-on-the-funk jazz blend. Playing with ska, swing, and rock acts, as well as other forward-thinking jazz bands, the Allstars have discovered an under-30 crowd well primed for their instrumental groove. "We understood where all this dance music was coming from, how hip-hop crossed over into jazz, and now we're taking advantage of



THE GREYBOY ALLSTARS

that to initiate younger audiences to jazz," says Denson, who played sax on **Lenny Kravitz's** "Let Love Rule." With pockets of support in Southern California, Colorado, and the Bay Area—it sold out the Fillmore in San Francisco during a June visit—the band has managed to sell more than 15,000 copies of its 1994 self-released debut, "West Coast Boogaloo," and is making substantial progress with its latest title, "A Town Called Earth," which has already sold 8,000 units since its June 10 release, according to Denson. The group also recently signed on to contribute music to the soundtrack to **Castlerock Films'** new movie "Zero Effect," which stars **Bill Pullman** and **Ben Stiller**. Contact **Greyboy Records** at 619-236-9130.

DOUG REECE

GRANT SET DIFFERENT, BUT HEARTFELT

(Continued from preceding page)

the good and bad bubble to the surface."

Being a public figure, Grant has endured her share of rumors and tabloid controversy, but she refuses to let that have any effect on her music writing or worry what people might read into her songs. "I feel like the rumor mill is going to turn anyway, and some of these songs were written years ago," she says. "I wrote 'Cry A River' years ago with **Wayne** [Kirkpatrick] and the hook was **Wayne's** idea. . . The beauty of music is that it finds its own audience. If you don't like the song, don't listen to it. Someone's opinion of me, who I will never meet, it would be silly for it to matter."

A&M executives are excited about the direction Grant is taking on "Behind The Eyes" and expect it to fare well in the marketplace. "I took the record out and played a number of songs just to give people some idea where Amy was going musically, and the response we got back was uniformly one of positive surprise and real delight," says A&M senior VP of promotion **Rick Stone**.

The record is generating interest at triple-A radio, in addition to Grant's usual strongholds—top 40, adult top 40, and AC. A&M released the single plus Grant's stark ballad "The Feeling I Had" and the **Glen Ballard/Siedah Garrett** penned tune "Nobody's Home" to the triple-A format with only the A&M logo and no artist name. Some stations responded that they thought it was a new A&M act and were surprised to find it was Grant. **KINK** Portland, Ore., PD **Carl Widing** says his triple-A station has never played a Grant record but is playing "It Takes A Little Time."

He thinks other stations that may have passed on Grant before will likely pick up on her now. "There are a lot of stations that are looking for new music that applies, and any time an artist shifts gears, it opens up new avenues for their product," he says. "And I think that's the case here."

As with her last several albums, "Behind The Eyes" will be released to the mainstream market through A&M and to the Christian market through **Myrrh**, the label she's been with since beginning her career as a teenager in the mid-'70s. "Amy will be doing some retail visits for us. She's such an impactful person, a very bright light," says A&M senior VP of marketing **Morty Wiggins**. "And we are going to spend what it takes to make sure we are priced and positioned and very visible out there."

"We're waiting with baited breath for that album," says **Skip Young**, senior music buyer for the **Amarillo**, Texas-based **Hastings** chain. "I'm glad she's taken a long time off, but we need an album and we need a good one from her. I hope it's going to be a blockbuster."

Grant has long been the most visible artist to emerge from the contemporary Christian scene and still has a solid base in that market. **Myrrh's** VP/GM **Jim Chaffee** says the company plans an extensive campaign that includes the release of an enhanced maxi-single to the **Christian Booksellers Assn.** market that will include "It Takes A Little Time," "Somewhere Down The Road," and a new version of Grant's classic "El Shaddai," as well as interview footage regarding the songs and a video of "El Shaddai."

"We have a permanent display we have put in the stores which will be used by our distribution company after Amy's project is done," Chaffee says. "We launched the permanent display with Amy's catalog in July. . . It also announces the street date for the record. In August it will feature the catalog plus the maxi-single. Then the third month it will feature the new record. We will have that display in the stores until Thanksgiving, at which time that permanent display will then feature catalog and a promotional program that will coincide with her Christmas tour, with specials on the Christmas record and the new project."

Other elements of the **Myrrh** marketing plan include a promotional CD to radio that includes 12 of Grant's radio hits, guitar giveaways in select markets, and an **America Online** chat session, as well as contests over the Internet.

Though Grant's new album is less overtly religious than some of her previous efforts and deals with some themes Christian audiences may not have heard Grant address before, Chaffee says the feedback has been positive. "We've been getting comments pretty consistently from people that this is the best album she's ever made," he says.

In terms of tour support, Grant is visiting Germany and Japan to promote the album before its street date. She will embark on a Christmas tour this winter that will take her special "Tennessee Christmas" concert, which has become an annual sold-out event in Nashville, on the road to 19 cities. She'll tour behind the new album in 1998.

A&M TO CO-MARKET MxPx WITH TOOTH & NAIL

(Continued from page 9)

No. 22 on the Dec. 14, 1996, Heatseekers album chart, has sold more than 38,000 copies, according to **SoundScan**.

Still, **Herrera** says that part of what precipitated the deal with A&M was shortcomings on the part of **Tooth & Nail**.

Brandon Ebel, **Tooth & Nail** owner/president, disputes **Herrera's** claims, citing the label's impressive achievements with the album so far.

Weintraub says A&M will begin reworking the single Wednesday (6) at college, mainstream, and modern rock stations.

The band, which is booked by **ICM Artists**, has also increased its profile via opening summer slots for **No Doubt** and **Face To Face**. **MxPx** is currently playing dates on the **Warped** tour, followed by fall gigs with such bands as the **Vandals**, **Reel Big Fish**, and **Dance Hall Crashers**.

While **Weintraub** says A&M will invest a substantial amount of money to market "Life In General" and will "do everything except sell the album to stores," he says the label will consult with **Tooth & Nail** on all matters.

According to **Ebel**, the label will also remain active on a grass-roots level and oversee negotiations with **MTV** for video play.

Meanwhile, **Tooth & Nail**, which specializes in Christian bands, will continue working the album in non-secular markets through indie dis-

tributor **Diamante** ("Life In General" is No. 28 on the Top Contemporary Christian albums chart this issue). The label will be retained to perform these duties on future

MxPx albums and, according to **Cafaro**, may be put in charge of promoting other A&M acts, such as new signing **Burlap To Cashmere**, to Christian markets.

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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	5	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
2	5	6	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98)	LILA
3	4	22	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
4	8	2	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
5	11	3	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98)	FUSH YU MANG
6	3	17	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
7	7	11	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
8	2	2	DJ POOH DA BOMB/ATLANTIC 52752*/AG (10.98/15.98)	BAD NEWZ TRAVELS FAST
9	10	9	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
10	14	16	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
11	35	2	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
12	13	30	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
13	12	4	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
14	18	8	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
15	6	3	THE COMRADS STREET LIFE 75507*/ALL AMERICAN (10.98/15.98)	THE COMRADS
16	22	8	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
17	15	51	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
18	19	13	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
19	17	6	BLINK 182 CARGO 11624/MCA (8.98/12.98)	DUDE RANCH
20	16	12	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
21	20	5	THE BEATNUTS RELATIVITY 1508* (10.98/15.98)	STONE CRAZY
22	33	37	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
23	9	2	DAR WILLIAMS RAZOR & TIE 2830 (10.98/16.98)	END OF THE SUMMER
24	32	4	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
25	36	24	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK

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	6	LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
27	28	5	ABRA MOORE ARISTA AUSTIN 18839/ARISTA (10.98/16.98)	STRANGEST PLACES
28	30	9	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
29	25	4	MONACO POLYDOR 537629/A&M (10.98/16.98)	MUSIC FOR PLEASURE
30	46	46	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
31	26	4	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98)	IN THAT WATER
32	24	6	CHRIS RICE ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
33	23	2	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
34	27	4	LIL' KEKE JAM DOWN 1005 (10.98/16.98)	DON'T MESS WIT TEXAS
35	45	2	SHERRIE AUSTIN ARISTA 18843 (10.98/16.98)	WORDS
36	39	24	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
37	40	18	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
38	37	31	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
39	29	24	FREAKNASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
40	42	6	RICOCHE COLUMBIA 67773 (10.98 EQ/15.98)	BLINK OF AN EYE
41	38	3	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC
42	31	2	THE CANTON SPIRITUALS VERITY 43021 (10.98/15.98)	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
43	RE-ENTRY		REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
44	RE-ENTRY		CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
45	RE-ENTRY		THAT DOG DGC 25115/GEFFEN (5.98/8.98)	RETREAT FROM THE SUN
46	50	5	JAMES BONAMY EPIC 67878 (10.98 EQ/16.98)	ROOTS AND WINGS
47	RE-ENTRY		RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
48	41	5	COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND RETRO 0090 (2.98/4.98)	CELTIC PRIDE
49	RE-ENTRY		JOCELYN ENRIQUEZ CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	JOCELYN
50	48	8	SONS OF THE DESERT EPIC 67619 (7.98 EQ/11.98)	WHATEVER COMES FIRST

POPULAR • UPRISINGS

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

NOT A HOUSEBOY: Fatboy Slim, aka Norman Cook, may be better known as the former bassist for the '80s Brit-pop act the **Housemartins**, but make no mistake about it, he says, that experience was a "hiccup" in an otherwise elec-



All The Hubbub. After having penned and produced tracks for the likes of BLACKstreet and Mary J. Blige, Kedar/Universal R&B artist Lee Drakeford, aka Big Bub, will again take center stage when his sophomore solo album, "Timeless," is released Sept. 23. The first single, "Need Your Love," was serviced to R&B radio June 23 and will be released at retail Aug. 19. The track features guest vocals by Heavy D and Queen Latifah.

tronic-oriented career. After being invited to join the group by Housemartins vocalist **Paul Heaton**, Cook remembers being unintentionally sucked into the pop vortex. "I'm driving around with

them, getting free drinks every night, and the next thing I know we're on TV and then on the [U.K.] charts," says Cook. "It was too nice of an opportunity to turn down, but it was never me. I've always been more of a club DJ."

Cook's spirited Fatboy Slim album, "Better Living Through Chemistry," which will be released Sept. 30 by Astralwerks, as well as his various other projects, such as **Mighty Dub Kats**, **Pizza Man**, and **Freakpower**, reflect this aesthetic.

Cook recently finished a U.S. promotional tour and is expected to return in the fall. He notes several inadequacies in the club scene here, including venues more concerned with decor than equipment and a relative problem with audience members.

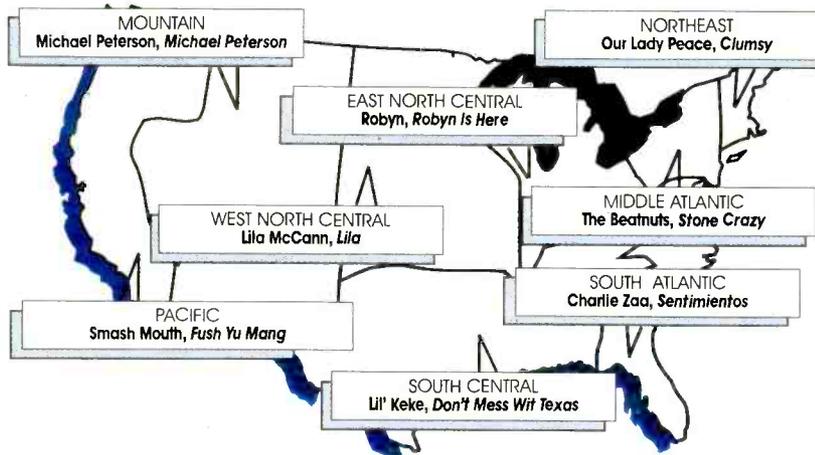
"The whole American club scene is in its infancy," says Cook. "Without wanting to sound too condescending, the emphasis seems to be people going to clubs to look good and be seen."

"In England, it is more simple and just happens to be what people do on a weekend," he adds. "They dress up less and get down more."



Train A Comin'. Asylum bows "Like A Train" by new country artist JD Myers Sept. 23. The first single from the artist, who continues his radio promotional tour this month, is "When I Think About You." The song arrives at radio Tuesday (5), while an accompanying clip was worked at video channels starting July 30.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Robyn Robyn Is Here	1. Charlie Zaa Sentimientos
2. K's Choice Paradise In Me	2. Lila McCann Lila
3. Barenaked Ladies Rock Spectacle	3. Robyn Robyn Is Here
4. Lila McCann Lila	4. Lee Ann Womack Lee Ann Womack
5. Michael Peterson Michael Peterson	5. Michael Peterson Michael Peterson
6. Boney James Sweet Thing	6. Boney James Sweet Thing
7. Sneaker Pimps Becoming X	7. Cowboy Mouth Are You With Me?
8. Lee Ann Womack Lee Ann Womack	8. The Canton Spirituals Living The Dream: Live In Washington D.C.
9. Trio Da Da Da	9. Allure Allure
10. Local H As Good As Dead	10. Smash Mouth Fush Yu Mang

BIG BOY: Capitol Nashville's **Roy D. Mercer**, who is actually a fictional comedian dreamed up by mainstream rock KMOD Tulsa, Okla., DJs **Phil Stone** and **Brent Douglas**, has retailers tickled pink with two-volume set titled "How Big 'A Boy Are Ya?"

The album is at No. 20 and No. 5 on the West North Central and South Central Regional Roundup charts this issue, respectively.

Unlike its previous comedy recordings from real-life comedians **Jeff Foxworthy** and **Bill Engvall**, Capitol has not promoted the Mercer titles at radio. Instead, the albums, which are best described as countrified versions of the **Jerky Boys** phone-pranks collections, have been promoted through unusual ways, such as handing out cassette samplers at truck stops.

With the ice broken, Capitol is hoping that Vol. 3, which is due Oct. 21, will have an even greater impact.

TAZ-MANIA: DJ **Taz**, who continues his 20-week summer run on the Hot R&B Singles Sales chart this issue with "That's Right," is ready to jump to the next level when Priority releases his latest al-

bum, "Worldwide," Aug. 12. The artist, whose real name is **Tino Santron McNytosh**, has been getting significant exposure on the Box and MTV, as well as in his home state of Georgia.

ROADWORK: Former **Black Uhuru** front man **Michael Rose** kicks off a West Coast tour in support of his Heart-



Road Trip. Outpost/Geffen electronic dance act the **Crystal Method** is one of the headliners on the Electric Highway tour, which begins Aug. 15 in San Diego. The band's debut album, "Vegas," which will be released Aug. 26, follows its "Busy Child" EP, issued June 17. Meanwhile, "(Can't You) Trip Like Me," the group's collaboration with Filter from the "Spawn" soundtrack, is getting nibbles at modern rock radio.

beat 215 release, "Dance Wicked," Friday (8) in Portland, Ore. The album was released June 10.



The Writer Move. Rapper DJ Quik stands with executives on the steps of Warner/Chappell's office in Los Angeles after signing a worldwide publishing deal with the company. Pictured, from left, are Warner/Chappell chairman Les Bider, Warner/Chappell creative senior VP Rachelle Fields, Quik manager Stan Shephard, Quik, Warner/Chappell creative senior director Denise Weathersby, Warner/Chappell president Rick Shoemaker, and Quik attorney Bob Lieberman.

Frankie Bares His Epic 'Heart' All-Star Cast Joins 19-Year-Old Vocalist

■ GINA VAN DER VLIET

LOS ANGELES—With a little help from his mentor, producer Chucky Thompson, along with several established artists, 19-year-old vocalist Frankie is gearing up to make an impact on consumers with the release of his debut album, "My Heart Belongs To You."

The set, which marks the official launch of Thompson's Epic imprint Chucklife Productions, is a collection of soulful croonings that was produced by Thompson and features an all-star

cast of collaborators. Among them are Faith Evans, who performs with Frankie on "Think Of You," a duet that was written by Frankie and members of 112. In addition, Mary J. Blige penned "All I Do." Blige and 112 also perform on the set.



FRANKIE

"I feel like I was given a great opportunity," says Frankie, whose real name is George Franklin Jackson III. Frankie met Thompson when he was 14 years old through his school friend Norman Howell, who is a member of Delicious Vinyl reggae duo Born Jamericans.

"It has definitely started on a nice level, you know—having people of that caliber affiliated with me," he says. "But it was all love, because through Chucky I kind of developed a relationship with 112, Mary, and Faith [before we worked together]. During some of Chuck's sessions with the artists, he would let me tag along, so when the time came to [work on my album] everyone was just with it."

According to Epic's urban marketing product manager, Donna Johns,

Frankie's first single, "If I Had You," which was serviced June 24, received 324 spins on 46 stations for the week ending July 23, according to Broadcast Data Systems.

The single hit retail July 29. The video, directed by Darren Grant, was serviced to MTV, BET, and local and regional video shows the week of June 30.

Coinciding with the album's early September release, BET will participate in an "If I Had You" promotion, in which female fans submit ideas for a fantasy date with Frankie. The winner will spend a day with the vocalist.

Another key element of the label's marketing strategy is the artist's promotional tour. Frankie was scheduled to perform July 24 at New York's City Hall, as part of the city's Harlem Week celebration opening events. He was slated to participate in various other New York showcases through the end of July. In August, Frankie is conducting promotional visits in his home market of Washington, D.C., and in Baltimore. The biggest date is on Tuesday (5), when he will perform on BET's sound stage in Washington.

"We're planning on pushing Frankie in his home market because that's

(Continued on page 30)

Jenkins Joins Jazz Heritage Group; Compilations Keep Comin'; Earth, Wind & Fire Still Hot

SUZAN'S SEGUE: Rhythm & Blues Foundation executive director **Suzan Jenkins** has accepted a post as executive director of America's Jazz Heritage Program, which is a partnership between the Lila Wallace-Reader's Digest Fund and the Smithsonian Institution.

Jenkins will remain based in Washington, D.C.

America's Jazz Heritage Program is a 10-year, \$7 million initiative developed to research, preserve, and present the history of jazz through exhibitions, performances, recordings, and publications at the Smithsonian and across the nation.

"It's similar to what we've done over the years at the Rhythm & Blues Foundation and with its annual Pioneer Awards," says Jenkins. "I'm hoping a lot of the skills I acquired there will help me in my new capacity at the Smithsonian."

The Lila Wallace-Reader's Digest Fund is a philanthropic organization and one of the nation's major funders of jazz cultural endeavors. It was formed by **Lila Wallace**, one of the principals in the formation of Reader's Digest.

In her capacity as executive director, Jenkins will direct day-to-day activities and forge new partnerships in the initiative's effort to develop increasing awareness of jazz around the country.

"Just as in rhythm and blues, we must continue to celebrate the achievements of those who forged the way in jazz," she says. "We want to be able to have significant representation of jazz at the institution so that when it receives international visitors, it will present some of America's best musical work."

No replacement has been announced for the Rhythm & Blues Foundation post. A search committee has been assembled to find a replacement for Jenkins, who helped guide the organization to its current \$2.3 million in assets.

Jenkins came to the Rhythm & Blues Foundation as managing director in 1990. Within six months she was elevated to executive director. Since its 1988 inception, the Rhythm & Blues Foundation has issued \$1.7 million for grants and programs.

Because of the closeness of R&B and jazz, Jenkins hope to create a synergy between the Rhythm & Blues Foundation and America's Jazz Heritage Program. "For example, even though their efforts are mandated for jazz, when I discussed the Rhythm & Blues Foundation's 52-week radio program, the Smithsonian offered to partner and provide some of their high-tech hardware to make the radio series the best it could be," says Jenkins.

MORE HISTORY: The R&B compilation business continues to thrive as K-tel prepares to release a series of various-artists sets. Among them are "Great R&B Female

Groups Of The '60s," "Great R&B Male Groups Of The '60s," "Great R&B Female Groups Of The '70s," "Great R&B Male Groups Of The '70s," "Great Funk Bands Of The '70s," "Soul Brothers & Sisters Of The '60s," and "Soul Brothers & Sisters Of The '70s."

The 10-track CDs begin rolling out in August and will continue through December and are priced to sell at \$9.98. They were produced by longtime music journalist-turned-compilation conductor **David Nathan**, who has produced 75 sets since 1994.

"The most challenging thing about compilations is not duplicating other product that's out there," he says. "But there's a lot of old music out there in the area of R&B."

Other sets that Nathan has coming down the pike in '97 are MCA's two-CD set "Chess Soul," and the Right Stuff's two-CD package "Solar 20th Anniversary." Both are various-artists albums.

ALSO UPCOMING: **Earth, Wind & Fire** struts its stuff on its latest, "In The Name Of Love." Set producer **Maurice White** and company are out to win over young demos, because tracks on the set hold mild hip-hop rhythms. But despite the

'90s slant, this is still an Earth, Wind & Fire set. Solid orchestration and arrangement, benchmarks of the group's heyday, are ever-present on the 11-track album.

The project was released on White's own Kalimba and is distributed by Rhino.

Los Angeles-based Endou has turned in an enriching self-titled project by vocalist **Al Berry**, which boasts delightful rhythmic textures and smooth yet soulfully satisfying melodies.

Most listeners will find more than a passing resemblance in the artist's sound to **Seal's**, as both vocalists deliver their sonics in second tenor and take an understated approach to their music, energywise. But producer **Shiro**, who also owns Endou, employs less electronic enhancing in his board work for the project, resulting in more of a natural vocal sound on tracks.

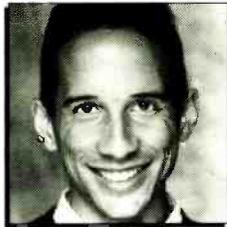
"Al Berry" was serviced July 22 to triple-A and jazz/AC stations, with plans to approach R&B stations as the project develops. Berry will be conducting a three-piece acoustic concert promotional tour of bookstore chains, such as Borders Books & Music, throughout August.

Endou is distributed by San Francisco-based City Hall and New York's Twinbrook.

BAD BOY president **Kirk Burrows** was let go in July. Ironically, the termination came just before the release of the label's hot new album by the company's founder, **Sean "Puffy" Combs**. Burrows started with the company as GM at its inception in 1992.



by J. R. Reynolds



So So Def To Launch Smooth Mix Of Tunes By Jagged Edge

■ BY J.R. REYNOLDS

LOS ANGELES—So So Def/Columbia hopes its debut R&B quartet Jagged Edge will have just the right mix of rough imaging and smooth grooves when it releases "A Jagged Era" Sept. 23. The act's debut set marks the first all-male R&B group released on So So Def.

"There's a void out there for male R&B groups like Jagged Edge, [which] has a rough-around-the-edges feel but can deliver vocally," says So So Def founder/CEO **Jermaine Dupri**. "I think they have the right creative mix and are especially interesting since they wrote the songs on the album."

Dupri produced the majority of the songs on the project.

"A Jagged Era" mates rugged, hip-hop-tinged midtempo tracks with creamy, laid-back ballads that often tap gospel influences. The resulting effort yields a set positioned musically to attract teenage and young adult consumers. Thematically, the album takes a positive approach while maintaining its street edge.

"As a group, we keep God first, but we want to make history by releasing a project that will endure because of its overall quality," says Jagged Edge member **Brasco**.

The group came together in 1995 while attending the same church. "One of the most challenging things about this whole thing was moving from singing spiritual to recording secular music," says Brasco's twin brother, **Case Dinero**, who is also a band mem-

ber. "We kinda struggled with the decision at first, but in the end we decided that if God is for us, who could be against us?"

Wingo Dollar and Quick join the brothers; all four members are 20 years old.

The act, which is managed by label-mate Xscape's vocalist **Kandi Burruss**, is confident that it can thrive in the current R&B environment. "Our music has a lot of classic R&B to it with '90s



JAGGED EDGE

beats," says Brasco. "We took the approach of recording songs that are memorable and could stand the test of time."

Dinero says being based in Atlanta has given the act an advantage in being creative. "It's such a melting pot here, and you get influences from all across the country," he says.

After its initial bid to release an album through Biv 10 failed to pan out, Burruss introduced the foursome to Dupri, who signed the band after it auditioned for him in his living room.

Dupri and Columbia executives hope

(Continued on page 58)



DATU FAISON'S RHYTHM SECTION

PUFFMANIA: If I were a gambler, I'd bet high stakes that former Uptown Records chief Andre Harrell never imagined that his one-time intern would also turn out to be his biggest talent find and a mogul in his own right. Puff Daddy's first foray as an album artist, "No Way Out" (Bad Boy/Arista), naturally wins Greatest Gainer on Top R&B Albums for its 58-1 move following last week's street-date violations. He also gets to wear the crown for being No. 1 on The Billboard 200 to the tune of 561,000 units, earning the chart's Hot Shot Debut in the process. The largest sales markets include New York (107,000 units), Los Angeles (38,000), and Philadelphia (30,000), according to SoundScan. The album has the year's third-largest first-week tally (see Between the Bullets, page 76).

On the Hot R&B Singles chart, Sean "Puffy" Combs boasts five singles to his credit at Nos. 2, 3, 7, 38, and 50, respectively. The Notorious B.I.G. tribute single, "I'll Be Missing You," still headlines the Hot 100 for the ninth consecutive week and maintains weekly sales in excess of 150,000 units at the overall SoundScan panel. Meanwhile, "Mo Money Mo Problems" by the Notorious B.I.G. (Featuring Puff Daddy & Mase) lands its first week atop Hot Rap Singles. To date, Combs has been affiliated with nine No. 1 Hot R&B Singles hits between his Uptown and Bad Boy tenures.

KINGS OF THE HILL: Dru Hill's "Never Make A Promise" (Island) rockets 9-1 on Hot R&B Singles after a retail leak of 2,500 units at R&B core stores forced the song onto the chart a week early. Explosive sales of more than 29,000 units at the R&B core-store panel shoot the quartet 29-1 on Hot R&B Singles Sales. Retail consists of 69% of the song's total Hot R&B Singles chart points. Aiding the sales factor is the record's B-side, which contains the Jermaine Dupri-produced remix to former No. 1 "In My Bed." The remix gave the song new life and has become a mix-show and club anthem. Since Broadcast Data Systems (BDS) merges remix points with those of the original track, "In My Bed" has been able to remain in the top 15 of Hot R&B Singles after 32 weeks on that chart, based on new airplay from the remix. Meanwhile, airplay for "Never Make A Promise" stands at 31 million listener impressions from play at 88 BDS-monitored R&B stations. That song increases 13% in audience and jumps 13-9 on Hot R&B Airplay. Station leaders include WFXA Augusta, Ga. (57 plays), WERQ Baltimore (51 plays), and KKDA Dallas (49 plays).

HERE'S BONEY: After spending 10 weeks on Top Contemporary Jazz Albums, Boney James' "Sweet Thing" (Warner Bros.) enters Top R&B Albums at No. 49 as the Hot Shot Debut. Boney has sported strong core-store sales since his album hit stores back in June, but as noted in this column in the June 14 issue, airplay at R&B monitored stations is also a factor in qualifying an artist for the R&B list. Since that time, Boney's first single, the title track, has garnered airplay at 17 R&B outlets, which led to the song's debut on the R&B adult/BDS impact page in Billboard sister publication R&B Airplay Monitor. Every album assigned to a specialty chart, such as Top R&B Albums, is on a per-project basis, since musical styles can change. Given the new airplay and continued core-store sales, Billboard felt it was fitting that "Sweet Thing" should join the R&B album list.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	—	1	HOODLUM	MOBB DEEP FEAT. BIG NOYD & RAKIM (LOUD/INTERSCOPE)
2	6	4	BACK TO LIVING AGAIN	CURTIS MAYFIELD (WARNER BROS.)
3	4	4	ON & POPPIN'	YOUNG MC (OVERALL)
4	2	2	WHAT ARE WE GONNA DO	RONNIE HENSON (MOTOWN)
5	1	10	SERENADE	SHADES (MOTOWN)
6	5	5	BLACK NOSTALJACK (AKA COME ON)	CAMP LO FEAT. RUN AND KID CAPRI (PROFILE)
7	15	8	FAST LANE	MAD DOG CLIQUE (CROSSTOWN)
8	7	6	GUNJA HONORS	DEAD RINGAZ (HUSH)
9	—	14	I GOT DAT FEELIN'	DJ KOOL (CLR)
10	9	3	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)
11	18	3	YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE	CHOCOLATT (SHOT CALLAS)
12	8	5	PEOPLE GET READY	ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/EEG)
13	—	1	THUG NESS	AKINYELE (ZOO/VOLCANO)
14	14	10	MY BABY MAMA	NUT N' 2 NICE (ROBBINS)
15	—	1	SHAKE IT	NEW YORK CITY DJ'S (DEEP BLUE/NEXT PLATEAU)
16	21	2	SONG FOR MY BROTHER	GEORGE BENSON (GIANT STEP/BLUE THUMB/GRP)
17	10	11	RUNNING SONG	AMBERSUNSHOW (GEE STREET)
18	16	2	PIECE OF MY HEART	SHAGGY (VIRGIN)
19	—	1	LET ME SEE YOU (FREAK OUT)	12 GAUGE FEAT. FREAKNASTY (12 RECORDS/POWER/TRIAD)
20	—	1	HELP WANTED (HEROES ARE IN SHORT SUPPLY)	THE CHI-LITES (COPPER SUN)
21	12	17	HOMIE LOVE	WILDLIFFE SOCIETY (BLUNT/TVT)
22	—	1	IT'S LIKE THAT	JASON NEVINS VS. RUN D.M.C. (S.M.) E/PROFILE)
23	19	14	GET MINE	TEFLON (RELATIVITY)
24	17	9	CARPENTER	MAD LION (WEEDED/NERVOUS)
25	—	10	SHAKE WHATCHA MAMA GAVE YA	STIK-E & THE HOODS (PHAT WAX/STRICTLY RHYTHM)

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

R&B

Protégé Of 'Puffy' Brings In The Funk

AS THE PRODUCER (or co-producer) of hit tracks by the Notorious B.I.G., Faith Evans, Capone-N-Noreaga, Tracey Lee, Lil' Kim, and others, Nashiem Myrick—who is part of Sean "Puffy" Combs' Hit Men studio squad—defines his job as "bringing raw, underground funk to the masses."



by Havelock Nelson

Growing up in Queens, N.Y., Myrick says he was into music and sports from a young age. "I played roller hockey, basketball, football, baseball, stickball... I was a sports fanatic," he says. "And I used to listen to people like the Bee Gees' brother Andy Gibb and Kiss while my mom was into soul music [Marvin Gaye, the Pointer Sisters] and my grandmother listened strictly to gospel.

"My stepfather was a DJ, and he played records all day long," he continues. "Me and my brother used to beat drums on his crates of records all the time, so when I was 4, he bought me a drum set. Six years later, my mom bought me turntables for my birthday."

Later, Myrick formed the group Sticks & Stones with two friends who would later work for Empire Management, which represents Gang Starr and the A&R department at RCA Records.

Through Sticks & Stones, Myrick met Clark Kent, who produced the group. He became "like a big brother," Myrick says.

Besides Kent, Myrick learned the art of production from watching Combs, whom he met through Kent and credits as a visionary.

Myrick initially honed his production skills by making "pause button" tapes at home. "I used to take an old record, loop it up, then I'd put other sounds over them using another tape deck," he recalls.

"I picked up pointers from just watching other people's techniques and approaches, and before I got with Puff, I was a beat-maker. Now I'm a producer."

AN URBAN ACTIVE-WEAR clothing line that grew out of the record company that such hip-hop performers as Coolio and De La Soul call home, Tommy Boy Gear continues to be used as a promotional tool for the label that spawned it (acts on the label can regularly be seen sporting its styles). But four years after its formation, items from the Tommy collection—such as DJ bags, loose golf sweaters, fitted tennis skirts with reflective piping, and sized-to-fit cotton T-shirts with bold graphics attached to timely, down phrases like "Buddha Blessed" and "Mic Check"—are also available at small retail chains and cool specialty shops. Among them are Against the Wall in Washington, D.C., Yellow Rat (Continued on next page)

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	2	—	2	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
2	1	1	9	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112)
3	3	2	6	NOT TONIGHT (FROM "NOTHING TO LOSE")	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGE MARTINEZ
4	5	6	4	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND
5	6	5	5	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE
6	4	4	9	LOOK INTO MY EYES (FROM "BATMAN & ROBIN")	BONE THUGS-N-HARMONY
7	7	3	9	SMILE	SCARFACE FEATURING 2PAC & JOHNNY P
8	8	7	6	C U WHEN U GET THERE (FROM "NOTHING TO LOSE")	COOLIO FEAT. 40 THEVZ
9	9	8	8	SMOKIN' ME OUT	WARREN G FEATURING RONALD ISLEY
10	11	10	8	HIP HOP DRUNKIES	THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD
11	10	11	14	IF I COULD CHANGE (FROM "I'M BOUT IT")	MASTER P FEAT. STEADY MOBBIN', MIA X, MO B. DICK & O'DELL
12	12	13	15	JUST ANOTHER CASE	CRU FEATURING SLICK RICK
13	39	40	4	FAR FROM YOURS	O.C. FEATURING YVETTE MICHELE
14	15	15	20	THAT'S RIGHT	DJ TAZ FEATURING RAHEEM THE DREAM
15	14	12	45	DA' DIP	FREAKNASTY
16	18	16	16	HYPNOTIZE	THE NOTORIOUS B.I.G.
17	16	14	29	CAN'T NOBODY HOLD ME DOWN	PUFF DADDY (FEAT. MASE)
18	13	9	10	WE TRYING TO STAY ALIVE	WYCLEF JEAN FEAT. REFUGEE ALLSTARS
19	19	22	3	ICED DOWN MEDALLIONS	ROYAL FLUSH
20	NEW	1	1	DOWN FOR YOURS	NASTYBOY KLICK FEAT. ROGER TROUTMAN
21	17	17	14	IF U STAY READY	SUGA FREE
22	20	18	52	LET ME CLEAR MY THROAT	DJ KOOL
23	NEW	1	1	BE THE REALIST	TRAPP, TUPAC & NOTORIOUS B.I.G.
24	21	20	18	MY BABY DADDY	B-ROCK & THE BIZZ
25	23	19	19	EMOTIONS	TWISTA
26	22	24	26	I'LL BE	FOXY BROWN FEATURING JAY-Z
27	29	—	2	HOW WE COMIN'	RBL POSSE
28	NEW	1	1	BIG BAD MAMMA (FROM "HOW TO BE A PLAYER")	FOXY BROWN FEAT. DRU HILL
29	NEW	1	1	HOODLUM (FROM "HOODLUM")	MOBB DEEP FEAT. BIG NOYD & RAKIM
30	24	21	11	TALKIN' BOUT' BANK	THE WHORIDAS
31	30	46	3	ON & POPPIN'	YOUNG MC
32	32	26	3	WHO U WIT	LIL JON AND THE EAST SIDE BOYZ
33	26	30	27	YARDCORE	BORN JAMERICANS
34	46	29	8	BRAIN	JUNGLE BROTHERS
35	27	—	2	SUMMER JAM	QUAD CITY DJ'S
36	25	28	19	JAZZY BELLE	OUTKAST
37	33	23	13	DA' DIP	MC LUSCIOUS FEATURING KINSUI
38	NEW	1	1	BOUNCE	MARKIE DEE
39	42	34	11	WHO YOU WIT (FROM "SPRUNG")	JAY-Z
40	28	27	12	DO YOU BELIEVE?	THE BEATNUTS
41	35	32	9	SHOW ME LOVE	KILO ALI
42	31	37	20	WU-RENEGADES	KILLARMY
43	44	25	10	LISTEN (FIVE MINUTES)	DFC
44	34	38	21	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-ONE
45	47	41	23	GANGSTAS MAKE THE WORLD GO ROUND	WESTSIDE CONNECTION
46	37	36	16	FEELIN' IT	JAY-Z
47	40	44	22	I SHOT THE SHERIFF	WARREN G
48	38	45	26	THE THEME (IT'S PARTY TIME)	TRACEY LEE
49	36	42	16	STOP THE GUNFIGHT	TRAPP FEAT. 2PAC, NOTORIOUS B.I.G.
50	RE-ENTRY	6	6	FAST LANE	MAD DOG CLIQUE

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. (M) Cassette maxi-single availability. (T) Vinyl single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® TOP R&B ALBUMS™

AUGUST 9, 1997

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1/Greatest Gainer ★★★						
1	58	—	2	PUFF DADDY & THE FAMILY	BAD BOY 73012* /ARISTA (10.98/17.98) 1 week at No. 1	NO WAY OUT 1
2	1	93	3	MISSY "MISDEMEANOR" ELLIOTT	EASTWEST 62052*/EEG (10.98/16.98)	SUPA DUPA FLY 1
3	2	1	10	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲	B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY 1
4	3	2	4	SOUNDTRACK	COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM 2
5	4	5	15	MARY J. BLIGE ▲	MCA 11606* (10.98/16.98)	SHARE MY WORLD 1
6	5	3	6	MIA X NO LIMIT	50705*/PRIORITY (10.98/16.98)	UNLADY LIKE 2
7	9	8	5	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 4
8	8	7	10	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT 1
9	10	9	19	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH 1
10	12	11	8	WU-TANG CLAN	LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER 1
11	6	6	4	SOUNDTRACK	TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE 5
12	7	4	3	ANT BANKS	PRIORITY 50698* (10.98/16.98)	BIG THANGS 4
13	11	10	24	ERYKAH BADU ▲	KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM 1
14	13	12	15	ROME ●	GRAND JURY 67441*/RCA (10.98/15.98)	ROME 7
15	17	—	2	MAXWELL	COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP 15
16	15	15	6	LOST BOYZ	UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS 2
17	14	—	2	THE O'JAYS	GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS 14
18	22	19	5	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME 10
19	16	13	5	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH 13
20	20	18	23	TRU ▲	NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME 2
21	18	14	6	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS 9
22	19	16	7	CHANGING FACES ●	BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT 6
23	21	20	14	HEAVY D ●	UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV 3
24	23	17	7	CAPONE -N- NOREAGA	PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT 4
25	27	27	42	GINUWINE ▲	550 MUSIC 67685*/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR 14
26	24	21	20	SOUNDTRACK ●	COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC 3
27	31	26	69	MAXWELL ▲	COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE 8
28	32	29	36	DRU HILL ▲	ISLAND 524306 (10.98/16.98) HS	DRU HILL 5
29	26	22	5	BROWNSTONE	MJJ/WORK 67524*/EPIC (10.98 EQ/16.98)	STILL CLIMBING 16
30	25	23	6	EN VOGUE	EASTWEST 62057*/EEG (10.98/16.98)	EV3 8
31	28	24	21	SCARFACE ▲	RAP-A-LOT/NOO TRYBE 42799*/MIRGIN (10.98/16.98)	THE UNTOUCHABLE 1
32	30	31	42	702 BIV	10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT 24
33	38	41	61	MASTER P ●	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN 3
34	35	39	59	KENNY LATTIMORE ●	COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE 19
35	33	28	38	LIL' KIM ▲	UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE 3
36	40	34	47	BLACKSTREET ▲	3 INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL 1
37	36	36	5	VARIOUS ARTISTS	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II 26
38	29	25	5	THE LADY OF RAGE	DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS 7
39	41	32	39	MAKAVELI ▲	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 1
40	37	30	5	CRAIG MACK	STREET LIFE 75521*/ALL AMERICAN (10.98/16.98)	OPERATION: GET DOWN 17
41	34	—	2	DJ POOH	DA BOMB/ATLANTIC 92752*/AG (10.98/15.98) HS	BAD NEWZ TRAVELS FAST 34
42	42	37	48	112 ▲	BAD BOY 73009*/ARISTA (10.98/15.98)	112 5
43	39	38	10	KRS-ONE ●	JIVE 41601* (10.98/16.98)	I GOT NEXT 2
44	47	42	37	SOUNDTRACK ▲	WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM 5
45	45	45	58	TONI BRAXTON ▲	LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS 1
46	50	47	5	THE BEATNUTS	RELATIVITY 1508* (10.98/15.98) HS	STONE CRAZY 38
47	43	35	22	SOUNDTRACK ●	JIVE 41604* (11.98/16.98)	BOOTY CALL 4
48	46	44	4	GHETTO TWIINZ	RAP-A-LOT/NOO TRYBE 44438*/VIRGIN (10.98/15.98) HS	IN THAT WATER 36

★★★ HOT SHOT DEBUT ★★★						
49	NEW ▶	1	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
50	57	52	36	FOXY BROWN ▲	VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA 2
51	48	46	4	LIL' KEKE	JAM DOWN 1005 (10.98/16.98) HS	DON'T MESS WIT TEXAS 43
52	53	48	77	2PAC ▲	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME 1
53	55	50	48	AALIYAH ▲	BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION 2
54	56	55	39	BAByFACE ▲	EPIC 67293* (10.98 EQ/16.98)	THE DAY 4
55	52	49	11	BOOT CAMP CLIK	DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE 4
56	44	33	3	THE COMRADS	STREET LIFE 75507*/ALL AMERICAN (10.98/15.98) HS	THE COMRADS 33
57	51	40	13	SOUNDTRACK	QWEST 46541*/WARNER BROS. (10.98/16.98)	SPRUNG 9
58	62	59	12	ALLURE	TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE 23
59	54	72	15	GHETTO MAFIA	DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC 54
60	49	51	4	THE B.G.	CASH MONEY 9613 (10.98/15.98) HS	IT'S ALL ON U 40
61	64	58	36	TONY TONI TONE ●	MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC 10
62	60	60	14	ZHANE	ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT 8
63	63	43	5	SUGA FREE	SHEPPARD LANE/UNFADEABLE 524385*/ISLAND (10.98/16.98) HS	STREET GOSPEL 40
64	73	63	20	MARK MORRISON	ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK 30
65	NEW ▶	1	SOUNDTRACK	CAPITOL 57955 (10.98/16.98)	GOOD BURGER	65
66	76	61	35	SOUNDTRACK ▲	ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE 1
67	70	71	63	THE ISLEY BROTHERS ▲	T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE 2
68	66	56	16	BIG MIKE	RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS 3
69	71	54	29	PEGGY SCOTT-ADAMS	MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF 9
70	59	57	38	TELA	SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND 17
71	69	67	66	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4 3
72	61	53	13	STEADY MOBB'N	NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA 6
73	NEW ▶	1	KHAYREE	KHAYREE BRINGS YOU THE BLACKALATION (THE WORLD IS YOURS) YOUNG BLACK BROTHA 4884/KRYPTIC (8.98/13.98)		73
74	65	68	5	VARIOUS ARTISTS	DEF JAM 534746*/MERCURY (10.98 EQ/16.98)	YO! MTV RAPS 42
★★★ PACESETTER ★★★						
75	93	78	26	VARIOUS ARTISTS ●	NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II 2
76	77	62	37	ERIC BENET	WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF 38
77	72	69	29	SILK	NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER 6
78	68	74	13	VARIOUS ARTISTS	TONY MERCEDES/LAFACE 26037*/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS 53
79	87	89	26	RAHSAAN PATTERSON	MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON 48
80	90	—	2	MR. KING GEORGE	ME & MINE/WRAP 8157/ICHIBAN (11.98/16.98)	TRU PLAYER 80
81	74	73	40	WESTSIDE CONNECTION ▲	LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN 1
82	80	80	39	AZ YET ●	LAFACE 26034*/ARISTA (10.98/15.98)	AZ YET 18
83	67	65	11	THE BRAND NEW HEAVIES	DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER 29
84	81	77	43	KENNY G ▲	ARISTA 18935 (10.98/16.98)	THE MOMENT 9
85	78	76	57	KEITH SWEAT ▲	ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT 1
86	91	81	5	ROBYN	RCA 67477 (10.98/16.98) HS	ROBYN IS HERE 79
87	85	75	15	TEDDY PENDERGRASS	WIND-UP 13045/SUREFIRE (10.98/16.98)	YOU AND I 24
88	83	88	55	JAY-Z ●	FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT 3
89	86	82	38	SNOOP DOGGY DOGG ▲	DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER 1
90	RE-ENTRY	57	JOHNNIE TAYLOR	MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
91	100	90	8	VARIOUS ARTISTS	POLYGRAM TV 553641 (10.98/17.98)	PURE SOUL 1997 35
92	82	66	43	CURTIS MAYFIELD	WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER 24
93	75	64	4	FROST	RUTHLESS 1578/RELATIVITY (10.98/16.98)	WHEN HELL A. FREEZES OVER 64
94	79	70	25	CAMP LO	PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT 5
95	84	79	10	MICHAEL JACKSON ●	MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX 12
96	RE-ENTRY	32	GHOSTFACE KILLAH ●	RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
97	RE-ENTRY	11	SOUNDS OF BLACKNESS	PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
98	RE-ENTRY	31	VARIOUS ARTISTS	DEATH ROW/INTERSCOPE 50677*/PRIORITY (10.98/23.98)	DEATH ROW GREATEST HITS	15
99	RE-ENTRY	13	NUYORICAN SOUL	GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98) HS	NUYORICAN SOUL	58
100	97	—	42	VARIOUS ARTISTS	NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS 13

○ 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.

THE RAP COLUMN

(Continued from preceding page)

Bastard in New York, and Beat Non-Stop in Los Angeles.

"Our clothes are fun, hip, and for anyone with a sense of style," says **Deidre Haizlip**, the head of sales and marketing at Tommy Boy Gear.

The company is located in the same space as the label, and its items are created by a collective of freelance designers "so that our flavors stay fresh and different and maintain that 'you never know' quality," Haizlip says.

However, to ensure that everything works well together, a design committee that includes Tommy Boy president

Monica Lynch is also part of the creative process. Quality control responsibilities fall on **Otilla Tanner**, who "brings a classic touch to the line," Haizlip says.

Besides its own acts, Tommy Boy Gear has outfitted the cheerleaders from Team Tyson in the popular Ruckers basketball tournament in New York, and soon Tommy Boy Gear will be seen on the backs of stars from television's "Moesha," "The Parenthood" and "In The House."

RAP CONFAB: The fifth annual How

Can I Be Down? (HCIBD) Hip-Hop Power Summit is set to take place Oct. 5-7 in Montego Bay, Jamaica. In previous years the event was held in Miami's fashionable South Beach.

The experience of many industry heads who attended HCIBD last year was disappointing, with many reporting less than adequate networking opportunities and panels that didn't venture beyond "the usual rhetoric," according to one attendee.

But after digesting the feedback and resolving to make things better, HCIBD founder **Peter Thomas** has

assigned the task of organizing the event to **Marvet Britto**, the well-respected publicist who heads up the Britto Agency in New York.

"This year we plan to focus on enhancing existing panels while adding additional ones that reflect our theme of Each One Teach One," says Britto. "We're carefully picking panelists and coordinating panels so that everyone disseminates the knowledge and tools necessary to aid attendees with the armor of entertainment to penetrate the area of entertainment that interests them."

Besides providing jewels of information and experience, HCIBD will also offer registrants a celebrity golf tournament; an all-day concert called Splashdown that will be held in conjunction with Reggae Sunsplash; the Fashion Extravaganza, which will feature top designers displaying their wares alongside up-and-comers; a celebrity basketball game; and, of course, the Salute to Excellence dinner and Big Willie Awards.

Those interested in being involved in HCIBD or on its panels should contact Britto at 212-977-6772.

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	1	18	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT) 8 wks at No. 1	MARY J. BLIGE (MCA)	38	39	26	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
2	2	15	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)	39	34	19	HOPELESS	DIONNE FARRIS (COLUMBIA)
3	4	17	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY) (BAD BOY)	40	47	7	WHAT'S STOPPING YOU	THE O'JAYS (GLOBAL SOUL/VOLCANO)
4	6	12	I CAN LOVE YOU	MARY J. BLIGE (MCA)	41	44	8	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE (VOLATORE/ELEKTRA)
5	3	11	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY)	42	37	11	LOOK INTO MY EYES	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
6	7	9	THE RAIN (SUPA DUPA FLY)	MISSY "MISDEMEANOR" ELLIOTT (EASTWEST/EEG)	43	42	21	THINKING OF YOU	TONY TONI TONE (MERCURY)
7	5	19	THE SWEETEST THING	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)	44	40	9	AS WE LAY	DANA HARRIS (TONY MERCEDES/LAFACE/ARISTA)
8	9	9	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	45	48	5	DO YOU LIKE THIS	ROME (GRAND JURY/RCA)
9	13	10	NEVER MAKE A PROMISE	DRU HILL (ISLAND)	46	49	10	KEEP IT COMIN'	HEAVY D (UPTOWN/UNIVERSAL)
10	10	8	MEN IN BLACK	WILL SMITH (COLUMBIA)	47	50	5	CAN'T LET GO	LAURNEA (Y&B YUM/EPIC)
11	8	20	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)	48	53	33	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
12	11	22	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JURY/RCA)	49	46	34	FOR YOU I WILL	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
13	12	34	IN MY BED	DRU HILL (ISLAND)	50	45	24	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
14	14	14	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	51	—	1	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
15	17	23	FOR YOU	KENNY LATTIMORE (COLUMBIA)	52	43	20	DO IT	JOE (JIVE)
16	15	4	BIG BAD MAMMA	FOXY BROWN FEAT. DRU HILL (VOLATORE/DEF JAM)	53	55	27	WHAT'S ON TONIGHT	MONTELL JORDAN (DEF JAM/MERCURY)
17	16	7	SOMEONE	SWV (FEATURING PUFF DADDY) (RCA)	54	—	1	BEEN AROUND THE WORLD	PUFF DADDY (FEAT. THE NOTORIOUS B.I.G. & MASE) (BAD BOY)
18	27	6	I'LL DO ANYTHING/I'M SORRY	GINUWINE (550 MUSIC/EPIC)	55	54	9	HOW COME, HOW LONG	BAFFYFACE (EPIC)
19	24	4	UP JUMPS DA BOOGIE	MAGGO AND TIMBALAND (BLACKGROUND/ATLANTIC)	56	52	28	GET IT TOGETHER	702 (BIV 101/MOTOWN)
20	18	11	WHEN YOU TALK ABOUT LOVE	PATTI LABELLE (MCA)	57	51	6	THINGS JUST AIN'T THE SAME	DEBORAH COX (ARISTA)
21	25	4	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	58	58	3	NEVER SEEN BEFORE	EPMD (DEF JAM/MERCURY)
22	30	8	GOTHAM CITY	R. KELLY (JIVE)	59	60	6	MISSING YOU	MARY J. BLIGE (MCA)
23	23	6	FIX	BLACKSTREET (INTERSCOPE)	60	56	4	AFTER 12, BEFORE 6	SAM SALTER (LAFACE/ARISTA)
24	20	35	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)	61	64	2	WE CAN GET DOWN	MYRON (ISLAND)
25	31	4	THE LOVE SCENE	JOE (JIVE)	62	62	7	WE'LL ALWAYS LOVE BIG POPPA	THE LOX (BAD BOY/ARISTA)
26	41	13	EVERYTHING	MARY J. BLIGE (MCA)	63	68	3	I'VE BEEN HAVING AN AFFAIR	TONYA (J-TOWN/MALACO)
27	19	11	WHATEVER	EN VOGUE (EASTWEST/EEG)	64	66	2	THE PARTY DON'T STOP	MIA X FEAT. MASTER P & FOXY BROWN (NO LIMIT)
28	21	15	SMILE	SCARFACE FEAT. 2PAC & JOHNNY P (RAP-A-LOT/NOO TRYBE)	65	63	5	NEED YOUR LOVE	BIG BOB FEAT. QUEEN LATIFAH & HEAVY D (KEDAR)
29	29	13	YOU BRING ME UP	K-CI & JOJO (MCA)	66	—	1	IT'S ALRIGHT	QUEEN LATIFAH (TOMMY BOY)
30	22	25	CUPID	112 (BAD BOY/ARISTA)	67	—	1	NEVER, NEVER GONNA GIVE YOU UP	LISA STANSFIELD (ARISTA)
31	26	12	WE TRYING TO STAY ALIVE	WYCLEF JEAN FEAT. REFUGEE ALL STARS (RUFFHOUSE)	68	61	21	LOVE IS ALL WE NEED	MARY J. BLIGE (MCA)
32	28	17	5 MILES TO EMPTY	BROWNSTONE (MJJ/WORK/EPIC)	69	—	1	MIDNIGHT LOVE	SNOOP DOGGY DOGG (DEATH ROW/INTERSCOPE)
33	38	3	HOT LIKE FIRE	AALIYAH (BLACKGROUND/ATLANTIC)	70	57	14	CRUSH	ZHANE (ILLTOWN/MOTOWN)
34	33	30	BIG DADDY	HEAVY D (UPTOWN/UNIVERSAL)	71	67	5	[FREAK] AND U KNOW IT	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
35	35	8	LOVIN' YOU TONIGHT	THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY)	72	59	16	WHO YOU WIT	JAY-Z (QWEST/WARNER BROS.)
36	36	45	I LOVE ME SOME HIM	TONI BRAXTON (LAFACE/ARISTA)	73	70	2	LET ME BE THE ONE	MINT CONDITION (PERSPECTIVE/A&M)
37	32	24	CAN WE	SWV (JIVE)	74	72	2	SHOW ME	BILLY PORTER (DVB&A/M)
					75	—	1	DON'T SAY	JON B. (Y&B YUM/550 MUSIC/EPIC)

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

HOT R&B RECURRENT AIRPLAY

1	1	8	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M)	14	15	27	TWISTED	KEITH SWEAT (ELEKTRA/EEG)
2	2	20	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	15	17	14	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
3	12	23	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)	16	19	37	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
4	4	4	EVERY TIME I CLOSE MY EYES	BABYFACE (EPIC)	17	10	12	TEARS	THE ISLEY BROTHERS (T-NECK/ISLAND)
5	5	16	PONY	GINUWINE (550 MUSIC/EPIC)	18	13	3	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
6	3	10	ONE IN A MILLION	AALIYAH (BLACKGROUND/ATLANTIC)	19	23	39	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
7	14	20	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)	20	25	7	HAIL MARY	MAKAVELI (DEATH ROW/INTERSCOPE)
8	6	9	DON'T LET GO (LOVE)	EN VOGUE (EASTWEST/EEG)	21	22	12	I BELIEVE IN YOU AND ME	WHITNEY HOUSTON (ARISTA)
9	8	24	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	22	24	32	MY BOO	GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
10	11	14	I CAN MAKE IT BETTER	LUTHER VANDROSS (LIVE/EPIC)	23	—	47	LADY	D'ANGELO (EMI)
11	7	3	CRUSH ON YOU	LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)	24	—	13	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
12	9	2	4 PAGE LETTER	AALIYAH (BLACKGROUND/ATLANTIC)	25	20	17	GET ME HOME	FOXY BROWN FEAT. BLACKSTREET (VOLATORE/DEF JAM)
13	16	6	SUMTHIN' SUMTHIN'	MAXWELL (COLUMBIA)					

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.

R&B SINGLES A-Z

20	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	5 MILES TO EMPTY (The Night Rainbow, ASCAP/Brown Grl, ASCAP/Mike's Rap, BMI) HL	
81	BE THE REALIST (Spec Twelve, ASCAP)	22	BIG BAD MAMMA (FROM HOW TO BE A PLAYER) (Slam U Well, ASCAP/Lil' Lulu, BMI/Jim Edd, BMI/712 Stone Ave., BMI)
33	BIG DADDY (Defat, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP) HL/WBM	86	BOUNCE (Mark Morales, BMI/Sony/ATV Songs, BMI/Con Tiffani, BMI/EMI Blackwood, BMI/Flow Tech, BMI/Warner-Tamerlane, BMI/Second Decade, BMI)
80	CALL ME (FROM BOOTY CALL) (Zomba, BMI/Strand, BMI/Undeas, BMI/Warner Chappell, BMI/Zomba, ASCAP) WBM	29	CANT LET GO (Sony/ATV Songs, BMI/Y&B Yum, BMI/Brown/Town Sound, BMI/Mic'L, ASCAP/Saltira, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM
50	CANT NOBODY HOLD ME DOWN (Justin Combs, ASCAP/Sugarhill, BMI/EMI April, ASCAP/Armani, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M, Betha, ASCAP/Streetwise, ASCAP) HL	31	CAN WE (FROM BOOTY CALL) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
100	CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	71	COME ON (B.K. Lawrence, BMI/Warner Chappell, BMI/2000 Watts, ASCAP) WBM
76	COME WITH ME (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottville, BMI/EMI Blackwood, BMI) HL/WBM	48	CRUSH (9th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DowhatGottaDo, ASCAP)
26	CUPID (Am, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C Silis, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL	3	C U WHEN U GET THERE (FROM NOTHING TO LOSE) (Boo Daddy, ASCAP/Du It All, BMI/Leek Ratt, ASCAP/Pookie Straughter, ASCAP)
85	DANCEHALL QUEEN (GunsMoke, ASCAP/Polygram Int'l, ASCAP/Sony Music, BMI/Songs Of PolyGram Int'l, BMI/Tony Kelly, BMI/Muzik/ASCAP)	65	DONT KNOW (All Silver, ASCAP/Beane Tribe, ASCAP/Pebbltone Five-Fifty-Five, BMI/Moonstone, ASCAP)
34	DONT WANNA BE A PLAYER (FROM BOOTY CALL) (Zomba, ASCAP/Nely, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Foray, SESAC/1972, SESAC/Henchemen, BMI) HL/WBM	70	DOWN FOR YOURS (Marco Cardenas, ASCAP)
43	DO YOU KNOW (WHAT IT TAKES) (Heavy Rotation, BMI/BMG, ASCAP/Cheiron, ASCAP/Mega, ASCAP) HL	17	DO YOU LIKE THIS (Mike's Rap, BMI)
37	EVERYTHING YOU WANT (Keith Crouch, ASCAP/Chrysalis, ASCAP/Young Legend, ASCAP) WBM	49	FAR FROM YOURS (Organizm, BMI/BMG, ASCAP/Still Diggin', ASCAP/Relana, ASCAP/Warner-Tamerlane, BMI/Kidada, BMI/EMI Blackwood, BMI/Eric B. & Rakim, BMI) WBM
52	FEMININITY (India B., BMI/Putty Tat, BMI/Kumi Na Tatu, BMI)	79	FIRE (Steve Harvey, BMI/B. Girl, ASCAP/Watsushi, ASCAP/Minder, ASCAP)
18	FIX (Donril, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI) WBM	35	FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM
21	FOR YOU (Colour'd, ASCAP/PSO, ASCAP) WBM	32	[FREAK] AND U KNOW IT (Twa, ASCAP/G-Baby, ASCAP/916, BMI/Mobstar, BMI)
84	A FRIEND OF MINE (ASCAP/BDF, ASCAP/Soul Clap, ASCAP)	39	FULL OF SMOKE (Poetry In Motion, BMI)
31	FULTON ST. (DAMASTIA, ASCAP/Polygram Int'l, ASCAP/Itself, ASCAP/ERMA, ASCAP/Donri, ASCAP/Zomba, ASCAP) HL/WBM	46	GET IT TOGETHER (Check Man, ASCAP/Ness, Nity & Capone, ASCAP/WB, BMI) WBM
99	GET YOUR GROOVE ON (FROM BAPS) (Plaything, ASCAP/Smooth As Silk, ASCAP/Zomba, ASCAP/Funk Groove, ASCAP) WBM	6	G.H.E.T.T.O.U.T. (Zomba, BMI/R.Kelly, BMI) WBM
74	GIVE IT TO ME (Sony/ATV Songs, BMI/Ted-On, BMI/Mr. Jimmy's, ASCAP)	9	GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R.Kelly, BMI) WBM
62	HIP HOP DRUNKIES (ESP, BMI/Warner-Tamerlane, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Marley Marl, ASCAP/EMI, ASCAP) HL/WBM	61	HOMEBOYZ (No Way, ASCAP)
90	HOW WE COMIN' (Hard, Rugged & Dangerous, BMI/Zomba, BMI/Cyphercard, ASCAP/EMI April, ASCAP)	38	HYPNOTIZE (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz, ASCAP/Danica, BMI/Entertainment, BMI) HL/WBM
10	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)	5	I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6th Of July, BMI/NASHMACK, ASCAP) HL/WBM
63	ICED DOWN MEDALLIONS (TVT, ASCAP/EZ Epee, ASCAP/Sute 1202, ASCAP/Jose Luis Gotcha, ASCAP/Percy Coles, ASCAP/Longitude, BMI) WBM	51	IF I COULD CHANGE (FROM IM BOUT IT) (Burnin Avenue, LLC, ASCAP/Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
59	IF U STAY READY (Sheppard Lane, BMI/Songs Of PolyGram Int'l, BMI/Songs Of PolyGram, BMI/G-Baby, ASCAP/Reelkplay, ASCAP/Polygram Int'l, ASCAP/Mobstar, ASCAP) HL	3	I'LL BE MISSING YOU (Magnebic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
27	I LOVE ME SOME HIM (DON'T WANT TO) (EMI, BMI/Casidida, BMI/Salandra, ASCAP/Almo, ASCAP/Plaything, BMI/Too True, ASCAP/R. Kelly, BMI/Zomba, BMI) HL/WBM	15	IN MY BED (Hiba, BMI/Brown Lane, BMI/Longitude, BMI/Zomba, BMI/Slacogoo, BMI/Warner-Tamerlane, BMI/Boobie-Lo, BMI) WBM
58	INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalaz, SOCAN/On Board, BMI/EMI April, ASCAP)	69	I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING) (New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
87	I STILL LOVE YOU (FROM SPRUNG) (EZ Duz It, ASCAP/EMI, ASCAP/Defat, BMI/Warner-Tamerlane, BMI/Tom Bomb, BMI) WBM	83	IT MUST BE LOVE (Spec-o-lite, ASCAP/Traco, BMI)
40	I'VE BEEN HAVING AN AFFAIR (Get-Rich, BMI/Malaco, BMI)	96	JAZZY BELLE (Organized Noise, BMI/Hitco, BMI/Chrysalis, ASCAP/Gnat Body, ASCAP) WBM
54	JUST ANOTHER CASE (Dunbar, BMI/Green Mountain, BMI/Unichappell, BMI/Almo, BMI/Tico, BMI/Def Jam, ASCAP/Rhythm Bluntz, ASCAP/Polygram Int'l, ASCAP) HL	19	LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollar-N Sense, BMI)
97	LOVE I LOVE (Rondor/MCA) HL/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) HL
68	MY BABY DADDY (Pepper Drive, BMI/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony) HL	66	MY HEART IS CALLING (FROM THE PREACHER'S WIFE) (ECAF, BMI/Sony/ATV Songs, BMI) HL
98	MY LOVE WON'T FADE AWAY (PolyGram, ASCAP/Uncle Buddies, ASCAP/Dream Image, BMI/Connation, BMI/Warner-Tamerlane, BMI/Zam, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM	1	NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Lo, BMI)
42	NEVER, NEVER GONNA GIVE YOU UP (Unichappell, BMI/Savette, BMI)	78	NO ONE BUT YOU (FROM BAPS) (Spanish Ghetto Diamond, BMI/Black Marble, BMI/Jumping Bean L.L.C., BMI)
93	NOTHING NO ONE (Success Bound, BMI/Marcus Street, BMI/Tonk, BMI)	4	NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM

Hot R&B Singles Sales

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



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	29	2	NEVER MAKE A PROMISE	DRU HILL (ISLAND) 1 wk at No. 1	38	—	1	FAR FROM YOURS	O.C. FEAT. YVETTE MICHELE (PAYDAY/FFRR)
2	2	2	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)	39	40	20	THAT'S RIGHT	DJ TAZ FEAT. RAHEEM THE DREAM (BREAKAWAY)
3	1	9	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY)	40	39	23	FOR YOU I WILL	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
4	5	6	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	41	38	41	DA' DIP	FREAKNASTY (HARD HOOD/POWER/TRIAD)
5	3	3	SOMEONE	SWV (FEATURING PUFF DADDY) (RCA)	42	50	5	I'VE BEEN HAVING AN AFFAIR	TONYA (J-TOWN/MALACO)
6	4	3	I CAN LOVE YOU/LOVE IS ALL WE NEED	MARY J. BLIGE (MCA)	43	44	16	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	8	4	UP JUMPS DA BOOGIE	MAGGO AND TIMBALAND (BLACKGROUND/ATLANTIC)	44	56	3	I SAY A LITTLE PRAYER	DIANA KING (WORK/EPIC)
8	9	4	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE (VOLATORE/ELEKTRA)	45	41	29	CANT NOBODY HOLD ME DOWN	PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
9	6	15	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)	46	43	25	HARD TO SAY I'M SORRY	AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
10	12	4	GOTHAM CITY	R. KELLY (JIVE)	47	36	9	WE TRYING TO STAY ALIVE	WYCLEF JEAN FEAT. REFUGEE ALL STARS (RUFFHOUSE)
11	19	2	DO YOU LIKE THIS	ROME (GRAND JURY/RCA)	48	46	6	RELAX & PARTY	IVORY (LOUD)
12	7	8	LOOK INTO MY EYES	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	49	48	3	ICED DOWN MEDALLIONS	ROYAL FLUSH (BLUNT/TVT)
13	11	4	WHATEVER	EN VOGUE (EASTWEST/EEG)	50	—	1	DOWN FOR YOURS	NASTYBOY KLICK FEAT. ROGER TROUTMAN (NASTYBOY)
14	13	10	YOU BRING ME UP	K-CI & JOJO (MCA)	51	47	13	NO ONE BUT YOU	VERONICA (FEAT. CRAIG MACK) (H.O.L.A./ISLAND)
15	14	8	THINGS JUST AIN'T THE SAME	DEBORAH COX (ARISTA)	52	37	7	WHAT ARE YOU WAITING FOR?	PHAJJA (WARNER BROS.)
16	10	8	SMILE	SCARFACE FEAT. 2PAC & JOHNNY P (RAP-A-LDINO TRYBE)	53	42	14	IF U STAY READY	SUGA FREE (SHEPPARD LANE/UNFADEABLE/ISLAND)
17	18	8	THE O'JAYS						

AUGUST 9, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	3	8	ENCORE UNE FOIS ULTRA 002/FFRR	◆ SASH!
2	5	6	8	AROUND THE WORLD SOMA PROMO/VIRGIN	◆ DAFT PUNK
3	4	5	9	DIN DA DA WAVE 50020	◆ KEVIN AVIANCE
4	1	2	8	THE WAY TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
5	7	9	8	THIS MAN MOONSHINE 88438	KELLEE
6	6	4	12	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
7	3	1	9	SOMETHING GOIN' ON LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
8	10	14	8	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
9	13	21	5	MUSIC IS PUMPING NERVOUS 20265	PEOPLE UNDERGROUND FEAT. SHARON WILLIAMS
10	12	15	7	ONE MORE NIGHT TOMMY BOY 786	AMBER
11	9	8	12	I DON'T WANT TO LAFACE 24230/ARISTA	◆ TONI BRAXTON
12	17	20	7	AND THEN THE RAIN FALLS SM:JE 9063/PROFILE	◆ BLUE AMAZON
13	16	18	8	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL
14	21	33	4	THINGS JUST AIN'T THE SAME ARISTA 13381	◆ DEBORAH COX
15	23	39	3	HELLO MODERN PROMO/ATLANTIC	◆ POE
16	22	30	5	TIC TIC TAC ARIOLA 46230	◆ CARRAPICHO
17	8	7	12	FREE STRICTLY RHYTHM 12513	◆ ULTRA NATE
18	24	34	4	HOUSE ON FIRE KINETIC 43878/REPRISE	◆ ARKARNA
19	11	10	12	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY
20	20	28	6	KEEP ON GROOVIN' MUSIC PLANT 049	ONE VISION
★★★ Power Pick ★★★					
21	31	46	3	SONG FOR MY BROTHER GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
22	33	48	3	WHEN YOU TALK ABOUT LOVE MCA 55358	◆ PATTI LABELLE
23	15	11	11	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM
24	34	49	3	YOU'RE NOT ALONE RCA 64904	◆ OLIVE
25	18	13	11	JUST A FREAK MERCURY 574433	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN
26	14	12	14	FUN FOR ME ECHO/WARNER SUNSET 43877/WARNER BROS.	◆ MOLOKO
27	32	37	5	VALGA EL BRILLO DE TUS OJOS CRESCENT MOON PROMO/EPIC	◆ ALBITA
28	35	44	4	PARTAY FEELING STRICTLY RHYTHM 12507	B CREW FEAT. BARBARA TUCKER, DAJAE, ULTRA NATE AND MONE
29	29	32	7	PEOPLE GET READY ELEKTRA 63932/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
30	28	27	12	MOMENT OF MY LIFE DEFINITY 001	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
31	19	22	9	SLIDE RCA 64846	◆ JUNKSTER
32	25	16	10	ON TRACK MERCURY IMPORT	YELLOW
33	26	24	9	REACH COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
34	45	—	2	SHADOWS OF THE PAST JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON
35	42	—	2	OH LA LA LA EDEL AMERICA 6369	◆ 2 EIVISSA
36	39	50	3	TO BE LOVED EDEL AMERICA 9890	◆ LUCE DRAYTON
37	44	—	2	DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
38	27	19	11	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY
39	30	26	7	YOUR WOMAN BRILLIANT/CHRYSALIS PROMO/EMI	◆ WHITE TOWN
40	38	43	5	ONLY WORDS JELLYBEAN 2524	◆ DEBORAH GIBSON
41	43	47	4	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42452	◆ BACKSTREET BOYS
★★★ Hot Shot Debut ★★★					
42	NEW	—	1	HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
43	49	—	2	COCO JAMBOO WARNER BROS. PROMO	MR. PRESIDENT
44	41	42	5	THE MESSAGE MOONSHINE 88442	TEMPLE FEATURING ALLAN HIDALGO
45	NEW	—	1	LOVE'S HERE (AT LAST) MAXI 2059	JUDY ALBANESE
46	NEW	—	1	SHOW ME KING STREET 1067	URBAN SOUL
47	NEW	—	1	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM	PHUNKY PHANTOM
48	NEW	—	1	MAKE U FEEL SFP 9615	E-N FEATURING CEEVOX
49	40	31	13	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G
50	36	23	13	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®					
★★★ No. 1 ★★★					
1	1	1	9	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
★★★ Greatest Gainer ★★★					
2	2	—	2	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
3	34	—	2	NEVER MAKE A PROMISE (T) ISLAND 572083	◆ DRU HILL
4	3	—	2	SOMEONE (T) RCA 64927	◆ SWV (FEATURING PUFF DADDY)
5	5	2	6	NOT TONIGHT/CRUSH ON YOU (T) (X) UNDEASTOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ
6	7	—	2	FIX (T) (X) INTERSCOPE 95012	◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH
7	17	15	6	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
8	12	6	4	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
9	4	4	5	PEACE TRAIN (T) (X) FLIP IT 44000/ARK 21	◆ DOLLY PARTON
10	8	5	9	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE
★★★ Hot Shot Debut ★★★					
11	NEW	—	1	HOODLUM (T) LOUD 95013/INTERSCOPE	◆ MOBB DEEP FEATURING BIG NOYD & RAKIM
12	10	8	8	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
13	6	3	9	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS
14	43	17	9	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
15	13	13	7	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
16	9	9	3	I CAN LOVE YOU/LOVE IS ALL WE NEED (T) MCA 55363	◆ MARY J. BLIGE
17	11	—	2	SHOW ME (T) KING STREET 1067	URBAN SOUL
18	41	—	2	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
19	18	7	4	WHATEVER (T) (X) EASTWEST 63921/EEG	◆ EN VOGUE
20	32	23	5	YOU BRING ME UP (T) (X) MCA 55373	◆ K-CI & JOJO
21	20	22	7	HIP HOP DRUNKIES (T) LOUD 64882/RCA	◆ THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD
22	15	14	21	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE
23	36	35	4	FAR FROM YOURS (T) PAYDAY/FFRR 850917/ISLAND	◆ O.C. FEATURING YVETTE MICHELE
24	NEW	—	1	LIFTED (T) (X) A&M 571265	◆ LIGHTHOUSE FAMILY
25	19	19	5	CAN'T GET YOU OUT OF MY MIND (T) (X) METROPOLITAN 3007	LIL SUZY
26	27	—	2	CAN WE (T) JIVE 42445	◆ SWV
27	14	16	19	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
28	16	12	11	WHO YOU WANT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z
29	25	10	11	I DON'T WANT TO/I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON
30	21	11	5	RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC	DJ COMPANY
31	24	40	3	SONG FOR MY BROTHER (T) (X) GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
32	23	21	24	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
33	NEW	—	1	BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY	◆ FOXY BROWN FEATURING DRU HILL
34	RE-ENTRY	—	10	SCENARIO (T) JIVE 42465	◆ A TRIBE CALLED QUEST
35	28	25	7	THE WAY (T) (X) TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
36	35	34	14	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEAT. SLICK RICK
37	NEW	—	1	TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
38	47	—	22	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
39	37	29	48	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
40	NEW	—	1	IT'S LIKE THAT (T) (X) SM:JE 9065/PROFILE	JASON NEVINS VS. RUN D.M.C.
41	RE-ENTRY	—	4	MUSIC IS PUMPING (T) (X) NERVOUS 20257	PEOPLE UNDERGROUND FEAT. SHARON WILLIAMS
42	RE-ENTRY	—	6	SUMMERTIME SUMMERTIME (T) SO SO DEF 78567/COLUMBIA	◆ CORINA
43	22	—	6	DIN DA DA (T) (X) WAVE 50020	◆ KEVIN AVIANCE
44	NEW	—	1	C U WHEN U GET THERE (T) (X) TOMMY BOY 785	◆ COOLIO FEATURING 40 THEVZ
45	48	42	35	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
46	26	20	25	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
47	31	38	16	CAN U FEEL IT (T) (X) DV8 582123/A&M	◆ 3RD PARTY
48	33	24	4	BLACK NOSTALJACK (AKA COME ON) (T) PROFILE 7469	◆ CAMP LO FEAT. RUN AND KID CAPRI
49	42	41	22	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS
50	NEW	—	1	AIN'T TALKIN' 'BOUT DUB (T) (X) 550 MUSIC 78643/EPIC	◆ APOLLO FOUR FORTY

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.

HOLLYWOOD'S JTQ PUTS THE PEDAL DOWN ON 'CREATION'

(Continued from preceding page)

will focus on bringing "Starsky And Hutch" to what Hollywood product manager Dyana Kass calls "a cross section of people."

In accomplishing that goal, she will focus on the fact that "Creation" is not filled with "laid-back flowy music," but is "aggressively funky and unique" with an appropriately lively videoclip for "Starsky And Hutch" that will go to a variety of music video outlets and clubs.

JTQ is tentatively planning a concert tour of the States later this year.

"Aggressively funky" is a descrip-

tion that suits the band's virtually incomparable sound, which makes you feel like you are locked in a high-speed car chase one minute and at the edge of your seat in an action-packed suspense film the next. It's a sound that the band has been honing over the course of a decade and 11 U.K. albums that have been widely accepted in the dance community. "Creation" is JTQ's second release for Hollywood.

Taylor says he is not trying to kill the dance-genre perception of the band with this new "cop-funk" sound. In fact, he says he doesn't care where the

music is being spun, as long as people like it and the band is able to perform. Since his school days, Taylor has always loved being in front of an audience. He was a fan of punk-era British groups like the Sex Pistols and was fascinated by their ability to "get the whole room swinging... that's what we are trying to do with JTQ's live shows."

The James Taylor Quartet has a devoted following throughout Europe. Taylor says that the band has managed to keep it together for more than 10 years "because of a genuine love of

music. The greatest thing that I can do is get together with a bunch of people and make live music."

He clearly points out that while the group is, in fact, named the James Taylor Quartet, it is not all about *him*. He views the band's other five members as equally important.

The lineup has always consisted of Taylor and his brother, David, and had been accumulating members until the group's last addition six years ago. Rounding out the lineup are Neil Robinson on drums, Gary Crocket on bass, Dominick Glover on trumpet, and

John Willmott on sax and flute. James says that the members of the band have "gotten very close as we could be, and that helps a lot for our music."

Taylor is philosophical when pondering the notion of JTQ reaching a large mainstream audience.

"We're cult artists, no disrespect to what we've done, because we have managed to hold it together for so long," he says. "And if at one point there was a crossover [for] us, it could be the undoing. I've seen it often where groups last ages and ages, and then they hit massive success and it all falls apart."

Bryan White In 'The Right Place'

Asylum Has Big Plans, High Hopes For 3rd Set

BY DEBORAH EVANS PRICE

NASHVILLE—Though his first two albums have made Bryan White one of country music's most successful newcomers, with four No. 1 songs out of eight released singles, White feels like he's just hitting his stride with his third album, "The Right Place," due Sept. 23.

"A lot of people mention the jinx of the third album. They say a lot about the second and third album," White says. "Usually, people are real pressured, but none of that stuff ever bothers me. I go in with a clear mind and try to make a good record. This time, I feel like this was the album where I was able to voice every opinion, every creative idea I had, and use it to my advantage."

"And I played on a lot of the record. Obviously, I sang every song on the album, but I also got to do a lot of percussive and background vocal stuff that I've never had time to do. This is the first time I've been in town enough to really do the record the way I wanted

to do it... I'm real proud of it."

White co-wrote several songs on the new set, including "Never Get Around To It" with his friend and guitarist Derek George. He and George also co-wrote the uptempo tune "A Bad Day To Let You Go," with Bob DiPiero.



WHITE

White, George, and John Tirro co-wrote "Call Me Crazy." "We wrote it a couple of years ago, and I've been dying to record this song since the day we wrote it," White says. "I think it's one of the

best songs I've written, and I can't wait for the public and the fans to hear it."

White admits it's not easy to find time to write. "It's tough to be focused enough to be creative when you're on the road, because it's a weird setting," he says. "It's a hard thing to do, but I've been doing more of it recently, and I

think maybe I could get used to it."

White says the set includes the Skip Ewing songs "Leave My Heart Out Of This" and "Tree Of Hearts." Ewing is responsible for penning such previous White hits as "Rebecca Lynn," "I'm Not Supposed To Love You Anymore," and "Someone Else's Star." There's also a tune by Steve Wariner and Bill Anderson, "One Small Miracle," that White is excited about.

"Steve Wariner is my idol," White says. "I've just basically worshiped him since I was about 13 years old. Steve came in and sang on it, and that was a big deal for me. That's one of those

(Continued on page 27)



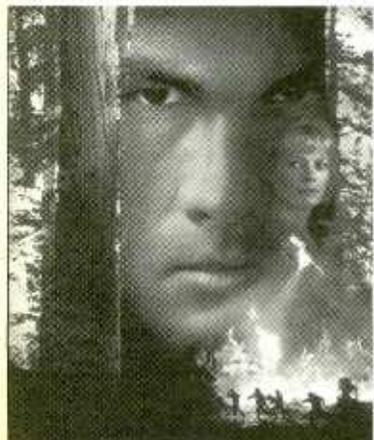
Thanks A Million. Curb Group chairman Mike Curb, left, and Country Music Hall of Fame capital fund campaign chairman E.W. "Bud" Wendell examine Lefty Frizzell's boots in the storage area of the Hall. Curb recently donated \$1 million to the Hall's campaign fund for its move to larger quarters in downtown Nashville.

Seagal's Country Career Heats Up With WB's 'Fire'

BY JIM BESSMAN

NEW YORK—While martial arts movie master Steven Seagal's new movie, "Fire Down Below," is typically action-packed, the plot, involving the illegal dumping of hazardous waste in the Appalachian Mountains of southeastern Kentucky, is custom-made for country music.

Hence the Warner Bros. soundtrack album, which Seagal executive-produced, is almost entirely country music,



Artwork from the new Steven Seagal movie, "Fire Down Below."

much of it written by Seagal himself. Prominent among the movie's supporting cast, too, are Nashville singer/songwriters Alex Harvey, Ed Bruce, and Mark Collie. Collie has teamed with Aaron Tippin and Jeff Wood in delivering the title track, which was co-written by Collie and Seagal and will be the album's first single.

Warner/Reprise Nashville's senior VP of marketing Bob Saporiti says the single will ship this month to radio and be supported with a video combining film footage and a performance from the three vocalists. It will go to CMT

and other country video outlets as soon as possible to pre-sell the Warner Bros. movie, which comes out Sept. 5, and the soundtrack, due for release Sept. 9. Heralding both will be a blowout Sept. 4 in Nashville that will include the movie premiere and a star-studded party at which Seagal and country artists from the movie are set to perform.

Other contributors to the album are Travis Tritt, Marty Stuart, the Lynns, Kostas, Randy Scruggs, Randy Travis, Alabama, Russ Taff, Marty Grebb, bluesman Taj Mahal, and rock guitarist Richie Sambora of Bon Jovi, who performs "Long Way Around," which Seagal wrote with David Pomeranz.

Seagal says that he chose everyone on the soundtrack and in the movie, which also stars Kris Kristofferson, Levon Helm, and Harry Dean Stanton. In the film, Seagal also performs in a bluegrass festival sequence; the actor's songwriting and performing tie into his lifelong love of music. He was also involved musically in his last picture, "The Glimmer Man."

"The long and the short of it is that I love music, composing it and performing it," says Seagal. "I've written hundreds... of songs and wanted to do the soundtrack, and the studio heard some of the songs and said, 'Great.'"

Seagal had a hand in three other soundtrack songs besides the title track and "Long Way Around." He co-wrote "Dark Angel" with Marty Grebb and performs it with Taj Mahal.

"Desert Breeze" was written by Seagal and Randy Scruggs and performed by the pair along with Randy's father, the pioneering banjo picker Earl Scruggs, and Jerry Douglas, with the younger Scruggs producing. "Randy said, 'If you get me a country instrumental, I'll get you a Grammy,' and I said, 'Turn on the tape recorder, and I'll give you one right now,' and he and his dad played on it."

(Continued on page 27)

Satisfying Stones Tribute Rolls Out Next Month; Saluting Gospel, Part 2

ANOTHER TRIBUTE ALBUM? Just what the world needs? Well, maybe, maybe not, but "Stone Country" is a pretty interesting venture. The album, coming from Beyond Music (a new Left Bank label) Sept. 16, features a dozen Nashville acts performing their favorite Rolling Stones songs, and the results are all over the map.

Hearing Nanci Griffith tackle "No Expectations" with a mountain string band and a Hammond B-3 organ is well worth the price of admission, as is Tracy Lawrence's sitar-laden "Paint It Black," Deana Carter's breathless "Ruby Tuesday," George Jones' solemn recitation during "Time Is On My Side," Sammy Kershaw's soulful interpretation of "Angie," and other tasty interpretations done by the Cicadas, Travis Tritt, Ronnie Milsap, Blackhawk, Little Texas, the Tractors, and Collin Raye.

Actually, it's not such a stretch for country. Stones fans circulate studio tapes of Keith Richards singing Jones songs, and the Stones have done country songs over the years, even before they worked with the late Gram Parsons. Mick Jagger and Richards have become friends with Jones and often talk over the phone. Jones has said more than once that the country music tradition gets more respect from rock'n'roll legends than it does from certain quarters of the industry in Nashville itself. Plus, as the Tractors' Steve Ripley says, "Everybody used to do Stones' songs. When I was starting out, I would sing 'Tiger By The Tail' along with 'Satisfaction' and 'Get Off Of My Cloud.' Which is maybe why I couldn't get work in big cities. I'm sometimes baffled at how some people think it's odd to be singing Rolling Stones one day and Webb Pierce the next."

The Tractors' version of "The Last Time" is a sprightly one, and they obviously had fun doing it. "We've got a sign up here in the studio that says, 'The Tractors goober up a Rolling Stones song,'" says Ripley. It will be the first single off the album, with a late-August release, says Beyond Music senior VP of A&R Randy Nicklaus. "Tim DuBois [Arista/Nashville president] graciously gave us single rights for the Tractors," Nicklaus says. "We'll be doing a lot of press for this and will take it to country radio and to triple-A. All of these songs are already hits, and all the artists are special. Our job is just to take it to the public. This will be the coffee-table album of the year."

Ripley says that, in typical Tractors' fashion, what the group thought would be a one-day session for the song stretched into six weeks. Meanwhile, die-hard Tractors fans will have to be satisfied with this one song for now:

Ripley says the long-awaited second Tractors album will not see release before early 1998. "We've become consumed by the album," he says.

Also on the tribute front, Sparrow is readying an Oct. 7 release of "Amazing Grace 2: A Country Salute To Gospel." The first "Amazing Grace" sold gold and won a Grammy in 1996 in the best Southern gospel, country gospel, or bluegrass gospel album category. Participants on the new set include Bryan White, John Berry, Lari White, Kim Richey, Béla Fleck, Marty Raybon, Charlie Daniels, Billy Ray Cyrus, the Cox Family, Ricky Van Shelton, Gary Chapman, and Trace Adkins. David Corlew is the executive producer. Sparrow will work it to country, Christian, and gospel radio, with an emphasis on the Southeast,

where the first album was very strong.

PEOPLE: Carson Schreiber leaves his VP post at Universal/Curb to become senior VP of promotion and product development at the as-yet-unnamed Disney/Hollywood Records Nashville label... Bart Herbison is named executive director of the Nashville Songwriters Assn. International (NSAI). He was formerly chief aide to U.S. Rep. Bob Clement, D-Tenn. At the NSAI Awards ceremony Aug. 23, "Strawberry Wine" was named song of the year. The song's writers are Matraca Berg and Gary Harrison. Other award winners included Mark D. Sanders as songwriter of the year and Vince Gill as artist of the year... Brooks & Dunn, Earl Scruggs, and Randy Scruggs were inducted July 29 into Starwalk, the National Academy of Recording Arts and Sciences exhibit at Opryland that honors Nashville Grammy winners... Buddy Arnold, the CEO of Musicians' Assistance Program (MAP), has been in town setting up a Nashville recovery center for MAP, which helps musicians with drug or alcohol problems.



by Chet Flippo



Billboard TOP COUNTRY ALBUMS

AUGUST 9, 1997

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

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	8	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	1
*** GREATEST GAINER ***						
2	2	2	14	GEORGE STRAIT ▲ MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
3	3	3	55	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1
4	4	5	24	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
5	5	4	47	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
6	6	6	8	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	6
7	7	7	7	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	7
8	9	—	2	DIAMOND RIO ARISTA 18844 (10.98/16.98)	GREATEST HITS	8
9	8	—	2	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
10	10	—	2	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
11	11	11	39	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
12	13	13	16	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
13	16	20	6	LILA MCCANN ASYLUM 62042/EEG HS	LILA	13
14	12	10	16	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
15	14	8	5	TOBY KEITH MERCURY 534836 (10.98/16.98)	DREAM WALKIN'	8
16	15	9	57	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LDUD	6
17	17	12	28	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
18	21	—	2	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	18
19	18	17	19	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
20	19	14	92	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
21	20	18	11	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	9
22	22	15	38	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
23	23	16	67	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
24	25	24	15	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
25	24	21	45	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
*** PACESETTER ***						
26	67	—	2	KENNY ROGERS MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	26
27	28	29	44	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
28	33	27	41	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
29	27	19	44	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
30	26	33	6	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
31	30	30	43	RICK TREVINO COLUMBIA 67452/SONY (10.98/15.98)	LEARNING AS YOU GO	17
32	34	28	101	COLLIN RAYE ▲ EPIC 67033/SONY (10.98/15.98)	I THINK ABOUT YOU	5
33	31	22	18	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
34	29	23	5	BILLY RAY CYRUS MERCURY 534837 (10.98/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
35	32	26	6	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
36	35	25	16	WYONNA 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
37	36	31	65	MINDY MCCREARY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
38	38	35	66	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
39	43	47	61	VINCE GILL ▲ MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
40	39	36	70	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
41	42	—	2	SHERRIE AUSTIN ARISTA 18843 (10.98/16.98) HS	WORDS	41
42	47	42	98	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
43	37	34	57	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
44	40	38	6	RICOCHE COLUMBIA 67773/SONY (10.98/15.98) HS	BLINK OF AN EYE	24
45	45	37	18	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
46	41	55	48	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
47	48	43	15	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
48	56	52	88	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
49	44	51	36	MARK CHESNUTT ● DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
50	51	64	55	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	23
51	52	54	40	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	12
52	50	41	50	TY HERNDON ● EPIC 67564/SONY (10.98/15.98)	LIVING IN A MOMENT	6
53	53	49	88	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
54	49	32	5	JAMES BONAMY EPIC 67878/SONY (10.98/16.98) HS	ROOTS AND WINGS	25
55	54	45	97	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
56	57	46	100	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
57	46	44	8	SONS OF THE DESERT EPIC 67619/SONY (7.98/11.98) HS	WHATEVER COMES FIRST	38
58	61	—	12	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 1	57
59	59	65	98	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
60	55	48	22	MARK WILLS MERCURY 532116 (10.98/16.98) HS	MARK WILLS	38
61	63	39	5	JEFF CARSON CURB 77859 (10.98/16.98) HS	BUTTERFLY KISSES	39
62	58	62	6	BILLY YATES ALMO SOUNDS 80015/GEFFEN (10.98/15.98)	BILLY YATES	56
63	62	53	79	PATTY LOVELESS ● EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
64	68	58	12	ROY ORBISON COLUMBIA 67297/SONY (5.98/9.98)	SUPER HITS	54
65	65	40	45	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
66	64	56	46	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
67	69	—	8	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 2	63
68	74	69	25	KATHY MATTEA MERCURY 532899 (10.98/16.98)	LOVE TRAVELS	15
69	66	59	64	SAMMY KERSHAW ● MERCURY 528893 (10.98/16.98)	POLITICS, RELIGION AND HER	17
70	60	50	58	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
71	73	60	48	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
72	71	66	55	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
73	72	57	38	TERRI CLARK ● MERCURY 532879 (10.98/16.98)	JUST THE SAME	10
74	RE-ENTRY	17	17	BIG HOUSE MCA 11446 (10.98/15.98) HS	BIG HOUSE	33
75	75	63	40	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21

Albms 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 9, 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 ▲ ⁹ MERCURY 522886 (10.98/16.98) HS	THE WOMAN IN ME	129
2	2	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	137
3	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98/9.98)	SUPER HITS	158
4	4	CHARLIE DANIELS ● EPIC 64182/SONY (5.98/9.98)	SUPER HITS	141
5	6	TIM MCGRAW ▲ ⁹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	175
6	5	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	540
7	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	168
8	8	GEORGE STRAIT ▲ ⁹ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	254
9	11	GEORGE JONES ▲ EPIC 40776/SONY (5.98/9.98)	SUPER HITS	331
10	12	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	164
11	10	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98/11.98)	A DECADE OF HITS	405
12	9	HANK WILLIAMS ▲ MERCURY 823293 (7.98/11.98)	24 OF HANK WILLIAMS GREATEST HITS	153
13	13	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	129

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	330
15	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98/9.98)	SUPER HITS	34
16	16	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	147
17	19	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	200
18	15	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	164
19	18	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	157
20	22	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	510
21	20	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	310
22	21	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98/16.98)	COME ON COME ON	242
23	25	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	179
24	24	CHRIS LEDOUX ● CAPITOL NASHVILLE 28458 (10.98/15.98)	BEST OF CHRIS LEDOUX	30
25	—	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	109

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.

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.

AUGUST 9, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	15	*** No. 1 *** CARRYING YOUR LOVE WITH ME T. BROWN, G. STRAIT (J. STEVENS, S. BOGARD)	◆ GEORGE STRAIT (V) MCA 72007	1
2	2	4	16	I LEFT SOMETHING TURNED ON AT HOME	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	2
3	6	6	15	COME CRYIN' TO ME	◆ LONESTAR (C) (D) (V) BNA 64841	3
4	5	5	16	ALL THE GOOD ONES ARE GONE	◆ PAM TILLIS (V) ARISTA 13084	4
5	9	11	11	HOW A COWGIRL SAYS GOODBYE	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	5
6	10	12	10	HOW DO I LIVE (FROM "CON AIR")	◆ TRISHA YEARWOOD (C) (D) (V) MCA 72015	6
7	8	9	13	DRINK, SWEAR, STEAL & LIE	◆ MICHAEL PETERSON (C) (D) (V) REPRISE 17379	7
8	11	14	11	SHE'S GOT IT ALL	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	8
9	3	3	14	IT'S YOUR LOVE	◆ TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
10	7	7	21	I ONLY GET THIS WAY WITH YOU	◆ RICK TREVINO COLUMBIA ALBUM CUT	7
11	12	16	9	STILL HOLDING ON	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	11
12	13	17	9	WE WERE IN LOVE	◆ TOBY KEITH (V) MERCURY 574636	12
13	4	2	18	I'D RATHER RIDE AROUND WITH YOU	◆ REBA MCENTIRE (V) MCA 72006	2
14	16	24	7	*** AIRPOWER *** DANCIN', SHAGGIN' ON THE BOULEVARD	◆ ALABAMA (V) RCA 64849	14
15	20	26	5	*** AIRPOWER *** THERE GOES	ALAN JACKSON (V) ARISTA 13070	15
16	18	22	9	*** AIRPOWER *** HOW WAS I TO KNOW	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	16
17	22	25	10	*** AIRPOWER *** HOW YOUR LOVE MAKES ME FEEL	◆ DIAMOND RIO ARISTA ALBUM CUT	17
18	19	20	15	*** AIRPOWER *** HE LEFT A LOT TO BE DESIRED	◆ RICOCHET (C) (D) COLUMBIA 78564	18
19	21	23	10	*** AIRPOWER *** WHAT THE HEART WANTS	COLLIN RAYE EPIC ALBUM CUT	19
20	17	19	13	DON'T LOVE MAKE A DIAMOND SHINE	TRACY BYRD (V) MCA 72002	17
21	24	29	12	THE SHAKE	◆ NEAL MCCOY ATLANTIC ALBUM CUT	21
22	25	31	8	THE FOOL	◆ LEE ANN WOMACK (V) DECCA 72009	22
23	15	8	20	COUNT ME IN	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	5
24	26	32	6	SOMEBODY SLAP ME	◆ JOHN ANDERSON (C) (V) MERCURY 574640	24
25	30	33	11	DAY IN, DAY OUT	DAVID KERSH CURB ALBUM CUT	25
26	29	34	10	IT'S ALL THE SAME TO ME	BILLY RAY CYRUS (V) MERCURY 574638	26
27	33	42	4	YOU AND YOU ALONE	◆ VINCE GILL (V) MCA 72010	27
28	32	39	6	GO AWAY	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	28
29	27	27	18	WHO'S CHEATIN' WHO	◆ ALAN JACKSON (C) (V) ARISTA 13069	2
30	23	21	17	I WILL, IF YOU WILL	JOHN BERRY (V) CAPITOL NASHVILLE 19511	19
31	34	37	10	NOTHING LESS THAN LOVE	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	31
32	35	38	13	DOWN CAME A BLACKBIRD	◆ LILA MCCANN ASYLUM ALBUM CUT	32
33	38	47	6	ALL LIT UP IN LOVE	◆ DAVID LEE MURPHY (C) (D) (V) MCA 72008	33
34	37	40	12	LUCKY IN LOVE	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA 13083	34
35	36	35	20	A LITTLE MORE LOVE	◆ VINCE GILL (C) (V) MCA 55307	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
36	45	65	3	IF YOU LOVE SOMEBODY	KEVIN SHARP 143 ALBUM CUT/ASYLUM	36
37	40	51	7	THIS NIGHT WON'T LAST FOREVER	◆ SAWYER BROWN (C) (D) (V) CURB 73016	37
38	39	49	7	HOLE IN MY HEART	◆ BLACKHAWK (C) (D) (V) ARISTA 13092	38
39	46	68	3	HELPING ME GET OVER YOU	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	39
40	52	—	2	HOW DO I GET THERE	◆ DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	40
41	31	18	16	THE TROUBLE WITH THE TRUTH	◆ PATTY LOVELESS EPIC ALBUM CUT	15
42	48	54	4	SHUT UP AND DRIVE	◆ CHELY WRIGHT (C) (D) (V) MCA 72012	42
43	47	52	6	SOMETHIN' LIKE THIS	◆ JOE DIFFIE (C) (D) (V) EPIC 78638	43
44	43	50	9	HOW DO I LIVE	◆ LEANN RIMES (C) (D) (V) CURB 73022	43
45	65	—	2	LOVE IS THE RIGHT PLACE	◆ BRYAN WHITE ASYLUM ALBUM CUT	45
46	41	36	16	ONE, TWO, I LOVE YOU	◆ CLAY WALKER (V) GIANT 17351/REPRISE	18
47	55	57	5	CLAUDETTE	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	47
48	68	—	2	PLEASE	◆ THE KINLEYS EPIC ALBUM CUT	48
49	56	56	4	RIDIN' OUT THE HEARTACHE	◆ TANYA TUCKER (V) CAPITOL NASHVILLE 19628	49
50	44	41	12	FLOWERS	◆ BILLY YATES ALMO SOUNDS ALBUM CUT	36
51	57	58	5	THREE CHORDS AND THE TRUTH	◆ SARA EVANS (C) (V) RCA 64876	51
52	58	66	6	EVERYWHERE	◆ TIM MCGRAW CURB ALBUM CUT	52
53	49	46	11	BUTTERFLY KISSES	◆ RAYBON BROS. (C) (D) (V) MCA 72016	37
54	69	—	2	THANK GOD FOR BELIEVERS	◆ MARK CHESNUTT DECCA ALBUM CUT	54
55	60	64	4	FLUTTER	◆ JACK INGRAM RISING TIDE ALBUM CUT	55
56	67	—	2	I'M YOUR MAN	◆ JASON SELLERS (C) (V) BNA 64915	56
57	51	45	19	THE SWING	◆ JAMES BONAMY (C) (D) EPIC 78560	31
58	61	62	4	ANOTHER PERFECT DAY	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	58
59	59	63	4	KEEPING THE FAITH	◆ MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	59
60	63	71	3	NOWHERE, USA	◆ DEAN MILLER (C) (D) (V) CAPITOL NASHVILLE 58665	60
61	NEW ▶	1	1	*** HOT SHOT DEBUT *** WATCH THIS	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	61
62	50	48	17	LUCKY ME, LUCKY YOU	◆ LEE ROY PARNELL (C) (V) CAREER 13078	35
63	53	59	7	I'D BE WITH YOU	◆ KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	53
64	64	53	17	SHE'S GOING HOME WITH ME	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	24
65	54	43	18	FIT TO BE TIED DOWN	◆ SAMMY KERSHAW (V) MERCURY 574182	29
66	62	60	7	THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT)	◆ MILA MASON ATLANTIC ALBUM CUT	59
67	75	—	2	COOL WATER	◆ TAMMY GRAHAM (V) CAREER 13089	67
68	73	73	3	EVEN THE WIND	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	68
69	NEW ▶	1	1	DADDY CAN YOU SEE ME	◆ ANITA COCHRAN WARNER BROS. ALBUM CUT	69
70	66	55	14	I BROKE IT, I'LL FIX IT	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58649	48
71	NEW ▶	1	1	WICHITA LINEMAN	◆ WADE HAYES COLUMBIA ALBUM CUT	71
72	NEW ▶	1	1	JUST TO SEE YOU SMILE	◆ TIM MCGRAW CURB ALBUM CUT	72
73	72	67	12	BUTTERFLY KISSES	◆ BOB CARLISLE (V) DIADEM 42456/JIVE	45
74	RE-ENTRY	15	14	KING OF THE ROAD (FROM "TRAVELLER")	◆ RANDY TRAVIS ASYLUM ALBUM CUT	51
75	NEW ▶	1	1	TELL ME SOMETHING BAD ABOUT TULSA	◆ NOEL HAGGARD ATLANTIC ALBUM CUT	75

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

Billboard Top Country Singles Sales

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

AUGUST 9, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	*** No. 1 *** HOW DO I LIVE CURB 73022	LEANN RIMES
2	1	1	13	IT'S YOUR LOVE CURB 73019	TIM MCGRAW (WITH FAITH HILL)
3	3	3	8	HOW DO I LIVE MCA 72015	TRISHA YEARWOOD
4	4	4	10	BUTTERFLY KISSES MCA 72016	RAYBON BROS.
5	5	5	28	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
6	6	7	10	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
7	8	6	6	BUTTERFLY KISSES CURB 73023	JEFF CARSON
8	7	9	60	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
9	11	10	18	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
10	9	14	6	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
11	12	17	20	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
12	13	16	7	LUCKY IN LOVE ARISTA 13083	SHERRIE AUSTIN
13	10	8	4	PEACE TRAIN FLIP IT 44000/ARK 21	DOLLY PARTON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	24	3	HOLE IN MY HEART ARISTA 13092	BLACKHAWK
15	14	12	18	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
16	17	13	29	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY
17	16	11	21	I'D BE WITH YOU/DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
18	19	20	15	SAD LOOKIN' MOON RCA 64775	ALABAMA
19	18	19	22	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
20	NEW ▶	1	1	GO AWAY BNA 64914/RCA	LORRIE MORGAN
21	20	18	10	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
22	24	15	6	HE LEFT A LOT TO BE DESIRED COLUMBIA 78564/SONY	RICOCHET
23	22	—	34	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
24	23	25	14	LET IT RAIN DECCA 55293/MCA	MARK CHESNUTT
25	21	21	21	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT

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

ATRIP WITHOUT A SUITCASE: With an increase of 4,000 units, **George Strait's** "Carrying Your Love With Me" moves more than 56,000 pieces and takes the Greatest Gainer trophy for a second consecutive week on Top Country Albums (No. 2) and bullets at No. 17 on The Billboard 200. Although Strait's set lags 14,000 units behind **Tim McGraw's** "Everywhere" (Curb), it scans 16,000 more units than "Blue" by **LeAnn Rimes** (Curb), which holds at No. 3 on the country chart.

Meanwhile, despite a decrease of 71 spins, the title track from "Carrying Your Love With Me" shows no intention of pulling up stakes at the top of Hot Country Singles & Tracks. With 5,676 spins, Strait's song leads **Trace Adkins' "I Left Something Turned On At Home"** (Capitol Nashville) by 318 spins (2-2). Both songs are airing on all of our 161 monitored stations, but Adkins' title decreases by 110 spins. **Lonestar's "Come Cryin' To Me"** (BNA) shows the biggest gain in the top five, rising 6-3 with an increase of 484 spins and may pose the biggest threat to Strait's chances at a fifth No. 1 week.

"We're definitely in a new climate of assessing chart impact based upon longevity, and not just whether a record [peaks at] No. 1," says **David Haley**, promotion VP at MCA Nashville. "As an industry, we're never going to diminish the importance of having No. 1 records, but it's just as crucial that we acknowledge the impact of the records that serve the format well over time, even if they aren't surrounded by the No. 1 fanfare."

YOU PICKED A FINE TIME: With a 174% increase, **Kenny Rogers** earns our percentage-based Pacesetter award on Top Country Albums, as "Across My Heart" rises 67-26 and moves 5,500 units. **Colin Stewart**, president of Magnatone Entertainment, says, "Kenny just got married in June, and this album of love songs was intended to reflect that. It's really a beautiful record, and we have high hopes for it." Rogers performed the title track on "A Capitol Fourth," a PBS special aired on Independence Day, and made a July 16 stop on "Live With Regis And Kathie Lee." Rogers appeared on "Good Morning America" two days later. "Across My Heart" opens at No. 194 on The Billboard 200.

YES, WE HAVE NO BANANAS: With an increase of 101 spins, **LeAnn Rimes' version of "How Do I Live"** (Curb) rises 17-11 on our Adult Contemporary airplay chart and jumps 12-9 on the Hot 100. With an 8,000-unit gain, the single moves more than 70,000 units, vaulting to No. 1 on Top Country Singles Sales, although her country airplay continues to erode. Rimes' version is airing on 69 monitored country ports, four fewer than last week. Meanwhile, with airplay at 160 monitored country stations, **Trisha Yearwood's** take increases 596 spins and rises 10-6 on Hot Country Singles & Tracks.

Despite a clean bill of health on country radio, Yearwood's version shows signs of deterioration on Top Country Singles Sales, where it decreases more than 9,000 units. **Dave Weigand**, VP of sales and marketing at MCA Nashville, says that the decline is due to a diminishing supply of product. "We pressed 300,000, intending to exhaust the supply by the time [Yearwood's] album hits on Aug. 26 and segue into an explosive first week for the album. Obviously, we're out of singles earlier than we'd planned." Weigand adds that he hopes the limited availability of Yearwood singles will eventually make them a hot item for collectors.

Rimes' take bullets 12-9 on the Hot 100; Yearwood's slides to No. 36.

BRYAN WHITE IN 'THE RIGHT PLACE'

(Continued from page 24)

moments when you want to jump up and down and kiss the ground and thank the Lord you're alive when you hear Steve Wariner singing on your record. It's a big honor."

The first single, "Love Is The Right Place," was written by Marcus Hummon and Tommy Sims. "That song is kind of representing what's happening with me right now, and that's why I recorded it," White says. "Lyrically, it's a song that talks about finding your place in the world, where you're happiest. I think I'm doing that finally. I've gotten to a point in my career where everything just seems to work like clockwork, everything is going so well . . . I have a great family and a great bunch of friends, and that's what I tried to capture in the video."

The single has been released for sale commercially, an unusual move for Asylum. "I don't believe in commercial singles," says Asylum CEO/co-president **Joe Mansfield**. "I think it takes away from the cassette or CD sales." However, Mansfield was persuaded by **Anderson Merchandisers** president **Bill Lardie** that it could be the right move.

"He told me what he sold on **Tim McGraw** and the numbers impressed me, and he thought he could do a similar sales job on **Bryan White**. So I said, 'We'll give it a shot.' So we are going to do it for four weeks. It will help toward the marketing of the album."

Skip Young, senior buyer for the **Amarillo, Texas-based Hastings** chain, says White's single is selling briskly, and he doesn't see it having a negative impact on album sales.

"He's hotter than a pistol," **Young** says. "He's a new trendsetter in the country field, and his records are selling incredibly well. We're really looking forward to his new album. We're are going to give it endcap status, and some of the stores are already talking about doing events, special listening parties on the release date."

Young says White's audience is a wide demographic that includes children, young teens, the college crowd, and an older audience. White is hoping the new album will appeal to all segments of his audience.

"There's stuff on this record that might be a little reminiscent of the first album I did," White says. "You don't listen to it and go, 'Hey, that's just like the first album,' but there's kind of some hints of it. The first album had a little magic about it because we weren't

thinking we were just trying to make a neat record and give **Bryan White** an identity. So I think it's neat that there are a couple of songs that kind of take you back to the first album."

The album was produced by **Billy Joe Walker Jr.** and **Kyle Lehning**, and White says they were receptive to his input. "They are good at taking what I'm about and enhancing it," White says. "And they have a lot of neat ideas. We collaborate on almost everything. If they have an idea, they run it by me, or if I have an idea I run it by them . . . **Kyle** and **Billy** are really passionate about making music, and we've become such good friends over the years."

To maximize the potential of White's new release, **Mansfield** says, Asylum is launching the biggest marketing campaign in the label's history. "We are planning to ship this album gold and concentrate on price and positioning, especially with the racks," he says. "We

expect the album to achieve multi-platinum status. It's loaded with hits, and country radio will be more than satisfied with **Bryan White's** third release."

White, who is booked by the **William Morris Agency**, says he will continue touring with **Vince Gill** until September. "Then I'm doing some dates in the fall with **Patty Loveless**," he says. "So that will be fun. I really love her music a lot. Then that's it for the year for us, and then next year we are talking about doing a headline tour."

White says he's been performing some of the new record during shows this summer, and he is encouraged by the fans' reaction and hopes that positive reaction will translate to radio and retail. "I had a great time making this record," he says. "This is almost as me as I can get with a record, and it was easier to make. It seems a little easier every time because I think I've become more experienced."

SEAGAL'S COUNTRY CAREER HEATS UP

(Continued from page 24)

"Give Me Back My Heart" was written with **Marty Stuart**, who performs it. "During the filming, **Marty** came into the trailer, and we wrote two songs in a row," **Seagal** says. The other song, "Will Forever Do?," is heard in the movie but is not on the album.

"I also play a couple of songs with **Marty** in the movie on an old prewar D-45 Martin, a very special guitar. They only made about 80, and there's probably only 30 left in the world!"

Collie, who plays a town bully in the movie, noticed the **Martin** when he met **Seagal**. "He was in a cabin in the mountains, and I saw it on the porch," says **Collie**. "So we started talking about music, and the next thing I knew we were playing guitars—and that's what we ended up doing most of the time. **Steven's** real solid musically, and we had some pretty serious jam sessions around the sets with all the musicians who were in the movie."

Collie, who has a role in the forthcoming **Paul Newman** film "Magic Hour," also wrote "Bluegrass State Of Mind" with **Alex Harvey** during the "Fire Down Below" shoot; though he thought it would be in the movie, it ended up being added to **Billy Ray Cyrus' greatest-hits** album.

Plans for additional singles after the title track await the release of that single, notes **Saporiti**, "because occasion-

ally peopleglom onto something specific afterwards." He says that in addition to "all the hoopla we can muster up" at retail, the main promotional thrust will be the **Nashville** movie premiere.

"We're planning to get it carried on as many TV programs as we can, focusing on TNN primarily," says **Saporiti**, who envisions a live show from **Nashville's Planet Hollywood**. "We'll invite all the top dogs from the music community and government and other people who benefit from **Nashville's** connection with **Hollywood**. The thing we love about this film in particular is that **Steven's** such a superstar worldwide that it gives us the opportunity to get **Nashville** music heard around the world."

Seagal was very "hands-on" and "totally involved in every aspect of the soundtrack as well as the movie," **Saporiti** says, also crediting **Warner/Reprise Nashville** president **Jim Ed Norman** and film execs for their album input. He adds that **Seagal** also flew **Warner/Reprise** artist **Anita Cochran** in to do some music (which was too late to make the soundtrack) and envisions them working together in the future.

Seagal says he plans to do a solo set in the fall and that he's evaluating several labels and management firms. "I play every day and write too much" he says. "I have too many songs and have to figure out what to do with them."

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

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

33 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2, D, ASCAP)

4 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM

58 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL

73 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM

53 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM

1 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM

47 CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l, BMI/Barbara Orbison, BMI) HL

3 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL

67 COOL WATER (Little Big Town, BMI/American Made, BMI/Warner-Tamerlane, BMI) WBM

23 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Tugue, BMI) HL/WBM

69 DADDY CAN YOU SEE ME (Warner-Tamerlane, BMI/Chenoweth, BMI)

14 DANCIN' SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM

25 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thornhawk, BMI) WBM

20 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM

32 DOWN CAME A HOTCOUNTRY (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)

7 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM

68 EVEN THE WIND (Big Giant, BMI/Co-Heart, BMI)

52 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM

65 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL

50 FLOWERS (Music Corp. Of America, BMI/So Bizzy, BMI/Hirballion, BMI/Hamstein Cumberland, BMI) HL/WBM

55 FLUTTER (Irving, BMI/Two Bagger, BMI) WBM

22 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM

28 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM

18 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL

39 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) WBM

38 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL

5 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL

40 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) WBM

6 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM

44 HOW DO I LIVE (Realsongs, ASCAP) WBM

16 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL

17 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM

70 I BROKE IT, I'LL FIX IT (MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL

63 I'D BE WITH YOU (EMI Blackwood, BMI) WBM

13 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL

36 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM

2 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM

56 I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Senior Partner, ASCAP)

10 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL

26 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, ASCAP/John Juan, BMI) WBM

9 IT'S YOUR LOVE (EMI Blackwood, BMI) HL

30 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM

72 JUST TO SEE YOU SMILE (Music Corp. Of America,

BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)

59 KEEPING THE FAITH (Why Walk, ASCAP)

74 KING OF THE ROAD (FROM TRAVELLER) (Tree, BMI) HL

35 A LITTLE MORE LOVE (Benefit, BMI) WBM

45 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP)

34 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL

62 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL

31 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM

60 NOWHERE, USA (Sony/ATV Tree, BMI)

46 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM

48 PLEASE (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI)

49 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL

21 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)

64 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL

8 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM

42 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL

24 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM

43 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Storm, BMI) WBM

11 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM

57 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM

75 TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI)

54 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI)

66 THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) (Misap, ASCAP)

15 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM

37 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL

51 THREE CHORDS AND THE TRUTH (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM

41 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL

61 WATCH THIS (Notewrite, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP)

12 WE WERE IN LOVE (Wacissa River, BMI/CMI, BMI/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL

19 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM

29 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Alege, BMI) HL

71 WICHITA LINEMAN (Polygram Int'l, ASCAP)

27 YOU AND YOU ALONE (Benefit, BMI) WBM

Latin Notas



by John Lannert

DAYLIGHT AHEAD: John Gano, VP of member services for the Recording Industry Assn. of America (RIAA), has confirmed that the U.S. trade group will publish sales data of the U.S. Latino market around the middle of August.

Included in the report will be the 1996 sales figures of the RIAA member companies, plus their midyear (January through June) 1997 sales. RIAA's member companies are BMG U.S. Latin, EMI Latin, Fonovisa, PolyGram Latino, RMM, Sony, and WEA Latina.

Unfortunately, as with other RIAA sales reports, no revenue or unit data from individual record companies will be divulged. Thus, no market-share breakdowns will be available.

For its part, Fonovisa already is revealing its sales tallies for 1996 and midyear 1997. The label has announced that its 1996 revenue came in at \$59.99 million on sales of 11.63 million units.

Fonovisa's 1997 January-June sales numbers are markedly higher than its 1996 figures for the corresponding period. The company's 1997 midyear revenue is \$41.14 million, up 45.5% from midyear 1996, when sales reached \$28.27 million. Fonovisa's 1997 midyear unit sales of 6.92 million are 25% higher than 1996's midyear unit sales of 5.54 million.

ACCOUNTABILITY PART 2: As the RIAA prepares its sales missive on the U.S. Latino record market, Tom

Hunter, president of MTV Networks Latin America, reports that research companies Nielsen and IBOPE are working on a reliable ratings service for cable networks in Latin America.

Saying that initial ratings reports will be released by the end of this year, Hunter notes that there may be a few operational wrinkles to be ironed out in the early going.

"It will be rough for a year [in that] we will not have a high level of confidence in some data," states Hunter. "But I would definitely say that over the course of the next couple of years, we will be moving to a much better system."

While there are a handful of research companies offering ratings information in various Latin American cities, few industry observers profess confidence in their numbers.

Certainly, any sort of dependable ratings service would be preferable to a cable network crowing about its tally of subscribers, rather than the number of viewers who are actually tuned in.

RMM'S BIRTHDAY BASH: RMM Records is celebrating its 10th anniversary with the 22nd edition of the New York Salsa Festival, an all-star concert slated to be staged Aug. 30 at New York's Madison Square Garden. The multi-artist revue is being produced, of course, by RMM president and longtime concert promoter **Ralph Mercado**.

More than 30 of RMM's pantheon of recording artists are slated to perform, including **Celia Cruz**, **Tito Puente**, **Oscar D'León**, **Marc Anthony**, **India**, **Manny Manuel**, **Tony Vega**, **Tito Nieves**, **Giovanni Hidalgo**, **Dave Valentin**, **Hilton Ruiz**, and **Humberto Ramirez**.

Mercado says the highly anticipated happening, "which will be more like a TV show than a concert," will be filmed for a 90-minute video. A live recording—either a single or double CD—is slated to drop at the end of February 1998.

"We are going to have a lot of the artists singing together, and they will be doing new material, with some sur-

(Continued on next page)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

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

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	16 STATIONS	57 STATIONS
1 ENRIQUE IGLESIAS FONOVISA MIENTE	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 ME...	2 INTOCABLE EMI LATIN VIVIR SIN ELLAS
3 GLORIA ESTEFAN EPIC/SONY NO PRETENDO	3 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	3 ENRIQUE IGLESIAS FONOVISA MIENTE
4 JORDI FONOVISA DESESPERADAMENTE ENAMORADO	4 OLGA TANON WEA LATINA PORQUE NO TE ENCONTRE	4 LOS TIGRES DEL NORTE FONOVISA EL MOJADO...
5 JON SECADA EMI LATIN LA MAGIA DE TU AMOR	5 GILBERTO SANTA ROSA SONY TROPICAL/SONY PELIGRO	5 MARCO ANTONIO SOLIS FONOVISA MI ULTIMO...
6 BOYZONE POLYGRAM LATINO MYSTICAL EXPERIENCE	6 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO ROMPECINTURA	6 MOJADO FONOVISA MOTIVOS
7 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA	7 FRANKIE NEGRON WEACARIBE/WEA LATINA INOLVIDABLE	7 LA MAFIA SONY DISCOS/SONY ENAMORADA
8 MILLIE EMI LATIN AMAME	8 ENRIQUE IGLESIAS FONOVISA MIENTE	8 LOS TEMERARIOS FONOVISA ACEPTA MI ERROR
9 MDO SONY LATIN/SONY NO PUEDO OLVIDARME DE TI	9 ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY PERSONA...	9 ALEJANDRO FERNANDEZ SONY DISCOS/SONY ES LA MUJER
10 WILL SMITH COLUMBIA/SONY MEN IN BLACK	10 MICHAEL STUART RMM SUEÑO	10 BRONCO FONOVISA TU Y YO
11 FEY SONY LATIN/SONY MUEVELO	11 JAILENE EMI LATIN REGRESA A MI	11 BANDA MAGUEY FONOVISA PERO TE AMO
12 RICKY MARTIN SONY LATIN/SONY NO IMPORTA...	12 MILLY Y LOS VECINOS SONY TROPICAL/SONY QUIZAS	12 GRUPO BRYNDIS DISA/EMI LATIN OLVIDEMOS...
13 DIEGO TORRES RCA/BMG SE QUE HAY ALGO MAS	13 MANNY MANUEL MERENGA ZORRMO PARECE MENTIRA	13 GRUPO LIMITE POLYGRAM LATINO SOLO CONTIGO
14 EDNITA NAZARIO EMI LATIN TE QUIERO	14 ZAFRA NEGRA J&N/SONY NO LLORES POR ELLA	14 THALIA EMI LATIN AMOR A LA MEXICANA
15 CHARLIE ZAA SONOLUX/SONY DESEOS	15 JORDI FONOVISA DESESPERADAMENTE ENAMORADO	15 GRACIELA BELTRAN EMI LATIN LE PEDIRE PERDON

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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NOTAS

(Continued from preceding page)

prises," says Mercado. "This probably will be the only time I can get all of these people together to perform on the same evening."

Mercado adds that the singers will be backed by Manuel's orchestra and the RMM Band.

Apart from the musical proceedings at the concert, Mercado is going to take advantage of an expected sellout crowd to publicize "Yo Soy, Del Son A La Salsa," a documentary about the history of the evolution of Cuba's venerated *son* genre to what is now known in a very broad manner as salsa.

The movie opens Sept. 12 in the New York metro area, Puerto Rico, and California; it will open Sept. 26 in Miami. The double-CD soundtrack is due to drop Aug. 26.

Directed by Rigoberto López, "Yo Soy" has recently garnered awards at film festivals held in Cuba, Puerto Rico, and Spain.

ESTEFAN TURNS TO TV: Record producer/manager Emilio Estefan Jr. has inked a deal with Universal Television Group to develop bicultural TV programming.

Says Estefan in a statement, "I truly feel very moved to have the opportunity to reach one of my objectives, which is creating high-quality programs and utilizing bilingual Hispanic talent in all areas of operation."

Despite turning his attention to TV, Estefan remains active on the Latino recording scene. He executive-produced Thalía's top 10 album "Amor A La Mexicana" (EMI Latin). Estefan also co-produced "No Pretendo" (Epic/Sony), the chart-topping single by his superstar wife, Gloria. And he helmed

the forthcoming album by Sony's *ranchero* star Alejandro Fernández. That disc is slated to ship in September.

THALÍA'S NEW VENTURES: Even as her new album continues to pop at retail, EMI Mexico's actress/singer Thalía is branching into other business concerns. She recently introduced a new line of lingerie, which is sold at Mexico's top department stores. In addition, the star of the *telenovelas* "María La Del Barrio" and "Marimar" is working on a line of cosmetics and preparing the launch of a doll bearing her name and likeness.

As for her recording activities, Thalía is slated to tour Uruguay, Chile, and Argentina later this year. She also is scheduled to do a promo jaunt to Brazil, the U.S., Spain, and France. Her next *telenovela* and Mexican concert tour is not expected until '98.

MÚSICA EXPANDS: To coincide with Hispanic Heritage Month (Sept. 15-Oct. 15), "Música Para Todos," the national Latino music education program founded by Columbia House Club Música Latina and National Reforma, is being augmented with music/culture kits called Música Y Cultura Packs.

These educational sets, which contain activity sheets relating to Latino music and culture, will be distributed to the 24 libraries participating in "Música Para Todos."

Also to be shipped to the "Música Para Todos" libraries are audio amplifiers and speakers and 25 new albums by artists from the pop, tropical, and regional Mexican genres. "Música

Para Todos" was established in 1994 as a vehicle for promoting awareness and pride in Latino sounds.

STATESIDE BRIEFS: BMG is set to drop "Fabulosos Calavera," the label debut by Los Fabulosos Cadillacs, Aug. 12.

RMM is setting up for the fourth quarter with its strongest slate of product so far this year. Due in September are albums by India and Domingo Quiñones; in October, new sets are expected from Marc Anthony and Tony Vega.

PolyGram Latino has signed Mexican singer/songwriter/producer Laureano Brizuela. His label premiere is due in August.

On Sept. 16, Rhino is slated to ship "El Rey Del Timbal! The Best Of Tito Puente And His Orchestra" and "Azucar! The Best Of Celia Cruz Con La Sonora Matancera."

After having made inroads into the southern South American markets last year with "No Te Preocupes," a bouncing remake of Matthew Wilder's 1983 hit "Break My Stride," Fonovisa's El Símbolo is attempting to stride out in the rest of the region. On July 29, the Argentinian vocal sextet embarked on a monthlong promo tour of Ecuador, Puerto Rico, and the U.S. in support of its self-titled album. Upon returning to



Gómez Rocks Nueva York. On July 17, Arista/Texas recording artist Rubén Gómez performed an acoustic showcase shortly after holding a press conference at the Hard Rock Cafe in New York. The press event kicked off the label debut by the former member of Menudo. Shown, from left, are Cameron Randle, VP/GM, Arista/Texas; Joe Treviño, director of promotion, Arista/Latin; Gómez; and Raúl Mateu, TV talent agent, William Morris Agency.

Argentina in August, the group is releasing its next disc, which will be supported by concert dates in Chile, Bolivia, and Brazil.

Spanish music channel HTV has named Miriam I. Hernández advertising sales manager. She previously held the same position with SUR Net-

work. Sony's Mexican teen sensation Fey has embarked on a six-date swing of the U.S. and Puerto Rico that concludes Aug. 30 at the Universal Amphitheater in Los Angeles. Cárdenas, Fernández & Associates is promoting the shows.

LATIN TRACKS A-Z

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

Billboard

AUGUST 9, 1997

Top New Age Albums

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	15	IN THE MIRROR PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
2	2	26	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
3	3	86	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	ENYA
4	4	21	AVALON GTSP 537112	JOHN TESH
5	5	13	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
6	6	10	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
7	8	22	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
8	7	15	WHITE STONES PHILIPS 534605	SECRET GARDEN
9	11	16	SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
10	16	3	PIANO DREAMERS A COLLECTION REAL MUSIC 4635	VARIOUS ARTISTS
11	9	2	ELECTRIC WORLD HIGHER OCTAVE 77595/VIRGIN	NEAL SCHON
12	15	45	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
13	13	65	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
14	14	10	OXYGENE 7-13 DISQUES DREYFUS 68009/EPIC	JEAN MICHEL JARRE
15	17	3	ETERNITY II - THE ENCORE REAL MUSIC 3223	VARIOUS ARTISTS
16	12	8	GUITAR ODYSSEY REAL MUSIC 0802	GOVI
17	10	44	GRAVITY NARADA 63037 HS	JESSE COOK
18	18	8	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
19	21	36	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
20	20	20	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
21	19	9	HEAT NARADA 63040	OSCAR LOPEZ
22	24	60	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
23	RE-ENTRY		PORTRAITS (SO LONG AGO, SO CLEAR) POLYDOR 531151/A&M	VANGELIS
24	NEW ▶		NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
25	23	67	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA

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

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Rhino Gives Deluxe Treatment To Mingus' Atlantic Work; Al Grey Is Back Onstage

PASSIONS OF MINGUS: Rhino has announced plans to compile the music of Charles Mingus into a premium package. Following in the label's tradition of the much-lauded boxed sets featuring the Atlantic work of Ornette Coleman and John Coltrane, "Passions Of A Man: The Complete Atlantic Recordings (1956-1961)" is a comprehensive set of the composer/bassist's prime work. It's slated for release Oct. 28.

The six-CD package will consist of music from the original LPs "Pithecanthropus Erectus," "The Clown," "Blue & Roots," "Oh Yeah," "Tonight At Noon," and "Mingus At Antibes." The pieces on "Tonight At Noon," some of Mingus' most volcanic, have never been released on CD. Also included are four tracks from a '56 session that was issued under vibist **Teddy Charles**' name as "Word From Bird." Four alternate takes of Mingus staples "E's Flat, Ah's Flat, Too," "My Jelly Roll Soul," "Tensions," and "Wednesday Night Prayer Meeting" are also part of the set.

"The Atlantic work might be the most important group of Mingus recordings done in one label in sequence," says **Joel Dorn**, who contributes an introductory essay to the



by Jim Macnie

set. "When you look all the labels that he worked with over the years, it was at Atlantic where he made a highly concentrated body of work, stuff that really shows his musical personality." Dorn worked with Mingus in the '70s and produced the Coltrane and Coleman sets for Rhino.

Perhaps the most interesting component of the record will be a 75-minute Mingus interview with **Nesuhi Ertegun**, who originally produced the sessions. A 24-minute segment of their conversation was part of the 1988 "Oh Yeah" CD. In it Mingus speaks of his problems with bass playing and the way he teaches his pieces to his band members. The gruff persona that he's known for having is absent; here instead is a garrulous, gregarious guy.

"The thing you got to remember about Mingus is that he wasn't only a

genius, but a guy," says Dorn. "A wild guy, but a real guy." The interview should amend some of the historical perception. The Christmas season release should help Rhino's numbers. According to SoundScan, Coleman's "Beauty Is A Rare Thing" has sold 5,800 units, and Coltrane's "The Heavyweight Champion" has sold 14,000. "Passions Of A Man" will carry a \$74.98 list price.

In other Mingus reissue news, Columbia plans on bringing back the master's 1958 CBS sessions—previously offered by Mosaic Records—during spring 1998.

HEALTH WATCH: In the hospital for more than five months after suffering complications from diabetes at the end of 1996, **Al Grey** recently rebounded with his first club date. The 72-year-old trombonist had a mid-July stint at New York's Birdland club that went particularly well. Grey lost two toes to the disease but is said to be doing great. In August, he will be part of the crowd participating in the Benny Carter Birthday Celebration at the Hollywood Bowl. A new Grey record is due soon from the Arbors label.

Trumpeter **Nat Adderley**, in his mid-60s, had his right leg amputated below the knee in an emergency operation July 11 in Lakeland, Fla. He too suffers from diabetes. Adderley is undergoing rehabilitation and is expected to make a full recovery. **Johnny "Hammond" Smith**, a highly skilled organist who came to prominence during the 1960s, died of cancer June 4 in Victorville, Calif. Known for his deep blues feeling on the Hammond B-3 organ, he recorded for Prestige for most of the decade. One of his classic discs is 1969's "Soul Talk." Smith was 64 years old.

FRANKIE

(Continued from page 17)

where he's born and bred, and that's where Chucklife Productions is based," says Johns. "It's a great market to start building him. They've got BET in addition to a lot of urban outlets, and there is a lot of support for him there."

The label also plans to run print advertisements in Vibe, Right On, and Black Beat. Plans are also in the works for appearances on such TV programs as "The Keenen Ivory Wayans Show" and "Soul Train."

Meanwhile, Frankie—who is influenced by a combination of classic Motown sounds and more contemporary R&B—is taking his budding music in stride and trying to remain focused.

"There's definitely a lot happening right now," says the vocalist, who used to perform for schoolmates in his high school lavatory. "I'm still finding my own groove. Even when I started in the recording studio, I had to establish my own comfort zone. Being a professional artist requires putting on another hat. In addition to being a performer, I also have to be a businessman, while trying to stay true to both. But it's all coming together."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	*** No. 1 *** THE MANHATTAN TRANSFER ATLANTIC 83012/AG	5 weeks at No. 1 SWING
2	2	4	HERBIE HANCOCK & WAYNE SHORTER VERVE 537564	I + 1
3	6	6	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
4	3	22	CHARLIE HADEN & PAT METHENY VERVE 537130 BEYOND THE MISSOURI SKY (SHORT STORIES)	
5	7	46	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
6	4	11	DAVE GRUSIN GRP 9865 TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI	
7	5	16	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL LIVE IN AUSTRALIA, 1959	
8	11	2	CLARENCE "GATEMOUTH" BROWN VERVE 537617	GATE SWINGS
9	8	8	ROY HARGROVE'S CRISOL VERVE 537563	HABANA
10	9	6	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 57694 BLOOD ON THE FIELDS	
11	10	90	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
12	12	25	TONY BENNETT COLUMBIA 67774 TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY	
13	15	6	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
14	13	73	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
15	18	6	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
16	22	5	ELLA FITZGERALD GRP 9870	PRICELESS JAZZ
17	19	5	VARIOUS ARTISTS ATLANTIC 83010 BURNING FOR BUDDY - A TRIBUTE TO THE MUSIC OF BUDDY RICH VOL. II	
18	16	8	KEITH JARRETT ECM 21640	LA SCALA
19	14	72	DIANA KRALL IMPULSE! 182/GRP ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)	
20	17	5	THE MCCOY TYNER TRIO WITH SYMPHONY IMPULSE! 197/GRP WHAT THE WORLD NEEDS NOW	
21	20	25	ELLA FITZGERALD VERVE 531762 LOVE SONGS: BEST OF THE VERVE SONG BOOKS	
22	RE-ENTRY		BILLIE HOLIDAY GRP 9871	PRICELESS JAZZ
23	21	12	ROSEMARY CLOONEY CONCORD JAZZ 4754	MOTHERS & DAUGHTERS
24	24	66	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
25	23	11	DOC CHEATHAM & NICHOLAS PAYTON VERVE 537062 DOC CHEATHAM & NICHOLAS PAYTON	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	43	*** No. 1 *** KENNY G ▲ ARISTA 18935	43 weeks at No. 1 THE MOMENT
2	2	9	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
3	3	5	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
4	4	14	GATO BARBIERI COLUMBIA 67855	QUE PASA
5	5	2	NANCY WILSON COLUMBIA 67769	IF I HAD MY WAY
6	6	20	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
7	7	17	RICK BRAUN BLUEMOON 92743/AG HS	BODY AND SOUL
8	8	11	SPYRO GYRA GRP 9867	20/20
9	13	20	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP HS	NUYORICAN SOUL
10	9	10	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
11	11	44	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
12	10	2	PATRICE RUSHEN DISCOVERY 77065	SIGNATURE
13	12	13	HERB ALPERT ALMO SOUNDS 80014/GEFFEN	PASSION DANCE
14	14	53	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
15	16	26	INCOGNITO TALKIN' LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
16	20	6	GEORGE HOWARD GRP 9885 THE VERY BEST OF GEORGE HOWARD AND THEN SOME	
17	15	10	ERIC MARIENTHAL I.E. MUSIC 537338/VERVE	EASY STREET
18	17	4	LEE RITENOUR GRP 9882	ALIVE IN L.A.
19	18	16	URBAN KNIGHTS GRP 9861 HS	URBAN KNIGHTS II
20	21	13	WALTER BEASLEY SHANACHIE 5032	TONIGHT WE LOVE
21	22	38	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
22	24	45	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
23	RE-ENTRY		EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
24	23	18	GEORGE DUKE WARNER BROS. 46494	IS LOVE ENOUGH?
25	RE-ENTRY		PAUL HARDCASTLE JVC 2060	HARDCASTLE 2

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

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BIG SEVEN

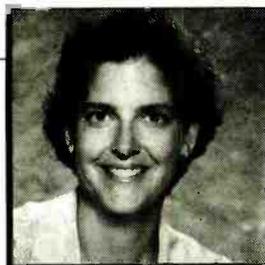
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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$155
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$60
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Classical KEEPING SCORE



by Heidi Waleson

MORE FROM THE HEADLINES: Contemporary opera composers are consumed with current events: **John Adams** did "Nixon In China" and the hijacking of the Achille Lauro; "Harvey Milk," about the murder of the gay San Francisco city supervisor, was performed in several opera houses, recorded in San Francisco, and will be released in October on Teldec; **Steve Reich** is hard at work on an opera about the burdens of technology, addressing such topics as the Hindenburg crash and the cloning of Dolly. **Michael Daugherty**—as might be expected from a composer whose "Metropolis" symphony was inspired by Superman comics and who once wrote a piece for the **Kronos Quartet** and three **Elvis** impersonators—takes popular culture for an operatic subject. His opera "Jackie O," premiered in March in



DAUGHERTY

Houston, hits stores Aug. 12 on Argo. "Jackie O," a mix of fact and fantasy set in 1968, is built around everybody's favorite first lady and features **Maria Callas**, **Aristotle Onassis**, **Elizabeth Taylor**, and **Andy Warhol**. The libretto is by **Wayne Koestenbaum**, author of "The Queen's Throat" and a **Jackie Onassis** obsessive: He also wrote "Jackie Under My Skin: Interpreting An Icon." In *Time* magazine, **Terry Teachout** said the opera "sounds a bit like a Broadway show, but one composed by a pop-culture channel surfer on uppers" with Jackie as a sweet-toned soprano and Ari, a bass-baritone, as "a smarmy lounge lizard." The show, which features members of the **Houston Opera Studio**, is conducted by **Christopher Larkin**.

SPEAKING OF FIRST LADIES: The **London Symphony Orchestra** gave the world premiere of "A White House Cantata," an edited concert version of the **Leonard Bernstein/Alan Jay Lerner** show "1600 Pennsylvania Avenue," which bombed on Broadway in 1976. The show was an "Upstairs-Downstairs" look at the American presidency; the cantata presented scenes from 11 presidencies

in a two-part full-evening work, with **Dietrich Henschel** as the presidents, **Nancy Gustafson** as the first ladies, and **Kent Nagano** conducting. The response was positive, and more performances are planned in the U.S., Japan, and elsewhere in Europe. Bernstein musicals performed in concert in London have made their way to disc before—consider Bernstein's performances of "Candide" and **Michael Tilson Thomas'** "On The Town"—so no doubt the labels will be lining up for this one.

LINCOLN CENTER FESTIVAL: Labels probably won't be lining up to commit **Pfitzner's** "Palestrina" to disc, however: That soggy five-hour leviathan, which got its U.S. premiere at the Lincoln Center Festival, wouldn't make much economic or artistic sense in these perilous times. However, one can enjoy the best bits of it already on **Christian Thielemann's** DG recording, which includes the opera's lush preludes as well as some **Strauss**. DG was heavily represented at the Festival: Not only was Thielemann in the "Palestrina" pit with the **Royal Opera**, but **Archiv's** American ensemble **Pomerium** was on hand to glowingly explicate the musical issues behind the opera in two concerts of Renaissance polyphony (real **Palestrina**, **Lassus**, and the like) and chant. **Pomerium's** next recording, a collection of Renaissance music based on the "Book Of Hours," comes out in the fall. And DG's **Anne Sophie Mutter**, who has signed on for some more recordings with the label, played the **Brahms** Violin Concerto with **Kurt Masur** and the **New York Philharmonic**, which DG recorded in concert; it will also be out in the fall.

CHANGES: The most recent musical chairs in the wonderful world of record company publicity have **London Records' Philicia Gilbert** moving over to **BMG Classics**. **Rudy Simpson**, a 10-year **Delos** veteran, had his salaried position eliminated; **Delos** publicity will now be handled by **Christie Barter** and **Irene Malachos**, independent contractors based in New York.

NEW LABEL: Another new label has hit the streets. **Artsis**, distributed by **Allegro** in the U.S. and Canada, is a division of the music publishing company **E.C. Schirmer**, located in Boston. Their joint corporate parent is called **ECS Publishing**, and **Artsis** producer **Robert Schuneman** is president of ECS. The label intends to stay small, releasing six to 10 discs a year, and will concentrate on choral and vocal music. Its debut releases include a disc of motets by **Frank Ferko**, performed by the **American Repertory** singers under **Leo Nestor**.

SUZZY ROCHE STEPS OUT SOLO ON RED HOUSE

(Continued from page 13)

"And the Roches had such a special thing and were so loved by the fans that to try and discover a side of me that was a bit different than my function in the group made me insecure. I wasn't sure I had it in me at this age, when I'm not a young girl."

"One of the delights of being 40 now is to be real and not pretend to be somebody other than who I am, though I wasn't sure if anybody would be interested. But I've found that there's a folk circuit and community which is interested in what other people are writing, and **Red House** is tapped into that market and can make money from records without spending a lot, which is a really good place for me to be right now."

Red House has already sent out CD advances of "Holy Smokes" to the media, including radio. "What we're trying to do with **Suzzy** is basically the biggest campaign we've ever done for a record," says president **Bob Feldman**.

"There are a lot of **Roches** fans out there over the last 20 years, and we want to find that audience and bring **Suzzy** to a lot of new people, because this album is so different, so intimate and intelligent, profoundly funny and poignant. I've listened to it thousands of times and actually had to put it away for a while, but now I'm listening to it again, and it gets better and better."

The advance CD designates "My My Broken Heart," "Lightning Storm," and the title track as "suggested tracks," and it is being promoted to triple-A and roots music stations. "There aren't a lot of uptempo songs, but it sounds so unique on radio that we're very confident about finding **Suzzy Roche** fans out there in radioland," says **Feldman**.

At public triple-A station **WFUV** New York, music director **Rita Houston** calls "Holy Smokes" a "brave move" for **Roche** in stepping out of the "comfort" of the trio. "I really like hearing her voice by itself but still find all the unpredictable musical qualities of the **Roches**," **Houston** says. "And she's New York, too, so there's that quality as well."

The "Holy Smokes" title track is also on the "House On Fire, Vol. 2" label sampler, to be given away Friday (8) at a special **Red House** night at the **Newport Folk Festival**. This follows a performance the evening before at **New York's Bottom Line** club. Also titled "House On Fire," that show will feature **Roche** with labelmates **John Gorka**, **Lucy Kaplansky**, **Cliff Eberhardt**, **Guy Davis**, and **Hart-Rouge**.

"It's basically a launch for **Suzzy's** album," says **Feldman**, noting **Roche** was referred to **Red House** through **Bottom Line** co-owner **Allan Pepper**.

"Putting [the song] 'Holy Smokes' on

the sampler makes it a 'single,' in a sense," **Feldman** adds. "It gets fans and consumers to hear it way in advance."

The label now looks to further heighten exposure through listening posts at major chains and is utilizing photos from the album cover shoot in a postcard campaign, point-of-purchase posters, and advertising in *Utne Reader* and other upscale publications.

Roche has already performed at a handful of key folk festivals, including **Canada's Winnipeg**, and at such venues as the **Ark** in **Ann Arbor, Mich.**, where she finalized her new booking pact with **Fleming, Tamulevich and Associates**. She's also slated to perform at the **Philadelphia Folk Festival** and then tour **California**, the **Midwest**, and the **East Coast**.

"It's different than the **Roches** in the level of intimacy, but the humor is still there," says **Feldman**.

"It hasn't been easy for me," notes **Roche**. "I've never had stage fright in my life, and now all of a sudden I'm the cowardly lion. But I really believe in the record, and I'd like to expose it to whoever wants to hear it."

As for the **Roches**, they'll "definitely do stuff together" in the future. "It's not like there's been a falling out," she says. "Just being sisters and working so many years together, we felt we deserved to give back to ourselves a little bit."

TOP CLASSICAL 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 (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	
1	2	31	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV	★★ NO. 1 ★★ 20 weeks at No. 1
2	1	45	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ	
3	NEW		MITSUKO UCHIDA PHILIPS 456245 (10.98 EQ/16.98)	SCHUBERT: THE COMPLETE IMPROMPTUS	
4	8	10	DAVID HELFGOTT RCA VICTOR 46725 (9.98/15.98)	BRILLIANTISSIMO	
5	3	19	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE	
6	6	28	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE	
7	7	37	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM	
8	4	4	YO-YO MA SONY CLASSICAL 63368 (10.98 EQ/16.98)	TAN DUN'S SYMPHONY 1997	
9	5	63	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN	
10	9	18	CHOIR OF NEW COLLEGE (HIGGINSBOTTOM) ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY	
11	10	7	LUCIANO PAVAROTTI LONDON 448700 (10.98 EQ/16.98)	PAVAROTTI PLUS	
12	11	53	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE	
13	NEW		THOMAS HAMPSON EMI CLASSICS 55028 (10.98/15.98)	TO THE SOUL	
14	NEW		MIKHAIL PLETNEV DG 453456 (10.98 EQ/16.98)	CHOPIN: PIANO WORKS	
15	14	81	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II	

TOP CLASSICAL CROSSOVER™

			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 (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	
1	1	35	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE	★★ NO. 1 ★★ 16 weeks at No. 1
2	2	31	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA	
3	3	28	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE	
4	4	20	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI	
5	11	17	BOBBY MCFERRIN SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS	
6	7	26	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK	
7	5	6	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68786 (9.98/15.98)	AMERICAN VISIONS	
8	6	94	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD	
9	8	7	SOUNDTRACK RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!	
10	9	40	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD	
11	10	9	CINCINNATI POPS (KUNZEL) TELARC 80437 (10.98/15.98)	THE BIG PICTURE	
12	13	36	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD	
13	NEW		ROYAL SCOTTISH NATIONAL ORCH. (MCNEELY) VARESE SARABANDE 5766 (10.98/16.98)	THE BATMAN TRILOGY	
14	12	74	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILTY	
15	15	5	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3575 (16.98)	FORBIDDEN FOREST: IMPRESSIONS OF GEORGE WINSTON	

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

TOP CLASSICAL MIDLINE		TOP CLASSICAL BUDGET	
1	VARIOUS MOZART IN THE MORNING PHILIPS	1	VARIOUS ROMANCE AND ROSES ● INTER-SOUND
2	VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS	2	VARIOUS 20 CLASSICAL FAVORITES MADACY
3	VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	3	VARIOUS PIANO BY CANDLELIGHT MADACY
4	VARIOUS BARBER'S ADAGIO RCA VICTOR	4	VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
5	VARIOUS MOZART FOR YOUR MIND PHILIPS	5	VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
6	VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	6	JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
7	VARIOUS PACHELBEL CANON RCA VICTOR	7	VARIOUS CLASSICAL TREASURES MADACY
8	VARIOUS BACH FOR BOOK LOVERS PHILIPS	8	VARIOUS CLASSICAL MASTERPIECES MADACY
9	POPS(FIEDLER) STARS & STRIPES RCA	9	THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL
10	VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	10	VARIOUS BEETHOVEN: PIANO SONATAS MADACY
11	VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	11	VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
12	CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL	12	PETRINJAK GUITAR FAVORITES POINT CLASSICS
13	VARIOUS GERSHWIN-GREATEST HITS SONY CLASSICAL	13	VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
14	HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	14	JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
15	VARIOUS MOZART FOR MEDITATION PHILIPS	15	VARIOUS ADVENTURES IN EARLY MUSIC DEUTSCHE HARMONIA MUNDI

Songwriters & Publishers

ARTISTS & MUSIC

They're Back And In Full Force

Writing/Production Team Returns To Recording

BY HAVELOCK NELSON

NEW YORK—The writing and production team of Full Force is back behind new tunes, 10 years after coming up with the idea for UTFO's classic "Roxanne, Roxanne"—the track that introduced them and a song that inspired at least 22 answer-back singles, including "Roxanne's Revenge" and "Roxanne's A Man."

This new activity comes after a life-threatening automobile accident involving two of its six members 4½ years ago.

"There's definitely a Full Force resurgence taking place," says Bowlegged Lou, a member of the group along with Paul Anthony, Baby Gerry, Curt, B-Fine, and J.R. (formerly Shy-Shy). "It all started with us working on Selena's last album, arranging vocals and singing backgrounds for her."

Next, the collective stepped into working with new-jill singer Yvette Michelle and the Backstreet Boys. Currently, a Full Force song is being covered by girl group on the rise Allure.

In the '80s, Full Force was regular-



FULL FORCE

ly crafting hits for UTFO and such acts as Lisa Lisa & Cult Jam ("I Wonder If I Take You Home," "All Cried Out"), Samantha Fox ("Naughty Girls [Need Love Too]"), James Brown ("Static"), and Cheryl "Pepsi" Riley ("Thanks For My Child"), as well as for itself ("Alice, I Want You Just For Me!"). At the time, Full Force's repeated catch phrase was "Full Force get busy one time!" Now that the crew is back, it is demonstrating the existence of a second act in the theater of hip-hop/R&B music-making.

"We've always believed and never stopped believing in ourselves," Lou

says. "And even though after the accident involving me and Curt we kind of chilled, we always knew we'll be back."

Full Force, whose material is administered through Zomba's publishing division, is behind five songs on Michelle's forthcoming Loud Records debut, "My Dream," arriving Sept. 16. And a cover of "All Cried Out" is the third single from Allure's self-titled album on Crave/Columbia.

"After we had come back from Corpus Christi, Texas, where we worked on Selena, we had arranged a meeting with Loud Records," Lou says. "Mojo [Nicosia, the label's VP], who knows the whole Full Force legacy, said, 'Man, you guys were always great with melodies, with all that stuff you did with girl singers.'"

"Then [CEO] Steve Rifkind jumped in: 'You'd be great to work with Yvette!' So we met with her managers and Funkmaster Flex, who was overseeing the Yvette project, and we started with her. One song turned into two, then three... We ended up doing five altogether."

Full Force collaborated with Michelle on three of the cuts, and the others were created entirely by the group and its associates. This aspect reflects a new twist in Full Force's creative approach. "We're opening up ourselves a lot more than before, working with other writers," Lou says.

The chorus to the track "DJ Keep Playing," for instance, was composed by Lou's 15-year-old son, Bowlegged Little Lou. "We couldn't think of a hook, and he came up with a great idea," Lou recalls.

Another cut, "Let's Stay Together," was started by a fledgling songwriter named Mashonda Tiffrere. As for the Allure cover of "All Cried Out," Lou says it was Mariah Carey's idea. Originally, it was inspired by "the heart-break situation a young lady we knew was going through. She said to Paul, 'You know, I'm sick of crying; I'm all cried out.'"



Anticipation. Singer/songwriter Carly Simon has signed a global administration deal with PolyGram Music Publishing Group. The agreement gives the publisher the right to control the licensing, exploitation, and collection of income in her catalog and future songs. Shown, from left, are lawyer Howard Siegel, Simon, and PolyGram Music president David Simone.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"LONELY BOY"

Written by Andrew Gold
Published by Luckyu Music
(BMI)

Henry Paul, Dave Robbins, and Van Stephenson, the members of Arista Records trio *BlackHawk*, have forged a successful niche writing or finding songs that showcase their distinctive vocal blend and lyrically strike a chord with listeners. On its just-released third album, "Love & Gravity," the trio once again turns in some fine original material, but the group also serves up a bit of '70s pop nostalgia by covering the Andrew Gold hit "Lonely Boy," which peaked at No. 7 in 1977.

"It was [producer] Mark Bright's idea," says Dave Robbins. "I immediately jumped on it because of the piano [element], and I loved the record. I was always more drawn to piano [acts like] Billy Joel and Kansas, bands that were keyboard oriented. So I bit hard when he brought it up. It's just a fun song. It's not a heavy life message. Every sibling who has had a younger sibling to come along and push them out of the nest has, I think, experienced that song. It's a thing a lot of people relate to."

"Plus Andrew was very instrumental in creating what we know as country/rock," says Henry Paul, "[along with] Linda Ronstadt, Don

Henley, J.D. Souther, Glenn Frey, and Chris Hillman. This list all together is not huge, but it's not small either. He's a member of that community in a particular way and is basically overlooked, and I loved the idea of doing the song. Although it was a top 10 hit, it was somewhat of an obscure record."



The members of *BlackHawk* feel that Brooks & Dunn "kicked the door open" with their cover of the B.W. Stephenson hit "My Maria." "It opened a lot of people's eyes to the possibility of going back and reviving some great songs," says Van Stephenson. "That started a lot of artists thinking about some great songs back then that could be played on country radio today."

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		
NEVER MAKE A PROMISE	Daryl Simmons	Warner-Tamerlane/BMI, Boobie-Loo/BMI
HOT RAP SINGLES		
MO MONEY MO PROBLEMS	Christopher Wallace, S. Jordan, M. Betha, B. Edwards, Nile Rodgers	Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Steven A. Jordan/ASCAP, Bernard's Other/ASCAP, Sony/ASCAP, M. Betha/ASCAP, Tommy Jym/EMI
HOT LATIN TRACKS		
MIENTE	Rafael Perez-Botija	Fononmusic/SESAC

Reminiscing, Songs Flow At MGM Fete; Broadway On DVD

WHEN THE LION SANG: MGM showed New Yorkers how it got to Carnegie Hall: perform, perform, perform. In the case of Mickey Rooney, it was talk, talk, talk.

Rooney was among about 20 song-and-dance veterans of MGM in its musical heyday, from the mid-1930s to the late '50s, who celebrated Leo the Lion's uptempo roar July 15-16 at Carnegie Hall. Accompanied by film clips, he rambled on about his life, his children, and, the greatest star of them all, the late Judy Garland.

Everyone reminisced happily during "A Celebration Of The Glorious MGM Musicals."

Accompanied by film clips, most performed a gem first polished on the studio lot decades earlier. Some examples: Betty Comden and Adolph Green sang "The French Lesson" from "Good News"; Gloria DeHaven, "Who's Sorry Now?" from "Three Little Words"; Celeste Holm, "True Love" from "High Society"; and Donald O'Connor, the title song from "Singin' In The Rain."

The high note of the evening, hosted by singer/pianist Michael Feinstein and Roddy McDowell, was hit by the ageless Tony Martin, who at 81 is still touring. He brought down the house; so did his wife, Cyd Charisse, whose looks and electricity are undiminished.

The tribute, part of Carnegie Hall's third annual "American Popular Song Celebration," was timed to coincide with Turner Classic Movies' broadcast of MGM musicals.

FILLING VOIDS: True, the first batch of DVDs that arrived six months ago were graced by two warhorses from MGM/UA, "The Wizard Of Oz" and "Singin' In The Rain." But in nearly six months of releases by Warner Bros., MGM/UA, and TriStar, those titles are all that are out there so far, though MGM/UA has set "Brigadoon" and "An American In Paris" for release soon.

Varèse Sarabande Records, however, is making a contribution of its own. Not in terms of movies, but from a source to which movie musicals have often turned: the Broadway stage.

The label is issuing "Jerry Her-

man's Broadway At The Hollywood Bowl," a salute that features a number of Broadway stars, in DVD and VHS versions, retailing at \$29.95 and \$19.95, respectively. The event, taped live, offers reprises from such big Herman musicals as "Hello, Dolly!," "Mame," "La Cage Aux Folles," and "Milk & Honey." Performers include Bea Arthur, Carol Channing, Davis Gaines, George Hearn, Angela Lansbury, Paul & Linda McCartney, Liza Minnelli, Rita Moreno, and Leslie Uggams.

In addition, Varèse Sarabande has several interesting releases ahead. It has made a studio cast recording of the 1965 cult musical "Drat! The Cat!," with a score by Ira Levin (lyrics) and Milton Schafer (music). Though its run was a rueful eight performances, one of its songs is rather neglected, the sensitive ballad "He Touched Me," recorded by Barbra

Streisand early in her career. The Aug. 12 release is accompanied by another Los Angeles-based tribute, "Sondheim: A Celebration," that took place at

the James A. Doolittle Theatre in L.A. on behalf of STAGE (Southland Theatre Artists Goodwill Event), a charity group. (In June, the label released a similar tribute to Cole Porter.)

Two other releases of note are "Sondheim At The Movies," due Sept. 9, and "Prime Time Musicals," featuring songs penned for TV by Broadway writers, due Oct. 7. Another new entry from the label, "You Gotta Have Heart," released July 1, is a tribute to songwriter Richard Adler by vocalist Marlene Ver Planck.

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

1. Tori Amos, "Boys For Pele."
2. Bob Dylan, "Greatest Hits Complete."
3. Tom Waits, "Beautiful Maladies."
4. Stone Temple Pilots, "Tiny Music... Songs From The Vatican Gift Shop" (guitar tab edition).
5. Paul Simon, "Complete."

Assistance in preparing this column was provided by Seth Goldstein.

Studio Action

ARTISTS & MUSIC

AD-8000 Digital Converter Is New Peak For Apogee

BY PAUL VERNA

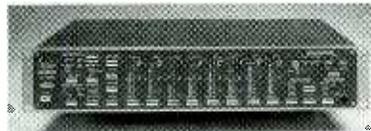
Drawing from its strength as one of the industry's most widely respected manufacturers of digital filters, Apogee Electronics of Santa Monica, Calif., has introduced the AD-8000, an eight-channel converter system aimed at a cross section of users, from world-class recording and mastering studios, to multimedia production houses, to project studio practitioners.

The unit features eight channels of 24-bit analog-to-digital conversion, with 114 dB dynamic range; a "soft limit" feature on each channel, which allows users to get more level on tape without digital "overs"; Apogee's UV-22 encoding process, which translates a 24-bit signal to 20 or 16 bits; and comprehensive format conversion and bussing between channels.

Scheduled to ship this month for a suggested list price of approximately \$6,000, the unit also features a comprehensive light-bar metering system with six modes, including average and peak ballistics and two-second and infinite peak hold. Furthermore, the unit indicates digital overs via a seven-segment display that can be set to clear automatically.

Among the AD-8000's other features are an oscillator, a choice of various synchronization sources, source or destination monitoring, and a headphone monitor.

"I'm looking forward to using the AD-8000 because I can do a simultaneous stereo mix to DAT or a 20- or 24-bit mix to DA-88 using the [unit's] bit-splitting feature," says renowned pro-



ducer/mixing engineer Bob Clearmountain, who is a consultant to Apogee.

The unit offers either a stereo digital-to-analog mode or an eight-channel AES/EBU input card, which allows maximum flexibility of routing and transferring audio between all the leading formats. In addition, four slots allow users to plug in Apogee Multimedia Bus (AMBUS) digital audio interface cards for AES/EBU, Adat, TDIF, Digi-design, SPDIF, eight-channel glass fiber, Sonic Solutions, and MADI formats. Future AMBUS cards may include SSL HiWay, Yamaha, Dolby AC-3, DTS, SDIF-2, and audio networking formats, according to Apogee literature.

The AD-8000's UV-22 chip—combined with its bit-splitting feature—steps down 20- or 24-bit digital signals to 16 bits, allowing modular digital multitracks to capture audio resolution beyond the 16-bit threshold.

The first version of the unit will offer sampling rates of 44.1 kilohertz and 48 kHz, with varispeed to allow for variable clock sources, according to Clearmountain. However, future versions may have the capability of sampling at 96 kHz.

"We want to eventually have a 96-kHz version when some standards are set for it," says Clearmountain. "But we didn't want to get into something half-

baked for now."

Renowned for its high-quality D-A and A-D converters, Apogee has established itself as a leader in that niche, supplying converters for digital reel-to-reel recorders and marketing its own line of units to recording and mastering studios.

Clearmountain envisions a wide range of markets for the AD-8000, from mainstream recording and mas-

tering facilities, to post houses, to "people making records at home who want high-quality digital converters."

He adds that one of the unit's greatest strengths is that it converts audio between digital formats. "If you have Digidesign Pro Tools and Alesis Adat, you can easily and transparently go between those two formats, or any other format you may be using," he explains. "The AD-8000 becomes your automat-

ic eight-channel format converter."

Anticipating an increased demand for multichannel mixing, Apogee is touting the AD-8000's eight-channel features to mixing and mastering facilities.

"If people start doing surround mixes for audio, they are going to want high-quality converters but won't necessarily stack up a whole bunch of converters where they'll have to worry about clocking," says Clearmountain.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 2, 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)	FLY Sugar Ray/ David Kahne (Lava/Atlantic)	LISTEN Collective Soul/ Ed Roland (Atlantic)
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	NRG STUDIOS (Studio City, CA) David Kahne	HOUSE OF BLUES (Memphis, TN) Greg Archilla
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000 Custom w/ Ultimation	Neve 8068	SSL G Series
RECORDER(S)	Studer A800	Studer A800	Otari DTR 900	Studer 827	Protools DA88
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	BASF 900	Ampex 499
MIX DOWN STUDIO(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	SCREAM STUDIOS (Studio City, CA) David Kahne	LARABEE STUDIOS (Los Angeles, CA) Greg Archilla
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4064E w/ G Series computer	SSL 4056G	SSL 9000J
RECORDER(S)	Studer A800	Studer A800	Studer D827	Studer A820	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	BASF 900	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 MASTERING Stephen Marcussen	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

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AUDIO TRACK

LOS ANGELES

AT FUTURE DISC SYSTEMS in Hollywood, mastering engineer Steve Hall worked on Naked's self-titled debut album on Red Ant, Buckwheat Zydeco's "Trouble" on Mesa/Atlantic, John Cale's "Eat/Kiss: Music For The Films Of Andy Warhol" on Rykodisc, Anointed's "Under The Influence" on Myrrh/Word, Flood's self-titled album on Interscope, and Motley Crue's "Generation Swine" on Elektra . . . Grandmaster Records in Hollywood hosted Mammoth Records act Fu Manchu, which tracked with producer J. Yuenger of White Zombie fame for its upcoming release; Brad Cook engineered, assisted by Lisa Lewis on the vintage Neve 8028.

NASHVILLE

AT MASTERFONICS, Patty Loveless mixed an Epic Records album with Emory Gordy Jr. producing, John Guess engineering, and Patrick Murphy assisting; Faith Hill overdubbed a Warner Bros. project with producer Dann Huff, engineer Jeff Balding, and assistant Mark Hagen; and producer Mark Bright mixed albums for Cactus Choir (Soundstream) and Rick Orozco (Arista) with engineer Csaba

Petocz and assistant David Hall.

OTHER LOCATIONS

AT CRITERIA RECORDING Studios in Miami, Elektra Records group Ziggy Marley & the Melody Makers tracked and mixed their latest album with producer/engineers Steve Thompson and Mike Barbiero and mixing engineer Errol Brown; they were assisted by Chris Carroll and Scott Kieklak. Also at Criteria, Argentine pianist Raul Di Blasio began tracking his upcoming release for BMG International; the 48-track digital session was produced by the artist with engineering from Joel Numa, Eric Schilling, and Mike Couzzi; they were assisted by Steve Robillard and Carroll . . . At Sea-West Studios in Pahoehoe, Hawaii, veteran recording artist Bruddah Walta cut a new album for Po'Alima Records on the studio's 24-track analog recorder synced to a digital hard-disc recorder; Rick Asher Keefer and Joe Miller produced with Walta, and Keefer mixed. The album is distributed in the U.S. mainland by Navarre Corp.

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.

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Import Law Hits Stores In H.K. Labels Laud Restrictions On Parallel Sales

■ BY GEOFF BURPEE

HONG KONG—The realities of life here in the wake of the handover to Chinese rule are becoming more apparent—and what is obvious so far is that one of the biggest factors having an impact on business is not the new communist rulers but a law passed as one of the final acts under the British administration.

New legislation clamping down on parallel imports (Billboard, July 12) has meant rising CD prices in stores here, less choice for consumers, and a new set of business practices for retailers.

In a city where many executives were hoping for business as usual in the wake of the handover, the first month of Chinese rule has yielded some gritty realities, not the least of which has been recent activity in the courts.

On July 29, the Provisional Legislative Council (China's interim body to oversee the transition from British rule) narrowly escaped being declared illegal, a move that would have had the territory become, in theory, a lawless state.

A more practical effect on business in the first month has been the new restrictions on parallel imports, which means that buying music will be harder on the consumer, at least in the short term. As the new market controls take hold, fewer CD titles are being imported, and those discs that are on the shelves are rising in price.

While parallel imports have always been subject to control here, new copyright legislation has now outlawed any parallel product brought in without the approval of the local label licensee.

The new law has directly affected long-standing retail import practices here, as it criminalizes parallel imports for the first time and reinforces anti-piracy statutes. The changes affect the sale of all copyrighted goods sold in Hong Kong (a sector valued at up to 15% of Hong Kong's \$1.7 billion gross domestic product), from toothpaste and liquor to wristwatches and recorded music.

Irene Chu, financial controller for Tower Records in Hong Kong, says the new, tougher restrictions may cause problems for retailers. She notes, "With the locally available stock, I don't think we can fill our store."

That problem will be aggravated for Tower after July 24, when the chain opens a new 1,300-square-meter store in the city's Diamond Hill district. The store will be in the Plaza Hollywood, the largest retail mall on the Kowloon Peninsula.

Chu says that Tower's operating philosophy is predicated on providing a wide consumer choice but notes that the

company's intentions are now being frustrated by the labels. "They have the rights, but we can't buy particular titles from them if they determine that the music is not popular here," she says.

HMV's managing director for the Chinese Asia region, Philip Kung, says management at his Hong Kong stores is already planning how it will fill shelves left empty by the absence of parallel imports. While the new law has "not yet affected shelves," according to Kung, "the fact that we are buying a very wide range of product on a day-to-day basis" means that it soon will. "We are stocking some extra product to give us a bit of a buffer in the transition period," he adds.

The chain has begun notifying consumers that the stores may experience some interruption in supply. "Every customer that buys something from us gets a written notice," Kung says.

The major record companies, which lobbied for the tighter restrictions, are unrepentant. BMG senior VP Asia-Pacific Michael Smellie says the law is a necessary step in establishing the concept of intellectual property here. "Hong Kong has a history of people who sail close to the wind on matters of copyright. The wider community doesn't respect or understand rights in the way that exists in other countries in the world."

Smellie adds, "Probably there are people out there right now parallel-importing goods. That's just the nature of Hong Kong trade."

J.C. Giouw, Southeast Asia regional director for the International Federation of the Phonographic Industry, sweeps aside the idea that consumers will lose in a Hong Kong without parallel imports, and he plays down the supply problem. He says, "Consumer choice may be limited in only having one pressing—a Hong Kong pressing—rather than a similar album with different pressings from Japan, the U.S., or Europe, but there will be no limitations on the type of music they can buy."

However, Leslie Chan, managing director of Red Star Music, a Hong Kong-based company active in the mainland market, argues, "Past history has shown us the companies only manufacture the hot items and that you cannot buy the products as soon as they are released. On the other hand, if there are no rules for parallel imports, then they are afraid of the impact on the [wider] China market."

"The majors have products on the China market with much different pricing. The same Jacky Cheung CD can retail here for 100 [Hong Kong dol-

lars] [\$12.80] and in southern China for 50 [\$6.40]."

Giouw admits that the large and lucrative compilation market will be affected. Certain compilation albums licensed for release only in specific territories, where Hong Kong companies may not have the rights, will become unavailable by law.

Where the restriction will help, Giouw feels, is in protecting Hong Kong's indigenous market.

"The parallel-importation restriction in the law will actually make sure the Chinese companies develop their own market rather than develop the Hong Kong market for profit," Giouw says. "So far, parallel imports from Hong Kong into China is still not a problem. But at least our companies in Hong Kong will now be more bold about exporting titles into China. It will help to increase the number of titles being imported into China, which will help companies in both markets."

Peter Cheung, assistant director of intellectual property with the Hong Kong government's Intellectual Property Department, brushes aside criticisms of the law, calling it "a very important step for Hong Kong. It is very modern, a very altruistic law in its view of intellectual property."

Under the new law, any product imported into the territory by any entity apart from the local licensee or the copyright holder within 18 months of its original copyright registration is classified as an illegal copy.

Each infringement of the law carries a maximum penalty of four years' imprisonment and a \$6,400 fine. The law does not distinguish between parallel imports and pirated goods, though this is mitigated somewhat by a clause that states that if the local licensee cannot supply or chooses not to supply the title, then the retailer's liability is waived.

Other significant changes are en-

(Continued on page 38)

Singapore Closing In On Piracy Problem

■ BY PHILIP CHEAH

SINGAPORE—The authorities here have responded to music industry calls to curb the growing piracy problem with a July 18 police raid on a major pirate syndicate. The action resulted in a seizure of more than 78,000 counterfeit CDs worth 940,000 Singapore dollars (\$648,600).

Altogether, 13 arrests were made, including the alleged syndicate leader, an ex-marketing manager of a CD plant here.

Leong May See, regional counsel for Asia of the International Federation of the Phonographic Industry (IFPI), contends that "the syndicate supplied about half of the pirated CDs in the [Singapore] market."

The raid by the Criminal Investigation Department was a culmination of six months of investigative work, according to the department's director, Chua Chin Kiat. He comments, "We are taking a serious view of piracy, especially outfits dealing in manufacturing and distribution of CDs."

Those infringing copyrights can be fined up to \$100,000 and jailed up to five years.

The raid comes at a time when there is growing evidence that pirated CDs are being exported to Europe from Singapore.

The music industry here, represented by the Singapore Phonogram and Videogram Assn. (SPVA), a grouping of 23 record companies, and the IFPI have expressed their view to the government that foreign nations will soon call for action on Singapore's part.

"We were informed by a European country," says IFPI's regional director Giouw Jui Chian, "that they estimated that 2 million pirated CDs were imported from Singapore in the last six months."

Giouw adds that there are eight CD manufacturers here who have a total capacity of 84 million discs per annum. Of that total, he estimates that 4 million

to 5 million are manufactured without appropriate licenses.

As a result, SPVA's chairman Peter Lau says, "pirated versions of new CDs are released within a few days of the advertisement announcing the new albums."

The IFPI reports that pirate product accounted for 30% of the Singapore market in the first six months of this year. This is nearly double last year's figure of 16.5%.

About 20,000 pirated CDs were seized in the first six months of this year, while 17 CD pirates were convicted and fined a total of 476,300 Singapore dollars (\$328,647). Three were given jail sentences.

While the fines and seizures of pirated CDs this year have already increased over 1996, the music industry believes that the Singapore authorities can do more.

For instance, the labels propose

that:

- police should investigate distribution and manufacturing sources of pirate product instead of targeting only the retail sector;

- CD manufacturers should use identification codes to help customs officers seize unauthorized product; and that

- convicted pirates should be barred from founding new operations, as they often reopen at the same site a few days after a raid.

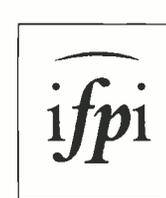
The music industry had been lobbying the authorities hard throughout this year for greater action on the issue. Labels and other areas of the industry are concerned that growing piracy will stifle investment.

Stuart Fraser, HMV's regional operations manager, says, "The continuing piracy problem in Singapore seriously jeopardizes future expansion plans for companies like HMV."

es Miami Beach and 29 other Florida cities, from entering any contracts with firms violating the federal Cuban Democracy Act of 1992.

The city of Miami Beach, which is located in Metropolitan Dade County, runs the convention center where MIDEM will be held Sept. 8-11. According to Villafana, the local government is providing approximately \$125,000 in funding to MIDEM from the local community. "The majority of that funding is coming from the government," says Villafana. "The resolution may put in jeopardy MIDEM receiving that

(Continued on page 38)



ROY

MIDEM Unhappy With U.S.' Cuban Ban

■ BY HOWELL LLEWELLYN

MADRID—A ban on Cuban resident musicians and their third-party representatives from September's MIDEM Latin America and Caribbean Music Market is "regrettable," says Xavier Roy, chief executive of organizer the Reed MIDEM Organisation.

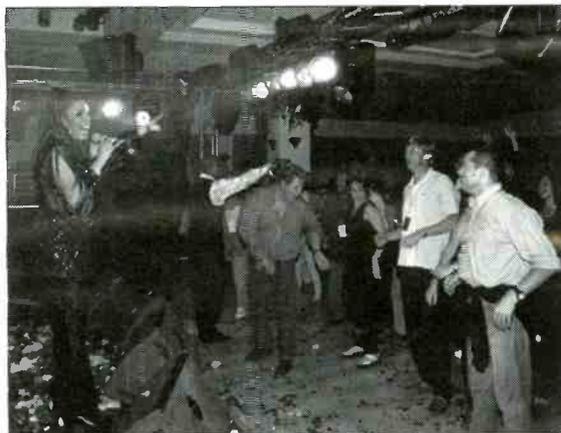
But in MIDEM's first official reaction to the controversial ban, Roy says that a local anti-Cuba resolution makes it impossible for the Reed MIDEM Organisation to invite artists or industry executives based in Cuba.

According to Mayco Villafana, VP of communications with the Greater Miami Convention & Visitors Bureau, the resolution supports federal legislation limiting trade with Cuba and states that the county will not provide funding for any company doing business with Cuban companies. The resolution prohibits the Metropolitan Dade County government, which compris-

BMG's European Execs Get Up To Speed At Crete Conference



Finnish dance act Aika was one of the conclave's hits. Exchanging notes about the performance, from left, are Akso Kallonen, A&R manager of BMG Finland; Ratnam Bala, managing director of operations at BMG U.K. and Ireland; Maija Kuusi, managing director of BMG Finland; BMG Entertainment International president/CEO Rudi Gassner; Aika's Heidi Vahakallio and Saija Aartela; and (in the front row) group guitarist Marko Kolehmainen. Not shown is Aika singer Alex Ojasti.



La Bouche performs for the conference attendees.



Mushroom Records artist Deni Hines, center, was one of the Crete meet's showcase artists. Here she is seen with BMG Entertainment International president/CEO Rudi Gassner, left, and Michael Gudinski, chairman/CEO of the Mushroom group of companies.



La Bouche vocalists Melanie Thornton and Donald "Lane" McCray relax with BMG executives after their showcase set. Pictured, from left, are John Preston; Thomas Stein; Thornton; RCA Records president Bob Jamieson; Arnold Bahlmann; McCray; and BMG Entertainment International president/CEO Rudi Gassner.

CRETE, Greece—BMG Entertainment International brought together its European managing directors, combined with many of their marketing and A&R staff, for a conference June 8-12 near Elounda, Crete. Approximately 150 people attended, including guests from BMG's affiliated labels, for a round of product presentations, workshops, and artist showcases. Among the performing acts were La Bouche, Olive, Jai, 'N Sync, the Soweto String Quartet, Deni Hines, and Aika. The conference was hosted by BMG's three European chiefs: Arnold Bahlmann, senior VP of central Europe; John Preston, chairman of U.K. and Ireland; and Thomas Stein, president of the GSA territories. (Photos: Larry Busacca).



The hosts of the Crete confab relax with BMG Entertainment International president/CEO Rudi Gassner. Pictured, from left, are John Preston, Gassner, Arnold Bahlmann, and Thomas Stein.



South Africa's Soweto String Quartet (SSQ) journeyed to Crete to play at the European convention. After its appearance, the band relaxed with BMG executives. Pictured, from left, are Sandile Khemese, SSQ; Arnold Bahlmann; Thami Khemese, SSQ; BMG South Africa managing director Keith Lister; Thomas Stein; Makhosini Mnguni, SSQ; John Preston; BMG South Africa international marketing development manager Eleanor Campbell; and Reuben Khemese, SSQ.



U.K. singer Jai, who gave convention attendees an in-person taste of tracks from his Wired Records album, mingles with his BMG hosts. Pictured, from left, are Wired chairman Michael Levy, Thomas Stein, Jai, BMG Entertainment International president/CEO Rudi Gassner, Arnold Bahlmann, and RCA Records president Bob Jamieson.



Testing a local brew or two, from left, are Frank Aernot, GM of BMG Ariola Belgium; Matthias Gibson, managing director of BMG Ariola Munich; Susanne Schulenburg, deputy managing director of BMG Ariola Munich; Mike McCormack, A&R director of RCA Records U.K.; and Ronnie Meister, international repertoire marketing head for BMG Ariola Hamburg.



'N Sync sang during one of the BMG product presentations, then spent time in the company of its hosts. Shown in the front row, from left, are the group's Chris Kirkpatrick, Lance Bass, and Joey Fatone. Behind them, from left, are BMG Entertainment International president/CEO Rudi Gassner; J.C. Chasez of 'N Sync; John Preston; Arnold Bahlmann; Justin Timberlake of 'N Sync; Louis Pearlman, the group's manager; and Thomas Stein.



Ruth-Ann Boyle, lead singer of U.K. group Olive, sings a set for BMG's Crete crew.



Monti Lueftner, left, whose distinguished association with Ariola/BMG dates back more than 20 years, was a guest at the company's Crete gathering. Lueftner, now head of his own Monti Media firm, is shown with Jeremy Marsh, center, president of the music division of BMG U.K. and Ireland, and Martin Heath, managing director of the labels group of Arista Records U.K.

HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 07/28/97			GERMANY (Media Control) 07/29/97			U.K. (Chart-Track) 07/28/97			FRANCE (SNEP/FOP/Tite-Live) 07/26/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	GARUSUNO SYONEN KINKI KIDS JOHNNY'S ENTERTAINMENT	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARIOLA	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARIOLA	1	1	ALANE WES SAINT GEORGE/SONY
2	2	HIDAMARINO UTA LE COUPLE PONY CANYON	2	2	SAMBA DE JANEIRO BELLINI VIRGIN	2	3	FREED FROM DESIRE GALA BIG LIFE	2	2	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
3	1	CALLING B'Z ROOMS RECORDS	3	4	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	3	10	PICTURE OF YOU BOYZONE POLYDOR	3	5	MEN IN BLACK WILL SMITH COLUMBIA
4	NEW	BEAT RIUICHI KAWAMURA VICTOR	4	3	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE	4	4	ECUADOR SASH! FEATURING RODRIGUEZ MULTIPLY	4	3	DAM DAM DEO FELICIANA EMI
5	4	LOVE IS ALL MUSIC TOMOMI KAHARA PIONEER LDC	5	NEW	DU HAST RAMMSTEIN MOTOR MUSIC	5	2	D'YOU KNOW WHAT I MEAN OASIS CREATION	5	8	TOUT LARA FABIAN POLYDOR
6	5	HIGH PRESSURE T.M. REVOLUTION ANTINOS RECORDS	6	9	SUNSHINE DR. MOTTE & WESTBAM RCA	6	NEW	BITCH MEREDITH BROOKS EMI	6	7	BALLA BALLA DOMINO MIKADO/BMG
7	3	WANINATTE ODOROU V6 AVEV TRAX	7	6	MR WICHTIG TIC TAC TOE RCA	7	5	C U WHEN U GET THERE COOLIO TOMMY BOY	7	9	MMMBOP HANSON MERCURY
8	9	HIMAWARI TSUYOSHI NAGABUCHI FOR LIFE	8	5	MMMBOP HANSON MERCURY	8	6	FREE ULTRA NATE A&M	8	4	I'M DREAMING OF YOU WORLDS APART EMI
9	6	DAISUKI! RYOKO HIROSUE WARNER	9	8	TIC TAC TAC CHILLI FEATURING CARRAPICHO ARIOLA	9	NEW	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	9	11	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY
10	12	V-A-C-A-T-I-O-N YUMI YOSHIMURA EPIC SONY	10	7	JOJO ACTION MR PRESENT WEA	10	NEW	LAST NIGHT ON EARTH U2 ISLAND	10	6	LUCIE PASCAL OBISPO EPIC
11	8	FOR THE MOMENT EVERY LITTLE THING AVEV TRAX	11	11	ENGEL RAMMSTEIN MOTOR MUSIC	11	8	SOMETHING'S GOING ON TODD TERRY MANIFESTO/MERCURY	11	12	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARIOLA
12	10	ESCAPE MOON CHILD AVEV TRAX	12	10	SONIC EMPIRE MEMBERS OF MAYDAY RCA	12	NEW	MAGIC CARPET RIDE MIGHTY DUB KATZ LONDON	12	15	IL EST VRAIMENT PHENOMENAL! PHENOMENAL CLUB
13	NEW	BUDDY KENJI OZAWA TOSHIBA EMI	13	20	A-N-N-A FREUNDESKREIS COLUMBIA	13	NEW	MOMENT OF MY LIFE BOBBY D'AMBROSIO MINISTRY OF SOUND	13	10	LA SALSA 2 BE 3 EMI
14	11	KAZEGA TOORINUKERU MACHIE ZARD B-GRAM	14	NEW	C U WHEN U GET THERE COOLIO FEATURING 40 THEVZ EASTWEST	14	9	PIECE OF MY HEART SHAGGY FEATURING MARSHA VIRGIN	14	13	CON TE PARTIRO ANDREA BOCELLI POLYDOR
15	NEW	GO THE DISTANCE FUMIYA FUJII PONY CANYON	15	14	BAMBOLEO GARCIA WEA	15	7	HISTORY/GHOSTS MICHAEL JACKSON EPIC	15	14	ECUADOR SASH! FULL ACE/SONY
16	16	HONEY AMI OHNUKI EPIC SONY	16	12	BEACHBALL NALIN & KANE MOTOR MUSIC	16	12	GOTHAM CITY R. KELLY JIVE	16	NEW	X-RAY (FOLLOW ME) SPACEFROG DANCE POOL/SONY
17	NEW	GREEN MAN POCKET BISCUITS TOSHIBA EMI	17	15	WHEN DOVES CRY GINUWINE EPIC	17	NEW	LET THE BEAT HIT 'EM SHENA FEATURING BYRON STINGLY VC RECORDINGS	17	17	LA DANSE D'HELENE MELI MELO & MISS HELENE VERSAILLES/SONY
18	13	SHANGRI-LA DENKI GROOVE KIDSON/SONY	18	RE	LET IT RAIN NANA MOTOR MUSIC	18	17	BITTERSWEET SYMPHONY VERVE HUTA/VIRGIN	18	19	BELLINI SAMBA DE JANEIRO SCORPIO/POLYGRAM
19	18	GLASS RYUICHI KAWAMURA VICTOR	19	13	ECUADOR SASH! POLYDOR	19	NEW	CALIFORNIA DREAMIN' MAMAS & THE PAPAS MCA	19	16	LA NEIGE AU SAHARA ANGGUN COLUMBIA
20	15	ANIMAL LIFE FEATURING AKKO MY LITTLE LOVER TOY'S FACTORY	20	17	HISTORY MICHAEL JACKSON EPIC	20	NEW	ROCK ME GOOD UNIVERSAL LONDON	20	NEW	LE TEMPS QUI COURT ALLIAGE BAXTER/POLYGRAM
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	MIKI IMAI PRIDE FOR LIFE	1	3	SOUNDTRACK BANDITS-DIE MUSIK ZUM FILM POLYDOR	1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM	1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	NEW	POCKET BISCUITS COLORFUL TOSHIBA EMI	2	1	PRODIGY THE FAT OF THE LAND INTERCORD	2	2	PRODIGY THE FAT OF THE LAND XL	2	2	PASCAL OBISPO SUPERFLU EPIC
3	NEW	KINKI KIDS A ALBUM JOHNNY'S ENTERTAINMENT	3	2	TIC TAC TOE KLAPPE DIE 2TE RCA	3	5	VARIOUS ARTISTS THE BEST DISCO ALBUM IN THE WORLD... EVER! VIRGIN	3	3	MYLENE FARMER LIVE A BERCEY POLYDOR
4	NEW	CHISATO MORITAKA PEACHBERRY ONE UP MUSIC	4	NEW	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	4	3	VARIOUS ARTISTS CLUB CUTS 97 VOL. 2 TELSTAR	4	5	SPICE GIRLS SPICE VIRGIN
5	1	NANASE AIKAWA PARADOX CUTTING EDGE	5	5	ANDREA BOCELLI ROMANZA POLYDOR	5	NEW	VARIOUS ARTISTS IN THE MIX VOL. 3 VIRGIN	5	8	ADIEMUS SONGS OF SANCTUARY VIRGIN
6	2	TUBE BRAVO! SONY	6	4	JON BON JOVI DESTINATION ANYWHERE MERCURY	6	14	TEENAGE FANCLUB SONGS FROM NORTHERN BRITAIN CREATION	6	6	2 BE 3 PARTIR UN JOUR EMI
7	3	MAKOTO KAWAMOTO MAKOTO KAWAMOTO SONY	7	6	HANSON MIDDLE OF NOWHERE MERCURY	7	12	TEXAS WHITE ON BLONDE MERCURY	7	4	ERA AMENO MERCURY
8	10	SOUNDTRACK MONONOKE HIME TOKUMA JAPAN	8	9	ANDREA BOCELLI BOCELLI POLYDOR	8	4	RADIOHEAD OK COMPUTER PARLOPHONE	8	10	SCHTROUMPFS SCHTROUMPFF PARTY VOL. 3 FTD/POLYGRAM
9	6	RYUICHI KAWAMURA CRANBERRY SODA VICTOR	9	7	SCHLUEPFER BALLA BALLA VOLUME 5 EMI	9	NEW	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	9	16	LARA FABIAN PURE POLYDOR
10	8	EVERY LITTLE THING EVERLASTING AVEV TRAX	10	11	RAMMSTEIN HERZELEID MOTOR MUSIC	10	NEW	MICHAEL JACKSON & THE JACKSON FIVE THE BEST OF POLYGRAM TV	10	7	PRODIGY THE FAT OF THE LAND DELABEL/VIRGIN
11	5	TAMIO OKUDA FAILBOX SONY	11	15	SKUNK ANANSIE STOOSH VIRGIN	11	NEW	SMALL SUZUKI	11	RE	JAMIROQUAI TRAVELLING WITHOUT MOVING
12	4	TAKAKO MATSU SORA NO KAGAMI BMG JAPAN	12	10	NANA NANA MOTOR MUSIC	12	17	DAVID GATES & BREAD ESSENTIALS JIVE	12	13	DOC GYNCO PREMIERE CONSULTATION VIRGIN
13	NEW	LE COUPLE ANOTHER SEASON-5 BANME NO KISETSU PONY CANYON	13	13	WOLFGANG PETRY ALLES ARIOLA	13	RE	PRIMAL SCREAM VANISHING POINT CREATION	13	12	PATRICIA KAAS DANS MA CHAIR COLUMBIA
14	7	TAKAKO MATSU SORA NO KAGAMI BMG JAPAN	14	12	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR -HISTORY IN THE MIX EPIC	14	7	FUN LOVIN' CRIMINALS COME FIND YOURSELF CHRYSALIS	14	12	WES WELING SAINT GEORGE/SONY
15	9	KUROYUME DRUG TREATMENT TOSHIBA EMI	15	8	PARADISE LOST ONE SECOND ROUGH TRADE	15	9	BOB DYLAN THE BEST OF BOB DYLAN SMM	15	14	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
16	11	VARIOUS ARTISTS NOW 6 TOSHIBA EMI	16	19	DEPECHE MODE ULTRA INTERCORD	16	18	EN VOUGUE EV3 EASTWEST	16	15	CHARLES AZNAVOUR PLUS BEAU... EMI
17	15	MASAYOSHI YAMAZAKI HOME POLYDOR	17	18	BOB DYLAN THE BEST OF BOB DYLAN SMM	17	NEW	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	17	9	MC SOLAAR PARADISIAGUE POLYDOR
18	18	VARIOUS ARTISTS AVEV DANCE CARNIVAL-SUMMER '97 AVEV TRAX	18	14	EN VOUGUE EV3 EASTWEST	18	RE	FREUNDESKREIS QUADRATUR DES KREISES COLUMBIA	18	RE	BEE GEES STILL WATERS POLYDOR
19	NEW	AYANO AHANE A-RAY PIONEER LDC	19	20	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	19	15	SASH! IT'S MY LIFE MULTIPLY	19	17	RICKY MARTIN A MEDIO VIVIR TRISTAR
20	14	HANSON KIRAMEKI MMMBOP MERCURY	20	NEW	FREUNDESKREIS QUADRATUR DES KREISES COLUMBIA	20	18	SEAHORSES DO IT YOURSELF GEFEN	20	NEW	NOIR DESIR 666667 CLUB BARCLAY/POLYGRAM
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	1	2	SPICE GIRLS SPICE VIRGIN	1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW	1	1	ANDREA BOCELLI ROMANZA SUGAR
2	1	SARAH MCLACHLAN SURFACING ARIOLA	2	1	PRODIGY THE FAT OF THE LAND PIAS	2	2	PRODIGY THE FAT OF THE LAND DANCEPOOL/SONY	2	2	883 LA DURA LEGGE DEL GOL FRV/RTI
3	2	VARIOUS ARTISTS NOW! 2 WEA	3	3	NO MERCY MY PROMISE BMG	3	3	PAUL KELLY SONGS FROM THE SOUTH WHISKEY	3	4	LIGABUE SU E GIU' DA UN PALCO WEA
4	4	SOUNDTRACK MEN IN BLACK COLUMBIA	4	4	ETERNAL BEFORE THE RAIN EMI	4	4	NO MERCY MY PROMISE BMG	4	3	PINO DANIELE DIMMI COSA SUCCEDE SULLA TERRA CGD
5	3	SPICE GIRLS SPICE VIRGIN	5	NEW	DAVID BOWIE THE SINGLES COLLECTION EMI	5	6	HANSON MIDDLE OF NOWHERE MERCURY	5	5	LITFIBA VIVA LITFIBA CGD
6	5	PRODIGY THE FAT OF THE LAND XL/KOCH	6	8	TOTAL TOUCH TOTAL TOUCH BMG	6	5	SPICE GIRLS SPICE VIRGIN	6	6	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
7	6	OUR LADY PEACE CLUMSY EPIC	7	10	MARCO BORSATO DE WAARHEID POLYDOR	7	7	BEE GEES STILL WATERS POLYDOR	7	9	LITFIBA MONDI SOMMERSI EMI
8	7	HANSON MIDDLE OF NOWHERE MERCURY	8	9	SKUNK ANANSIE STOOSH VIRGIN	8	11	JOHN FOGERTY BLUE MOON SWAMP WEA	8	8	MINA MINANTHOLOGY EMI
9	9	TRANSMISSION THE TEA PARTY EMI	9	7	NORMAAL KRACHTTOER MERCURY	9	9	K.D. LANG DRAG WEA	9	10	PRODIGY THE FAT OF THE LAND UDF/RTI
10	10	THE TRAGICALLY HIP LIVE BETWEEN US UNIVERSAL	10	12	BUENA VISTA SOCIAL CLUB FEATURING RY COODER BUENA VISTA SOCIAL CLUB MUNICH	10	10	JEWEL PIECES OF YOU EASTWEST	10	7	VASCO ROSSI ROCK RICORDO/BMG
11	11	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	11	5	HANSON MIDDLE OF NOWHERE MERCURY	11	RE	RADIOHEAD OK COMPUTER EMI	11	12	RICCARDO COCCIANTE INNAMORATO COLUMBIA
12	16	MEREDITH BROOKS BLURRING THE EDGES CAPITOL	12	6	RADIOHEAD OK COMPUTER EMI	12	12	BOB CARLISE BUTTERFLY KISSES JIVE/LIBERATION	12	13	JOVANOTTI LORENZO 1997-L'ALBERO MERCURY
13	17	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE	13	11	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY	13	8	CELINE DION FALLING INTO YOU EPIC	13	11	CLAUDIO BAGLIONI ANIME IN GIOCO COLUMBIA
14	8	BLUE RODEO TREMOLO WEA	14	18	RUTH JACOTT HARTSLAG DINO MUSIC	14	14	FAITH NO MORE ALBUM OF THE YEAR LONDON	14	16	U2 POP ISLAND/POLYGRAM
15	12	BACKSTREET BOYS BACKSTREET BOYS JIVE	15	14	ANDREA BOCELLI ROMANZA POLYDOR	15	13	NO DOUBT TRAGIC KINGDOM UNIVERSAL	15	17	PAOLI TURCI OLTRE LE NUOVE WEA
16	13	RADIOHEAD OK COMPUTER EMI	16	16	UB 40 GUNS IN THE GHETTO VIRGIN	16	20	SILVERCHAIR FREAK SHOW MURMUR/SONY	16	18	DEPECHE MODE ULTRA BMG
17	14	AMANDA MARSHALL AMANDA MARSHALL EPIC	17	15	JAAP FISHER DE LIEDEJES VAN JAAP FISHER EMI	17	17	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA	17	NEW	SKUNK ANANSIE STOOSH EMI
18	15	NO DOUBT TRAGIC KINGDOM TRAUMA/INTERSCOPE	18	13	PAUL SIMON GRACELAND WARNER	18	16	SOUNDTRACK ROMEO + JULIET EMI	18	14	JON BON JOVI DESTINATION ANYWHERE MERCURY
19	NEW	SOUNDTRACK MY BEST FRIEND'S WEDDING EPIC	19	NEW	SOUNDTRACK MEN IN BLACK COLUMBIA	19	16	THE TEA PARTY TRANSMISSION EMI	19	RE	RADIOHEAD OK COMPUTER EMI
20	NEW	SOUNDTRACK NOTHING TO LOSE TOMMY BOY/WARNER	20	RE	LIVE SECRET SAMADHI UNIVERSAL	20	18	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN/POLYGRAM	20	20	ZUCCHERO THE BEST OF ZUCCHERO SUGAR POLYDOR

HITS OF THE WORLD

CONTINUED

EUROCHART 07/30/97			MUSIC & MEDIA			NEW ZEALAND (RIANZ) 07/27/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BAD BOY/ARISTA	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG			
2	3	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA	2	2	MMMBOP HANSON POLYGRAM			
3	2	MMMBOP HANSON MERCURY	3	3	LOOK INTO MY EYES BONE-THUGS-N-HARMONY SONY			
4	7	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	4	NEW	D'YOU KNOW WHAT I MEAN OASIS SONY			
5	5	ECUADOR SASH! BYTE BLUE	5	4	ALONE BEE GEES POLYGRAM			
6	4	D'YOU KNOW WHAT I MEAN? OASIS CREATION	6	6	WE TRYING TO STAY ALIVE WYCLEF JEAN SONY			
7	6	SAMBA DE JANEIRO BELLINI VIRGIN	7	5	BITCH MEREDITH BROOKS EMI			
8	8	ALANE WES SAINT GEORGE/SONY	8	9	YOU MIGHT NEED SOMEBODY SHOLA AMA WARN-ER			
9	NEW	MEN IN BLACK WILL SMITH COLUMBIA	9	7	WHY IS EVERYBODY ALWAYS PICKING ON ME BLOODHOUND GANG UNIVERSAL			
10	10	FREED FROM DESIRE GALA DO IT YOURSELF	10	RE	SWAY BIC RUNGA SONY			
ALBUMS			ALBUMS					
1	1	PRODIGY THE FAT OF THE LAND XL	1	1	PRODIGY THE FAT OF THE LAND BMG			
2	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	2	2	BEE GEES STILL WATERS POLYGRAM			
3	3	SPICE GIRLS SPICE VIRGIN	3	3	SAVAGE GARDEN SAVAGE GARDEN WARNER			
4	4	HANSON MIDDLE OF NOWHERE MERCURY	4	5	RADIOHEAD OK COMPUTER EMI			
5	NEW	PUFF DADDY & THE FAMILY BAD BOY NOT LISTED	5	9	CAT STEVENS THE VERY BEST OF POLYGRAM			
6	5	RADIOHEAD OK COMPUTER PARLOPHONE	6	4	HANSON MIDDLE OF NOWHERE POLYGRAM			
7	6	JON BON JOVI DESTINATION ANYWHERE MERCURY	7	6	JEWEL PIECES OF YOU WARNER			
8	9	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN	8	NEW	SOWETO STRING QUARTET RENAISSANCE BMG			
9	7	TIC TAC TOE KLAPPE DIE 2TE RCA	9	10	BEE GEES THE VERY BEST OF POLYGRAM			
10	8	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	10	RE	BLOODHOUND GANG ONE FIERCE ROLLERCOASTER UNIVERSAL			

MALAYSIA (RIM) 07/29/97			HONG KONG (IFPI Hong Kong Group) 07/20/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	911 THE JOURNEY EMI	1	1	AARON KWOK LOVE SUMMONS WARNER
2	3	DR ALBAN THE VERY BEST OF 1990-1997 BMG	2	NEW	ALAN TAM PART TIME FAVOURITE VOL. 1 POLYGRAM
3	1	VARIOUS ARTISTS MEGAROCK BALLADS EMI	3	NEW	SOUNDTRACK OLD TIME BUDDY NICE TRACK
4	4	HANSON MIDDLE OF NOWHERE POLYGRAM	4	NEW	JORDAN CHAN NO BIG DEAL BMG
5	NEW	VARIOUS ARTISTS METAL 60'S LIFE RECORDS	5	2	EKIN CHENG ETERNITY E.P. BMG
6	9	RAIHAN PUJI-PUJIAN WARNER	6	5	KELLY CHAN DREAM AND LOVE GO EAST
7	6	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	7	7	MIRIAM YEUNG INSTINCT CAPITAL ARTISTS
8	7	ZIANA ZAIN PUNCAK KASIH BMG	8	3	WILLIAM SO SO WONDERFUL FIRST TIME LIVE GO EAST
9	8	XPDC BRUTAL LIFE	9	6	DANIEL CHAN PSYCHOLOGY GAME POLYGRAM
10	RE	XU MEI JING JING CAI 13 SHOU WHAT'S MUSIC	10	4	GI GI LEUNG XIN JU EMI

IRELAND (IRMA/Chart-Track) 07/24/97			BELGIUM (Promuvi) 08/01/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA	1	1	MMMBOP HANSON POLYGRAM
2	NEW	PICTURE OF YOU BOYZONE POLYDOR	2	2	ECUADOR SASH! BYTE BLUE
3	1	D'YOU KNOW WHAT I MEAN OASIS CREATION	3	4	ALANE WES SONY
4	10	FREED FROM DESIRE GALA BIG LIFE	4	3	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
5	3	BITTER SWEET SYMPHONY VERVE VIRGIN	5	5	ALS DE DAG VAN TOEN MAMA'S JASJE VIRGIN
6	4	ECUADOR SASH! MULTIPLY	6	NEW	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG
7	5	COCO JAMBOO MR. PRESIDENT WEA	7	6	MAGIC FLIGHT 2 FABIOLA ANTLER-SUBWAY
8	7	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI	8	8	AFFLITO FIOCCO ANTLER-SUBWAY
9	6	MMMBOP HANSON MERCURY	9	7	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT POLYGRAM
10	RE	FREE ULTRA NATE A&M	10	NEW	PLEASE DON'T GO TOUCH OF JOY ARCADE
ALBUMS			ALBUMS		
1	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN	1	1	SAMSON & GERT SAMSON VOL. 7 POLYGRAM
2	1	PRODIGY THE FAT OF THE LAND XL	2	2	PRODIGY THE FAT OF THE LAND PIAS
3	3	RADIOHEAD OK COMPUTER PARLOPHONE	3	3	SPICE GIRLS SPICE VIRGIN
4	5	WARD SISTERS HEAVENLY COLUMBIA	4	5	ERA AMENO POLYGRAM
5	NEW	MICHAEL JACKSON & THE JACKSON FIVE THE BEST OF POLYGRAM TV	5	6	HANSON MIDDLE OF NOWHERE POLYGRAM
6	4	BOB DYLAN THE BEST OF BOB DYLAN SONY MUSIC TV	6	4	RADIOHEAD OK COMPUTER EMI
7	7	SOUNDTRACK ROMEO + JULIET EMI	7	7	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN POLYGRAM
8	6	SPICE GIRLS SPICE VIRGIN	8	8	MYLENE FARMER LIVE À BERCY POLYGRAM
9	RE	U2 POP ISLAND	9	9	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
10	RE	TONI BRAXTON SECRETS ARISTA	10	10	2 BE 3 PARTIR UN JOUR EMI

AUSTRIA (Austrian IFPI/Austria Top 40) 07/29/97			SWITZERLAND (Media Control Switzerland) 08/03/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG
2	2	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE	2	3	SAMBA DE JANEIRO BELLINI VIRGIN
3	4	SAMBA DE JANEIRO BELLINI VIRGIN	3	2	MMMBOP HANSON POLYGRAM
4	3	MMMBOP HANSON POLYGRAM	4	4	(UN DOS TRES) MARIA RICKY MARTIN SONY
5	5	JO JO ACTION MR. PRESIDENT WARNER	5	5	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/EMV
6	6	TIC TAC TOE CARRAPICHO FEATURING CHILLI BMG	6	6	TIC TAC TOE CHILLI FEAT. CARRAPICHO BMG
7	7	MR. WICHTIG TIC TAC TOE BMG	7	7	JO JO ACTION MR. PRESIDENT WARNER
8	6	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI	8	NEW	BAMBOLEO GARCIA WARNER
9	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN SONY	9	8	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
10	10	LONELY NANA POLYGRAM	10	9	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI
ALBUMS			ALBUMS		
1	1	PRODIGY THE FAT OF THE LAND EMI	1	1	PRODIGY THE FAT OF THE LAND MV
2	NEW	PUFF DADDY & THE FAMILY NO WAY OUT BMG	2	2	ANDREA BOCELLI ROMANZA POLYGRAM
3	6	TIC TAC TOE KLAPPE DIE 2TE BMG	3	NEW	PUFF DADDY & THE FAMILY NO WAY OUT BMG
4	2	HANSON MIDDLE OF NOWHERE POLYGRAM	4	3	HANSON MIDDLE OF NOWHERE POLYGRAM
5	5	DIE SCHLUMPFER BALLA BALLA VOLUME 5 EMI	5	4	JON BON JOVI DESTINATION ANYWHERE POLYGRAM
6	3	JON BON JOVI DESTINATION ANYWHERE POLYGRAM	6	7	TIC TAC TOE KLAPPE DIE 2TE BMG
7	NEW	PEDA & PEDA IM SCHARFEN ECK SONY	7	6	DIE SCHLUMPFER BALLA BALLA VOL 5 EMI
8	7	ANDREA BOCELLI ROMANZA POLYGRAM	8	6	NANA NANA POLYGRAM
9	9	RAINHARD FENDRICH BLOND BMG	9	8	ANDREA BOCELLI BOCELLI POLYGRAM
10	RE	AUSSEER HARDBRADLER BRADLFETT EMI	10	RE	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

TURKEY: Tarkan, the boy wonder of Turkish pop, released his third album, "Olurum Sana" (I'll Die For You), July 18, and according to Uygur Atas, production assistant at Tarkan's record label, Istanbul Plak, retail orders have already exceeded the initial pressing of 1 million audiocassettes. In addition, 80,000 CDs are ready for distribution. It has been three years since Tarkan's last album, "Aacayipsin" (You're Weird), and for much of that time, press interviews have been rare and performances even rarer. But the singer's absence from the spotlight has only added to his mystique. The new album is marked by better production values and Tarkan's growing confidence in his abilities. But, musically, there are no changes to report, and "Olurum Sana" draws on very much the same lilting vocal style that made "Aacayipsin" such a spontaneous success. Tarkan co-wrote two of the tracks on the new album with Sezen Aksu, the grande dame of Turkish pop, who wrote the last album's most successful song, "Hepsi Senin Mi?" (Is It All Yours?), and even the cover artwork of the two albums is noticeably similar. "Olurum Sana" is unquestionably a huge success. But whether it becomes the defining album of the summer here remains to be seen. **ADRIAN HIGGS**

DENMARK: Taking his lead from American shock jock Howard Stern and U.K. radio/TV personality Chris Evans, the country's premier DJ, Casper Christensen, has stirred up a storm with his Friday-morning show on pubcaster Danmarks Radio's main channel, P3. Accompanied on-air by his three mates, collectively known as Taeskeholdet (goon squad), Christensen regards nothing as sacred and everything as fair game for satire. Many references are below the belt, and among the less questionable catch phrases that he has popularized here is the old Beavis & Butt-head staple, "kick ass." Now Christensen and his chums have become recording stars in their own right. Taeskeholdet's "Vi Sparker Røv" (We Kick Ass), on the Universal label, went straight to the top of the chart upon its June 11 release and was still No. 1 on the chart dated July 19. Certified gold (25,000 copies) upon release and platinum (50,000) after three weeks, the album was made in conjunction with Danmarks Radio, which has been more than happy to capitalize on the show's massive success. The album features tracks played on the radio show, telephone conversations with people as far afield as Kenya and Japan, and several sketches first aired by the squad on what has become the most popular radio show in the country. **CHARLES FERRO**



SOUTH AFRICA: Few artists typify the struggle for an authentic musical culture more than the late James Phillips. Just two years after his untimely death in a road accident, Shifty Records, through licensee Tic Tic Bang!, has released a collection of solo performances by Phillips, recorded in June 1991. The 11 songs on the album, titled "Soul Ou" ("ou" being an Afrikaans word for "man"), were previously unavailable, and such tracks as "Africa Is Dying" and "Light Me A Light," featuring Phillips accompanying himself on either guitar or piano, reveal the artist in an intimate, introspective mood. During the turbulent 1980s, Phillips was an unswerving believer in the possibility of an authentic South African culture, one in which even the Afrikaans language moved out of the apartheid laager and into a home-grown cultural consciousness. As part of this, Phillips adopted the persona of Bernoldus Niemand and for the album "Who Is Bernoldus Niemand?" ("niemand" is the Afrikaans word for "no one") penned the landmark anti-conscription song "Hou My Vas Korporaal" (Hold Me Tight, Corporal). Many of Phillips' songs were banned by the South African Broadcasting Corp. during the apartheid years, preventing him from winning the critical acclaim he deserved. "This album shows the real depth of talent he had," says Tic Tic Bang! co-owner Gary Herselmann. "It's a fitting tribute to James." **DIANE COETZER**

JAMAICA: The achievements of producer Lee "Scratch" Perry are celebrated with a magnificent three-CD boxed set, "Arkology" (Island Jamaica), covering his greatest work from the 1970s. The man who set up his Black Ark studio in Kingston in 1974 marks the release of the lavish set, which comes with a 52-page booklet, by returning to the stage after a lengthy absence with a headlining appearance Sunday (3) at the Essential 97 Weekender Roots Day in London. The boxed set includes roots reggae classics produced by Perry for the Upsetters, Max Romeo, the Congoes, and Junior Murvin, alongside numerous rare outtakes and unreleased songs. The collection shows how Perry used both the finest Jamaican session musicians and his mastery of studio technology to create rich, dub-laden, multilayered sonic textures still not bettered today despite the huge technical advances of the past 20 years. Remarkably, it was all done on rudimentary 4-track equipment. "But I was picking up another 20 tracks from the extra-terrestrial squad," Perry says, mysteriously. **NIGEL WILLIAMSON**



NETHERLANDS: Mecado is best known as a label that concentrates on compilation albums in various dance genres such as hardcore/gabba, house, and trance. But recently the company has been living up to its name (Mecado is an acronym for Music and Entertainment Co. and Artist Development Organisation) by developing the careers of "real" artists on its subsidiary labels, notably the Movement imprint. One of its most striking successes has been Amsterdam-based act PM Project, which Movement picked up from the small independent Loep Records. PM Project's New York-style dance track "You Know I Want You" topped the dance chart here for three weeks. Produced by Keijser & Bervoets and remixed for radio by Jean & Peran, the number and its accompanying video have received substantial media attention at home, while licensing deals have been secured with Mega Records in Scandinavia and Full Ace in France. Deals are being negotiated in Germany and Asia. **ROBERT TILLI**

BMG Beefs Up Berlin Presence

■ BY WOLFGANG SPAHR

BERLIN—BMG is consolidating its Berlin-based labels into a new business unit, BMG Berlin Musik GmbH, to be run by André Sellenheit, currently managing director of Hansa Musik Produktion, one of the major's key labels in the future capital of Germany. Hansa is also the home of international acts No Mercy, La Bouche, and Real McCoy.

Since June, BMG has also fully owned Sing Sing Records, formerly a joint venture with George Glueck. In recent years, Sing Sing has experienced success in its home market with such artists as H-Blockx, Die Doofen, and Luciletric.

Thomas M. Stein, president of BMG Entertainment International in Germany/Switzerland/Austria, says, "BMG . . . is the first German music major to extend its activities in Berlin. In addition, it has the great advantage of having established roots here."



The new Berlin unit is the umbrella organization for 11 labels, namely Amiga, Beam, Dolce Vita, Hansa, K&P, Lautstark, MCI, Na Klar!, producer Stefan Raab's Rare, Sing Sing, and Turbo Beat. According to Stein, this step marks a signal for the new German states and for Berlin, which "possesses incredible potential in the dance and rock area."

The major's companies in the German-speaking region are controlled by the Munich-based BMG Entertainment International G/S/A Holding. It also has a record company there, BMG Ariola Munich. BMG Ariola Hamburg, the onetime RCA company, is also a free-standing record company, and the new Berlin unit will operate alongside these companies. Since the start of the 1990s, BMG embarked on a series of joint ventures with labels and production companies in Germany, including Frankfurt-based Logic, now fully owned by BMG.

Sellenheit states that the transition from label to record company comes at a time at when Hansa Musik Produktion is looking back on its most successful fiscal year ever. "Hansa has tripled its revenues in five years."

It has been able to establish itself internationally with three national acts: No Mercy, La Bouche, and Real McCoy, the latter having sold more than 7 million records worldwide, closely followed by No Mercy, which has moved 6 million units, says the company. La Bouche, which like No Mercy is produced by Frank Farian, spent weeks at the top of the German singles charts and also entered the U.S. top 10.

Back in the '70s and '80s, the Berlin company succeeded in making such acts as Boney M., Milli Vanilli, and Modern Talking international stars.

Established in 1964 as the first independent label to be modeled on a U.S. company, Hansa was the top label for German pop for many years: The careers of Drafi Deutscher, Gunter Gabriel, Frank Zander, Juliane Werding, Bernd Cluever, Roland Kaiser, and Wolfgang Petry

were all built in Berlin.

In recent months, Petry's career has hit an all-time high, with his album "Alles" selling more than 1 million copies and making it to the top of the German charts.

Among the labels in the new umbrella organization is the 50-year-old Amiga, which handles pop back catalog from the former East German record company and also has an

A&R presence in the former states of the German Democratic Republic. BMG Ufa Music Publishing, headed by managing director Hartwig Masuch, has a creative office in Berlin and has signed many local songwriters.

Sellenheit's deputy in Berlin will be Christian Wolff, previously head of marketing and promotion for Hansa.

MIDEM UNHAPPY WITH U.S.' CUBAN BAN

(Continued from page 34)

money" if the trade organizers choose to allow Cuban artists and record companies to exhibit at the event.

Even if MIDEM chooses to forgo its funding from the local government in order to bring Cuban labels and artists to the event, problems still might arise because the convention center and other facilities needed for the event are tied to local government. "They could explore that option," Villafana says, "but it might raise other issues."

U.S. legislation limiting trade with Cuba, such as the Helms-Burton Act, has attracted opposition from the European Union, Canada, Mexico, and many other nations that trade with the government of Fidel Castro.

Roy refers to the "especially sensitive situation in Florida, and particularly Dade County," where there is a high concentration of Cuban exiles.

He adds that MIDEM is obliged to respect local policies. Villafana says the Greater Miami Convention & Visitors Bureau notified MIDEM in early July that it "will not support any participation at the Reed MIDEM Latin America and Caribbean Music Marketplace of the Cuban government, Cuban music industry, Cuban musicians, and/or third-party representation of the Cuban music industry or government."

According to Villafana, the issue was first discussed with MIDEM organizers at preliminary meetings held this past winter during the MIDEM convention in Cannes.

One man with links to the Cuban industry who will be attending is Teddy Bautista, executive president of Spanish authors' rights society SGAE, whose 41,000 members include 400 Cubans.

He has already reflected the feeling of many Spanish labels that sign Cuban resident artists, such as

multinational BMG Ariola, by saying that a Latin American and Caribbean musical event without Cuban input would be "incomplete and impoverished" (Billboard, July 26).

Roy says the MIDEM organization is deeply unhappy about being in a position where it is obliged to exclude Cuban participation.

Roy states, "Music is international and knows no boundaries. On top of this, MIDEM has never been a political platform and is an event which validates each and every musical trend and talent; MIDEM is in favor of cultural exchanges in all their guises."

Roy adds, "As organizers of MIDEM, we find ourselves, for the first time, in a most regrettable position where we are not able to welcome all the professionals—musicians, authors, and artists—who would like to be present. We certainly hope that the cultural side of this situation, with particular emphasis on music, will change in the near future."

Villafana says the bureau recognizes both sides of the issue. "We empathize with the record companies and understand that freedom of expression is a cornerstone of music and all the arts," he says. "But you're dealing with a community which feels that the very freedom of expression that the music industry is most concerned with doesn't exist in Cuba and doing business with anyone from there is essentially supporting a government that doesn't allow freedom of expression."

Roy notes that, in the meantime, MIDEM "will strictly adhere to the laws of the United States of America and of Florida."

Assistance in preparing this story was provided by Susan Nunziata in New York.

IMPORT LAW HITS U.K. STORES

(Continued from page 34)

hanced border measures to enable copyright owners to keep suspected products from entering the market. Local licensees and copyright owners alike can notify border authorities to detain incoming goods for as long as 20 days to enable the copyright owner to prepare a case.

The law also grants new power to the custom and excise department to seize suspected goods, which can then be confiscated or forfeited whether or not a charge has been made. Whereas in the past seized articles were re-

turned to the importer, now "we have granted to the administrator a very wide power for penalizing importers," Cheung says.

The extent of parallel importation in Hong Kong's \$200 million record market varies from retailer to retailer. HMV's four Hong Kong stores say parallel imports accounted for as much as one-third of stock in 1996, while Tower claims imports represent only 5% at its current store and virtually nothing for independently owned retailers.

newsline...

RUPERT MURDOCH'S FESTIVAL RECORDS has announced two senior appointments. Warren Fahey, former CEO of the Larrikin Entertainment label, becomes deputy managing director and will oversee A&R, promotion, marketing, and sales for the Australian label. Company secretary William Hoey is named group GM of administration, with distribution, administration, and new technology under his jurisdiction. Both appointments are immediate. Fahey joined Festival two years ago when it acquired his 20-year-old label Larrikin. That imprint now becomes a trading name for selected releases. Hoey is a longtime staffer at Festival and both he and Fahey report to executive managing director William Eeg. Festival lost the distribution of Australian indie Mushroom Records in March after 25 years; in June, the company axed 65 jobs, mainly in the sales and warehousing divisions. Subsequently, it has sourced new local and international repertoire under longtime A&R chief Kerry Fitzgerald, expanded its publishing catalog, and focused on independent distribution.

CHRISTIE ELIEZER

SWEDISH POLICE ARRESTED two musicians touring with the British rock group Primal Scream and one of the band's stagehands for alleged possession of cannabis and other drugs at a festival July 26 near Stockholm. An anti-drug unit arrested the three backstage at the Lollipop festival in Tullinge and held them until the following afternoon. Tour organizer EMA Telstar left a deposit of \$2,300 with the police to cover any eventual fines.

KEITH FOSTER

EMI RECORDS GROUP U.K. & IRELAND has promoted Julian Close, senior A&R manager, to the new post of group A&R executive, effective Aug.

11. Reporting to president/CEO Jean-Francois Ceillon, Close will focus on exploiting the untapped U.K. potential of EMI repertoire from outside its traditional source markets of Britain and the U.S. Possible targets, according to an EMI spokesman, include Danish signings Michael Learns To Rock and Me & My, as well as the Kelly



Family, the Irish act residing in Germany, whose Kel-Life label is distributed by EMI.

THE AUSTRALIAN GOVERNMENT has earmarked \$1 million Australian (\$790,000) to support overseas activity by domestic artists. The Export Marketing Advances scheme will provide interest-free loans for tours and record releases in other territories and give recipients two years to repay the money. To qualify, acts must have a high profile in Australia and prove that they have done groundwork in the target market. The local industry is welcoming the program. Brad Sims, secretary of the Assn. of Independent Record Labels, describes it as "one of the best government support schemes I've seen."

CHRISTIE ELIEZER

EMI RECORDS U.K. confirmed its signing of British R&B crossover vocalist Michelle Gayle July 24 (Billboard Bulletin, July 14), with a worldwide deal thought to include an advance of 600,000 pounds (\$1 million). Gayle, who left RCA Records at the end of May, told Billboard that she expects to remain without a U.S. label affiliation until she delivers her first EMI album—currently in preparation. The singer plans to tour Europe next year.

MARK SOLOMONS

A FOURTH COMMERCIAL RADIO STATION covering the U.K.—suggested by the territory's Radio Authority (RA) earlier this year—is looking increasingly unlikely due to technical obstacles. The RA says that "since consultation was invited, the technical constraints have become further [from], rather than closer to, conclusion." The U.K. radio industry has expressed mixed views on whether the proposed 225 kilohertz station should also be included as part of a future national digital service. In addition, the governments of France, Luxembourg, and Spain have pointed out that the proposed service could interfere with the signals of broadcasters in those countries.

MIKE MCGEEVER

SONY MUSIC CZECH REPUBLIC (SMCR) managing director Suzanne Smetana has resigned after seven years in the post. The company named international product manager Aaron Kirtz acting GM upon her departure. Sony Music Europe VP of communications Jonathan Morrish says there is no connection between Smetana's resignation and SMCR's recent performance. However, SMCR's share of the Czech market has lagged behind its competitors among the majors. It is the only major in the territory with third-party distribution and has yet to crack the important Czech compilation market.

MICHELE LEGGE

WEA Lays Foundation To Build Base For Kingston's Weeping Tile

BY LARRY LeBLANC

TORONTO—Warner Music Canada hopes to expand the cult fan base here for the Kingston, Ontario-based alternative band Weeping Tile with the group's sophomore release.

The album, "Valentino," is due Aug. 26 from WEA. Its first single, "South Of Me," will be serviced to Canadian album rock, modern rock, and college radio Aug. 11. A video of the track, directed by Jeff Siberry, is being serviced to Canadian video channels MuchMusic and Quebec's Musique-Plus on the album's release date. There are no plans as yet to issue the set outside Canada.

To set up "Valentino" in Canada, Warner Music Canada put up street posters in major cities in the month before release and will distribute fliers at four Great Big Picnic festival dates: Aug. 1 in Charlottetown, Prince Edward Island; Saturday (2) in Moncton, New Brunswick; Sunday (3) in Halifax, Nova Scotia; and Aug. 16 in St. John's, Newfoundland. The shows will also feature Canadian labelmates Great Big Sea, Wide Mouth Mason, and Blue Rodeo.

Closer to the album's release date, Warner Music Canada will launch a print advertising campaign that will include ads in mainstream newspapers in major Canadian cities and such national youth magazines as Chart and Campus Canada. There will also be a three- to four-month ad campaign in several street publications, according to Candy Higgins, marketing manager of domestic repertoire for Warner Music Canada.

"We've always done well with Weeping Tile," says Gary LaValle, owner of Zap Records in Kingston. "They're local favorites. [Lead singer Sarah Harmer] certainly has star quality. She's sweet and endearing but can get onstage and rock. They're going to do well with this new album."

According to Higgins, the band's 1995 WEA album, "Cold Snap," has sold 10,000 units in Canada. Released in the U.S. by TAG/Atlantic, it barely broke the surface.

Warner Music Canada's marketing and promotion of "Cold Snap" was restrained because the band had wanted to focus more on touring to build a Canadian fan base. Still, the track "UFO Rosie" received widespread airplay at college and modern rock radio.

"They wanted to develop [musically] in an organic way, to get a [national audience] foothold with [a follow-up album to] expand beyond that," says Higgins.

In support of "Cold Snap," Weeping Tile toured for 18 months. This included dates opening for fellow Canadians the Watchmen and Blue Rodeo and doing its own Canadian tour last year. "We put about 150,000 clicks [kilometers] playing in front of other bands' crowds and doing our own tour," says Harmer. "Having our own [Canadian club] tour was great because people came to see a Weeping Tile show."

"We're now looking to raise the profile of the act [in Canada]," says Higgins. "They now have a national audience, and this is a commercially acceptable and radio-friendly record. Their fan base is a very strong and [is] going to immediately [buy] this record, but it's now time to introduce

people who haven't been aware of their music to the band."

"'Valentino' is a contending record," declares Kim Cooke, VP of A&R at Warner Music Canada. "In many ways, it's the band's first [label] record because they began [to record] 'Cold Snap' before they were signed [with Warner Music Canada]. There's been tremendous growth [with the band] since that album."

Cooke signed Weeping Tile in 1995 after being impressed by the band's independently released cassette "eepee," issued a year earlier. "I heard 'eepee,' and Sarah just got me as a vocalist and a songwriter," he recalls.

"'Eepee' was recorded six months after I got together with a few musicians as a trio," recalls Harmer, the remaining member of the original lineup. "I had these acoustic-based narrative songs and wanted to get them on tape and had no real ambition of anybody hearing them. We sold 400 or 500 cassette copies at our shows around southern Ontario and with local vinyl vendors. Just as we were preparing to release 'Cold Snap,' we signed with Warner. We went with a major label because we wanted to be able to concentrate on [making] music."

Warner Music Canada released a CD version of "eepee" in 1995, which has sold 4,987 units, according to Higgins.

The members of Weeping Tile live near Kingston, far from Canada's traditional music centers of Toronto, Vancouver, Montreal, and Halifax. Kingston's potent alternative music scene, however, has given birth to such acts as the Tragically Hip, the Mahones, the Hellbillies, the Inbreds, and Van Allen Belt.

Harmer and guitarist Luther Wright share a farmhouse outside of the city; the members who joined since "Cold Snap," drummer Camille Giroux and Sticky, live in Kingston and nearby Coburg, respectively.

As with the band's previous records, "Valentino" is self-produced. The album was recorded in April at the Funhouse Studio in Kingston and mixed last May at Phase I studio in Toronto. The album was engineered by Mark Haines—whom the band met while mixing "Cold Snap" at the Smart Studio in Madison, Wis.—and mixed by Eric Ratz.

"We haven't ruled out ever working with a producer because there's so much to learn from different people, but it hasn't seemed to be the thing to do yet," says Harmer. "We've got enough opinions going on between us that we figure we can sink or swim on our own."

For "Valentino," the band members sought to record in analog as much as possible. "The album really has that fat analog feel," says Harmer. "We recorded [directly] on 2-inch tape on a Studer recorder and used Neve outboard amps, and I mostly used a AKG-47 microphone for my vocals. We listened to [the results] on the Sprint Soundcraft [console] board after it went on the tape. We got a real solid, warm sound."

With the exception of "Chicken," co-written with Wright, "Valentino" was written by Harmer. Many of the songs were developed through free-form, stream-of-consciousness songwriting. Once Harmer came up with

a roughed-out version of a song, band members then contributed to arrangements "through jamming-out ideas," according to Harmer.

"A lot of 'Valentino' is me singing words that go with music rather than coming up with the words first and then putting it to music," says Harmer. "I generally get the melody pretty quickly. My thing is scrambling for lyrics. When we came to do the vocals, I was definitely piecing a lot of things together. Random thoughts are grammatically joined, but they are still quite personal. Country songs like 'Judy G,' 'Old Perfume,' and 'Goin' Out' were fairly realized by the time I played them to the band. Songs like 'Chicken' and 'I'm Late' are more throwaway fun."

Referring to the album title, Harmer says, "We did our first demos [for the album] on Valentine's Day

weekend, so when we made dubs of our first seven songs we called it 'Valentino.' For the album's cover, we've used a photo Luther took of me in the studio—it's really blurry, show-

ing me playing guitar—and there's a heart-shaped record on the wall, upside down in the background. When we were thinking of a name, 'Valentino' came back to us."



Pursuing dialogue, listening to one another, reacting correctly, finding common ground – something that often seems so simple for music-makers is not so easy in other areas of classical music: good

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TENTH
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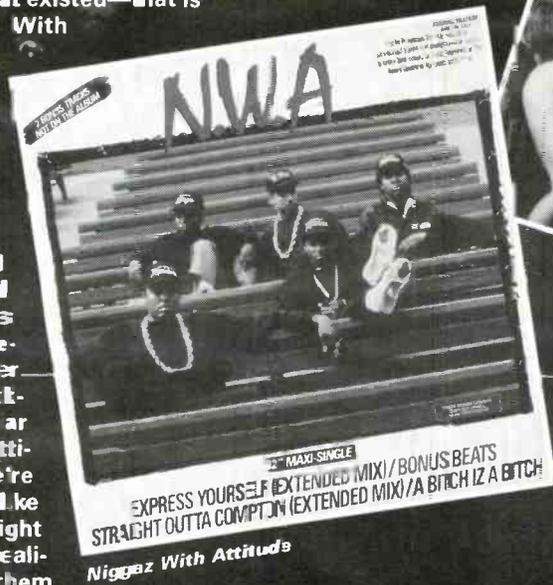
TENTH RUTHLESS ANNIVERSARY

In 1987, a pint-sized, jherri-curled, L.A. Raiders cap-wearing hustler named Eric "Eazy-E" Wright started an indie label, Ruthless Records, whose early releases would go on to rock the world with their extreme poetic discourse and tense aural madness. Its amazing first albums invented an alternative sound within a genre that was already an outlaw style on Planet Pop. The records firebombed mainstream expectations and forever defined the label. They stuck a middle finger in the face of authority and started a sonic revolution that came to be known to critics as West Coast "gangsta rap."

Think back 10 years and recall the bold black noize that was N.W.A.'s classic "Straight Outta Compton" and Eazy-E's "Eazy Duz It." Those two albums completely shattered illusions of sunny California dreamin' on sandy beaches. They gave the world an entirely new perspective on things in La La Land and put a place called Compton on the vast rap map.

Before "Straight Outta Compton" and "Eazy Duz It," Compton was an obscure, low-income community in the city of Los Angeles, where gang sets actively traded drugs, warred with each other and killed randomly in the gritty streets. The body count just kept mounting, and no one seemed to care. Actually, no one outside of the enclave really even knew about the poor conditions that existed—that is until Eazy and N.W.A. (Niggaz With Attitude) told us about it.

Exploding a revolutionary style like a black storm of angry creativity, Ruthless' opening salvos gave listeners the first hints about the noir lifestyles practiced by ghetto dwellers in the palm-tree inner cities of the West. Like rebellious prophets of rage, they exposed and confronted racist cops, swam in polluted seas of misogyny and otherwise redefined what it meant to be a gangster in the 'hood. The words were shocking to some ears, but anyone familiar with life in the projects knew the attitudes were right on target. "We're telling the real story of what it's like living in places like Compton," Wright once said. "We're giving the fans reality. We're like reporters. We give them the truth. People where we come from hear so many lies that the truth stands out like a sore thumb."



STARTING SOMETHING

Wright had an eye for spotting talent, and after forming N.W.A.—he created the group whose personnel also included Ice Cube, Dr. Dre, DJ Yella and MC Ren, from loose parts of local L.A. crews—he had the vision to put the raw reality of his hometown surroundings on black wax. At the time, however, the major record labels were afraid to touch anything with such disrespectful lyrics as "Do I look like a muthafuckin' role model?/To a kid lookin' up to me, life ain't nuthin' but bitches and money"—a line from "Gangsta Gangsta," one of the incendiary songs on "Straight Outta Compton."

Wright wanted full control of his product anyway—especially after a frustrating alliance with MCA, which released an N.W.A. album, "N.W.A. & The Boys," without his or the group's permission. He eventually inked a distribution deal with Priority Records, who, according to Wright, "didn't really have anything but the California Raisins." Through this arrangement came the landmark debuts from N.W.A. and Eazy-E.

"In the beginning, Eazy was the conceptualizer of Ruthless Records," industry veteran and Wright's right-hand man at Ruthless Jerry Heller, told writer S.H. Fernando. "It was then my job to bring about that reality however that had to be done. So whatever deals had to be made, he'd just tell me and I would work them out."

Among the company's first endeavors was purchasing a state-of-the-art recording studio, Audio Achievements, in Torrance, Calif., where Dr. Dre composed funky, soulful symphonies to accompany the various artists' lyrics. Later, it negotiated several more distribution deals with other labels, including Atlantic, Epic and MCA. In 1993 it inked a distribution pact with Sony-owned Relativity Records. Still, Ruthless created much of its buzz on the streets by using a national underground network of record pools, clubs and college radio stations.

Ruthless Records' reputation was tied hand-in-glove to the output of N.W.A. and Eazy-E, and while they sold millions of records and secured high chart positions in Billboard, they also forced listeners to choose sides. They sparked much debate and lots of hate. Law enforcement officials went wild; and in an attempt to silence the label forever, an agent from the FBI even scripted an angry letter to the label.

Continued on page R-4

Coming Straight Outta Compton, Eazy-E's Ruthless Records Steered Rap Into A New Direction

BY HAVELOCK NELSON

A Decade Of

REALITY



Dear Friends

The words "thank you" can sometimes seem futile, but there is no better way for me to express my gratitude for your help in making Ruthless Records the label it is today.

So as Ruthless Records celebrates it's 10th Anniversary, I would first like to thank all the Ruthless artists, producers, and my wonderful staff for your relentless efforts and contributions to this milestone.

Thank you to radio and retail for your tireless and consistent efforts on behalf of our artists. A special thank you goes to all of our consumers whose support and commitment to Ruthless' artists has been the most vital part of our Ruthless legacy.

As the Ruthless family continues to grow, you can be confident we will continue to supply you with quality music and cutting edge artists for decades to come.

Sincerely,

Tomica Woods-Wright

Tomica Woods-Wright

President/CEO



TENTH RUTHLESS ANNIVERSARY

DECADE OF REALITY

Continued from page R-2

BEYOND GANGSTAS

Ruthless gained much of its notoriety from the reality-based rap style it invented and thoroughly marketed by digging deep into the asphalt and rubbing against the grain. It successfully sold a crew of self-described "Compton hard heads" who kept it real by being their own raw selves and released other hard-edged artists such as Tarrie B., Hoes With Attitude and Above The Law. But the Ruthless reputation was also built on the backs of less controversial artists, a fact many critics (and fans) of the label fail to remember.

They forget that back in its early years, the Ruthless roster also listed the likes of soulful shouter Michel'le (whose new-jill adventures in the valley of rap rhythm preceded Queen of hip-hop soul Mary J. Blige's by several years); J.J. Fad (whose popcorn poetics supplied bassy escapism in the darkened land of the good groove); and the D.O.C. (whose lyrics sounded rough without giving off the impression of pure sonic assassination).

Ruthless Records stuck a middle finger in the face of authority and started a sonic revolution that came to be known to critics as "West Coast gangsta rap."

Celebrating sassy-cute cluelessness, J.J. Fad's Ruthless/Atlantic album "Supersonic: The Album" peaked at No. 20 on Billboard's Hot R&B Singles chart and sold beyond platinum. "Supersonic," the group's gold single, peaked at No. 22 in July 1988, while another song, "Way Out," peaked at No. 51. With its brisk, TR-808 drum tones and swift rhyme schemes, "Supersonic" was as addictive as a sugar-syrup high. It still torments one's brain fuzzi, and party people all over still rock their bodies down to it.

Michel'le (pronounce Michelle-Lay) had a high-pitched, light-as-air speaking voice that sounded like a 6-year-old on helium. But singing, she was all full-throated woman, and on her eponymously titled Ruthless/Atlantic set from 1990 she leaped around and curled between smokey low notes and fiery high ones. She got down for the crown, and her debut album sold in the millions. It featured the single "No More Lies," a bumpy tune that rode James Brown's funky drum while blowing smoke in the face of her man's air-popped apologies and promises with the bold attitude of a done-wrong diva still strong enough to stand up and move on. It peaked at No. 5 on Billboard's Hot R&B Singles chart. Meanwhile, follow-up singles "Nicety," which discussed the singer's schizophrenic nature that ran from cool to caustic, and "Something In My Heart," an intimate ballad, rose to No. 5 and No. 2, respectively.

The D.O.C. was a Texas native who mixed styles (sort of street-meets-sweet), and his debut Ruthless record, 1989's "No One Can Do It Better," stunned the industry when it broke through invisible geographic boundaries to outsell every rap record that year. The set amassed a funky orchestra of sounds and spawned several best-selling singles: "It's Funky Enough" and "No One Can Do It Better"

Continued on page R-10

Rappin' With Tomica

The Ruthless Records President Speaks Out In An Interview With Billboard Rap Editor Havelock Nelson

Following her husband Eric "Eazy-E" Wright's death, and amid rumors and conflicting legal battles, Tomica Woods-Wright is holding strong in the center of a storm. As the president of Ruthless Records, she's keeping the business he founded in the family and maintaining his legacy.

Since Eazy-E's passing, Wright hasn't spoken much to the press. Unlike her husband's, her face isn't peering out of phosphorescent video screens or in sensational tabloid headlines about gangsta-rap mayhem. Without fanfare, she has quietly handled business, carrying the torch her husband lit while attempting to spark a few flames of her own.

What special projects do you have planned to commemorate the 10th anniversary of Ruthless Records?

We'll have a compilation album that's probably coming out around Christmas, although I haven't decided yet what we're gonna do with that. We'll also have a video compilation, and there's a documentary about Eric's life that's almost completed. Also, we'll probably throw a big party at the end of the year. So we have a few things planned. I also want to introduce people to me as well as the new people in the company, letting them know what we have in store for the future and making those business contacts that will go to the next level.

Since Eric's death, you haven't been very visible. No one really knows who you are.

I haven't given that many interviews because of when he passed and how. I never planned to be in this position, and there were a lot of court things that were going on. Also, I was pregnant with my third child. I had a lot of issues in addition to the mourning process. I really didn't have time to speak. And all that really brings is more tension, with all the situations surrounding Eric's death and this company, and people wondering where the hell I came from. That really wasn't needed. I plan to be a little bit more visible now, to give people an understanding of my

background, where I come from and what my experience is in this industry, as well as what I plan on doing with this company. But I'm really a private person.

Where do you and the company stand in terms of the lawsuits?

It's at a point now where things are under control, but there are still a few issues that need to be dealt with. For the most part, though, there's not an issue with someone from nowhere saying, "I own half of the company" or something like that. There were a lot of accusations and a lot of things jumped up, but the stressful things are gone. There's naturally gonna be litigation going on when you deal with a company in this type of business. But, for the most part, the headaches are gone with one exception. That's a Jerry Heller suit. He claims he's owed money from this company. He doesn't accept the fact that he was fired by my husband before my husband passed. In cases like this, some people look for settlement value, but I don't. There's a battle that's gonna be taking place, but it's not something that's gonna interrupt the function of this company. That's just basically someone trying to get something they're not entitled to, in my opinion. If the suit wasn't against me it would've been against Eric.

What was your career before assuming the role of president of Ruthless?

I was the executive assistant to the president of Motown, Clarence Avant, since 1989. I started off as his receptionist, went on maternity leave and came back as his assistant on a trial basis. It stayed that way until 1995. That's like an on-going joke between me and him. But I sat under him as his assistant, and at the same time I was Eric's girlfriend.

I figure you were gaining a sort of dual education about the music business from these two very different men.

From Eric, I basically learned game—street
Continued on page R-14



Hazy



1963-1995

THANK YOU FOR YOUR ENDLESS CONTRIBUTIONS
THROUGH THE WORDS IN YOUR MUSIC
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TENTH RUTHLESS ANNIVERSARY

RUTHLESS SOUNDS

The Label's artists range from hard rap to soft R&B

BY SHAWNEE SMITH

N.W.A

The fathers of what is now termed "gangsta rap," N.W.A (Niggaz With Attitude) consisted of Andre "Dr. Dre" Young, Eric "Eazy-E" Wright, O'Shea "Ice Cube" Jackson, Lorenzo "MC Ren" Patterson, Antoine "DJ Yella" Carraby and Kim "Arabian Prince" Nazel. The group popped up on the scene with the 1988 debut of "N.W.A & The Posse" and the runaway hit album "Straight Outta Compton." Both sets candidly espoused the harsh realities of street life in Compton and South Central L.A. and set the West Coast ablaze with singles like "Straight Outta Compton," which was banned from MTV, and the nationally controversial "— Tha Police." The group's subsequent sets were 1990's "100 Miles And Runnin'" and 1991's "EFIL4ZAGGIN." Its successful run helped pave the way for the solo careers of Eazy-E, Ice Cube, Dr. Dre and MC Ren.



BONE THUGS-N-HARMONY

Cleveland natives Layzie, Krayzie, Wish and Bizzy Bone were immediately signed to Ruthless after performing for Eazy-E backstage following his concert in their hometown. All other projects were shifted to the back burner, and the 1994 EP "Creepin On Ah Come Up" shook the rap world and made Bone the highest-selling rap group of the year. The set featured the singles "Thuggish Ruggish Bone" and "Fo Tha Love Of Money," which guested Eazy. The group's first full-length set, "E. 1999 Eternal," debuted at No. 1 on the Billboard 200 chart in 1995 and spawned the hits "First Of The Month," "E. 1999" and "Tha Crossroads," whose video was inspired by and dedicated to the late Eazy-E. "Tha Crossroads" marks the group's biggest single to date, debuting at No. 1 on the Hot 100 Singles chart and remaining on the Hot R&B Singles chart for 102 weeks. Bone's crossover success continues with its inclusion on soundtracks: "Set It Off" ("Dayz Of Our Lives") and "Batman & Robin" ("Look Into My Eyes").

Continued on page R-8



IT WASN'T ALWAYS EASY, BUT ERIC WRIGHT BUILT A LEGACY THAT LIVES ON

Asked in 1993 what he would be doing at age 40, rap entrepreneur Eric "Eazy-E" Wright replied—slowly, softly—"I don't know," before adding, "I wish I had me a big company, as big as Motown. My own. Doing everything—distribution, pressing ...everything."

Ultimately, Wright would never get the chance to realize his pop-life dream. On March 26, 1995, at the age of 31, he died from complications associated with the AIDS virus. At the time of his passing, however, the innovative West Coast businessman and rapper—he was the owner of a high-pitched, street-savvy voice—was firmly on his way toward reaching his ambitious goal.

As the founder and president of Ruthless Records, as well as the leader of N.W.A, Eazy-E was recognized by fans and peers as a restless visionary. He was the spark that ignited the sound revolution that came to be known as "gangsta rap." And just before his death, he was still actively discovering and developing next-level talents like Bone Thugs-N-Harmony, whose song and video "Tha Crossroads" is, perhaps, the most explicitly spiritual cut ever to emerge in hip-hop.

Eazy-E never compromised, always living his life the way he wanted, always doing and saying whatever was on his mind without regard for what anyone thought. Of his and N.W.A's creativity, he once offered, "We just wanted to do something new and different and talk about what we wanted to talk about. People [used to say], 'You can't talk about things like that [or you won't] get a [record] deal.' I'd be like, 'Fuck the deal; I'll just wait.' I'd rather take nothing and do

what I want to."

His upfront honesty was evident even when he announced to the world that he had AIDS. He was unaware of the disease's horrific presence, attributing the breathing difficulties he was having to an asthma condition. His condition was already terminal when he was admitted to Cedars-Sinai Medical Center in Los Angeles. It was too late to do anything to prolong his life, but almost immediately he went public, via a letter to his fans.

In a hip-hop world where many felt AIDS didn't affect them, Wright's announcement was a serious wake-up call. He wasn't gay; he wasn't an intravenous drug user. The message was that he was a brother from da block, and he still got AIDS.

A self-described former drug dealer, Wright went from the street game to the rap game after forming N.W.A and Ruthless Records. His first record was the Ice Cube-penned "Boyz N Tha Hood," and he has said that another jam, "Dope Man," was all about him and his former career. After those tracks went ghetto gold, he negotiated a distribution deal with Priority Records and put out a solo set, "Eazy Duz It," and N.W.A's groundbreaking "Straight Outta Compton," albums that were packed to overflowing with vivid, third-generation Staggerlee poses. Wright and Co. were detailing varied street scenes, including gang wars, pimp boldness and grimy gangsta games. "Straight Outta Compton" spawned more hits and went on to sell more than 2 million units in less than a year.

Fame suited Wright to a tee, but stardom wasn't exactly a joyride for him. While other gangsta rappers, like Ice-T, were being condemned by right-wing conservatives, Wright was listed as a contributor to the Republican party after paying \$2,500 to attend a fund-raising dinner. "I was curious," he said simply, when asked about the contribution.

His hard-edged credibility wasn't harmed. His honesty is what made it all good.

—HN

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TENTH RUTHLESS ANNIVERSARY

RUTHLESS SOUNDS
Continued from page R-6

J.J. FAD

The Los Angeles-based trio of Juana "M.C.J.B." Burns, Dania "Baby-D" Birks and Michelle "Sassy" Franklin perfected the bubblegum style of rap with the release of the

gold single "Supersonic" in 1988. The breakneck rhyme delivery on the single earned J.J. Fad (which stands for Just Jammin' Fresh And Def) crossover success and a Grammy nomination—the label's first. The group has produced two albums: the platinum-selling "Supersonic" and "Not Just A Fad."

MICHEL'LE

The first R&B release on Ruthless, Michel'le established herself as the first lady of the label with the 1990 debut of her platinum album, "Michel'le," which produced the platinum hit "No More Lies" plus "Nicety" and "Something In My Heart." The set debuted at No. 5 on the Top R&B Albums chart and earned the label its first ASCAP Pop award in 1991.

ABOVE THE LAW

As N.W.A forged the path for the gangsta rap scene, Above The Law—Hutch, aka Cold 187um, KMG and Total K-Oss—pioneered the player rhyme style and baller scene with the release of "Livin Like Hustlers," which spawned



the hit "Murder Rap." Utilizing mostly funk samples, the trio's subsequent projects, 1991's "Vocally Pimpin'," 1993's "Black Mafia Life," 1994's "Uncle Sam's Curse" and 1996's "Time Will Reveal" set the standards for the G-funk music of today. A new project from the act is forthcoming.

THE D.O.C.

The D.O.C. gained notoriety after penning lyrics for N.W.A's "Straight Outta Compton" and being featured on the track "Parental Discretion." The Texas rapper's solo project, "Nobody Does It Better," was released in 1992 and peaked at No. 1 on the Top R&B Albums chart. The Dr. Dre-produced set spawned the hits "It's Funky Enough," "The Formula" and "The D.O.C. And The Doctor."

MC REN

N.W.A alumni MC Ren was recruited by Eazy E straight out of high school to be a part of the group. Ren was the only member to stay on the label after the group broke up, and his solo EP, "Kizz My Black Azz," was released in 1992 and peaked at No. 10 on the Top R&B Albums chart. His second project, "Shock Of The Hour," reached No. 1 on the same chart and spawned the hit "Mayday On The Front Line," which was featured in the rap-spoof film "CB4." His upcoming album, produced by Suave House in Houston and featuring Ice Cube, is slated to be released later this year.

BLULIGHT

Calling themselves the "vibe squad," this two-male, one-female trio from Los Angeles is the label's first R&B act since the release of Michel'le in 1990. Vivian Davis, Cory Cook and Suaman "Swoop" Brown signed to Ruthless in 1996. Singing hip-hop-laced R&B, the act contributed "Sex Is On My Mind" to the "Set It Off" soundtrack. Its as-yet-untitled album is slated to drop in September.



N/X (NATION UNKNOWN)

This Dallas-bred duo represents the masses of faceless, voiceless youth with their socially poignant raps. Riddled with provocative social commentary, the singers' soulful, Southern-tinged rhymes relay the mindset of their generation through songs like "Problem Child," "Change For The Better" and "Get Up," the first single off their yet-to-be-titled album.



BIG CHAN

LeChan Gaines, a native New Orleans rapper, studied modern dance, acting and music at the Marla Gibbs Performing Arts School and was featured on YoYo's "You Better Ask Somebody." Her solo debut is expected to be released in 1998.

Recently, Ruthless Records also inked deals with Compton-based rapper **Big Rocc** and comedian **Chris Tucker**. ■

J.J. FAD MICHEL'LE THE D.O.C.

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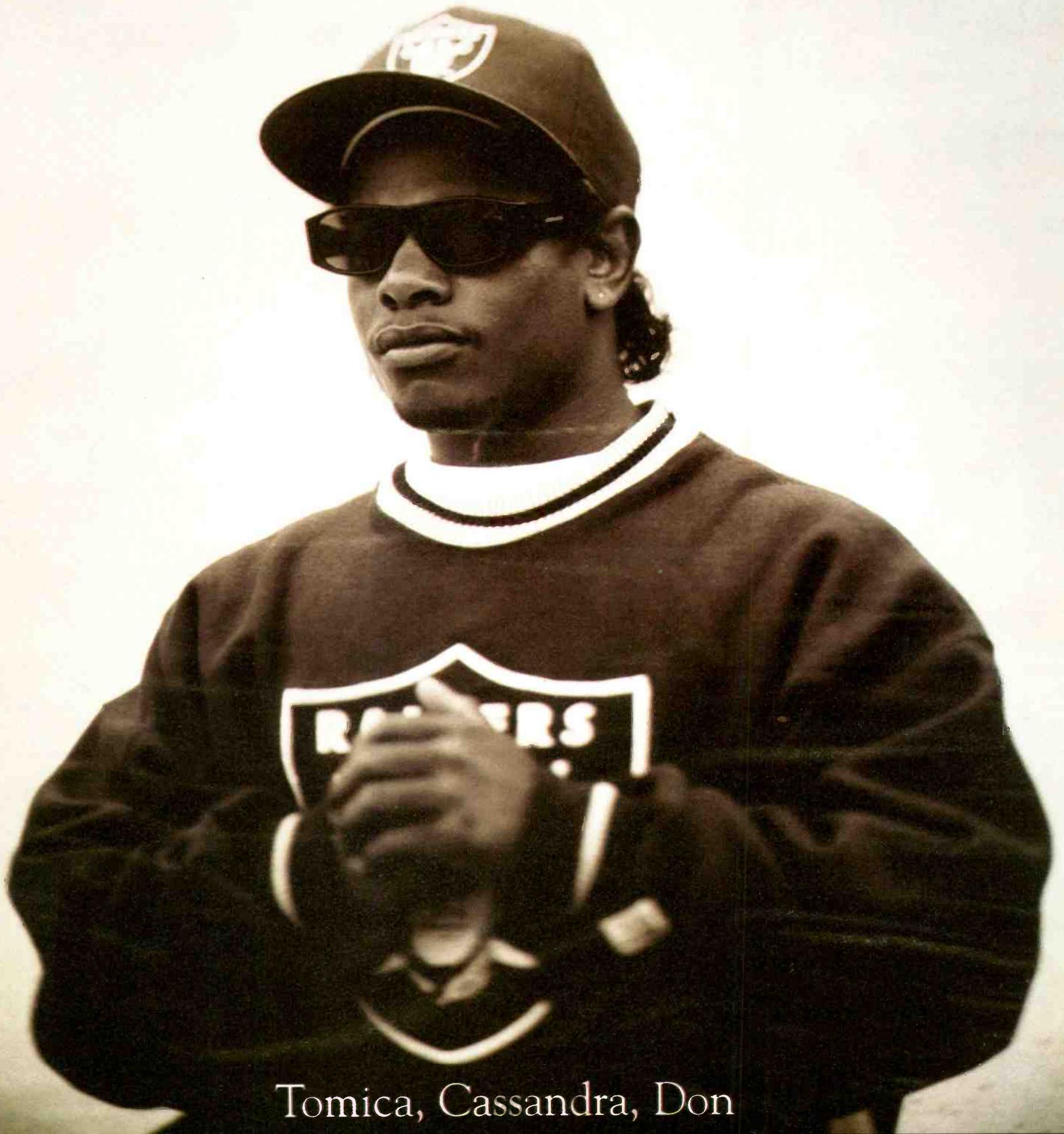
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J.J. FAD MICHEL'LE THE D.O.C.

Thanks for the memories...



Tomica, Cassandra, Don

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TENTH RUTHLESS ANNIVERSARY

DECADE OF REALITY

Continued from page R-4

topped the Billboard Hot Rap Singles chart; "The Formula" reached No. 4; and "Mindblowin'" made it to No. 3.

THE CONTROVERSIES

While the Ruthless Records output to this day continues to extend the label's stronghold on the charts and its place in listeners' hearts, things within the organization sometimes got to be quite turbulent. Several members of N.W.A broke out, each claiming he wasn't getting his fair

The Ruthless reputation was also built on the backs of less controversial artists. Critics (and fans) of the label forget that back in its early years, the Ruthless roster also listed the likes of soulful shouter Michelle J.J. Fad and the D.O.C.

share of the group's profits, including Dre, who left "the world's most dangerous group" believing he wasn't receiving the correct amount of royalties. Dre, allegedly, used some muscular manipulation, including threats with baseball bats, to coerce Wright and Heller to release him from his contract, and, when he recorded the song "Deep Cover" (which introduced Snoop Doggy Dogg to the world), writs started crossing in the mail.

The numerous controversies fueled a spate of records on Ruthless that were both bile-spitting and humorous. Among these were tracks on Eazy-E's 1995 album, "It's On (Dr. Dre) 187um Killa," which taunted and attempted to provoke the producer-turned-executive.

GETTING TO THE BONES

But Ruthless won't just focus on its past. Not content to rest on its laurels, the label seems determined to keep innovating. Its most recent discovery, Bone Thugs-N-Harmony, is another set of trend-setting stylists, whose spiritually tinged, quick-tongued rhyming constantly threatens to take off into song. The Cleveland band's 1995 debut album, "Creepin On Ah Come Up," sold 2.2 million albums, according to SoundScan, and spawned the hit singles "Thuggish Ruggish Bone" (530,000 units) and "Tha Crossroads," a 2-million-unit seller. Its follow-up, "E. 1999 Eternal," passed the 4.8-million mark. The group's new double album, "The Art Of War," dropped July 29 and signals the end of another era in the Ruthless Records history book, since it will be the last release under its pact with Relativity Records.

The label is now connected with Sony-owned Epic Records, and besides new albums by existing acts, including MC Ren, several new acts are being prepared for release. The future looks bright. Says Selwyn Hinds, executive editor at the hip-hop life-style periodical *The Source*: "Given their glorious past, their creative and marketing savvy and the infrastructure and apparatus of their new home, we should be hearing good things from Ruthless Records for a long, long time to come." ■

The People Who Make It Work

It's a family-like affair when the 15-member staff goes beyond job descriptions and gets involved

BY SHAWNEE SMITH

For **Cassandra Ware**, VP/general manager at Ruthless Records, the biggest asset of the independent label is the entrepreneurial example it sets for its artists.

"By dealing with us day to day, the artists get to watch [their projects] grow in front of them, so it doesn't seem so massive. At a large company, they never get to see how they can do it on their own. Here, the same person who is helping [the artist] on promotions may also be helping in the studio. They get to spend quality time with people who have the knowledge that allows them to grow. We are one of the few black-owned independent record labels—and the only one owned by a female—so we try to operate like a close-knit family."

Ruthless is built around a core of 15 staff members and consultants, who are expected to go beyond fulfilling their respective job descriptions and perform any other tasks that may arise.

"I do everything from mopping floors to living with artists," says Ware, who was local, regional and national promotion director at Motown prior to joining Ruthless. "When Eric [Eazy-E Wright] brought me in, there was a change in the air toward taking more control. He wanted to have more control over the day-to-day running of the company, so he started bringing in people who he felt would help him have more control."

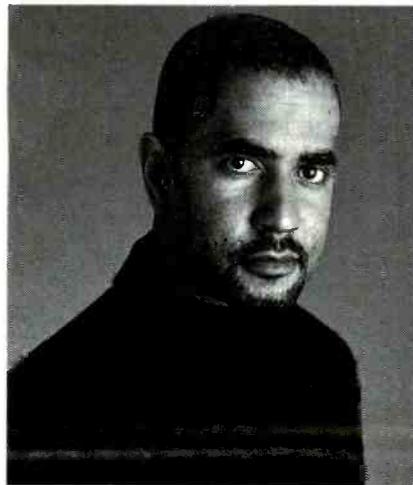
Wright's widow, **Tomica Woods-Wright**, is now president/CEO of the label and is utilizing the same jack-of-all-trades work ethic.

"The only difference [in the running of the company] is that Eric was an artist and Tomica is a businesswoman," says Ware. "Her ideals are different, but the goals are the same. She is very aware of what he was trying to achieve. Everyone that works here wears many hats and is multitasked. We try not to pigeon-hole people into any specific situation, because the people here possess a lot of new, fresh and creative ideas."

BEHIND THE SCENES

For their part, the majority of the label's employees have held previous positions at other labels or hold degrees in the fields they service.

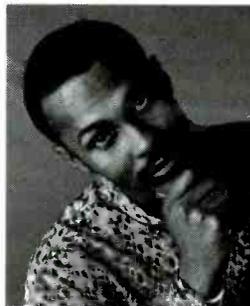
Sean Williams, the label's product manager, worked in MCA's promotion department and has an MBA. **Jason Winborne**, street promotions director, has spent the past 14 years working in the field.



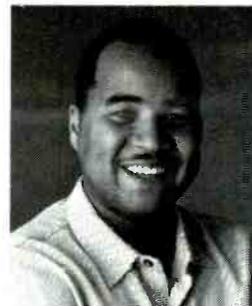
Donald Cunningham



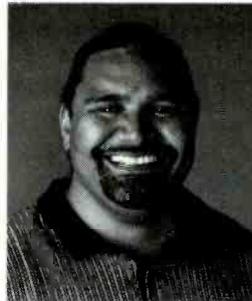
Cassandra Ware



Jason Winborne



Sean Williams



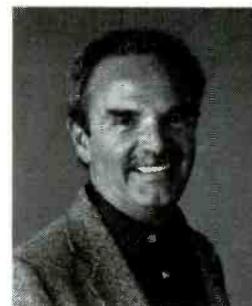
Jacob Tovio



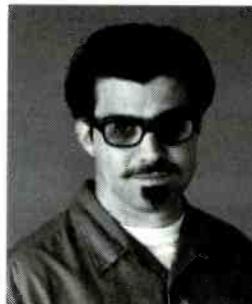
Lucky Nantana



John Tovio



Steve Sica



Giulio Costanzo



Danielle Jordan

Jacob and John Tovio, both product coordinators, have worked with the company since N.W.A's heyday, fulfilling numerous positions, including road and artist management. **Lisa Collins**, administration director, worked as human resources administrator at PolyGram and Motown. She also worked as a product coordinator for A&M Records.

Lucky Nantana, director, A&R administration/production, worked in A&R administration at Motown, while **Donald Cunningham**, national director, marketing & creative services, started at Motown in the marketing department. Cunningham went on to become an independent consultant for its MoJazz label. Graphic designer **Giulio Costanzo** served as art director for Time Bomb Recordings, *The Album Network* and Graphics Plus.

Danielle Jordan, executive assistant to Woods-Wright, holds an M.A. in communication studies and worked in the business development department at Motown. **Dawn A. Walker**, product manager and international coordinator, worked as director of manufacturing and inventory control at Bellmark Records.

Director of financial services, **Steve Sica** served as director of systems development and assistant controller of royalty and licensing at EMI Music. **Frances Hale**, office receptionist, holds a degree in communications.

THE PERSONAL TOUCH

With the combined experience of the staff, all facets of an artist's career are catered to. "One of our abilities [as a small company] is to be involved in every aspect of the

Continued on page R-14

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Tomica:

Congratulations on the Company's first decade. Those of us who knew Eric will never forget him – nor will any of the millions of people who heard the music of Eric and NWA. Because of your hard work, the dream of Ruthless Records lives on. The best is yet to come...

Best Wishes,

*Jamie Broder, Bob Dudnik, George Stephens
and all of us at
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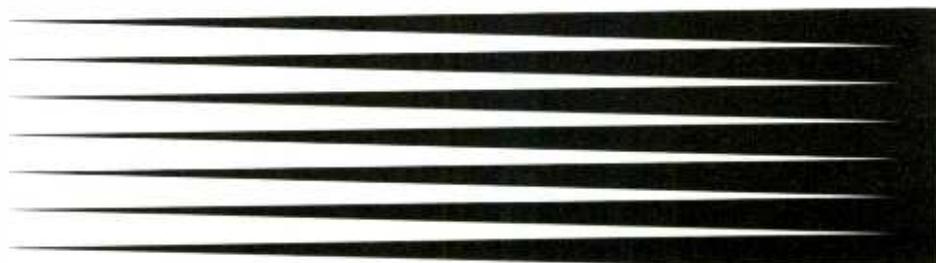
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to Ruthless Records
on a decade
of success.

Our continuing best wishes
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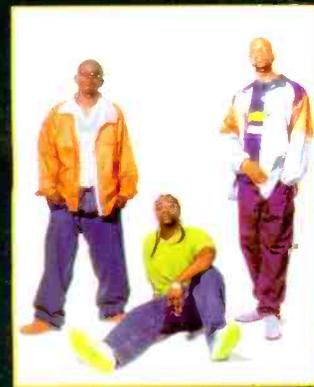
FROM THE KINGPIN FAMILY



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E.W.F

AND
BOMB BAY (FEATURING D.J. U-NEEK A.K.A. M.D.M.)





RAPPIN' WITH TOMICA

Continued from page R-4

game. I gained a lot of insight into the rap world and the street-level hip-hop community. Then from Clarence, I learned about business affairs by dealing with various managers, artists like Johnny Gill and producers like Jimmy Jam & Terry Lewis. So I kinda got the best of both worlds.

Had Eric not passed, what would you have been doing instead of running Ruthless?

I had already put in my resignation at Motown [when Eric died], and I was coming over to be GM at Ruthless. I'd already begun dealing with the artists and helping to put some sort of business structure in place. There are things that Eric should've been doing in-house as opposed to allowing a distributor to do—things like artwork, A&R, video production. I was already involved.

Besides the RIP logos that are on every piece of Ruthless product, how else is Eric's legacy being reflected?

Eric's legacy is pretty much reflected in every way. In terms of the groups we're signing, I'm still going ahead with plans we had already decided on. We're moving ahead and always maintaining, "This is Ruthless." It's still in the family, and we're keeping his dream alive by developing groundbreaking new artists and staying more or less to the streets. But, yes, this still is a full-service label.

Everybody gives it the label "gangsta rap," but our first

group to come out and put gold up on the wall was J.J. Fad. They weren't gangsta rap, and Michel'le was R&B. People forget that. I don't want to take anything away from this label but to add to it, keeping the essence of what it is because I'm proud to represent it. I want people to know that this is not a glorified production company, but a bonafide label that's been here 10 years and is still going.

Since you've taken over the helm of Ruthless, you've been criticized and become the subject of rumors; some people even question the legitimacy of your marriage to Eric and your right to the title of president of the label. Does all the gossip ever get to you?

Sometimes it gets to me, because it's like judging a book by its cover. You must read what's inside the pages. It makes things hard, but I do my best to stay focused on what I have to do. I talk to a lot of people about things and I spend a lot of time with my kids. That's like therapy to me. And the people that I have around me, whom I work with, are like a family to me. We work together as a team.

So what's next for Ruthless?

Aside from Bone [Thugs-N-Harmony], we still have Ren, who has a name and a distinctive voice and skills. It's just a matter of getting him with the right production, and I feel he's coming back stronger. He's been with Eightball & MJG from the Suave House family, and hopefully he'll be going in with Easy Mo Bee. The life is gonna be brought back into Ren's career, and he'll always be here because he helped put this on the map. We also have a couple of new artists lined up: Big Chan, a female rapper; N.X., a male rap duo; and the mixed-sex R&B trio Blulight;

How does Relativity, your distributor, fit into the whole?

At this point, it's purely distribution, and it's been purely distribution for a while. Sometimes they say if you don't have anything good to say, don't say anything at all, but then people who know me know I speak my mind. It's a business relationship that I didn't have a choice with. They provide a service, and if I can change it, I will. I can and I am. [At press time, Ruthless was preparing to change distribution from Relativity to Epic.] ■

THE PEOPLE

Continued from page R-10

project. Often, when you [work] in a larger system, it forces you to become a micro manager," says Ware. "You don't deal with the artist once they bounce out of your arena. You don't get an opportunity to build them individually. That's one of the advantages here; we get to live with the artists, know their finer points and hone in on them. We don't clone, we try to reflect what the artist gives us. It allows us to keep [the music] fresh."

According to Ware, in addition to the daily operations, the label also does its own artwork, videos, imaging and marketing. She says that people may not realize Ruthless is "a full-service label. We're not just a production company with major distribution."

The recent success of Bone Thugs-N-Harmony helped cement Ruthless' reputation as a major player in the industry.

"The Crossroads' was the point where Ruthless had gotten over that hump [of confusion brought about after Eazy-E's death]," says Ware. "It was a strong statement of our legitimacy. It took a lot of brain power to put the album out there. Its level of success brought Ruthless back."

Looking toward the future, Ruthless is continuing in Wright's willingness to take risks with new musical flavors and approaches.

In the next two years, there will be new sets from veteran Ruthless acts Above The Law, MC Ren and Bone Thugs-N-Harmony, as well as the Ruthless 10-year-anniversary compilation, "Decade Of Game," featuring music from Eazy-E, N.W.A, J.J. Fad, Michel'le, The D.O.C. and others. The label also is releasing sets from new acts Blulight, its first R&B act since Michel'le; N/X, a rap act from Dallas; rappers Big Chan and Big Rocc; and comedian Chris Tucker.

"We've always worn the banner of trendsetter," says Ware, of the company's ability to continually introduce highly successful and unique acts. "We've always supported the masses of youth and given voice to the streets, whether it's good or not. Eric placed a cornerstone with N.W.A's reflection of the streets, and it would be suicide for us to ever pull away from that. It's important for the voice of the streets to be heard. As long as we continue to do that, we will survive." ■

CONGRATULATIONS



GOLDMAN LICHTENBERG WASSERMAN GROSSMAN

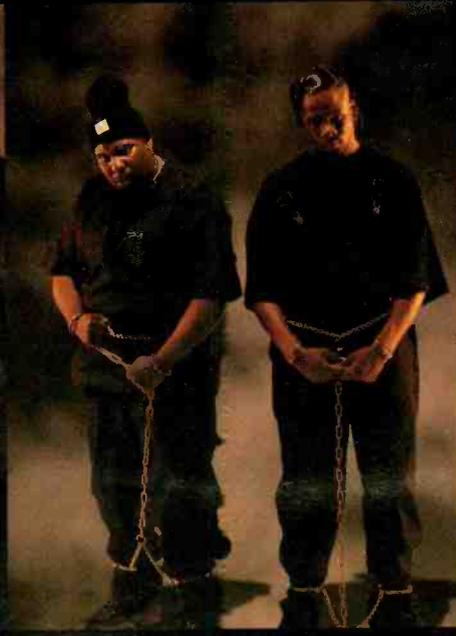
COMING SOON...



Bone
thugs-n-harmony



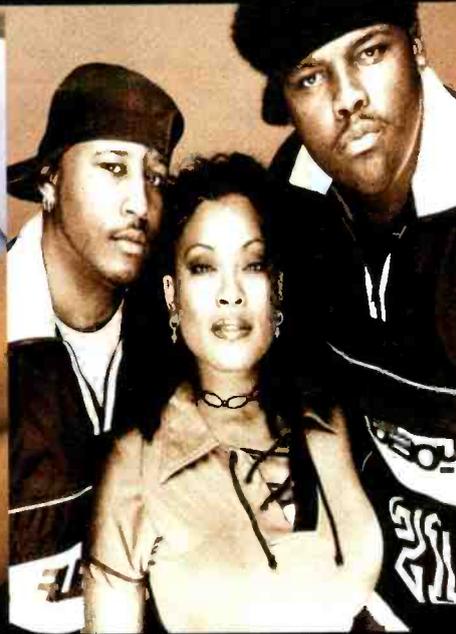
MC REN



NX
(NATION UNKNOWN)



ROCC



BLU LIGHT



BIG CHAN

FROM THE RUTHLESS RECORDS

WINTER

TENTH
RUTHLESS
ANNIVERSARY

www.ruthlessrecords.com

www.americanradiohistory.com

ERIC WRIGHT
RIP
1 1 5 2 3

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TENTH RUTHLESS ANNIVERSARY

FOR THE Record

Ruthless Releases Are Consistent
Billboard Charters

Ruthless Records' first 10 years have been marked with much success. The list that follows is a year-by-year review of the label's top-charting singles and albums. The peak positions for singles refers to Billboard's Hot R&B Singles, while the peak positions for albums refers to The Billboard 200 and Top R&B Albums, respectively. The peak positions represent each title's ultimate peak and do not necessarily correspond with the peak registered during the chart year.

Rankings for each chart year were determined by the same methodologies used to calculate Billboard's Year In Music charts. For albums from chart year 1988 through 1991, and for R&B singles from chart year 1988 through 1993, Billboard used a complex inverse point system, in which titles were awarded points, based on rank, for each week they appeared on the weekly chart. The data base from Hot R&B Singles was used to calculate rankings for the singles, while the points from The Billboard 200 were

used to determine album standings.

The album lists from chart year 1992 through this year reflect an accumulation of units sold, based on SoundScan data, for each week the title appeared on the Billboard 200. Top R&B Singles recaps from chart year 1993 through the current year are an accumulation of sales and airplay points for each week titles appeared on Hot R&B Singles, with monitored airplay registered by Broadcast Data Systems and sales compiled by SoundScan. Information for chart year 1997 is based on year-to-date points from Dec. 7, 1996, the start of the chart year, through this year's July 12 issue.

The recaps were prepared by Anthony Colombo and Michael Cusson.

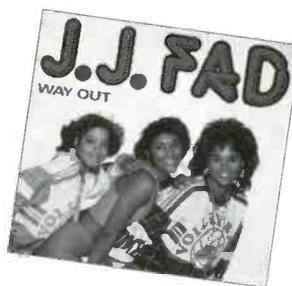
1988

SINGLES

- 1) **J.J. Fad**, "Supersonic" (22)
- 2) **J.J. Fad**, "Way Out" (51)

ALBUMS

- 1) **J.J. Fad**, "Supersonic—The Album" (49, 20)



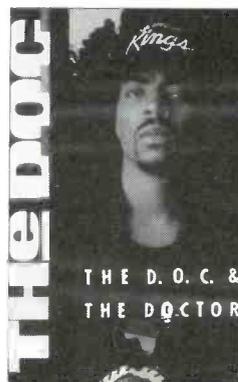
1989

SINGLES

- 1) **The D.O.C.**, "It's Funky Enough" (12)
- 2) **Eazy-E**, "We Want Eazy" (43)
- 3) **N.W.A.**, "Express Yourself" (45)

ALBUMS

- 1) **Eazy-E**, "Eazy-Duz-It" (41, 12)
- 2) **N.W.A.**, "Straight Outta Compton" (37, 9)
- 3) **The D.O.C.**, "No One Can Do It Better" (20, 1)



1990

SINGLES

- 1) **Michel'le**, "No More Lies" (2)
- 2) **Michel'le**, "Nicety" (5)
- 3) **N.W.A.**, "100 Miles And Runnin'" (51)

ALBUMS

- 1) **Michel'le**, "Michel'le" (35, 5)
- 2) **N.W.A.**, "100 Miles And Runnin'" (27, 10)
- 3) **N.W.A.**, "Straight Outta Compton" (37, 9)



1991

SINGLES

- 1) **Michel'le**, "Something In My Heart" (2)
- 2) **Michel'le (with Michael Holmes)**, "If?" (22)
- 3) **N.W.A.**, "100 Miles And Runnin'" (51)

ALBUMS

- 1) **N.W.A.**, "Efil4zaggin" (1, 2)
- 2) **N.W.A.**, "100 Miles And Runnin'" (27, 10)
- 3) **Michel'le**, "Michel'le" (35, 5)



Po' Broke & Lonely?

1992

SINGLES

- 1) **Po' Broke & Lonely?**, "Funky Vibe" (71)

ALBUMS

- 1) **MC Ren**, "Kizz My Black Azz" (12, 10)
- 2) **Penthouse Players Clique**, "Paid The Cost" (76, 28)
- 3) **N.W.A.**, "Efil4zaggin" (1, 2)

Continued on page R-18

THROUGH MANY PEAKS AND VALLEYS

THE ENTIRE RUTHLESS FAMILY

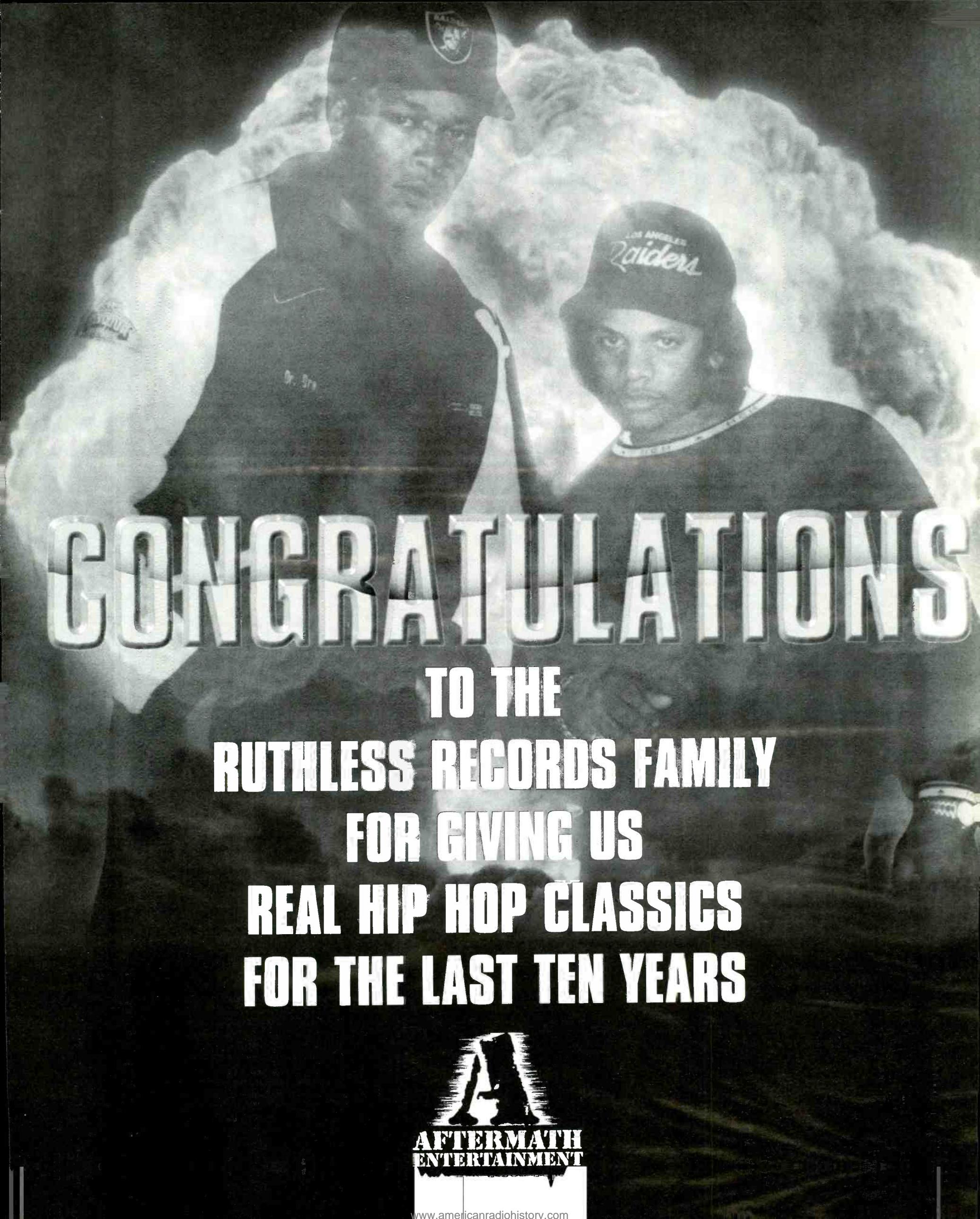
HAS COME TEN LONG YEARS TO SUCCESS.

CONGRATULATIONS!

I'M SURE THE NEXT LEVEL IS AWAITING YOUR ARRIVAL.

ICE CUBE





CONGRATULATIONS

**TO THE
RUTHLESS RECORDS FAMILY
FOR GIVING US
REAL HIP HOP CLASSICS
FOR THE LAST TEN YEARS**



RUTHLESS RECORDS...

The First 10 Years

Above the Law

Blood of Abraham

Blulight

Bone, thugs-n-harmony

Brown Side

Eazy-E

Frost

H.W.A.

Jimmy Z

J.J. Fad

Kokane

M.C. Ren

Menajahtwa

Michel'le

N.W.A.

Penthouse Players

Pistol

Po', Broke & Lonely

Shatarsha

Steffon

Tab & Da Villon

Tairrie B.

The D.O.C.

Yomo & Maulkie

We're proud to be a part
of your legacy...

SONGWRITER SERVICES

805/257-1700, madron@earthlink.net

TENTH RUTHLESS ANNIVERSARY

FOR THE RECORD

Continued from page R-16

1993

SINGLES

- 1) **Eazy-E**, "Real Muthaphukkin G's" (31)
- 2) **MC Ren**, "Same Ol' Shit" (62)
- 3) **Above The Law**, "V.S.O.P." (97)

ALBUMS

- 1) **Eazy-E**, "It's On (Dr. Dre) 187um Killa" (EP) (5, 1)
- 2) **Eazy-E**, "5150 Home 4 Tha Sick" (70, 15)
- 3) **Above The Law**, "Black Mafia Life" (37, 6)

1994

SINGLES

- 1) **Bone Thugs-N-Harmony**, "Thuggish Ruggish Bone" (17)
- 2) **Eazy-E**, "Real Muthaphukkin G's" (31)
- 3) **MC Ren**, "Same Ol' Shit" (62)

ALBUMS

- 1) **Eazy-E**, "It's On (Dr. Dre) 187um Killa" (EP) (5, 1)
- 2) **Bone Thugs-N-Harmony**, "Creepin On Ah Come Up" (EP) (12, 2)
- 3) **MC Ren**, "Shock Of The Hour" (22, 1)

1995

SINGLES

- 1) **Bone Thugs-N-Harmony**, "1st Of Tha Month" (12)
- 2) **Bone Thugs-N-Harmony Featuring Eazy-E**, "Foe Tha Love Of \$" (33)
- 3) **Bone Thugs-N-Harmony**, "Thuggish Ruggish Bone" (17)

ALBUMS

- 1) **Bone Thugs-N-Harmony**, "E. 1999 Eternal" (1, 1)
- 2) **Bone Thugs-N-Harmony**, "Creepin On Ah Come Up" (EP) (12, 2)
- 3) **Frost**, "Smile Now, Die Later" (119, 36)



Frost

1996

SINGLES

- 1) **Bone Thugs-N-Harmony**, "Tha Crossroads" (1)
- 2) **Eazy-E**, "Just Tah Let U Know" (30)
- 3) **Bone Thugs-N-Harmony**, "East 1999" (39)

ALBUMS

- 1) **Bone Thugs-N-Harmony**, "E. 1999 Eternal" (1, 1)
- 2) **Eazy-E**, "Str8 Off The Streetz Of Muthaphukkin Compton" (3, 1)
- 3) **Bone Thugs-N-Harmony**, "Creepin On Ah Come Up" (EP) (12, 2)

1997

SINGLES

- 1) **Bone Thugs-N-Harmony**, "Look Into My Eyes" (4)
- 2) **Frost**, "What's Your Name (Time Of The Season)" (90)

ALBUMS

- 1) **Bone Thugs-N-Harmony**, "E. 1999 Eternal" (1, 1)

COMPTON

10
on
RUTHLESS
years

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CONGRATULATIONS
RUTHLESS RECORDS

10
YEARS

Becker Automotive Design
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Los Angeles California
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10 years

of being

We congratulate Ruthless Records on their 10th Anniversary.

Ruthless

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We would like to congratulate the company on its 10 years of success. The growth of the company has been substantial, and we support the whole team in every aspect of the business. "Eazy E's" objectives and creativeness live on. We are looking forward to the future in the Ruthless atmosphere. May this anniversary be the brightest and best celebration of the year. Keep up the hard work. It is all paying off.

My life is not in vain
Though I wade through the waters
In death there is no pain
Peace and love is left to offer
My spirit is left for respect
Guiding the way for my youth
Giving all that I have left
Acknowledge it, and put it to use...

Ultimate respect, for the late Eric "Eazy E" Wright is a simple phrase for the way the community feels about this man. "Eazy E" brought a lot of us up in the rap game. The most of us grew up listening to his music and still today lend an ear to the many talented artists he has put on the map.

Eazy introduced the rap industry to the youth with appeal and creativity. Aspiring to put rap music and rap lyrics on another level, he has influenced us all, and his contribution is greatly appreciated. Even in his death, nothing has been lost. Artists such as "Bone Thugs-N-Harmony" are committing themselves to reaching over the top - right where "Eazy" would want them.

One thing we know for sure, Eric Wright loved the music industry. He put his heart and soul into his work. This man committed himself to his artists and the projects he released. All throughout his sickness he continued to work hard. His death is a tragic loss and the respect we all have for him is greatly deserved.

The announcement of his death ripped the hearts out of newschoolers, oldschoolers, and music fans all over the world. Tears drained from the eyes of many, and still the loss of a prominent man is not justified. You never really expect the loss of a loved one, especially someone who has made such an impact on all of our lives; a tribute to his past and his future is only right. When we pay tribute to him, it must not be all in a day. We have to continue to pay tribute to him, and live on in his joy.

"Eazy E" lives in us all...

All who love the rap game, all who have stepped into the music industry, all who have graced his label and continue to work with the artists he made a way for.

...he lives simply because life is never over. We drift from this earth with our spirits on a higher plain, where we are greeted in Heaven through God's opening gates.

"Eazy's" accomplishments continue on. His wife, Tomeka Wright, has stepped into his shoes and held up Ruthless Records without missing a beat. She has proved that his life is worth living for. She continues to bring to the table a score of talented artists and impressive projects. She is admired for her strong will and her intelligence. Tomeka uplifts "Eazy E's" success and carries it on. The future looks brighter everyday. In his wife's actions and his artists' faces, we see the legacy of "Eazy E".

C.E.O./President Suave House
Tony Draper



Merchants & Marketing

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

Musical Offering Serves As Key Early Music Outpost

■ BY BRADLEY BAMBARGER

BERKELEY, Calif.—As the classical music business struggles through a particularly dark age, profiting from the art seems as elusive as alchemy.

But one of the few remaining strictly classical indie retailers in the country, Joseph Spencer—manager/co-owner of the Musical Offering classical music shop and cafe here—sees his gold not in crossover but esoterica.

“Our specialty is early music, and, let’s face it, that’s a pretty rarified interest, even around here,” Spencer says. “So success for us stems from being unique. I keep a select stock and make sure we have excellent service and do everything I can to get the word out to people who are looking for what we have and those who are just searching for something different.”

The Musical Offering carries classical music from every period, but its specialty in the Baroque and earlier has earned it national renown. For an early music enthusiast, the shop is more than just a unique boutique—it’s an oasis of sound. The store boasts a cornucopia of medieval, Renaissance, and Baroque music discs as well as an uncommonly adept staff, who can commune with connoisseurs and shepherd novices with equal aplomb.



The Musical Offering classical music shop and cafe is located at 2430 Bancroft Way near the University of California Berkeley. (Billboard photo)

Moreover, the Musical Offering is a key element in one of the most vibrant early music scenes in the country, with Spencer serving as president of the Berkeley-based San Francisco Early Music Society. He also runs the small early music label Wildboar from the shop and hosts the long-running weekly program “Chapel, Court & Countryside” on San Francisco public outlet KDFC.

Even before there was a Musical Offering or Berkeley Festival & Exhibition (a de facto early music event that rivals the Boston Early Music Festival), there was an enthusiasm for archaic sounds in the area, Spencer says. “If you go back 50-75 years here, people were running around the woods playing recorders and viols.”

But lest the uninitiated think

early music is an academic pursuit, Spencer points out, “We like music around here that’s pretty hot—passionate stuff.” So ardent tones play all day at the Musical Offering, with customers sold on the sounds of such early music stars as hitmaking vocal group Anonymous 4 (on Harmonia Mundi) and keyboardist/conductor Ton Koopman (Erato and Teldec). And in-store play of a potent Wildboar disc like “In Stil Moderno: The Fantastic Style In Early 17th Century Italy,” featuring violinist Ingrid Matthews and harpsichordist Byron Schenkman, impresses aficionado and apprentice alike.

The Musical Offering sits across the street from the University of California Berkeley’s Zellerbach music hall at 2430 Bancroft Way, with the shop’s 4,000 square feet holding about 14,000 CDs. The store carries no other media; as Spencer says, “The longer we’re in this business, the closer we stick to what it is we do best.” However, the dozen or so handmade vintage Turkish and Persian rugs that line the walls like tapestries are for sale (\$165-\$1,500). “We take the rugs on consignment, so they’re like free money,” Spencer says. “Plus, they make the shop look nice, like a gallery, and they improve the acoustics.”

The original Musical Offering opened in 1970 on nearby Durant

Avenue, moving to Bancroft 10 years later. Spencer got involved with the operation in ’86, expanding the cafe the following year. In ’89, he took ownership with his wife, Jean, who runs the cafe, and William McClung, who serves as CFO.

In the past few years, the Musical Offering’s revenue has been split equally between the cafe and music sales. “But now it’s 52/48 in favor of the cafe, and the trend is clear,” Spencer says, adding that gross volume for CD sales is down about 15% after being flat for a couple of years. The shop’s best year was in ’94, with \$500,000 in CD sales. Spencer expects the figure to total about \$400,000 this year.

A few blocks away, just off Telegraph Avenue, sits a newly relocated Tower Records & Video, with a large classical room that offers far more mainstream repertoire than the Musical Offering, as well as a greater selection of budget product and an array of listening stations, videos, books, and magazines. But the bigger store’s proximity doesn’t worry Spencer. “I’m glad Tower is just down the street—that way people don’t have to walk so far from one to the other,” he says. “I hope we complement each other, so everyone looking for a piece of classical music can find what they want.”

Indeed, if you’re looking for a raft of Italian bel canto opera, umpteen versions of Mahler’s fifth symphony, or the latest crossover hit, Tower is the place to go. Whereas the Musical Offering will have just that period-instrument Mozart opera or Handel oratorio you’re looking for among several versions, as well as a sales clerk who will locate the definitive rendition of Bach’s “Goldberg Variations” (on harpsichord or piano) or help you figure out just what that cello piece was you heard in that foreign film last weekend.

Fairly typical among the part-time clerks at the Musical Offering is new Berkeley resident Ellen Rose, a violist who has a bachelor’s degree in English and American history/literature from Harvard, a master’s degree in music from Juilliard, and a couple of music degrees from French and German schools. Rose says that in all her travels she’s yet to see a mom-and-pop classical shop with the “special attention” of the Musical Offering. “Sometimes working here can be a lot like being a bartender,” she says. “You hear all these personal stories, like, ‘My father just died, and there was this fugue he used to play . . .’”

About a quarter of the Musical Offering’s 10,000 titles are early-music-oriented, although that 25% yields nearly 50% of sales, Spencer says. When the Berkeley Festival is held every other year, the perfor-

(Continued on next page)

Chain Gives Audio Fans An Earful

■ BY TERRI HORAK

NEW YORK—An old adage, when one door closes another opens, has literally panned out for Paul Rush, president of the audio-only chain Earful of Books.

With four stores in Texas, and one each in Charlotte, N.C., and Chicago, all averaging about 3,000 square



feet and carrying 7,000 titles, Earful of Books has come a long way since the first outlet was opened in Austin, Texas, in 1992.

BIBLIOTECH

“We’re working very hard and we are making a little bit of money, but this is not a get-rich-quick business,” Rush explains. “I believe in the concept, and I think once people are exposed to audio, they’ll use it and that’s our challenge.”

Rush’s commitment, meticulous planning, and astute awareness of the market have played an important role in the growth of Earful of Books.

A former banker who did some work in the oil and gas industries, Rush listened to a lot of audiobooks as he traveled Texas’ long distances. After losing his job, he was looking for new opportunities when he realized there may be something in his audiobook habit.

“I was buying a lot of audiobooks [at bookstores] and getting them through the library and ordering through 800 numbers, and out of that experience, I thought, ‘There has to be a better way,’” Rush says. “So I started to investigate the market for audiobooks and whether it would support a retail store.”

With demographic research in hand, Rush was able to turn insights he gained as a consumer into a strategy for store management.

“We have found there are three distinct user groups, and the most important is the occasional or first-time user. If we can take them and make them into what we call a frequent user, then that store will become very successful.”

Pricing, selection, and service are also fundamentally important details in building business, Rush says, but the quality of the titles is paramount, especially in converting

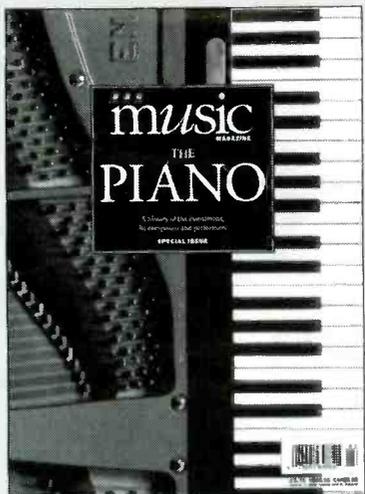
(Continued on next page)

BBC Music Mag Makes Classical Consumer-Friendly Special Issues, Including CD, Serve As Valuable Guides For All

■ BY BRADLEY BAMBARGER

With classical more than perhaps any other kind of music, people don’t know what they want, they just want something good. But left to their own devices in a room stocked with 1,000 years of musical culture, most would-be classical fans are going to be daunted by the myriad periods, genres, styles, terms, and performers. And because few stores’ classical departments have sterling advisers on hand these days, most shoppers will avoid venturing far afield for fear of a mis-pent \$15.99. For a market in the doldrums, that’s no good.

Baedeckers to the field are essential. Expert, approachable classical music guides can help enlighten even the seasoned collector, easing purchase anxiety and pointing the way to the next composer, the next opera, etc. The staff at the monthly BBC Music magazine realizes this as well as anyone, having developed a series of quarterly special issues designed to provide a periodic atlas of the different areas of classical music. The summer ’97 issue, the Piano, is the ninth so far, covering the key com-



posers for the instrument and its greatest performers. The magazine also traces the history of the keyboard and provides an annotated list of 50 great piano recordings.

As with the topics of the previous BBC Music special issues—early music, sacred choral music, the symphony, the concerto, the string quartet, ballet, opera, and jazz—the realm of the piano is chronicled in an astute,

accessible, even absorbing manner by a host of international scholars, journalists, and performers. And like the other specials, the Piano comes with a CD that is detailed piece by piece in the magazine. The piano disc features live recordings of the great Russian virtuoso Sviatoslav Richter playing Beethoven, Schubert, Chopin, and Schumann, culled from a series of albums on the Olympia label.

Originally aimed strictly at the U.S. subscriber market, the BBC special issues recently began selling on newsstands for \$9.95, including the CD. All the accompanying discs—compiled with the help of participating record companies—range from very good to absolutely ideal introductions to the repertoire at hand. The CDs on early music (covering Machaut, Dufay, Dowland, and Purcell on Hyperion), sacred choral music (plainchant, Palestrina, Lassus, Gesualdo, and Schütz on Harmonia Mundi), and the concerto (Corelli, Vivaldi, Bach, and Beethoven on Newport Classics) are particularly illustrative.

The special issues “hold water as scholarship,” says BBC Music editor

(Continued on page 47)

MUSICAL OFFERING SERVES AS KEY EARLY MUSIC OUTPOST

(Continued from preceding page)

mances help generate sales to rival those during Christmas. In years past, the festival has attracted such acts as Anonymous 4, viol virtuoso Jordi Savall, Dutch master keyboardist/conductor Gustav Leonhardt, vocal groups Sequentia and Ensemble Organum, and young French harpsichordist Christophe Rousset.

Festival or not, live performance is still the best promotion, with local concerts boosting sales regularly at the Musical Offering. In February, Savall and his group Hespèrion XX played the 750-seat First Congregational Church next door, and the music lovers who streamed into the Musical Offering for a post-concert coffee picked up \$500 more in CDs than the usual evening browsers. Even better was a rare Musica Antiqua Köln concert a few years back that had customers lined up out the door afterward to buy the group's Archiv discs. Spencer is preparing next for a concert featuring the Philharmonia Baroque Orchestra under Nicholas McGegan.



The Musical Offering specializes in the sounds of the medieval, Renaissance, and Baroque periods. (Billboard photo)

here," Spencer says.) And perpetually popular is the shop's stock of used CDs, which it buys for about \$6 and resells for \$10.98. The store carries a revolving stock of 3,000-4,000 used discs, constituting about 15% of sales.

New or used, there's always some sort of sale going on at the Musical Offering, and customers buying a disc on the composer's birthday get a 10% discount. Well-produced budget-priced anthologies covering performers and historical periods (issued by such labels as Harmonia Mundi and Fontalis/Auvidis) "sell like candy" from their position next to the cash register, Spencer says, adding that the portrait discs are "the ideal way for record companies to introduce people to offbeat repertoire."

Spencer lauds such enterprising indies as Hyperion and Chandos Chaconne for integrity and inspiration, and although he bemoans the fact that many major labels "don't seem to be in the music business much anymore," he appreciates the artistic excellence and support of such imprints as BMG's Deutsche Harmonia Mundi and Sony's Vivarte and SEON.

Highlighting the early music

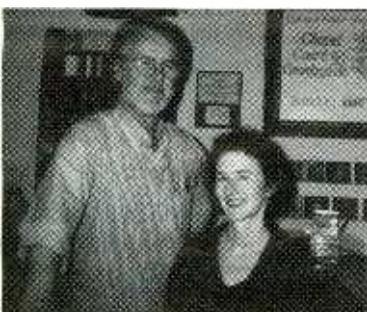
selection in the Musical Offering's bins are sections set aside for performers (such as Tafelmusik and Les Arts Florissants), instruments (organ, lute), and national styles (France, Spain). The rest of the racks are divided by composer, maximizing limited space with sections for unique imports, pertinent soundtracks, contemporary music, female composers, and Sony's Essential Classics budget line (which Spencer exploits as back catalog for the mainline repertoire).

Spencer spotlights the cream of his shop's early music stock on "Chapel, Court & Countryside," which debuted in 1969 on KPFK Los Angeles. His program has been on KDFC for the past three years, airing an enlightened mix of instrumental and vocal works at 6-7 p.m. on Sundays. Recently, Spencer has been stressing the albums of Sony's new premium budget line SEON, which mines the groundbreaking formative work of famed Vivarte producer Wolf Erichson.

Every so often, you'll hear a work from the Wildboar label on Spencer's show. He launched the label in 1980 to produce quality LPs of solo harpsichord music. Although distributed nationally by the Albany, N.Y.-based Albany Music Distribution, Wildboar sees half of its sales in the Musical Offering, thanks to the broadcasts and heavy in-store play.

Wildboar has about a dozen discs in print, including the great "In Stil Moderno" and such fine albums as "17th Century French Harpsichord Music" by Edward Parmentier. Spencer predicts the best-selling Wildboar album by far will be a disc of Handel cantatas and instrumental music by the Seattle Baroque Orchestra with soprano soloist Ellen Hargis, due in November.

Determined yet realistic, Spencer says that despite what he sees as the "desperate state" of the music business, he has faith that the art will survive—even if its traditional means of distribution might not. "I think the Musical Offering is something special, but if other media take over and music sales eventually get too low, I may have to expand the cafe all the way and move the record shop to some smaller, cheaper back-alley location somewhere where people have to hunt us down. But our kind of customer might even like that."



Joseph Spencer is the manager/co-owner of the Musical Offering. He is pictured with sales clerk Ellen Rose. (Billboard photo)

In the everyday mode, the Musical Offering sells more medieval vocal music than anything else—particularly discs of 12th-century abbess/composer/feminist precursor Hildegard von Bingen. ("Hildegard is definitely a magic word around

EXECUTIVE TURNTABLE

HOME VIDEO. Universal Studios Home Video in Universal City, Calif., names **Charlie Katz** senior VP of marketing. He was VP of strategic marketing at MCA Records.

MUSIC VIDEO. Elektra Entertainment Group in New York promotes **Gina Harrell** to senior director of video production and names **Leigh Brown** director of video and **Danny Lockwood** director of video, based in Los Angeles. They were, respectively, director of video, executive producer at Woo Art International, and associate director of video production at Capitol Records.

Elektra also promotes **Kathy Parthemos** to manager of video production and **Inga Veronique** to coordinator of video production. They were, respectively, coordinator of video production and assistant to the senior director of video production.

MuchMusic in Toronto names **Denise Donlon** VP/GM. She was director of music programming at



KATZ



HARRELL

MuchMusic/Citytv.

DISTRIBUTION. Universal Music and Video Distribution in Los Angeles promotes **Christine Stern** to director of advertising administration and **Linda Richards** to director of system administration. They were, respectively, associate director of advertising and manager of system administration.

RELATED FIELDS. Universal Studios Recreation Group in Universal City promotes **J. Brian McGrath** to president of international. He will continue as senior VP of international business development.

newslines...

MUSICLAND reports a net loss of \$18.3 million on \$342.7 million in revenue for the second fiscal quarter, which ended June 30, compared with a loss of \$24.1 million on \$372.4 million in revenue the year before. Revenue was down because there are fewer stores this year. The company closed 12 locations in the quarter and now operates 1,380 stores. Sales from stores open at least a year declined 1.6% from a year ago. For the superstores (Media Play, On Cue), the same-store sales decrease was 3.8%. The cash-flow loss (before interest, taxes, depreciation, and amortization) narrowed to \$1.1 million from a \$9.2 million deficit a year ago. In a prepared statement, chairman Jack Eugster says, "We are encouraged by the ongoing improvement of cash flow, which was ahead of plan and ahead of last year. Music sales accelerated in the second quarter."

NAVAREE reports a net loss of \$1 million and a sales rise of only 1% in the first fiscal quarter, to \$39.8 million. In the same period a year ago, the independent distributor of music and computer software posted a profit of \$201,000 on \$39.6 million in revenue. The gross margin fell to 10.7% of sales from 12.8% a year ago, "primarily due to the losses incurred in connection with the settlement of a lawsuit to a vendor." While computer software sales fell 5%, music sales increased 14.8%. The company says it has "initiated a cost-reduction program across all areas of our operations."

NATIONAL ASSN. OF RECORDING MERCHANDISERS has joined the Video Software Dealers Assn. as a plaintiff in a lawsuit seeking to prevent Oklahoma City officials from prohibiting sale or rental of the video of the Oscar-winning film "The Tin Drum." Last month an Oklahoma judge issued an opinion that a scene involving a young boy in the film violates the state's obscenity statute. Police seized the video from stores and from private homes.



UNIVERSAL MUSIC AND VIDEO DISTRIBUTION says that it has been selected as distributor of the year by Tower Records. The criteria were store-level service, participation in advertising programs, shipping, and other policies. In presenting the trophy, Tower executives told Universal that it had gone from being the "most screwed-up distributor" to the best in one year.

CINERGI PICTURES ENTERTAINMENT has agreed to sell all rights to its film "Die Hard With A Vengeance" to 20th Century Fox Film Corp. for \$11.2 million cash. The company earlier agreed to sell most of its film library to Walt Disney Co.

CHAIN GIVES AUDIO FANS AN EARFUL

(Continued from preceding page)

first-time users into frequent consumers.

"A customer recently made the analogy that audiobooks are a lot like restaurants. You may hear good things about [a restaurant], but if the first time you go there you have a lousy meal, you don't go back. That's why it's so important that it be a really worthwhile experience for someone who is introduced to audio for the first time."

With suggested retail prices around \$20 for many abridged titles, Rush says, rental is a good way to keep the price point at a reasonable level. "We like to make them a deal they can't refuse and will oftentimes give away the first rental to get someone to try the product."

Rental prices start at \$3 and are set on a sliding scale, depending upon wholesale price and how long the customer wants to keep the title. "It's tied strictly to what we paid for it. The better discount we get from the publisher, the better discount we can give our customers."

Other tools that are used to create a good value for the customer include coupons, special offers for referrals, and a membership program.

For \$10 the first year, and \$5 there-

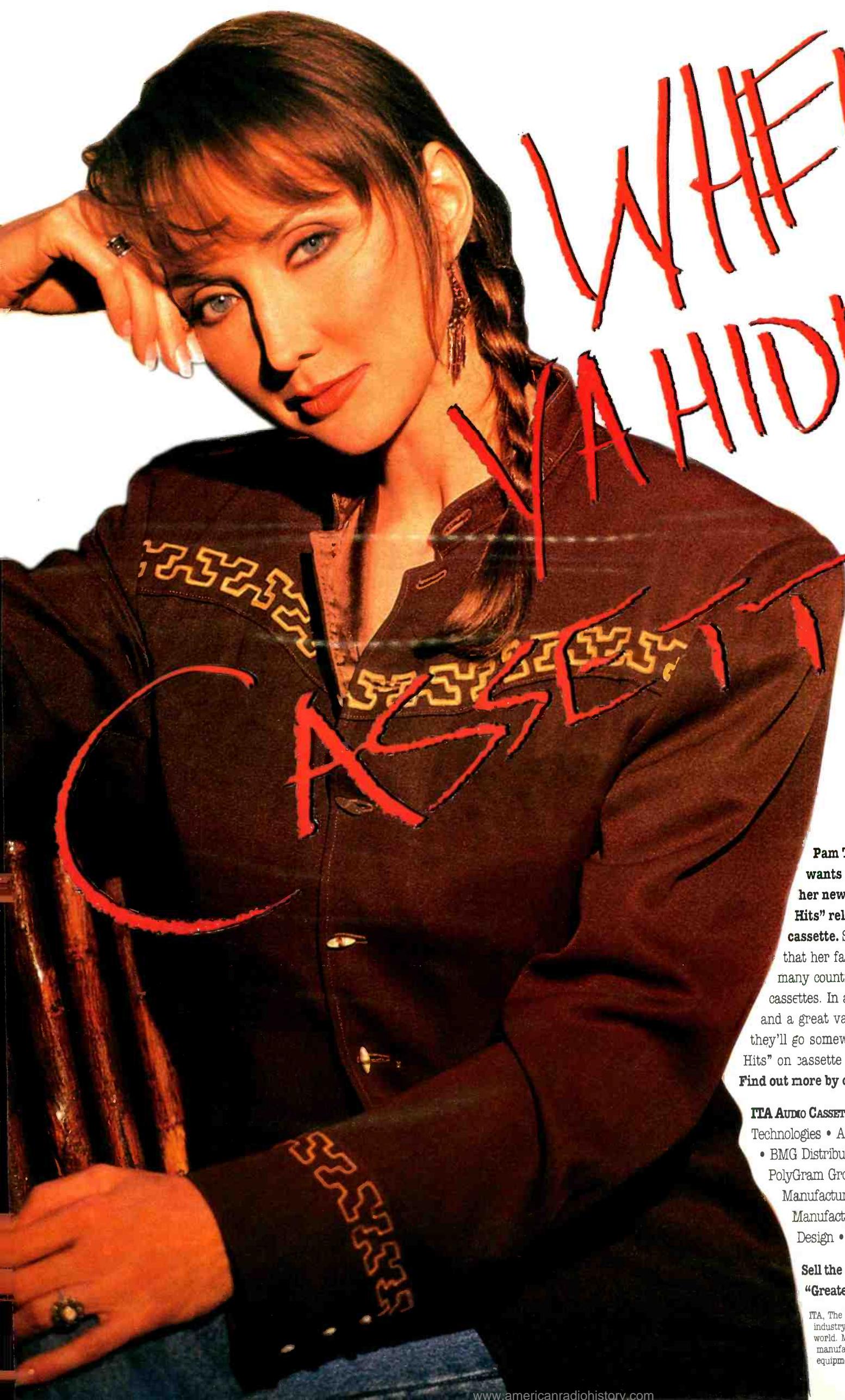
after, member customers receive a 10% discount on purchases (20% off best sellers), and every 13th rental is free. With a total membership of about 50,000, Rush says, this customer base, and the information it provides, is the "real value" of the stores. Another incentive offered by Earful of Books is the deduction of the rental price from the subsequent purchase of a title. "If people are on the fence about something, we encourage them to rent it first, and we found that when we started that policy our sales really increased, because it becomes a good deal and it's an easier sell," he says.

Earful of Books averages 60% rentals to 40% sales over the course of a year, according to Rush.

In addition to the rental market, Rush says, it's important to keep a large supply of inexpensive audiobooks in stock. The company does this mainly through pulling titles out of the rental inventory, as well as purchasing used titles and remainders.

The highest sales in new audio titles correspond with the best sellers in print, and new releases, followed by mysteries, are Earful of Books' most popular sections.

(Continued on page 48)



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Analyzing Alliance's Steps Prior To Its Chapter 11 Filing

DURING MY LAST TWO WEEKS out of the office on vacation and at company conventions, the main story occupying the collective mind of the business side of the music industry has been the Alliance Entertainment Chapter 11 filing. Through voice-mail messages and informal conversations with label sales and distribution executives while at conventions, I have heard a lot of rumor, gossip, and misinformation floating

around on the topic. So I thought I would add my two cents to the mix, offering my opinion as to how Alliance arrived at Chapter 11 and making some predictions on what the future holds for the troubled company.

In my opinion, Alliance is in Chapter 11 because of two key mistakes: failure to consolidate the businesses it was acquiring; and piling up debt.

When Alliance Entertainment Corp.

vice chairman **Joe Bianco** founded Alliance during 1990-93 through the acquisitions of Jerry Bassin Distributors, CD One Stop, Abbey Road Distributors, and Encore, which eventually evolved into Passport Music Distribution, industry participants skeptically wondered if the egos of the four entrepreneurs who founded those businesses, **Jerry Bassin, Alan Meltzer, Bruce Ogilvie, and Toby Knobel**, respectively, would be able to live together under the same roof. It didn't take too long to determine that the answer was no. The in-fighting that occurred while those four were the main music business executives at Alliance practically paralyzed the company, making it virtually impossible to consolidate the businesses. Soon, Meltzer and Ogilvie were gone, and Bassin had to step down from the presidency due to an illness. (He has since been serving as a consultant to the company.)

Even at that stage in 1994, Bianco's vision of an integrated music company still could have been successful, if the company had a strong operating executive. Alas, even though his search for such an executive proved elusive, Bianco made the mistake of continuing to acquire companies to fulfill his vision.

In addition to Passport, Bianco formed another independent distribution company, AEC Alternative Label Distribution, and then, when that didn't meet his expectations, bought the then largest independent distributor, Independent National Distributors Inc. (INDI).

Exacerbating the in-fighting, the purchase of INDI added another company that was put together by acquisi-

tions and was never properly rationalized. Malverne, Big State, and CRD each had maintained a fiefdom over their own operations to the degree that it is said that any question posed at INDI always had three right answers.

Back on the acquisition trail, Bianco also targeted the proprietary music business by purchasing Castle Communications, Concord Jazz, and One Way Records Inc. In addition, Bianco tried to become a force in Internet music sales by buying the All-Music Guide as well as cutting a deal with Microsoft.

Those acquisitions resulted in a huge debt load, which Alliance could have serviced, even without properly rationalizing its businesses to improve cash

flow. Both problems could have been swept under the carpet if the music business had continued to enjoy robust growth. But such was not to be, and when the music industry experienced a sluggish two years, Alliance's mistakes turned into huge problems.

While the departures of Meltzer, Ogilvie, and Bassin may seem like ancient history, the in-fighting between the executives at the various Alliance operating companies continued right up to the arrival of Alliance Entertainment Corp. chairman/CEO **Al Teller** in August 1996.

At that point, Alliance had only made the decision to consolidate the one-stop operation. The bad news is that in an effort to have an immediate impact on the bottom line, it chose to consolidate people first instead of warehouses. In moving to eliminate CD One Stop's buying department, the company didn't anticipate the obvious result—the loss

(Continued on page 46)

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by Ed Christman



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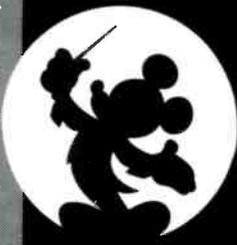
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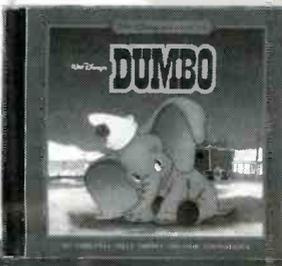
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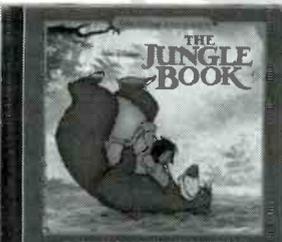


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Navarre Braces Itself For The Future At Sales Meet

THEM CHANGES: The phrase "change is good," while not quite a mantra during Navarre Corp.'s 1997 national sales meeting, was heard often enough to serve as the major subtext to the confab.

Held July 23-27 at the Minneapolis Marriott Southwest in Minnetonka, Minn., the meeting—Navarre's first since its 1995 get-together—came on the heels of a major restructuring of the New Hope, Minn.-based distributor (Billboard, July 12). Senior executives—some of them only recently arrived—frequently noted the dramatic changes that have been roiling within the industry.

The assembled salespeople were introduced to such new key execs as **Tom Lenaghan**, formerly VP of sales at the Handleman Co., who was brought in to head Navarre's alternative retail marketing division. Also in the house were some new hires: one of the field marketing reps, who will service accounts outside the top markets, and a retail development coordinator, who will be entrusted with raising retail awareness of airplay and tour activity for the company's distributed acts.

The old guard and the new both were on hand. **Mike Gaffney**, who recently exited as VP/GM of the music distribution side, was on hand at the company banquet July 25 to pick up an award for



by Chris Morris

10 years of service; his appearance drew two standing ovations and tears from many in attendance. **Guy Marsala**, appointed COO of Navarre only last fall, helmed several of the convention meetings.

Navarre president **Eric Paulson** took both catastrophic and positive change as the themes of his July 24 remarks before the assembled staffers.

Paulson noted "typhoon-force" change has rocked the industry throughout 1996-97, a year that witnessed what he described as "the pop apocalypse." He illustrated the extent of the disaster with a slide listing more than a dozen music-business bankruptcies filed within the last two years.

"That financial pressure, my friends, includes us," Paulson said. "The industry is quickly moving into the last-man-standing syndrome."

To increase Navarre's chances in this unstable environment, the company is positioning itself as "the premiere provider of the future," Paulson said, through a campaign of product and supplier acquisitions.

Paulson noted that Navarre has signed a letter of intent to acquire 51% of Walnut, Calif.-based Thump Records, which may be the distributor's volume leader. The company already owns a 14.2% interest in **Walter Yetnikoff's** Velvel Records and will own another 14.2% upon payment of a \$5 million note.

In March, Navarre completed the purchase of the outstanding 50% of the Internet radio company NetRadio. The 100% acquisition of the company—which boasts an alliance with the home shopping entity ValueVision and will soon debut a direct-sales area called

Hot Deals—will allow Navarre to augment its sales through conventional retail outlets.

"Are we re-creating ourselves? You bet we are, because the only way to survive today is by re-creating," Paulson said.

Much of Paulson's pitch was clearly designed to light a fire under his music sales staff, which has seen its share of Navarre's total revenue decline over the last three fiscal years. According to the company's most recent 10-K filing with the Securities and Exchange Commission, net music sales slid from 58% of the company's total net sales for fiscal year 1995 to just 24.8% for fiscal 1997. Navarre's booming computer software division picked up the resultant sales slack.

"Music is an unacceptable percentage of the company's total revenues right

now," Paulson said.

However, he noted that the recent reorganization of the company and the hiring of new personnel to fulfill non-sales duties at retail will help the sales staff maximize its time and its potential.

In an act symbolic of the chief executive's theme of personal empowerment, exemplified by the '97 convention's motto, "I own it," Paulson issued five shares of Navarre stock to every company employee.

"Each one of us makes a difference in the operation of our company," he said.

SALES CHAMPS: Navarre's music sales reps of the year were feted during the company banquet. **Sue Manns**, who works out of Cleveland, captured rep-
(Continued on next page)

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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

of-the-year honors; **Joe Del Medico** (Baltimore) took first runner-up; and **Steve Stanley** (Los Angeles) was named second runner-up.

MUSIC GALORE: Many of Navarre's distributed labels were in the house at Minnetonka; here are some highlights:

Thump handed out samples of its "Easyriders Volume 1," a new compilation series tied in with the popular magazine catering to motorcycle riders. The series, which features classic hard rock tracks, repeats a highly successful formula for the label: Thump has tapped

custom-car freaks with its wildly popular old-school and oldies collections bearing the *Low Rider* magazine brand.

Navarre will break into the black gospel market with the pickup of a new label, *Majestic Communications*. With offices in Atlanta and Woodland Hills, Calif., *Majestic* is headed by CEO **James Bullard**, former head of *Word's* gospel division. It previewed offerings that included a gospel track featuring hip-hop star **Faith Evans**.

L.A.-based *Vesper Alley Records* stands to see some action for singer/songwriter **Vonda Shepherd**: She will

supply the theme and incidental music for the new Fox series "Ally McBeal," which debuts Sept. 8. *Shepherd*, who performed at the Navarre banquet, will also appear in the show. *Vesper Alley* is also now distributing L.A.-based *Rocktopia Records*, whose offerings include new recordings by **Bill Medley**, the *Chantays*, and **Emmitt Rhodes**.

Velvel mounted acoustic sets by **Paul Rodgers**, whose new solo set, "Now," is out, and **Smithereens** front man **Pat DiNizio**, whose self-titled solo set lands Oct. 7. Due this fall is a project by ex-*Rolling Stones* bassist **Bill Wyman** featuring **Eric Clapton**, **Jeff Beck**, **Albert Lee**, **Paul Carrack**, and others. *Velvel's* film music imprint *Reel Sound* bows in September; its forthcoming "Ice Storm" soundtrack will feature the **David Bowie** track "I Can't Read."

The convention's closing celebration at the club *Bravo* included performances by Thump's dance thrush **Katalina**; **Ebony Tay**, a show-stopping hard rocker from L.A.'s *Cabana Boy Records* who performed her own tough compositions and a seething cover of *AC/DC's* "Highway To Hell"; *Jellybean Records'* dance goddess **Antoinette Roberson**, who bumped energetically with *MC/Navarre Eastern* regional sales manager **Mark Heyert**; and *Midnight Fantasy* rock act **Fivestones**, currently touring hard behind its album "Wee Onesie."

ONE PERSONAL NOTE: At some company conventions, reporters are greeted with the same enthusiasm accorded to hired assassins. But we were warmed by the friendliness and accessibility of Navarre's executives and sales staff, all of whom had better things to do than gab with a newsman. Our thanks to all, and we hope to see you same time next year.

And no, we won't tell a soul what went on in the *Marriott* lobby the last two nights of the convention . . .

RETAIL TRACK

(Continued from page 44)

of an estimated one-third of its cooperative advertising funds, which is pure profit for a one-stop.

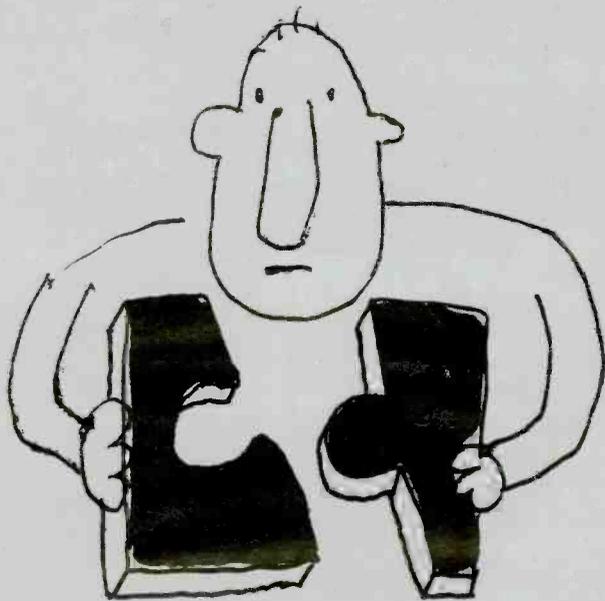
The good news is that even though the company went about it the wrong way, the consolidation finally has been completed, and the one-stop operation can grow back into being a healthy business if it has a chance.

Moreover, *Apollo Advisors* is said to be sitting on the sidelines, waiting to propose a "new value" reorganization plan for the company, centered on the one-stop operation. The other potential suitor, *A.C. Israel Capital Corp.*, which is said to also to operate under the name *Whitehall Financial* (not to be confused with the similarly named *Goldman Sach's* investment firm), has reportedly bowed out of the picture.

Recently, *Billboard* published a story pointing out that a one-stop-based company has never filed a Chapter 11 before and survived (*Billboard*, July 26). Many of *Retail Track's* readers tell me that with that realization, they have come to the conclusion that the *Alliance One-Stop Group* is a dead duck. But those readers missed a key ingredient in that story. Never before has a one-stop obtained debtor-in-possession

(Continued on page 65)

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BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

IF YOU'RE A RECORD company trying to promote a new act or album to 16-year-old girls, where do you go? *Seventeen* magazine, "The Ricki Lake Show," and "Soul Train" are good places to start. And to reach her male counterpart? Try *Sports Illustrated*, "The Simpsons," and "Late Night With Conan O'Brien."

Strategic Record Research, a joint venture of the *Left Bank Organization* and *Strategic Media Research*, has come up with data that show the preferences of active music buyers (those who have purchased at least three recordings in the past six months) for daytime and prime-time TV shows and magazines.

For the males, the top TV choice of active music consumers is "Seinfeld," named by 21.7% of respondents, followed by "Home Improvement," at 14.6%. But for the females, "Seinfeld" is only second best (17.4%); their favorite is "E.R.," at 24.3%.

Broken down by age group, the only females who don't favor "E.R." are the 12- to 17-year-olds, whose No. 1 show is "Martin" (16.5%). Among males, "Seinfeld" is the top selection among all but the youngest and the oldest. The 12-17s prefer "The Simpsons" (23.7%), and the 45-54s pick "Home Improvement" (12.3%).

Record company executives, when informed of these preferences, agree that it would be nice to plug their latest albums on prime-time TV, but the cost is prohibitive. A 30-second spot on a top-rated show can cost hundreds of thousands of dollars. What they can do, though, is try to get their artists and music seen and heard on TV for free.

Mike Lane, an executive with *Strategic*, says, "There are other ways to get exposure besides advertising—get a song onto a show, an artist appearance." For example, he points out that a recent "Simpsons" episode featured cartoon versions of the *Smashing Pumpkins* and the band's music.

The daily and weekly TV variety and talk shows are obvious places for promoting music, and *Strategic* polled people's preferences for these showcases.

For the daily shows, the results split along gender lines. Females

below the age of 45 prefer programs hosted by women. Those 12-24 choose *Ricki Lake*, while the 25-34s pick *Rosie O'Donnell* and the 35-44s *Oprah Winfrey*. For the guys, it's *Conan O'Brien* with the 12-24s, *David Letterman* for the 25-34s, and *Larry King* for those 35 and over. King also scores first with older women and consumers with the highest household incomes (\$75,000 and up).

Strategic also correlates TV showcase selections with radio format preferences. For instance, modern rock listeners like *Conan*, country fans prefer *Regis* and *Kathie Lee*, R&B lovers watch *Ricki Lake*, and classical radio devotees are *Larry King* viewers.

For the weekly showcases, females' top choices are "ABC In Concert" (12-17 and 45-54), "Soul Train" (18-24), and "Showtime Apollo" (25-44). Males favor "Mad TV" (12-24), "Saturday Night Live" (25-34), "Showtime Apollo" (35-44), and "ABC In Concert" (45-54).

For magazines, the results are not too surprising. Active male music consumers' top pick is *Sports Illustrated*, cited by 14.3%, nearly twice as many as the No. 2 choice, *Time*. *Sports Illustrated* is No. 1 for the 12- to 34-year-olds. For the older demos (35-54), *Time* is the top selection.

Females who are active music buyers select *People* magazine first (10.5%), then *Seventeen* (7.2%). For females, there is less uniformity across the age groups. The 12-17s choose *Seventeen*, 18-24s like *Cosmopolitan*, 25-44s pick *People*, and 45-54s favor *Good Housekeeping*.

The study also focuses on entertainment publications, which is where record company ads are most likely to turn up.

For females, *Spin* is the leader among the 12- to 17-year-olds, *Soap Opera Digest* is first for 18-34s, and *TV Guide* is the choice of the older demos. For males, the hip-hop magazines *The Source* and *Vibe* are Nos. 1 and 2, respectively, among the 12-24s. *Details* is the top choice of the 25-34s, while *Spin* and *Rolling Stone* are virtually tied for second place. *Entertainment Weekly* is the preference of the 35-44s, and *TV Guide* wins out with the 45-54s.

Which Magazines Reach The Active Music Buyer?

MALES

<i>Sports Illustrated</i>	14.3%
<i>Time</i>	7.3%
<i>Newsweek</i>	6.3%
<i>People</i>	4.5%
<i>Ebony</i>	3.7%
<i>Rolling Stone</i>	3.7%
<i>National Geographic</i>	3.4%
<i>Reader's Digest</i>	2.9%
<i>Jet</i>	2.8%
<i>Vibe</i>	2.6%

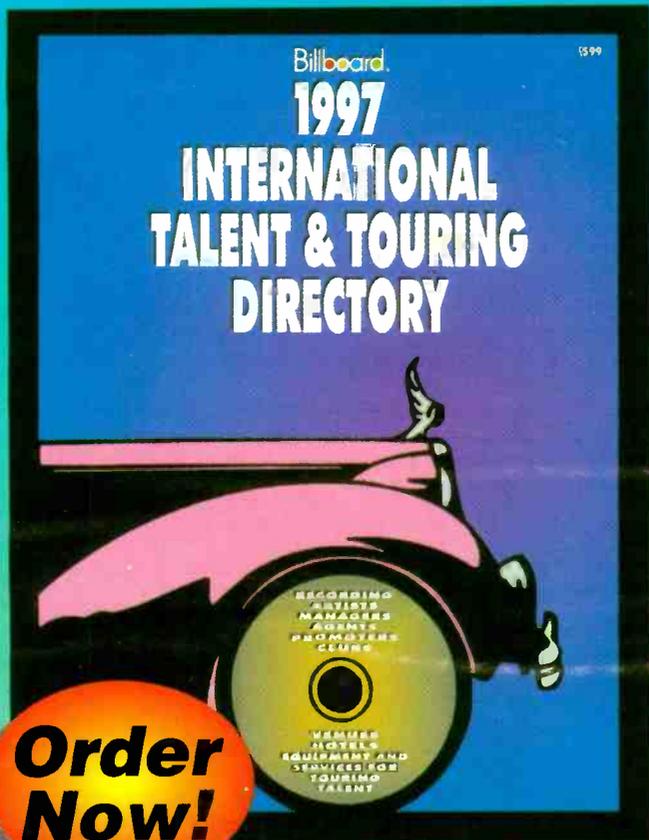
FEMALES

<i>People</i>	10.5%
<i>Seventeen</i>	7.2%
<i>Cosmopolitan</i>	6.7%
<i>Ebony</i>	6.3%
<i>Good Housekeeping</i>	5.7%
<i>Time</i>	5.7%
<i>Better Homes & Gardens</i>	5.6%
<i>Reader's Digest</i>	5.3%
<i>YM</i>	5.1%
<i>Women's Day</i>	4.7%

SOURCE: STRATEGIC RECORD RESEARCH

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(Continued from page 41)

Graeme Kay, "although they aren't assembled as academic tracts. Our mission, within a colorful magazine format, is to stimulate people's interest in classical music and then give them the knowledge to deepen and broaden that interest."

Although developed to enhance BBC Music's stateside profile, the past few special issues have been available in the U.K. through subscription and at newsstands, primarily mainline news chain W H Smith. In the U.S., the specials are available via subscription and at such outlets as Borders Books & Music, Barnes & Noble, Tower Records, and various mom-and-pop shops via the New York-based Eastern News Distributors, a division of Hearst Corp. (Circulation for BBC Music was 120,874 in the U.S. and U.K. as of December '96, according to the Audit Bureau of Circulation.)

The manager of periodicals for the 180 Borders stores around the country, Steve Simon, says the BBC Music specials function as both quality products and effective cross-promotion. "Borders is a place where a lot of classical lovers come, and the BBC name is one they know and trust. So the specials do well for us, especially considering their relatively high price. And I think it's obvious that their content steers people toward the music department."

The fall BBC Music special issue will cover Baroque music, with the winter '98 special devoted to the operas of Puccini and the spring dedicated to the great conductors. Issues featuring musical theater and the operas of Verdi, Mozart, and Wagner are being planned. According to special issues publisher Jonathan Gifford, BBC Music is considering packaging some of the past specials together as thematic sets to be

sold at a discounted price at retail, and the magazine is also developing a program to offer the specials in a systematic way to schools and libraries. Eventually, all the special issues may be collected onto a CD-ROM.

Kay stresses that with the traditional means of introducing people—especially young people—to classical music dissipating in both the U.S. and U.K., it's increasingly important for there to be an instructive, involving over-the-counter resource. "These days, classical music hits the general public in a diffuse way—films or TV usually," he says. "So we want to be there not only for the core collectors but for the people who never thought classical music was for them, yet were intrigued by something they've heard in a film and want to investigate it further. The special issues are educational, although it's education with a small 'e.'"



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EARFUL OF BOOKS

(Continued from page 42)

Once people are hooked on audio-books, they tend to gravitate toward the longer unabridged titles, and about half of Earful of Books' stock is in this category. He says when a title is released simultaneously in abridged and unabridged form, he will buy much more heavily in the latter.

Earful of Books stocks many titles that are generally only available through specialized mail-order rental companies and libraries, due to their high price point. But, Rush notes, major publishers are beginning to release more unabridged titles at lower prices, and it's a trend he welcomes.

With such diverse types of customers, having a helpful and knowledgeable staff that caters to its clientele is another fine point that Rush says keeps customers coming back.

"When you're selling the same product as Barnes & Noble and Borders, you have to have it in stock and you have to have exceptional service. Most retail bookstores, particularly the larger ones, don't want to mess with special orders and that attitude is conveyed to their customers, but we'll do it all day long, because that is a very significant part of our business."

Earful of Books also has a mail-order division that accounts for about 10% of the company's business, Rush says. "It was never our intent to develop it, it just kind of evolved. By and large, it's made up of people who have stumbled across one of our stores, but live somewhere else."

While Earful of Books does not spend money promoting the mail-order aspect of its business, Rush says, consistent advertising on talk radio is a very effective way to reach consumers. For a new store, Earful of Books will buy up to \$35,000 worth of radio ads over a 30-day period.

Earful of Books also targets its mailing list with a six-panel, tri-fold flier and advertises in high-quality direct-mail coupon programs aimed at specific areas within each market.

A high ratio of book sales per household is the key factor that determines in which markets Earful of Books will open stores, Rush explains.

"There is a misconception that people who listen to audio are not readers, but that's not true. Our best customers listen to audio because they can't read everything they want to."

Earful of Books is expanding through company-owned stores, as well as joint ventures and license agreements. Outlets are scheduled to open in Denver and Houston by the end of 1997, but Rush says cash flow and bottom-line results are what count. He says a "very successful" store will do \$500,000-\$600,000 a year by its third year in business.

"We have a rate of return that we like for each store to attain. Some have, some haven't, but I think the difference is that we believe that audio is going to continue to expand market share, and if you believe that, then you won't be scared of average results at this point in the life of the industry."

For the most part, Earful of Books stores have a larger inventory and square footage than other audio-only stores, and the greater selection of titles is key in keeping up with a growing market, Rush says. "We want to continue to be the largest audiobook retailer in the country."

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK [®] POLYDOR 825095/A&M (10.98/17.98)	GREASE 28 weeks at No. 1	212
2	2	PINK FLOYD [▲] ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1062
3	4	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	39
4	3	BOB MARLEY AND THE WAILERS [▲] ² TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	424
5	5	METALLICA [▲] ⁸ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	311
6	7	SARAH MCLACHLAN [▲] ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	150
7	6	JAMES TAYLOR [▲] ¹¹ WARNER BROS. 31113* (7.98/11.98)	GREATEST HITS	353
8	—	VARIOUS ARTISTS [▲] TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	105
9	8	JIMMY BUFFETT [▲] ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	339
10	9	BEASTIE BOYS [▲] ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	308
11	11	BOB SEGER & THE SILVER BULLET BAND [▲] ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	144
12	10	BUSH [▲] ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	133
13	—	311 [▲] ² CAPRICORN 942041/MERCURY (11.98 EQ/17.98)	311	73
14	—	BONE THUGS-N-HARMONY [▲] ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	105
15	12	DAVE MATTHEWS BAND [▲] ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	146
16	15	PINK FLOYD [▲] ¹¹ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	448
17	14	EAGLES [▲] ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	142
18	18	TOM PETTY AND THE HEARTBREAKERS [▲] ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	184
19	17	VAN MORRISON [▲] ³ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	347
20	16	METALLICA [▲] ⁴ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	384
21	38	WU-TANG CLAN [▲] LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	53
22	20	JOURNEY [▲] ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	412
23	21	JIMI HENDRIX [▲] ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	189
24	19	SHANIA TWAIN [▲] ⁹ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	126
25	13	BEE GEES [▲] ² POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	44
26	22	ENIGMA [▲] ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	318
27	27	JANIS JOPLIN [▲] ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	273
28	24	CELINE DION [▲] ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	179
29	28	METALLICA [▲] ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	338
30	25	STEVE MILLER BAND [▲] ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	319
31	33	CREEDEENCE CLEARWATER REVIVAL [▲] ² FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	229
32	23	2PAC [▲] INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	84
33	—	VARIOUS ARTISTS NO LIMIT 50695/PRIORITY (10.98/16.98)	MASTER P PRESENTS WEST COAST BAD BOYZ VOL. 1	1
34	48	GARTH BROOKS [▲] CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	137
35	40	AEROSMITH [▲] ³ Geffen 24716 (12.98/17.98)	BIG ONES	59
36	29	QUEEN [▲] HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	239
37	34	ABBA [▲] ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	137
38	31	METALLICA [▲] ³ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	356
39	30	SADE [▲] ³ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	108
40	35	ELTON JOHN [▲] ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	281
41	45	BRUCE SPRINGSTEEN [▲] ³ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	53
42	32	KORN [▲] IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	74
43	43	RAGE AGAINST THE MACHINE [▲] ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	149
44	36	SOUNDTRACK [▲] ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	237
45	39	GUNS N' ROSES [▲] ¹⁴ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	328
46	41	JARS OF CLAY [▲] ESSENTIAL/SILVERTONE 41580/JIVE (11.98/16.98) HS	JARS OF CLAY	80
47	26	SOUNDTRACK [▲] ¹¹ POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	145
48	—	FLEETWOOD MAC [▲] ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	259
49	—	AC/DC [▲] ¹² ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	191
50	—	WILLIE NELSON [●] COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	3

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.

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Home Video

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In Play. DVD has a new player, Universal Studios Home Video. Making the announcement at the Video Software Dealers Assn.'s convention last month in Las Vegas, from left, are Louis Feola, Universal Studios Home Video president; Mike Nakamura, Matsushita Entertainment GM; Andrew Kairey, Universal executive VP; Phil Pictaggi, Universal business development and operations VP; and Kappei Morishita, Matsushita Entertainment assistant GM, legal.

Can Sell-Thru Boost Store Biz? Studios Make That Case At VSDA Panel

■ BY DON JEFFREY

LAS VEGAS—Hollywood believes the trend of releasing more titles to the sell-through market will benefit beleaguered video retailers.

It's a position retailers attending a studios' perspective panel at the Video Software Dealers Assn. (VSDA) Convention in Las Vegas last month have heard before. Whether video stores, still uncomfortable with sell-through, will accept the premise this time isn't known. But, given sluggish rentals, they're more inclined to listen.

The studios argue that the lower wholesale price on sell-through titles—

\$15-\$20 vs. \$70-\$75 for a rental release—means retailers can afford to buy more copies for their stores, which will give them a depth of inventory that will translate into more customer transactions. Supposedly, this becomes an attractive scenario at a time when open-to-buy dollars for new and catalog product have become attenuated.

Michael Karaffa, executive VP of New Line Home Video, said, "If you purchase tapes at a lower price, you can do more depth. On a title-by-title basis, there's an opportunity for increased profits, although turns are down."

During the panel, Karaffa and others presented statistical evidence of a sluggish video industry. Some observers have suggested that one reason for the rental slowdown has been consumers' move toward buying rather than renting.

"There are more blockbuster releases going to sell-through that years ago would have gone to rental," said Jeffrey Fink, senior VP of sales and distribution for Live Home Video. "That impacts rental transactions." Panelists said customers are turned off when they cannot find the title they are looking for and that greater depth of inventory could solve that problem.

According to BMG Video president Al Reuben, "The problem is the consumer's inability to find product because of a smaller number of titles and store displays. Titles don't turn, so there's no open-to-buy. The merchandising issue becomes self-fulfilling."

Most panelists agreed that the increasing number of entertainment options available to the consumer has also crimped video revenues. They cited satellite-TV services, pay-per-

view channels, and Internet surfing.

Pay-per-view (PPV) was a hot topic at the session, specifically the subject of windows—the amount of time it takes for a movie to appear in a different medium. Retail is traditionally the first stop for a movie after its life in the theaters. What has become more common, however, is an earlier opening of the PPV window.

Retailers complain that this limits the effective shelf life of a title, a point emphasized on anti-PPV label buttons worn during the show. Several panelists sympathized, suggesting that stores indicate their displeasure by not buying endangered titles in depth.

Reuben drew applause from the retailers in the audience when he said, "If windows are not long enough, take economic action. Windows are the most important thing you have. That's your lifeline—if product's not in stores long enough to make your investment."

Panelists conceded that determining PPV windows is the most difficult task they have. John Quinn, senior VP of sales for Warner Home Video, said that negotiations with the PPV companies are a balancing act between "how much will I lose on 30 days vs. how much you make on 45 days."

Research was cited indicating that while consumers are generally not aware of windows, they believe that movies come out on video roughly 2½ to three months after their theatrical debuts. Actually, the video window is more like five to six months.

Some retailers called for uniform windows on all titles. But panelists responded that each title has to be analyzed separately as to the length of

(Continued on next page)

Court Rules Astaire Can Dance On Instructionals; Universal In DVD Group

OUTDANCING ASTAIRE: Best Film & Video has clipped the wings of a lawsuit filed by Robyn Astaire, widow of Hollywood's nonpareil song-and-dance man.

A few weeks back, the Los Angeles-based vendor, once headquartered in suburban New York, won the right to use movie clips of Fred Astaire without permission of the estate. The federal appeals court decision, which reversed a lower-court Astaire victory, puts a fresh spin on the California law that protects an individual's "right of publicity," according to an entertainment industry lawyer.

Until now, celebrities had been thought to reign supreme, even over titles in the public domain that "have long been a staple" of home video, he adds. While the verdict leaves some unfinished business, in his view, it does have the virtue of being clear-cut. "This is one of those cases a layman can understand."

Best had lifted images from the 1941 "Second Chorus" and the 1951 "Royal Wedding," both in public domain, and dropped them into its "Fred Astaire Dance" series as introductions to 30-minute instructionals on "Swing," "Latin Dancing," "Ballroom," and the like. The tapes arrived at retail in 1989.

Astaire's name and likeness had been licensed from Ronby Corp., his commercial agent since 1965. Each box is prominently labeled "Fred Astaire Franchised Dance Studios" on every side. There's also a quote attributed to Astaire to the effect that good dancers are made not born and a description of the cassette referring to him as "the master" and "the world's greatest dancer"—all within the bounds of the Ronby license. Robyn Astaire considered the 90 seconds of public domain footage out of bounds.

The issue is of no small matter to the folks whose faces are their fortunes, as witness the court briefs filed on behalf of Robyn Astaire. The roster included Tom Cruise, James Garner, Katharine Hepburn, Charlton Heston, Bob Hope, Angelica Huston, Nicole Kidman, Sharon Stone, Meryl Streep, and John Travolta, plus a bevy of organizations such as the Screen Actors Guild, the Directors Guild of America, and ASCAP. Siding with Best were 20th Century Fox, Warner Bros., CBS, and NBC—strange bedfellows considering who the studios and networks demand for their screens, big and little.

In a 2-1 vote, the 9th U.S. Circuit Court of Appeals ruled Best was safe so long as the clips weren't "advertising, selling, or soliciting." California law does protect the right of a celebrity to control commercial endorsements—in particular, the Super Bowl ad in which an Astaire clip promoted a vacuum cleaner. The legislation was passed in 1984 to counter complaints that deceased celebrities' names and

likenesses were being exploited on T-shirts and such, at the same time exempting their use in the media, including television. The judges interpreted the statute as applying to videos as well. "If the film clips were advertisements," the court wrote, "they were advertisements for the videotapes themselves rather than some other product."

Robyn Astaire is appealing the verdict. But some sources indicate that the court ruled on fairly narrow grounds and that it could have gone further. Left untouched, says one, was the conflict between California and federal laws on public domain. In such instances, Congress usually triumphs.

"The court ducked the big issues," he maintains. "[Best] won on a technicality. It was a TKO; they didn't go the full 15 rounds. The issue will come back." Meanwhile, clip-crazy documentarians should be happy.

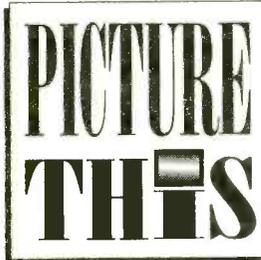
MONEY IN THE BANK: Befitting its long-awaited

entrance into the market, Universal Studios Home Video has taken a full membership in the DVD Video Group (DVG). The trade organization emerged at the Video Software Dealers Assn. Convention in Las Vegas last month, the day before Universal made its announcement.

DVG has also signed four associate members, all replicators—Panasonic Disc Services, Nimbus, JVC Disc America, and Warner Media Services. "We're not even trying to get members, and we're getting members," exults a DVG source, who puts the current total at 22. DVG's charter is to develop consumer awareness for DVD; an effort likely will be launched this fall. Members are being invited to the first general meeting at Sony headquarters Aug. 15 in New York to get organized and, presumably, set a fourth-quarter agenda.

The seed money's available. Reportedly charging \$20,000 per full member, DVG has already raised close to \$400,000. DVG originally planned one rate to fit all but has since decided to institute tiered fees. We're told a new structure probably will be proposed in New York.

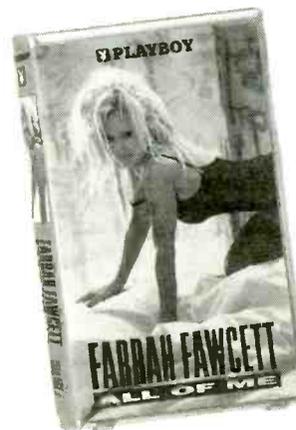
VIDBITS: Warner Reprise Video will release the DVD version of the Fleetwood Mac reunion, "The Dance," on Sept. 23, a month after the cassette arrives in stores. MTV gets first crack at "The Dance" on Aug. 12, 16, and 17. . . . InnovaCom in Santa Clara, Calif., is partnering with Mitsubishi Chemical's Information and Electronics Co. to develop a one-time recordable DVD system, DVD-R, designed for business and medical uses. Mitsubishi will incorporate InnovaCom's MPEG-2 encoder board into its DVD-R unit, scheduled for fourth-quarter delivery.



by Seth Goldstein



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WarnerVision Gets 'Buns' In Top Shape For Retail

TONING UP: WarnerVision is perking up "Buns Of Steel," the popular exercise series.

"We've done a lot of consumer research and found out that the exercise market is flat because of the proliferation of bad titles," says WarnerVision director of marketing Jeff Williams. "It just didn't make sense to relaunch 'Buns' without making some improvements."

According to Williams, consumers said exercise tapes in general were getting a bit stale. So the vendor has added pop music, more instructors to lead the workout, and different degrees of difficulty on the new releases, which include "Buns Of Steel Target Toning Workout," "Abs Of Steel Target Toning Workout," and "Buns Of Steel Total Body Fat Burner."

Each arrives in stores Sept. 2, priced at \$9.95.

"These videos incorporate sport moves, because the one thing consumers told us is that they didn't want to lie on the floor and lift their leg 50 times," says Williams.

The tapes will be supported by a direct-response campaign, a \$1 bounce-back coupon good toward the purchase of another "Buns" video, and a certificate for a two-week free membership to any of the 500 Gold's Gym outlets across the country. Information about the offers will be inserted into each cassette package. Williams says the marketing budget for the new releases exceeds \$1 million.

One of the factors contributing to the declining fortunes of exercise videos is celebrity tapes, which proliferated but didn't satisfy consumers dedicated to keeping fit. While the number of new entrants has fallen, Williams says retailers are still stuck with many unsold copies. "They have not cleared out of the market," he adds.

As a result, Williams notes, retailers continue to shy away from the category and "only look at it once a year." With a new approach, stores can profit from the category if it's merchandised year-round, he says. "We're

sharing our sales data with retailers, and as a brand, even the old 'Buns' tapes outsell celebrity tapes every day of the week."

"Buns" and the Jane Fonda and Kathy Smith fitness series have made WarnerVision the top supplier in the category. It's followed closely by PPI Entertainment, which has the Denise Austin line, and BMG Video, with "The Firm."

OLSENS SEE THE LIGHT: Based on the success of the Olsen twins' videos, Lightyear Entertainment is looking to place Mary Kate and Ashley's audio efforts into video stores.

The New York-based company recently picked up the entire line from BMG, which had distributed three audio titles. The first release under the new arrangement will be "You're Invited To Mary Kate & Ashley's Sleep Over Party," featuring music from the video of the same name.

Street date for the title is Aug. 12 at \$15.98 suggested list for the CD and \$8.98 for the cassette. All releases go through Lightyear distributor WEA, whose sister company, Warner Home Video, handles the Olsen twins on VHS.

Lightyear will ship at least two more titles, the next one coming in February, and has an option on future releases as well. VP of sales and marketing Don Spielvogel says Blockbuster Video and West Coast Video are expected to stock the audiotape next to the videos. "Both came to us with the idea based on the fact that the video titles are so strong," he says.

The duo's previous audio titles, "I'm The Cute One" and "Give Us A Mystery," peaked at No. 25 and No. 24, respectively, on Billboard's Top Kid Audio chart.

In recent years, Lightyear has steadily increased its audio business while moving away from video. However, it still has a catalog of video titles ranging from "Stories To Remember" to Elvis Presley titles, including "Aloha From Hawaii."



by Eileen Fitzpatrick

CAN SELL-THRU BOOST STORE BIZ?

(Continued from preceding page)

the window and whether the video should be priced for sale or rental. "The video business is not isolated," said Quinn. "It's one of a series of revenue streams Hollywood needs to make movies."

Most panelists agreed that there was a need for more aggressive marketing by studios and retailers to inform consumers of the advantages of renting and buying. Asked why the VSDA's initiative to create a consumer awareness campaign has not been able to get out of the starting gate, the executives said they could not authorize funds for a campaign whose goals are not defined.

Others were critical of retailers for not providing enough excitement in

their stores. "You go to a lot of stores, and it's a boring experience," said Reuben. "The consumer wants an experience that's more fun than reading a TV Guide. A video store can offer a diversity of entertainment."

Although video retail has been soft this year, it was not because of any intrinsic failure of the business, panelists maintained. Quinn said, "A major retailer with shortfalls in revenue asked managers to call good customers and ask why they weren't renting. The No. 1 reason was they hadn't thought about it. No. 2 was they didn't know what was out. The consumer's not unhappy with renting. It's just not top-of-mind anymore."

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	8	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
2	2	3	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
3	7	5	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
4	8	3	TURBO-A POWER RANGERS MOVIE	FoxVideo 4181	Mighty Morphin Power Rangers	1996	PG	19.98
5	4	3	ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE	Warner Reprise Video 38476	Alanis Morissette	1997	NR	19.98
6	5	23	LORD OF THE DANCE ▲	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
7	3	8	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
8	NEW ▶		FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99
9	6	61	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
10	11	15	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
11	10	8	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.98
12	9	8	HAPPY GILMORE	Universal Studios Home Video 82820	Adam Sandler	1996	PG-13	14.98
13	12	6	PLAYBOY'S REAL COUPLES II	Playboy Home Video Universal Music Video Dist. PBV0809	Various Artists	1997	NR	19.98
14	30	2	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98
15	13	18	DUNE ◆	Universal Studios Home Video 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
16	14	15	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Universal Music Video Dist. PBV0820	Various Artists	1997	NR	19.98
17	16	57	JURASSIC PARK ◇	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
18	21	20	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
19	15	21	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
20	NEW ▶		A RUGRATS VACATION	Nickelodeon Video Paramount Home Video 837793	Animated	1997	NR	12.95
21	33	2	PLAYBOY'S BIKER BABES-HOT WHEELS & HIGH HEELS	Playboy Home Video Universal Music Video Dist. PBV0815	Various Artists	1997	NR	19.98
22	17	10	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
23	32	78	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
24	RE-ENTRY		GOODFELLAS	Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
25	24	7	G3: LIVE IN CONCERT	Epic Music Video Sony Music Video 50157	Joe Satriani/ Eric Johnson/Steve Vai	1997	NR	19.98
26	26	9	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.98
27	20	21	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
28	18	12	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0807	Victoria Silstedt	1997	NR	19.98
29	19	34	VERTIGO	Universal Studios Home Video 82940	James Stewart Kim Novak	1958	PG	19.98
30	RE-ENTRY		AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
31	NEW ▶		BEAVIS & BUTT-HEAD: INNOCENCE LOST	MTV Music Television Sony Music Video 49332	Animated	1997	NR	14.98
32	25	2	BARNEY'S CAMP WANNARUNNAROUND	Barney Home Video The Lyons Group 2018	Barney	1997	NR	14.95
33	31	20	THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95
34	23	145	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
35	22	4	SHILOH	Warner Home Video 36200	Blake Heron Michael Moriarty	1996	PG	19.98
36	RE-ENTRY		TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) FoxVideo 4098	Tiger Woods	1997	NR	14.98
37	34	6	OZZY OSBOURNE: OZZFEST I-LIVE!	Red Ant Video 17000	Ozzy Osbourne	1997	NR	19.98
38	27	8	KINGPIN	MGM/UA Home Video Warner Home Video M206471	Woody Harrelson Randy Quaid	1996	R	14.95
39	35	2	THE PINK PANTHER	MGM/UA Home Video Warner Home Video 663843	Peter Sellers David Niven	1964	NR	14.95
40	28	3	THE TWELVE CHAIRS	FoxVideo 6449	Ron Moody Frank Langella	1970	G	9.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Fox Is Taking Kids Seriously

AFTER THE FOX: 20th Century Fox Home Entertainment has unveiled a children's line, Fox Kids Video, with an initial release of 14 titles, each priced at \$9.99.

Drawing from the television entity, Fox Kids' Network, as well as such subsidiaries of parent News Corp. as publisher HarperCollins and suppliers like Saban Entertainment and Marvel Comics, Fox Kids Video features "Dr. Seuss," "Beetleborgs," "Iron Man," "The Incredible Hulk," and "Where's Waldo?," among others. "This is an aggressive branding effort," says Fox Home Entertainment spokesman Steven Feldstein.

Fox had previously released children's videos, including titles based on such animated TV series as "Bobby's



by *Moira McCormick*

World." But the earlier releases were not pushed with "as concerted an effort as they are this time. Fox Kids is now a much more powerful brand name," Feldstein says.

The studio is supporting the releases with a multimillion-dollar marketing campaign, along with premiums packed with many of the titles. Included are Marvel Mini Comic Books for

each of the available Marvel character titles, including "Spiderman," "The Incredible Hulk," "Iron Man," and "The Fantastic Four"; Wacky Waldo activity stickers with "Where's Waldo?"; and removable tattoos with the "Beetleborgs" release.

A national sweepstakes is being backed by in-store and Internet support. Participants in the Coolest Kid on the Planet contest can win the grand prize of a trip for four on a private jet to anywhere in the continental U.S.

Also awarded will be 50 first prizes of a set of 24 Fox Kids videos and 100 second prizes of Fox Kids Video T-shirts and baseball caps. Instant-winner coupons are also being placed randomly inside cassette boxes.

Fox's ad campaign encompasses print, radio, and TV, targeting mothers 25-54. The studio is offering point-of-purchase pre-packs in configurations of 24, 48, and 72 cassettes and, on the Internet, a Fox Kids Video area with references to all titles, an online interactive game, and a downloadable screen saver.

Feldstein says there may be another Fox Kids Video release before the end of the year, possibly geared to the Christmas season.

WILD WARNER: Late this month, Warner Home Video is unleashing wildlife-themed videos via Turner Original Productions and PBS Home Video. Also due are titles exploring outer space and pirates (the latter is hosted by the *Who's Roger Daltrey*). "Wild Life Adventures" is a Turner Original Productions series focusing on award-winning nature filmmakers' first-person accounts. "The Last Wild River Ride," "Croc People," and "Living With Leopards," due in stores Aug. 19, will be broadcast in advance of street date as part of TBS Superstation's "Destination Sunday."

Print ads in such general-interest publications as *People* and *Life* will also support the releases, which retail for \$19.98 each.

The PBS Home Video series "In The Wild" provides a look at celebrities known for their involvement with wildlife as they experience animals in their natural habitats. "Dolphins With Robin Williams," "Cheetahs With Holly Hunter," and "Pandas With Debra Winger" are available for \$19.98 each and \$49.98 for the three-pack. Each runs an hour.

Also on PBS Home Video, "Mysteries Of Deep Space" is a three-volume set priced at \$49.98 combining live-action sequences, computer animation, and high-resolution images from the Hubble Space Telescope. The titles are "To The Edge Of The Universe," "Exploding Stars And Black Holes," and "The Search For Alien World."

"Pirate Tales," from Turner Original Productions, is hosted by Daltrey, who also assumes the role of 17th century marauder *William Dampier*. It's a mix of storytelling and live-action recreations filmed in the actual locales of buccaniers, including *Blackbeard* and *Henry Morgan*.

Daltrey also illustrates how the pirates' deeds played a pivotal role in shaping Western history. The six-hour, two-volume set, which streets Aug. 19, will be promoted via post-street-date airings on TBS. The videos, however, are two hours longer than the telecast. Suggested list is \$29.98.

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	1	4	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
2	7	2	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
3	3	6	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
4	5	8	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
5	2	8	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
6	4	7	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
7	9	4	JACKIE CHAN'S FIRST STRIKE (R)	New Line Home Video Warner Home Video N4456	Jackie Chan
8	6	10	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
9	10	3	FIERCE CREATURES (PG-13)	Universal Studios Home Video 82824	John Cleeese Jamie Lee Curtis
10	35	2	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
11	11	3	BEVERLY HILLS NINJA (PG-13)	Columbia TriStar Home Video 82503	Chris Farley
12	8	4	TURBULENCE (R)	HBO Home Video	Lauren Holly Ray Liotta
13	37	2	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
14	16	3	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
15	NEW		THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
16	40	2	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Saima Hayek
17	12	6	MARVIN'S ROOM (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
18	15	5	MY FELLOW AMERICANS (PG-13)	Warner Home Video 14535	Jack Lemmon James Garner
19	13	9	DAYLIGHT (PG-13)	Universal Studios Home Video 82828	Sylvester Stallone Amy Brenneman
20	22	9	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
21	17	3	THE CRUCIBLE (PG-13)	FoxVideo 0414485	Daniel Day-Lewis Winona Ryder
22	14	6	BEAVIS AND BUTT-HEAD DO AMERICA (PG-13)	Paramount Home Video 332503	Animated
23	18	9	ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
24	31	2	GHOSTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video 95103	Alec Baldwin James Woods
25	21	17	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
26	20	8	THE MIRROR HAS TWO FACES (PG-13)	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges
27	19	9	STAR TREK: FIRST CONTACT (PG-13)	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes
28	23	13	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
29	28	15	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
30	24	4	IN LOVE AND WAR (PG-13)	New Line Home Video Warner Home Video N4559	Sandra Bullock Chris O'Donnell
31	26	4	DANGEROUS GROUND (R)	New Line Home Video Warner Home Video M4436	Ice Cube Elizabeth Hurley
32	34	5	CRIME STORY (R)	Dimension Home Video Buena Vista Home Video 11233	Jackie Chan
33	27	2	WHEN WE WERE KINGS (PG)	PolyGram Video 4400458473	Muhammad Ali George Foreman
34	30	19	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
35	25	4	GRIDLOCK'D (R)	PolyGram Video 4400541447	Tupac Shakur Tim Roth
36	NEW		TURBO: A POWER RANGERS MOVIE (PG)	FoxVideo 4181	Mighty Morphin Power Rangers
37	29	18	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
38	NEW		PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
39	NEW		DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
40	NEW		SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	21	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
2	2	183	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
3	NEW		FUN AND FANCY FREE Walt Disney Home Video 9875	1947	26.99
4	NEW		A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997	12.95
5	9	19	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
6	20	3	BARNEY'S CAMP WANNARUNNAROUND Barney Home Video/The Lyons Group 2018	1997	14.95
7	6	19	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
8	3	17	GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP FoxVideo 24394	1997	14.98
9	7	11	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95
10	5	39	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
11	NEW		GEORGE OF THE JUNGLE FoxVideo 4102531	1997	14.98
12	NEW		BEAVIS & BUTT-HEAD: INNOCENCE LOST MTV Music Television/Sony Music Video 49332	1997	14.98
13	8	67	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
14	4	9	THE LAND BEFORE TIME SING ALONG SONGS Universal Studios Home Video 83114	1997	12.98
15	18	466	DUMBO Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
16	10	33	THE LAND BEFORE TIME IV Universal Studios Home Video 82396	1996	19.98
17	16	13	101 DALMATIANS: PONGO & PERDITA SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Video 8525	1996	12.99
18	NEW		RUGRATS: CHUCKIE THE BRAVE Nickelodeon Video/Paramount Home Video 833573	1997	9.95
19	NEW		RUGRATS: ANGELICA THE DIVINE Nickelodeon Video/Paramount Home Video 833583	1997	9.95
20	NEW		RUGRATS: A BABY'S GOTTA DO Nickelodeon Video/Paramount Home Video 833693	1997	9.95
21	14	49	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
22	17	23	SESAME STREET: BEST OF ELMO Sesame Street Home Video/Sony Wonder 51229	1996	9.98
23	15	85	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
24	11	61	THE LAND BEFORE TIME II Universal Studios Home Video 82142	1994	19.98
25	12	13	BRUNO THE KID Live Home Video 27673	1997	14.98

◆ 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.

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The Enter*Active File

MERCHANTS & MARKETING

2 Services Offer CD-Quality Net Sound

BY BRETT ATWOOD

LOS ANGELES—High-quality audio and video netcast content is already a reality for Internet users who have access to two emerging technologies that surpass the bandwidth limitations of traditional phone lines. Near-CD-quality music netcasts and quicker download speeds within the U.S. are accessible through the cable modem service @Home and the satellite modem DirecPC—though the pricing is still at a premium.

@Home Network (<http://www.home.net>) uses the same wire that delivers cable television programming to bring high-speed Internet access to its subscribers. The speed is up to 100 times faster than conventional modem speeds, which enables instantaneous delivery of

CD-quality music and high-quality video content. Though heavy Internet users will appreciate the fast-speed connection, they will have to pay anywhere from \$39.95 to \$44.95 per month for unlimited @Home access. Also, most Internet users will have to wait for their local cable company to upgrade its systems before they can receive the service, which is available only in a limited number of markets, including Seattle, San Diego, Philadelphia, and Detroit.

@Home is working with Internet audio content companies, such as theDJ Network (<http://www.thedj.com>) and NetRadio (<http://www.netradio.net>), to boost their audio quality so that consumers can take advantage of the potential for near-CD-quality audio on the broadband service.

Music and other enhanced Internet

audio content can be found on the service's TuneIn area, which aggregates high-quality audio offerings from several Internet sites.

"TuneIn is designed to be the place where Internet users go to add an audio soundtrack to their Web surfing experience," says Rajil Kapoor, manager of content affiliation at @Home. "Web users can tune in to the Internet audio and continue to surf the Web."

The TuneIn area contains netcasts of six genre-specific music channels from theDJ Network, including modern rock, jazz, blues, modern rock classics, techno/trance, and '80s pop formats.

"We reach a segment of listeners that wants to hear music that isn't likely to be played on conventional radio stations," says Jim Van Huysee, director of communications and content for



The DirecDuo mini-dish.

theDJ Network. "Not everyone wants to listen to Alanis Morissette and the Spice Girls over and over again. Internet users will look past the degraded audio on 28.8 [kbps modem connections] because they like the specialty music formats. But the fast-speed connection offered by @Home brings the Internet music to near CD quality."

The service also contains music, news, and sports programming from NetRadio.

Entertainment technology company N2K will soon provide at least five high-quality concert netcasts for @Home, according to Kapoor. Specific artists and netcast dates had not been determined at press time.

In the near future, the service will offer customized audio programming from N2K's Music Boulevard (<http://www.musicblvd.com>), C|NET Radio (<http://www.cnet.com>), and CBS SportsLine (<http://cbs.sportsline.com>).

@Home is also testing "multi-casting" of Internet audio and video content, which enables multiple users to simultaneously receive a single stream of programming. The trial, which is being held in conjunction with Progressive Networks, will deliver broadband multi-cast music videos and other short video content to @Home subscribers in Fremont, Calif.

"We're looking into the concept of music videos on demand," says Kapoor. "We can do that with the bandwidth, but audio alone is more suited for the Internet, since it can run in the background while you surf the Web. There are higher expectations for Internet video, which is still far from broadcast quality—even at higher bandwidth connections."

Another option that is immediately available to the majority of the U.S. population is the satellite-delivered Internet-access service, known as DirecPC (<http://www.direpc.com>).

A 21-inch satellite dish delivers Internet access at speeds up to 400 kbps. Though daytime service is cost-prohibitive (with a premium charged per megabyte of downloaded information), a flat fee of \$39.95 gets Internet users unlimited access 6 p.m.-6 a.m. weekdays and unlimited use on weekends.

An enhanced version of the service, known as DirecDuo (<http://www.direcduo.com>), allows Internet users to use the same mini-dish to receive more than 200 channels of direct broadcast satellite programming from DirecTV (<http://www.directv.com>) and United States Satellite Broadcasting (<http://www.usstv.com>). These programming services include the hard-to-find music channels M2 and MuchMusic USA.

With DirecPC and DirecDuo, consumers must purchase a mini-dish and receiver, which costs \$599-\$999.

Classic Music Hardware Resurfaces As Software

REBIRTH OF THE RETRO SYNTH: The pioneering music synthesizer and drum machine hardware of the past is resurfacing in the form of software. A single CD-ROM program, known as ReBirth RB-338 Techno Micro Composer, digitally emulates the exact sounds and characteristics of the analog sounds of the classic Roland TR-808 drum machine and a pair of Roland TB-303 Bass Line synthesizers.

The program was created by Swedish development company Propellerhead Software and does not require MIDI, external synthesizers, samplers, or any special computer hardware.

The CD-ROM software, which is distributed in the U.S. by Steinberg Soft & Hardware, is already available at computer and music specialty stores for \$199. Steinberg, which has headquarters in Los Angeles, Paris, and Hamburg, is already known for its MIDI sequencing program Cubase.

A demo version of the program is downloadable at <http://www.steinberg.net>. A complete version can be ordered via the Internet at the Propellerhead Software World Wide Web site (<http://www.propellerhead.se>).

Roland TR-808 and TB-303 hardware has not been manufactured for several years, yet the music devices are still in demand by musicians and record producers. The sounds that emanate from the defunct hardware have become popular with creators and consumers of techno and electronica.

"They are still used to create a lot of dance, techno, industrial, and house music," says Fadi Hayek, Northeastern sales manager for Steinberg. "But since they are no longer manufactured, the prices have gone up considerably. It would cost you about \$3,000 to get the equivalent in hardware."

Rather than use samples, the product relies on software-based physical modeling to re-create the sound of the oscillators, filters, resonance envelope mod, and other hardware components of the original synthesizers.

"It emulates the characteristics of the analog equipment to get a warmth in sound that is just not possible through digital samples," says Hayek.

Several of New York's leading DJs, remixers, and record producers used the technology July 30 in a live performance to demonstrate the real-time applications of the software. Participants in the club event included Sci-Funk-O-Rama featuring DJ Dmitry and DJ Silver, DJ Chill Freez, DJ Wally, and Nick Rhodes The Disposable Person Vs. DJ DelMar.

"It's a good and bad thing," says Wally DeStefano (aka DJ Wally). "For \$200, anyone who buys this can cut their own tracks—which makes it harder for the rest of us who do this for a living. This technology makes it too easy for people to create their own music... The original synthesizers are antiques and are still highly sought after."

Users of the software can record compositions in the aiff or .wav file format on their computers and distribute their music over the Internet.

Sega 'Fighters' Shoot For Techno Presence

'MegaMix'-Inspired Dance Single To Aid In Image-Building

BY DOUG REECE

LOS ANGELES—Sega of America is tuning in to the electronica sounds of the music underground to enhance its image as a cutting-edge game company. The entertainment technology company's combat video game "Fighters MegaMix" has spawned a techno-charged dance single, "Fighters: The Sega Project," created by Tom Weyer (aka Commander Tom) and Michael Robbins (aka DJ Mars).

The track includes sound effects from the game, which is available for the Sega Saturn game system. Robbins' record label, Frequency 8—a name that also graces the San Francisco-based indie record store and rave promotions company run by the DJ—will release a 12-inch version of the song this month or in September.

Though Sega owns only the promotional rights to the song, the company has already provided substantial support by servicing the track to radio mix shows and DJ pools.

The single debuted July 25 on modern rock KLYY Los Angeles' electronic music feature, "Liphted."

Sega spokeswoman Angela Edwards says that the project is not designed to increase sales of "Fighters MegaMix" or its 32-bit Saturn game system. Rather, the company's interests lie in aligning itself with the electronic music scene.

The game maker has also moved to raise its profile among hip modern rock fans by announcing last month that it had enlisted Luscious Jackson vocalist Jill Cuniff to supply the main character voice in its forthcoming alien adventure game "Enemy Zero."

"We're not a record label, and we're not pushing this because we need record sales," says Edwards. "It's not even a matter of promoting sales of ['Fighters MegaMix']. It's more of a Sega brand thing. We want the Sega factor to be cool, to be underground, to be known in a circle outside the core gamers."

Both Edwards and Robbins, however, allow that many gamers are already fans of electronic music, making the

match between the two forms of entertainment a natural fit.

"The people that are playing these games aren't listening to Beethoven in the background," says Robbins. "They're listening to this kind of music, so it's actually parallel to the growth going on in the gaming industry."

To assist Sega's reach into this market, the single will also be part of a promotional CD-ROM being poly-bagged in a forthcoming issue of Next Generation magazine. Sega also plans to promote the "Fighters" single on its World Wide Web site (<http://www.sega.com>) via contests and RealAudio samples. The site also contains a temporary link to Frequency 8's site (<http://www.frequency-8.com>).

Though Robbins is happy to be supported by such a well-funded force as Sega, he still plans to concentrate on a grass-roots promotion for the song.

Similar projects have had respectable degrees of success in territories outside the U.S., though the most lucrative domestic game-relat-

ed music titles have been actual soundtracks spawned from games, such as the Immortals' "Mortal Kombat: The Album." Even previous Sega music projects, such as the soundtrack to its "Mr. Bones" game by Ronnie Montrose, have basically reformatted material already found on games.

But "Fighters," in both its radio edit and extended versions, is reliant on Robbins and Weyer's genius in creating a fluid, original work that incorporates music and sound-effect samples from the video game.

Robbins is confident that the individual merit of the song will win over doubters, even though he admits his association with Sega has been the cause of some raised eyebrows in the underground music scene.

"I want people to be able to say, 'Wow, this makes me feel good,'" he says. "It doesn't matter where music comes from, and if some of it happens to come from a video game, that's great. It makes it crazier."



Hub Music Online. America Online's Hub Music area was launched July 14 with an event at New York's Knitting Factory. The event featured performances from Lotion, Varnaline, and Junior Cottonmouth. Pictured, clockwise from left, are Lotion members Bill Ferguson, Rob Youngblood, Jim Ferguson, and Tony Zajkowski; Hub Music associate producer Randy Silver, bottom; and Hub Music producer Joe Rosenthal, center.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ NO KNIFE

Hit Man Dreams

PRODUCER: Mark Trombino

Time Bomb 3508

The standout sophomore album from this sharp-witted San Diego rock quartet matches solid pop songcraft with surly guitars. Lead singer/songwriter Mitch Wilson's vocals have a plaintively angry edge in the best power-punk tradition, and they mesh well with the harmony vocals of the brilliantly clamorous "Jackboots" and the frenetic, riff-grinding "Charades." Other highlights of a joyfully noisy set are marked by the catchy, off-kilter accents of "Lex Hit Reset," the manic, hardcore inflections of "Sweep Away My Shadow," and the punkish pop fanfare of "Your Albatross." Distributed by Arista.

LIMINAL-LOUNGE

Preset

PRODUCER: Danny Blume

Knitting Factory Works 202

An ad hoc electro-improv aggregation led by downtown New York guitarist Danny Blume, Liminal issued its first disc in '95 as an entry in the Knitting Factory's pioneering "Loud Music, Silent Film" series. That original soundtrack to the classic horror movie "Nosferatu" was an inventive, haunting piece of work, serving as the vanguard in the nascent "ill-bient" movement. But Liminal's follow-up disc, "Lounge," is rather bloodless. Some will warm to this ostensibly live recording, but the disc tends to prove a fact of electronics: What passes for evocative background in a substance-fueled bar scene does not necessarily make for a compelling at-home listening experience.

COUNTRY

CLINT BLACK

Nothin' But The Taillights

PRODUCERS: Clint Black, James Stroud

RCA 67515

Country star Clint Black's decision to forgo his usual practice of co-writing most of his material with his guitarist, Hayden Nicholas, and seek out new collaborators has clearly energized his recording. He still writes with Nicholas (yielding some of the album's high points), but Black's co-written numbers with the likes of Kostas, Steve Wariner, Matraca Berg, Marty Stuart, Shake Russell, and Skip Ewing seem to have revved up his afterburners. There's not a bit of fat on this tautly written and produced collection of first-rate songs.

MICHAEL PETERSON

PRODUCERS: Robert Ellis Orrall, Josh Leo

Reprise 46618

Newcomer Michael Peterson is single-handedly keeping alive the tradition of the literate drinking song. That's not all he does, obviously, but he does that so well he should be encouraged to continue with such songs as "I Finally Passed The Bar," "Drink, Swear, Steal & Lie," and "When The Bartender Cries." He's an inventive writer and expressive singer and has nothing but a bright future ahead.

SPOTLIGHT



LISA STANSFIELD

PRODUCER: Ian Devaney

Arista 18738

The English soulstress returns to form with an album that harks back to the sound of her 1990 breakthrough release, "Affection," and its follow-up, "Real Love." With a tight, polished, and focused sound, Stansfield shines on such tracks as the breezy "Never Gonna Fall," the horn-spiced "The Real Thing," the funky "The Line," the sultry ballad "Don't Cry For Me," and the first single, an energetic remake of Barry White's 1973 hit "Never, Never Gonna Give You Up." Bonus tracks include a remix of "The Real Thing" and a "bootleg mix" of Stansfield's early hit with Coldcut, "People Hold On." An album that re-establishes Stansfield as a vital singer/songwriter/performer and positions her for success at pop, dance, AC, and contemporary jazz outlets.

WORLD MUSIC

► OUMOU SANGARE

Woratan

PRODUCER: Nick Gold

World Circuit/Nonesuch 79470

After creating global interest with two albums and vigorous touring, Malian singer Oumou Sangare's third set is her U.S. debut on the Nonesuch-distributed, London-based World Circuit. Mali forms a geographic bridge between Muslim Saharan Africa and West Africa in the same way Sangare's wild, soaring voice follows incantatory Islamic paths, while accompanied by the needle-point guitars and keening backup singers reminiscent of neighboring Senegal and Guinea. Standout cuts in an engagingly arranged set include the

SPOTLIGHT



JOE

All That I Am

PRODUCER: Various

Jive 41603

From the album's electrifying first track, "All The Things (Your Man Won't Do)," off the "Don't Be A Menace . . ." soundtrack, young R&B phenom Joe delivers unwavering passion. Powerful vocals and lush arrangements highlight this project by the fertile singer/writer/producer. Steady, melody-driven compositions provide a riveting stage for a young artist whose vocal discipline is mature beyond his years. By combining youthful enthusiasm with classically crafted songs, the set transcends the trendy in favor of timelessness. The artist tastefully avoids excessive vocal gymnastics, giving the material a sophisticated appeal. Highlights range from the reverent "How Soon" to the syncopated "Sanctified Girl (Can't Fight This Feeling)." serenely swaying "Djorolen," the chiming, surging "Fantan Ni Mone," the rhythmic rhapsody "Tiebaw," and the funky, throbbing title cut. She recalls the Afro-blues of her countryman Ali Farka Toure on "Kun Fe Ko" and West African dance music with the sinuous guitars of "Baba," but featuring jazzy flute and a horn section arranged and led by Pee Wee Ellis.

JAZZ

JAMES BLOOD ULMER

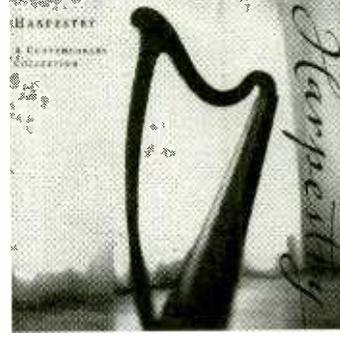
Plays The Music Of Ornette Coleman: Music Speaks Louder Than Words

PRODUCERS: James Blood Ulmer, Kazunori Sugiyama

Koch Jazz 7833

It sounds great on paper: Ornette

SPOTLIGHT



VARIOUS ARTISTS

Harpestry

PRODUCERS: Diana Stork & Dawn Atkinson

Imaginary Road 314 536 142

The harp isn't just for angels, orchestral glissandos, and Harpo Marx anymore. That's the message of this collection, which draws harpists working out of many traditions and countries, from Ireland to Venezuela. Largely composed of new, commissioned works, "Harpestry" features jazz plucker Deborah-Henson Conant in a more meditative mood, Andreas Vollenweider set with an orchestra, and the Chieftains' Celtic harpist, Derek Bell. Michelle Sell's concert harp stands out in a sea of Celtic players, while producer Diana Stork's world-fusion group, Geist, and German harpist Rudiger Opperman point to new directions. A revealing collection.

Coleman disciple James Blood Ulmer recasts items from the master's songbook in the light of his own bluesy six-string fusion. Sadly, the result is rather desultory. The instrumentals amble along with a ragged appeal, though they lack the mental toughness of both the originals and Ulmer's recent Music Revelation Ensemble projects. Where the album truly fails is on Ulmer's three tired vocal contributions, which clog the proceedings and bring to mind his lame Antilles record with the pseudo-supergroup Third Rail. Next time, let's hope Ulmer heeds this record's title.

LATIN

SANDY & PAPO MC

Otra Vez . . .

PRODUCERS: Pavel de Jesús, Socrates de Jesús

Parcha/Plátano 2016

Among the more stylish purveyors of merengue-rooted sounds, Dominican rap twosome Sandy Carriello and Luis Deschamps run through a good-time set of bravura-laced anecdotes highlighted by "La Fiesta" and "El Alacrán."

NEW AGE

BRIAN ENO

The Drop

PRODUCER: Brian Eno

Thirsty Ear 66032

Brian Eno always has one foot in the future, but "The Drop" often sounds like visions of the future from the past. All instrumental, this set finds Eno using metallic synthesized and sampled sounds to etch out skeletal rhythms and

melodies that are as thready as the pulse of a heart-transplant candidate. More ambivalent than ambient, most of the album's three-minute-and-over tracks sound like sketches that never evolved. It's on the 30-minute closer, "Iced World," with piano melodies meandering over a mechanical groove, that Eno shows the possibilities of an ambient improvisational vocabulary.

CLASSICAL

GLENN DICTEROW

PRODUCER: Adam Abeshouse

Cala 514

This violin recital album from the concertmaster of the New York Philharmonic is one of more than a dozen discs in Cala's "New York Legends" series, which celebrates the talents of the Phil's principal players. Despite the unspeakably bad cover art—a staple of the series—the music within is first rate. As on the other "Legends" discs, Dicterow's recital emphasizes Americana, with bright, sonful sonatas by Bernstein and Corigliano. Works by Korngold and Martinu also appear. Gerald Robbins accompanies on piano, and Karen Dreyfus guests on viola. Distributed by Allegro Corp.

GOSPEL

► DOROTHY NORWOOD

Hattie B's Daughter

PRODUCER: Dorothy Norwood

Malaco 6024

Since her emergence in the '50s as a member of the Caravans, Norwood has reigned as one of gospel's dominant figures. On this, her 43rd album, she has lost none of the fervor that has sustained her for more than four decades. Norwood still sings with power and bone-chilling inspiration over arrangements that pack a hymn-like reverence ("Grace And Mercy") and steamroller gospel/blues power ("The Storm Is Almost Over"). Norwood's singular gift for recitation shines on the title cut, a tribute to her mother. As producer, writer or co-writer, and arranger of the album, Norwood shows herself a seasoned veteran who knows exactly who she is and what she wants to say, with her formidable gifts still on full and marvelous display.

CONTEMPORARY CHRISTIAN

► THE GORDONS

End Of A Long Hard Day

PRODUCERS: Curtis J. Hiner, Gary Gordon

Reception 6302

With a combination of straight-ahead bluegrass numbers ("Kentucky Morning," "Johnny Bring Around The Jug"), Christian songs ("Thy Burdens Are Greater Than Mine," "Little Country Church In The Pines," "Thank You Lord"), and country tunes, this album should appeal to a wide spectrum of fans. The voices of husband and wife Gary and Roberta Gordon blend wonderfully, and they are ably backed by bassist Curtis Jay Hiner, fiddler David Johnson, and banjo player Bill Cross. Other prime cuts include "I Woke Up With Tears In My Eyes" and "Sawdust," the latter of which features a guest vocal appearance by the Gordons' son Noah, a former Capitol artist who is now with the trio Phoenix.

VITAL REISSUES

MILES DAVIS
Live-Evil; Dark Magus: Live At Carnegie Hall; Black Beauty: Miles Davis At Fillmore West; At Fillmore: Live At The Fillmore East; In Concert: Live At Philharmonic Hall
REISSUE PRODUCER: Bob Belden
Columbia/Legacy 65135; 65137-65140
In the '70s, Miles Davis energized the jazz fusion movement while exploding its boundaries. These live albums—never domestically released on CD—celebrate his artful synthesis of jazz, rock, blues, funk, and the avant-garde, using melodies and riffs as brief touchstones in elaborate, groove-intensive excursions. Miles' trumpet went from an understated, oft-muted cry to an electrified, amplified, wah-wahed assault weapon, with the backing of an all-star cast that included Chick Corea, Keith Jarrett, Gary Bartz, David Liebman, John McLaughlin, Michael Henderson, Dave Holland, Jack DeJohnette, Al Foster, Airto, Mtume, and Badal Roy. "Black Beauty" and "Fillmore East" came from 1970 concerts of a guitarless band flavored by compact funk lines and Corea's aggressive comping. "Live-Evil" features more 1970 tracks highlighted by Jarrett's stunning (electric) piano work, plus luminous studio cuts. By the 1972 "Philharmonic Hall" concert and 1974's "Dark Magus," Miles led his band into deeper, swamplier timbral territories with ravaging guitars, frenetic percussion, and blaring block organ chords. These double-disc Digipaks include original liner notes and new commentary, mostly from Miles' sidemen.

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 (JE): 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 Filippo, 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 Bambarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **MARIAH CAREY** *Honey* (4:59)
 PRODUCERS: Sean "Puffy" Combs, Mariah Carey, the Ummah, Steve J.
 WRITERS: M. Carey, S. Combs, K. Fareed, S. Jordan, S. Hogue, B. Robinson, R. Larkins, L. Price, M. McClaren
 PUBLISHERS: Rye Songs/Sony Songs/ATV/Bobby Robinson/EMI Songs/Satisfaction Fulfilled/Chrysalis, BMI; Justin Combs/EMI-April/Zomba Enterprises/Jazz Merchant/Steven A. Jordan/Charisma/Hit & Run/Warner-Chappell, ASCAP
 REMIXERS: Sean "Puffy" Combs, Jermaine Dupri, David Morales
Columbia 1489 (c/o Sony) (cassette single)
 Carey has been gravitating closer to the jeep/hip-hop realm with each release over the last several years. With this preview of her forthcoming album, "Honey," she immerses herself in the sound with sterling results. Although the presence of the scorching-hot Sean "Puffy" Combs is firmly felt, La C is no puppet. Her flair for giddy romance remains prominent in her lyrics, as does her penchant for complex, ear-pleasing vocal arrangements. The chorus is thickly layered with smooth, seductive harmonies that effectively drive home the quietly insinuating hook. And there's nary a sign of her glass-breaking high notes. Instead, she serves rich and soulful midrange belting that indicates her notable growth as a stylist. Carey deserves mega props for breaking beyond her safety zone and accomplishing the tricky feat of delivery that will appeal to both the pop masses and hardcore street purists.

► **MARY J. BLIGE** *Everything* (no timing listed)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: J. Harris III, T. Lewis
 PUBLISHER: not listed
MCA 3982 (c/o Uni) (cassette single)
 Here it is, the single from "Share My World" that top 40 programmers have been clamoring for. Blige is in typically solid diva form on this romantic jeep cruiser, which is fueled by a prominent sample of "You Are Everything" by the Stylistics, as well as a snippet from James Brown's "The Payback." Producers Jam and Lewis do an exemplary job of letting Blige breathe freely as an artist (which she does with delicious soul), while also injecting their own signature pop/R&B flavor. Prepare to hear this one every time you turn on the radio.

► **DUKE** *So In Love With You* (5:00)
 PRODUCER: Tony Mansfield
 WRITER: Duke
 PUBLISHER: Strongsongs, ASCAP
 REMIXERS: Full Intention, Pizzaman
4-Play 1008 (12-inch single)
 Already a smash in Europe (where it topped the pop charts in five countries), this vibrant disco ditty is ripe for the picking by stateside punters. Duke brings a friendly vibe to the song with a voice that is actually better suited to pop airwaves than underground dancefloors—though there's plenty here for club kids to nosh on. Contributing to the widespread potential of this single are remixers Pizzaman and Full Intention, who tweak the track with springy beats and shiny keyboard lines. This one is not to be missed. Contact: 310-657-5285.

★ **DOG'S EYE VIEW** *Homecoming Parade* (3:45)
 PRODUCER: Matt Wallace
 WRITER: P. Stuart
 PUBLISHERS: EMI-Virgin Songs/Dog's Eye, BMI
Columbia 2357 (c/o Sony) (cassette single)
 The band laid a firm foundation with last year's "Everything Falls Apart," and it appears ready to have a major

pop hit with this first offering from the new album "Daisy." Front man Paul Stuart has grown immeasurably as both a singer and tunesmith, infusing the track's Hootie-esque rock sound with a bluesy spice. The result is a song that should prove appealing to "serious" listeners, in addition to the rest of us who just like fun, radio-friendly pop music.

TRIO *Da Da Da* (2:49)
 PRODUCER: Klaus Voorman
 WRITER: not listed
 PUBLISHER: not listed
Mercury 286 (c/o PolyGram) (CD single)
 You don't need much creative genius to write this repetitive song, which is currently heard during a TV commercial for Volkswagen. It only has three lyrical lines in addition to the title. It's doubtful that this single will get much airplay, though stranger things have happened. More likely, you'll hear this '80s-styled cut on retro-leaning dancefloors.

R & B

► **SANDRA ST. VICTOR** FEATURING **YO-YO, NONCHALANT, LeSCHEA & PHAJJA** *Chocolate* (4:04)
 PRODUCERS: Show, Luq Ibrahim
 WRITER: not listed
 PUBLISHER: not listed
Warner Bros. 8605 (cassette single)
 St. Victor gathers a potpourri of female artists to collaborate on this Afro-centric track. Inspirational, artsy, radio-friendly, and trunk-bumpable, "Chocolate" is testament to African-Americans' staying power, creativity, and cultural flavor. As LeSchea and Phajja melodically scat the track's chorus, St. Victor struts a Billie Holiday-styled delivery (burly, guttural, and blue) as she sings the praises of the black multitude, applauding the millions who gathered on the Mall in Washington, D.C., for last year's Million Man March, and those who strive and survive every day.

► **702** *All I Want* (3:59)
 PRODUCERS: The Characters
 WRITERS: T. Taylor, C. Farrar, F. Perren, B. Gordy, D. Richards, A. Mizell
 PUBLISHERS: Kharatoy/B. Black/Jobete, ASCAP
Motown 12061 (cassette single)
 Sharp ears will quickly pick out the sample of "It's Great To Be Here" by the Jackson 5, while others will simply rock to the bumpin' funk of this female troupe's sleek vocals. There's a delightfully playful vibe to this track that helps elevate it above the glut of "serious" poser jams out there right now. "All I Want" is a fine way to usher in the soundtrack to "Good Burger," as well as showcase the act's album "No Doubt."

COUNTRY

► **LEE ROY PARNELL** *You Can't Get There From Here* (3:47)
 PRODUCERS: Lee Roy Parnell, the Hot Links, Mike Bradley, John Kunz
 WRITER: T. Arata
 PUBLISHERS: Little Tybee/Forerunner, ASCAP
Arista 3079 (c/o BMG) (CD promo)
 Parnell is a master at roadhouse revelry, but he's equally effective at conveying powerful ballads full of truth—as this fine offering readily demonstrates. Written by Tony Arata, who penned Garth Brooks' hit "The Dance," the song is an insightful look at living with the consequences of our actions. Parnell delivers a stellar performance that should grab radio programmers' attention. This deserves to be a huge hit.

★ **MATRACA BERG** *That Train Don't Run* (3:15)
 PRODUCER: Emory Gordy Jr.
 WRITERS: M. Berg, G. Harrison
 PUBLISHERS: Wedgewood Avenue/Longitude/Great Broad/Gary Harrison's, BMI
Rising Tide 53047 (CD promo)
 As one of Nashville's most successful songwriters—she co-wrote Deana Carter's "Strawberry Wine" and numerous

other hits—Berg's forthcoming Rising Tide album is one of Music Row's most eagerly anticipated releases this season. People are anxious to discover if this red-hot tunesmith can enjoy equally large success as a recording artist in her own right. If this single is any indication, good things lie ahead for Berg's next run (she also gave it a try a few years ago on RCA). Berg sings this song about fond memories of wilder days and a long-gone lover with a whimsical passion that should gain her long-overdue attention as a vocalist.

JASON SELLERS *I'm Your Man* (3:25)
 PRODUCER: Chris Farren
 WRITERS: A. Cunningham, M.D. Sanders
 PUBLISHERS: Starstruck Writers Group/Mark D./Senior Partner, ASCAP
BNA 64913 (CD promo)
 BNA's newest artist bows with a strong uptempo song with a gently percussive beat and tasteful guitar licks. Sellers has a distinctive tone to his voice that adds nicely to his overall performing presence. He communicates the song's lyric effectively without over-singing. His delivery, combined with solid song selection and good production by Chris Farren, adds up to a promising debut.

DANCE

★ **HOUSE HEROES** *Magic Orgasm* (9:50)
 PRODUCERS: Peter Rauhofer, DJ Wild
 WRITERS: P. Rauhofer, G. Duchastei
 PUBLISHER: Une, ASCAP
 REMIXER: Peter Rauhofer
Twisted America 55370 (c/o Uni) (CD single)
 Club 69 mastermind Peter Rauhofer takes a brief twirl into the land of electro-funk on this quirky, immediately infectious chugger. Teamed with DJ Wild (who contributes a throaty chant or two), Rauhofer blends bits of current cutting-edge beats with keyboard licks that sound like they were lifted from the soundtrack to "The Mod Squad." There's a house remix included to entice the interest of narrow-minded spinners, but nothing is more fun than the bouncy original version—which could eventually make the transition onto rhythm-rooted pop radio.

NEW & NOTEWORTHY

DUDEARELLA *Top Of The World* (3:42)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Movers N' Shakers
MCA 4024 (c/o Uni) (cassette single)

Once again, the European club world spawns a jam that is destined for stateside saturation. "Top Of The World" strobes with the kind of fast-paced, pop-soaked groove that made Real McCoy radio darlings here while also bringing a fresh idea or two to the table. In the midst of the track's rush of icy-cool keyboards lies a hook-laden song with haunting lyrics that are deceptively simple. Kids who just wanna twirl won't be distracted, but adults who like a little substance in their dance music will find the words unusually clever. Factor in a charming lead female vocal and you have a worthy addition to the club and top 40 soundtrack for the remainder of the summer season.

BLUE BOY *Remember Me* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Deep Zone, Sure Is Pure
OM 005 (12-inch single)
 Clubheads are already knee-deep into this wickedly catchy dance anthem. Given a spree of solidly commercial remixes by Deep Zone and Sure Is Pure, tastemaking top 40 stations like XHRM San Diego

A C

★ **BETH NIELSEN CHAPMAN** *Happy Girl* (3:31)
 PRODUCERS: Rodney Crowell, Beth Nielsen Chapman
 WRITERS: B. Nielsen Chapman, A.S. Roboff
 PUBLISHERS: BNC Songs/Almo/Anwa, ASCAP
Reprise 8861 (c/o Warner Bros.) (CD single)
 With "Sand And Water," Chapman has created an intensely sensitive, beautifully written album. "Happy Girl" is an excellent introduction to the project, given its intelligent lyrics, meticulously crafted melody, toe-tapping country/rock beat, and buoyant vocals. Chapman has enjoyed several much-deserved AC radio victories over the past five years or so. Justice prevailing, this mass-appeal single will spark greater success that will spill into the top 40 arena.

NICKY HOLLAND *Nobody's Girl* (3:58)
 PRODUCER: Michael Beinhorn
 WRITERS: L. Cole, N. Holland
 PUBLISHERS: EMI-Virgin/Go Dutch/Colgems-EMI, ASCAP
 REMIXERS: Jimmy Bralower, Jeff Bova
Epic 0450 (c/o Sony) (CD promo)
 For those who copiously check the writing credits of their favorite songs, Holland's name is quite familiar, having penned hits for artists including Celine Dion, Jill Sobule, and Cyndi Lauper. On this slice of the album "Sense And Sensuality," she aims to earn approval as an artist in her own right. Written with Lloyd Cole, this tune is not for the quick-fix listener. Rather, it is designed to soothe the fevered brow of sophisticates who require substance in their pop music. Expand your horizons and give this fine effort a fair shot.

BLAKE MORGAN *Lately* (4:32)
 PRODUCER: Terry Manning, Blake Morgan
 WRITER: B. Morgan
 PUBLISHER: Big Red Firetruck, BMI
N2K Encoded 50004 (CD single)
 Morgan has a voice that was made to be heard on the radio. He belts his way through this rock-edged pop ballad with contagious gusto. His performance is underlined by ringing electric and acoustic guitars, which give the memorable melody added weight. Although it seems like "Lately"—which comes in

versions that range from aggressive to soft—will fast become a triple-A staple, it's also quite easy to imagine it grabbing some much-deserved attention from rock radio.

ROCK TRACKS

★ **VIBROLUSH** *No Regrets* (3:33)
 PRODUCER: Barrett Jones
 WRITERS: P. Vassil, J. Mazlen
 PUBLISHERS: Phat Coolie/Blue Iguana/EMI-April, ASCAP
Asgara/Interscope 6234 (CD promo)
 The creative marriage of New York's Vibrolush with revered Seattle producer Barrett Jones (who has worked with Foo Fighters and Nirvana, among others) results in an effectively moody journey into grunge-pop catharsis. But don't mistake this jam for another in a factory line of soundalikes. "No Regrets" has the familiar elements needed to woo programmers, but also has an instrumental depth and lyrical perspective that are unique to visionary band leader Phil Vassil and pals. Have a listen and you'll agree. And then you'll be rushing out for a copy of the group's eponymous debut album.

★ **MICHELLE MALONE** *Grace* (3:06)
 PRODUCER: Michelle Malone
 WRITER: M. Malone
 PUBLISHERS: Strange Bird Songs/Ensign, ASCAP
Velvet 0005 (CD promo)
 Can it be that Malone's time for wide-spread success has finally arrived? After toiling away on the heartland's club circuit and honing her skills as a troubadour with grit, she delivers a single that the above-ground rock world will have no choice but to acknowledge. "Grace" has the snarling aggression of a Melissa Etheridge hit, but with a mild folk subtext that nicely showcases the softer edges of Malone's voice. An excellent driving song, this single is just one of 11 slammin' songs on the artist's must-hear new album, "Beneath The Devil Moon."

THE MURMURS *I'm A Mess* (no timing listed)
 PRODUCER: k.d. lang
 WRITER: H. Grody
 PUBLISHER: not listed
MCA 3995 (c/o Uni) (CD promo)
 "I'm A Mess" is proof that this duo has come a long way from playing in the bowels of the New York subway system. Written with emotional splashes of toxic desperation and depression, this anthemic cut will fully capture the ear of modern rock listeners. For the uninitiated, this song has an appeal similar to the music of Letters To Cleo.

PLUMB *Sobering (Don't Turn Around)* (3:46)
 PRODUCERS: Matt Bronlewec, Dan Haselene
 WRITER: not listed
 PUBLISHER: not listed
Silvertone/Essential 42 (CD promo)
 "Sobering" is an appropriate name for this song, because it definitely will wake you up with its hard-edged, fast-paced guitars and its forceful yet emotional lyrics. The tune is reminiscent of the music of Hole, but toned down to have a softer, less ear-piercing sound.

RAP

CONTRABAND *The World's Feelin' Us (A Night To Remember)* (3:32)
 PRODUCERS: Phil Nelson, Thomas "Tikk-Takk" Piper
 WRITER: not listed
 PUBLISHER: not listed
Tommy Boy 405 (promo CD)
 Contraband embodies the energy and hunger of a new act on the edge of a breakthrough with a self-assured title like "The World Is Feelin' Us"—as well as the use of a crowd-pleasing sample of Shalamar's "A Night To Remember"—but the act's lyrics are easy to forget. Offering nothing new from the current direction of rap music, which is necessary in order to stand out among the bevy of recording acts, the group is missing the secret ingredient for stardom.



MUSIC

FREEBIRD—THE MOVIE

Cabin Fever Entertainment
103 minutes, \$19.98
This year marks the 20th anniversary of the plane crash that took the lives of three Lynyrd Skynyrd members, and there is no better commemorative to the band than this feature-length concert video. Never before released on video, the video makes its way to retail with a digitally remastered soundtrack, interviews with the band members and their peers, personal-collection photos, and home movies. There's also a whole lot of rock'n'roll captured live and loose. Among the Southern rock treasures are "Gimme Three Steps," "Sweet Home Alabama," "Saturday Night Special," "That Smell," and the legendary title track, "Free Bird." (The video title is one word, but the song is two words.) A collector's item for several generations of fans.

CHILDREN'S

THE SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN

Warner Home Video
75 minutes, \$19.96
The animated sequel to the 2.5 million-selling "Swan Princess" is sure to generate smooth sailing at retail. The story picks up one year after the marriage of waterfowl-cum-royal highness Odette and her prince Derek. The prince, though, is preoccupied with pesky events like forest fires occurring in the kingdom, which are being set by an evil magician who's trying to get his hands on a magic orb hidden in the castle. While Odette copes with the demands of being married to a man who's married to the job of prince, Derek's animal pals try to lend a hand. But it isn't until Odette is once again transformed into a swan that Derek really masters the strength to conquer his enemy. A clever plot line and new original songs add up to an hour-plus of wholesome family entertainment.

HEALTH & FITNESS

LA CHICA FITNESS

Latina Fitness Productions Ltd.
56 minutes, \$17
The undulating beat of Latin music serves as the soundtrack for this complete workout consisting of a warm-up, an aerobic section, and cool down/meditation segments. The three sections, which feature an instructor and several pals shaking their bodies on the beach, can be taken together or individually as viewing/exercise time permits. Unfortunately, what cannot be separated is the narration, which is repeated in English and Spanish. The cumbersome narration renders the tape sluggish and annoying for speakers of either language and downright interminable for multilingual viewers. The idea behind embracing two markets is commendable, but the presentation belies the concept. The video might be better off as two separate products.

DOCUMENTARY

JAMES DEAN AT HIGH SPEED

Kultur/White Star Video
50 minutes, \$14.95
This fascinating, well-researched look at what was likely James Dean's greatest passion offers the scenario that the rebel did indeed have a cause after all—becoming a champion in sport rac-

ing. The video is filled with never-before-seen archival film footage and anecdotes from drivers who knew Dean well, including Porsche champion driver Lew Bracker. Bracker helped convince Dean to buy the infamous Porsche Spyder that he was driving during his fatal crash in the California desert. The video also pieces together the events that led up to that fateful drive. Additional commentary is provided by such Hollywood insiders as Dennis Hopper and Julie Harris, as well as Porsche and Dean historian Lee Raskin. They each chip away at the popular tale that Dean was suicidal and offer a less sensational portrait of a man who they believe was set on becoming a great actor, not a self-destructive teen idol. Also available from White Star are "James Dean: A Portrait" and "James Dean And Me."

ANIMATION

TELEVOID

Miramir
63 minutes, \$19.98
This computer-generated animation fest takes the form of an aggressive science-fiction fantasy that jumps in and out of some pretty far-out landscapes. The project was envisioned as an Orwellian social commentary on

modern television and society's fixation on violence and negative energy. It pretty much succeeds in hitting its point home. The storyline follows a day in the life of a "Skully," a living skeleton who has more in common with the narrator of "Tales From The Crypt" than with Gillian Anderson's character on "The X-Files," who shares a similar name. What makes the program even more interesting is its soundtrack—an original collaboration from the unlikely trio of Queensryche member Scott Rockenfield, Paul Speer, and Sir Mix-A-Lot.

MADE FOR TV

RESCUE 911: WORLD'S GREATEST RESCUES

Rescue Enterprises/Distribution Video & Audio
65 minutes, \$14.98
From Belgium to New Zealand, North America to Austria, this reality-based drama is a best-of collage culled from the popular television show. It's also further proof that scary life-and-death situations continue to intrigue TV viewers as well as home video consumers. Five rescues are showcased here, including a young girl trapped under a burning oil tanker, a skier who swerves out of control into an icy crevasse, and a father who takes his

family on a spin with their new trailer in tow and winds up careening over a bridge railing suspended only by the trailer hook. Happily for viewers—and, more important, the real-life victims—the segments all have happy endings, which is exactly what this tape should achieve at retail.

INSTRUCTIONAL

SEXY SOFTWARE PRESENTS WINDOWS 95

Thumbs Up Video Productions
55 minutes, \$19.95
Here's an unlikely combination. A bikini-clad "spokesmodel" superimposed on a Windows 95 screen provides a detailed seminar on the inner workings of the popular Microsoft desktop interface. The tape is clearly for beginners, male beginners, that is, who don't mind comments like "Isn't this easy?," "Sit back and relax," and "Now I'm going to show you one of the sexier features of Windows 95." Surprisingly, it does offer a lot of information, but the presentation begs the question of what the host is really referring to when she talks about the hard drive. Bill Gates is either choking on his chicken or trying to hide a monstrous grin, because his technology is finally showing signs of reaching a mass-market audience.

ON VIDEO

POOH'S GRAND ADVENTURE: THE SEARCH FOR CHRISTOPHER ROBIN

Buena Vista Home Video
1 hour, 16 minutes, \$24.99

Next to Mickey Mouse, Winnie-the-Pooh has become one of the most endearing Disney characters, and in this charming direct-to-video feature the lovable bear is likely to strengthen his appeal with kids as well as adults.

In this first direct-to-video feature from the franchise, Pooh's world is turned upside down when he thinks his best friend, Christopher Robin, is in trouble. He quickly gathers his animal gang, consisting of Tigger, Rabbit, Piglet, Eeyore, and Owl, to figure out what to do. Owl may be wise, but in this case he misreads a note left behind by Christopher, sending Pooh and the gang into a panic.

Believing Christopher is in a "forbidden and faraway place" called "skull" instead of "school," they set out to rescue the poor lad. The only problem is that the map Rabbit is using to guide them puts them into several hair-raising situations.

Leaving the safety of the Hundred Acre Wood, they encounter dark, scary places where the trees have spikes for limbs and everyone's shadow looks like a monster.

The scenes are reminiscent of Dorothy and her trio of misfits traveling to Oz, where all members must overcome their fears for the good of the group.

Not long into their journey, Pooh and company begin to doubt their abilities to find Christopher, especially the heartbroken Pooh.

Pooh then remembers that before Christopher left, he told him that even when they're not together their friendship will make it seem like they are. It's one of several

morale messages the video delivers, and this realization perks Pooh up enough to rally the troops to push on with their journey.

In the end, Christopher actually finds them, instead of the other way around, and even rescues Pooh after he is separated from the group in a slippery ice cave. In turn-bear fashion, Christopher finds Pooh by tempting him with a pot of honey, and all is well again in the Hundred Acre Wood.

This release is unlike other Disney direct-to-video features, which are constantly compared with their big-screen prequels, because it's been 20 years since "The Many Adventures Of Winnie-The-Pooh" hit theaters. Here the small screen suits the story and characters well.

In fact, the animation looks a cut above other direct features, such as "Aladdin And The King Of Thieves."

Five original songs penned by Michael Abbott with lyrics by Sarah Weeks fit the emotional themes of the film rather than try-

ing to be overdone production numbers.

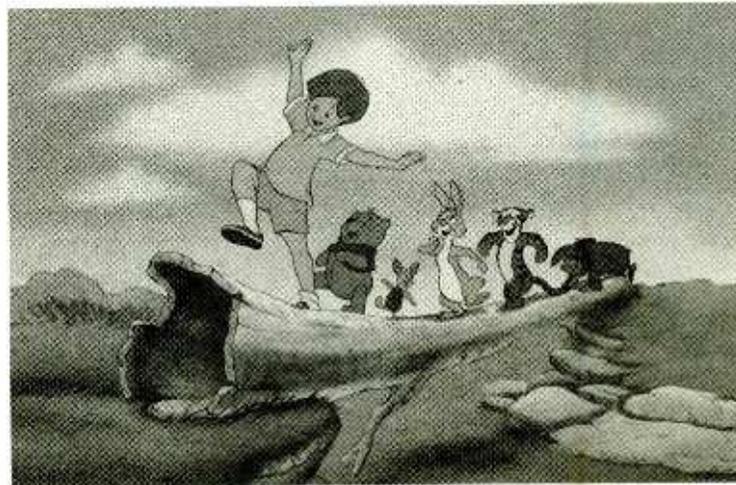
The most appealing aspect of the "The Search For Christopher Robin" is its subtle, gentle quality, which almost seems out of place among Disney's other extravagant productions.

Much of this quality comes from the voice talents of Jim Cummings as Pooh and supporting players John Fiedler (Piglet), Ken Sansom (Rabbit), Andre Stojka (Owl), Peter Cullen (Eeyore), Paul Winchell (Tigger), and Brady Bluhm (Christopher Robin), all of whom voiced the 1977 feature film.

Moral lessons about loyalty, teamwork, and the importance of self-esteem are strongly put forth, but viewers aren't hit over the head with them. It would be hard for anyone not to listen to the message when it's spoken in soft tones from the world's most adorable bear.

Disney's video division has another consumer winner here, both in content and in presentation.

EILEEN FITZPATRICK



Scene from "Pooh's Grand Adventure: The Search For Christopher Robin."



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HERCULES ACTION GAME

Disney Interactive, Virgin Interactive
SONY PLAYSTATION
Muscling its way into the Playstation format, the Mouse has teamed with Virgin Interactive to deliver its first game for the popular console format in the U.S. There's little doubt that kids will flock to "Hercules," as it recreates the feel of the film with stunning attention to detail. Not only does the game stay true to the film's thematic concerns, it also repurposes movie clips and calls upon the film's voice talents of Danny DeVito, James Woods, "Bobcat" Goldthwaite, and others—to deliver original lines. The title does contain some violence, but it is relatively tame in the scope of today's horror and gore games. This one is for the kiddies, and it's a good thing. Even with its more intense levels of play, young adult and adult gamers will notice that "Hercules" is more eye candy than brain food.



STRAIGHT MAN

By Richard Russo
Read by Hal Linden
Random House Audiobooks
ISBN 0-679-46004-7
3 hours (abridged), \$18
Russo, author of the critically acclaimed *Nobody's Fool*, returns with another compassionate, humorous novel about a middle-aged man trying to cope with his life choices. Hank Devereaux is the chairman of the English department at a small and not prestigious university. Rumors of budget cuts and downsizing have put the faculty in a panic, and everyone turns to Hank for answers. But Hank doesn't know any more than anyone else about who's getting downsized. Meanwhile, he's dealing with his daughter's marital problems, as well as working out his mixed feelings about his own parents, who have surprisingly reconciled decades after Hank's father abandoned the family. The eccentric cast of characters includes a no-talent English student who's positive that he's the next Hemingway, a hostile feminist poet, and a professor who is so politically correct that he's earned the nickname "Or She" (a phrase he interrupts with every time anyone speaks a sentence with the pronoun "he"). Hal Linden, best known as the title character from TV's "Barney Miller," gives a dry, ironic reading that perfectly captures Hank's bemused attitude.

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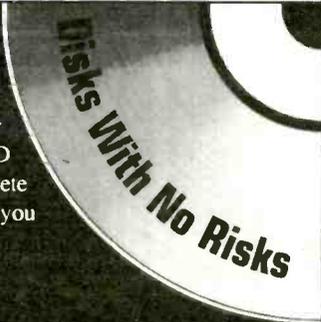
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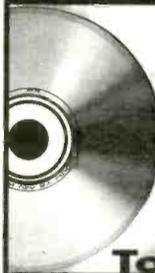
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Update

CALENDAR

AUGUST

Aug. 1-2, **Third National Entertainment Industry Conference**, ABC Record Centre, Sydney. 02-9557-7766.

Aug. 4, **ASCAP/Bitter End Songwriters Circle Showcase**, Bitter End nightclub, New York. 212-621-6485, 212-673-7030.

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.

Aug. 17, **21st NYC Bluegrass Band & Banjo Contest**, Snug Harbor Cultural Center, Staten Island, N.Y. 718-448-2500.

Aug. 19, **Music For Film Panel Discussion**, sponsored by ASCAP and the Independent Film Project, ASCAP building, New York. 212-621-6489.

Aug. 20-24, **Vibe Music Seminar**, Waldorf-Astoria, New York. 212-446-7499.

Aug. 22-24, **36th Annual Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 215-242-0150.

Aug. 28-31, **International Country Music Expo Singers Expo**, Opryland Hotel, Nashville. 800-PRO-SING.

Aug. 29-Sept. 1, **Bumbershoot**, Seattle Arts Festival, Seattle Center, Seattle. 206-281-8111.

SEPTEMBER

Sept. 3-6, **CMJ Music Fest '97**, Lincoln Center, New York. 516-498-3150.

Sept. 5-7, **Texas Heritage Music Festival**, Louise Hays Park, Kerrville, Texas. 210-367-3750.

Sept. 8-11, **MIDEM's Latin America & Caribbean Music Market**, Miami Beach Convention Center, Miami Beach, Fla. 212-689-4220.

Sept. 11-14, **National Assn. Of Record Merchandisers Fall Conference**, Marriott's Laguna Cliffs Resort, Dana Point, Calif. 609-596-2221.

Sept. 11-14, **Burlington Music Conference**, City Hall and Contois Auditorium, Burlington, Vt. 802-865-7166.

Sept. 16, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Breaking Down The First Door: Part II," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Sept. 17-20, **National Assn. Of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.

Sept. 24, **Country Music Hall Of Fame's 31st**

Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 26-29, **Audio Engineering Society's 103rd Convention**, Jacob K. Javits Center, New York. 212-661-8528.

Sept. 27, **Technical Excellence & Creativity Awards**, Marriott Marquis, New York. 510-939-6149.

Sept. 27, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

OCTOBER

Oct. 1, **Program Director Seminar**, sponsored by Arbitron, Atlanta Airport Hilton and Towers, Atlanta. 410-312-8311.

Oct. 13-19, **World Of Bluegrass Convention**, presented by International Bluegrass Music Assn.,

Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 14, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Building Your Team," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

Oct. 17-19, **MusicWomen International Fourth Annual Global Conference**, Loew's Vanderbilt Plaza, Nashville. 615-860-4084.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

NOVEMBER

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

LIFELINES

BIRTHS

Girl, Hope Jeanette, to **Ron and Lesley Harwood**, June 21 in Calgary, Alberta. Father is a promotion rep at Mercury/Polydor.

Boy, Kendall Vincent to **Kevin and Kevina World**, June 30 in Pasadena, Calif. Father is assistant new release coordinator, pre-production, at Warner Bros. Records.

Boy, Noah Levi, to **Ed and Stacy Maxin**, July 3 in Minneapolis. Father is regional sales manager at Navarre Corp.

Girl, Lindsay Idler, to **Stephen and Lynn Johnson**, July 16 in Wynnewood, Pa. Father is owner of Masters by Johnson.

Girl, Jordan Alexis, to **Stacy and Mitchell Leib**, July 23 in Los Angeles. Mother is VP of creative development at EMI Music Publishing. Father is senior VP of soundtracks/A&R at Hollywood Records.

MARRIAGES

Laura "G" Giarrantano to **Fernando Marques**, June 28 in Queens, N.Y. Bride is VP of marketing at RED.

Sheena Easton to **Tim Velarm**, July 28 in Las Vegas. Bride is an MCA Japan artist. Groom is a producer/director at Barrett Productions.

DEATHS

Constance Thompson, 40, July 26, in a car accident near Philadelphia. Thompson was the wife of Chi-Lites front man Marshall Thompson, as well as the manager of the R&B veteran act. She was also the president of Marance Records, a label she and Marshall founded in the early '80s. Thompson is survived by her husband and a number of stepchildren and grandchildren.

GOOD WORKS

LIFE CONTRIBUTION: The Elton John AIDS Foundation has announced that it will make a \$20,000 contribution to the Los Angeles-based AIDS Healthcare Foundation (AHF), the nation's largest HIV/AIDS medical provider. The contribution, made in support of AHF's Treatment=Life division, will help AHF provide HIV/AIDS medication and related tests for people in Los Angeles County who cannot afford treatment. Contact: **Ged Kenslea** at 213-860-5225 or **Anthony Schulte** at 213-860-5224.

UNICEF ENVOY: Violinist **Maxim Vengerov**, who records on Teldec Classics International, has been named honorary envoy of music by UNICEF, the United Nations' children's relief organization. Contact: **Lisa Knorr** at 212-707-2838.

BLOCK PARTY: The American Diabetes Assn. will hold a giant block party from noon to 6 p.m. Aug. 17 in New York on Madison Avenue from 42nd Street to 57th Street. The event will include four entertainment stages hosted by DJs from New York's WBLS, WHTZ (Z100), and WWVY/WWXY/WWZY (New Country Y107). Contact: **Catherine R. Laporte** at 516-262-1212.

SO SO DEF TO LAUNCH TUNES BY JAGGED EDGE

(Continued from page 17)

to make Jagged Edge a success story in a way similar to Xscape by marketing the act as a hip-hop group. Earlier in the year, Dupri began taking the act on informal visits to clubs and other street-oriented activities to introduce Jagged Edge to consumers in various markets.

During the second week in June, the label began distributing a DJ Clue mix tape containing track snippets from the album and the full-length version of "The Way That You Talk," the first single.

"That's what got people talking about the group, just like what happened with Xscape," says Columbia black music executive VP/Columbia Music Group senior VP Michael Mauldin. "Then we followed up in the streets with stickers, posters, and postcards."

"The Way That You Talk" was serviced June 24 to mainstream R&B and crossover stations, with the video following July 15 to BET, MTV, the Box, and regional clip shows.

The single was released July 29 at retail.

The act has conducted several spot promotional dates, including a July 12 performance sponsored by crossover WKYS Washington, D.C., during which the act was invited to the stage by Da Brat during the rapper's set.

Executives are in no hurry to push Jagged Edge any faster than consumer demand. "This is the first time in a long time at Columbia that we've had such a long lead time on a project," says Mauldin, who says the act's target demographics are consumers aged 17-30. "We first wanted to create more of a stir on the streets by having an uptempo song with a bit of rap in it and then releasing it as a single to introduce them to a wider audience."

"The Way That You Talk" features rap cameos from labelmate Da Brat and JD, aka Dupri.

The label plans to release "A Jagged Era" internationally on a staggered schedule. "We'll be doing it territory by territory, with the U.K., Holland, and France getting the record right away, at the end of September or early October," says Mauldin.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Backstreet Boys Out In Front. During its first U.S. promotional tour, Jive Records' international superstar act the Backstreet Boys stop by top 40 KIIS-FM Los Angeles. The Boys, whose debut U.S. single, "Quit Playing Games (With My Heart)," is in the top five of the Hot 100 Singles, are pictured with KIIS morning-show host Rick Dees, third from left. Their self-titled album is scheduled to hit the street Aug. 12.

Classic Rock's Popularity Climbing, Report Says

While many may claim that classic rock has all but died, the latest survey from Interep Radio suggests quite the contrary.

In fact, the classic rock format is steadily soaring higher than it has in four years, according to the report. Over 16 million adults, or 9% of the population, listen to classic rock radio on an average day. The majority of the format's listeners are aged 18-34.

The increasing popularity of the format is evident in research completed by The M Street Journal, which shows that the number of classic rock stations has risen by 53 since 1994.

The classic rock listener, on the whole, tends to listen to more radio than any other medium, is more likely to be male than female (58%/42%), and has a slightly higher household income than the average adult. Classic rock fans also tend to be educated listeners, with 48% having a college degree or higher. The life of listeners is a bit more savvy than that of any other radio format listener: The

average listener owns 26% more stock, 79% more investment collectibles, and 54% more precious metals.

According to a study by Simmons cited in the Interep survey, patrons of classic rock are also up with technology, and "classic rock listeners are the computer generation." The number of classic rock listeners that use a computer regularly is 36% higher than those in the alternative radio audience.

In addition, stations that have stuck by the format are now reaping the rewards of rising popularity, while many of those that jumped onto the alternative and modern rock airwaves are finding themselves returning to their roots.

Executive VP of Interep Marla Pirner says, "As we now see, the appeal of classic rock fulfills a unique niche in most markets. Listeners know it, like it, and continue to return to it. It's not going anywhere." PATRICK MAHONEY

Radio Weighs RealAudio Benefits

Web Broadens Reach, But Does It Help At Home?

This story was prepared by Marc Schiffman, managing editor of the Rock Airplay Monitor.

NEW YORK—Remember when having a World Wide Web site on the Internet was all the rage?

Today, that's only part of the story, as more and more stations tap their audio lines for a RealAudio feed for increasingly savvy Web surfers. Everywhere, people are tuning in stations from halfway around the globe on what has become the world's most expensive radio, the personal computer.

While detractors still say that too much attention to a station's Web presence takes away from its real battle at home, rock stations offering audio say it has been a valuable tool for dealing with national sales reps, record people, consultants, and more.

Triple-A KGSR Austin, Texas, PD Jody Denberg cites regular listening to his Net feed from Dallas, Los Angeles, and Boulder, Colo. "I get a guy who calls in requests from Atlanta," Denberg notes. While he admits saying "This one goes out to so and so in Atlanta" once or twice, Denberg remains cautious. "I don't want to make a point of it, because then it seems [local] people think, 'I'm here listening. Aren't I important?' But I will say 'by request.'"

LOCAL BENEFIT

One local benefit Denberg has found is that "we can now tell people who call and complain about [the signal in office buildings] that they can turn us on online and then they don't have to mess with their radios."

Denberg counts RCA's Art Phillips as a fan. "He listens to us all the time, I guess, because he's in Los Angeles, and there isn't a triple-A per se [in that market]." Even consultant Dennis Constantine tunes in via the Net. Denberg says, "[It's]

easier access to our station than phoning in to a listen line. He'll actually say, 'Hey, I caught the morning show.' And he'll give us some concrete feedback on things that he heard that day."

Across the street, album KLBJ PD Jeff Carrol is counter-programming with the interactive video technology known as CU-See-Me, "because it sounds even bigger. You can listen to the station on your radio and see what's happening" on the Web. He admits that having anyone peer into the studio was at first intimidating for the jocks. But

'Internet listening . . . has become a bountiful source of ideas'

the whole concept is to interact with the person watching you, so long as they, too, have a computer camera. Now, says Carrol, "it's fun to have some guy log in from Stockholm and take you on a tour of his house and open the door and see it snowing."

Fun, but it can be distracting, and Carrol has had to make sure that jocks focus on the on-air programming and not the snowman Sven is building for them. Decked out with its CU-See-Me and chat-room access to the studio, the KLBJ Web site, Carrol says, is continuously vibrant, "because we have somebody there 24 hours a day." And in a high-tech market like Austin, with 64% computer penetration and 34% modem penetration, "it's good that we're talking about our Web site and that we have interesting things going on," he says.

While Atlanta is home to at least one regular KGSR listener, album WKLS (96 Rock) Atlanta has its own

fans in Schenectady, N.Y., and a regular E-mailer from Australia, according to interim PD Pat Ervin. Ervin himself tunes in out-of-town signals "on a very regular basis," he says. "I'll just pull a station up and let it play in my office all day. People will walk by and say, 'Man. What are you listening to?' And I'll say, 'I'm listening to KQRS in Minneapolis today' or 'I'm listening to SHE in St. Louis today.'" Internet listening, he says, has become a bountiful source of promotional, liner, and ID ideas.

REALEDUCATION

Some have seen their RealAudio feed become an educational tool. Active rock KXXP/KXXU/KXXR Minneapolis music director Bill Jones cited the example of a label person presenting him with a record and saying, "Hey, this fits perfect on your station," to which Jones inevitably replies, "You don't know what our station sounds like."

To alleviate that, he says, "when I talk to a lot of the record people, I encourage them to listen to us. They hear it, and they get it. And they go, 'OK, I don't want to bring this to you, because you're not going to play this. But here is what you're going to love.' And it's great when you get guys that, instead of attacking you with 10 records, have three, and they're serious about them. And they say, 'I've heard your station. These will fit you.'"

Modern KEDJ Phoenix is planning a 24-hour audio feed, following a one-day experiment last March. Celebrating the release of U2's recent album, it became U2 FM, playing nothing but U2 music for a day and feeding its programming over its customized U2 page on the Web.

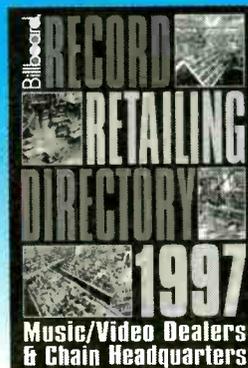
Says PD Shellie Hart, "We were (Continued on next page)

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RADIO WEIGHS REALAUDIO BENEFITS

(Continued from preceding page)

blown away. I knew that RealAudio and special promotions with a Web page were huge, but I had no idea that it would be gargantuan."

Hart cites 4,243 hits in 12 hours, with listeners in Canada, Norway, Australia, Brazil, Germany, and France, since KEDJ was able to get specific breakouts of where log-ons were coming from. "We have clients asking about it all the time. Salespeople are constantly asking, 'Can we sell it yet? Can we sell it yet?' It's ready to explode," Hart says.

Hart also notes that when the audio does go online, the station will promote its address the same way it promotes its dial positions.

WKLS' Ervin has used his RealAudio feed in conjunction with the station's New York-based rep firm. When sales is pitching a client who wants a sample of the station, Ervin says, "I'll say, 'Hey, tell them to pull up our Web address and then listen to our station every day.'"

Competition has made it a necessity. "We have a competitor of ours on our classic rock end, who, on a regular basis, attacks the station as a blue station," Ervin says. He claims they tell potential buyers, "'Did you hear what their morning show did? I can't believe you'd advertise there.' And some buyer in New York has no way of accessing the

station. So, without hesitation I say, 'Tell them to listen to us via the Net if they have it in their office. And listen to us every morning and see we're not that station.'"

Allan Handelman hosts a talk show every Sunday on album WRFX Charlotte, N.C. The show is syndicated through Fox Syndications (the same company handling syndicated morning men John Boy and Billy) but has a Web presence with two years of webcasts under its belt. Handelman says RealAudio gives him a convenient way to close new affiliates. "When I have a new affiliate interested, they say, 'Can you send us a tape?' And I say, 'Sure. But, if you're on the Web, you can pick any show you want, because we archive all the shows.' And I give them the [address], and it answers so many questions and saves a lot of work."

GO AHEAD, CALLER

Last year, Handelman did an experiment to gauge his Internet presence. He put together a few Internet-only broadcasts of his program and was surprised at the response. "We got calls continuously, and there wasn't even radio involved. It was all over the country, and we didn't even have a toll-free number, so I didn't expect a phone response

just from a Web site," he says, adding that the quality of caller was better. "Maybe because it wasn't a toll-free number and people were calling long distance and paying for it."

On a weekly basis, he continues to field calls from RealAudio listeners. "It's amazing how many routine calls I get now from regular listeners who just listen on the Internet every week." And even within Charlotte, he says, the audio feed appeals to listeners in the 25-54 demo who might not turn on the radio at night but do play on the Internet.

As a syndicated talent, Handelman is careful not to oversell his Web presence. "I don't want my affiliates who are picking up the show to feel I'm trying to drive their listeners away from their radio," he says.

Others are also concerned about overplaying the online aspect at the expense of local listeners. At classic hits WMGK Philadelphia, PD Dan Michaels looked long and hard at the viability of RealAudio before deciding against it. "In order to get enough streams up to accommodate people, it would be very expensive, and we wanted to make sure we were taking care of the people who are actually in our listening area more. It's a question of economics."

"We're very careful to weigh how much we invest in time and monetary expenditures," WKLS' Ervin says, "because, hey, we've got 360,000 or 400,000 people a week coming us on the radio. How many people are coming up on the Web? So, we're careful of what our investment of time and money is that goes into the Web. Bottom line, Can they get a diary? No. And that's what I'm concerned about."

Carrol agrees. "The cost of doing RealAudio, if you try and get into it now, is so high," he says. "Do you really gain listenership here in your area, or are you just serving people out of your Arbitron area?"

HEAR THE FUTURE

Will PDs soon be turning more attention to their Web feeds? Not yet, say most. "Maybe I can see it a few years from now," says Denberg. But the PD was pleasantly surprised when he saw the amount of hits the KGSR Web page was racking up.

"There's a lot of people there, so if you have quantifiable information about the amount of people hitting your site, it seems even more scientifically correct than the old Arbitron," he says.

Ervin waits for the day when the clarity of the Web signal is improved and tuning in a faraway station is as easy as turning on a conventional radio, free from "having to go through every hoop in the world for substandard quality. When those situations are resolved," says Ervin, "[and] we can track these people and [show that] there's a whole other audience listening to us via the Web, there'll be some value there for us, and we'll start to service those people."

Handelman says, "Right now, radio's still superior in quality [and] convenience. You can take it to the shower and the car and [listen on] a Walkman. [The Web is] so far away from doing that." But, he adds, "the quality's getting better and better, so a year from now we might have different views."

Adult Contemporary

T. WK.	WKS. ON	TITLE	ARTIST
1	2	3	4
1	2	2	16
2	1	1	12
3	3	4	9
4	4	6	14
5	5	3	17
6	6	5	26
7	9	13	7
8	10	7	31
9	7	10	12
10	8	8	18
11	17	20	4
12	12	12	23
13	14	19	5
14	11	9	15
15	18	15	43
16	13	11	14
17	15	14	28
18	16	18	6
19	19	16	60
20	20	17	28
21	21	21	22
22	29	—	2
HOT SHOT DEBUT			
23	NEW	1	1
24	23	23	21
25	24	24	26

Adult Top 40

T. WK.	WKS. ON	TITLE	ARTIST
1	2	3	4
1	1	1	24
2	2	3	15
3	3	2	25
4	4	6	14
5	5	5	12
6	6	4	41
7	7	7	15
8	8	13	13
9	10	10	24
10	9	8	18
11	11	9	38
12	12	11	27
13	18	21	4
14	17	17	6
15	13	12	28
16	14	14	16
17	15	15	41
18	16	16	11
19	20	22	6
AIRPOWER			
20	23	25	5
AIRPOWER			
21	22	24	4
AIRPOWER			
22	21	26	5
AIRPOWER			
23	25	37	3
24	28	30	5
25	29	40	3

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 65 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.

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When Radiohead began recording its third album last year near Bath, England, the setting couldn't have been more apropos to the music the band was working up. Out in the countryside, Radiohead converted a shed normally used for storing apples into a studio. The days were sunny, and the birds were singing—although the group took notice of a sign “warning that the shed was an oxygen-free environment and if you closed the door, you would die,” recalls Radiohead guitarist Jonny Greenwood. “We fixed that, but the message set a rather ominous tone,” he continues. “Also, we could see a power station’s smoke stacks looming in the distance. So it was a rural area but not quite an idyll. And there were these cows hanging about in a field next door, which was sort of nice, but we found out that they all had

mad cow disease and were waiting to be burned—in the chimneys of the power station. So there was a disturbing undercurrent to the scene, to say the least, but you had to laugh. It was so darkly comic.”

The album that resulted from those oddly set ses-



“There is something strangely comforting about sad music.”
—Jonny Greenwood of Radiohead

sions, “OK Computer” (Capitol), has its hints of black comedy, albeit in a subtle, laugh-to-keep-from-crying shade. Overall, the record’s range is grand, emotional-

ly and sonically. Reflecting the disc’s encompassing aesthetic, the tense mini-epic “Paranoid Android” backs the initial video release, while the hypnotic, gravely beautiful “Let Down” serves as the first single. Bound for Modern Rock Tracks, “Let Down” is equal parts lament and lullaby, with images of dislocation and disappointment borne on an irresistibly humane melody. “There is something strangely comforting about sad music,” Greenwood says. “And it’s not the release of saying ‘life is rubbish.’ It’s the sharing and the relief it gives you.” So whether it’s feeling “crushed like a bug on the ground” as in the song or like a mad cow waiting around to be incinerated, the pain and pleasure of common plights is the stuff of art. “Recognizing your own life in songs or books or pictures is what art is all about.”

Billboard® AUGUST 9, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	1	2	12	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
2	2	1	18	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
3	3	3	13	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
4	4	4	9	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
5	5	5	22	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
6	9	13	5	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
7	7	9	11	TRUST CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
8	6	8	9	BLEEDING ME LOAD	METALLICA ELEKTRA/VEEG
9	10	12	10	BATON ROUGE THE NIXONS	◆ THE NIXONS MCA
10	11	7	24	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
11	13	15	6	YOU HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI/VIRGIN
12	8	6	14	HOLE IN MY SOUL NINE LIVES	◆ AEROSMITH COLUMBIA
13	20	30	3	LAZY EYE “BATMAN & ROBIN” SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
14	17	17	8	LAST CUP OF SORROW ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
15	15	16	8	WALKING IN A HURRICANE BLUE MOON SWAMP	◆ JOHN FOGERTY WARNER BROS.
16	19	28	4	LOCKED & LOADED CUT THE CRAP	JACKYL EPIC
17	NEW	1		MARCHING TO MARS MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
18	12	10	14	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
19	23	37	3	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
20	22	24	4	SOUL OF LOVE NOW	PAUL RODGERS VELVEL
21	21	20	7	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
22	18	19	6	LAST NIGHT ON EARTH POP	◆ U2 ISLAND
23	16	11	14	LITTLE WHITE LIE MARCHING TO MARS	◆ SAMMY HAGAR THE TRACK FACTORY/MCA
24	14	14	11	AFRAID GENERATION SWINE	◆ MOTLEY CRUE ELEKTRA/VEEG
25	26	35	13	PINK NINE LIVES	AEROSMITH COLUMBIA
26	28	32	3	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DAYS	MIGHTY JOE PLUM ATLANTIC
27	27	36	3	VILLAINS VILLAINS	◆ THE VERVE PIPE RCA
28	40	—	2	I CHOOSE IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
29	29	23	26	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
30	25	22	8	ONE MORE TIME ROAD TO ZEN	◆ COREY STEVENS EUREKA/DISCOVERY
31	32	21	25	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
32	31	26	11	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG
33	36	—	2	AENEMA AENEMA	◆ TOOL ZOO/VOLCANO
34	24	18	10	THE END IS THE BEGINNING IS THE END “BATMAN & ROBIN” SOUNDTRACK	◆ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
35	30	25	11	THE WORLD TONIGHT FLAMING PIE	◆ PAUL MCCARTNEY MPL/CAPITOL
36	NEW	1		PLACE YOUR HANDS GLOW	◆ REEF EPIC
37	33	39	25	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
38	34	34	21	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI/VIRGIN
39	RE-ENTRY	22		FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	◆ AEROSMITH COLUMBIA
40	NEW	1		FADE TO BLUE RESOLUTION	38 SPECIAL RAZOR & TIE

Billboard® AUGUST 9, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	1	3	7	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
2	2	1	15	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
3	3	5	9	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
4	8	9	4	D' YOU KNOW WHAT I MEAN? BE HERE NOW	◆ OASIS EPIC
5	4	4	20	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG
6	6	6	20	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
7	9	8	16	6 UNDERGROUND BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
8	12	18	4	WALKIN' ON THE SUN FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
9	5	7	13	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
10	7	2	23	THE IMPRESSION THAT I GET LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
11	10	13	9	WRONG WAY SUBLINE	◆ SUBLINE GASOLINE ALLEY/MCA
12	13	16	6	BUILDING A MYSTERY SURFACING	◆ SARAH MCLACHLAN ARISTA
13	11	11	7	LAST NIGHT ON EARTH POP	◆ U2 ISLAND
14	14	15	6	TRANSISTOR TRANSISTOR	◆ 311 CAPRICORN/MERCURY
15	15	12	18	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
16	16	14	20	NOT AN ADDICT PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
17	18	17	11	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
18	20	23	7	★ ★ ★ AIRPOWER ★ ★ ★	
				SICK & BEAUTIFUL MELT	◆ ARTIFICIAL JOY CLUB INTERSCOPE
19	22	22	12	★ ★ ★ AIRPOWER ★ ★ ★	
				SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
20	19	20	11	TRIPPING BILLIES CRASH	◆ DAVE MATTHEWS BAND RCA
21	17	10	10	THE END IS THE BEGINNING IS THE END “BATMAN & ROBIN” SOUNDTRACK	◆ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
22	28	33	5	BREATHE THE FAT OF THE LAND	◆ PRODIGY XL MUTE/MAVERICK/WARNER BROS.
23	21	21	18	IT'S NO GOOD ULTRA	◆ DEPECHE MODE MUTE/REPRISE
24	38	—	2	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
25	27	27	6	WIDE OPEN SPACE ATTACK OF THE GREY LANTERN	◆ MANSUN EPIC
26	25	29	5	WHAT DO YOU WANT FROM ME? MUSIC FOR PLEASURE	MONACO POLYDOR/A&M
27	34	40	3	LAZY EYE “BATMAN & ROBIN” SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
28	26	28	8	I WANT TO BE THERE (WHEN YOU COME) EVERGREEN	ECHO & THE BUNNYMEN LONOON/ISLAND
29	30	37	3	CRIMINAL TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
30	24	25	26	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
31	35	—	2	JACK-ASS ODELAY	◆ BECK DGC/GEFFEN
32	23	24	18	BITCH BLURRING THE EDGES	◆ MEREDITH BROOKS CAPITOL
33	37	—	2	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
34	NEW	1		THE RASCAL KING LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
35	29	19	15	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
36	32	31	18	HELL HOT	◆ SQUIRREL NUT ZIPPERS MAMMOTH
37	NEW	1		VILLAINS VILLAINS	◆ THE VERVE PIPE RCA
38	36	35	23	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
39	NEW	1		GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
40	NEW	1		MY TOWN TWENTY-EIGHT TEETH	BUCK-O-NINE TVT

**HITS!
IN
TOKIO**

Week of July 20, 1997

- ① MMM Bop / Hanson
- ② Serial Thrilla / Prodigy
- ③ You Are The Universe / The Brand New Heavies
- ④ Whatever / En Vogue
- ⑤ Sunshine Day / Matt Bianco
- ⑥ Happy / Laurnea
- ⑦ I'll Be Missing You / Puff Daddy And Faith Evans Featuring 112
- ⑧ Kowalski / Primal Scream
- ⑨ Anymore / Sarah Cracknell
- ⑩ Best Days / Juice
- ⑪ Midnight In Chelsea / Jon Bon Jovi
- ⑫ D'You Know What I Mean? / Oasis
- ⑬ Heavy Soul / Paul Weller
- ⑭ It Must Be Love / Robin S.
- ⑮ Little More Time With You / James Taylor
- ⑯ Never, Never, Gonna Give You Up / Lisa Stansfield
- ⑰ Bitch / Meredith Brooks
- ⑱ Melody / Ram Jam World Featuring Lisa
- ⑲ Talk To Me / Wild Orchid
- ⑳ Nobara / Tamio Kkuda
- ㉑ Love Is The Law / The Seahorses
- ㉒ Semi-Charmed Life / Third Eye Blind
- ㉓ All Kinds Of People / Big Mountain
- ㉔ No Question / Allure featuring LL Cool J
- ㉕ Just A Freak / Crystal Waters
Featuring Dennis Rodman
- ㉖ I Don't Want To / Toni Braxton
- ㉗ Star People '97 / George Michael
- ㉘ Waters Of March / Basia
- ㉙ One Angry Dwarf And 200 Solemn Faces / Ben Folds Five
- ㉚ Daijoubu / Touko Furuuchi
- ㉛ It's Gonna Rain! / Bonnie Pink
- ㉜ Don't Wanna Fall In Love / Elisha La Verne
- ㉝ I Say A Little Prayer / Diana King
- ㉞ Driveni Tsurette / Miki Imai
- ㉟ Lie To Me / Jonny Lang
- ㊱ Pacific Oasis / Na Leo
- ㊲ Not Where It's At / Del Amitri
- ㊳ Timemachine / Chara
- ㊴ Don't Wanna Be A Prayer / Joe
- ㊵ Shinshia / Tomoyo Harada
- ㊶ The Best That I Can / Yeshemabeth
- ㊷ Koyoi Konomama / Atsuko Hiyajou
- ㊸ The End Is The Beginning Is The End / The Smashing Pumpkins
- ㊹ Love Love Mode / Dimitri From Paris
- ㊺ Good Morning Good Morning / Original Love
- ㊻ Let Down / Radiohead
- ㊼ Next Life Time / Erykah Badu
- ㊽ Why Did You Go / Thrilleru
- ㊾ Plenty Lovin' / Steve Winwood
Featuring Des'ree
- ㊿ Private Eyes / Towa Tei

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 82 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

Crunchy Act Artificial Joy Club Melts Away Doubters With 'Sick & Beautiful' Single

FAST TRACK: Don't always believe what's in a name. Take, for example, Artificial Joy Club.

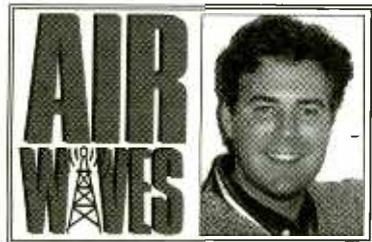
The budding modern rock outfit's first major-label single, "Sick & Beautiful," is anything but a faux attempt at well-worn "I could be happier" lyricism. Instead, the track issues a satirical "woe is me" mantra backed by an aggressive yet decipherable grunge-rooted back-drop.

Already, the song, No. 18 this issue on Billboard's Modern Rock Tracks—and an Airpower pick on the chart—has been showcased on MTV's "120 Minutes," while the band just peeled away from a month-long gig on the second stage of Lollapalooza. Artificial Joy Club is now preparing to take off on its own three-month nationwide bar crawl.

"Everything has been so last-minute," says gal lead singer Sal,

Tim Dupont holing up in a Los Angeles hotel room for a month to write the songs that now make up their debut project on Crunchy/Interscope, "Melt."

"We had a field day. The music was just flowing," Sal says. "We've all known each other for so long. I've known [Dupont] for a decade



by Chuck Taylor

and Leslie since I was 17. He's like my evil brother."

The team then returned home to Ottawa to rehearse, record, and mix the album, produced by Howe.

It was around this time that they made the decision to retire Sal's Birdland for the current band name. "People kept saying 'Salzburgland? Salisbury Steak? Huh?' for Sal's Birdland," says Sal (obviously not her real name, but one that has stuck). "All the boys except for Leslie had played in a band called Artificial Joy Club. I sang background. The guy who was Mr. Artificial Joy Club told us while we were in distress, 'We're not using the name anymore; why don't you take it?'"

"It sounds like an alcoholics club, I suppose," she adds, "but I guess it's OK. We're all a bunch of sarcastic bastards, anyway."

Not to mention savvy. The band members designed all the artwork for "Melt's" CD cover and sleeve and were wrapped up in the making of its video, down to the editing. Sal, meanwhile, does all accounting for the group. "I guess we're really a neurotic kind of band, but I want to know where my money is going," she says, adding, "I sound like a nerd, you know?"

With mod rock airplay for "Sick & Beautiful" now thundering across the airwaves, Artificial Joy Club has found itself in a bit of a sudden whirlwind, garnering the attention of MTV and the Lollapalooza organizers. And what about the idea of having a hit?

"I guess we've been so busy that we haven't really thought about maybe having a hit," says Sal. "I'm not that confident yet. The word 'hit' scares me."

Even so, she admits that evidence of the act's burgeoning status became apparent as the tour made its way across country. "It has been a very rewarding process," Sal says. "At the beginning of the tour, nobody knew who we were. In Columbus, Ohio, the last stop, we broke into song and saw people singing the lyrics. They're actually coming to see us instead of just wandering by."

The funky, guitar-fueled song, she

says, serves up the theme that "anything that is good for you tastes lousy, and anything you actually like is what's bad for you," says Sal. "This song is about just wanting what's bad for you, because the same thing is true in relationships. For a lot of us women, we like that bad-boy kind of thing. This is about all my boyfriends wrapped into one person."

Witness in the lyrics: "All the world's your ashtray/I'm just your Marlboro/Light me up then butt me/You're sick and beautiful."

In general, Sal says, her lyrics tend to take a turn toward the derisive side of life, however, usually with a slice of tongue-in-cheek.

"Deep down inside, I guess I'm a really bitter person," she says. "I used to work in lots of flash stripper bars and got a real depressed view of men in their lowest form. I think it's wrecked my life. But I



ARTIFICIAL JOY CLUB

know I'm not going to have friends if I'm bitter, so being sarcastic is the next best thing. I think that's where my lyrics come from. I like to surround myself with people who have a sense of humor."

With hope, that will include the band's swelling fan base, which will soon get used to random lyrical mentions of such subjects as Jack Kevorkian, Vulcans, lesbian porno, and gerbils.

"I'm really excited about concentrating on reaching the people now. Three months of madness on the road will be great," Sal says. "And once we're more settled on the road, I hope to write some more songs. I have no idea what's in store—hopefully, lots more playing and fun stuff."

Which is all she's ever wanted, Sal says with gritty resolution. "You know, once I had a scholarship at university, where I thought, 'Wow, this is serious, I better do this.' But then on Fridays, I'd be like, 'I'm not at a bar; please, people, look at me, I need to be the center of attention.'"

"I've been playing bars since I was 15, and I love it. I guess I'm just going to keep doing this."

You may reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

Six Is The Magic Number For MAC America's KOAZ

DOES PHOENIX HAVE room for six country stations? Owens Broadcasting COO Michael Owens is betting on it. That's why his company formed a partnership last month with another family-owned firm in Phoenix, MAC America, and announced plans to flip KOAZ from jazz to country in September.

That station will join Owens Broadcasting's KNIX and classic country AM KCWW, Chancellor Media's KMLE, and New Century Media's KBUQ, along with suburban FM KSWG, in the Phoenix country wars.

The new station will be built around morning hosts Tim Hattrick and Willy D. Loon. Owens says he first came up with the concept of launching another country FM in town when Hattrick and Loon became available. They were the popular morning team at KMLE before defecting to Chicago last year to host mornings at the now-defunct WKXX.

"Our research has told us that even though they've been gone a year, there was a real cry for their return," says Owens. "People missed them, and they were still the top recognizable names."

Although both KMLE and WUSN (US99) Chicago expressed some interest in the duo, Owens says there was never a bidding war. "It really wasn't about money," he says.

With the No. 1 morning show (Steve Harmon and Carrie Wilson) already on KNIX, launching a station for Hattrick and Loon seemed like the logical choice.

But because no stations were for sale in Phoenix, Owens decided to team up with MAC America, owner of KOAZ and AC KESZ, to form OwensMAC Radio LLC, which will operate those two stations. Owens will be the managing partner of the new entity, in addition to his duties as COO and part-owner at Owens Broadcasting and his co-ownership stake in New Frontier Communications. Until the creation of OwensMAC Radio, projected for late fall, Owens Broadcasting will operate and market KOAZ under a local marketing agreement.

Owens says his business plan for KOAZ doesn't call for any of the competitors to flip formats. "Our goal is not to force anybody out," he says. "There has been a 17 share of country 25-54 in this market for the last 10 years. It's been very consistent."

"KMLE is a fine country radio station, and I'm not expecting them to go away." Instead, he says, "I'm expecting them to increase their intensity."

Owens says KOAZ will be "distinctly different" from KNIX, but his only other clue as to KOAZ's future direction is to point out that Harmon and Wilson target a 35- to 54-year-old

audience, while Hattrick and Loon's strength is in 25-34. "The uniqueness is having Tim and Willy," he says. "We're going to play off that all day."

Instead of going the stealth-format-change route, Owens decided to make some of his plans public, partly because he knew the Hattrick and Loon hiring would leak out, partly to help sell the station to potential advertisers upfront, and partly to make labels aware of what was coming. "It doesn't take a brain surgeon to figure out that they're going to do country," he says.

With consultant Rusty Walker and researcher Bill Moyes, Owens is building a plan for KOAZ and expects to hire a PD imminently. KOAZ will have a programming, air, and sales staff distinct from KNIX. "There will be very little consolidation," Owens says. The September debut is contingent on build-

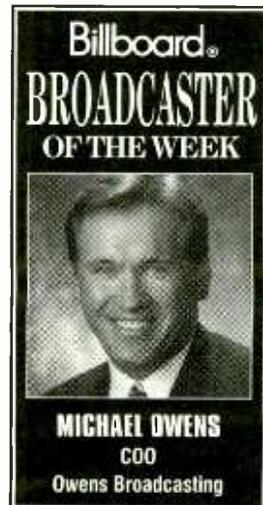
ing studios at the KOAZ facility. The son of Owens Broadcasting founder and country legend Buck Owens, Michael Owens paid his dues in the company. He started as a janitor at KUZZ Bakersfield, Calif., when he was 15. He worked his way up to part-time, then full-time announcer and was later named music director. He took a three-year hiatus from radio to serve as his father's corporate pilot and director/producer of the syndicated "Buck Owens' Ranch" TV show.

Returning to radio, he became station manager and national sales manager at KUZZ, then later added those same duties at newly purchased rocker KKXX Delano, Calif., in the mid-'70s. In 1978, he moved to Phoenix to manage the family-owned properties there, adding the COO title two years ago.

Owens says the merger with MAC America made sense, because "we're two locally, family-owned operations, and we've known each other for years." Both firms, he says, realized that in the current climate, "it was necessary to get bigger or go away."

Being a small company in a world of ever-growing conglomerates has its challenges but also a few tactical advantages, Owens says. "What we're trying to do here is [be] Main Street vs. Wall Street," he says. "We don't have the deep pockets of the publicly held and traded companies. They can do wonderful things with that money." On the flip side, he says, "we can move pretty quickly and can act and react to situations without having to go anywhere else [for permission]."

Although Owens says there are always potential buyers at the door, the newly formed company is evidence that he has no plans to sell. Besides, he says, after a lifetime in the family business, "I don't know what I'd do if I didn't do this." **PHYLLIS STARK**



who easily oozes star power with a bawdy but endearing vibe. "We were still editing our video when we got the call for Lollapalooza. We were thinking, 'We can't go... Oh, we have to go.' Now, we're getting organized for the [solo tour], buying new instrument cases and whatever. I think I finally have enough underwear to make it for three months."

But again, don't be fooled. The five-member, Canadian-rooted band has been readying itself for such a step since it assembled in 1992 in the spirit of the Seattle grunge scene bearing Nirvana and Soundgarden.

"It had just broken the new frontier barriers," Sal says. "As a lyricist, I was able to say 'fuck' and stuff. That was a wonderfully freeing experience that wasn't around in the '80s. Now, if I feel like writing about a bowel movement or something, I'm going to do it, god-damn it. That was my favorite part of grunge."

Artificial Joy Club independently put out its first album, "So Very Happy," in '93, when the group was known as Sal's Birdland (named after "a cheesy restaurant" in Rochester, N.Y., says Sal), produced by Artificial Joy Club's guitarist Leslie Howe. The project was picked up by MCA; it then "sold double plywood," Sal quips.

The band followed with "Nude Photos Inside," which again failed to ignite. Still, they persevered, with Sal, Howe, and bass player

SPRING '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97	Call	Format	Sp '96	Su '96	Fa '96	W '97	Sp '97
ATLANTA—(12)													
WVEE	R&B	8.9	9.4	10.4	9.8	10.7	WGO	N/T	7.1	6.3	6.5	7.2	7.6
WSB-AM	N/T	9.2	8.7	10.2	9.0	8.3	KEZR	AC	4.9	5.3	3.8	4.9	5.3
WSTR	top 40	6.2	5.2	5.1	5.9	7.3	KYLD	top 40/rhythm	5.1	5.1	5.0	6.5	5.2
WKHX-FM	country	8.6	9.0	7.4	8.3	6.7	KUFY	cls rock	1.9	2.2	2.6	2.1	4.5
WALR-AM-FM	R&B adult	4.6	5.8	6.5	6.2	5.9	NBAY	AC	5.0	5.4	4.9	4.1	4.4
WHTA	R&B	5.4	4.7	5.0	4.9	5.2	KLOK	Spanish	3.9	3.6	2.9	2.5	4.4
WSPB-FM	AC	5.1	5.2	4.7	4.3	5.1	KOME	modern	4.4	4.5	4.6	4.2	4.4
WPGH	AC	5.1	5.9	6.9	5.6	4.9	KNBR	sports	4.0	3.3	3.7	3.6	4.3
WKLS	album	5.0	5.2	4.9	4.5	4.8	KSJO	album	3.7	5.0	4.8	3.6	4.1
WNNX	modern	5.7	4.9	5.0	5.0	4.8	KCBS	N/T	3.9	3.2	3.6	4.0	3.4
WGST-AM-FM	N/T	5.0	4.1	3.9	4.8	4.4	KFRC-AM-FM	oldies	3.2	3.0	3.8	3.1	3.4
WFOJ	oldies	5.0	4.8	3.9	4.2	4.3	KKSF	jazz	2.8	2.2	2.3	3.3	3.0
WZGC	cls rock	3.1	3.1	3.4	4.2	4.3	KRTY	country	2.8	3.2	2.9	3.7	2.8
WYAY	country	3.6	4.2	4.2	3.4	3.6	KARA	AC	2.1	3.0	2.9	2.5	2.5
WJZF	jazz	2.7	2.4	2.6	2.3	2.8	KFFG/KFOG	triple-A	3.8	2.5	2.7	2.7	2.3
WAOK	religious	1.9	2.5	1.5	1.5	2.3	KKSI	adult std	3.3	2.3	2.3	3.3	2.3
SEATTLE—(13)													
KIRO-AM	N/T	7.1	7.6	6.9	6.7	8.3	KOIT-AM-FM	AC	2.4	2.8	2.8	2.2	2.3
KUBE	top 40/rhythm	5.7	6.0	5.7	6.1	7.1	KSFO	N/T	1.5	2.3	2.8	2.5	2.3
KBSG-AM-FM	oldies	5.0	5.5	5.1	5.3	5.3	KLCC	AC	.4	1.1	1.0	1.5	2.2
KMPS-AM-FM	country	5.4	6.0	5.9	4.6	5.2	KIOI	AC	2.4	2.7	2.0	2.4	2.1
KIXI	N/T	5.5	4.7	5.6	4.3	4.6	KSOL/KZOL	Spanish	1.4	1.3	3.3	1.8	2.1
KVI	N/T	5.5	4.7	5.6	4.3	4.6	KDFC	classical	2.8	2.3	2.3	2.5	1.6
KING	classical	3.8	4.1	4.7	4.5	4.3	KMEL	top 40/rhythm	2.6	2.3	2.3	2.7	1.6
KNDD	modern	4.3	4.3	3.7	4.6	4.3	KBLL	R&B adult	1.5	1.1	1.6	1.3	1.3
KISW	album	4.1	3.5	3.8	4.7	3.8	KBRG	Spanish	2.0	2.7	1.5	1.6	1.3
KPLZ	AC	4.7	3.6	3.6	3.7	3.8	KSAN	country	1.3	1.1	1.1	1.2	1.3
KZOK	cls rock	4.2	3.8	3.8	4.0	3.7	KBGG	cls rock	1.1	1.4	1.4	1.2	1.1
KJR-FM	'70s oldies	4.6	3.5	3.4	3.6	3.3	KITS	modern	1.4	1.2	1.4	.9	1.1
KYCW	country	3.6	3.4	3.5	3.9	3.3	KYCY	country	.7	1.0	.6	.7	1.0
KLSY	AC	3.7	4.0	3.6	3.9	3.0	PROVIDENCE, R.I.—(31)						
KMTT	triple-A	3.1	4.0	3.3	3.8	2.9	WPRO-FM	top 40	6.5	6.7	6.5	5.7	7.8
KOMO	N/T	3.9	3.1	3.6	2.7	2.9	WWLI	AC	9.7	9.1	8.1	8.8	7.6
KRWM	AC	2.7	2.0	2.9	2.8	2.6	WWBB	oldies	5.2	5.1	6.0	6.2	7.1
KWJZ	jazz	2.3	2.9	2.4	3.0	2.6	WLKW	adult std	5.3	4.8	4.8	6.2	6.3
KJR-AM	sports	2.9	1.8	2.0	2.5	2.5	WHJY	album	6.5	8.2	8.1	6.9	6.1
KRPM/KBKS	N/T	1.8	3.0	2.6	2.8	2.5	WSNE	AC	4.4	5.2	6.0	5.1	5.5
KIRO-FM	N/T	2.1	2.1	2.5	2.3	2.0	WPRO-AM	N/T	4.4	5.3	4.4	4.2	4.2
KCMS	religious	1.4	1.6	1.8	1.5	1.9	WCTK	country	5.4	4.5	4.3	5.3	3.8
KNWX	N/T	.9	1.0	1.0	1.3	1.0	WWRX	cls rock	4.1	4.2	3.5	3.7	3.8
PORTLAND, ORE.—(24)													
KKRZ	top 40	7.3	7.7	7.8	7.9	9.3	WWKX	top 40/rhythm	4.3	4.1	4.1	4.9	3.6
KKCW	AC	6.1	7.1	6.3	7.3	6.1	WHJY	N/T	4.0	4.0	4.6	3.3	3.4
KUPL-FM	country	6.0	6.2	5.5	5.5	5.9	WBRU	modern	3.1	2.9	2.6	3.6	2.8
KKSN-FM	oldies	6.1	5.7	4.9	4.6	5.4	WCRB	classical	1.5	2.0	1.6	1.2	1.9
KXL-AM	N/T	6.3	5.9	7.4	6.4	5.4	WFHN	top 40/rhythm	1.7	2.6	1.1	1.0	1.9
KWJJ-FM	country	6.1	7.2	6.7	6.5	5.3	WDFG	top 40/rhythm	.9	.4	.4	.9	1.8
KGON	cls rock	5.2	4.7	4.9	4.0	5.2	WDGE	modern	3.0	2.8	2.3	2.1	1.7
KEX	AC	5.8	3.6	6.1	6.9	4.8	WAAF	album	1.4	1.5	1.6	1.9	1.4
KUFO	album	5.1	5.4	5.1	4.2	4.4	WJMN	top 40/rhythm	1.8	2.1	1.3	1.3	1.3
KBOT	AC	1.7	1.3	3.3	3.3	3.6	WBZ	N/T	1.8	1.3	1.4	1.3	1.2
KINK	triple-A	4.1	3.0	3.8	3.5	3.5	WBSM	N/T	.7	1.1	1.5	1.0	1.1
KKJZ	jazz	3.7	3.0	3.1	3.7	3.4	WBMX	AC	.8	.4	1.3	.8	1.0
KKRH	cls rock	3.1	3.5	3.3	2.6	3.3	WROR	oldies	.8	.5	1.0	.7	1.0
KKSN-AM	adult std	4.2	2.8	3.1	3.0	2.9	WSAR	N/T	.4	.6	.5	.5	1.0
KNRK	modern	4.4	5.1	2.8	2.9	2.9	COLUMBUS, OHIO—(32)						
KOTK	N/T	1.6	2.2	1.9	2.4	2.5	WCOL-FM	country	8.1	7.0	8.0	9.7	10.0
KXL-FM	AC	1.9	2.1	2.3	2.4	2.3	WNCI	top 40	7.7	11.3	9.0	9.5	8.8
KPQD-FM	religious	1.2	1.6	1.4	1.9	1.1	WSNY	AC	8.5	7.3	7.9	8.2	8.1
KWJJ-AM	country	1.4	1.7	1.3	1.5	1.1	WTVN	N/T	7.2	8.3	7.9	7.3	6.9
KANSAS CITY—(27)													
KMYV	top 40	5.1	5.3	5.2	6.5	8.3	WLVQ	album	7.0	6.8	5.2	5.4	5.7
KPRS	R&B	7.9	7.1	8.4	7.9	8.0	WBZ	album	7.1	5.9	5.4	4.3	5.3
KFFK	country	7.7	5.9	7.6	7.3	7.0	WBNS-FM	oldies	5.9	5.4	5.3	4.4	5.2
WDAF	country	8.4	6.9	7.3	7.5	6.6	WJZA	R&B	5.1	6.1	5.1	5.4	5.0
KCMO-FM	oldies	4.5	5.4	5.0	5.7	6.3	WHOK/WHQK	country	6.0	6.2	5.3	5.0	4.9
KBQ-FM	country	6.3	5.3	5.5	6.4	6.2	WZAZ-FM	modern	2.4	2.2	1.9	3.1	3.6
KCFX	cls rock	7.1	7.0	7.2	5.4	6.1	WMNI	adult std	1.6	1.1	1.1	2.6	3.2
KMBZ	N/T	5.2	6.4	5.2	5.5	5.8	WCLT-FM	country	1.9	1.8	1.8	2.0	2.6
KQRC	album	6.2	6.1	6.6	6.2	5.3	WKYO	religious	1.2	1.5	1.3	1.5	2.2
KCMO-AM	N/T	3.8	4.2	4.3	3.8	4.3	WWCD	modern	3.0	2.5	3.1	2.2	2.2
KLTH	AC	5.0	3.1	4.3	4.2	4.2	WCKX	R&B	1.4	2.0	2.4	2.2	1.9
KCIY	jazz	3.3	5.6	4.3	4.6	3.8	WZJZ	jazz	1.7	1.4	1.5	1.6	1.9
KYYS	album	4.5	4.5	4.2	3.9	3.4	WAZU	album	1.2	1.2	1.0	1.3	1.7
KUDL	AC	3.5	4.8	3.8	3.6	3.3	WBNS-AM	sports	1.4	1.2	2.7	1.5	1.7
KXTR	classical	3.1	3.4	2.9	3.3	2.6	WLYR	easy	2.5	2.7	3.0	2.0	1.5
KISF	modern	2.6	2.1	2.3	2.3	2.1	WSMZ	R&B oldies	.7	.6	1.0	1.1	1.2
KPRT	religious	1.7	1.2	1.6	2.0	1.4	WLW	N/T	.8	1.2	.9	.7	1.1
KFEZ	adult std	.4	.5	.7	.6	1.2	NORFOLK, VA.—(33)						
KLZR	modern	.7	.9	.9	.7	1.0	WOWI	R&B	11.4	13.8	12.5	10.4	11.5
MILWAUKEE—(29)													
WTMJ	N/T	9.4	10.5	10.5	9.3	8.9	WNOR-AM-FM	album	5.7	4.8	4.9	5.8	6.8
WMIL	country	9.8	9.0	8.0	7.6	7.7	WGH-FM	country	6.7	6.6	5.8	9.2	6.4
WLZR-AM-FM	album	6.6	6.0	6.8	6.9	7.0	WCMS-AM-FM	country	5.8	9.0	6.0	6.1	6.2
WKLH	cls rock	6.9	7.6	6.7	6.8	6.9	WFOG-AM-FM	AC	6.3	5.5	5.7	5.0	5.6
WKKV	R&B	6.1	6.0	7.4	7.4	6.1	WJCD	jazz	4.1	4.2	5.8	4.6	5.2
WKTI	AC	6.5	6.4	5.5	5.6	6.0	WVDE	AC	5.6	4.9	4.5	4.8	5.2
WKY	adult std	5.9	6.1	5.7	5.6	5.6	WPTE	AC	4.0	5.3	4.7	3.5	4.7
WMYX	AC	4.3	4.4	5.4	5.4	5.2	WNVZ	top 40/rhythm	5.6	4.4	5.3	4.4	4.4
WISN	N/T	4.6	5.0	5.3	5.7	5.0	WVCL	oldies	3.7	3.0	3.8	5.0	3.9
WZTR	oldies	4.0	4.1	4.1	4.0	4.7	WROX	modern	4.7	4.0	3.0	3.6	3.9
WLTQ	AC	3.4	2.8	3.1	3.9	4.1	WAFX	cls rock	4.8	4.6	3.5	3.9	3.5
WLUM	modern	4.0	4.0	3.7	3.8	4.2	WAFY-FM	R&B adult	3.7	2.7	3.1	3.5	3.5
WJZI	jazz	2.0	3.1	2.7	2.8	2.7	WXEZ	easy	2.7	3.1	4.0	2.9	3.5
WFMR	classical	2.1	1.9	1.9	1.8	2.3	WNIS	N/T	2.4	2.4	3.5	3.8	3.1
WEZY	easy	1.2	1.3	1.5	1.6	1.9	WKOC	triple-A	2.5	2.9	2.7	2.4	2.7
WMCS	R&B adult	1.3	1.6	1.9	1.8	1.9	WMYK	R&B	1.8	1.9	1.3	1.9	1.9
WXPT	AC	1.5</											

Music Video

PROGRAMMING

Dangerous Hopes To Stop The Violence With 'Bullets'

BY GINA VAN DER VLIET

LOS ANGELES—Dangerous Records is getting ready to launch "Bullets Don't Have No Names," a project consisting of a music video, single, and documentary/drama promoting nonviolence.

"I kept hearing about all these people dying every time I turned on the news," says Dangerous president Ronnie Phillips. "Many of them were innocent bystanders and children who just happened to be in the wrong place at the wrong time. People tend to think most of the violence involves gang members, but the truth is anybody can get hurt."

Phillips decided it was time to stop talking about ending violence and start taking action. The Los Angeles-based label executive/songwriter/producer proceeded to co-write the track "Bullets Don't Have No Names" with Dillon Gorman. The song features Atlantic act Troop lead singer Jon Jon and former Motown vocal group the Originals.

The song, serviced the week of July 21 to R&B radio, will hit stores Wednesday (6) and is accompanied by an emotional clip showing the images of sever-



The cast members of the "Bullets Don't Have No Names" videoclip get together on the set. Pictured behind the first row of children, from left are Allen, member of the group Troop; Ronnie Phillips, president, Dangerous Records; Duke-E Fingers, co-producer; rapper Li'l Hawk; and Leroy Dukes, co-producer.

al gunshot fatalities, including Tupac Shakur, the Notorious B.I.G., Selena, and Gianni Versace, as well as Martin Luther King Jr., John F. Kennedy, Abraham Lincoln, and Gandhi.

"When my mom saw [rough cuts of] the video, she started to cry," Phillips says. "It was that powerful. I hope it will make an impression on people all over the world so that maybe we can stop all the violence and madness."

Phillips plans to service the video to BET, the Box, MTV, and all major video outlets upon its completion early this month.

In addition, an hourlong documentary directed by Phillips and Dan Dow is meant to further educate parents, children, teenagers, and even gang members on the consequences of gang activity and violence. Phillips has created censored and uncensored versions of the film. The latter features graphic re-enactments of such gang activities as drive-by shootings in addition to interviews with gang members and neighborhood residents.

Phillips is hoping to air the censored version on a cable channel and distribute the film to schools. The director's cut mainly targets young adults on the streets of urban America in an attempt to discourage them from becoming gang members.

Phillips says he is also aiming to make the documentary available at major video retail outlets in the fall.

A "Bullets" album is also slated for release in late August. The R&B-oriented set will feature Jon Jon, the Originals, and British Reflection Records vocalist Sherrie Payne, among others.

"We're very proud of the project," says Originals vocalist Freddie Gorman (Dillon's father). "We know this won't solve the [violence] problem, but at least we can contribute to working towards a solution."

Back in their Motown days, Gorman and the Originals worked with Marvin Gaye, who produced many of the group's records. Gaye was fatally shot by his father in 1984.

Proceeds for "Bullets Don't Have No Names" will be used to start a non-profit foundation, tentatively known as Community Projects, under the helm of Phillips and former Crips gang member Tweedy Bird, who has been working with Phillips since 1993 and co-produced the "Bullets" single. The foundation will help rebuild such Los Angeles neighborhoods as South Central, Inglewood, and Compton by providing indoor sports facilities, equipment, and team shirts for kids, in an effort to keep them off the streets.

"I hope ['Bullets'] will help [create awareness of] gun control," Gorman adds. "Hopefully we'll cause someone out there to think twice before they get their hands on a gun and do something they may regret later on."

FOR WEEK ENDING JULY 27, 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 The Notorious B.I.G., Mo Money Mo Problems
- 2 Wyclef Jean, We Trying To Stay Alive
- 3 Lil' Kim, Not Tonight
- 4 Magoo & Timbaland, Up Jumps Da Boogie
- 5 Tracey Lee, Give It Up Baby
- 6 Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
- 7 Jay-Z, Who You Wit
- 8 Mary J. Blige, I Can Love You
- 9 Rahaan Patterson, Where You Are
- 10 702, All I Want
- 11 Erykah Badu, Otherside Of The Game
- 12 Blackstreet, Fix
- 13 Lost Boyz, Love Peace & Nappiness
- 14 Patti LaBelle, When You Talk About Love
- 15 Will Smith, Men In Black
- 16 Wu-Tang Clan, Triumph
- 17 Big Bub, Need Your Love
- 18 God's Property, Stomp
- 19 K-Ci & JoJo, You Bring Me Up
- 20 Myron, We Can Get Down
- 21 Bone Thugs-N-Harmony, Look Into My Eyes
- 22 Immature, I'm Not A Fool
- 23 ♯, Face Down
- 24 Lox, We'll Always Love Big Poppa
- 25 Monifah, I Still Love You
- 26 En Vogue, Whatever
- 27 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 28 Reign, Touch & Play
- 29 Foxy Brown, Big Bad Mamma
- 30 Michael Jackson, Stranger In Moscow

★ ★ NEW ONS ★ ★

- SWV Feat. Puff Daddy, Someone
Eric Benet, True To Myself
Common, Reminding Me (Of Sef)
Adrianna Evans, Love Is All Around
Mariah Carey, Honey
Davina, So Good
Simone Hines, Yeah! Yeah! Yeah!
PLFD, Lady
Total Commitment, So Amazing
Dana, As We Lay
Young MC, On & Poppin'
Sugar Minott & Bounty, Tunein



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Pam Tillis, All The Good Ones Are Gone
- 2 Trisha Yearwood, How Do I Live
- 3 Ricochet, He Left A Lot To Be Desired
- 4 Tim McGraw With Faith Hill, It's Your Love
- 5 Tracy Lawrence, How A Cowgirl Says Goodbye
- 6 George Strait, Carrying Your Love With Me
- 7 Kenny Chesney, She's Got It All

★ ★ NEW ONS ★ ★

- Bryan White, Love In The Right Place
Brady Seals, Natural Born Lovers
Jason Sellers, I'm Your Man
Joe Diffie, Something Like This
John Fogerty, Southern Streamline
River Road, Nickajack
The Raybon Bros., The Way She's Looking



Continuous programming
1515 Broadway, NY, NY 10036

- 1 The Notorious B.I.G., Mo Money Mo Problems
- 2 Prodigy, Breathe
- 3 Will Smith, Men In Black
- 4 Oasis, D'You Know What I Mean? **
- 5 Matchbox 20, Push
- 6 OMC, How Bizarre
- 7 Sugar Ray, Fly
- 8 Sublime, Wrong Way
- 9 Wu-Tang Clan, Triumph
- 10 Bone Thugs-N-Harmony, Look Into My Eyes

- 8 Toby Keith, We Were In Love
- 9 Mark Chesnut, Thank God For Believers
- 10 Patty Loveless, The Trouble With The Truth
- 11 Reba McEntire, I'd Rather Ride Around With You
- 12 Michael Peterson, Drink, Swear, Steal & Lie
- 13 James Bonamy, Naked To The Pain
- 14 John Michael Montgomery, How Was I To Know?
- 15 Matt King, A Woman Like You
- 16 Diamond Rio, How Your Love Makes Me Feel
- 17 John Anderson, Somebody Slap Me
- 18 Bill Engvall, Warning Signs
- 19 Chely Wright, Shut Up And Drive
- 20 Vince Gill, You And You Alone
- 21 John & Audrey Wiggins, Crazy Love
- 22 The Kinleys, Please
- 23 Lorrie Morgan, Go Away
- 24 Sawyer Brown, This Night Won't Last Forever
- 25 Travis Tritt, She's Going Home With Me
- 26 Clay Walker, One, Two, I Love You
- 27 Deana Carter, Count Me In
- 28 Lila Mccann, Down Came A Blackbird
- 29 David Lee Murphy, All Lit Up In Love
- 30 Chris LeDoux, This Cowboy's Hat
- 31 The Ranch, Walkin' The Country
- 32 Blackhawk, Hole In My Heart
- 33 Travis Tritt Feat. Lari White, Helping Me...
- 34 Bekka & Billy, Better Days
- 35 Sara Evans, Three Chords And The Truth
- 36 Charlie Daniels Feat. Hal Ketchum, Long Haired...
- 37 Neal McCoy, The Shake
- 38 Junior Brown, I Hung It Up
- 39 Alan Jackson, Who's Cheatin' Who
- 40 Lee Ann Womack, The Fool
- 41 Buffalo Club, Nothin' Less Than Love
- 42 Sherrie Austin, Lucky In Love
- 43 Blake & Brian, Another Perfect Day
- 44 Little Texas, Your Mama Won't Let Me
- 45 Jack Ingram, Flutter
- 46 Alabama, Dancin', Shaggin' On The Boulevard
- 47 Billy Yates, Flowers
- 48 Anita Cochran, Daddy Can You See Me
- 49 Dean Miller, Nowhere, USA
- 50 Brady Seals, Natural Born Lovers

★ ★ NEW ONS ★ ★

- Puff Daddy & The Family, It's All About The Benjamins
The Mighty Mighty Bosstones, The Rascal King
Mary J. Blige, Everything
Jamiroquai, Alright
SWV Feat. Puff Daddy, Someone
Veruca Salt, Shutterbug



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Pam Tillis, All The Good Ones Are Gone
- 2 Vince Gill, You And You Alone
- 3 Reba McEntire, I'd Rather Ride Around With You
- 4 Tracy Lawrence, How A Cowgirl Says Goodbye
- 5 Michael Peterson, Drink, Swear, Steal & Lie
- 6 George Strait, Carrying Your Love With Me
- 7 Ricochet, He Left A Lot To Be Desired
- 8 Kenny Chesney, She's Got It All
- 9 Toby Keith, We Were In Love
- 10 Trisha Yearwood, How Do I Live
- 11 John Michael Montgomery, How Was I To Know
- 12 Chris LeDoux, This Cowboy's Hat
- 13 Junior Brown, I Hung It Up

- 14 Kevin Sharp, She's Sure Taking It Well
- 15 Lee Ann Womack, The Fool
- 16 Lee Roy Parnell, Lucky Me, Lucky You
- 17 Clay Walker, One, Two, I Love You
- 18 Buffalo Club, Nothin' Less Than Love
- 19 Billy Yates, Flowers
- 20 Sherrie Austin, Lucky In Love
- 21 Tim McGraw With Faith Hill, It's Your Love
- 22 Lila Mccann, Down Came A Blackbird
- 23 Neal McCoy, The Shake
- 24 The Wallflowers, Butterly Kisses
- 25 Alabama, Dancin', Shaggin' On The Boulevard
- 26 LeAnn Rimes, How Do I Live
- 27 Diamond Rio, How Your Love Makes Me Feel
- 28 Blackhawk, Hole In My Heart
- 29 Lorrie Morgan, Go Away
- 30 John Anderson, Somebody Slap Me

★ ★ NEW ONS ★ ★

- Joe Diffie, Something Like This
Dean Miller, Nowhere, USA
Jason Sellers, I'm Your Man
The Kinleys, Please
Bryan White, Love In The Right Place



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Shawn Colvin, Sunny Came Home
- 2 Meredith Brooks, Bitch
- 3 The Verve Pipe, The Freshmen
- 4 The Wallflowers, One Headlight
- 5 Dave Matthews Band, Crash Into Me
- 6 Sheryl Crow, A Change Would Do You Good
- 7 Spice Girls, 2 Become 1
- 8 Jewel, Foolish Games
- 9 Paula Cole, Where Have All The Cowboys Gone?
- 10 Hanson, Mmmhob
- 11 Hanson, Where's The Love
- 12 Lisa Stansfield, Never Gonna Give You Up
- 13 The Wallflowers, The Difference
- 14 10, 000 Maniacs, More Than This
- 15 Savage Garden, I Want You
- 16 En Vogue, Whatever
- 17 Sarah McLachlan, Building A Mystery
- 18 Eric Clapton, Change The World
- 19 John Mellencamp, Key West Intermezzo
- 20 OMC, How Bizarre
- 21 Sheryl Crow, Everyday Is A Winding Road
- 22 Duncan Sheik, Barely Breathing
- 23 The Cardigans, Lovefool
- 24 Third Eye Blind, Semi-Charmed Life
- 25 No Doubt, Don't Speak
- 26 Blues Traveler, Carolina Blues
- 27 Toni Braxton, You're Makin' Me High
- 28 En Vogue, Don't Let Go
- 29 Spice Girls, Say You'll Be There
- 30 U2, Last Night On Earth

★ ★ NEW ONS ★ ★

- Belinda Carlisle, In Too Deep
Rahaan Patterson, Where You Are
Duncan Sheik, She Runs Away
World Party, Call Me Up

PRODUCTION NOTES

LOS ANGELES

FM Rocks' Scott Kalvert directed "Wanted Dead Or Alive" by Snoop Doggy Dogg and 2Pac. Tom Fanning produced.

Paul Hunter was the eye behind Brownstone's "5 Miles To Empty" for FM Rocks. Vicky Meyer produced the clip; Pat Darrin directed photography.

NEW YORK

Chris Thomas King's "Impatiently" video was the work of director Migel Delgado, who also directed photography during the shoot. Peter Cohen and Ralph Laucella executive-produced for Wonderboy Productions Inc.

Marc Smerling directed the clip "Guantanamo" by Wyclef featuring Celia Cruz, which also stars Lauryn Hill and Pras of the Fugees. David Moscowitz produced, while Welles Hockett directed photography for Notorious Pictures Inc.

NASHVILLE

The clip "Too Drunk To Fish" by Ray Stevens was the work of Stevens and directors Randy Hale and Buddy Kalb for Hale & Hearty. Stevens also produced the shoot.

Chely Wright's "Shut Up And Drive" video was directed by Planet Pictures' Charley Randazzo. The clip was produced by Robin Beresford.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 9, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

The Notorious B.I.G., Mo Money Mo Problems

BOX TOPS

- Mia X, The Party Don't Stop
Wu-Tang Clan, Triumph
Will Smith, Men In Black
Lil' Kim, Not Tonight (Remix)
Coolio, C U When You Get There
Puff Daddy & Faith Evans (Feat. 112) I'll Be Missing You
Dru Hill, Never Make A Promise
Immature, I'm Not A Fool
Adina Howard, (Freak) And U Know It

NEW

- All-4-One, I Turn To You
Daft Punk, Around The World
Filter & The Crystal Method, (You Can't) Trip Like I Do
Foo Fighters, Everlong
Ginuwine, When Doves Cry
HAL #Gillian Anderson, Extremis
Insane Clown Posse, Halls Of Illusion
Mariah Carey, Honey
The Mighty Mighty Bosstones, Rascal King
Paula Cole, I Don't Want To Wait
SWV Feat. Puff Daddy, Someone
10, 000 Maniacs, More Than This
Wild Orchid, Supernatural
Adrianna Evans, Love Is All Around
Common, Reminding Me
Dana, As We Lay
Master P, How You Do Dat
Witchdoctor, Holiday
Aqua, Barbie Girl
Mary J. Blige, Everything
Monaco, What Do You Want From Me
Scarface, Mary Jane
3rd Party, Love Is Alive
Usher, You Make Me Wanna
Ben Folds Five, One Angry Dwarf...
KRS-One, A Friend

Mr. Serv-On t/Master P, My Best Friend
NastyBoy Klick, Down For Yours



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Type O Negative, Cinnamon Girl
Gary Hoey W/Donovan Frankreiter, Wipeout
Spring Healed Jack, Pay Some Dues
Davina, So Good
Aqua, Barbie Girl
Texas, Say What You Want
Monaco, What Do You Want From Me
Live, Turn My Head
Arkana, House On Fire
Bobby McFerrin, Circlesong 6
Matthew Sweet, Come To California
Jamiroquai, Alright
Erykah Badu, Other Side Of The Game: Vol. 2



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Wu-Tang Clan, Triumph (new)
Chantal Kreviazuk, Wayne (new)
Backstreet Boys, Everybody (new)
Foo Fighters, Everlong (new)
Blue Rodeo, I Could Happen To You (new)
Lori Yates, Lost Highway (new)
Blues Traveler, Carolina Blues (new)
Lil' Kim, Not Tonight (new)
Lil' Kim, Foolish Games (new)
Meredith Brooks, Bitch
The Wallflowers, The Difference
Robyn, Do You Know
Will Smith, Men In Black
Third Eye Blind, Semi-Charmed Life
Puff Daddy & Faith Evans (Feat. 112) I'll Be Missing You
Spice Girls, 2 Become 1

Sheryl Crow, A Change Would Do You Good
The Tea Party, Temptation
Prodigy, Breathe



Continuous programming
Hawley Crescent
London NW18TT

- Puff Daddy & Faith Evans (Feat. 112) I'll Be Missing You
Hanson, Mmmhob
Ricky Martin, Maria
Sash, Ecuador
The Notorious B.I.G., Hypnotize
Bellini, Samba De Janeiro
Jon Bon Jovi, Midnight In Chelsea
Daft Punk, Around The World
Eternal, I Wanna Be The Only One
Michael Jackson, Blood On The Dance Floor
Oasis, D'You Know What I Mean?
Michael Jackson, History (Megamix)
Olive, You're Not Alone
Ginuwine, When Doves Cry
Savage Garden, I Want You
Depeche Mode, Home
Blackstreet, Don't Leave Me Now
Shoia Ama, You Might Need Somebody
The Cardigans, Lovefool
Chilli, Tic Tac Tac



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Bob Carlisle, Butterfly Kisses
Erin O'Donnell, Didn't Even Know
de Talk, Colored People
God's Property, Stomp
Age Of Faith, Walk In My Shoes
Split Level, Healed
Switchfoot, Chem 6A
Point Of Grace, That's The Way It's Meant To Be
de Talk, Like It, Love It, Need It

Reality Check, Masquerade
Michael Bolton, Go The Distance
Plumb, Unforgivable (new)
The Altered, Low (new)
Chuckie Perex, Rhythm Of Tomorrow (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Poster Children, 21st Century
Poi Dog Pondering, Complicated
Fiona Apple, Criminal
Supergass, Going Out
Manbreak, Ready Or Not
Fishbone & Los Fab., What's New Pussycat
Bis, Starbright Boy
Echo & The Bunnymen, I Want To Be There
The Charlatans UK, One To Another
Jane Jansen, Luv Song
Cinnamon, Me As Helen Of Troy
Junkster, Mr. Blue
Daft Punk, Around The World
311, Transistor



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Trio, Da Da Da
Our Lady Peace, Superman's Dead
Primal Scream, Kowalski
Toad The Wet Sprockets, Come Down
Arkana, House On Fire
Star 69, I'm Insane
Matchbox 20, Push
Ben Harper, Faded
Fiona Apple, Criminal
Cowboy Mouth, Jenny Says
Live, Turn My Head
The Seahorses, Love Is The Law
Tribal Charger, Friend Of Mine

LOVE SPIT LOVE GOES BEYOND PSYCHEDELIC WITH MAVERICK SET

(Continued from page 9)

opened for the Furs on tour.

Drummer Frank Ferrer joined the group on drums, while Butler's brother Tim, former bassist for the Furs, sat in on the recording of the band's first album but has since gone on to form his own act, Feed. Bassist Chris Wilson rounds out Love Spit Love.

The band's debut reached No. 9 on

the Heatseekers chart and spawned the No. 3 Modern Rock Tracks hit "Am I Wrong" before Imago lost its distribution deal with BMG.

For "Trysome Eatone," produced by Ben Grosse, Butler, and Fortus, the band evaluated four studios in New York, Detroit, and Worcester, Mass. The band chose the latter location to

focus on the task at hand. "We wanted to be somewhere where the band could just be by itself without going home and getting distracted in the evening," Butler says. "We wanted it to be something that you thought about 24 hours a day, instead of working for 12 hours and going home to your girlfriends. It felt like a more concentrated effort that way."

The hard work has paid off, as "Trysome Eatone" compares with the Furs' best work. "I'd like to think that," he says. "I couldn't be more pleased with the way it turned out."

Not only do the songs on "Trysome Eatone" feature Butler's trademark rasp, but the singer has added an eerie falsetto to his vocal arsenal on tracks like "Believe" and "Little Fist."

"It was just something that happened on this record," Butler says. "And it happened quite naturally. It wasn't like I was thinking, 'I should go falsetto on a couple of places.' Most of these songs were written around my apartment with Richard Fortus, and a lot on acoustic guitar. When he played ['Little Fist'] it just seemed natural to go into that voice."

The East Village neighborhood surrounding Butler's New York apartment also served as an inspiration for his lyrics, particularly "Little Fist," which depicts various unsavory street characters searching for meaning in their lives.

"St. Marks [Place] is almost like a Third World street in some ways," he says. "There's this hotel, the St. Marks Hotel, where there's a death every four or five days. 'Little Fist' is about some of the people you see walking in and out of there."

On other tracks, including the first single, "Long Long Time," Love Spit

Love naturally sounds a bit like the Psychedelic Furs.

Lori Baldwin, a marketing executive for Maverick (U.S.), says the label is acknowledging Butler's past with the Furs, but isn't necessarily playing it up.

"We feel this is more about the music than a whole lot of strategy," she says. "The music is relevant, and Richard Butler is still relevant today. It's an extra blessing that he comes with a legacy."

Maverick serviced the album to college radio July 22 and "Long Long Time" to triple-A and modern rock July 29. The label also has plans to work the song at adult top 40.

Modern rock WNVE (the Nerve) Rochester, N.Y., PD Erick Anderson says that the track could be a breakthrough record for Love Spit Love, since it appeals to the format's older and younger demos. "It sounds like a really great straight-down-the-middle record," he says.

In addition, Paul Andreson, who lensed Meredith Brooks' "Bitch" clip, has directed a video for the track.

Maverick also attempted to drum up support for the album by having the band visit various WEA branches in July and by holding listening parties for retailers and WEA staffers in key markets.

Bob Bell, new-release buyer for the 230-store, Torrance, Calif.-based Wherehouse Entertainment, is also optimistic that the album could be the band's breakthrough. "The last record did extremely well at alternative radio," he says. "I would hope that this time, with better label support, this record will build on that."

Love Spit Love also has plans to do an acoustic radio promotion tour in August before heading out on a club

tour in October.

Although Love Spit Love's initial promo plans may seem like a step backward after the British transplant's taste of stardom with the Furs, Butler says he doesn't mind the back-to-basics approach.

"On the first Psychedelic Furs record, the record company didn't even want us to come over and tour, so we did it under our own steam in a van and we toured that way... [Love Spit Love] hasn't done anything as hellish as that."

In fact, Butler seems to have come to terms with his past, while looking toward the future.

"We may do some Furs songs on tour," he says. "We didn't on the first tour, because we didn't want people to think they were going to get their favorite hits from the Psychedelic Furs. But having established this as a band, I think it's safe to try a couple of Psychedelic Furs songs if I feel like it."

U.K. DATABASE

(Continued from page 6)

collecting body Phonographic Performance Ltd. (PPL), and MCPS have, though, always disputed ownership of the material in the discography. The labels argued it was theirs because they had supplied much of it; MCPS claimed ownership on the basis that it collated, coordinated, and administered the information.

However, both sides say now that there is a desire to move forward together. MCPS chief executive John Hutchinson comments, "We've brought the whole thing to a point where discussions are possible," while BPI GM Peter Scaping adds, "Both sides have moved very closely together over the last month. There's a new understanding."

Hutchinson notes, though, that there is little prospect of rapid progress. He says the first priority is to strike a service agreement with PPL to facilitate its distribution of artist performance royalties, a role it acquired in legislation effected at the beginning of this year (Billboard, Dec. 21, 1996) before negotiating a joint venture between the MCPS and PPL/BPI to market the database. Hutchinson says that the PPL service agreement may not be in place for 12 months and that the joint-venture marketing operation will not be considered until after the service agreement has been established.

When the discography is available, though, it should prove a valuable tool and a fascinating distraction.

The database manager, MCPS head of repertoire Malcolm Tibber, says the archive—which he believes will eventually adopt the formal title of the National Discography—consists of four parts:

- The works file, which is a record of all works registered by composers and publishers;
- The file of individual recordings on each work, effectively each album's track listing;
- Each product released; and
- The Interested Party National File.

Tibber says the interested party file was extended from carrying basic artist information to biographical details, information on the label, distributor, publisher, and even replicator—"anything that's an interested party."

Tibber says that the CD rerelease boom means the database has not only every standard released in the U.K. but "everything of note" from the major and indie labels' catalogs.

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

While most probably know the Psychedelic Furs' "Pretty In Pink" as the title track to the 1986 coming-of-age teen film directed by John Hughes and starring Molly Ringwald, the original and far superior version of the song is included on the Furs' second and finest album, "Talk Talk Talk."

Fronted by Richard Butler, now the leader of Love Spit Love, the Furs initially established themselves in their U.K. home base with their self-titled 1980 debut. The album, produced by Steve Lillywhite, manages to mix the rage and raw power of the Sex Pistols with the sophisticated cool of David Bowie and Roxy Music.

"For the first record, Steve Lillywhite said he wanted to make a record that sounded like the band doing a great live show. He felt that was a good way to start a band's career," Butler says. "With the second record, we felt like we could be a little more experimental in the studio, which we were."

For "Talk Talk Talk"—represented by four tracks on the forthcoming Furs retrospective "Should God Forget" (see story, page 9)—the band once again teamed with Lillywhite. "He was the best possible producer we could have chosen at that time," says Butler.

In the studio, the Furs—then still with its original lineup of Butler on vocals, his brother Tim on bass, John Ashton and Roger Morris on guitar, Duncan Kilburn on saxophone and keyboards, and Vince Ely on drums—paid the price for upping the ante on their musical ambitions.

"I do remember the songs taking a long time," Butler says. "We were holed up in a studio in north London for months and months trying to come up with those songs."

The hard work, however, clearly paid off as "Talk Talk Talk" features a varied sonic assault few bands, including the Furs themselves, have been able to match. Especially notable is "Dumb Waiters," a track that begins with the wail of Kilburn's saxophone.

Butler says with a laugh, "It's a real juggernaut, isn't it? I remember that getting a real lousy review, saying that was the cheesiest saxophone line ever."

As for the group's dense sound, Butler explains that it just came naturally. "There were six people in the

band at that time, all of whom had a pretty equal say in what went on," he says. "There was a lot of arguing and shouting. Everyone had a lot of ideas, and all those ideas went down on tape. Then it was a matter of fighting for what would be higher in the mix and what not to put in."

Aside from the aural assault, Butler's lyrics, filled with abstract images and sung in his trademark raspy vocals, kept listeners guessing. "I never used a cut-up technique like Brion Gysin and William Burroughs used," Butler explains. "I never used to write lyrics and cut them up and paste them together. That was the way I wrote. I went down onto paper like that."

Thematically, the album delves into the dark side of human relationships. "That whole album is anti-relationship and anti-the idea of love and very pro-sex-for-sex's-sake," Butler adds, "with 'I Wanna Sleep With You' being the prime example."

That theme is also rampant in "Pretty In Pink," although to some the song will be forever linked to Ringwald. Butler says "Pretty In Pink" wasn't inspired by anyone in particular. "It was just about a girl who slept around a lot and thought that she was very clever because of it and very popular, loved, and desired, but in fact all the people who slept with her were walking around behind her back, laughing at her," he says.

Another song, "Into You Like A Train," also expresses the anti-relationship theme. Butler reveals that the lyric was written on the subway he rode to and from the recording studio.

In all, "Talk Talk Talk" takes listeners on a ride filled with varied emotions and musical textures and finally leaves them spent with the final track, "All Of This & Nothing."

Butler, too, feels that album is his finest effort with the Furs. "I listen to that, and I still think it sounds great," he says, "and it sounds fresh in a strange way."

Around the time of the album's release, CBS Records in the U.K. came up with an ingenious marketing ploy for "Talk Talk Talk" on the single of "Dumb Waiters." The disc came housed in a picture sleeve that doubled as a record itself, previewing the album cuts "Into You Like A Train," "I Wanna Sleep With You," and "Pretty In Pink."

At the beginning of the record, Butler is heard saying, "This is a Psychedelic Furs commercial. Buy 'Talk Talk Talk.'"

If you didn't then, do it now.

CRAIG ROSEN



RETAIL TRACK

(Continued from page 46)

(DIP) financing. With the \$50 million DIP facility, Alliance has more than a fighting chance to succeed, provided that the Chapter 11 process doesn't drag on too long.

A number of music industry financial executives believe that an 18-month Chapter 11 process (the length of time that Wherehouse Entertainment needed to successfully reorganize) could be a death knell for the company. Those executives say they will try to educate the bondholders and banks on this issue, pointing out that a one-stop operation moves to a different set of dynamics than music retail does.

But already the in-fighting between the various creditor groups is threatening to slow down the process. Sources say that the banks are resisting the 546-G return process whereby the company returns product against the pre-petition debt and receives new credit from the majors.

Moving onto the label side of the company's business, as I was going on vacation, Alliance was said to be entertaining a \$60 million offer from 32 Records to buy Castle Communications and Concord Jazz (Billboard Bulletin, July 22). Other suitors are said to be interested in those labels as well. As for Red Ant, in an item added to Retail Track (Billboard, Aug. 2), I see that Alliance has retained the firm of Donaldson, Lufkin & Jenrette to solicit bids for the label. What that item didn't say is that the reason the firm is shopping the label is because the banks and bondholders don't believe that at this stage Red Ant is virtually worthless. Wasserstein & Perella is said to want to invest \$20 million in the label, in exchange for giving Alliance creditors,

say, 10% or 20% of the label. (I hear that my favorite hometown newspaper, The Daily News, reported this in late July.) But the creditors, seeing the \$60 million offer for Castle and Concord Jazz, think that Wasserstein & Perella is playing "hide the ball."

It will be interesting to see what happens if the Aug. 1 deadline expires without any new bids for Red Ant. Will the creditors let Wasserstein & Perella depart with the label, or will they make it file Chapter 11 and hope that the financial firm sticks around to propose a "new value" reorganization plan?

If Red Ant leaves, Teller will not be going with his baby, although sources say that the initial Wasserstein & Perella proposal included him retaining equity in the label. Teller, who plans to remain with Alliance, has caught a lot of heat from bondholders and the media due to the downfall of Alliance. But if Bianco had found Teller 18 months earlier, the two may have had a chance to turn around the company. Most of the executives who work or have worked for Teller say that he is one of the most savvy business-oriented executives in the industry. Teller apparently feels that the gauntlet has been thrown down and that he doesn't want to run and hide when the going gets tough.

Despite his credentials and desire, however, sources say there are misgivings among the majors about Alliance's management. Should a move be made to change management at the company, one of the names that have been floated is Ogilvie, who shepherded Wherehouse through the Chapter 11 process. Stay tuned.

MURFREESBORO EMERGES AS AN UNLIKELY MUSIC MECCA

(Continued from page 1)

showcases the Nashville area's non-country music.

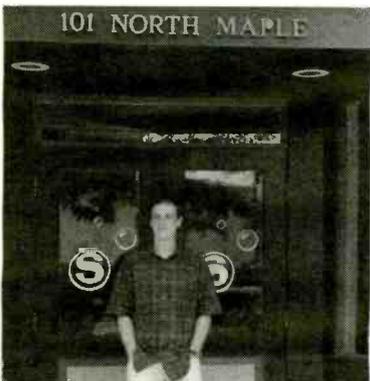
"It's just a matter of time until some of the Spongebath bands hit," says NEA executive director Sherry Bond. "They're excellent."

The music of the 'Boro Beat draws willy-nilly from musical influences spanning the past four decades, a wild mix of Beatles, Kinks, Replacements, Specials, Cars, Police, Pavement, Byrds, and Prince. But the results are fresh and spirited. If there is a Murfreesboro sound, it's the sound of youthful, exuberant independence.

The town is located in the geographical center of the state and, in fact, was the state capital from 1818 to 1826, when the seat of government moved to Nashville. It is also, according to local lore, the geographical center of the universe. Williams says that an apocryphal story has it that a few years ago, "some physicists" from North Carolina decided not only that Murfreesboro was the physical center of the universe but that they had divined the actual site.

"C'mon," says Williams. "I'll show you where it is." It turns out to be the Davis Market, a sprawling sort of general store. A mural outside refers to the store as the Cosmos. Refrigerated coolers line three walls, holding more beer than any one town could possibly need. Students here drink a lot of beer, notes Williams. On cue, Ross Montelone, a member of the local group Slump, turns around from one of the coolers, holding, it turns out, some iced tea.

Williams says that Spongebath now uses that cosmic cachet in its ads,



Spongebath president Richard Williams outside the label offices.

declaring that Spongebath is "soaking in the center of the universe."

"I have a theory on why this is such a great music town," says Lisa LaCour, at her garage sale. She has been an MTSU student, a Spongebath loyalist, and a former member of the two-woman group known as Dorothy Parker. Now she's packing for a move to Los Angeles and a job with a public relations firm specializing in music.

"Musicians come here from all over the country and all over the world to study at MTSU," she says. "Then they get in bands and start having so much fun that they drop out of school."

EDUCATIONAL WELLSPRING

Not all of them drop out, of course. MTSU's Department of Recording Industry is gaining an enviable reputation as a powerhouse in music business education. Musicians gain a valuable education in how to control their careers in a twofold way: through business and through the studio.

Sam Baker, drummer for Fl. Oz. (pronounced "fluid ounces") and former member of F Particles and Blind Farmers From Hell, notes that MTSU students are very techno-savvy and "can't be messed with in the studio."

Indeed, one hallmark of all Spongebath Records is their crisp, clean production: Studio mastery for these musicians is a given.

Besides musicians, the school produces Music Row executives. In Nashville, Blake Chancey, Sony Music Nashville's VP of A&R, says MTSU is a prime reason he's in the business today. "I think it's wonderful," he says. "I was there a long time, because I was working with bands on the road and doing a lot of engineering and the department worked with me on a schedule. When I started studying copyright law there, it intrigued me so much, I decided to go into publishing. They've got a really well-rounded program. We get a lot of interns from MTSU, and they get sharper and sharper every year."

At Warner/Reprise Nashville, MTSU alumnus Danny Kee is director of A&R. He says, "MTSU is the reason I'm where I am today."

Kee already had a college degree when he entered MTSU, but he wanted the recording industry training. And he got it. Besides that, he says, there was a key lesson.

"One very valuable thing that they constantly pounded into your head was how competitive the music business was," says Kee. "They said, 'If you can get an internship, you're going to have to work harder than anybody else, and you've got to stand out.' And I did that. My internship here at Warner Bros. called for 15 hours a week, and I put in at least 40."

Although a smaller program at Belmont University, the Mike Curb Business Program, is nearby in Nashville, the two schools complement each other, says Barnett. "Like car lots tend to congregate near each other," he notes wryly, "we both attract the best students." Both schools have interns and graduates working around the country, and internationally as well.

In a walking tour of the impressive facilities, Barnett shows the state-of-the-art studios. Companies like Yamaha, he says, like to donate equipment to educational institutions, for goodwill and for testing purposes.

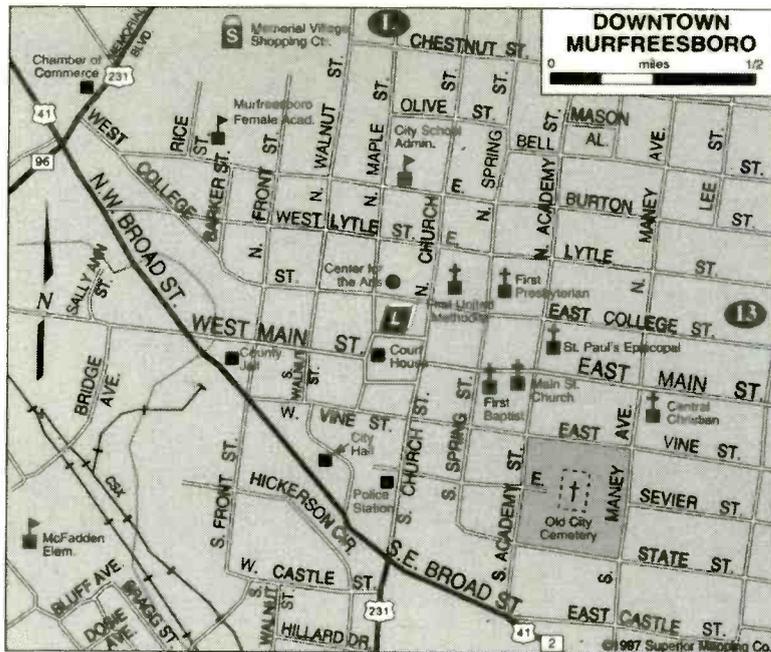
The program at MTSU, he says, developed in the early '70s. The late Bill Williams, then Billboard's Nashville bureau chief, was a committee adviser who recommended that the school establish an educational program for the recording industry. Heretofore, professionals in the business had been largely self-taught.

A program was put together, and the first bachelor of science degree in Recording Industry Management (RIM) was awarded in 1974. The program rapidly grew, with industry support.

The program now features two career paths, each yielding a bachelor of science degree: the music business emphasis and the production and technology emphasis. The dozens of courses available include history of the recording industry, copyright law, record retail operations, music publishing, management, MIDI techniques, studio administration, concert promotion, studio production, and multimedia production.

The facilities are impressive. Russ Berger designed the audio studios; MTSU is the only such school authorized and equipped to teach Dolby Surround Sound; and the Center for Popular Music, an archive and library, is a valuable research tool.

Downtown at Spongebath, Williams says he came to the record business accidentally, albeit through MTSU.



Williams was attracted to the business through marketing and a love of music.

Originally from Kingsport in East Tennessee, he studied marketing at East Tennessee State University and, one semester shy of a degree, decided to try working in marketing in Florida. Eventually, Williams decided he wanted to do graduate work in marketing and came to MTSU to finish his undergraduate credits, though not because of the RIM program. Then he started meeting musicians, and it changed his life.

"Music is a business," he says, "and



Mainstreet is a regular hangout for pop bands.

unfortunately it's treated that way. Marketing is a creative tool, if it's used right. It doesn't mean just sales. I studied consumer behavior, the psychology of it, what drives someone to buy. And I've always loved music but never knew that it was my calling, what I was destined to do."

At MTSU, he had a chance meeting with young hip-hop artist Count Bass D. "He was doing his thing on campus," says Williams. "He had come for the recording industry program but lasted just a semester. So, I started managing Count. He was living in my apartment, and the idea for Spongebath was just beginning to develop. I learned some really important lessons during that time. I got Count signed to Columbia Records and learned even more lessons about what it's like to be a freshman manager going into a major company. That takes the naiveté right off of you."

"So that was a motivation for me to start my own company, on my own terms. I wanted a union, a creative trust between the artist and the company. My goal was to create something that was more than just a record label. It's not just that. I view it as a company of services: We're trying to put these artists in business for themselves."

That was still years away. Williams next had a chance meeting with Matt

Mahaffey, who has since become a production wizard and critically heralded bandleader. "I met him at an underground hip-hop club," recalls Williams, "and went to his dorm room later. He was making the most amazing 4-track recordings in his dorm room that I've ever heard. He was creative and inspired."

"That was where Spongebath began developing. He was in a band called Ella Minopy with Seth Timbs. They were two such creative people that I felt that they were counteracting each other in the group. I told them they each needed to be doing their own thing. The three of us sat down in a coffee shop and constructed the philosophy of Spongebath on a piece of paper. From there it's grown and evolved."

Timbs now leads the Spongebath group Fl. Oz.; Mahaffey heads another group on the label, Self.

His goal becoming more tangible, Williams decided to drop out of school. His favorite MTSU professor encouraged him to follow his dream. First, Williams needed financing to start his dream label. His father turned down his request for funding, so he headed up the road to Nashville and began knocking on doors. All of them remained closed.

"I went to every record label," he says. "To every management firm, you name it. No one was interested. No one guy was: Andy McLonen at Praxis." McLonen is now GM of Spongebath.

Williams then went to work to try to save up money. First, he waited tables in a Nashville restaurant. Next, he got a job as a salesman for a business forms company. There, he received encouragement from an unlikely source: country music legend Ernest Tubb's daughter Karen. Williams serviced her business account at Loews' Vanderbilt Plaza Hotel, and she was impressed by the young salesman and got him a job with a liquor and wine distributor. He worked 16-hour days, saved as much money as he could, and launched the label from his apartment in 1993.

He's still in the apartment, but now the label is downtown, on the square. Williams says that when he was finally able to launch the label, he never thought of locating it up the road in Nashville. There, he says, Spongebath would be just another label, without the energy and the talents of the MTSU scene to plug into. Additionally, he—like most of the young 'Boro musicians Billboard talked to—doesn't care for

current country music and listens only to the legends, such as Hank Williams.

So, when he was ready to rent offices, Williams naturally turned to Murfreesboro.

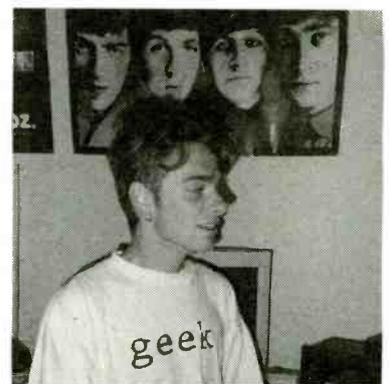
"Now," he says, gesturing around the offices on the courthouse square, "it's real! Being around here inspires me. Murfreesboro is not a scene; it's a culture. Scenes are trendy. This is about artists who last. These are creative people who will make albums, who will write books, who will make movies."

The label's headquarters also serves as a social center for its bands, as well as for other local musicians in the 30 or so local pop groups. The Spongebath decor is as bright as its music: Walls are purple and yellow and red, with chrome lighting sconces. Band members come and go, fans stop in to buy CDs, and curious passers-by poke their heads in. Fl. Oz's guitarist Brian Rogers drops in to tweak Spongebath's Web page, which he designed. Williams says his next plan for the office is a little gift shop in the front to sell CDs and T-shirts and label memorabilia.

RETAIL AND DIRECT MAIL

In 1995, Spongebath had a yearlong partnership with Zoo Entertainment and distribution through BMG. A joint-venture deal with EMI subsidiary the Enclave followed in 1996, in which Williams was VP of A&R. Now, direct mail and the distributor Caroline are being used to get Spongebath's music into the hands of consumers.

Of current releases, the Fl. Oz.



Matt Mahaffey is the leader of Spongebath act Self.

album "Big Notebook For Easy Piano" is distributed by Caroline, with a retail price of \$10. Self's "The Half-Baked Serenade" is available only through mail order from Spongebath, as is the Features' self-titled EP, with a retail price of \$7. Postage is included in those prices. Ordering is available through the label's Web page.

"This is not about record sales," Williams says, declining to discuss sales figures. "This is about development. Look at Fl. Oz. This is a brilliant band, a brilliant writer that no one knew about, so the goals for their first record were to get some critical acclaim, get musicians to really dig the record, and to get the band touring. And then to sell a few thousand records. We're reaching every one of those goals. It's not about sales necessarily."

Williams has recently met with DreamWorks and other Los Angeles labels and hints that a co-venture may be announced soon.

He says that Self is a prime example of things to come. "We did well," he says, "and we have a huge base to operate from. We have a 50,000-plus base just off the Internet with Self."

(SoundScan figures for Self's first
(Continued on next page)

MURFREESBORO EMERGES AS AN UNLIKELY MUSIC MECCA

(Continued from preceding page)

album, 1995's "Subliminal Plastic Motives," which was sold both at retail and by mail order, show sales of 40,000 units. This does not count Spongebath's mail-order sales.)

"I'm long term in my thinking because I can be," Williams says. "It's tough financially, but ultimately, we're staying with artists who write great music and have something to say. Culturally, they're a little bit different because most of them are from the South.



BARNET

"The only band that isn't is Fleshpaint, from Ottawa, Canada. That is a band, sort of industrial pop, that will break commercially; they have great songs. We have a band from Fort

Lauderdale, Fla., called the C-60s, who came to us. So, our reach has expanded, without us trying to become a big company. We've been quiet; we've been sort of a mystery, even in Nashville. But now we've evolved into where we can be more than a quiet mystery."

Other Spongebath acts are Count Bass D; the Features, a sizzling electro-pop group from Sparta, Tenn.; Self, the critically acclaimed Matt Mahaffey group that he records in his living room in Murfreesboro; Fl. Oz., Seth Timbs' heralded piano-pop group; and the Roaries, from Manchesters, Tenn., known for melodic rock and guitarist David Henderson's lead work.

MATURING MUSIC SCENE

What really changed the quality of the local scene, says Mahaffey, has been Timbs' musicianship and songwriting.

"When I moved here," says Mahaffey, "it was nothing but jam bands. I knew I wasn't gonna have that. It's cool, but we need some actual music going on here, and Seth was doing that."

Timbs, who is that rarity, a Murfreesboro native, has studied piano since childhood, and his idols were Thelonious Monk and Elton John. He writes literate, witty, and melodic, piano-based pop songs. He majored in music at MTSU before dropping out.

"About that time," says Timbs, "me and Matt were in a band called Ella Minopy. We were really into quitting school and doing the band thing—real idealistic. But out of that came Spongebath. I came up with the name Spongebath for the thing, and we talked about how we wanted to do it and the talent we wanted to pool together. And after that it was pretty much Rick, because it really went into the business side of it. Me and Matt have helped with the artistic side and finding good groups like the Features and Gumption."

Unfortunately, at this stage in the band's career, Fl. Oz. gigs are a relative rarity, because Timbs insists on traveling with his upright Yamaha piano, which he says is a logistical nightmare.

"We have to, like, rent a U-Haul trailer all the time," says Timbs. "We've barely played out of town because of that. We've played Nashville, but not Chattanooga [Tenn.] or Knoxville [Tenn.] or Atlanta. We're real anxious to do that, but we lose so much money after moving the piano. Ben Folds carries around a baby grand with him. It's easier for him because he can take the legs off and put it up on its side. We have to rent a trailer."

His other piano, his childhood Wur-

litzer, is in Sebastian's, the second-story jazz and blues club on the 'Boro courthouse square, just up Maple Street from Spongebath. That way, he has someplace where he can come and play regularly whenever he feels like it.

"I'm probably the only real native here," says Timbs. "The town has dou-



FL. OZ.

bled in size in the last six or seven years. When I was growing up, there really wasn't much here at all."

Besides Timbs, the other leading musician on the scene is Mahaffey, a largely self-taught one-man band, musician, producer, and engineer. Mahaffey came to MTSU to enroll in the RIM program and dropped out after two years.

"I got suspended because I wasn't studying," says Mahaffey. "I was learning a lot more outside the classroom. I had a 4-track in my dorm room when I moved here and was recording a lot of hip-hop artists. I used the shower stall in the bathroom for a vocal booth. At school they were teaching me how to wrap mike cords. They loved the songs I was doing, but they were failing me on all my tests. I said, 'Doesn't this kind of defeat the purpose?' I taught myself to engineer and produce from listening to albums."

Mahaffey wrote, engineered, produced, played almost all instruments, and sang the songs on the new Self album, "The Half-Baked Serenade." He recorded it in his living room. It's edgier than any Spongebath album and bounces from hip-hop to sampling to piano jazz to whatever. Mahaffey is the most studio-savvy of the techno-savvy in Murfreesboro, and it shows.

Mahaffey is now engineering Count Bass D for Spongebath, along with producing the C-60s and Fleshpaint and the next Self album.

"I'm also doing a side thing called Greg Grunge & the Booty Hoop," he says. "It's completely white-boy hip-hop. The tapes have gotten out and are already in high schools around here."

WIDE-RANGING INFLUENCES

"This is all commercial music," Williams says of the wide-ranging sounds the local bands produce.

The Features' self-titled new EP has been likened to the early Kinks, and while it's impossible to categorize it, the band carries that sort of free creative and musical spirit. Mahaffey says he and Seth Timbs first spotted them in the Chameleon Coffee House and knew immediately that they belonged in the Spongebath mix.

Matt Pelham, the Features' vocalist, says, "We met our drummer when we went to MTSU. The rest of us had been a band in high school, and middle school, in Sparta, Tenn. Then we started rehearsing and playing at a local coffeehouse here, the Chameleon Cafe. Rick came and saw us and asked us if we wanted to be part of what he wanted to do. I wish now I could have stayed in school longer and found out more about what they offer, but once

we hooked up with Spongebath, we sort of dedicated most of our time to rehearsing and playing shows . . . Things seem to be taking off."

He says immediate plans call for working the band's current EP to college radio and then touring colleges starting in September.

"We play Murfreesboro twice a month, at the Toro and Mainstreet. We usually draw a decent crowd, mostly college students. It seems like 20 groups are coming in a day here. From what I can see, since Spongebath started, there's been many, many bands come in. Every time I see a new flier, it's a band I've never heard of. The ones I've seen lately have been really, really good."

Another advantage of the shared MTSU-Spongebath experience is that most of the musicians have contributed to the annual MTSU CD student sampler (used as a promotional and recruiting tool) and have worked on graphics and design, so doing a home-grown CD becomes a natural process.

THRIVING CLUB SCENE

Additionally, thriving local clubs serve as labs for the groups. Mainstreet, just down Main Street from Spongebath, and the Boro, across the street from MTSU, are regular hangouts as well as performing venues for the pop bands. Sebastian's is now offering jazz and blues regularly and is a comfortable musician's hangout.

Sam Baker, who has been here since 1984, has played the Boro and Mainstreet for years. "Everybody gripes about them," he says, "but I love playing them. Especially with the Boro, you can write a song in the

afternoon and try it out on an audience that night. If it turns out to sound like dogshit, that really doesn't matter. This is a nice, close-knit community."

In addition, the Nashville clubs are a natural stomping ground. In late afternoon in Murfreesboro, Mahaffey was packing equipment in his home



THE FEATURES

studio for a gig with Fl. Oz. at the Suttler in Nashville to try out some new songs, under an assumed band name.

Jason Moon is music director for WRLG (Thunder 94), the modern rock alternative station in Murfreesboro. He does a Sunday night show called "Thunderground Radio," featuring local bands, music, and interviews.

"Beyond that," says Moon, "we do a lot of shows with local and regional bands, and the Spongebath bands do really well at those. They have some really good bands. We're getting good reactions to that."

THE RETAIL FRONTIER

Local retail, says Spongebath GM McLennon, is a frontier yet to be conquered. Looming over the growing town is the huge Wal-Mart at the north end of the 'Boro, and Sponge-

bath isn't in there yet.

"Blockbuster is paying attention to us, though," he says, "especially since Dave Palmer from the Roaries started working there and told them what they needed." Tower Records in Nashville reports modest sales of Spongebath CDs.

Otherwise, local retail in the 'Boro consists of used-CD stores such as Digital Planet and Century 21, which serve as welcome hangouts (and a source of part-time employment, since most of the musicians have part-time jobs) for the bands.

Mahaffey says one result of the explosion in the number of bands in town is a monthly word-of-mouth showcase at Mainstreet, dubbed the "MUMS" show, standing for Murfreesboro Underground Music Scene. Rick Perry of the group Very George organizes the shows, held the last Tuesday of each month. They are starting to attract visiting A&R staffers.

"Mostly it's representatives from the Nashville branches of the labels, who probably don't know [much]," says Mahaffey, "but Virgin was at the last one I went to."

He adds, "I would never move from here now. I like visiting L.A. and I love New York, but I couldn't live there; I couldn't live in Seattle. We tour all year and come back, and Murfreesboro's a great place to be.

"We have little places to play that everybody plays, like the Boro and Mainstreet. Granted, they're shitty gigs, but for some reason it's a neat little scene. I never expected to have a scene here. I like it the way it is. I don't think it can become overgrown. To put it simply, the town couldn't physically and logistically accommodate it."

EUROPEAN RIGHTS GROUPS STRIKE HAPPY CHORD

(Continued from page 1)

Protection Society (PRS/MCPS) and Amsterdam's BUMA/STEMRA (Billboard, May 10). These groups came together in Europe's first international collaboration in the spring to establish whether costs and time could be saved by eliminating duplication.

John Hutchinson, chief executive of the PRS/MCPS, says that other like-minded groups have been attracted by that concept, though he declines to say which ones. It's understood, however, that expressions of interest have come from Sweden's STIM, Denmark's NCB, Greece's AEPI, and Portugal's SPDA.

Asked whether a third body is ready to turn the current bilateral alliance into a triumvirate, Hutchinson responds, "Sort of. There are ongoing talks—and it might not be just a triumvirate."

Hutchinson emphasizes, though, that any group seeking to work with PRS/MCPS and BUMA/STEMRA must be motivated not by a desire to be part of a new power bloc, but by an enthusiasm to support the stated Anglo/Dutch business philosophy.

That philosophy was outlined by PRS/MCPS in announcing the link with BUMA/STEMRA. A statement issued said, "The new venture will concentrate immediately on examining ways of coordinating licensing, collection, and distribution procedures and systems in order to minimize duplication of effort and thereby eliminate inefficiencies which result from present ways of working."

Hutchinson says a practical effect of such thinking is to question the

effectiveness of both the British and Dutch bodies each maintaining their own version of the much the same database.

Of others joining the collaboration process, he comments, "What we are trying to do is find groups of people who have the same business ethic, the same business vision. They should feel their justification for joining us is in what they can bring to the party rather than wanting to be subject to an emperor's rule."

Hutchinson stresses that the link between PRS/MCPS and BUMA/STEMRA is founded on a meeting of the minds between himself and his Dutch counterpart, Cees Vervoort, and is an equal partnership.

"Cees and I are not subordinate to each other," he says. "We are not looking to merge our societies. We are looking to find a faster way of getting where we want to go through proper and sensible collaboration."

Hutchinson notes the benefits of such cooperation: "I could spend 15 to 20 million pounds on a new performing right computer system and the same again on a mechanicals system. But what is the point of a society in one country spending that kind of money if somebody else in another country is already doing the job very well? Linkage of computer systems is not a problem."

Hutchinson says that since the announcement of the PRS/MCPS-BUMA/STEMRA link, the bodies have been in talks with "a number of other groups to a variety of degrees."

He declines to specify the detail of

the discussions, though he says not all of the talks have been positive. "There have been those people who think that a single European currency will mean just changing the figures in their annual report and that the single European market will not affect them very much. Sadly, we can't do business with them."

Hutchinson warns that the consequences of failing to acknowledge the impact of the new order in Europe could be dire. "People need to collaborate more seriously than just wanting to be a new power bloc," he states. "They have to make it cheaper for others to do business with them or they won't survive."

He notes that the basic way of transferring author information from one European society to another is on pieces of card and argues, "We have to move from the 19th century to the 21st century in one leap."

No comment was forthcoming from the other European authors' bodies contacted by Billboard. Some observers suggest, though, that the new Anglo/Dutch-driven agenda will shift the center of power away from the traditional Franco/German axis.

France was the first nation on Earth to recognize the *droit d'auteur* in legislation passed under Napoleon. The influence that gave to French organizations on the European and world stage was compounded by close ties between French body SACEM/SDRM and Germany's GEMA; those ties are rooted in the fact that early German copyright legislation is loosely based on the French model.

McLACHLAN SURFACES AS MULTI-FORMAT STAR

(Continued from page 3)

panying article highlighting McLachlan's tour brainchild).

"Her history with 'Fumbling Towards Ecstasy,' coupled with the Lilith Fair dates, definitely put McLachlan in the forefront of the rock music scene," says Vince Szydlowski, music product manager of retailer Virgin USA. "'Surfacing' is tremendous for us; it was No. 1 the first week out of the box and is now holding steadily at No. 2 behind the new Puff Daddy. She now goes along with the heavy-hitters like Tori Amos, Tracy Chapman, and Jewel."

Arista president Clive Davis views his artist as the exception to the rule, saying that achieving her newfound status is rare without a hit single to fuel an album.

"She really stands as a shining example of an artist who has tremendous live charisma and has been able to build without a major hit single," says Davis. "That's very substantial. So many artists blow up and out as a result of hit singles, where they haven't developed an audience and a fan base the way she has."

Tower Records senior VP Stan Goman adds that McLachlan's success also reflects a growing diversity among consumer-buying interests. "It seems like we're back to the good old days of free-form music, where you've got a whole variety selling, from folk to rock to R&B," he says. "The landscape is very broad now; in our top 25, we have artists as diverse as Bone Thugs-N-Harmony, Pantera, Stevie Ray Vaughan, Lisa Stansfield—and McLachlan. What is pop music? It's everything."

For radio, the McLachlan beacon is just beginning to take a shine to audiences nationwide, many of whom are discovering her pastel-painted music for the first time. "Building A Mystery" was first worked to modern rock stations six weeks ago; it stands at No. 12 on the Modern Rock Tracks chart this issue. It also is perched at No. 1 on Billboard sister publication Rock Airplay Monitor's triple-A radio chart, No. 10 on modern AC, and No. 20 on adult top 40.

"We've already seen a lot of success with 'Building A Mystery,'" says Steve Blatter, VP of programming for modern rock KLYY Los Angeles, where the song is No. 1 with 42 spins in a week. "We're still in the early stages, but for a record that's this young, it's pretty amazing."

"McLachlan is an artist that probably should have broken a few years ago," he adds. "In the last six to 12 months, a lot of singer/songwriter artists like Jewel, Shawn Colvin, and Fiona Apple have done really well with the audience we target. And here's someone who's been doing this longer than a lot of them."

The single shipped July 21 to top 40, where it has thus far been embraced by 41 mainstream outlets. It is No. 27 in Hot 100 Airplay. No commercial single has been made available.

"This song is perfect for top 40 radio. It's passionate, and it's infectious, which makes it fit with other music that's working now for top 40 radio," says Z100's Poleman. "I feel like the world just caught up with Sarah. 'Building A Mystery' is similar to 'Possession' and other songs she's done. The audience reaction is the same; it's just that more people are now exposed to her talents."

Adds McLachlan, "There's been growth on both our parts. I believe that timing works out for plans we don't always know about. If I had had

a huge hit single when I was any younger, I don't know if I would have handled it well. I love the way my career has moved—not too fast, not too slow. I'm thrilled."

Poleman adds that McLachlan's success is also a rewarding feat for the industry at large. "Any time you have a brilliant performer and songwriter, it's great for everybody. The fact that she's feeding hits to multiple formats is good, as well. It's going to help a lot of

formats and sell a lot of records. She is definitely a long-term artist."

For the near future, McLachlan—and certainly Arista—have no plans to duck far from the spotlight. Lilith wraps up Aug. 24 in Vancouver, and the artist hopes to take a week off, followed by the making of a video for the likely second single, "Sweet Surrender." Next, McLachlan will forge onward with a solo tour and radio stops through the beginning of the

year-end holidays.

At the start of 1998, she will focus on furthering her presence around the world, with major tour dates in Australia, Asia, and across Europe. The album has only been released in the U.S. and Canada, but Arista is anticipating worldwide release sometime this month. McLachlan intends to take April off, then will focus on, yes, a second year of the Lilith Festival ("Definitely, it's been way too much fun to go

away," she says).

In the meantime, however, McLachlan continues to absorb the sudden, albeit long-awaited, turn in visibility. "I have had a difficult time relating this to my reality," she says. "It's like winning an award or a popularity contest. At first, I didn't know how to understand it. But then I realized that 161,000 people bought the record in its first week. That's a lot of people."

DIGITAL-COPYRIGHT TREATIES UP FOR VOTE IN CONGRESS

(Continued from page 6)

The Clinton administration has made the treaties a priority, and RIAA officials hope a bill will be approved by Congress and signed by the president by the end of the current congressional session next year.

The treaties—called the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty—were negotiated in late December by about 85 of the 160 member countries of the World Intellectual Property Organization in Geneva (WIPO). The phonogram treaty grants to record companies the right to authorize digital delivery of copyrighted works. Previous international trade agreements have given record companies reproduction rights to music, but the new treaty grants the right to license transmission as well. The treaties also would

make it illegal for anyone to circumvent copyright protection devices for recordings.

Some provisions of the treaty are already part of U.S. copyright law, but the new pact would require other countries to play by the same rules. Neil Turkewitz, RIAA's executive VP, says, "U.S. record companies and performers will at least be entitled to compensation for broadcasting that they're entitled to in the U.S."

But some elements of the treaties are not covered by U.S. law, which is why Congress has to pass the implementation legislation before the treaties can be ratified. The proposed House bill would make it illegal to manufacture, import, or traffic in devices that circumvent techniques like encryption that protect copy-

righted works in cyberspace.

The bill would also prohibit the unauthorized altering or removal of "copyright management information" such as the title of the work, its creator, the copyright owner's name, and terms and conditions for its use. "This provides the conditions for electronic commerce of copyrighted material, so you can get paid for what it is you're licensing," says Turkewitz.

The implementing legislation—the WIPO Copyright Treaties Implementation Act (HR 2281)—was introduced by Rep. Howard Coble, chairman of the House Judiciary Subcommittee on Courts and Intellectual Property, along with Henry Hyde, chairman of the House Judiciary Committee, John Conyers, the ranking Democrat on the House Judiciary Committee, and Barney

Frank, the ranking Democrat on the subcommittee. Hearings on the bill are expected to begin in September.

Similar legislation was expected to be filed in the Senate by Orrin Hatch, chairman of the Senate Judiciary Committee, and Patrick Leahy, the ranking Democrat on the committee. The legislation must be passed by both Houses and signed by the president.

After that, the Senate must ratify the treaties by a two-thirds vote. In order for the treaties to become part of international law, 30 countries must ratify them.

The U.S. has more to gain than any WIPO member from these treaties. It is estimated that foreign sales from exports of U.S. copyright industries amount to \$53.2 billion annually. Piracy losses are estimated at \$15 billion a year.

JUSTICE DEPT. ASKS FOR CHANGE IN DECREE RESTRICTING ASCAP ABROAD

(Continued from page 6)

1950 consent decree.

According to Fred Koenigsberg, ASCAP's general counsel, in Germany alone ASCAP could collect some \$3 million in home-taping royalties as of January of this year if the consent decree were modified. "There are all sorts of provisions [in the 1950 consent decree] that are too obsolete and, in fact, now anti-competitive," says Koenigsberg.

In the U.S., ASCAP receives some home-taping royalties under the Audio Home Recording Act of 1992. The U.S. act requires manufacturers of digital home recorders and blank tapes to pay a fee on each sale of their products into a fund, from which ASCAP then draws royalties to pay its writer or publisher members.

Even ASCAP's ability to collect these funds in the U.S., a process that started in 1993, required court approval to modify a separate decree relating to the society's domestic activities.

Koenigsberg stresses that unlike foreign legislation, the U.S. home-taping act deals only with digital taping. Thus, U.S. collections so far are a "major disappointment to the performing rights groups, writers, publishers, record companies, and artists. We've learned not to expect anything," says Koenigsberg.

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forming rights societies."

In the statement, Joel I. Klein, assistant attorney general in charge of the DOJ's Antitrust Division, said, "At the time the [1950] settlement was entered, ASCAP participated in a worldwide confederation of performing rights societies that engaged in global misconduct. Since 1950, this misconduct has ceased, and earlier provisions we now seek to modify were affecting American music rights-holders' ability to receive roy-

alties for the foreign use of their work."

The DOJ said that other provisions in the 1950 decree, which prohibit ASCAP from interfering with its members' right to license music directly to users outside the U.S., remain in force and will not be affected by the proposed modifications.

The DOJ has asked the New York federal court not to implement the proposed modifications until it creates a public forum seeking com-

ment, a process, it added, that could change the department's point of view.

As a result of the 1950 consent decree, ASCAP withdrew from CISAC, the international copyright trade group. ASCAP rejoined in the 1960s, at which time BMI also became a member. In recent years, both ASCAP chairman Marilyn Bergman and BMI president/CEO Frances Preston have played leading roles in the organization.

CONSOLIDATION OF DVD ROYALTIES COLLECTION IS GOAL OF MPEG LA

(Continued from page 3)

a rental program for its accounts, based on sell-through pricing (Picture This, Billboard, Aug. 2).

But MPEG LA manager/CEO Baryn Futa, who owns a piece of the venture, disputes the argument that rental and sell-through can't be tracked separately at retail. "It's an element of folklore" that he maintains won't survive close examination. Futa says that conversations with some of the licensors supporting MPEG LA indicate the trade can support his two-tiered royalties.

"I'm not an expert in that area," Futa acknowledges. "We're going to ask a lot of questions. We're not dogmatic, and I'm here to listen. I want to find out for myself whether nobody knows." If the royalties "can't be implemented," he said during a meeting in New York last month, "we won't implement them."

Nonetheless, in a subsequent conversation, Futa maintained that the proposed rates are "awfully reasonable" and claimed that MPEG LA will "absolutely" pursue royalties on the 1 million-1.2 million DVDs estimated to have been shipped to stores. (The 130,000 DVD players on the market would be subject to a proposed fee of

\$4 per unit.)

Futa believes a set amount is "fair, reasonable, and non-discriminatory," in contrast to a percentage of the wholesale or retail price "where some people pay more than others."

His next step is determining who to pursue. "Our orientation is either the replicator or the content provider." Licensors, meanwhile, are responsible for enforcing the contracts. "We're not creating the MPEG police," Futa emphasizes. "I would find it ironic if [content providers] who respect intellectual copyrights ignored this. MPEG-2 investment is a total crapshoot, so the inventors deserve something."

Hollywood is slow getting the message. Because of the broad scope of MPEG-2 patents, which deal with various aspects of the data-compression technology integral to DVD, in computers, and direct broadcast satellite, home video has received scant attention thus far. Futa says he's held informal talks with the studios and replicators "but nothing since July 8," when a road show introducing MPEG LA got under way.

Only one of numerous industry executives contacted by Billboard

admitted to knowing anything about the company or its charter. That executive is Richard Marquardt, head of Warner Advanced Media Operations (WAMO) in Olyphant, Pa., which replicates discs for Warner Home Video, its distributed labels, and several DVD independents.

Marquardt would not comment directly on MPEG LA, but says that WAMO has already taken steps to make sure it complies with a payment schedule. "We're accruing reserves based on my personal estimate of what the royalty will be," he notes.

Fees paid to various CD patent holders are "exorbitant," Marquardt maintains. "We need to avoid that situation in DVD if the consumer is going to benefit from low-cost mass media. Otherwise, it has got laserdisc written all over it." Royalties are a big reason for the high cost of laserdisc production, hampering acceptance of the format.

Futa thinks the MPEG LA approach eventually will limit the royalties paid to a single check, smaller in total than ones written to a bevy of licensors. That is, once word gets out.

MPEG LA, which Futa says he con-

(Continued on next page)

SUIT AGAINST RED ANT COULD AFFECT SALE

(Continued from page 6)

time, upon court approval, Red Ant could receive another \$625,000 infusion.

Alliance plans to seek approval of the highest bid for Red Ant at a bankruptcy court hearing Aug. 13.

Donaldson, Lufkin & Jenrette, which is soliciting the bids, did not respond to a call from Billboard seeking information on the status of the bidding.

DELICIOUS HEADS FOR THE EXIT

On July 24, Delicious Vinyl filed suit against Red Ant and Teller in California Superior Court in L.A. The action claims damages in excess of \$25 million.

The suit charges the label with breach of contract, and Teller and Red Ant with fraud, negligent misrepresentation, and conspiracy.

In February, L.A.-based Delicious—whose hip-hop-skewed roster includes the Brand New Heavies, the Pharcyde, Born Jamericans, N'Dea Davenport, the Whoridas, and (on the rock-oriented Malicious Vinyl imprint) Masters Of Reality—sold a half-interest in the label to Red Ant to form a joint venture.

According to the suit, during negotiations for the sale, Red Ant "repeatedly represented" that it "was a distinct entity from its parent company, Alliance, with separate funding and management; that Red Ant had its own independent 'war chest' of over \$100 million in financing through Wasserstein Perella & Co. Inc. . . . and that Red Ant would soon be the 'seventh major label.'"

However, Delicious Vinyl claims that following the execution of the sale, it learned that many of Red Ant's representations "were false and were known . . . to be false at the time. The true facts were that Wasserstein Perella was not providing Red Ant with independent financing to fund the deal; that Red Ant and its parent company, Alliance, were not separately managed; that Red Ant was entirely dependent on Alliance for funding; and that Alliance was in a precarious financial position."

DVD ROYALTIES COLLECTION

(Continued from preceding page)

ceived several years ago while at Cable Television Laboratories, an R&D company, only emerged from its cocoon early last month. It took flight after the Department of Justice approved the proposal of nine companies and one university—Columbia—to pool their MPEG-2 patents to create "a one-stop-shopping clearinghouse" for Fujitsu, General Instrument, Matsushita, Mitsubishi, Philips Electronics N.V., Scientific-Atlanta, and Sony.

With a government green light, Futa and outside attorney Kenneth Rubenstein, who researched 8,000 patents, began a series of informational meetings in July that began in Tokyo and ended in Amsterdam. There were sessions in California and New York, as well. Handouts included a 25-page MPEG-2 patent portfolio license, with an attachment listing the holdings of the MPEG LA pool.

The list is incomplete, Futa acknowledges. Although mentioned in MPEG LA press materials as a likely participant, Lucent Technologies (formerly AT&T subsidiary

Delicious also alleges that Red Ant failed to reimburse it for \$600,000 advanced on behalf of the joint venture; that the label "has no ability or intention to pay the \$500,000 balance of the purchase price" due Delicious; and that it has "improperly diverted" at least \$1.5 million "in an apparent attempt to satisfy certain creditors of Red Ant or its parent company, Alliance."

The suit also claims that Delicious' officers (brothers/co-founders Mike and Rick Ross) loaned the joint venture \$100,000 in personal funds to keep it afloat and that the loan has not been repaid.

Delicious states that it has made "several offers in excess of \$1 million to buy out Red Ant's interest" in the joint venture and that they have been "flatly rejected."

As a result of its alleged failure to

perform its duties under the terms of the joint-venture agreement, Delicious claims, Red Ant has failed to supply necessary funding, to deliver Delicious its share of proceeds from the sale of its records, and to manufacture, market, promote, and distribute its records.

A Red Ant spokeswoman says the label has no comment on the suit. In a statement, Teller's attorney Stanley A. Arkin characterizes the suit as "a piece of neurotic litigation with no substance."

OTHER LABELS ON THE BLOCK

Alliance's other label assets may soon be dealt.

Sources confirm that 32 Records has put in a bid on the company's U.K.-based catalog imprint Castle Communications (also exempted from the bankruptcy filing due to its

LIGHTYEAR BOOSTS PROFILE

(Continued from page 6)

with writing and co-writing five major songs recorded by the Gipsy Kings. Los Reyes also features guitarist Mario Reyes, a cousin, and vocalist Jean Claude Vila.

Lightyear's association with Dualstar Records, featuring the Olsen twins and formerly distributed by BMG Kidz, kicks off Aug. 12 with the duo's first album in three years, "You're Invited To Mary Kate & Ashley's Sleepover Party." Also, three previous albums will be marketed during the fourth quarter of this year. Holland notes that the Olsen twins have sold about 1 million units of their previous music releases, including a music video, and some 600,000 units of their video and movie titles. The duo's audio product is also subject to a marketing campaign involving video stores (see Shelf Talk, page 50).

"The Olsen twins deal arose out of conversation at the Video Software Dealers Assn. between Dualstar executive Harold Weitzburg and Don Spielvogel, our VP of sales and marketing," says Holland.

Spielvogel says, "Because of our

experience at BMG when Lightyear was distributed there, I knew how strong this product line was. The Olsen twins are going to be our franchise player in the children's music business."

Holland says Lightyear's audio release schedule "is now constant instead of sporadic, and our volume through WEA has grown substantially. Music is now about 70% of our business and is continuing to grow. Of course, we still maintain a strong video catalog as well, and several of our Elvis Presley videos are back on the charts because of [interest in the 20th anniversary this year of Presley's death]. Warner Home Video has included our titles in their pre-packs this summer."

Holland, a lawyer with two decades of experience in the music business, including a seven-year stay in the legal department of Capitol Records, says his company has met, earlier than expected, a projection made a year ago that new prerecorded areas would account for 70% of his business "in a few years." He adds that he's also on target to triple the company's annual revenue from \$5 million in about three years.

At Tuff Gong, three newcomer albums, released in July, feature Kreyol Syndikat, Floud Lloyd, and Majek Fashek, whose third U.S. release, "Rainmaker," is due in October.

Viceroy has had two recent releases by Knight Of The Blues Table and Sunsets Of Empire. In July, the label offered a release from Fish, former lead singer of Marillion, who is now on tour. On Viceroy's behalf, Lightyear has also been marketing previous product by Fish.

Eightball's new releases under Lightyear include Joi Cardwell, Victor Calderone, Peace Bureau, and Groove Thing featuring Debbie Harry.

At Del Paso Heights, Lightyear's first two albums with the label are by West Coast rapper Rodney O and Rik G, both due Aug. 26.

Back at Lightyear Records, a Sept. 23 release will include "The Broadway Kids Sing Christmas," and "Teach The Children," a tribute to African-American history in song and poetry by the Medicine Man Ya-Ya, while Herbie Mann's "America/Brazil" is expected in October.

status as a non-U.S. holding) and Concord Jazz (Billboard Bulletin, July 22).

Indie label 32 Records is headed by partners Robert Miller—a former bankruptcy attorney—and producer Joel Dorn; the company has been active in the jazz reissue market and has released close to 40 albums, many of them drawn from the Muse Records catalog, this year. Concord's extensive catalog, which includes recordings by Mel Tormé, Rosemary Clooney, and a host of straight-ahead jazz instrumentalists, would make an attractive fit with 32's existing holdings.

Dorn would not comment on 32's purported bid on the companies.

Castle may also be the object of some interest in the U.K.: A reliable source says that Terry Shand, who founded Castle in 1980 and sold the company to Alliance in 1994, is keen to buy it back. Shand, who exited Castle in late 1996 after reported disagreements with Teller (Billboard, Nov. 30, 1996), now operates a new catalog-driven, BMG-backed label, Eagle Rock Entertainment

(Billboard, April 12).

Shand could not be reached for comment.

STAFF ATTRITION GOES ON

An exodus of top executives continues at Red Ant. An informed source says that senior VP Nancy Levin is exiting the label to join MCA Records as senior VP, effective Aug. 11. Levin's departure follows that of former GM/executive VP Randy Miller, who left to become senior VP/GM of Seymour Stein's new Sire Records Group.

Red Ant national director of alternative promotion Michelle St. Clair will follow Levin to MCA as senior director of alternative promotion. Other sources say that as many as five more Red Ant promotion staffers will join Levin at MCA. Another source says that two of Red Ant's urban promotion field staffers have departed for jobs at Elektra and Sony.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

CO-TRUSTEES OF EAZY-E ESTATE FILE SUIT

(Continued from page 6)

ny's finances, paying its bills, and negotiating distribution and artist contracts. The suit says that Heller also managed some of the artists for whom he was negotiating deals, presenting numerous conflicts of interest.

The suit claims that instead of being compensated the agreed-upon 15% of Wright's personal gross income, Heller took 20% "off the top" of Comptown's gross revenue, granted himself a larger salary than Wright's, maintained a large unapproved expense account, exercised "deficit spending" (using incoming monies for reasons other than its imposed purposes, like payment of bills, payroll, rent, artist royalties, and studio costs), and took other substantial sums from Wright and Comptown as "fees" and "commissions" to which he was not entitled. The suit alleges that Heller misrepresented and concealed facts from Wright in order to "cover up" his misconduct. All actions, the plaintiffs allege, were Heller's intent at the agreement's inception.

The suit claims Heller's actions caused Wright and Comptown substantial monetary damages, with large sums of money unaccounted for and debts that the plaintiffs believe will exceed \$5 million. That amount includes a \$50,000 lawsuit filed against the estate by concert promoters in Minnesota, who allegedly entered into a contract with Heller in 1994 for the performance of Ruthless act Bone Thugs-N-Harmony.

According to the Wright/Sweeney suit, Heller's actions led to his dismissal by Wright in February 1995 and to Wright's widow and Sweeney being named co-trustees of his estate in March 1995.

Heller filed suit against the co-executors June 6 alleging unpaid management fees (Billboard Bulletin, June 9).

The plaintiffs are seeking a full accounting of the exact amounts of money Heller took from Wright and Comptown so that the funds may be returned to the company and are asking to be granted ownership of any properties or assets retained with the monies.

Heller could not be reached for comment.

The suit against Heller is the latest in a series of legal wranglings concerning Wright's estate. The day after

Wright's death, March 27, 1995, his widow, Sweeney, and attorney Jacque Shirley were faced with a suit for control of the label, filed by Mike Klein (Billboard, April 8, 1995).

Klein, identified in the papers as the director of business affairs at Ruthless, alleged that the three unlawfully "represented to others that they are now managing Ruthless and that all outside parties with contracts with Ruthless should deal exclusively with them." The suit also alleged that the three obtained all of Ruthless' income and "have converted and diverted a significant portion of said funds for their own use and . . . major bills and obligations to artists have not been paid."

Klein also charged that Wright was forced to sign documents "while in a debilitated state and under medication" and married Woods (his widow's maiden name) "immediately prior to being placed on life support" and granted her a will conveying all of Wright's interest in Ruthless to her.

Klein sought a declaration giving him interim management of Ruthless and damages of at least \$5 million.

Tracy Jernigan, who claims to have borne a child for Wright, also filed a petition in Los Angeles Superior Court April 6, 1995, to have an administrator appointed to Wright's estate to ensure child-support payments (Billboard, April 22, 1995).

The court eventually granted interim control of the label to Ernie Singleton, former president of MCA's black music division, in May 1995 (Billboard, May 20, 1995).

Wright was installed as chairman/CEO of Ruthless when Singleton's employment contract expired Nov. 1, 1996.

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THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	2	7	NO. 1 MEN IN BLACK WILL SMITH (COLUMBIA)	1 wk at No. 1
2	1	22	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)	
3	3	19	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/VEEG)	
4	5	16	HOW BIZARRE OMC (HUH/MERCURY)	
5	4	11	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	
6	6	12	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)	
7	9	13	ALL FOR YOU SISTER HAZEL (UNIVERSAL)	
8	7	18	BITCH MEREDITH BROOKS (CAPITOL)	
9	8	32	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)	
10	10	24	THE FRESHMEN THE VERVE PIPE (RCA)	
11	11	23	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	
12	18	5	2 BECOME 1 SPICE GIRLS (VIRGIN)	
13	15	13	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)	
14	12	35	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)	
15	16	23	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)	
16	14	37	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)	
17	13	18	MMMBOP HANSON (MERCURY)	
18	17	28	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)	
19	20	32	CRASH INTO ME DAVE MATTHEWS BAND (RCA)	
20	22	10	PUSH MATCHBOX 20 (LAVA/ATLANTIC)	
21	24	12	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	
22	21	12	A CHANGE WOULD DO YOU GOOD SHERYL CROW (A&M)	
23	19	26	I WANT YOU SAVAGE GARDEN (COLUMBIA)	
24	23	19	SAY YOU'LL BE THERE SPICE GIRLS (VIRGIN)	
25	39	3	FOOLISH GAMES JEWEL (ATLANTIC)	
26	25	43	NO DOUBT NO DOUBT (TRAUMA/INTERSCOPE)	
27	38	6	BUILDING A MYSTERY SARAH McLACHLAN (ARISTA)	
28	29	14	IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M)	
29	30	10	THE DIFFERENCE THE WALLFLOWERS (INTERSCOPE)	
30	28	12	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA)	
31	34	3	WHERE'S THE LOVE HANSON (MERCURY)	
32	26	26	DON'T LEAVE ME BACKSTREET (INTERSCOPE)	
33	31	9	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)	
34	36	5	MORE THAN THIS 10,000 MANIACS (Geffen)	
35	33	18	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)	
36	27	26	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.)	
37	32	36	LOVEFOOL THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)	

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

HOT 100 RECURRENT AIRPLAY

1	2	2	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
2	1	5	DON'T LET GO (LOVE) EN VOEGUE (EASTWEST/VEEG)
3	3	19	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)
4	—	1	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
5	6	6	HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)
6	10	13	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
7	5	32	DO YOU MISS ME JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER/TOMMY BOY)
8	13	25	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)
9	8	23	COUNTING BLUE CARS DISHWALLA (A&M)
10	15	50	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)
11	7	13	CHANGE THE WORLD ERIC CLAPTON (REPRISE)
12	9	6	IN MY BED DRU HILL (ISLAND)
13	18	19	WHERE DO YOU GO NO MERCY (ARISTA)
14	14	42	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC)
15	4	7	OOH AAH... JUST A LITTLE BIT GINA G (ETERNAL/WARNER BROS.)
16	20	8	NAKED EYE LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)
17	12	42	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)
18	11	7	SANTERIA SUBLIME (GASOLINE ALLEY/MCA)
19	16	10	I GO BLIND HOOTIE & THE BLOWFISH (REPRISE)
20	—	20	IT'S ALL COMING BACK TO ME NOW CELINE DION (550 MUSIC)
21	19	40	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
22	21	19	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)
23	17	3	ONE MORE TIME REAL MCCOY (ARISTA)
24	22	32	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/VEEG)
25	—	37	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
38	35	43	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	
39	42	6	FLY SUGAR RAY (LAVA/ATLANTIC)	
40	46	4	INVISIBLE MAN 98 DEGREES (MOTOWN)	
41	48	3	COCO JAMBOO MR. PRESIDENT (WARNER BROS.)	
42	45	3	NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)	
43	37	24	YOUR WOMAN WHITE TOWN (BRILLIANT/CHRYSALIS/VIRGIN)	
44	43	10	6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN)	
45	47	6	ESPN PRESENTS THE JOCK JAM VARIOUS ARTISTS (TOMMY BOY)	
46	44	7	GOTHAM CITY R. KELLY (JIVE)	
47	50	9	CALL ME LE CLUCK (LOGIC/RCA)	
48	62	3	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)	
49	40	11	WHATEVER EN VOEGUE (EASTWEST/VEEG)	
50	52	8	TURN MY HEAD LIVE (RADIOACTIVE/MCA)	
51	57	6	THE RAIN (SUPA DUBA FLY) MISSY "MISDEMEANOR" ELLIOTT (EASTWEST/VEEG)	
52	49	11	SHAME ON YOU INDIGO GIRLS (EPIC)	
53	71	2	LOVE YOU DOWN INJO (SO SO DEF/COLUMBIA)	
54	67	2	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)	
55	55	5	STOMP GOD'S PROPERTY (B-RISE/INTERSCOPE)	
56	56	4	D' YOU KNOW WHAT I MEAN? OASIS (EPIC)	
57	54	16	CUPID 112 (BAD BOY/ARISTA)	
58	64	4	TO THE MOON AND BACK SAVAGE GARDEN (COLUMBIA)	
59	51	14	BUTTERFLY KISSES BOB CARLISLE (DIADEM/JIVE)	
60	58	3	BIG BAD MAMMA FOXY BROWN FEAT. DRU HILL (VIOLATOR/DEF JAM/MERCURY)	
61	59	11	I WANNA BE THERE BLESSID UNION OF SOULS (EM/CAPITOL)	
62	53	7	RHYTHM OF LOVE DJ COMPANY (ICRAVE)	
63	61	32	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)	
64	73	2	HOW DO I LIVE LEANN RIMES (CURB)	
65	65	7	WRONG WAY SUBLIME (GASOLINE ALLEY/MCA)	
66	—	1	EVERYTHING MARY J. BLIGE (MCA)	
67	66	6	GO THE DISTANCE MICHAEL BOLTON (COLUMBIA)	
68	60	9	HOW COME, HOW LONG BABYFACE (EPIC)	
69	—	1	WHEN I DIE NO MERCY (ARISTA)	
70	69	5	SMILE SCARFACE FEAT. 2PAC & JOHNNY 3 (R&B-A LOT/NOO TRYBE/VIRGIN)	
71	75	9	HERE IN MY HEART CHICAGO (REPRISE)	
72	68	9	CAN U FEEL IT 3RD PARTY (DVS/A&M)	
73	—	2	FOUR LEAF CLOVER ABRA MOORE (ARISTA AUSTIN/ARISTA)	
74	—	1	EVERLONG FOE FIGHTERS (ROSWELL/CAPITOL)	
75	—	1	I SAY A LITTLE PRAYER DIANA KING (WORK)	
76	—	1	CALL ME (Warner Chappell, PRS/Edition/Get Into Magic/Edition Beam/Private Area) WBM	
77	—	1	CANT GET YOU OUT OF MY MIND (Play The Music, ASCAP/Viper 7, ASCAP/Tony Casale, ASCAP)	
78	—	1	CANT LET GO (Sony/ATV Songs, BMI/Yab Yum, BMI/BrownTown Sound, BMI/McL, ASCAP/Sailandra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM	
79	—	1	CAN U FEEL IT (WB, ASCAP/Nervous, BMI/Connotation, BMI/Warner-Tamerlane, BMI) WBM	
80	—	1	CAN WE (FROM BOOTY CALL) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM	
81	—	1	COCO JAMBOO (Hanseatic Musikverlag, GEMA/Warner-Tamerlane, BMI) HL	
82	—	1	COME ON (B.K. Lawrence, BMI/Warner Chappell, BMI/2000 Watts, ASCAP) WBM	
83	—	1	COME WITH ME (Keith Sweat, ASCAP/WB, ASCAP/E.A. ASCAP/Scottville, BMI/EMI Blackwood, BMI) HL/WBM	
84	—	1	CUPID (Am, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Sills, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL	
85	—	1	C U WHEN U GET THERE (FROM NOTHING TO LOSE) (Boo Daddy, ASCAP/Du It All, BMI/Lek Ratt, ASCAP/Pookie Straughter, ASCAP)	
86	—	1	DA' DIP (Eric Timmons/EMI Blackwood, BMI) HL	
87	—	1	DON'T WANNA BE A PLAYER (FROM BOOTY CALL) (Zomba, ASCAP/Kiely, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Foray, SESAC/1972, SESAC/Henchmen, BMI) HL/WBM	
88	—	1	DOWN FOR YOURS (Marco Cardenas, ASCAP)	
89	—	1	DO YOU KNOW (WHAT IT TAKES) (Heavy Rotation, BMI/BMG, ASCAP/Chiron, ASCAP/Mega, ASCAP) HL	
90	—	1	DO YOU LIKE THIS (Mike's Rap, BMI)	
91	—	1	DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM	
92	—	1	ESPN PRESENTS THE JOCK JAM (Various Publishers)	
93	—	1	EVERYDAY IS A WINDING ROAD (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI/Weenie Stand, BMI) WBM	
94	—	1	EVERYTHING YOU WANT (Keith Crouch, ASCAP/Chrysalis, ASCAP/Young Legend, ASCAP) WBM	
95	—	1	FIX (Donril, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI) WBM	
96	—	1	FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM	
97	—	1	FOR YOU (Colour'd, ASCAP/PSO, ASCAP) WBM	
98	—	1	FOUR LEAF CLOVER (WB, ASCAP/Maverick, ASCAP/Abra, ASCAP) WBM	
99	—	1	(FREAK) AND U KNOW IT (Twa, ASCAP/G-Baby, ASCAP/916, BMI/Mobstar, BMI)	
100	—	1	THE FRESHMEN (Sid Flips, ASCAP/EMI April, ASCAP) HL	
101	—	1	FULL OF SMOKE (Poetry In Motion, BMI)	
102	—	1	G.H.E.T.T.O.U.T. (Zomba, BMI/R. Kelly, BMI) WBM	
103	—	1	GIMME SOME LOVE (Not Listed) WBM	
104	—	1	GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R. Kelly, BMI) WBM	
105	—	1	GO THE DISTANCE (FROM HERCULES) (Walt Disney, ASCAP/Wonderland, BMI) HL	
106	—	1	HARD TO SAY I'M SORRY (Double Virgo, ASCAP/Warner-Tamerlane, BMI/ECAF, BMI) HL/WBM	
107	—	1	HIP HOP DRUNKIES (ESP, BMI/Warner-Tamerlane, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Marley Marl, ASCAP/EMI, ASCAP) HL/WBM	
108	—	1	HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM	
109	—	1	HOW DO I LIVE (Realsongs, ASCAP) WBM	
110	—	1	HYPNOTIZE (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz, ASCAP/Danica, BMI/Entertaining, BMI) HL/WBM	
111	—	1	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)	
112	—	1	I CAN LOVE YOU (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6 th Of July, BMI/NASHMACK, ASCAP) HL/WBM	
113	—	1	I DON'T WANT TO/ I LOVE ME SOME HIM (R. Kelly, BMI/Zomba, BMI/EMI, BMI/Cesadida, BMI/Sailandra, ASCAP/Almo, ASCAP/Plaything, BMI/Too True, ASCAP) HL/WBM	
114	—	1	IF I COULD CHANGE (FROM I'M BOUT IT) (Burrin Ave., BMI/Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)	
115	—	1	IF U STAY READY (Sheppard Lane, BMI/Songs Of PolyGram Int'l, BMI/Songs Of PolyGram, BMI/G-Baby, ASCAP/Reelkyplay, ASCAP/Polygram Int'l, ASCAP/Mobstar, ASCAP) HL	
116	—	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	
117	—	1	INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalas, SOCAN/On Board, BMI/EMI Blackwood, BMI)	
118	—	1	I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING) (New Hidden Valley, Billboard/Casa David, ASCAP) HL/WBM	
119	—	1	IT'S NO GOOD (EMI, BMI/EMI Blackwood, BMI) HL	
120	—	1	IT'S YOUR LOVE (EMI Blackwood, BMI) HL	
121	—	1	I WANNA BE THERE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL	
122	—	1	I WANT YOU (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL	
123	—	1	JUST ANOTHER CASE (Dunbar, BMI/Green Mountain, BMI/Unichappell, BMI/Alley, BMI/Trio, BMI/Def Jam, ASCAP/Rhythm Bluntz, ASCAP/Aerosol, ASCAP) HL	
124	—	1	LAST NIGHT ON EARTH (Polygram Int'l, ASCAP/Nana's, GEMA) HL	
125	—	1	LISTEN (Sugarfuzz, BMI/Warner Chappell, BMI) WBM	
126	—	1	A LITTLE BIT OF ECSTASY (Rhythm, BMI)	
127	—	1	LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollar-Z-Sense, BMI)	
128	—	1	MMMBOP (Jam N' Bread, ASCAP/Heavy Harmony) WBM	
129	—	1	NO 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 Ymy, BMI) HL	
130	—	1	MORE THAN THIS (EMI Virgin, BMI) HL	
131	—	1	MY BABY DADDY (Pepper Drive, BMI/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony) HL	
132	—	1	NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI)	
133	—	1	NEVER, NEVER GONNA GIVE YOU UP (Unichappell, BMI/Savette, BMI)	
134	—	1	NO ONE BUT YOU (FROM BAPS) (Spanish Ghetto Diamond, BMI/Black Marble, BMI/Jumping Bean L.L.C., BMI)	
135	—	1	NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM	
136	—	1	ONE MORE DAY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	9	NO. 1 I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	
2	2	2	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	
3	18	5	NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)	
4	—	1	NEVER MAKE A PROMISE DRU HILL (ISLAND)	
5	7	8	HOW DO I LIVE LEANN RIMES (CURB)	
6	9	6	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ (TOMMY BOY)	
7	5	13	IT'S YOUR LOVE TIM MCGRAW (WITH FAITH HILL) (CURB)	
8	6	7	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)	
9	4	8	LOOK INTO MY EYES BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	
10	8	4	GOTHAM CITY R. KELLY (JIVE)	
11	3	14	BITCH MEREDITH BROOKS (CAPITOL)	
12	13	3	SOMEONE SWY (FEATURING PUFF DADDY) (RCA)	
13	14	10	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)	
14	17	6	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/VEEG)	
15	12	14	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)	
16	10	8	SMILE SCARFACE FEAT. 2PAC & JOHNNY 3 (R&B-A LOT/NOO TRYBE/VIRGIN)	
17	11	8	HOW DO I LIVE TRISHA YEARWOOD (MCA)	
18	15	4	WHATEVER EN VOEGUE (EASTWEST/VEEG)	
19	20	12	SAY YOU'LL BE THERE SPICE GIRLS (VIRGIN)	
20	19	3	I CAN LOVE YOU MARY J. BLIGE (MCA)	
21	16	24	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	
22	21	9	BUTTERFLY KISSES RAYBON BROS. (MCA)	
23	32	4	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)	
24	25	9	YOU BRING ME UP K-CI & JOJO (MCA)	
25	28	4	TAKE IT TO THE STREETS RAMPAGE FEAT. BILLY LAWRENCE (VIOLATOR/ELEKTRA/VEEG)	
26	23	10	GO THE DISTANCE MICHAEL BOLTON (COLUMBIA)	
27	24	15	MMMBOP HANSON (MERCURY)	
28	26	10	ALONE BEE GEES (POLYDOR/A&M)	
29	27	24	CUPID 112 (BAD BOY/ARISTA)	
30	30	13	ESPN PRESENT	



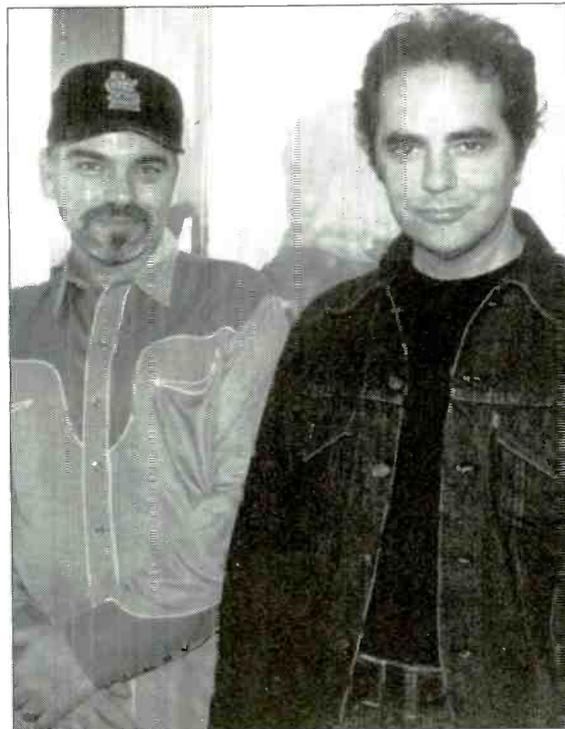
R&B ingénue Simone Hines recently snagged a recording contract with Epic Records. Looking on as Hines inks the deal, standing from left, are Ed Woods, Hines' lawyer; Tracy Gordon, VP of Gaman Entertainment; Nathan Garvin, CEO of Gaman Entertainment; and Ron Grant, talent scout/A&R rep for Sony Music Entertainment. Shown seated, from left, are Ron Sweeney, Epic Records executive VP of black music; Hines; and Gilianne Manigat, COO of Gaman Entertainment.



MCA execs recently celebrated the release of legendary R&B songstress Patti LaBelle's latest album, "Flame," with a patio party. Shown at the event, from left, are Ken Wilson, president, R&B; Ashley Fox, VP of marketing, R&B; Jay Boberg, MCA Records president; Abbey Konowitch, executive VP; Jayne Simon, senior VP of marketing and sales, LaBelle; Skip Bishop, senior VP of promotion; and Marilyn Batchelor, national director of marketing, R&B.



The National Academy of Recording Arts and Sciences (NARAS) hosted the Grammy Jazz Artists Forum at the Chicago Hyatt Regency Hotel in conjunction with the 24th Annual International Assn. of Jazz Educators Conference to allow new musicians to learn from the experience of veteran artists. Participating in the event, from left, are Griff Morris, executive director, NARAS Chicago chapter; Michael Wolff, jazz artist; Gerald Wilson, jazz artist; James Moody, jazz artist; and David Sears, senior project manager, NARAS Foundation.



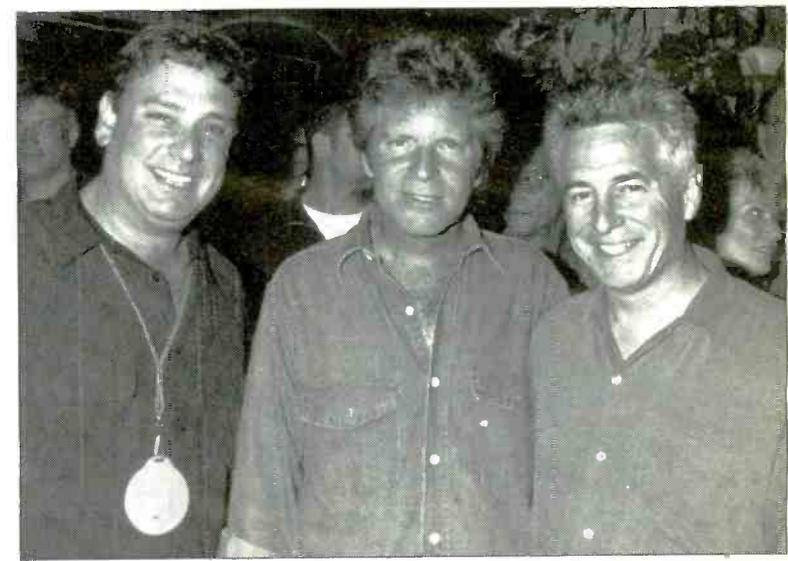
Musician/producer/composer Daniel Lanois, right, takes time from scoring the theme to the motion picture "Sling Blade" to pose with the film's director/co-star, Billy Bob Thornton.



Tenor saxophonist Scott Hamilton performed at the Village Gate in New York to promote his latest Concord Jazz set, "After Hours." Relaxing after the set, from left, are Hamilton and veteran jazz pianist Tommy Flanagan.



Classical music director Philip Pickett and the Musicians of the Globe recently helped christen the newly renovated Globe Theatre in London with performances of key selections from their latest albums, "The Mask Of Oberon" and "Shakespeare's Music." Congratulating Pickett on the performance, from left, are Miranda Smith, label manager, Philips Music Group U.K.; Pickett's wife, Sharona; Pickett; Steph Collignon, VP of international marketing, Philips Music Group; and Liam Toner, marketing director of PolyGram Classics.



John Fogerty performed recently at the House of Blues in Los Angeles to promote his latest Warner Bros. set, "Blue Moon Swamp." Shown at the performance, from left, are Stu Cohen, Warner Bros. senior VP of promotion; Fogerty; and Steven Baker, president of Warner Bros. Records.

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 9, 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	NEW		1	★★★ No. 1/Hot Shot Debut ★★★ PUFF DADDY & THE FAMILY BAD BOY 73012*/ARISTA (10.98/17.98) 1 week at No. 1	NO WAY OUT	1
2	1	1	4	SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
3	4	2	25	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
4	6	4	12	★★★ Greatest Gainer ★★★ HANSON ▲ ² MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	2
5	2	—	2	SARAH MCLACHLAN ARISTA 18970 (10.98/16.98)	SURFACING	2
6	5	3	4	PRODIGY XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
7	3	—	2	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62052*/EEG (10.98/16.98)	SUPA DUPA FLY	3
8	10	9	76	JEWEL ▲ ⁵ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
9	11	19	21	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	9
10	7	5	9	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
11	8	7	8	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	2
12	9	6	56	THE WALLFLOWERS ▲ ³ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
13	18	8	14	BOB CARLISLE ▲ ² DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
14	14	16	6	SOUNDTRACK WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
15	15	13	52	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
16	12	11	19	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
17	17	23	14	GEORGE STRAIT ▲ MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
18	13	10	13	VARIOUS ARTISTS ▲ VIRGIN 42186 (16.98 CD)	PURE MOODS	10
19	24	22	8	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
20	16	15	4	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	12
21	20	18	14	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
22	21	17	5	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
23	19	14	7	SOUNDTRACK WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
24	22	12	4	BLUES TRAVELER A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
25	23	25	55	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
26	25	24	37	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
27	27	41	5	SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	27
28	26	26	12	MEREDITH BROOKS ● CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
29	28	34	17	TONIC ● POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
30	33	32	65	DAVE MATTHEWS BAND ▲ ³ RCA 66904 (10.98/16.98)	CRASH	2
31	44	48	46	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	31
32	37	36	33	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) HS	VILLAINS	24
33	32	30	20	THE MIGHTY MIGHTY BOSSTONES ● BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
34	36	33	72	CELINE DION ▲ ⁵ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
35	38	40	19	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
36	29	27	6	EN VOGUE EASTWEST 62057/EEG (10.98/16.98)	EV3	8
37	30	28	5	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
38	35	35	24	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUJIZM	2
39	43	49	16	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	39
40	39	38	10	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
41	40	39	15	ROME ● GRAND JURY 67441*/RCA (10.98/15.98)	ROME	30
42	45	51	15	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
43	34	31	10	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
44	48	54	11	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	44
45	31	20	3	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	20
46	41	29	4	RADIOHEAD CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
47	63	68	10	SISTER HAZEL UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
48	46	42	82	NO DOUBT ▲ ⁷ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
49	51	60	23	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
50	52	55	24	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
51	53	43	6	MEGADETH CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
52	50	56	25	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	27
53	60	—	2	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53

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	56	53	44	SHERYL CROW ▲ ² A&M 540587 (10.98/17.98)	SHERYL CROW	6
55	57	57	46	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
56	54	45	7	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
57	42	21	3	PRIMUS INTERSCOPE 90126* (10.98/16.98)	BROWN ALBUM	21
58	62	52	46	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
59	78	71	7	★★★ Pacesetter ★★★ K.D. LANG WARNER BROS. 46623 (10.98/16.98)	DRAG	29
60	47	44	9	PAUL MCCARTNEY MPL 56500*/CAPITOL (10.98/16.98)	FLAMING PIE	2
61	61	63	42	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
62	72	70	26	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
63	55	47	6	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
64	70	65	5	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
65	66	64	23	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
66	58	50	6	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
67	49	37	9	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98)	HERCULES	37
68	67	72	10	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
69	73	83	8	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	47
70	69	61	58	TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
71	76	81	11	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	71
72	65	62	23	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
73	79	67	10	FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
74	82	100	7	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	74
75	96	—	2	DIAMOND RIO ARISTA 18844 (10.98/16.98)	GREATEST HITS	75
76	59	46	5	MOTLEY CRUE ELEKTRA 61901/EEG (10.98/16.98)	GENERATION SWINE	4
77	86	86	25	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
78	68	59	12	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
79	71	80	5	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
80	64	58	14	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
81	90	84	111	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
82	77	77	5	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	77
83	87	87	39	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
84	83	73	37	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
85	74	69	13	INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
86	92	89	60	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
87	89	82	18	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
88	75	—	2	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	75
89	99	85	28	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
90	88	79	38	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
91	105	112	43	TOOL ▲ ZOO 31087*/VOLCANO (10.98/16.98)	AENIMA	2
92	94	—	2	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	92
93	100	97	34	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
94	98	92	41	COUNTING CROWS ▲ ² DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
95	108	—	2	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	95
96	97	101	14	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
97	84	74	48	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	37
98	81	66	20	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
99	106	102	64	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
100	85	75	20	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
101	93	88	37	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
102	103	109	8	BOSTON EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
103	120	119	58	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
104	112	118	6	10,000 MANIACS GEFEN 25009 (10.98/16.98)	LOVE AMONG THE RUINS	104
105	104	98	36	BUSH ▲ ³ TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
106	91	78	5	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	51
107	113	106	5	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	106

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	123	149	39	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
109	109	90	16	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
110	102	95	20	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
111	95	76	6	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	21
112	114	107	20	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
113	115	105	76	2PAC ▲ 7 DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
114	118	99	39	SOUNDTRACK ▲ 3 CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
115	111	108	39	BABYFACE ▲ 2 EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
116	129	157	16	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
117	147	—	3	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	117
118	101	111	5	VARIOUS ARTISTS DEF JAM 534746*/MERCURY (10.98 EQ/16.98)	YO! MTV RAPS	88
119	110	103	7	VARIOUS ARTISTS ESPN PRESENTS X GAMES: THE SOUNDTRACK ALBUM TOMMY BOY 1202 (11.98/16.98)	ESPAN PRESENTS X GAMES: THE SOUNDTRACK ALBUM	102
120	128	136	16	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
121	126	114	25	THE OFFSPRING ▲ COLUMBIA 67B10* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
122	130	127	5	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	107
123	107	115	3	KENNY LOGGINS COLUMBIA 67865 (10.98 EQ/17.98)	THE UNIMAGINABLE LIFE	107
124	117	96	21	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1
125	124	93	6	JON BON JOVI MERCURY 534903 (10.98 EQ/16.98)	DESTINATION ANYWHERE	31
126	122	117	48	AALIYAH ▲ 2 BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
127	138	129	43	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
128	119	110	15	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA.	5
129	137	144	11	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) HS	BECOMING X	129
130	156	151	24	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
131	148	135	36	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
132	140	132	10	SAMMY HAGAR THE TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
133	NEW ►	—	1	JACKYL EPIC 67948 (10.98 EQ/16.98)	CUT THE CRAP	133
134	167	—	2	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	134
135	151	133	49	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
136	121	104	10	KRS-ONE ● JIVE 41601* (10.98/16.98)	I GOT NEXT	3
137	132	166	17	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	93
138	NEW ►	—	1	SOUNDTRACK CAPITOL 57955 (10.98/16.98)	GOOD BURGER	138
139	139	122	20	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	76
140	158	160	31	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
141	134	143	26	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
142	149	130	43	KENNY G ▲ 2 ARISTA 18935 (10.98/16.98)	THE MOMENT	2
143	172	—	2	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	143
144	145	120	35	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
145	146	124	32	SOUNDTRACK ● EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	49
146	136	125	12	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) HS	PARADISE IN ME	121
147	142	123	15	YANNI ● PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
148	161	—	18	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
149	165	162	92	ALAN JACKSON ▲ 3 ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
150	135	150	40	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
151	166	—	10	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	106
152	153	137	41	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
153	154	145	57	KEITH SWEAT ▲ 3 ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
154	133	116	22	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 97 2Pac 113 10,000 Maniacs 104 702 180	Meredith Brooks 28 Brownstone 106 Foxy Brown 131 Bush 105	DJ Pooh 161 Dru Hill 93 Missy "Misdemeanor" Elliott 7 En Vogue 36 Bill Engvall 130 Faith No More 195 John Fogerty 68 Foo Fighters 73 Kenny G 142 Ginuwine 61 God's Property From Kirk Franklin's Nu Nation 10 Sammy Hagar 132 Hanson 4 Ben Harper 155 Heavy D 80 John Hiatt 168 Indigo Girls 85 Alan Jackson 108, 149 Jackyl 133 Boney James 164 Jamiroquai 89 Wyclef Jean Featuring Refugee Allstars 22	Jewel 8 Elton John 190 K-Ci & JoJo 66 Toby Keith 122 Kom 152 KRS-One 136 K's Choice 146 Patti LaBelle 64 The Lady Of Rage 174 Jonny Lang 62 k.d. lang 59 Kenny Lattimore 141 Tracy Lawrence 148 Lil' Kim 101 Live 49 Kenny Loggins 87, 123 Lost Boyz 63 Craig Mack 159 Makaveli 90 Marilyn Manson 162 Master P 140 Matchbox 20 9 Dave Matthews Band 30, 163 Maxwell 53, 99 Lila McCann 117
Aaliyah 126 Trace Adkins 127 Aerosmith 35 Alabama 116 Ant Banks 45 Fiona Apple 31 Az Yet 175 Babyface 115 Erykah Badu 38 Barenaked Ladies 196 Beck 103 Bee Gees 78 John Berry 186 BLCKSTREET 55 Mary J. Blige 21 Blues Traveler 24 Blur 110 Jon Bon Jovi 125 Boston 102 Toni Braxton 70 Jim Brickman 184 Brooks & Dunn 182	Cake 156 Capone -N- Noreaga 111 Bob Carlisle 13 Deana Carter 58 Peter Cetera 158 Changing Faces 56 Tracy Chapman 160 The Chemical Brothers 109 Chicago 96 Clay Crosse 198 Paula Cole 77 Collective Soul 112 Shawn Colvin 83 Counting Crows 94 Sheryl Crow 54 Daft Punk 189 dc Talk 170 Def Leppard 181 Depeche Mode 128 Diamond Rio 75 Celine Dion 34	Paul McCartney 60 Neal McCoy 74 Reba McEntire 176 Tim McGraw 11 Sarah McLachlan 5 Megadeth 51 Metallica 86 Mia X 37 The Mighty Mighty Bosstones 33 John Michael Montgomery 197 Atanis Morissette 81 Mark Morrison 139 Mottley Crue 76 No Doubt 48 The Notorious B.I.G. 16 The O'Jays 88 The Offspring 121 OMC 44 Michael Peterson 134 Point Of Grace 188 Primus 57 Prodigy 6 Puff Daddy & The Family 1 Radiohead 46 Rage Against The Machine 178	Reel Big Fish 71 LeAnn Rimes 25, 50 Robyn 107 Kenny Rogers 193 Rome 41 Savage Garden 42 Sawyer Brown 183 Scarface 98 Kevin Sharp 199 Duncan Sheik 191 Sister Hazel 47 The Smashing Pumpkins 187 Smash Mouth 143 Sneaker Pimps 129 SOUNDTRACK Batman & Robin 23 Booty Call 154 GOOD Burger 138 Hercules 67 I'm Bout It 43 Jerry Maguire 145 Love Jones: The Music 100 Men In Black—The Album 2 Michael 177 My Best Friend's Wedding 14 Nothing To Lose 20

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155	141	142	6	BEN HARPER VIRGIN 44178 (10.98/16.98)	THE WILL TO LIVE	89
156	157	139	45	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
157	150	140	20	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
158	163	158	10	PETER CETERA RIVER NORTH 161250 (10.98/16.98)	YOU'RE THE INSPIRATION: A COLLECTION	134
159	125	91	5	CRAIG MACK STREET LIFE 75521*/ALL AMERICAN (10.98/16.98)	OPERATION: GET DOWN	46
160	175	161	89	TRACY CHAPMAN ▲ 3 ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
161	116	—	2	DJ POOH DA BOMB/ATLANTIC 92752*/AG (10.98/15.98) HS	BAD NEWZ TRAVELS FAST	116
162	162	146	42	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
163	170	173	4	DAVE MATTHEWS BAND BAMA RAGS 67548/RCA (9.98 CD)	RECENTLY	163
164	171	156	9	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	112
165	173	153	35	SOUNDTRACK ▲ 2 ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
166	168	164	40	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
167	160	131	13	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	87
168	155	128	4	JOHN HIATT CAPITOL 54672 (10.98/15.98)	LITTLE HEAD	111
169	159	138	10	TOAD THE WET SPROCKET COLUMBIA 67862 (10.98 EQ/16.98)	COIL	19
170	192	184	76	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
171	174	152	24	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
172	164	148	12	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	63
173	180	154	16	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
174	131	94	5	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	32
175	178	163	39	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
176	181	172	38	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
177	RE-ENTRY	—	14	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	53
178	197	181	66	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
179	184	185	13	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
180	177	183	28	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	82
181	RE-ENTRY	—	63	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	15
182	190	186	67	BROOKS & DUNN ▲ 2 ARISTA 18810 (10.98/15.98)	BORDERLINE	5
183	RE-ENTRY	—	11	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
184	183	178	26	JIM BRICKMAN ● WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
185	199	200	15	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	129
186	191	—	13	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/16.98)	FACES	83
187	198	174	92	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
188	185	197	38	POINT OF GRACE ● WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
189	RE-ENTRY	—	2	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) HS	HOMEWORK	189
190	195	190	44	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
191	196	177	28	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83
192	186	168	25	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
193	NEW ►	—	1	KENNY ROGERS MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	193
194	NEW ►	—	1	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) HS	DA DA DA	194
195	179	159	8	FAITH NO MORE SLASH/REPRISE 46629/WARNER BROS. (10.98/16.98)	ALBUM OF THE YEAR	41
196	194	194	5	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	175
197	RE-ENTRY	—	35	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
198	188	141	4	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98) HS	STAINED GLASS	141
199	RE-ENTRY	—	36	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
200	RE-ENTRY	—	3	THE SUPERTONES BEC 17401 (10.98/15.98) HS	SUPERTONES STRIKE BACK	117

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MUSIC INDUSTRY RALLIES BEHIND PHOENIX HOUSE

(Continued from page 1)

go to Phoenix House, which runs treatment programs in four states, New York, California, New Jersey, and Texas.

Tracks confirmed for the album include Osborne's "Go Where I Send Thee"; Dar Williams' "What Child Is This"; Neville's "Please Come Home For Christmas"; Vanessa Williams and Bobby Caldwell's "Baby, It's Cold Outside"; OMC's "My Favorite Things"; Boyz II Men's "Silent Night/Let It Snow"; Brian McKnight's "God Rest Ye Merry Gentlemen"; and Wendy and Carnie Wilson (featuring Casey Stratton) doing "Hark! The Herald Angels Sing."

Other confirmed tracks include Tony Toni Toné's "My Christmas"; Redd Kross' "Mary Christmas"; the Mighty Mighty Bosstones' "Sure Doesn't Feel



TONY TONI TONÉ

of the message of Phoenix House is diversity, and that is reflected in the music on this album. Our challenge was to reach a broad spectrum of people with this album, yet remain sonically cohesive . . . There is a logic to the order of the songs on the album, which begins with Richie Sambora's rallying 'O Come All Ye Faithful' and ends with a call to arms in Joan Osborne's 'Go Where I Send Thee.'

Mercury president (U.S.) Danny Goldberg says that he hopes the release will be a strong seller this holiday season and in the years to come.

"Christmas records have a long life and tend to sell year after year," says Goldberg. "Hopefully, this will be a good long-term trajectory for Phoenix House, which is a very worthy organization."

However, unlike some recent holiday charity music releases, not all of the tracks are traditional renditions of seasonal favorites. Some of the cuts contain a less-than-merry undertone.

"Many of these songs can be perceived as having multiple meanings," says Fine. "For a moment, I was disturbed about including songs with a downward tread, such as Mighty Mighty Bosstones' 'Sure Doesn't Feel Like Christmas.' But, the holiday season does put remarkable pressure on some people. Christmas can be an isolating time, which presumably causes some people to reach out to substances."

The aim of the project is to enlighten, as well as entertain, according to Christopher Policano, director of communications for Phoenix House.

"The CD will give us financial support, but it will also enable us to tell our story," he says. "We want to let more people know about what we do, and how we can help."

Specific marketing plans for the album were not in place at press time. Goldberg says there are no plans for the project to yield any singles.

"We're very cautious about putting out commercial singles, since there is not much profit in them," he says. "The point of this project is to raise money for Phoenix House. There are a number of well-known artists who contributed some great songs to the project, so I'm sure there will be a lot of airplay."

McGRATH TO BE HONORED

Phoenix House is honoring MTV's McGrath at its 30th anniversary gala, to be held Sept. 24 at the Manhattan Center in New York. Grammy-winning singer/songwriter Babyface will perform at the event, which is co-chaired by New Yorker editor Tina Brown, MTV Networks chairman/CEO Tom Freston, and Mercury's Goldberg. Other performers, including Stevie Wonder, are expected to be announced in the coming weeks.

Babyface is scheduled to tape a performance for "MTV Unplugged" the following evening, which will air in the fall on the music channel. Babyface's performance will spawn an "MTV Unplugged" album, due to be released on Epic later this year. A portion of the proceeds from the sales of the set will be donated to Phoenix House.

McGrath and Freston recently spent a day at a Phoenix House facility in Texas, where they witnessed firsthand the rehabilitation and education efforts of the organization.

"The work that Phoenix House is doing is honest and forthright," says

McGrath. "Many of the residents have not had the advantages in life that most of us have had. Some of these kids fell early into a hard life, and they are trying to build their future one day at a time. This gives them renewed hope and potential and possibilities, and we want to support that."

Adds the New Yorker's Brown, "This is not an organization that leaves the lives of young people after they get through the chaos. It stays in touch with the kids and helps them re-enter the mainstream."

MTV plans to promote the message behind the cause with programming that focuses on drug issues in the coming months.

"We've tried hard at MTV not to take an authoritarian point of view with our viewers about serious issues," says McGrath. "We're not interested in another 'Just Say No' campaign, but we do want to support efforts to free people from the hell of drug and alcohol abuse. We want to be intelligent in the way we present these messages to youth."



by Geoff Mayfield

BIG BANG: His friends may call him Puffy, but he might consider a new nickname, because his much-anticipated album enters The Billboard 200 with the force of a hurricane. As expected, Puff Daddy & the Family debut at No. 1 with one of the year's largest opening weeks. In 1997, the 561,000 units rallied by the producer/performer's "No Way Out" has been bettered only by Wu-Tang Clan (612,000 units) and the late Notorious B.I.G. (689,500 units).

Still, Puff's debut marks the second-highest first-week sum for a rookie album since The Billboard 200 began employing SoundScan data in May 1991, bested only by Snoop Doggy Dogg, who bowed with 803,000 units in the Dec. 11, 1993, issue. Standing in a distant third place, with 278,000 units, is the Snoop-affiliated Tha Dogg Pound, which debuted in the Nov. 18, 1995, issue.

Puff's total is also the 10th-best debut week for a No. 1 album during the SoundScan era and ranks as the 19th-largest one-week total during that span.

Sean "Puffy" Combs was the executive producer of B.I.G.'s "Life After Death," so he has been the creative source for two of this year's biggest-selling albums, in addition to being an artist who has scored two No. 1's on the Hot 100. Not a bad year, so far—and there's still five months to go.

AHEAD: Rap will reign over The Billboard 200 again next week, but the crown will move from Puff Daddy to Bone Thugs-N-Harmony. Hip-hop albums that open with big numbers tend to see a second-week evaporation of about 50%; Puff might have a somewhat smaller-than-usual decline, but it will still be significant. Meanwhile, early retail reports suggest that Bone's double-length album will open with a similar number—perhaps a little higher, perhaps a little lower—to the one Puff rolls on the current chart.

Sources say that the Best Buy chain moved an unusually high 33,000 Bone units during the album's first day, thanks to a low-ball sale price of \$14.99, but since that price will surely steal market share from other music chains, it becomes more difficult to gauge what Bone's first-week total will be.

DRIVE MY CAR: For the second time in four years, a Volkswagen TV spot has influenced the album charts. In 1993, a commercial for Passat GLX built on Clannad's "Harry's Game" track pushed the "Anam" album to No. 46 on The Billboard 200, a career-high peak for the Irish ensemble.

Now, a VW spot for the Golf has blown the dust off the disbanded German techno pop act Trio (Hot 100 Singles Spotlight, Billboard, July 5). The TV exposure of Trio's "Da Da Da"—not to be confused with the Police's "De Do Do Do, De Da Da Da"—has prompted PolyGram's Chronicles imprint to assemble a new Trio set. A 63% sales gain places the "Da Da Da" album at No. 194 on The Billboard 200, a week after its debut on Heatseekers and 14 years after the title track first hit American radio stations. Jeff Brody, senior VP of sales for marketing label Mercury, says that the coup shows the "great foresight" the company possessed when it signed Trio more than a decade ago.

GOOD WORK: An annual charity project by WNNX (99X) Atlanta, culled from the station's acoustic "Live X" show, moves 8,000 units at Blockbuster stores in its market, which earned a top 10 ranking at that national chain. The 14-track "Live X III: RAINN Songs" benefits Tori Amos' Rape, Abuse & Incest National Network and includes songs from Amos, Dave Matthews Band, Melissa Etheridge, Dishwalla, and Goo Goo Dolls. Unlike the hot-selling compilations that KROQ Los Angeles releases each December through Warehouse, which sell for less than \$2, the 99X set sells for a full-boat \$14.99. Albums sold exclusively through one chain do not appear on Billboard's charts, but if it were eligible for The Billboard 200, the "Live X" set would bow at No. 146.

NEW HOMES: This week's album and singles charts reflect the new labels for artists from the erstwhile EMI logo. Virgin takes on charting acts White Town and Jon Secada, Capitol gets Blessid Union Of Souls, and Priority adds DJ Taz to its roster.



OSBORNE

Like Christmas"; Marshall Crenshaw with the Chisel Brothers' "Sock It To Me Santa"; Lovemongers' "How Beautiful"; Bon Jovi's "I Wish Every Day Could Be Like Christmas"; and Suzanne Vega's "Coventry Carol."

Richie Sambora's "O Come All Ye Faithful" and Estefan's "Arbolito De Navidad" are also expected to appear on the release but were not confirmed at press time.

"Having closely seen the effects of drug abuse and the inevitable destruction that accompanies drug and alcohol addiction, I was more than happy to be involved in this project," says McKnight. "I hope in some small way it helps."

Mark Fine, senior VP of A&R for PolyMedia (U.S.), the catalog exploitation division of PolyGram, says "Part

TORONTO FM-LICENSE DECISION RAISES IRE

(Continued from page 6)

didn't grant the license to Milestone's urban format because it would have competed for revenue with other mainstream Toronto radio stations. "National advertisers would have given an urban station a piece of [their advertising], but [noncommercial] CBC isn't going to hurt [other Toronto stations]," he says.

Toronto hip-hop and R&B fans will have to continue to listen to U.S.-based radio stations for much of their favorite music. "We get a good response from the [Toronto] area," says Skip Billard, PD of R&B station WBLK Buffalo, N.Y., which draws a strong southern-Ontario audience. "An urban station certainly could be successful in Toronto, but it's a bit harder to do there because [Canada] hasn't defined R&B music. [With Milestone] you're talking about a mainstream format that includes other genres, including dance, reggae, soca, calypso, and even African music. In America, music lines are much tighter focused."

In considering the CBC's application of conversion from AM to FM, the commission indicated that it had recognized the significant reception difficulties faced by CBL radio, resulting in the increasing migration of listeners to stations on the FM band. The commission

also indicated that its decision was made in the context of the Toronto market, in which a significant population lives and works downtown, where AM interference can be subject to signal limitations.

According to commission sources, federal regulators took into account the

LAWSUITS DON'T DISRUPT DRU HILL'S SUCCESS

(Continued from page 10)

and James Green] of the group fear that continued performance thereunder would seriously threaten their health and safety."

Island executives decline comment on the lawsuits, but the label issued a July 25 statement characterizing the suit's allegations made in Dru Hill's complaint as "outrageous, attention-seeking, and completely untrue."

Despite the weight of University's lawsuit and Dru Hill's own suit to obtain a release from Island, the label's black music operations VP, Varnell Johnson, says it's business as usual.

"We're treating it like any other act, and our marketing campaign is ongoing," he says.

Dru Hill's "Never Make A Promise" is No. 1 this issue on the Hot R&B Sin-

gles chart, while the act's last single, "In My Bed," which was released in December, sold 4,500 copies for the week beginning July 23, according to SoundScan.

"In My Bed" peaked at No. 1 on the Hot R&B Singles chart Feb. 22 and has sold 1.3 million units, according to SoundScan. The single has been on the chart 32 weeks. The song is currently No. 15.

"Our biggest hurdle has been trying to get stations off 'In My Bed' and on to the new single," Johnson says. "It's still the No. 1 record at some stations."

"Never Make A Promise" was serviced July 7 to R&B and crossover stations and July 14 to top 40 program-

BOB MARLEY INTERPRETED 'IN DUB' ON ISLAND

(Continued from page 1)

Slated to be issued via the label's Tuff Gong/Axiom subsidiaries, the project shows veteran producer Bill Laswell reconstructing 11 Marley compositions in electronic-dance and ambient-dub styles. The album is the first installment of an open-ended series in which various producers and remixers will reinterpret Marley's music.

"The idea [for the series] was born with Bill, who had an interest in revisiting and digging into these songs," says Island CEO Chris Blackwell. "Doing the series beyond this album was a delicate decision to make, because we don't want to give the appearance that we're unnecessarily exploiting Marley's music. This is actually an act of artistic exploration and celebration."

Blackwell adds that agreeing to do "Dreams Of Freedom" was also relatively simple because Laswell has "a respectful view and a complete understanding" of Marley's music. "Choosing the future producers will not be quite as easy," he says, noting that only club renegade Adrian Sherwood has been confirmed to participate in the

series so far. Sherwood's set is not due until early next year.

With its sprawling yet intricately arranged versions of anthems like "Rebel Music (3 O'Clock Road Block)," "Waiting In Vain," and "Is This Love," "Dreams Of Freedom" is being positioned for consumption by a wide-ranging audience that includes Marley and Laswell aficionados, as well as fans of the burgeoning electronica movement.

In fact, Island is specifically targeting the latter listener sector by issuing a 12-inch promo-only record that features Laswell's take on "No Woman, No Cry," "The Heathen," "Exodus," and "Midnight Ravers" later this month to club DJs. Although the label will not issue a commercial 12-inch single, it will sell the entire album in a two-record vinyl format in addition to CD and cassette. It's a move that is meet-



LASWELL

ing with positive response from turntable spinners.

Some club jocks have already jumped on the release in its advance cassette form but are eager to include the vinyl version in their mixes. "This is a chance for us to come correct with people and educate them," says DJ Smakk, a Los Angeles-based club spinner. "These kids think that the world didn't start spinning until Photek and Chemical Brothers. It's time they learned about those groups that might not even be making music without Bill Laswell and Bob Marley. Whenever I play 'Midnight Ravers,' they come rushing to my booth and go on like they're discovering something brand new."

Retailers are equally enthused about the project. Marlon Creaton, buyer for the Record Kitchen in San Francisco, sees "Dreams Of Freedom" as having "surprisingly strong" commercial possibilities.

"If [Island] can attract younger buyers, then this album could go through the roof," he says. "But just Marley's

name alone guarantees a big first few weeks for us. And there [is] also a sizable amount of people who immediately snap up anything that Bill Laswell is involved in."

In enticing that all-important young audience, Island marketing VP Andrew Kronfeld says the label is planning an extensive awareness campaign on college campuses throughout the U.S. In October, Island will host a monthlong series of listening parties with product giveaways and extensive on-campus advertising.

"The music perfectly suits this market," he says. "It captures a spirit of experimentation, and it turns people on to a whole new vibe of music at a point in their lives when they're perhaps most open to new ideas."

Another crucial avenue of exposure for "Dreams Of Freedom" will be the Internet. An elaborate World Wide Web site is under construction. It will offer biographical information and rare photos of the artist, as well as sound bites from "Dreams Of Freedom" and a selection of classic Marley albums.

Kronfeld expects the site to be fully functional before the end of August.

Although there will not be a formal single or emphasis track from the album, Island will issue the full album to modern rock, college, AC, and R&B radio stations. "The idea is to let programmers decide on the track or tracks that work best for them," says Kronfeld.

Such extensive promotional plans are intriguing to Laswell, though he says he is far more focused on the artistic expression of his projects.

"The honor and pleasure [in an album like this] is simply having the opportunity to explore and create," he says, adding that he views "Dreams Of Freedom" as "a translation, an alternate transmission. Much of it is in the traditional dub but with a greater sonic image and a touch more ambience."

Laswell comes to this collection with a history that includes well-regarded productions for Herbie Hancock and Public Image Ltd., as well as acts like Material and Sonny Sharrock for his Island imprint, Axiom Records.

In reshaping Marley's music, Laswell took a purist's approach, opting to "add very little" to the tracks. "It was more a matter of bringing the undercurrent of ambience that already existed to the surface."

He also chose to not touch Marley's vocals. Instead, they were often eliminated from the mix. "I retained enough to maintain the actual form of the songs in dub style, but I simply could not bring myself to cut up Bob's voice. To me, his performances were like pure poetry. To break them apart would not have been appropriate."

And yet the indelible impression of Marley's voice seems to haunt much of the album—most notably "Waiting In Vain" and "Rebel Music"—despite its physical absence.

When Laswell did factor in fresh instrumental bits, he solicited input from some of the best musicians in the world. For example, he brought in Tokyo artist Tetsu Inoue to weave soft keyboard lines into "The Heathen" and "Them Belly Full (But We Hungry)," while Senegalese percussionist Aiyb Dieng gave "So Much Trouble In The World" extra motion.

In the end, Laswell describes "Dreams Of Freedom" as an opportunity to pay tribute to one of his primary sources of lifelong inspiration.

"I never saw him within the limited confines of a musician," he says. "Rather, he was more like a fellow revolutionary in my mind's eye. His integrity is still the fire in my belly—and the light that leads me forward."

VALLEY LABEL TO FOCUS ON BOOMERS' TASTES

(Continued from page 1)

acquiring product targeted at older music buyers.

The label is based in Santa Fe, N.M., and is helmed by Cohen, who founded the distribution company in 1985 and is a former president of the National Assn. of Recording Merchandisers.

"A lot of people talk about the problems in the music business. There's nothing wrong with the music business," says Cohen, "but the problem is the people with the money—the baby boomers—want to buy something different."

Initial releases from Valley include "Faith Of Our Fathers," a collection of 22 Irish Catholic hymns recorded by the Irish National Symphony Orchestra.

Street date for the collection, which also features a companion video, is Sept. 9. Price points are \$16.98 CD, \$11.98 cassette, and \$19.98 for the video.

According to Cohen, the album, which has never been released outside Ireland, has reached sales of 200,000 units in the Emerald Isle. He expects the U.S. release to sell at least 250,000 units.

"The album has been talked about on NPR, and retailers have been calling about it, so we know there's

demand for the product," says Cohen.

Valley will follow with the Sept. 23 release of "Happy Birthday George Gershwin," "Benny Goodman's Greatest Hits," and "Songs Of Johnny Mercer."

Each will have video companions priced at \$19.98. The Gershwin release will not be available on cassette, and the CD will be priced at \$15.98.

The retail price for the Goodman and Mercer titles is \$15.98 CD and \$11.98 cassette.

The Gershwin release features the Dallas Symphony Orchestra conducted by Andrew Litton, with songs performed by Maureen McGovern, Jubilant Sykes, Tommy Tune, and the Manhattan Rhythm Kings.

"Faith Of Our Fathers" and "Happy Birthday George Gershwin" have aired as specials on PBS.

In addition, the Gershwin release is being used as an exclusive premium for the network's summer pledge drive, while "Fathers" will be a premium for upcoming winter and spring drives.

"The idea is that here is a lot of good stuff on PBS, and no one is giving the public the chance to buy it," says Cohen.

Coincidentally, PBS has announced

that it plans to develop its own label to distribute music product from programs shown on the network (see the Beat, page 12).

But Cohen says plans for the PBS label could benefit Valley Entertainment.

Valley Records already provides fulfillment services to PBS for pledge drives, and Cohen says the new label may even pick up distribution of product coming from the PBS record label. "I could see that happening," says Cohen, "because we've worked with PBS for quite a while."

However, he says that Valley Entertainment does not intend to sign new acts and will concentrate on acquiring finished products.

While the label has a built-in distribution center, it is also well-positioned for video distribution. In May, Valley Records acquired Jersey City, N.J.-based Star Video Entertainment.

Star Video services video, record, mass merchants, book, drug, supermarket, and convenience stores, mainly on the East Coast.

New releases from Valley will be supported by grass-roots campaigns that will concentrate on building sales slowly, rather than establishing quick hits.

For "Faith Of Our Fathers," a direct-response campaign is being tested by Honest Entertainment with Valley handling fulfillment.

In December, the Irish National Symphony Orchestra is scheduled to perform in Boston; Washington, D.C.; and New York's Carnegie Hall, further enhancing awareness of the CD.

"The big sales angle is that it's nostalgia," says Cohen. "It reminds people of their youth."

Although the release will be targeted to the Irish-American market, Cohen says the release could have broader appeal.

"It's sort of a cross between 'Riverdance' and 'Chant,'" says Cohen.

The release features songs in Latin, English, and Gaelic and was licensed from Enigma Productions.

A second volume of "Faith Of Our Fathers" is due next year, he says.

Other projects in the works are "Best Of Millennium Of Music," based on the syndicated radio show hosted by Robert Audrey Davis.



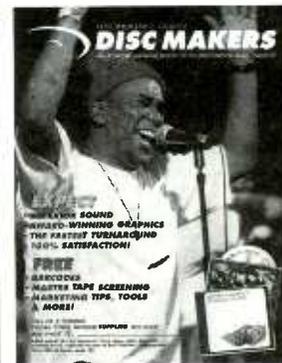
Teddy Gives It Up. Veteran R&B singer Teddy Pendergrass hams it up with the director of his latest clip, "Give It Up." The track is slated to be the second single off Pendergrass' latest album on Sure Fire Records, "You & I." Pictured, from left, are Pendergrass and Dana Schwartz, video director.

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