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IN MUSIC NEWS



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 16, 1997

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Compilation Hits Have More Labels Turning To TV Mktg.

BY ED CHRISTMAN

NEW YORK—With millions of consumers this year embracing Arista's "Ultimate Dance Party 1997" and Virgin's "Pure Moods," a plethora of television marketing efforts for newly conceived compilations are ready to kick into high gear for the holiday selling season.

Later this month, Arista will issue "Ultimate Hip Hop Party," "Ultimate New Wave Party," and a follow-up to its platinum-selling "Ultimate Dance



Party," a 1998 edition of what the label clearly hopes will be a long-running, successful series.

Virgin is gearing up to issue "Celtic Moods" and "Instrumental Moods" in October. Also in the EMI camp, Angel Records is planning to release "Pure Classics" in September.

In June, PolyMedia, the company formed within PolyGram Group Distribution to exploit PolyGram's catalog, issued the "Pure Soul" compilation under the Motown imprint. It released "Urbal Beats," a dance compilation, July 29 on its affiliated ffr/London label. Sources say that the company is readying at least two more compilation



(Continued on page 75)

Replicators Cite Growing Burden Of CD Patent Fees

BY PAUL VERNA

As intense competition in the CD replication industry continues to drive down profit margins, some disc manufacturers have begun to voice concerns over what they perceive is an unfair playing field in the area of CD patent fees.

Manufacturers not affiliated with Sony and Philips—the bearers of most of the hundreds of patents that apply to CD replication—say the burden of paying a per-unit licensing fee for every disc they press has become increasingly difficult to bear for a variety of reasons.

For one, several manufacturers have cross-licensing agreements with

Philips and Sony and therefore do not pay the same royalty that the rest of the industry does.

"You've got a club of companies saying, 'We will not charge each other for our own patents,'" says John Metcalf, principal at U.K.-

based independent replicator Ablex. "That club includes Sony, Philips, Toshiba, Matsushita, Mitsubishi/JVC, and Hitachi/Maxell. So here I am in Shropshire. Maxell is in the same town. They pay the same rents and wages, but they're 10% better off because they don't have to pay the Philips license."

Although Sony and Philips jointly

NEWS ANALYSIS

(Continued on page 78)

German Indie Stores Unite To Help New Acts

BY WOLFGANG SPAHR and JEFF CLARK-MEADS

HAMBURG—The independent retail



sector in Germany is bucking a European trend by helping to launch the careers of emerging acts.

Indie stores in many parts of

(Continued on page 89)



SEE PAGE 44

Elvis Anniversary Brings Renewed Promotional Push

Big Slate Of Releases Should Shake Up Retail

BY MELINDA NEWMAN and CHRIS MORRIS

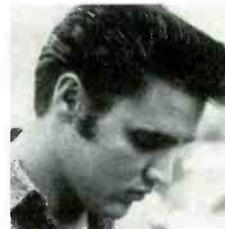
NEW YORK—The 20th anniversary of Elvis Presley's death will be marked by celebrations fit for a king—the King, to be more precise.

A slew of album releases, a concert featuring musicians who performed with Presley, and a presentation of international awards at Graceland are just a few of the activities planned.

(Continued on page 80)

Int'l Markets Map Out Localized Campaigns

This story was prepared by Dominic Pride in London, with reports from Billboard correspondents in Tokyo, Hamburg, Amsterdam, Paris, and Milan.



PRESLEY

LONDON—Of the estimated 1 billion-plus legitimate sales of Elvis Presley's recorded music, approximately half have been rung up outside the U.S., according to BMG Entertainment International, now the worldwide owner of the rights to all recordings of Elvis' voice.

(Continued on page 81)

Trans World Back On Growth Track

BY ED CHRISTMAN

NEW YORK—In signing a letter of intent to acquire the Strawberries

Lechmere Closing Will Thin The Electronics-Chain Ranks... Page 6

chain, Trans World Entertainment Corp., which last year successfully completed a restructuring begun in January 1995, continues to outpace other music specialty retailers.

The pending acquisition, if completed

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IN VIDEO NEWS

Warner Music, Vid Units Team For 'Batman' Push

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HEATSEEKERS

Asylum's Lila McCann Claims The Chart Peak

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julia fordham east west

The new album featuring "East West," "My Last Goodbye," "Wishing You Well" and "Killing Me Slowly"

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Product Still Moving, Despite UPS Strike

Retail, Record Cos. Scramble To Minimize Impact

BY BRETT ATWOOD
and SHAWNEE SMITH

LOS ANGELES—Retailers, one-stops, and labels are scrambling to ensure that a steady supply of product flows to consumers, following a nationwide strike by the Teamsters union against United Parcel Service (UPS).

Caught in the crossfire of the strike, which began Aug. 4, are several high-profile new releases that were due in stores the day after the strike began, including 311's "Transistor" on Capricorn/Mercury, "Def Jam's How To Be A Player" soundtrack on Def Jam, and Snoop Doggy Doggy's "Doggumentary" on Death Row/Interscope.

The strike-related problem of getting product into stores in the absence of UPS delivery is likely to result in reduced sales for many hot releases, industry executives say. Retailers, too, worry that if the strike is an extended one, they may have trouble keeping an adequate supply of stock on their shelves.

"We are scurrying," says Henry Droz, president of Universal Music and Video Distribution (U.S.). "As far as the tonnage of major releases is concerned, that's not much of an immediate problem. We can ship those by truck, which might result in an extra day or two for delivery. But what we have done is reduce the minimum ordering requirements on our shipments by truck to accommodate this situation.

"The real problem is with smaller shipments, and we have no alternatives for those in place yet," Droz adds. "We may be in a position where we have to hold smaller shipments until additional orders come to justify the cost. This is not a do-or-die situation, but it is a pain."

While PolyGram Group Distribution (PGD) president/CEO Jim Caparro acknowledges that the strike did create some difficulty for the company's releases—"we were able to realize about 80%-85% of our total orders [on release day]"—he feels confident in the company's contingency plans.

"Because we have to work our way through the transportation system with the rest of the country's parcels, we will be shipping out our new releases [with alternative carriers] earlier, and more by air, to allow more time for delivery by the morning of their release date," he says. "We're trying to figure out how to best fill individual orders to get our product on the

shelves."

PGD distributes Mercury and Def Jam. Despite the contingency plans of record distributors like PGD, the strike still has some retailers nervous about the possibility of being without hit product.

"It's a big problem for us," says Richard Ellis, manager of Aron's Records in Hollywood, Calif. "We normally average about 20 UPS-shipped boxes a day, and today we got nothing... Luckily, we have sufficient back stock on our top sellers."

Ellis says that the store is picking up some orders directly from local one-stops, but that it is most affected by delayed shipments from East Coast-based independent labels.

Many shipments are being made through alternative distribution avenues, such as Federal Express and first-class mail, according to Ellis. In some cases, the retailer is splitting the additional distribution cost with the label.

Lew Garrett, VP of purchasing and merchandising at Camelot Music, says that the 315-store chain is "doing the best it can" to find alternative methods of delivery, such as Airborne and other couriers, to get product out to its stores.

"The releases by [311 and 'Def Jam's How To Be A Player'] are probably the two we're the shortest on," he says, admitting

that he has even checked around the building to find extra copies of the albums to put on shelves.

Garrett is confident, however, that the strike won't continue much longer, as he does not think the federal government will allow interruption of productivity and services across the country for too long.

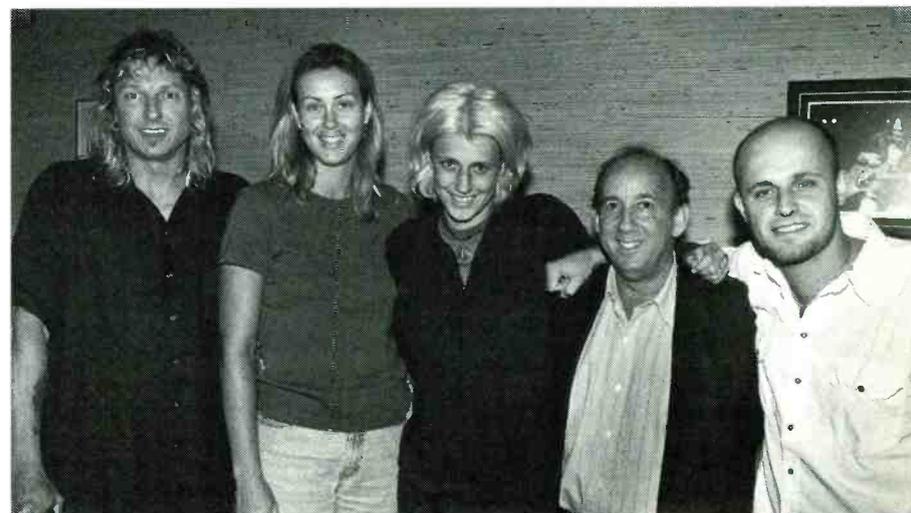
"People will be getting laid off, and I don't think the government is going to stand for that," he says.

Chicago-based retailer George's Music Room has not been affected by the strike yet, but its owner says he is cautious about the prospects of an extended strike.

"We haven't really felt the effects of [the strike] yet," says owner George Daniels. "UPS would probably affect us more so from our secondary supplier, Valley [Record Distributors], who is out of Woodland [Calif.]. They ship through UPS." The retailer adds that the Chicago-based Baker & Taylor is his primary supplier. "I can either pick up [the shipments myself] or they messenger them over."

While retailers worry about keeping shelves stocked, distributors like Valley are concerned about stretching the capabilities of their alternative carriers if the strike persists for a long period of time.

"It makes you wonder how much further" (Continued on page 79)



K Makes Choice. Belgian band K's Choice signed a co-publishing agreement with Famous Music during a break from recording its second single, "A Sound That Only You Can Hear," at Los Angeles' A&M studios. Pictured, from left, are Bobby Carlton, senior creative director of Famous Music; Laura Becker, assistant to the president of Famous Music; Sarah Bettens, band member; Ira Jaffe, president of Famous Music; and Gert Bettens, band member.

THIS WEEK IN BILLBOARD

A HEAD START ON DVD

Independent suppliers are ahead of the major studios in releasing DVD titles, and by year's end their total will exceed the number put out by the majors. Associate home video editor Eileen Fitzpatrick has the story. **Page 49**

GOING TO THE WALL

Camelot Music is in negotiations with the U.K.-based W H Smith company to absorb Smith's 170-unit Wall chain. Senior retail editor Ed Christman reports in Retail Track. **Page 52**

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Commentary

Labels Must Look To New Ways Of Selling

BY THOMAS M. STEIN

The main talking point at last year's PopKomm was a report on those people who do not buy music—the so-called “sleepers” who have stopped doing so and those other non-buyers who never have done so. Many of the alarming facts it contained were well known, but seeing them again in black and white, supported by charts and graphs, caused much soul-searching in the industry and reinforced the search for possible solutions via incremental distribution channels in nontraditional outlets.

The results of the study sparked a long-overdue discussion in the industry. Only a few weeks later, the sweeping success of Andrea Bocelli and Sarah Brightman proved that “sleepers” really can be sold records on a large scale.

In this context, it again became clear that the whole of Europe, not only Germany, is suffering from non-buyer syndrome. As in many other areas of business, where globalization is rapidly advancing, the music industry will increasingly have to look for European solutions to resolve the core problems of the future, as it is doing with the non-buyers problem area.

If we want to win over via new distribution channels the 50% of the German population who do not buy records, we will, in our search for additional sales mechanisms, come into contact with nontraditional forms of supply that have long been established across Europe, and that means that we must devise pan-European concepts.

However, there are disadvantages for the music industry, as well as advantages. We must adjust to growing competition within Europe and must face the threat posed by the demand of pan-European trade con-

glomerates dictating our marketing and repertoire policies. We could easily find ourselves in a situation where we are losing the commercial advantage to large-scale customers of European status—even in the domestic market.

The music industry needs to adapt just as radically in its search for new distribution channels as it does in adjusting to inci-



‘Disappearing trade barriers and a single currency are generating new pan-European demand channels and business fields’

Thomas M. Stein is president of Bundesverband der Phonographischen Wirtschaft, the German recording industry association, and president of BMG Entertainment International Germany/Switzerland/Austria.

sive changes in marketing communications.

A medium like the Internet is bound to change the record companies' marketing mix supranationally. Certainly we are still not fully aware of all the opportunities the Internet will offer as a marketing communications instrument for our product. It is not only the finished product that profits

from Internet marketing; at an early stage, indeed, the creative exchange is more global and more highly differentiated, maybe even more efficient. At the same time, we need to understand that many questions, such as copyright and intellectual property protection, must be clarified before we send a single music track, let alone an entire concert, over the Internet.

The Internet as a medium shows clearly that nation-by-nation legislation is no longer feasible in the present day; for this reason, we must address all issues and problems of digital transmission channels in a European or global context, as was successfully done at the World Intellectual Property Organization Conference last December in Geneva.

The European approach is changing our markets. The development of pan-European A&R and marketing concepts for our top stars has been a fact of life for the music industry for years. Now we find that disappearing trade barriers, a single currency, and the progressive merging of political and cultural ties in Europe are generating new pan-European demand channels and business fields.

At my company, BMG, in addition to our traditionally close working relationship with the retail trade, we have risen to the challenge of this new environment by recruiting a group of marketing professionals to form the BMG Special Marketing Europe team, whose task it will be to develop well-aimed concepts and supply conduits for nontraditional outlets.

We must all continue to rise to these challenges, maintain the stability of a functioning trade sector, and ensure that the music, which has always been the most important mood-maker in our lifestyle, is accessible to a wide audience.

LETTERS

MATTER OF TRUST

While I am disappointed with Billy Joel's decision to abandon his popular music pursuits (“Joel Sees Pop Exit With Greatest Hits 3,” Billboard, July 26), I find it difficult to accept his theory that his last pop composition (“Famous Last Words,” from 1993's “River Of Dreams”) prophesized his departure with the lyric “These are the last words I have to say.”

If such were to be the case, Joel's songwriting career would not have extended beyond his debut solo album, “Cold Spring Harbor,” in 1971. In its final track, “Got To

Begin Again,” Joel proclaims, “All the words have been spoken/And the prophecy fulfilled.”

William Simpson
Los Angeles

WE WILL ALL GO TOGETHER WHEN WE GO

I enjoyed Jim Bessman's piece in the June 21 Billboard, “Rhino Reissues Lehrer's Seminal ‘Songs’ Albums.” For your interest, the station you refer to in the ReDISCUSSION sidebar is ours: WFMT-FM Chicago, a commercial classical music station, but which has a long tradition of broadcasting folk music, comedy, and show tunes through the program that Mike Nichols created here, “The Midnight Special.”

Nichols and May comedy routines have been a staple of “The Midnight Special” since its inception in 1953. Mike was a WFMT announcer in the early 1950s. He and Elaine May attended the University of Chicago, but the radio station has never been connected with the school.

The program that Mike created “lives”

98.7 WFMT & The Radio Networks

today on WFMT. Forty-four years later, it is the longest continuously running program of its kind in North America. It is often credited with keeping folk music alive in Chicago. It is the place where Steve Goodman, fresh off the train from Louisiana, sang his “City Of New Orleans” live on the program, or so the legend goes.

“The Midnight Special” today is hosted by Rich Warren, who frequently heads out of the studio to broadcast live from the Old Town School of Folk Music, as well as from area folk festivals and, coming up in August, from suburban Prairie Crossing in Grayslake, Ill., for concerts by Cindy Mangsen and Anne Hills, and in September, the Burns Sisters.

“The Midnight Special” began national syndication 15 months ago and is widely carried on public radio outlets across the U.S.

Jon Kavanaugh
Director, Corporate Communications
98.7 WFMT & The Radio Networks
Chicago



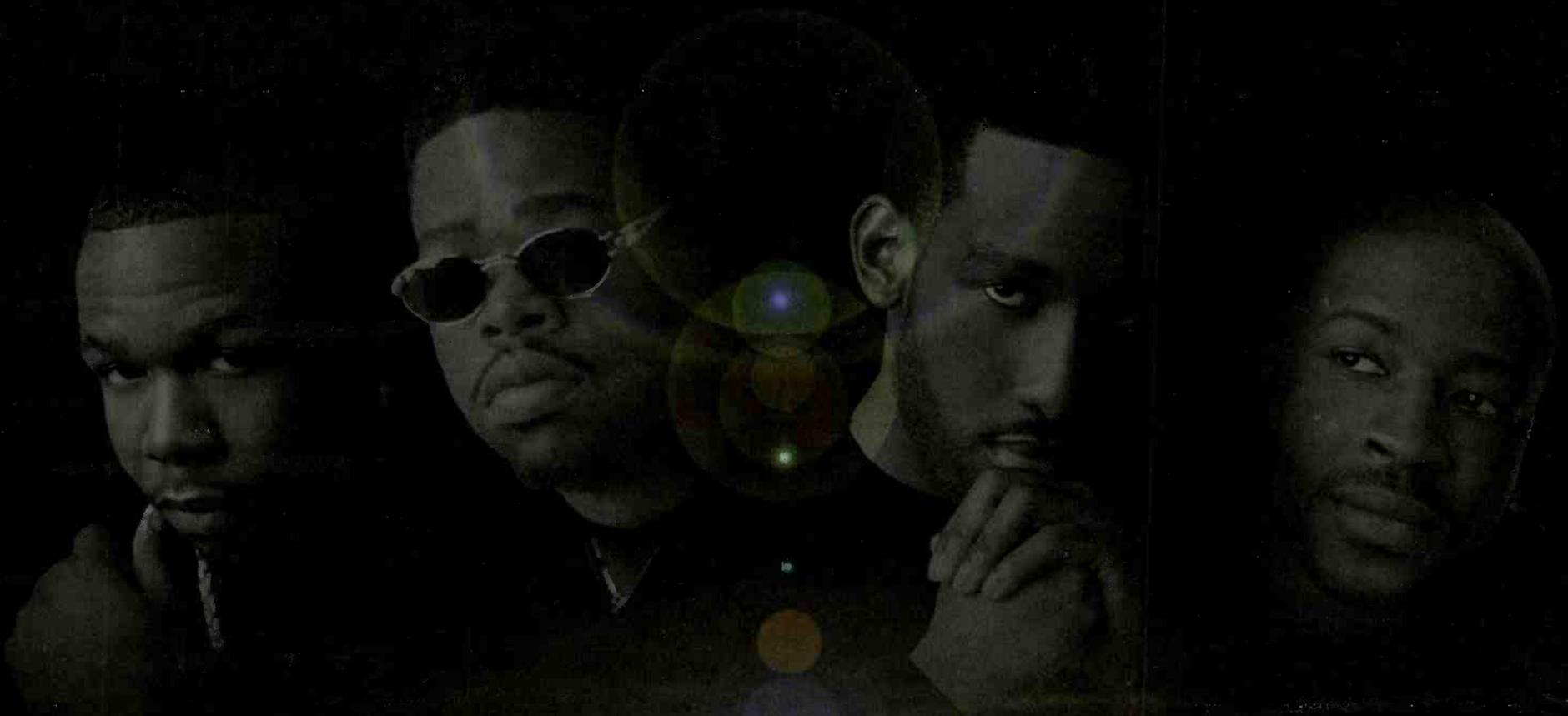
BILLY JOEL



LEHRER

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Boyz II Men



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Album in-stores Fall 1997



a psygram company

Southpaw
MANAGEMENT

Lechmere Closure Will Dim Electronics Sector's Power

■ BY DON JEFFREY

NEW YORK—Consumer electronics chains, whose low-ball pricing of recorded music ignited a retail price war, will be fewer in number now that Montgomery Ward is closing all 44 of its Lechmere and Electric Avenue & More stores.

Chicago-based retailer Montgomery Ward, which filed for Chapter 11 creditor protection July 7, has sought approval from the bankruptcy court to close its specialty stores, which include 27 Lechmere, six Home Image by Lechmere, and 11 Electric Avenue & More outlets (Billboard Bulletin, Aug. 4).

About 3,200 people are expected to lose their jobs at Lechmere and Home Image and another 700 at Electric Avenue. Among those already let go was Larry Cohen, director of music and video for Lechmere/Montgomery Ward.

"I was shocked by that decision [to close the stores]," says Cohen, "and so was everyone I talked to in the Boston area." Lechmere's stores are located throughout New England and in New

York, Michigan, Wisconsin, and Alabama. Cohen points out that the demise of Lechmere will create opportunities in its core New England markets for other music retailers.

Judy Gustafson, director of corporate communications for Montgomery Ward, says she does not know the timetable for the closings or the plans for the disposition of the music and
(Continued on page 76)



Radiohead First. Radiohead began its U.S. tour with a sold-out performance at the Wilmet Theater in Los Angeles. Shown celebrating backstage, from left, are Steve Rosenblatt, Capitol Records VP of marketing; Joe McFadden, Capitol senior VP of sales; Clark Staub, Capitol VP of market planning; band members Jonny Greenwood, Thom Yorke, Colin Greenwood, and Phil Selway; Gary Gersh, Capitol president/CEO; Perry Watts-Russell, Capitol VP of A&R; Phil Costello, Capitol senior VP of promotions; band member Ed O'Brien; Bryce Edge of Courtyard Management; and Brian MacDonald, Capitol VP of alternative promotions.

Tarantino Label To Do Business With Maverick

■ BY CRAIG ROSEN

LOS ANGELES—A Band Apart Records, the new soundtrack label formed by filmmaker Quentin Tarantino and his producing partner, Lawrence Bender, may also release compilation and comedy albums, says Bender.

The label will be marketed and distributed by Maverick, which is a coup for the company run by co-CEOs Madonna and Freddy DeMann, as it will allow Maverick to move into the soundtrack business. (The soundtrack to Madonna's "Evita" was released on Warner Bros., not Maverick.)

A Band Apart, which is also the name of Tarantino and Bender's film and commercial companies, is expected to make its bow in December with the release of the soundtrack to Tarantino's next film, "Jackie Brown," an adaptation of Elmore Leonard's crime novel "Rum Punch," which stars Pam Grier, Samuel L. Jackson, and Robert De Niro (Billboard Bulletin, Aug. 1).

The label's deal with Maverick is a blow to the Walt Disney Co. and MCA. Disney's Miramax Films produced Tarantino and Bender's hits "Pulp Fiction" and "Reservoir Dogs" and will handle "Jackie Brown," while MCA released the soundtracks to "Pulp Fiction" and "Reservoir Dogs."

Disney Studios chairman Joe Roth recently told Billboard that the company would like to keep the soundtracks from Disney-affiliated films on its labels rather than allowing them to go to competitors (Billboard, Aug. 2).

DeMann, who announced the deal with A Band Apart at the WEA marketing managers' meetings July 31, says he is pleased to be making the move into the soundtrack business. "We've had success in so many other areas, and we were looking for something kind of Mavericky, something cool, something that makes a state-
(Continued on page 76)

'Batman' Vid To Get Major WB Muscle

Video, Record Units Team For Massive Marketing Campaign

■ BY EILEEN FITZPATRICK

LOS ANGELES—For the first time, Warner Home Video and sister division Warner Bros. Records will pool their marketing resources for the video release of "Batman & Robin."

The first of the summer blockbusters to be announced for video, the title will be released Oct. 21 with a retail price of \$22.97 and a \$14.95 minimum advertised price (MAP).

Warner will simultaneously release a DVD version of "Batman & Robin" priced at \$24.98 with a \$19.95 MAP.

Meanwhile, Universal Studios Home Video is expected on Monday (11) to announce the sell-through release of "The Lost World," the summer's top box-office grosser at \$223.9 million. The "Jurassic Park" sequel is expected to hit stores by mid-November.

Consumers who purchase both the "Batman & Robin" video and soundtrack will receive a \$5 rebate from Warner.

The soundtrack has sold 499,000 units since its release in June, according to SoundScan.

Retailers will receive point-of-purchase displays housing both the video and soundtrack, another first-time marketing strategy for Warner.

Although Warner has had numerous opportunities to cross-promote its videos with hit soundtracks, VP of sell-through sales Ron Sanders says that the fact that both the music and video division now report to studio heads Bob Daly and Terry Semel triggered the cross-promotion.

In addition, he says, the upswing in

sales experienced with the "Space Jam" soundtrack following that film's home video release was a contributing factor.

When "Space Jam" was released on video March 29, the album jumped from No. 14 on The Billboard 200 to No. 6 and remained in the top 10 until the May 31 issue.

The album has sold 3.7 million units in the U.S., according to SoundScan.

The video remained in the top five of Billboard's Top Video Sales chart from April 5 to June 14.

"We're just learning the upside of putting video and music together, based on 'Space Jam,'" says Sanders.

The soundtrack/video rebate is one of eight promotional offers Warner has set up for the title. In total, consumers can receive up to \$32 worth of rebates and discounts.

Consumers also receive a \$5 rebate from Duracell and Fuji with purchase of the video and certain products from the packaged-goods companies.

On Nov. 9 and Dec. 7, Duracell will distribute a free-standing insert into Sunday newspapers across the coun-
(Continued on page 76)

CMT Int'l Seeks Partners To Bring It Into The Black

■ BY CHET FLIPPO

NASHVILLE—With operating losses mounting into the millions, CMT International is looking for outside partners to maintain the venture.

Otherwise, the future of the 5-year-old network, which is expected to lose about \$16 million this year, is unclear.

In a proxy statement sent to investors in July, parent company Gaylord Entertainment noted that, while CMT International had not yet operated profitably, management felt it could be improved to the point of doing so. Otherwise, said the report, management would consider selling all or part of the network or shutting it down.

Gaylord spokesman Alan Hall said that, at present, "Gaylord has no plans to do what's mentioned in the proxy statement. We are rigorously out there right now trying to find partners to make this thing successful. We truly believe country music has a bright future internationally."

Last year's agreement by Westinghouse to acquire CMT and TNN from Gaylord for \$1.55 billion, which has not yet been signed off on, called for Gaylord to keep CMT International, which consists of CMT Europe, CMT Latin

America, and CMT Pacific Rim. Each has a different feed and different playlist. While not broken down by areas, subscriber figures for CMT International show 6.8 million confirmed households in 59 countries.

The main problem, notes Hall, has been CMT Europe, which is more expensive to run and is operating in a harder market to crack than the Latin America and Pacific areas.

"The problem you have on all fronts in Europe," says Hall, "is that you don't have the delivery systems in place in enough households right now. And you've got advertising difficulties in Europe, where you have to get advertising that will appeal to audiences across all those cultural boundaries. Then you have political considerations in some countries ... [and] the enormous cost of renting a transponder in Europe."

Additionally, Europe remains a hard market for country music. Country sales in the U.K. accounted for only 2% of the album market in 1996, down from a peak of 2.5% in 1992. In Europe's biggest market, Germany, country sales are 0.5%.

By contrast, country albums are 7%
(Continued on page 89)

Bank Set To Buy Red Ant Alliance Would Retain A 10% Interest

NEW YORK—Alliance Entertainment, which filed for Chapter 11 creditor protection last month, has agreed to sell its Red Ant label to investment bank Wasserstein Perella & Co. However, other bids for the fledgling label may be considered before the bankruptcy court approves the deal.

Wasserstein Perella provided the initial funding for the label, which was begun last year by former MCA Music Entertainment chairman Al Teller, now chairman/president/CEO of Alliance.

Sandra Sternberg, a spokeswoman for Alliance, says that Teller will remain with Alliance and will have no personal equity in Red Ant, which will be run by its current president, Randy Phillips, and his management team.

Alliance, however, will retain a 10% stake in the Beverly Hills, Calif.-based label, which has a roster of 20 acts and released its first albums this year.

According to the terms of the deal approved by Alliance's board of directors, Wasserstein Perella will provide \$625,000 cash to fund operations of the label until the sale closes. That replaces \$625,000 in debtor-in-possession financing obtained from Alliance's lenders and approved by the bankruptcy court. After the deal is approved by the court, Wasserstein Perella will provide between \$11 million and \$19 million in funding for the label, of which \$3 million will be invested at the closing.

It was unclear whether the deal would include Red Ant's stake in Delicious Vinyl; Alliance refused comment. In February, Red Ant acquired 50% of the hip-hop label, but the deal went sour with Alliance's financial problems, and Delicious Vinyl sued Red Ant on
(Continued on page 82)

July 24, charging that it breached its joint-venture agreement (Billboard, Aug. 9).

Other bids for Red Ant may surface. Alliance retained investment bank Donaldson Lufkin & Jenrette to solicit offers for Red Ant, and under bankruptcy law competing—and higher—bids may be considered by the bankruptcy court by the time of its hearing on the Wasserstein Perella bid Wednesday (13).

Alliance declines to say whether it has obtained other offers for Red Ant.

Meanwhile, sources have said that Alliance has considered an offer of \$60 million for two other labels it owns, Castle Communications and Concord Jazz. The company has no comment on that, nor on speculation that potential purchasers have looked at Alliance's Independent National Distributors Inc. (INDI) unit.
(Continued on page 82)

Rachmaninoff Heirs Sue EMI Over Catalog

■ BY BRADLEY BAMBARGER

NEW YORK—The heirs of Sergei Rachmaninoff have filed suit against EMI Music Publishing for allegedly failing to properly exploit the Russian composer's catalog. The suit, filed June 9 in Paris, will be heard in France, where Rachmaninoff's grandson, Alexandre Conus Rachmaninoff, resides.

The majority of Rachmaninoff's compositions—including the Piano Concerto No. 3 popularized by the recent hit film "Shine"—are published by the British firm Boosey & Hawkes

(in an arrangement renegotiated earlier this year). The copyrights administered by EMI consist of the composer's last works (Opp. 40-45), which include such renowned pieces as "Rhapsody On A Theme Of Paganini."

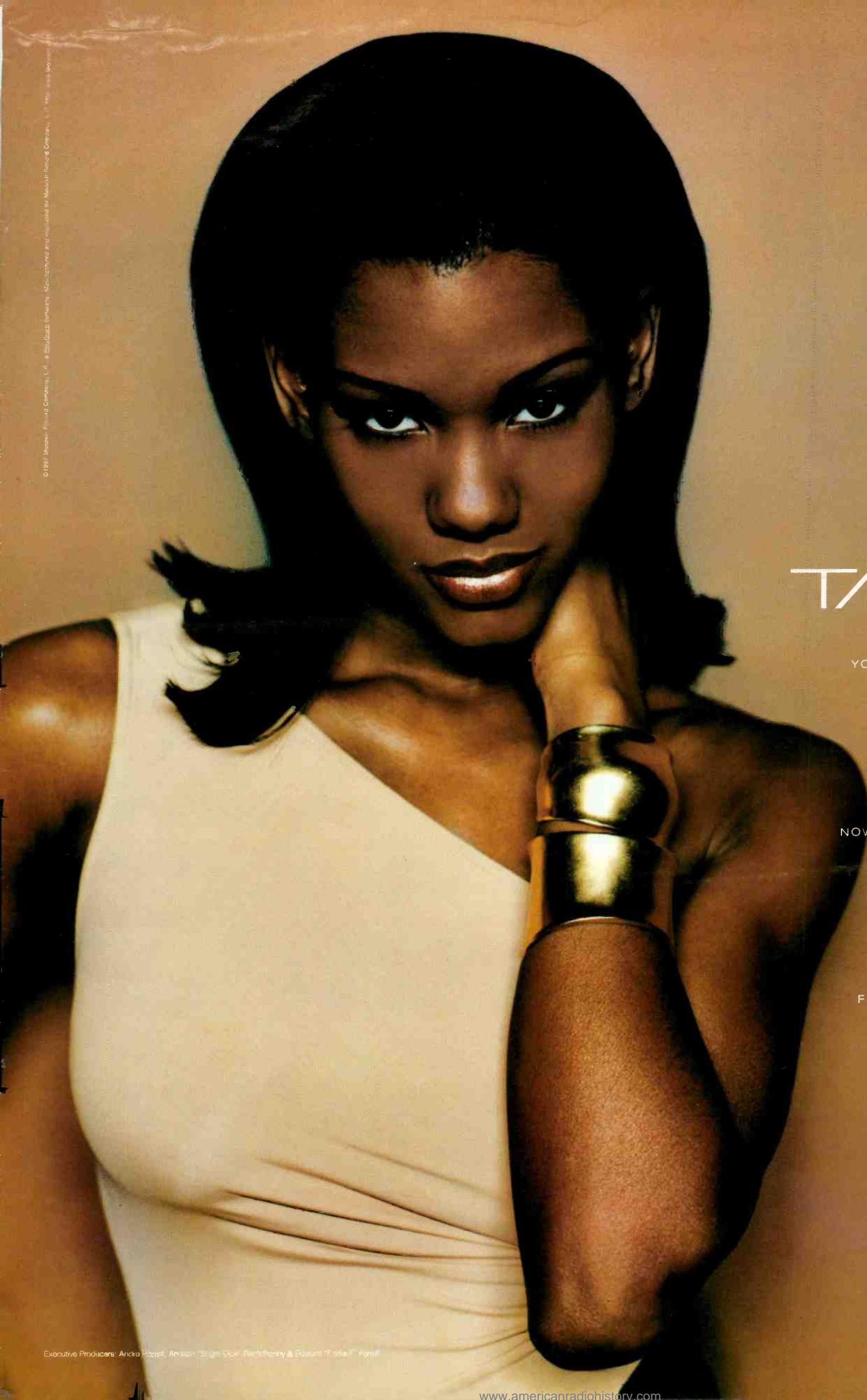
The suit's plaintiffs argue that EMI is in breach of its obligation to publish and exploit the Rachmaninoff works under its control in "a diligent and dignified manner in accordance with the usual, artistic, and promotional standards of a publisher with regard to a composer of an eminent classical stature" (Billboard Bulletin, Aug. 6).

In particular, the suit claims that

EMI hasn't done its publishing duty because the company's New York subsidiary does not have a "qualified and competent" classical music department. The suit goes on to note that copies of popular works like "Rhapsody On A Theme Of Paganini" have not been readily available in graphic editions (all-important for classical music) in such key markets as Paris.

Another portion of the suit alleges misappropriations by EMI of phonographic royalties due to the Rachmaninoff family from Japan, as well as account irregularities in other territories
(Continued on page 79)

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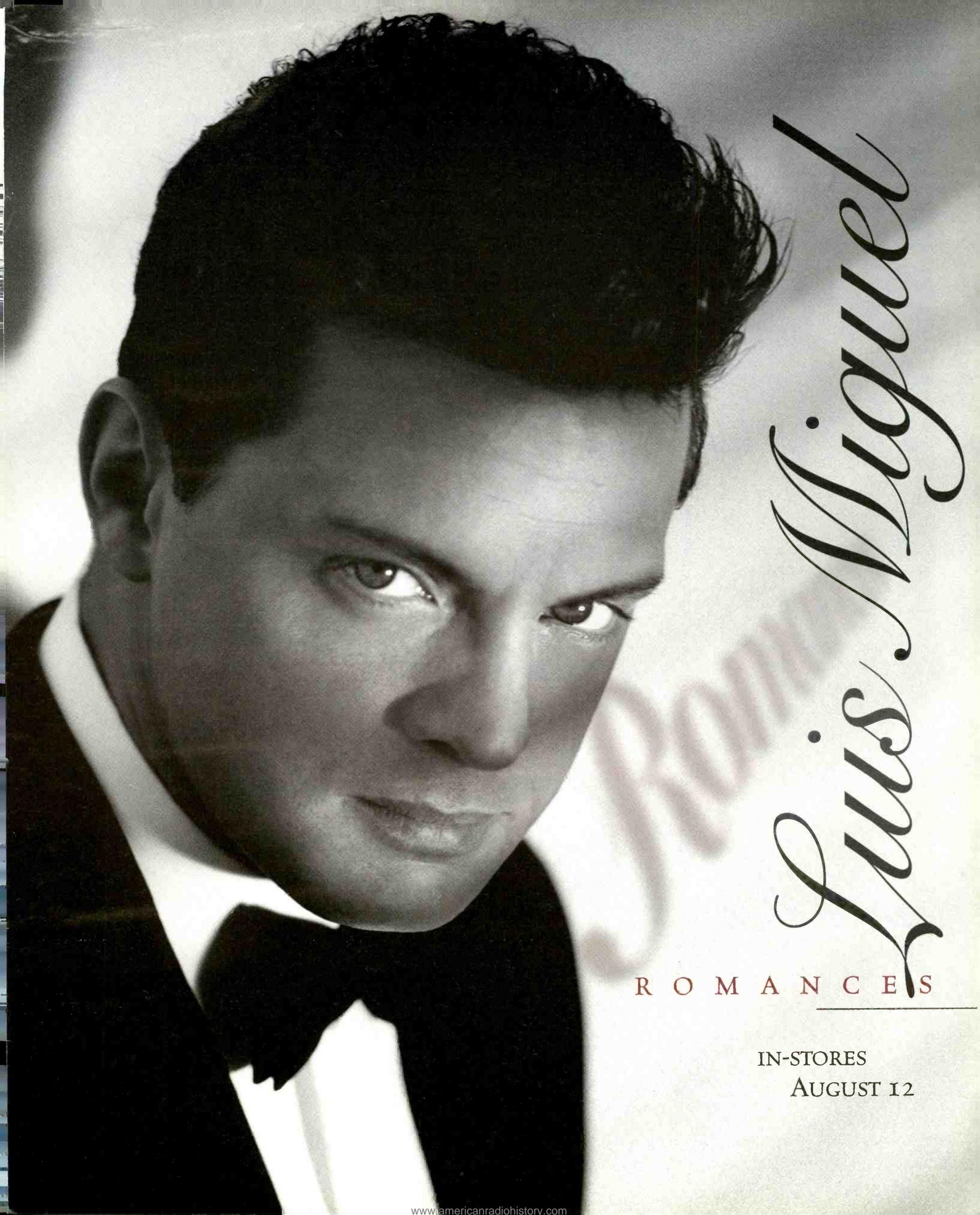
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Fleetwood Mac Back With Album, Video Reprise's 'The Dance' Marks 'Rumours' Anniversary

■ BY LARRY FLICK
and MELINDA NEWMAN

NEW YORK—On Aug. 19, Reprise Records will commemorate the 20th anniversary of Fleetwood Mac's landmark "Rumours" recording with "The Dance," a live album culled from an MTV special that reunites the band's classic lineup of Lindsey Buckingham, Stevie Nicks, Mick Fleetwood, Christine McVie, and John McVie. The set will trigger a 40-city U.S. fall tour that will put the group on the road together for the first time since 1982.

The 17-track collection, which combines four new songs with familiar tunes, was gathered from three performances on a Warner Bros. Studios soundstage in June. The 90-minute MTV special, which will begin airing on Tuesday (12), will be issued Aug. 26 on home video via Warner Reprise Video,



Stevie Nicks, left, and Lindsey Buckingham are shown performing during the taping of their forthcoming MTV special, which will be released on video and DVD.

with a DVD release planned for Sept. 23. A laserdisc version of the show will be handled by Image Entertainment and will be offered Sept. 23.

"This has become a monumental event that pays long-overdue tribute to a band that continues to have immea-

surable influence on new musicians," says Craig Kostich, senior VP of artist development/creative marketing (U.S.) at Reprise. "These songs sound as strong now as they did when they were first released. Judging from early interest in this project, people are still clearly very turned on by them."

The extensive marketing strategy behind "The Dance" started to unfold July 22, when Reprise issued the album's first emphasis track, "Silver Springs," to pop, AC, and mainstream rock radio formats. Since then, the Nicks-fronted tune—which was originally recorded for "Rumours" but did not make the final track listing—has gathered airplay on 47 stations, with audience impressions of 3.8 million, according to Broadcast Data Systems.

WNOK, a top 40 station in Columbia, S.C., played "Silver Springs" more
(Continued on page 78)

Reprise Looks To Donnelly's Past In Touting Solo Debut

■ BY CHRIS MORRIS

LOS ANGELES—Tanya Donnelly, a former member of three of the last decade's most respected alternative bands, goes it alone on "Lovesongs For Underdogs," due from Reprise Records Sept. 9.

Singer/songwriter Donnelly was a founding member of Throwing Muses (1984-91), the Breeders (1992), and her own group Belly (1992-96); with the latter act, she scored a No. 1 hit on the Modern Rock Tracks chart with "Feed The Tree," which also hit Billboard's Hot 100 Singles chart in 1993. Reprise plans to use this formidable track record as an entree for Donnelly's new solo career.

Reprise senior VP of artist devel-



DONNELLY

opment/creative marketing (U.S.) Craig Kostich says, "The initial thrust of our advertising and marketing plans are going to be directed at [fans] that are more alternative skewed and have probably purchased records by Throwing Muses, the
(Continued on page 89)

African Political Activist, Musician Fela Kuti Dies

■ BY PAUL SEXTON

LONDON—Fela Anikulapo-Kuti, both an outspoken political activist and one of the best-known musicians in Africa in the 1970s and '80s, rose to international prominence with a series of albums highly critical of successive military regimes in his native Nigeria. Kuti continued to battle the authorities both in and out of the recording studio, enduring several jail terms while maintaining a musical profile via such albums as



KUTI

"Upside Down" (London, 1977) and "Black-President" (Arista, 1981).

Kuti died Aug. 2 at his home in Lagos, Nigeria. He was 58. He had reportedly been suffering from an AIDS-related illness.

Few of Kuti's albums achieved widespread release in the U.S., but he is nevertheless seen as a pioneer in the development of the urban West African musical hybrid that became known as Afrobeat and in the spread of African culture to wider shores.

He was born in Nigeria in 1938, inheriting much of his political motivation from his schoolteacher mother Funmilayo, a well-known feminist and labor organizer. At the turn of the '60s, he went to London to study
(Continued on page 75)

Patty Larkin Delivers 'Perishable Fruit' All Stringed Instruments Used On High Street Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—When talented musicians gather in a relaxed atmosphere to experiment with different sounds, the result can be something unique and fresh, like "Perishable Fruit," the aptly titled Aug. 26 release from Patty Larkin on High Street/Windham Hill.

Recorded at her home studio on the tip of Massachusetts' Cape Cod, "Perishable Fruit" was created entirely with stringed instruments. No drums were used, but the percussive sounds Larkin and her musical colleagues were able to coax from a variety of guitars, basses, and other stringed instruments provide the songs with ear-catching appeal.

"I was really attracted to the experimentation idea of it," says Larkin. "I was in preparation . . . and the idea came up, and I thought that would be

really intriguing because [we're] at a point now between technology, guitar styles, and string styles that it kind of all met together and it was possible to do it."



LARKIN

Larkin produced the project and was joined on her musical adventure by Ben Wittman and Jennifer Kimball, who've worked with the Story; Marc Shulman, whose credits include Jewel and Suzanne Vega; and Michael Manning. Bruce Cockburn and Jane Siberry make guest appearances on the project, which was mixed by Ben Wisch.

"The key element was when Ben Wittman came and spent a couple days here and de-tuned lap steel guitars and

de-tuned a bass and hit the bass head with a mallet," she says.

"It was very experimental. Some of it worked, and some of it didn't. I didn't even know that his father had been a professor of experimental music. So he was very much into the idea of playing with sounds and seeing what we could get. We ran things through amplifiers and put delays on them, things like that, and taped everything we got . . . It was a very fun project to do."

Larkin says she had already written the songs for the album before she decided to record it strictly as a string project.

"I would have written something completely different if I had set out to do an album with just stringed instruments," she says. "It was actually kind of a challenge to take the songs I
(Continued on page 76)

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Classical Piano Great Richter Dies At 82

■ BY BRADLEY BAMBARGER

NEW YORK—When Sviatoslav Richter died Aug. 1, classical music lost not only one of the greatest pianists of the postwar era but one of the last, legendary figures of a bygone golden age. Richter—"that miracle Richter," as fellow keyboard wizard Glenn Gould once dubbed him—passed away of a heart attack in Moscow at the age of 82.



RICHTER

That Gould was inspired by Richter shouldn't be a surprise, as the elder Russian was a genius both idiosyncratic and uncompromising.

And like Gould, he shunned the spotlight—though in the opposite way. While Gould retired from the concert stage at a very young age to devote himself to the solace of the recording studio, Richter avoided the studio nearly at the outset. He was dedicated to live performance, and the sporadic recordings of his concerts stoked a cult of adoration that grew with the years.

Richter's repertoire was as vast as his physical facility, spanning sonatas and concertos by Bach and Handel, Haydn and Mozart, Beethoven and Schubert, Chopin and Liszt, Debussy and Ravel. And as well as anyone ever, he interpreted the music of the Russian greats: Tchaikovsky, Musorgsky, Scriabin, Rachmaninoff, Shostakovich, and his close friend, *(Continued on page 79)*

Signature Aims To Help Taylor Win A Smooth 'Ride' To Mainstream

■ BY DOUG REECE

LOS ANGELES—Signature Sounds is hopeful that the timing is right for Louise Taylor's new album, "Ride," to find a mainstream audience when it bows Aug. 19.

Jim Olson, president of the Whatley, Mass.-based label, says that the growing popularity of such folk-oriented artists as Jewel and Paula Cole represents a noteworthy shift in the tide of public taste that could buoy Taylor's latest effort.

"There's no doubt that listeners are flocking to this kind of music," says Olson. "Modern rock runs its course and continues to become a male, youth-oriented thing. Country doesn't seem to be speaking to the 30-plus audience, and these types of artists who are producing good music with interesting lyrics are touching a nerve."

Signature is no stranger to female

singer/songwriters. The label's roster also includes Erica Wheeler and Deb Pasternach.

Not one to be pigeonholed, however, Taylor professes interest in a wide array of R&B, pop, country, and folk artists.



TAYLOR

"I keep an ear out for great songs that go across all types of music," she says. "I wouldn't say I'm a folk purist, but I do like a certain earthiness in a song. I like a song to be believ-

able."

Having left home at the age of 16 to hitchhike across the country, the now thirtysomething artist has mined those early years, as well as touring experiences over the last six years, to create the series of vivid narratives and char-

acter studies on her current set.

"The title of the album is a hint of the thread that runs through it," says Taylor. "It has to do with all the traveling I've done and reflecting that movement in the record. There are a lot of characters on the album that are not myself. It's about traveling and moving, and I hope that it will take people on a sort of journey."

Taylor adds that such album cuts as "Blue Norther" and "Angelee"—which, like all but one track on the album, are published by Louise Taylor/Blue Coyote, BMI—were actually written as stories and then transformed into songs.

The artist's affinity for the road has also benefited her from a commercial perspective. Thanks to repeated tours in the Midwest and other territories, Olson says Signature has a database several thousand names strong that it will contact with postcards alerting *(Continued on page 88)*

Mayfield Catalog Ups Rhino's R&B Status 'Superfly' To Be 1st Release From Curtom Acquisition

■ BY J.R. REYNOLDS

LOS ANGELES—Rhino continues to bolster its position in vintage R&B with the purchase of the North American rights to Curtis Mayfield's Curtom Classics catalog. In a related deal, Rhino also secured a license from Warner Special Products for additional Curtom recordings owned by Warner Bros. Records.

The deals give Rhino access to more than 400 tracks, which include recordings from such artists as Mayfield, the Impressions, Linda Clifford, Leroy Hutson, Natural Four, Fred Wesley, Ava Cherry, and the Notations.

"We've always admired Curtis and regard him as one of the greatest artists and writers in pop music history," says Rhino president Richard Foss. "When he and his manager [Marvin Heiman] indicated that they were

interested in selling the catalog, it made perfect sense for us to become involved."

The first release from the catalog will be Mayfield's seminal soundtrack recording "Superfly" on Nov. 11 (Billboard Bulletin, Aug. 5).

Described as a two-CD deluxe reissue, the release celebrates the soundtrack's 25th anniversary. The "Superfly" rerelease will include bonus tracks by Mayfield, incidental music from the film that wasn't included on the original soundtrack, and a demonstration track called "Ghetto Child," which ultimately became the soundtrack's "Little Child Runnin' Wild." *(Continued on page 15)*



MAYFIELD

"Superfly," which features such classic hits as the title track and "Freddie's Dead (Theme From 'Superfly')," was originally released in 1972 and was No. 1 for four weeks on The Billboard 200.

The international rights to the Curtom catalog are currently being negotiated for by three companies, and Curtom executives expect to close a deal in the next 60 days.

Rhino's Curtom deal comes on the heels of another significant acquisition, the licensing of R&B icon Ray Charles' ABC-Paramount, Tangerine, Crossover, and Columbia masters—a move that bolstered Rhino's existing Charles catalog from the Atlantic years 1952-59 and 1977-80 (Billboard, Feb. 15).

Mayfield, who was paralyzed from the neck down following an onstage accident in 1990, decided to part with

'Thriller' Takes Back Top Spot In July RIAA Certs

■ BY CHRIS MORRIS

LOS ANGELES—Michael Jackson's "Thriller" clambered back to the top of the list of all-time best-selling albums in July certifications from the Recording Industry Assn. of America (RIAA).

Jackson's 1982 Epic album was certified for sales of 25 million, leapfrogging the Eagles' "Their Greatest Hits 1971-1975," which moved into the top slot when it reached a certified sales level of 24 million in March.

Jackson's current album, "Blood On The Dance Floor: HIStory In The Mix," was also certified gold last month.

Guns N' Roses achieved a double-

barreled milestone: The L.A. hard rock band's "Use Your Illusion I" and "Use Your Illusion II," released simultaneously by Geffen in 1991, both arrived at the 7 million mark.

July was a big month for young acts. Jewel's Atlantic album "Pieces Of You" notched sales of 5 million; Spice Girls' Virgin bow "Spice" hit 4 million; Deana Carter's Capitol Nashville debut, "Did I Shave My Legs For This?," attained 3 million; and Hanson's first lap on Mer-



JACKSON

(Continued on page 15)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mark Gorlick is named VP of promotion at DreamWorks Records in Los Angeles. He was senior VP of promotion at MCA.

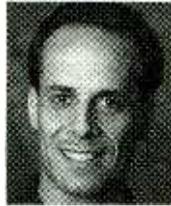
Roadrunner Records in New York promotes Jonas Nachsin to senior VP/GM. He was VP of marketing.

John Carter is appointed senior VP of A&R at Restless Records in Los Angeles. He will continue to manage the eels and Paula Cole.

Warner Bros. Records in New York promotes Dana Watson to director of A&R, jazz. He was manager of A&R.

EMI Christian Music Group in Nashville promotes Shawn Tate to director of gospel sales. He was manager of national accounts.

Anne Kristoff is appointed director of press and artist development at Elektra Entertainment Group in New York. She was associate director of press and artist development at EastWest Records.



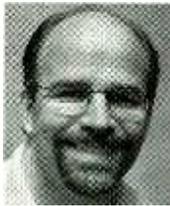
GORLICK



NACHSIN



CARTER



WATSON



TATE



KRISTOFF



FETCHKO



JACKSON

Donna Fetchko is promoted to manager of international A&R at Mercury Records in New York. She was assistant to the senior VP of international A&R.

Atlantic Records in New York appoints Gary Spivack VP of alternative promotion. He was senior national director of promotion at TAG Recordings.

Arista Records in New York promotes Al Kiczales to senior VP of finance and administration and Thomas Martin to manager of publicity. They were, respectively, VP of

finance and administration and coordinator of publicity.

MCA Records in Los Angeles promotes Todd Gallopo to art director. He was graphic designer.

A&M Records in Los Angeles promotes Charlie Londono to national director of AAA promotion, Scot Finck to national director of CHR promotion, and Jay Hughen to national manager of alternative and college promotion. They were, respectively, national director of alternative promotion, West Coast; senior director of national promotion;

and national director of college promotion.

A&M Records in Atlanta promotes Gina Suarez to national director of rock promotion and Karl Bader to local promotion manager. They were, respectively, local promotion manager and local promotion manager in Minneapolis.

Sparrow Communications Group in Nashville names Troy Vest product director for Sparrow Records and re:think Records. He was field sales and marketing manager, general markets, at EMI Christian Music

Group.

PUBLISHING. Brian K. Jackson is named VP of creative/A&R at EMI Music Publishing East Coast in New York. He was creative director.

RELATED FIELDS. Roger Armstrong is named attorney at Manatt, Phelps & Phillips in Los Angeles. He was a Loyola Law student.

The Kraft-Benjamin Agency in Beverly Hills, Calif., appoints Laura Engel agent. She owned Engel Entertainment.

Refreshments Not 'Fizzy' Anymore

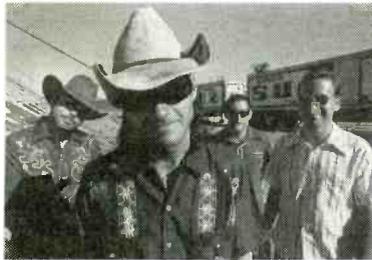
Mercury Act More Introspective On 2nd Set

BY CARRIE BORZILLO

LOS ANGELES—Best known for their freewheeling, fun, irreverent ways, Tempe, Ariz.'s pop/rock success story of 1996, the Refreshments, are showing a more mature side on their second Mercury album, "The Bottle & Fresh Horses," due Sept. 16.

As clichéd as this may sound, it's quite an important change for the Refreshments and one that will likely make observers take the band more seriously this time around. "The last album ['Fizzy, Fuzzy, Big & Buzzy'] was more poppy, smart-ass, self-deprecating humor," says Refreshments guitarist Brian Blush. "That was great, and there's still elements of it, but we went through a lot professionally and personally last year that made us more mature, more grown-up, with a more introspective sound. I know that sounds clichéd, and everyone says it, but it's true."

With "Fizzy," the band became known mostly for the silly charm of its first single, the frolicking bank-



THE REFRESHMENTS

robbing-in-Mexico tale of "Banditos."

However, on the Paul Leary-produced "The Bottle & Fresh Horses," the band's comic slant takes a back seat to its highly underrated songwriting.

"We think the industry will take them more seriously, especially when they see them perform," says Bigi Ebbin, manager of product development at Mercury. "People expected another cantina record, but they've gone through a lot of things since ['Fizzy']."

The band's evolution is reflected in the album's title. "We were sitting in the mixing studio, and an old

spaghetti western came on, and there's this line, 'Barkley, give me the bottle and fresh horses for the men.' That's kind of the sentiment here," explains Roger Clyne, lead singer/guitarist. "It seems symbolic of how this record felt to us. The first half—the bottle—is where the Refreshments came from. We got together over beer, singing about Mexico in barrooms. As we've gotten older, we've learned new ways to deal with life and have grown up, so the fresh horses is symbolic of the turn this record takes. It's fresh. It's more introspective, more personal, more mature."

The album showcases more of the
(Continued on next page)



Ever-ready Everclear. Everclear front man Art Alexakis takes a break in the studio from mixing the band's new Capitol album, "So Much For The Afterglow," which will be out Oct. 7. Shown, from left, are Capitol Records VP of A&R Perry Watts-Russell, Alexakis, and Andy Wallace, who engineered the project.

Dubstar Says Hello To U.S. With 'Goodbye' On Polydor

BY DOMINIC PRIDE

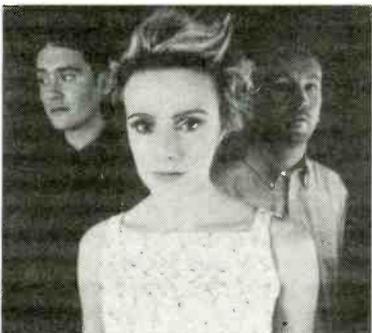
LONDON—When U.S. audiences get a taste of the deceptively sweet and polished sound of British pop trio Dubstar, they may be unaware that its "debut" album, "Goodbye," is already something of a "best of" compilation.

The version of "Goodbye" that Polydor Records U.S. will release Sept. 16 features the top tracks from the band's 1995 album, "Disgraceful," which was not released in the U.S., as well as new tunes from a different, international version of "Goodbye," which will come out in the rest of the world. The first track to go to U.S. radio is the slow, shimmering "Stars," which hit No. 15 on the U.K. singles chart after its re-release in March 1996.

The band, signed to EMI U.K. joint venture Food Records, has already sold more than 170,000 copies of "Disgraceful" in its home market and another 30,000 in Japan.

In all markets outside the U.S., EMI will release "Goodbye" with all new material, including the first single, "No More Talk," a July top 20 U.K. hit. The single will be released Sept. 8 in Europe.

The band's trademark sound is lush, poppy instrumentation provided by keyboardist and programmer Steve Hillier and guitarist Chris Wilkie topped off by the pure, natural vocals of Sarah Blackwood. Yet beneath the radio-friendly sheen of Steven Hague's production lie lyrics that often portray tales of breakups, confused relationships, or the wistful solitary life, set against urban northern English landscapes. The band members met in Newcastle, England's most northerly city, although they now live in different parts of the country, meeting up for recording, touring, and promo duties.



DUBSTAR

The members of Dubstar say they feel they have no contemporaries in the current music scene, as their lyrics are "rooted in what we've seen and felt," says Wilkie. "We're all sharp observers of what's going on," adds Blackwood.

Each song has its own unique atmosphere, creating vivid scenes and often provoking thought and hinting at social comment, although there is no political agenda, the band maintains.

"People don't want to be challenged by pop music these days," notes Wilkie. "Even the more lyrical or guitar-based bands don't seem to be writing songs about human experiences," adds Hillier.

The lyrics, mostly written by Hillier, drive the songs, says Blackwood. "It's mainly a lyrical idea that grows and suggests the rest of the music, which grows 'round it."

Blackwood may wax lyrical about being in awe of Bob Dylan, but the band's influences lie in '80s alternative music and electronic pop, from the Cocteau Twins and seminal Factory Records act Durutti Column to the Smiths and Soft Cell. Top that off with the producer of the Pet Shop Boys and
(Continued on page 18)

Contemplating The King's Passing; Mariah's Moves; Keeping Up With STP

WHERE WERE YOU? It was one of those moments when time stopped. I remember exactly where I was when I heard on the radio that Elvis Presley had died. It was Aug. 16, 1977—a Tuesday. I was in my bedroom at my parents' house in Raleigh, N.C., whiling away the last few days of summer vacation before starting 11th grade. The radio was tuned to WKIX, an AM pop station that I loved. The disc jockey announced that Presley had been found dead in Memphis and immediately began playing "Burning Love," his biggest hit of the '70s and the only one I ever remember hearing on WKIX.

Oddly, what I remember most about the moment is looking down at my carpet and seeing this amazing shaft of light coming through the window, forming a rectangle on the floor. I was thinking about how bright it was for that time of day.

I felt sadness at the passing of an icon, but Elvis had no true relevance to my life at all. Unlike many of my peers, I have no memory of crowding around the TV to watch the "Elvis '68 Comeback Special" or of either of my parents being Presley fans. By the time I was cognizant of Presley, he was largely a joke—parading around in his white jumpsuit and huge, glittering belt buckles.

It wasn't until much later, when I began really listening and reading about Elvis, that I became aware of his potency. Since making a pilgrimage to Graceland in 1995, my fervor has approached the rabid at times, and now I have a bookshelf filled with more books about Elvis than I care to admit. I listen to everything I can get my hands on. My friends' eyes tend to glaze over when I speak of his panther-like grace in the '68 special or how "Jailhouse Rock" really is one of the best movies ever made. But that's all right. I'm secure in my belief that I'm right.

As I was doing interviews for Billboard's stories on the 20th anniversary of Presley's death, I kept hoping someone I talked to would hint that they weren't so sure that Presley is dead. I know he is—I quit looking for him at Burger King at least 10 years ago—but sometimes I think about how nice it would be if he were still here.

MAKING CHANGES: Following the announcement of her separation from Sony Music head Tommy Mottola, Mariah Carey would appear to be cleaning house. She's parted with longtime man-

ager Randy Hoffman, who used to work with Motola in Champion Management, and she's changed lawyers from Mottola buddy Allen Grubman to Don Passman. Her new manager is Sandy Gallin of Gallin Morey Associates. Look for Carey to make a concerted effort to move more into film and television... Scott Weiland, of Stone Temple Pilots' (STP) fame, has signed a management contract with Stiefel Entertainment. Weiland, who is working on a solo album for Atlantic, is looking to expand into film and TV. Talk Show, the band formed by the other three members of STP plus Dave Coutts, is managed by Ray Danniels. However, STP as a group remains managed by Steve Stewart. According to Stewart, STP remains under contract to Atlantic for a number of records.



by Melinda Newman

HORNING IN: A settlement has been reached in the August 1996 lawsuit filed by the Memphis Horns against Al Green for misappropriation of the group's name (Billboard, Sept. 28, 1996). In the suit, Wayne Jackson and Andrew Love, better known as the Memphis Horns, charged that Green had publicly represented that the Memphis Horns were performing with him when they were not.

According to a consent order filed in U.S. District Court for the Western District of Tennessee, Green may no longer use the service mark or name Memphis Horns if it does not refer directly to Jackson and Love. In addition to making a public apology to Jackson and Love, he must report to the court twice a year until June 2000 to certify that he is complying with the order.

THIS AND THAT: David Bowie will launch a six-week theater and club tour Sept. 6 in North America... Legacy will reissue 10 jazz titles first released by CTI Records between 1970 and 1977 Sept. 2. The reissues will coincide with the release of "CTI Records: Birth Of The Groove," a budget-priced sampler... Lava/Atlantic has signed Jon Brion, formerly with Epic trio the Grays... Following the dissolution of EMI Records, Jethro Tull has switched to Capitol Records... Following dates on U2's tour, Rage Against The Machine starts a headlining tour Saturday (9) with support from Wu Tang Clan and Atari Teenage Riot. The shed tour runs through late September.

Mercury's Brendan Lynch Gets A Boost From Ballard On Debut Set

BY JIM BESSMAN

NEW YORK—In a way, the story of how Brendan Lynch signed with Mercury Records, which will release his debut Sept. 16, sounds like a far-fetched movie tale.

In the summer of 1995, the then-unsigned L.A.-based artist was in the process of recording an album and seeking a label and distribution deal when he happened upon Kevin Messick, then head of director/producer Joel Schumacher's company and now head of the Hughes Brothers' Underworld Entertainment—as well as Lynch's manager.

"He'd gotten an advance of the Alanis Morissette album and liked it—and saw who produced it," says Steve Greenberg, Mercury's senior VP/head of A&R. The producer, of course, was Glen Ballard.

"So Kevin looked Glen up in the phone book, called him, and said, 'I've got an artist you'll love who's playing tonight at Luna Park,' and for some reason, Glen went," continues Greenberg. "He loved Brendan and

wanted to produce him and brought him to our attention."

Picking up the plot line, Lynch notes that Messick was "a film guy and not a music guy—which is why we get along so well—and Glen was getting into films. He was in the neighborhood that night and came by and we started writing 'Fighting Gravity' the following week."



LYNCH

Ballard and Lynch co-wrote the 11 songs on "Fighting Gravity," which Ballard found time to produce in between his aborted efforts with Aerosmith and Van Halen. "He's the hardest-working man in show business," continues Lynch, "a musical Zelig. He's an incredibly selfless writer with the rare ability to enable co-writers to see things inside that they've never seen before. So I became a different writer than when I started, because he pushed me into

things I didn't necessarily want to hear about—and through that I was able to learn about writing songs rather than just getting away with it."

The title track, about a guy who loses his job and jumps out the window, was a case in point. "I did about four different treatments, beating the shit out of myself trying to make it work, and Glen explained that I was essentially trying to make a horse out of a cow," says Lynch. "Try to make a record that tells a story," he said. So I'm just trying to tell stories, like Jimmy Buffett, and not turn anything into a sermon."

Lynch, temporarily at least, actually scrapped two dozen other songs he'd written by himself. "I really felt we hit on something," he says, adding that the complementary lyric collaboration extended instrumentally as well.

"Together we played just about everything—guitars, bass, keyboards. We knew each other well enough to know who should be playing what, and with my aggressive

style of playing and his more ethereal style, we came up with different shades and colors. But we just wrote the songs and recorded them pretty much at the same time over the last eight months, whenever Glen could find the time. We probably could have finished in a month if we'd concentrated on it."

The first radio single from "Fighting Gravity" is "Wonderful," which deals with drug addiction and is currently being worked at modern rock and college formats. Greenberg says that it is also being included in various trade publication sampler discs, with the intention being to eventually take the tune to top 40.

"Brendan's strength is that he's a terrific performer, as well as a singer/songwriter," adds Greenberg. "So we'll let him be just that and get him out to radio stations to perform acoustically before touring extensively, first in the West Coast and then expanding out into the rest of the country. We want to expose him

on the live level to as many people as possible and are looking into residency situations, hoping that people find the magic in him that we all have."

For his part, Lynch is ready. "My plan is to get the record out the old-fashioned way," he says. "If I have to play door-to-door, I will!"

Having played in punk bands from the age of 13, Lynch, who cites Black Flag, X, the Blasters, the Ramones, the Beatles, and Tom Waits among his influences, is especially eager to get a band together.

"That will be the strongest element of the whole package," he says. "I tire very quickly of seeing rock'n'roll shows where a guy just stands there and assumes that just playing guitar and being there is enough. I've already bought the record and don't need to spend another \$15 just to see it performed. I want a rock'n'roll show! So we're going to go out and fulfill our responsibility to the audience—and have some fun."

REFRESHMENTS NOT 'FIZZY' ANYMORE

(Continued from preceding page)

band's emotional side, as evidenced on such love-struck songs as "Good Year" and "Fonder And Blonder." Still, the band's favorite topic, Mexico, does rear its head once again on "Wanted," which Clyne describes as "Banditos, part two." "Good Year," the first single, will be serviced Aug. 18 to modern rock, mainstream rock, and triple-A radio.

Last year was indeed a good year for the Refreshments. The band, which also includes bassist Buddy Edwards and drummer P. H. Naffah, played 200 shows upon the February 1996 release of "Fizzy, Fuzzy, Big & Buzzy" as headliners and with such bands as the Gin Blossoms, Dishwalla, and Seven Mary Three. "Fizzy," the band's major-label bow, which followed its 1994 Epiphany debut, "Wheelie," sold more than 286,000 units, according to SoundScan, and reached the top spot on the Heat-seekers chart before peaking at No. 97 on The Billboard 200 in August 1996.

In addition, the band appeared on

"Late Night With Conan O'Brien" and wrote the theme song to the animated Fox TV show "King Of The Hill." In addition, two singles, "Banditos" and "Down Together," hit home at modern rock and mainstream rock stations nationwide. "Banditos" peaked at No. 14 on Modern Rock Tracks and No. 11 on Mainstream Rock Tracks, while "Down Together" reached No. 38 on Modern Rock Tracks.

"We've built a nice base," says Ebbin. "We had a lot of success last time with the in-store on the street date in Tempe, and the plan is now to blow that up into other markets. The week of street date we'll be doing huge in-stores in Sacramento [Calif.], Portland [Ore.], Denver, and Tempe."

Says Marty Maidenberg, VP of marketing at Mercury, "Last time we had to rely on their home base. Now that's being used as the cream on the top of the strategy."

Mercury's street team is also planning a full-on attack at high school

and college campuses. Back-to-school promotions and giveaways are being set up in 10-15 key markets, including Boulder, Colo.; Austin, Texas; Boston; and Tempe, according to Jason Linn, VP of alternative marketing and video promotion at Mercury.

In addition, acoustic and all-ages shows on campuses and at alternative venues, such as taco stands, are being mapped out. The only dates currently scheduled are two radio station-sponsored shows: Aug. 3 at KNRK Portland and Aug. 17 at KEGE Minneapolis. A full-fledged headlining club tour is also in the works.

"They're very charismatic, personable guys, and we want to make sure people re-connect to that again," says Linn. "They are such a reactive band, we wanted to do more of this this time."

Bob Bell, new-release buyer for the 230-store Wherehouse Entertainment chain based in Torrance, Calif., has high expectations for "The Bottle & Fresh Horses."

"We did extremely well with the last one, starting with the Arizona stores," says Bell. "We had heard they'd need tonnage on the last record, and it blew us away. Of course, initial sales were in Arizona, but that spread to the rest of the chain quickly. I would expect the new one to perform similarly. Their music is kind of quirky, which makes it more memorable than a lot of your average guitar bands."

Clyne says he isn't too concerned anymore about how the band performs commercially. "The longer it takes, the longer it lasts, right?" he says. "It gives bands a chance to develop with their own band... as a gradual thing."

Adds Blush, "We stopped worrying about numbers. It's one of those experiences where at first you're excited about it, but it fades away. It's certainly nice. It certainly exceeded our expectations."

amusement

business® TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|---|------------|--|--------------------------|---|
| GARTH BROOKS | Cooper Stadium, Columbus, Ohio | July 25-30 | \$1,894,601 Gross Record \$19 | 95,924 six sellouts | Glenn Smith Presents |
| GARTH BROOKS | Drillers Stadium Expo Square, Tulsa, Okla. | July 17-21 | \$1,557,173 Gross Record \$19.50 | 80,782 five sellouts | Glenn Smith Presents |
| TINA TURNER CYNDI LAUPER | Jones Beach Theatre, Wantagh, N.Y. | Aug. 1-2 | \$850,400 \$50/\$35 | 21,214 two sellouts | Delsener/Slater Enterprises |
| GARTH BROOKS | Myriad Arena, Oklahoma City | July 3-5 | \$835,458 \$19.50 | 43,388 three sellouts | Glenn Smith Presents |
| LILITH FAIR '97: SARAH MCLACHLAN, TRACY CHAPMAN, SUZANNE VEGA, PAULA COLE, MARY CHAPIN CARPENTER, JEWEL, AND OTHERS | Pine Knob Music Theatre, Clarkston, Mich. | July 18-19 | \$798,997 \$36/\$18 | 30,312 two sellouts | Belkin Prods. |
| | USAirways Arena, Landover, Md. | Aug. 1 | \$732,855 \$75/\$65/\$50 | 15,324 sellout | Musiculture Prods./BACI Management |
| JAMES TAYLOR | PNC Bank Arts Center, Holmdel, N.J. | July 22-23 | \$693,424 \$44/\$24 | 21,538 two sellouts | PACE Concerts/Delsener/Slater Enterprises |
| | FleetCenter, Boston | July 25 | \$583,030 \$75/\$50/\$35 | 11,761 15,705 | BACI Management |
| | Jones Beach Theatre, Wantagh, N.Y. | July 23 | \$537,345 \$75/\$60/\$45 | 9,550 10,541 | Delsener/Slater Enterprises |
| LILITH FAIR '97: SARAH MCLACHLAN, TRACY CHAPMAN, SUZANNE VEGA, PAULA COLE, MARY CHAPIN CARPENTER, JEWEL, AND OTHERS | Blockbuster-Sony Music Entertainment Center, Camden, N.J. | July 7 | \$521,165 \$40.50/\$36.50/ \$20.50 | 21,996 25,031 | Electric Factory Concerts/PACE Concerts |

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'THRILLER' TAKES BACK TOP SPOT IN JULY RIAA CERTS

(Continued from page 12)

curry, "Middle Of Nowhere," went double-platinum.

Hanson's album simultaneously attained platinum and gold status. Joining the teen sensations as first-time million-sellers were hip-hop unit 112 (Bad Boy/Arista), hard rock act Pantera (Elektra), country vocalist Terri Clark (Mercury Nashville), alternative group Matchbox 20 (Atlantic), Christian collective God's Property (B-Rite), and singer/songwriter Fiona Apple (Work Group/Columbia).

Taking their first strides with Hanson and God's Property in the gold album category were rappers Heavy D (Uptown) and KRS-One (Jive), R&B vocalist Kenny Lattimore (Columbia), alternative singer/songwriter/guitarist Meredith Brooks (Capitol), gospel vocalist Cece Winans (Sparrow), and country veteran Tom T. Hall (Mercury Nashville).

Puff Daddy and Faith Evans' "I'll Be Missing You" (Bad Boy/Arista), the pair's tribute to slain rapper the Notorious B.I.G., was simultaneously certified gold, platinum, and triple-platinum, becoming the year's highest-certified single.

A complete list of July RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Michael Jackson, "Thriller," Epic, 25 million.
Guns N' Roses, "Use Your Illusion I," Geffen, 7 million.
Guns N' Roses, "Use Your Illusion II," Geffen, 7 million.
Jimmy Buffett, "Songs You Know By Heart," MCA, 6 million.
Jewel, "Pieces Of You," Atlantic, 5 million.
Spice Girls, "Spice," Virgin, 4 million.

Sade, "Promise," Epic, 4 million.
Madonna, "Like A Prayer," Sire, 4 million.

Van Morrison, "Best Of Van Morrison," Polydor, 3 million.

Deana Carter, "Did I Shave My Legs For This?," Capitol Nashville, 3 million.

Bush, "Razorblade Suitcase," Trauma/Interscope, 3 million.

Hanson, "Middle Of Nowhere," Mercury, 2 million.

Bob Carlisle, "Butterfly Kisses (Shades Of Grace)," Jive, 2 million.

Babyface, "The Day," Epic, 2 million.

Neil Young, "Harvest Moon," Reprise, 2 million.

Various artists, soundtrack, "Wayne's World," Reprise, 2 million.

Sheryl Crow, "Sheryl Crow," A&M, 2 million.

PLATINUM ALBUMS

Mary J. Blige, "Share My World," MCA, her third.

George Strait, "Carrying Your Love With Me," MCA, his 20th.

Billy Joel, "Streetlife Serenade," Columbia, his 14th.

Hanson, "Middle Of Nowhere," Mercury, its first.

Various artists, "Pure Moods," Virgin, 112, "112," Bad Boy/Arista, its first.

Pantera, "Cowboys From Hell," Elektra, its first.

Vince Gill, "High Lonesome Sound," MCA, his eighth.

Eric Clapton, "Behind The Sun," Reprise, his ninth.

Deep Purple, "Deepest Purple," Warner Bros., its fourth.

Selena, soundtrack, "Selena," EMI Latin, her third.

Terri Clark, "Terri Clark," Mercury Nashville, her first.

Matchbox 20, "Yourself Or Someone Like You," Atlantic, its first.

God's Property (Nu Nation), "God's Property," B-Rite, its first.

Fiona Apple, "Tidal," Work/Columbia, her first.

her first.

GOLD ALBUMS

Queen, "Greatest Hits Volume I & II," Hollywood, its 16th.

Mary J. Blige, "Share My World," MCA, her third.

George Strait, "Carrying Your Love With Me," MCA, his 22nd.

Heavy D, "Waterbed Hev," Uptown, his first.

Yanni, "In The Mirror," Private Music, his sixth.

Various artists, "Billboard Top Hits 1983," Rhino.

Kenny Lattimore, "Kenny Lattimore," Columbia, his first.

Indigo Girls, "Shaming Of The Sun," Epic, their seventh.

Hanson, "Middle Of Nowhere," Mercury, its first.

Meredith Brooks, "Blurring The Edges," Capitol, her first.

Various artists, "Pure Moods," Virgin.

Cece Winans, "Alone In His Presence," Sparrow, her first.

James Taylor, "Hourglass," Columbia, his 14th.

Mark Chesnutt, "Greatest Hits," Decca, his fifth.

Deep Purple, "Deepest Purple," Warner Bros., its seventh.

Point Of Grace, "Life, Love & Other Mysteries," Word, its second.

Michael Jackson, "Blood On The Dance Floor: HIStory In The Mix," Epic, his sixth.

Clay Walker, "Rumor Has It," Giant, his fourth.

KRS-One, "I Got Next," Jive, his first.

Selena, soundtrack, "Selena," EMI Latin, her fifth.

Tom T. Hall, "Greatest Hits Volume II," Mercury Nashville, his first.

Changing Faces, "All Day, All Night," Atlantic, its second.

God's Property (Nu Nation), "God's Property," B-Rite, its first.

Property," B-Rite, its first.

MULTI-PLATINUM SINGLE

Puff Daddy & Faith Evans, "I'll Be Missing You," Bad Boy/Arista, their first.

PLATINUM SINGLES

Monica, "For You I Will," Atlantic, her third.

Changing Faces, "G.H.E.T.T.-O.U.T.," Atlantic, its second.

Puff Daddy & Faith Evans, "I'll Be Missing You," Bad Boy/Arista, their first.

GOLD SINGLES

Meredith Brooks, "Bitch," Capitol,

her first.

Spice Girls, "Say You'll Be There," Virgin, their second.

Michael Bolton (from the "Hercules" soundtrack), "Go The Distance," Columbia, his second.

Various artists, read-along, "101 Dalmatians," Walt Disney.

Bill Engvall, "Here's Your Sign (Get The Picture)," Warner Bros., his first.

Puff Daddy & Faith Evans, "I'll Be Missing You," Bad Boy/Arista, their first.

The Raybon Bros., "Butterfly Kisses," MCA, their first.

Assistance in preparing this story was provided by Gina van der Vliet.

MAYFIELD CATALOG UPS RHINO'S R&B STATUS

(Continued from page 12)

Rhino because of his previous association with the label. In 1996, Rhino released "People Get Ready! The Curtis Mayfield Story," a three-CD, 51-track anthology of the artist's work (Billboard, Jan. 13, 1996).

"In order to make the most of the Curtom catalog, we needed a promotion, marketing, and distribution mechanism that we are no longer able to provide, because my energies are focused mainly on the creative aspects of my career," says Mayfield, who joined the Impressions in 1957 before going solo in 1970. "Rhino has the knowledge and the machine behind them, and we felt they'd do justice to the catalog the same way they did with the special package two years ago."

A self-taught guitarist, Mayfield was invited by Jerry Butler to join the Roosters in 1957, a group for whom he wrote and composed music. The act's name

was changed later to the Impressions, following which the Chicago-born artist penned a string of hits through the '60s.

"A New World Order," Mayfield's last album released by Warner Bros., peaked at No. 24 on the Top R&B Albums chart in 1996 and was nominated for a Grammy.

The artist plans to begin production on a new Warner Bros. set later this summer, with an anticipated release sometime during the second quarter of 1998. As with his last album, Mayfield's upcoming project will feature an array of producers and, according to Heiman, will include a duet between Mayfield and Eric Clapton, who will collaborate on the unnamed track.

Recently, Mayfield wrote "A Child With The Blues," an Erykah Badu-performed track slated to appear on MCA Soundtracks' forthcoming "Eve's Bayou."

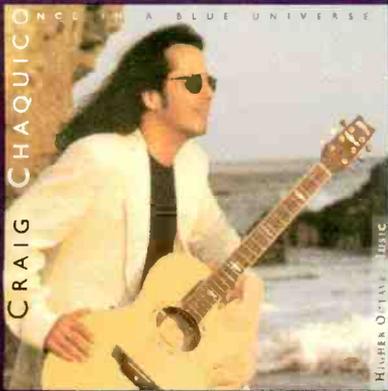
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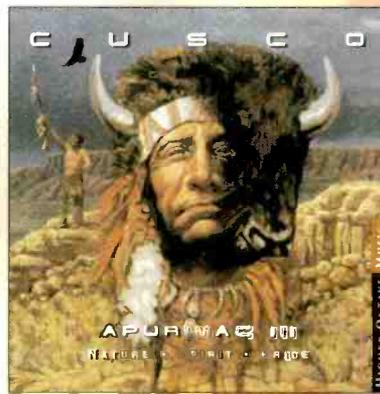
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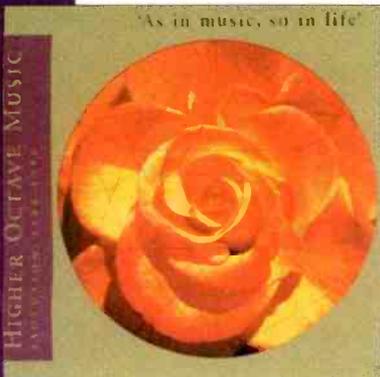


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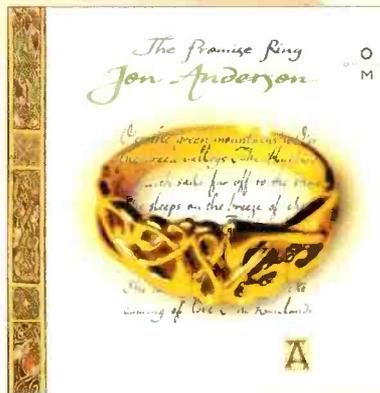
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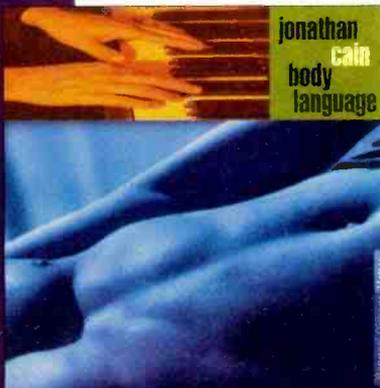
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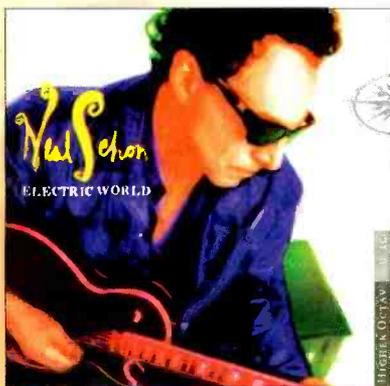
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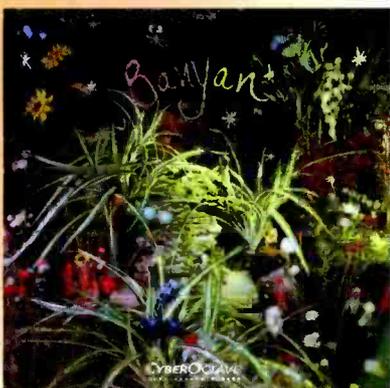
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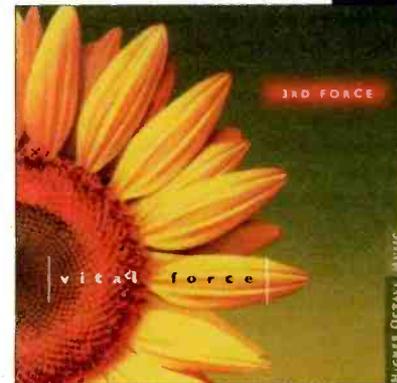
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• *Force Of Nature* 77569



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SUTRA SPIN
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CyberOctave

Tom Vedvik's second electronica album, **Sutra Spin** (in contrast with his introspective debut CyberOctave release, **Slowdiver**), is an upbeat, ethno-ambient panorama, combing East Indian instruments (sitar and tabla) with exotic rhythms.
Also available: *Slowdiver* 77599



C. DeLores Tucker Sues Tupac's Estate Rap Critic Charges That His Lyrics Slander Her

This story was prepared by Billboard Bulletin associate editor Carolyn Horwitz.

NEW YORK—The lyrics of late rapper Tupac Shakur are once again the focus of C. DeLores Tucker, an outspoken critic and lobbyist against gangsta rap lyrics.

This time, Tucker has taken things to court, suing the late rapper's estate. She claims that lyrics on last year's Death Row/Interscope album "All Eyez On Me" made derogatory references to her (Billboard Bulletin, Aug. 6).

The suit, filed July 21 in U.S. District Court for the Eastern District of Pennsylvania, alleges intentional infliction of emotional distress, slander, and invasion of privacy. Also named as defendants are Interscope Records, Death Row Records, Time Warner, Seagram Co., Tower Records, and various individuals associated with the companies, including Interscope president Jimmy Iovine. The suit seeks damages in excess of \$10 million.

The suit contains references to the "All Eyez On Me" tracks "Wonda Why They Call U Bytch" and "How Do U Want It," citing the lyrics "C. DeLores Tucker, you're a

mother fucker, instead of trying to help a brother you destroy a nigga" and "Got your legs up trying to get rich. Keep your head up and your legs closed dear Ms. DeLores Tucker."

The suit claims that such language has "held her up as an object of scorn to more than 5 million peo-

'It's time that she gets some money so she can continue'

ple" (the album has sold 3.4 million units in the U.S., according to SoundScan). The suit also claims that she has "suffered defamation of character and reputation," as well as mental pain, suffering, loss of life's pleasures, fears for her life, and "great humiliation and embarrassment."

In addition, the suit alleges that Tucker's husband, William Tucker, has suffered "a loss of advice, companionship, and consortium." Of this charge, Richard Fischbein, attorney for the Shakur estate, says, "I'd be most interested to find out how

these lyrics affected her sex life."

Fischbein denounces the legitimacy of the suit as a whole, saying, "She's made herself a public figure. If the words that are in the complaint are the only words that [Shakur] can be accused of, it's not slander at all. It's not even close to slander."

Tucker's attorney, Richard Angino, says, "They're doing this because they want to shut her up; they're doing this because they want to intimidate her . . . We're talking about companies that make millions of dollars for doing nasty things to people."

Angino says that should Tucker win the case, she will use the money to continue her fight against gangsta rap music. "Greed is what caused all this, and one of the only ways to get back at people who are greedy is to have them give up some of their money . . . It's time that she gets some money so she can continue to do what she's been doing . . . If this action is successful, we'll be able to continue."

Fischbein counters, "I guess everybody sees open season on the dead rap artist's estate. I don't see how she's any different from anybody else."

DUBSTAR SAYS HELLO TO U.S. WITH 'GOODBYE' ON POLYDOR

(Continued from page 13)

New Order, and it's clear where Dubstar's sound comes from.

Yet, as Hillier points out, they are about writing classic pop songs rather than following trends. "If we did something that would be successful for this year, that's the last thing we'd want. In '95 we'd have done a trip-hop album, a drum'n'bass record in '96, and something like the Spice Girls for '97."

Dubstar is at the more conventional pop end of the Food roster, which includes Blur, Shampoo, and Jesus Jones.

Food Records managing director Andy Ross describes Dubstar as "folk music for the '90s."

Ross was swayed to sign the act to a record and publishing deal after hearing a demo of "Elevator Song" in 1994, when Dubstar was called the Jones. "It had a peculiarly tinny ring to it, but a minute into it I thought it was good," he recalls.

The choice of Hague was the band's, but, says Ross, "there were Pet Shop Boys and Johnny Marr influences, and from the outset they were wary of being pigeonholed. Steven was expert enough to be able to distinguish them. The band demonstrated how much scope there is in electronic music, especially with an almost folksy vocalist."

EMI in the U.S. passed on the band's first album in 1995 and was in no position to work the act in view of the recent closure of its New York operations, so Dubstar was free to sign with Polydor, whose president, Nick Gatfield, knew the band. As head of A&R for EMI U.K. in the early '90s, he brought Food Records into the EMI stable. "I liked the record, but I was not aware of what was going on with EMI," says Gatfield, concerning the band's lack of a U.S. release. Additional spurs to sign Dubstar came from Polydor A&R exec Mark Chotiner and the band's current manager, Steven Pearce, better known as Stevo of the Some Bizarre label.

The band is now close to settling a longstanding dispute with its original manager and, says Stevo, who made a U.S. deal for the band a top priority, "there were offers on the table from Epic and Warner."

Domestic and Japanese success is encouraging, says Stevo. "If we break America, it's a way of stabbing into Southeast Asia, Europe, and all the other places where they could sell more."

Gatfield believes the band's chances in the U.S. market are good for several reasons: "It's arguable that British music is experiencing something of a renaissance, what with Oasis, Blur, the Prodigy and even the Spice Girls. Dubstar has already enjoyed import play on alternative stations, and they have been featured quite heavily on shows devoted to imports."

The high lyric content and peculiarly English nature of the band's sound will not necessarily be a barrier, argues Gatfield. "There's something peculiarly Northern English

about their lyrics, but they still work over here. From a timing point of view, by design or by luck, American alternative radio is in a pop mood."

On Aug. 18, "Stars" goes to alternative radio. It ships Sept. 8 to top 40.

At home, first single "No More Talk" was released July 7 and hit No. 20 on the official U.K. singles chart July 19. Food's Ross says the international album contains five or six singles that will take the album through to April 1998. "You can never have too many strong singles," says Ross. The next single is likely to be the reflective downtempo song "Cathedral Park," scheduled for a Sept. 1 U.K. release. "The requirements for other countries are different from here, where they've had an album which has sold 200,000 copies without getting more than a No. 30 chart position."

Polydor's Gatfield says the band's track record at home "may help open some closed minds at radio here, but ultimately they will be judged on how well the song performs at radio."

The band will be conducting press interviews Tuesday (12)-Friday (15) in New York, doing an Aug. 17-18 Japanese promo tour, and, from Oct. 1-12, will undertake a 10-city promo tour in the U.S. The act's U.K. tour will run Nov. 5-30.

Despite the prospect of nearly a year's worth of marathon promotional activity, the band says its friends outside the music industry will help it to remain grounded in the real world. "When bands start writing about hotels, they have lost it," concludes Hillier. "If we start writing about hotels or record companies, then that's it. It's nothing that people can identify with."

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC 'THEORY': A big-budget Hollywood thriller might not be the kind of movie that immediately comes to mind when thinking about the filmography of Carter Burwell, who has scored every Coen brothers theatrical release and tends to run with the independent crowd. But Warner Bros.' upcoming "Conspiracy Theory" and its score soundtrack, which hits retail Tuesday (12) on TVT Soundtrax, is Burwell through and through.

Burwell says he was attracted to the film, which stars Mel Gibson and Julia Roberts and is heavily scored throughout, because what you see on screen is not necessarily what you get. "It's surprisingly deep," Burwell says. "It is ultimately a romance, but the story is very complex. The audience can use the help that the music often provides in helping them feel how they are supposed to feel in specific situations. Often there are tragic scenes, and the music reminds you to have a sense of humor, or a seemingly humorous scene with more under the surface. The music reminds you of aspects of the film you might otherwise tend to forget."

His desire to treat music as if it were its own protagonist in a film has kept Burwell away from many of the stereotypical trappings of an entertainment industry he believes vastly underestimates the intelligence of its audience. "The bulk of Hollywood films are straightforward—what you see on the screen is actually what's happening—and that doesn't interest me at all. I prefer some degree of irony, where expectations are defeated," he says. "I hope if 'Conspiracy Theory' does well, it will help show that an audience is willing to put up with a level of confusion in exchange for a deeper experience."

Yet despite his less conventional leanings, Burwell's stamp will be all over two additional mainstream movies. He composed the score to upcoming 20th Century Fox feature "Picture Perfect" and in the first week of August completed the score to Universal Pictures' "Jackyl." "These are definitely in the 'what you see is what you get' category, so I can't be as excited about them," he says. "But I tried to add a little more complexity to them."

Although no specific promotions are planned for "Conspiracy Theory," Burwell will give the soundtrack a boost when he returns home to New York and re-teams with his eponymous band, which does not appear in the soundtrack, for a few club gigs that will showcase "half film music and half other stuff."

A SOUNDTRACK WITHOUT A FILM? That's exactly the situation in the U.S. for the album "Homage A Noir," due Aug. 26 on Zero Hour Records. The story of how the Alternative Distribution Alliance-distributed label came to own the rights to the soundtrack to the black-and-white, narrationless film about the effects of modernization on selected African cultures is a journey in itself.

Several label executives attended a screening of the movie—which had a successful run in several European markets—last year in Los Angeles and were struck by the rich Ralf Hildenbeutel score, which swirls African trance music with synthesizer sounds. They then licensed the album from German label EyeQ Music GmbH, pared down the exhaustive list of tracks for a smoother flow, and even added several remixes of the title track. Also new is color cover art that Zero Hour director of sales and marketing Scott Yeckes says "is more welcoming to the American consumer."

The only catch is, there are no plans at press time for commercial release of the film in the States. So Zero Hour is relying solely on the album's aural appeal to generate sales. And for his part, Yeckes says he is doing everything in his power to prevent retailers from pigeonholing the album in a section that will hold no real connection to U.S. buyers. "If this film came out here, it was in some little art-house festival downtown and was gone within a week," Yeckes says. "We are going to work hard to make sure the folks at retail don't put this album in the soundtracks section because no one will be looking for it there." Aside from distribution at traditional retail outlets, Zero Hour is brokering deals for the soundtrack's inclusion in several catalogs.

PRODUCTION NOTES: Mervyn Warren may not be a member of Take 6 anymore, but the songwriter/composer is heavily involved in the film-score universe nowadays. He achieved immediate success lending his artistic touch to the majority of the songs in "The Preacher's Wife," which led Quincy Jones to handpick Warren to score "Steel," the soundtrack to which debuts Tuesday (12) on Qwest Records. Also on Warren's shortlist is "The Kiss," which stars Danny DeVito and Queen Latifah and whose soundtrack features a new twist for the latter, who croons renditions of several jazz standards. Stay tuned for details.



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| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE |
|-----------|-----------|---------------|---|------------------------|
| | | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | |
| | | | AUGUST 16, 1997 | |
| | | | ★★★★ NO. 1 ★★★★★ | |
| 1 | 2 | 7 | LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) | LILA |
| 2 | 5 | 4 | SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) | FUSH YU MANG |
| 3 | 1 | 6 | ROBYN RCA 67477 (10.98/16.98) | ROBYN IS HERE |
| 4 | 3 | 23 | SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) | BECOMING X |
| 5 | 7 | 12 | LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) | LEE ANN WOMACK |
| 6 | 11 | 3 | TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) | DA DA DA |
| 7 | 4 | 3 | MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) | MICHAEL PETERSON |
| 8 | 6 | 18 | K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) | PARADISE IN ME |
| 9 | NEW ▶ | | KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98) | ORGANIZED BASS |
| 10 | 10 | 17 | DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) | HOMEWORK |
| 11 | 8 | 3 | DJ POOH DA BOMB/ATLANTIC 52752*/AG (10.98/15.98) | BAD NEWZ TRAVELS FAST |
| 12 | 14 | 9 | THE SUPERTONES BEC 17401 (10.98/15.98) | SUPERTONES STRIKE BACK |
| 13 | 13 | 5 | CLAY CROSSE REUNION 10005/JIVE (10.98/15.98) | STAINED GLASS |
| 14 | 9 | 10 | BONEY JAMES WARNER BROS. 46548 (10.98/16.98) | SWEET THING |
| 15 | 17 | 52 | JACI VELASQUEZ MYRRHWORD 67823/EPIC (10.98 EQ/15.98) | HEAVENLY PLACE |
| 16 | 12 | 31 | BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) | ROCK SPECTACLE |
| 17 | 19 | 7 | BLINK 182 CARGO 11624/MCA (8.98/12.98) | DUDE RANCH |
| 18 | NEW ▶ | | 98 DEGREES MOTOWN 530796* (6.98/10.98) | 98 DEGREES |
| 19 | 28 | 10 | OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) | CLUMSY |
| 20 | 33 | 3 | CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98) | SENTIMENTOS |
| 21 | 22 | 38 | NO MERCY ARISTA 18941 (10.98/15.98) | NO MERCY |
| 22 | 16 | 9 | BUCK-O-NINE TVT 5760* (6.98/9.98) | TWENTY-EIGHT TEETH |
| 23 | NEW ▶ | | KEOKI MOONSHINE 80069* (10.98/15.98) | EGO-TRIP |
| 24 | 41 | 4 | GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98) | STRAIGHT FROM THE DEC |
| 25 | 18 | 14 | COWBOY MOUTH MCA 11447 (9.98/12.98) | ARE YOU WITH ME? |

| | | | | |
|----|----------|----|--|---|
| 26 | 37 | 19 | CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98) | CAEDMON'S CALL |
| 27 | 24 | 5 | LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98) | THREE DOLLAR BILL, Y'ALL |
| 28 | NEW ▶ | | PHILLIPS, CRAIG AND DEAN STAR SONG 20156/SPARROW (10.98/15.98) | WHERE STRENGTH BEGINS |
| 29 | 20 | 13 | ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) | ALLURE |
| 30 | NEW ▶ | | LUNA ELEKTRA 62055/EEG (10.98/16.98) | PUP TENT |
| 31 | 31 | 5 | GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) | IN THAT WATER |
| 32 | 27 | 6 | ABRA MOORE ARISTA AUSTIN 18839/ARISTA (10.98/16.98) | STRANGEST PLACES |
| 33 | 29 | 5 | MONACO POLYDOR 537629/A&M (10.98/16.98) | MUSIC FOR PLEASURE |
| 34 | 15 | 4 | THE COMRADS STREET LIFE 75507*/ALL AMERICAN (10.98/15.98) | THE COMRADS |
| 35 | 32 | 7 | CHRIS RICE ROCKETOWN 1528/WORD (10.98/15.98) | DEEP ENOUGH TO DREAM |
| 36 | 25 | 25 | LESS THAN JAKE CAPITOL 37235 (6.98/9.98) | LOSING STREAK |
| 37 | 21 | 6 | THE BEATNUTS RELATIVITY 1508* (10.98/15.98) | STONE CRAZY |
| 38 | 30 | 47 | LOCAL H ISLAND 524202 (8.98/14.98) | AS GOOD AS DEAD |
| 39 | 26 | 7 | LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98) | JEFE DE JEFES |
| 40 | 38 | 32 | SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98) | IRRRESISTIBLE BLISS |
| 41 | 36 | 25 | GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98) | PARTIENDOME EL ALMA |
| 42 | 46 | 6 | JAMES BONAMY EPIC 67878 (10.98 EQ/16.98) | ROOTS AND WINGS |
| 43 | 23 | 3 | DAR WILLIAMS RAZOR & TIE 2830 (10.98/16.98) | END OF THE SUMMER |
| 44 | 35 | 3 | SHERRIE AUSTIN ARISTA 13843 (10.98/16.98) | WORDS |
| 45 | 40 | 7 | RICOCHE COLUMBIA 67773 (10.98 EQ/15.98) | BLINK OF AN EYE |
| 46 | RE-ENTRY | | KATHY TROCCOLI REUNION 10003/JIVE (10.98/15.98) | LOVE AND MERCY |
| 47 | 34 | 5 | LIL' KEKE JAM DOWN 1005 (10.98/16.98) | DON'T MESS WIT TEXAS |
| 48 | 44 | 49 | CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) | I STOLED THIS RECORD |
| 49 | 42 | 3 | THE CANTON SPIRITUALS VERITY 43021 (10.98/15.98) | LIVING THE DREAM: LIVE IN WASHINGTON D.C. |
| 50 | NEW ▶ | | MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) | LIFE INSURANCE |

POPULAR UPRIISINGS

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

THE ROAD LESS TRAVELED: While record labels continuously battle to differentiate their product from the glut of new titles in the retail world, there is also a logjam of baby acts on the road. One such band making the most of its roadwork is **Sonic**



The Lion King. British act Lionrock is being embraced by U.S. mainstream press while its single, "Fire Up The Shoesaw," from its two-CD Timebomb set, "An Instinct For Detection," is finding a home at such modern rock stations as KROQ Los Angeles, WHFS Washington, D.C., and KITS San Francisco. The band returns to London this month to record an album slated for release early next year.

Joyride, who will begin a rather bizarre tour in support of "Bazaar," released Aug. 7 on Anomaly Records. The act, which will make

stops at odd landmarks—such as the shoe-shaped house in Hallam, Pa.; the world's largest Swedish coffee pot in Stanton, Iowa; and the supposed UFO crash site near Roswell, N.M.—will also visit traditional venues in its customized bus, nicknamed "the Cosmic Sled."

In addition to a completely self-contained sound system and stage, the bus holds a 16-track digital recording studio, which the act will use to record a forthcoming live single.

To promote the free concerts, the band will be loading footage and diary entries onto its World Wide Web site, located at <http://www.sonicjoyride.com>.

The band makes several stops in New Hampshire and Massachusetts in early August.

On the retail tip, RCA baby act Hoarse has been hand-delivering a few thousand free EPs to Midwestern indie stores while touring this summer.

The three-song, self-titled, live collection, which retailers offered for \$2.99 in countertop displays, was also sold at venues during the tour.

According to label representatives, the 38-store, Detroit-based Harmony House alone has sold more than 500 copies



A Breed Apart. "New Breed Of Female," the debut album from Mo Thugs/Relativity rappers Il Tru, bows Sept. 23, preceded by the first single, "Baller's Flossin." The act, pictured here with producer Archie Blaine, will play several dates with Bone Thugs-N-Harmony, Dru Hill, and Mary J. Blige beginning Aug. 27 in Minneapolis.

of the EP.

The act's debut full-length, "Happens Twice," bows Tuesday (12).

The plot was designed to enhance the act's growing popularity in markets like Detroit, where WHYT began playing the act's first single, "Diamond," several months ago.

A&M R&B vocalist **Billy Porter** and labelmates **4.0** will also be stirring up things on the road, as they prepare to embark on a college and high school tour this fall.

The acts, both of which participated in music and arts education programs in their youth, will be promoting performing-arts curriculums.

To this end, the 25-year-old **Jamal Harrison Bryant**, national youth director for the National Assn. for the Advancement of Colored People (NAACP), will be a featured speaker at each concert.

A&M director of product development **Thornell Jones** says that the label will hand out cassette samplers as well as stickers and mission statement fliers for the NAACP's Stop the Violence/Start the Love campaign.

As a precursor to this tour, which is expected to last from mid-September through mid-October, the acts are on an 11-city promotional trek.

4.0's Savy/Perspective/A&M self-titled debut and Porter's **DV8/A&M** album, "Untitled," bow Sept. 23.

Meanwhile, **Zero Hour's Jud Ehrbar** will become a virtual one-man band when he tours in support of his eclectic new album, "Pink Machine." The former **Space Needle** member, who recorded the album under the moniker **Reservoir**, will sing and play drums, keyboard, and guitar, in addition to pro-

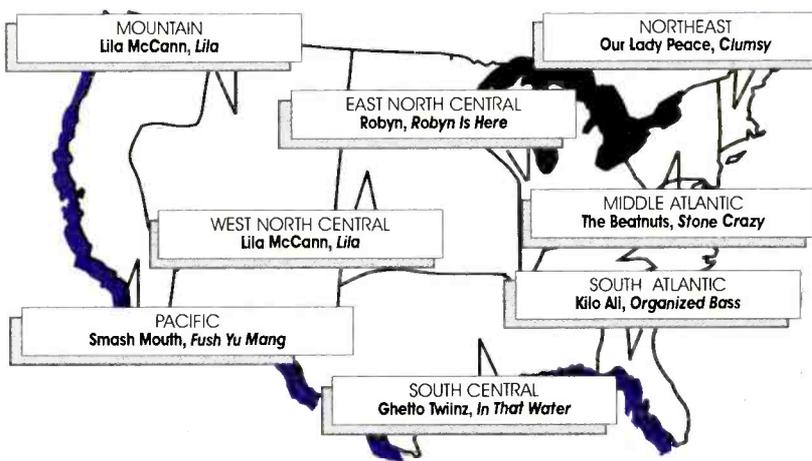


Coming To Town. Outpost/Geffen act **Whiskeytown** bows this issue at No. 15 on the South Atlantic Regional Roundup during the first week of the release for its new album, "Strangers Almanac." The critically praised insurgent country quintet recently added bassist **Chris Laney** and will play Northeastern dates early this month, including a Tuesday (12) stop at the Mercury Lounge in New York.

gramming the album's various sonic concoctions.

Ehrbar begins his tour Aug. 20 in Providence, R.I. "Pink Machine" bowed July 29.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

| PACIFIC | SOUTH CENTRAL |
|--|--|
| 1. Smash Mouth <i>Fush Yu Mang</i> | 1. Ghetto TwiinZ <i>In That Water</i> |
| 2. DJ Pooh <i>Bad Newz Travels Fast</i> | 2. Lil' Keke <i>Don't Mess Wit Texas</i> |
| 3. Sneaker Pimps <i>Becoming X</i> | 3. Lila McCann <i>Lila</i> |
| 4. Blink 182 <i>Dude Ranch</i> | 4. Lee Ann Womack <i>Lee Ann Womack</i> |
| 5. Daft Punk <i>HomeWork</i> | 5. Ghetto Mafia <i>Straight From The Dec</i> |
| 6. Buck-O-Nine <i>Twenty-Eight Teeth</i> | 6. Roy D. Mercer <i>How Big A Boy Are Ya? Volume 1</i> |
| 7. The Comrads <i>The Comrads</i> | 7. Roy D. Mercer <i>How Big A Boy Are Ya? Volume 2</i> |
| 8. 98 Degrees <i>98 Degrees</i> | 8. Michael Peterson <i>Michael Peterson</i> |
| 9. Los Tigres Del Norte <i>Jeje De Jefes</i> | 9. The B.G.'s <i>It's All On U</i> |
| 10. Robyn <i>Robyn Is Here</i> | 10. Grupo Limite <i>Partiendome El Alma</i> |

Organized Konfusion Rises Again Hip-Hop Duo Re-Emerges On Priority

BY HAVELOCK NELSON

NEW YORK—Long respected in the hip-hop underground, Organized Konfusion is resurfacing after a three-year hiatus with a new concept collection titled "The Equinox." Following a two-album stint with Hollywood BASIC Records—which released the critically hailed "Organized Konfusion" (1992) and "Stress: The Extinction Agenda" (1994)—the group's third set, "The Equinox," will emerge Sept. 23 on Priority Records.

Since their last release, crew members Pharaoh Monch and Prince Poetry say they've kept busy regrouping and building their camp. "We formed a management company, Team Management, run by a guy named Xtreme, and a production company, Medicine Men Productions," says Poetry. "So far we represent five producers and one group, the Ill Rahlos. We wanted to have a stronger team behind us when we came back out."

Switching labels was also part of



ORGANIZED KONFUSION

Organized Konfusion's quest for fortification. Monch says, "We decided not to simply point fingers at Hollywood BASIC. We said, 'Let's see what we can do to make our situation better.' One of the moves was to go to Priority. We knew a lot of the people who work there from Hollywood BASIC, and it seemed to us that Priority was more capable of effectively promoting groups. But I think that with any label, the artists

also have to work hard to market themselves to sell records."

With its trunkful of witty metaphors and verses of palpable passion, "The Equinox" displays evidence that Organized Konfusion's brotherly bond is still strong and that its creative drive is still very much active. Poetry credits the positive feedback they've received from fans and critics over the years for helping them remain and maintain.

"The support of our peers and fans means a lot to us," he says. "And what's also kept us afloat for three albums is the fact that we don't have a niche. We (Continued on page 26)



Twin Bills. DV8/A&M artist Billy Porter, right, stands toe to toe with the U.S.' chief executive, Bill Clinton, following the vocalist's standing ovation performance at a Democratic National Committee gala honoring the president. The show took place June 30 in New York's Plaza Hotel Grand Ballroom.

LaFace Goes Back To School For Usher's Sophomore Set

BY SHAWNEE SMITH

NEW YORK—With the Sept. 16 release of Usher's sophomore LaFace set, "My Way," label execs are looking to bring back the teenage fan "mania" that rarely exists in R&B music.

"We want those screaming kids," says Lisa Cambridge, product manager for LaFace.

"When [Usher's self-titled debut] came out [in 1994], he was bigger than his record. He was on 'Oprah' and he performed at the American Music Awards as part of [the all-star recording collective] Black Men United, [which are] opportunities not usually afforded to new artists," she says. "We're trying to make [his music] equal to his stardom."

Having sold 231,000 units of his Sean "Puffy" Combs-produced debut set, according to SoundScan—spawning the hit single "Think Of You," which peaked at No. 8 on the Hot R&B Singles chart—Usher assumed greater creative control over "My Way." The artist, who is managed by Johnetta Patton, co-wrote and co-produced most of the nine-track album with Jermaine Dupri, Teddy Riley, and Babyface, including the first single, "You Make Me Wanna," which was serviced to radio July 14. The track received 1,329 spins at R&B radio for the week beginning July 28, according to Broadcast Data Systems.

The single discusses Usher's attraction to a mutual friend of his and his current girlfriend.

"You can definitely pick up on who I

am as a person and what I've gone through," says 18-year-old Usher, whose last name is Raymond. "I just took things from my life and wrote about them. It's all my vision, which is why I named [the album] 'My Way.'"

Leaving any childlike references behind, "My Way" establishes Usher as a contender for smooth ballads and midtempo love songs. The set focuses mostly on relationships with songs like "You Make Me Wanna"; "Nice And Slow," on which he experiments with a melodic-styled rap, à la hip-hop act Do Or Die; and a remake of Midnight Star's "Slow Jam" with fellow teen artist Monica.

In an attempt to cater to Usher's solid teen fan base, LaFace is co-sponsoring "back to school" campaigns at high schools and Boys and Girls Clubs across the country, with posters, product, and possible appearances.

Usher will also be performing Aug. 24 at the Sisters Expo and Saturday (16) at the Bronner Bros. convention, both of which are in Atlanta, to expose him to a wider audience.

The label will also be holding a mini-poster added-value campaign with the single at retail. "You Make Me Wanna" was serviced to retail Aug. 1, and the clip was sent to BET, the Box, and MTV last month.

His promotional tour is scheduled to begin in August, with performances at New York's Harlem Week celebration, several nationwide in-stores, radio-sponsored concerts, and fall events at historically black colleges, where attendees will receive custom Usher gift bags.

While an international release date has not been set, a promotional tour overseas is scheduled to begin early next year.

Adult Listening Abounds In Lewis, LaSalle, Dezire Sets; 'Keenen,' 'Vibe' 1st Impressions

VETERAN'S DAY: "SoulGasm" is the gritty new album by veteran blues singer Jimmy Lewis, who brought us the bisexual sound sizzler "Bill," which was recorded by Peggy Scott-Adams. Released July 21 on his own Miss Butch Records, "SoulGasm" offers a meaty taste of blues, thick with relationship woes and romantic predicaments.

Scott-Adams joins the immortal Little Richard with Lewis on the title track, and the good music just never stops.

Blues fans probably already know that the legendary Ray Charles recorded more than 50 songs penned by Lewis. His work has also been cut by such notables as Bobby Womack, Johnnie Taylor, Bobby Bland, Tom Jones, Rita Coolidge, Ry Cooder, and Solomon Burke.

Malaco's Denise LaSalle has a barn-burner in "Smokin' In Bed," her latest sonic offering. The title song sets the tone for this 10-track blues treat. Produced and mostly written by the voluptuous, Jackson, Tenn., vocalist, "Smokin' In Bed" ain't talkin' 'bout lighting cigars in the boudoir. The result is a steaming good time for mature audiences interested in knockin' a few back to some serious guitar picking.

Although you wouldn't believe it from the saucy lyrics she delivers in much of her music, LaSalle, who owns three radio stations, celebrated her 20th wedding anniversary in July, with station CEO/hubbie James "Super" Wolfe.

Singer/songwriter Brenda Russell is finishing up her next album. Still untitled, the project is self-produced. Russell's last album was EMI's "Soul Talking" in 1992.

Earth, Wind & Fire was joined by Larry Graham & Graham Central Station and Teena Marie when they opened Sinbad's Soul Music Festival Aug. 4 at Boston's Harbor Lights. The tour runs through the end of August, after which EWF will remain on the road throughout September in support of its July 29-released Pyramid set titled "In The Name Of Love," with additional dates to be announced. The Philip Bailey-led ballad "When Love Goes Wrong" was to be serviced to R&B stations Monday (11).

Karousel Records' female trio Dezire turns in a steady performance on "Don't Run Away," which is sure to send older listeners back down memory lane with original tracks that bear heavy influences from the '70s in melody, harmony, and instrumentation. The threesome gets a boost on selected tracks in the form of collaborations from labelmates the Joneses, a male quartet, and M Pir Click, a male duo. Because of its dated sound, the set probably won't interest teens and young adults. Nevertheless, "Don't Run Away" is a worthy effort for the Brooklyn, N.Y.-based inde-

pendent and should appeal to nostalgic adult record buyers. Distributed by Gotham Collectibles.

FIRST STRIKE: No doubt many TV junkies nearly burned out their remote flipping back and forth between "Vibe" and "The Keenen Ivory Wayans Show," both of which had something to offer viewers.

Both hosts were understandably tight during their respective debuts, each show had more than its share of director and production glitches, and on some of the musical numbers it was obvious that artists were trying to do too much. As the shows settle down and establish their respective personalities, audiences will begin settling in on which show they prefer.

As for me? It's still too close to call. "Keenen" has the more familiar face and engaging comedy skits. The set of "Vibe" was less distracting than its ultra-modern competitor, as was "Vibe" host Chris Spencer's more sophisticated coat-and-tie attire—which contrasted with Keenen Ivory Wayans' shiny and slick ebony talk-show uniform.

BLUE NOTE: A traffic accident July 26 resulted in the death of Chi-Lites manager Connie Thompson, wife of founding group member Marshall Thompson (Lifelines, Billboard, Aug. 9). The act was on the road in Pennsylvania, touring in support of its July 15-released Copper Sun single "Help Wanted." No word yet on the release of an album.

HOOP DREAMS: Usher and debut artist Uncle Sam are providing the halftime entertainment for Boyz II Men vocalist Michael McCary's Celebrity Basketball Challenge on Saturday (16) at Detroit's Cobo Hall.

The benefit supports the McCary Foundation, a non-profit entity that McCary reports over the last three years has raised "tens of thousands of dollars" for Camden, N.J.'s YMCA annual Christmas party. The foundation, which has also benefited Big Brothers and Big Sisters, is mandated to "strengthen communities and provide guidance and assistance as an alternative to drugs and gang leaders that have become the support system for too many youth."

Celebrity ballers slated for the event include Brian McKnight, Boyz II Men, Keith Washington, and the Fugees.

JACKI PAUL was promoted from managing editor of Impact to the weekly's editor in chief. Paul is an 11-year veteran of the publication.



by J. R. Reynolds

**“THEY SAID I COULDN'T DO IT
AGAIN... BUT I DID!”**

A 19 year old phenomenon is taking the music industry by

STORM

**Rodney “DARKCHILD” Jerkins
is turning out the hits!**

**The Producer that does it all... from behind the board, this gifted musician
has co-written, arranged and produced such hits as:**

I Can Love You
Mary J. Blige

**Also off Mary's
Share My World LP:**

Share My World
Can't Get You Off My Mind
Searchin'
Thank You Lord

The Thing You Do
Gina Thompson

*The Way That
You Love Me (Remix)*
Vanessa Williams

No One Else (Remix)
Total
featuring:
Da Brat, Lil Kim, Foxy Brown

Don't Wanna Be a Player
Joe

Everything's Gonna Be Alright
Aaliyah

Let's Get Started
Brownstone

Can I Play
Shaquille O'Neal

Don't Stop, Don't Quit
1 Accord
Booty Call Soundtrack

Yeah, Yeah, Yeah
Simone Hines
And
MANY MORE...



“IT AIN'T OVER, DARKCHILD JUST BEGUN”
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Billboard TOP R&B ALBUMS

AUGUST 16, 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/HOT SHOT DEBUT ★★★ | | | | | | |
| 1 | NEW ▶ | 1 | 1 | BONE THUGS-N-HARMONY | RUTHLESS 6340*/RELATIVITY (19.98/23.98) 1 week at No. 1 | THE ART OF WAR 1 |
| 2 | 1 | 58 | 3 | PUFF DADDY & THE FAMILY | BAD BOY 73012*/ARISTA (10.98/17.98) | NO WAY OUT 1 |
| 3 | 2 | 1 | 4 | MISSY "MISDEMEANOR" ELLIOTT | EASTWEST 62052*/EEG (10.98/16.98) | SUPA DUPA FLY 1 |
| 4 | NEW ▶ | 1 | 1 | JOE JIVE | 41603* (11.98/16.98) | ALL THAT I AM 4 |
| 5 | 3 | 2 | 11 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ | B-RITE 90093/INTERSCOPE (10.98/16.98) | GOD'S PROPERTY 1 |
| 6 | 5 | 4 | 16 | MARY J. BLIGE ▲ | MCA 11606* (10.98/16.98) | SHARE MY WORLD 1 |
| 7 | 4 | 3 | 5 | SOUNDTRACK | COLUMBIA 68169* (10.98 EQ/17.98) | MEN IN BLACK—THE ALBUM 2 |
| 8 | 6 | 5 | 7 | MIA X | NO LIMIT 50705*/PRIORITY (10.98/16.98) | UNLADY LIKE 2 |
| 9 | 8 | 8 | 11 | SOUNDTRACK | NO LIMIT 50643*/PRIORITY (10.98/16.98) | I'M BOUT IT 1 |
| 10 | 7 | 9 | 6 | WYCLEF JEAN FEAT. REFUGEE ALLSTARS | RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) | WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 4 |
| 11 | 10 | 12 | 9 | WU-TANG CLAN | LOUD 66905*/RCA (19.98/24.98) | WU-TANG FOREVER 1 |
| 12 | 9 | 10 | 20 | THE NOTORIOUS B.I.G. | BAD BOY 73011*/ARISTA (19.98/24.98) | LIFE AFTER DEATH 1 |
| ★★★ Greatest Gainer ★★★ | | | | | | |
| 13 | 14 | 13 | 16 | ROME ● | GRAND JURY 67441*/RCA (10.98/15.98) | ROME 7 |
| 14 | 13 | 11 | 25 | ERYKAH BADU ▲ | KEDAR 53027*/UNIVERSAL (10.98/15.98) | BADUIZM 1 |
| 15 | NEW ▶ | 1 | 1 | RAMPAGE | VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98) | SCOUTS HONOR...BY WAY OF BLOOD 15 |
| 16 | 12 | 7 | 4 | ANT BANKS | PRIORITY 50698* (10.98/16.98) | BIG THANGS 4 |
| 17 | 11 | 6 | 5 | SOUNDTRACK | TOMMY BOY 11169 (11.98/16.98) | NOTHING TO LOSE 5 |
| 18 | 15 | 17 | 3 | MAXWELL | COLUMBIA 68515 (7.98 EQ/13.98) | MTV UNPLUGGED EP 15 |
| 19 | 17 | 14 | 3 | THE O'JAYS | GLOBAL SOUL 31149*/VOLCANO (10.98/15.98) | LOVE YOU TO TEARS 14 |
| 20 | 20 | 20 | 24 | TRU ▲ | NO LIMIT 50660*/PRIORITY (12.98/18.98) | TRU 2 DA GAME 2 |
| 21 | NEW ▶ | 1 | 1 | D-SHOT | SHOT 41602/JIVE (10.98/15.98) | SIX FIGURES 21 |
| 22 | 19 | 16 | 6 | TWISTA | CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS | ADRENALINE RUSH 13 |
| 23 | 16 | 15 | 7 | LOST BOYZ | UNIVERSAL 53072* (10.98/16.98) | LOVE, PEACE & NAPPINESS 2 |
| 24 | 18 | 22 | 6 | PATTI LABELLE | MCA 11642 (10.98/16.98) | FLAME 10 |
| 25 | 23 | 21 | 15 | HEAVY D ● | UPTOWN 53033*/UNIVERSAL (10.98/16.98) | WATERBED HEV 3 |
| 26 | 22 | 19 | 8 | CHANGING FACES ● | BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) | ALL DAY, ALL NIGHT 6 |
| 27 | 25 | 27 | 43 | GINUWINE ▲ | 550 MUSIC 67685*/EPIC (10.98 EQ/16.98) HS | GINUWINE... THE BACHELOR 14 |
| 28 | 21 | 18 | 7 | K-CI & JOJO | MCA 11613* (10.98/16.98) | LOVE ALWAYS 9 |
| 29 | 28 | 32 | 37 | DRU HILL ▲ | ISLAND 524306 (10.98/16.98) HS | DRU HILL 5 |
| 30 | NEW ▶ | 1 | 1 | LISA STANSFIELD | ARISTA 18738 (10.98/16.98) | LISA STANSFIELD 30 |
| 31 | 24 | 23 | 8 | CAPONE -N- NOREAGA | PENALTY 3041*/TOMMY BOY (10.98/15.98) | THE WAR REPORT 4 |
| 32 | 27 | 31 | 70 | MAXWELL ▲ | COLUMBIA 66434* (10.98 EQ/16.98) HS | MAXWELL'S URBAN HANG SUITE 8 |
| 33 | 26 | 24 | 21 | SOUNDTRACK ● | COLUMBIA 67917 (10.98 EQ/16.98) | LOVE JONES: THE MUSIC 3 |
| 34 | 33 | 38 | 62 | MASTER P ● | NO LIMIT 53978*/PRIORITY (10.98/16.98) | ICE CREAM MAN 3 |
| 35 | 35 | 33 | 39 | LIL' KIM ▲ | UNDEAS/ATLANTIC 92733*/AG (10.98/16.98) | HARD CORE 3 |
| 36 | 29 | 26 | 6 | BROWNSTONE | MJJ/WORK 67524*/EPIC (10.98 EQ/16.98) | STILL CLIMBING 16 |
| 37 | 31 | 28 | 22 | SCARFACE ▲ | RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98) | THE UNTOUCHABLE 1 |
| 38 | 32 | 30 | 43 | 702 | BIV 10 530738*/MOTOWN (8.98/16.98) HS | NO DOUBT 24 |
| 39 | 34 | 35 | 60 | KENNY LATTIMORE ● | COLUMBIA 67125 (10.98 EQ/16.98) HS | KENNY LATTIMORE 19 |
| 40 | 37 | 36 | 6 | VARIOUS ARTISTS | SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) | SO SO DEF BASS ALL-STARS VOL. II 26 |
| 41 | 38 | 29 | 6 | THE LADY OF RAGE | DEATH ROW 90109*/INTERSCOPE (10.98/16.98) | NECESSARY ROUGHNESS 7 |
| 42 | 30 | 25 | 7 | EN VOGUE | EASTWEST 62057*/EEG (10.98/16.98) | EV3 8 |
| 43 | 36 | 40 | 48 | BLACKSTREET ▲ | INTERSCOPE 90071* (10.98/16.98) | ANOTHER LEVEL 1 |
| 44 | NEW ▶ | 1 | 1 | KILO ALI | ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98) HS | ORGANIZED BASS 44 |
| 45 | 39 | 41 | 40 | MAKAVELI ▲ | DEATH ROW 90039*/INTERSCOPE (10.98/16.98) | THE DON KILLUMINATI: THE 7 DAY THEORY 1 |
| 46 | 48 | 46 | 5 | GHETTO TWIINZ | RAP-A-LOT/NOO TRYBE 44438*/VIRGIN (10.98/15.98) HS | IN THAT WATER 36 |
| 47 | 52 | 53 | 78 | 2PAC ▲ | DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) | ALL EYEZ ON ME 1 |
| 48 | 44 | 47 | 38 | SOUNDTRACK ▲ | WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) | SPACE JAM 5 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|---------------------------|-----------|-----------|--------------|--------------------------------|--|--|
| ★★★ PACESETTER ★★★ | | | | | | |
| 49 | 59 | 54 | 16 | GHETTO MAFIA | DOWN SOUTH 2003/FULLY LOADED (9.98/15.98) | STRAIGHT FROM THE DEC 49 |
| 50 | 41 | 34 | 3 | DJ POOH | DA BOMB/ATLANTIC 92752*/AG (10.98/15.98) HS | BAD NEWZ TRAVELS FAST 34 |
| 51 | NEW ▶ | 1 | 1 | EARTH, WIND & FIRE | PYRAMID 72864/RHINO (10.98/15.98) | IN THE NAME OF LOVE 51 |
| 52 | 40 | 37 | 6 | CRAIG MACK | STREET LIFE 75521*/ALL AMERICAN (10.98/16.98) | OPERATION: GET DOWN 17 |
| 53 | 45 | 45 | 59 | TONI BRAXTON ▲ | LAFACE 26020/ARISTA (10.98/16.98) | SECRETS 1 |
| 54 | 42 | 42 | 49 | 112 ▲ | BAD BOY 73009/ARISTA (10.98/15.98) | 112 5 |
| 55 | 43 | 39 | 11 | KRS-ONE ● | JIVE 41601* (10.98/16.98) | I GOT NEXT 2 |
| 56 | 46 | 50 | 6 | THE BEATNUTS | RELATIVITY 1508* (10.98/15.98) HS | STONE CRAZY 38 |
| 57 | 50 | 57 | 37 | FOXY BROWN ▲ | VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) | ILL NA NA 2 |
| 58 | 49 | — | 2 | BONEY JAMES | WARNER BROS. 46548 (10.98/16.98) HS | SWEET THING 49 |
| 59 | 47 | 43 | 23 | SOUNDTRACK ● | JIVE 41604* (11.98/16.98) | BOOTY CALL 4 |
| 60 | 60 | 49 | 5 | THE B.G. | CASH MONEY 9613 (10.98/15.98) HS | IT'S ALL ON U 40 |
| 61 | NEW ▶ | 1 | 1 | MR. SERV-ON | NO LIMIT 50717*/PRIORITY (10.98/16.98) | LIFE INSURANCE 61 |
| 62 | 54 | 56 | 40 | BABYFACE ▲ | EPIC 67293* (10.98 EQ/16.98) | THE DAY 4 |
| 63 | 53 | 55 | 49 | AALIYAH ▲ | BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98) | ONE IN A MILLION 2 |
| 64 | 61 | 64 | 37 | TONY TONI TONE ● | MERCURY 534250 (10.98 EQ/16.98) | HOUSE OF MUSIC 10 |
| 65 | 51 | 48 | 5 | LIL' KEKE | JAM DOWN 1005 (10.98/16.98) HS | DON'T MESS WIT TEXAS 43 |
| 66 | 55 | 52 | 12 | BOOT CAMP CLIK | DUCK DOWN 50646*/PRIORITY (10.98/16.98) | FOR THE PEOPLE 4 |
| 67 | 65 | — | 2 | SOUNDTRACK | CAPITOL 57955 (10.98/16.98) | GOOD BURGER 65 |
| 68 | 57 | 51 | 14 | SOUNDTRACK | QWEST 46541/WARNER BROS. (10.98/16.98) | SPRUNG 9 |
| 69 | 68 | 66 | 17 | BIG MIKE | RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98) | STILL SERIOUS 3 |
| 70 | 58 | 62 | 13 | ALLURE | TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS | ALLURE 23 |
| 71 | 67 | 70 | 64 | THE ISLEY BROTHERS ▲ | T-NECK 524214/ISLAND (10.98/16.98) | MISSION TO PLEASE 2 |
| 72 | 69 | 71 | 30 | PEGGY SCOTT-ADAMS | MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS | HELP YOURSELF 9 |
| 73 | 70 | 59 | 39 | TELA | SUAVE HOUSE 1553/RELATIVITY (10.98/15.98) | PIECE OF MIND 17 |
| 74 | 62 | 60 | 15 | ZHANE | ILLTOWN 530751*/MOTOWN (10.98/16.98) | SATURDAY NIGHT 8 |
| 75 | NEW ▶ | 1 | 1 | VARIOUS ARTISTS | SUAVE HOUSE 1585/RELATIVITY (10.98/15.98) | SUAVE HOUSE 75 |
| 76 | 56 | 44 | 4 | THE COMRADS | STREET LIFE 75507*/ALL AMERICAN (10.98/15.98) HS | THE COMRADS 33 |
| 77 | 78 | 68 | 14 | VARIOUS ARTISTS | TONY MERCEDES/LAFACE 26037/ARISTA (10.98/15.98) | ...AND THEN THERE WAS BASS 53 |
| 78 | 77 | 72 | 30 | SILKK | NO LIMIT 50591*/PRIORITY (10.98/16.98) | THE SHOCKER 6 |
| 79 | 66 | 76 | 36 | SOUNDTRACK ▲ | ARISTA 18951 (10.98/16.98) | THE PREACHER'S WIFE 1 |
| 80 | 63 | 63 | 6 | SUGA FREE | SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) HS | STREET GOSPEL 40 |
| 81 | 64 | 73 | 21 | MARK MORRISON | ATLANTIC 82963/AG (10.98/15.98) HS | RETURN OF THE MACK 30 |
| 82 | 81 | 74 | 41 | WESTSIDE CONNECTION ▲ | LENCH MOB 50583*/PRIORITY (10.98/16.98) | BOW DOWN 1 |
| 83 | 76 | 77 | 38 | ERIC BENET | WARNER BROS. 46270 (10.98/15.98) HS | TRUE TO MYSELF 38 |
| 84 | 79 | 87 | 27 | RAHSAAN PATTERSON | MCA 11559 (9.98/12.98) HS | RAHSAAN PATTERSON 48 |
| 85 | 75 | 93 | 27 | VARIOUS ARTISTS ● | NO LIMIT 50658*/PRIORITY (10.98/16.98) | MASTER P PRESENTS...WEST COAST BAD BOYZ II 2 |
| 86 | 72 | 61 | 14 | STEADY MOBB'N | NO LIMIT 50704*/PRIORITY (10.98/16.98) | PRE-MEDITATED DRAMA 6 |
| 87 | 82 | 80 | 40 | AZ YET ● | LAFACE 26034/ARISTA (10.98/15.98) | AZ YET 18 |
| 88 | 71 | 69 | 67 | KIRK FRANKLIN AND THE FAMILY ▲ | GOSPO CENTRIC 72127 (9.98/13.98) | WHATCHA LOOKIN' 4 3 |
| 89 | 84 | 81 | 44 | KENNY G ▲ | ARISTA 18935 (10.98/16.98) | THE MOMENT 9 |
| 90 | 97 | — | 12 | SOUNDS OF BLACKNESS | PERSPECTIVE 549029/A&M (10.98/16.98) HS | TIME FOR HEALING 24 |
| 91 | 87 | 85 | 16 | TEDDY PENDERGRASS | WIND-UP 13045/SUREFIRE (10.98/16.98) | YOU AND I 24 |
| 92 | RE-ENTRY | 41 | 41 | MINT CONDITION | PERSPECTIVE 549028/A&M (10.98/14.98) | DEFINITION OF A BAND 13 |
| 93 | 73 | — | 2 | KHAYREE | KHAYREE BRINGS YOU THE BLACKALATION (THE WORLD IS YOURS) | 73 |
| 94 | 85 | 78 | 58 | KEITH SWEAT ▲ | ELEKTRA 61707*/EEG (10.98/16.98) | KEITH SWEAT 1 |
| 95 | 92 | 82 | 44 | CURTIS MAYFIELD | WARNER BROS. 46348 (10.98/16.98) | NEW WORLD ORDER 24 |
| 96 | RE-ENTRY | 11 | 11 | ADRIANA EVANS | PMP/LOUD 67509*/RCA (10.98/15.98) HS | ADRIANA EVANS 33 |
| 97 | 74 | 65 | 6 | VARIOUS ARTISTS | DEF JAM 534746*/MERCURY (10.98 EQ/16.98) | YO! MTV RAPS 42 |
| 98 | RE-ENTRY | 12 | 12 | TRACEY LEE | BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS | MANY FACEZ 23 |
| 99 | 83 | 67 | 12 | THE BRAND NEW HEAVIES | DELICIOUS VINYL 5019*/RED ANT (10.98/16.98) | SHELTER 29 |
| 100 | 80 | 90 | 3 | MR. KING GEORGE | ME & MINE/WRAP 8157/CHIBAN (11.98/16.98) | TRU PLAYER 80 |

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

"HEY AZ" featuring SWV
12" Single Available August 12
From the forthcoming album
PIECES OF A MAN
COMING THIS FALL



NOW ON NOO TRYBE/VIRGIN RECORDS.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'G.H.E.T.O.U.T. CHANGING FACES (BIG BEAT)' and 'I LOVE ME SOME HIM'.

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

HOT R&B RECURRENT AIRPLAY

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

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

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

Table listing R&B singles A-Z with columns for rank, title, and artist.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top sales hits like 'NEVER MAKE A PROMISE' and 'I BELIEVE I CAN FLY'.

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



DATU FAISON'S RHYTHM SECTION

ALBUM BOOM: The average number of combined debuts and re-entries in a given week on Top R&B Albums is eight. This issue that chart has 12. After a week of industry guessing games, **Bone Thugs-N-Harmony's "Art Of War"** (Ruthless/Relativity) answered the first-week sales riddle, scanning 63,000 units at R&B core stores. That amount is little more than half of what **Puff Daddy** scanned at core R&B stores last week but still enough to land the crew the Hot Shot Debut at No. 1 on Top R&B Albums in the same week that it rules The Billboard 200. The entry on the latter chart came to the tune of more than 394,000 units. This debut marks the fourth-largest debut this year, all of which were held by rappers. Although "Art Of War" manages to best first-week sales of Bone Thugs-N-Harmony's last album, "E. 1999 Eternal," by more than 85,000 units, the latter album showed stronger support among R&B consumers, selling 5,000 more units at core stores than the new title.

After a wait of four years, **Joe's** sophomore album, "All That I Am" (Jive), makes a loud entry on Top R&B Albums at No. 4. With 67,000 units at the all-stores panel, Joe enters The Billboard 200 at No. 13, a major success story, considering that the week's total represents more than two-thirds of what 1993's "Everything" (Mercury) scanned during the 11 weeks it spent on The Billboard 200. Since the last album, Joe re-established himself in the R&B community with "All The Things (Your Man Won't Do)" (Island), a single from the "Don't Be A Menace To South Central . . ." soundtrack. That song peaked at No. 2 on Hot R&B Singles in March 1996 and spent 11 weeks at No. 1 on the R&B Adult chart in sister publication R&B Airplay Monitor. The success was followed with "Don't Wanna Be A Player" (Jive), which peaked at No. 5 in the June 14 issue. His latest radio track, "The Love Scene," has more than 19 million listeners in its fifth week at radio and moves 25-23 on Hot R&B Airplay.

S LY FOX: One often-heard question from labels is whether they can sell 12-inch singles to their DJ-buying audience without actually charting the title. The answer is simple: It can't be done. Any commercial piece of product with a bar code will have its sales compiled and will thus be subject to chart. Case in point: **Foxy Brown** featuring **Dru Hill's "Big Bad Mama"** (Def Jam/Mercury), which rockets 22-10 on Hot R&B Singles after street-date violations forced an early debut there and on Hot Rap Singles. In the case of Foxy Brown, landing a top 10 rank with just a 12-inch vinyl out is far from embarrassing. Since the song's audience is more than 24.6 million, 2,500 units at core stores are enough to provide a healthy chart position. "Big Bad Mama" scoots 75-24 on Hot R&B Singles Sales and 16-13 on Hot R&B Airplay.

MR. MAGOO: "Up Jumps Da Boogie" (Atlantic) by **Magoo & Timbaland** jumps 8-7 on Hot R&B Singles, thanks to a 48% sales surge. The boost pushes "Up Jumps" 7-5 on Hot R&B Singles Sales. Two new stations came on board this issue, supplying an additional 1.5 million audience impressions. On Hot R&B Airplay, 65 monitored R&B stations supply a total audience of 20.5 million listeners.

BUBBLING UNDER HOT R&B SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (LABEL/PROMOTION LABEL) |
|-----------|-----------|----------------|--|--|
| 1 | 1 | 2 | HOODLUM | MOBB DEEP FEAT. BIG NOYD & RAKIM (LOUD/INTERSCOPE) |
| 2 | 2 | 5 | BACK TO LIVING AGAIN | CURTIS MAYFIELD (WARNER BROS.) |
| 3 | — | 1 | 'BURBAN & IMPALAS | BIG MIKE (RAP-A-LOT/NOO TRYBE/VIRGIN) |
| 4 | 10 | 4 | DOWN LOW | FREAKNASTY (HARD HOOD/POWER/TRIAD) |
| 5 | 4 | 3 | WHAT ARE WE GONNA DO | RONNIE HENSON (MOTOWN) |
| 6 | 5 | 11 | SERENADE | SHADES (MOTOWN) |
| 7 | 6 | 6 | BLACK NOSTALJACK (AKA COME ON) | CAMP LO FEAT. RUN AND KID CAPRI (PROFILE) |
| 8 | 17 | 12 | RUNNING SONG | AMBERSUNSHOWER (GEE STREET/W2) |
| 9 | 9 | 15 | I GOT DAT FEELIN' | DJ KOOL (CLR) |
| 10 | 7 | 9 | FAST LANE | MAD DOG CLIQUE (CROSSTOWN) |
| 11 | — | 1 | CROOKED GREEN PAPERS | KINFUSION (BEFORE DAWN/TOUCHWOOD) |
| 12 | 12 | 6 | PEOPLE GET READY | ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/VEE) |
| 13 | 20 | 2 | HELP WANTED (HEROES ARE IN SHORT SUPPLY) | THE CHI-LITES (COPPER SUN) |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (LABEL/PROMOTION LABEL) |
|-----------|-----------|----------------|----------------------------|--|
| 14 | — | 1 | SATISFACTION | WISEGUYS (SURRENDER/DEF JAM/MERCURY) |
| 15 | 16 | 3 | SONG FOR MY BROTHER | GEORGE BENSON (GIANT STEP/BLUE THUMB/GRP) |
| 16 | 18 | 3 | PIECE OF MY HEART | SHAGGY (VIRGIN) |
| 17 | 8 | 7 | GUNJA HONORS | DEAD RINGAZ (HUSH) |
| 18 | — | 2 | PSYCHO CITY BLOCKS | THE PSYCHO REALM (RUFFHOUSE/COLUMBIA) |
| 19 | — | 1 | SKY'S THE LIMIT | NO I.D. (RELATIVITY) |
| 20 | 19 | 2 | LET ME SEE YOU (FREAK OUT) | 12 GAUGE FEAT. FREAKNASTY (12 RECORDS/POWER/TRIAD) |
| 21 | 14 | 11 | MY BABY MAMA | NUT N' 2 NICE (ROBBINS) |
| 22 | — | 1 | WISEGUYS | WISEGUYS (SURRENDER/DEF JAM/MERCURY) |
| 23 | 15 | 2 | SHAKE IT | NEW YORK CITY DJ'S (DEEP BLUE/NEXT PLATEAU) |
| 24 | — | 10 | 2 D FRUIT! | DA BARNYARD CLICK FEAT. MC MOO (EMI) |
| 25 | 13 | 2 | THUG NESS | AKINYELE (ZOO/VOLCANO) |

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

R&B

ORGANIZED KONFUSION

(Continued from page 20)

always come different, and I think that not knowing what to expect from us keeps people constantly intrigued. I mean, we didn't even know what we were going to do going into this album."

Ultimately, Organized Konfusion decided to create an aural movie highlighting the good-time/bad-time experiences of a "coupla maturing homies," complete with a gravelly voiced narrator from the streets of Brooklyn, N.Y. "The album's concept is derived from its title, which refers to the time of year when the sun crosses the equator and day and night are equal," Monch says. "These people are at the midpoint of their lives, when they're in the middle of a lot of important decisions. They mirror some of our situations and some of the situations we see people go through. And to make the record interesting, we jumped ahead 20 years. The narrator goes back and tells how he got to his destination."

Although every song on "The Equinox" doesn't fit tightly into the story line, Monch says, "Since we're so diverse and versatile, we wanted a way to kinda gel everything together. I hate to sound cliché, but we think this album really brings together the whole Organized Konfusion thing."

Neither member has a favorite song from the set, but among the contenders are "Confrontations," which is about the tension and drama one might experience going to a hip-hop club, and "Questions," which focuses on the depressed state of hip-hop. "Every song displays a specific point," Poetry says.

"Somehow Somehow," the first single, is a swaggering funk that samples Snoop Doggy Dogg's "Gin & Juice," but Priority has been priming the marketplace for Organized Konfusion long before the song ships Sept. 9.

"What we're trying to do is expand the group, being that it seemed like even in their neck of the woods, New York, they didn't get a lot of exposure," says Priority product manager Mark Brown. "We're trying to get people familiar with Organized's name, let them know they have past stuff, and introduce them to the group's new joint."

The label began its campaign in March of '96, when it acquired from Hollywood BASIC an unreleased Buckwild remix of "Bring It On," a track from "Stress." "What we did was press up about 1,500 vinyl pieces of it and give them to all the top DJs," says Brown. "Also, we featured [the remix] on 'The Substitute' motion picture soundtrack. It made it onto a lot of mix tapes and performed well on mix shows."

Then, as Organized Konfusion worked on "The Equinox," the act periodically turned in finished tracks, one of which, "Soundman," Priority included on "The Gold Sampler," which was initially distributed at the How Can I Be Down? Hip-Hop Power Summit last October in Miami.

Next, in April, the label plucked another finished track, "Numbers," and pressed up 1,000 vinyl copies, which were serviced to key DJs nationally.

In addition, Organized Konfusion performed several live gigs on the East and West coasts. On June 28, the act opened for Wu-Tang Clan at Jones Beach in Wantagh, N.Y. Last month, it performed sets for KKBST Los Angeles' "Wake Up Club" anniversary concert, Rock Steady Crew's annual concert in New York, and at Unity in L.A.

Hot Rap Singles

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE | ARTIST |
|---|-----------|-----------|---------------|---|--|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan | | | | | |
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 2 | 3 | MO MONEY MO PROBLEMS | THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA 2 weeks at No. 1 |
| 2 | 3 | 3 | 7 | NOT TONIGHT (FROM "NOTHING TO LOSE") | LIL' KIM FEAT. DA BRAI, LEFT EYE, MISSY ELLIOTT AND ANGE MARTINEZ (C) (D) (T) (X) UNDEAS/TOMMY BOY 98019/AG |
| 3 | 2 | 1 | 10 | I'LL BE MISSING YOU | PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097/ARISTA |
| ★ ★ ★ GREATEST GAINER ★ ★ ★ | | | | | |
| 4 | 4 | 5 | 5 | UP JUMPS DA BOOGIE | MAGOO AND TIMBALAND (C) (D) BLACKGROUND/ATLANTIC 98018/AG |
| 5 | 5 | 6 | 6 | TAKE IT TO THE STREETS | RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG |
| 6 | 6 | 4 | 10 | LO'K INTO MY EYES (FROM "BATMAN & ROBIN") | BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY |
| 7 | 7 | 7 | 10 | SMILE | SCARFACE FEATURING 2PAC & JOHNNY P (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN |
| 8 | 8 | 8 | 7 | C U WHEN U GET THERE (FROM "NOTHING TO LOSE") | COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785 |
| 9 | 28 | — | 2 | BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") | FOXY BROWN FEAT. DRU HILL (T) VIOLATOR/DEF JAM 571441/MERCURY |
| 10 | 14 | 15 | 21 | THAT'S RIGHT | DJ TAZ FEAT. RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 58641/PRIORITY |
| 11 | 12 | 12 | 16 | JUST ANOTHER CASE | CRU FEATURING SLICK RICK (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY |
| 12 | 13 | 39 | 5 | FAR FROM YOURS | O.C. FEATURING YVETTE MICHELE (C) (D) (T) PAYDAY/FERR 850916/ISLAND |
| 13 | 9 | 9 | 9 | SMOKIN' ME OUT | WARREN G FEAT. RONALD ISLEY (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY |
| 14 | 15 | 14 | 46 | DA' DIP | FREAKNASTY (C) (T) (X) HARD HOOD/POWER 0112/TRIAD |
| 15 | 20 | — | 2 | DOWN FOR YOURS | NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY |
| 16 | 11 | 10 | 15 | IF I COULD CHANGE (FROM "I'M BOUT IT") | MASTER P FEAT. STEADY MOBBIN', MIA X, MO B. DICK & O'DELL (C) (D) (T) NO LIMIT 53273/PRIORITY |
| 17 | 10 | 11 | 9 | HIP HOP DRUNKIES | THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD (C) (D) (T) LOUD 64882/RCA |
| 18 | 23 | — | 2 | BE THE REALIST | TRAPP, TUPAC & NOTORIOUS B.I.G. (C) DEFF TRAPP 9283/INTERSOUND |
| 19 | 16 | 18 | 17 | HYPNOTIZE | THE NOTORIOUS B.I.G. (C) (D) BAD BOY 79092/ARISTA |
| 20 | 17 | 16 | 30 | CAN'T NOBODY HOLD ME DOWN | PUFF DADDY (FEAT. MASE) (C) (D) (T) (X) BAD BOY 79083/ARISTA |
| 21 | 18 | 13 | 11 | WE TRYING TO STAY ALIVE | WYCLEF JEAN FEAT. REFUGEE ALLSTARS (M) (T) (X) RUFFHOUSE 78602/COLUMBIA |
| 22 | 22 | 20 | 53 | LET ME CLEAR MY THROAT | DJ KOOL (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS. |
| 23 | 19 | 19 | 4 | ICED DOWN MEDALLIONS | ROYAL FLUSH (C) (D) (T) BLUNT 6614/TVT |
| 24 | 26 | 22 | 27 | I'LL BE | FOXY BROWN FEATURING JAY-Z (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY |
| 25 | 25 | 23 | 20 | EMOTIONS | TWISTA (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG |
| 26 | 21 | 17 | 15 | IF U STAY READY | SUGA FREE (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND |
| 27 | 24 | 21 | 19 | MY BABY DADDY | B-ROCK & THE BIZZ (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA |
| 28 | 32 | 32 | 4 | WHO U WIT | LIL JON AND THE EAST SIDE BOYZ (C) (D) (T) MIRROR IMAGE 410/ICHIBAN |
| 29 | 30 | 24 | 12 | TALKIN' BOUT' BANK | THE WHORIDAS (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT |
| 30 | 31 | 30 | 4 | ON & POPPIN' | YOUNG MC (C) (D) OVERALL 7001 |
| 31 | 29 | — | 2 | HOODLUM (FROM "HOODLUM") | MOBB DEEP FEAT. BIG NOYD & RAKIM (T) LOUD 95013/INTERSCOPE |
| 32 | 38 | — | 2 | BOUNCE | MARKIE DEE (C) (D) (T) CRAVE 78604/EPIC |
| 33 | 33 | 26 | 28 | YARDCORE | BORN JAMERICANS (C) (D) (T) DELICIOUS VINYL 4003/RED ANT |
| 34 | 42 | 31 | 21 | WU-RENEGADES | KILLARMY (C) (D) (T) WU-TANG 53267/PRIORITY |
| 35 | 27 | 29 | 3 | HOW WE COMIN' | RBL POSSE (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG |
| 36 | 43 | 44 | 11 | LISTEN (FIVE MINUTES) | DFC (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY |
| 37 | NEW | 1 | 1 | A FRIEND | KRS-ONE (T) (X) JIVE 42471* |
| 38 | 36 | 25 | 20 | JAZZY BELLE | OUTKAST (C) (D) (T) (X) LAFACE 24224/ARISTA |
| 39 | 37 | 33 | 14 | DA' DIP | MC LUSCIOUS FEATURING KINSUI (C) (D) (T) BIG BEAT/ATLANTIC 98022/AG |
| 40 | 39 | 42 | 12 | WHO YOU WIT (FROM "SPRUNG") | JAY-Z (T) QWEST 43883/WARNER BROS. |
| 41 | 35 | 27 | 3 | SUMMER JAM | QUAD CITY DJ'S (C) (D) (T) (X) QUADRASOUND/ATLANTIC 98016/AG |
| 42 | RE-ENTRY | 18 | 2 | MUCH BOOTY (IN DA PANTS) | SOUNDMASTER T (C) (D) (T) ID/WRAP 414/ICHIBAN |
| 43 | 40 | 28 | 13 | DO YOU BELIEVE? | THE BEATNUTS (C) (D) (T) VIOLATOR 1606/RELATIVITY |
| 44 | NEW | 1 | 1 | DOWN LOW | FREAKNASTY (C) (T) (X) HARD HOOD/POWER 0122/TRIAD |
| 45 | RE-ENTRY | 53 | 2 | HOW DO U WANT IT (CALIFORNIA LOVE) | 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DETH ROW/INTERSCOPE 854652/ISLAND |
| 46 | 47 | 40 | 23 | I SHOT THE SHERIFF | WARREN G (C) (D) (T) G-FUNK/DEF JAM 573554/MERCURY |
| 47 | 49 | 36 | 17 | STOP THE GUNFIGHT | TRAPP FEAT. 2PAC, NOTORIOUS B.I.G. (C) DEFF TRAPP 9269/INTERSOUND |
| 48 | 45 | 47 | 24 | GANGSTAS MAKE THE WORLD GO ROUND | WESTSIDE CONNECTION (C) (D) (T) LENCH MOB 53264/PRIORITY |
| 49 | 46 | 37 | 17 | FEELIN' IT | JAY-Z (C) (D) (T) ROC-A-FELLA 53272/PRIORITY |
| 50 | RE-ENTRY | 8 | 1 | HOMEBOYZ | THE COMRADS (C) (D) (T) STREET LIFE 78108/ALL AMERICAN |

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

Madonna's 'Buenos Aires' Remixes On The Horizon

MADONNA FANS are an intense bunch. Not only do they want access to every note she sings, they steadfastly demand it—and they are either outraged or irretrievably devastated when denied. You should've read some of the mail we received several months ago when word got out that Warner Bros. was not planning to issue the long-touted club remixes of "Buenos Aires" from the soundtrack to "Evita." *Yeeesh*... it was more than a tad frightening.

Well, everyone can take a nice deep breath now that the label has decided to unleash the Pablo Flores-Javier Garza reconstructions of the song to coincide with the home video release of the film. Flores and Garza have done an excellent job of maintaining the Latin integrity of the song while fattening the groove with enough muscle to make the grade on mainstream dancefloors. Tribal heads will particularly dig the live percussion breakdowns, while everyone else will likely cha-cha along with the sweeping keyboard lines. It's still puzzling that this team, which has already proved its considerable talent on several hit singles by Gloria Estefan (not to mention La M's sterling "Don't Cry For Me Argentina"), has not already risen to the upper regions of clubland's production heap.

The real joy of "Buenos Aires," however, is Madonna's warm, sunlit vocal. Volumes have been written about her technical growth. But this track also sharply displays her increased comfort and dexterity as a stylist. Now that she's become a "serious" singer, the mind reels with fantasies of what her next album—tentatively slated for fall release—will hold.

Until then, we'll join Madonna fanatics in having a festive twitch and twirl to this jam, which we'll expect to hear at tea dances and all over pop radio within moments.

ISN'T IT FUNNY how everything old can become shiny-new again? This is particularly true during this current lull between the onslaught of summer and fourth-quarter releases. What better way to bridge that gap than with a fresh version of an old favorite?

Our pal Simon Dunmore at AM:PM in the U.K. has bravely revived CeCe Peniston's classic "Finally" with spanking-hot new remixes by Eric Kupper and the Sharp Boys. Although it's impossible to top David Morales' brilliant original remix (included on this new pressing for good measure), these lads make an admirable attempt, effectively bringing new dimension to the song.

Wisely, neither producer risks the wrath of clubland by trying to drag the lively tune into a dark underground realm. Instead, they opt for suitably bright, handbag-swinging pop energy. Kupper's versions are especially juicy and complementary to Peniston's vibrant performance.

Meanwhile, EastWest U.K. has dusted off "The Sun Rising" by the Beloved, giving it an icy-cool electronic perspective. Now don't fret, this lovely Jon and Helena Marsh compo-



by Larry Flick

sition has not been pimped into fodder for trend slaves. Rather, this package illuminates how far ahead of time the act has always functioned. The 1989 original version of the song and Danny Rampling's initial remix still sound downright experimental. It's interesting to ponder the post-production input of the Global Communications posse, whose trance-leaning style was probably influenced by the Beloved.

One project that we'd absolutely love to see reissued is "Oh World" by former Frankie Goes To Hollywood vocalist Paul Rutherford. Talk about coming years too soon. Produced by the artist with Dave Clayton, Joe Dworniak, Martin Fry, and Mark White, this 1989 Island collection is sparked with smooth, R&B-laced deep house and down'n'dirty classic funk.

We randomly popped this disc on about a week ago, and we have not been able to stop listening—and thinking about how massive a project it would be had it been released this year. "Who Said It Was Easy" and the title cut are underlined with the kind of soothing spirituality that keeps peak-hour floors busy, while "Deep At The Centre" and "Cracked Wide Open" are goosed with a lip-smacking sense of humor. Perhaps someone at Island should give some thought to putting this gem back on the street. And while we're inextricably stuck on this project, does anyone out there know where the delightful Mr. Rutherford is these days? In fact, if you're out there, young man, give us a call.

BOOGIE WONDERLAND: Last December, we ranted on about the synth-pop pleasure to be derived from

Peach, a spiffy U.K. group helmed by European wunderkind Pascal Gabriel. Now carrying an altered moniker, Peach Union, the act is about to try its luck in the States on Epic Records with "Audiopeach," an album that combines time-sensitive Euro-NRG rhythms with classic pop melodies and a synth-pop flavor à la '80s-era Erasure.

The project is being launched here with "On My Own," which glistens with an immediately infectious hook and Lisa Lamb's wonderfully sweet

and playful performance. She has a field day with the retro-vibed oooh-lalas that underline the chorus. We're talking star power to spare.

While "On My Own" should be enjoyed in its original form, a handful of remixes have been included to lure clubheads to the party. The best of the bunch are offered by R.H. Factor, who brings a bevy of fresh yet familiar ideas to the table.

RuPaul continues to remind folks that he's far more than a chat-show host with "Celebrate," the third sin-

gle from his current Rhino set, "Foxy Lady." Once again, he and radio-savvy producers Richard "Humpty" Vision and Pete Lorimer serve pop-soaked hi-NRG along the line of La Bouche, but with a bit more flair. A double-pack of remixes by R.H. Factor and Prince Quick Mix give the song the grit needed to get some turntable love. If you've passed on Ru's more recent recordings, open your mind to "Celebrate." It's actually quite strong... and a lot of fun, too.

Island's Howie B. Emerges From 'The Dark'

BY PATRICK MAHONEY

NEW YORK—The electronica movement is about to reach explosive proportions with the Sept. 16 release of Howie B.'s new Island album, "Turn The Dark Off."

The set shows the producer/musician primed for a mainstream breakthrough, given the fact that he's earned respect for previously putting the beats behind such groups as Soul II Soul, Bjork, and U2, to name a few. In fact, he was a key player in U2's latest album, "Pop," and currently is on the road with the band.

The "Pop" album took the greater part of a year to produce. After "Pop," he says, "I was really itching to walk into the studio and finish something on the same day." As a result, Howie says, he completed "Turn The Dark Off" in 18 days.

"I recorded it in that period of time because I wanted it to sound urgent. And the only way I thought I could do that is if I didn't polish it for months on end," he says.

Howie adds that he's extremely satisfied with the less-refined sound of the set. "If I spent longer on it, I would have flattened it out, and I didn't want that sound at all."

He reveals that during the brief time he spent on "Turn The Dark Off" he was also in a "really down part in my life. I was really depressed, and I thought that that might reflect in my album. But it came out quite upbeat. It wasn't giving off any bad vibes, so I just thought, 'Magic!'"

Howie's inspiration for the songs on "Turn The Dark Off" did not come from a specific idea or person, differing from his acclaimed 1995 debut, "Music For Babies," which was inspired by the birth of his daughter, Chilli. "This album is a representation of me jumping out of darkness," he says—hence the album's title.

Howie says his songs predominantly rely on sensory inspiration. "From the explosion of vitamin C tablets in your mouth to a day of trembling nervousness," he says. Women also influenced the production of this particular set. "I was at the end of one relationship and the beginning of another. And there are some strange things that can happen with your soul. This album also represents that."

Being a father has greatly altered Howie's perspective on life. "Chilli has made me realize that there is no tomor-

row, and if you want to do something, you have to do it today. If my daughter needs her diaper changed, I can't wait two hours to change it, it has to be done now."

He credits his daughter with not only a revolution in his production of music, but also in his existence as a whole. "I now find that my days are much fuller," he says. "I am just cramming as much as I can in a day. It's a case of just do—don't sit and think."

These concepts are confirmed in the eclectic, ear-pleasing "Turn The Dark Off," which is full of sporadic sounds that are not over-mixed, unlike many releases by Howie's colleagues.

Generally, the artist's music is narrowly categorized as electronica, a trendy association that doesn't seem to bother him. However, he says, "as soon as someone gives you a tag, you are all of a sudden building walls, and I thought that music was about breaking down walls. It's limiting because if something new comes along, it gets quite confusing, and what the music is is more important."

When speaking of his music, Howie radiates an electric vibe. It's clear that he truly loves making music—not only

to please himself, but also to please listeners. As a result of such devotion, commercial stardom is not a consuming thought.

Regardless, Andrew Kronfeld, Island's VP of marketing, views "Turn Off The Dark" as "strong contender" for widespread stateside acceptance.

"Music For Babies" was not for American audiences, but they're ready for this album," he says. Kronfeld notes that the label will aim to build the project up from street level in clubs with the single "Switch." It will also test the waters at modern rock and college radio with the track. Howie may do a series of U.S. club appearances, but not until after the close of the U2 tour. As much as he is enjoying the experience of working with the band, he prefers to remain a solo act. "I most enjoy moving between different musical scenes. I am like a sponge in one project, and then that may come out in another project. [Ultimately,] I still want to be on my own and go into the studio alone."

Howie B. is not one to slow down. His agenda also includes heading up his own U.K.-based indie label, Pussyfoot Records. Although it's difficult from the road, he insists on a completely hands-on method of running the label. "I always want to know everything that is going on, hear every album that is being released, and know every artist by first name."



HOWIE B.

Billboard. Dance HOT Breakouts

AUGUST 16, 1997

CLUB PLAY

1. SALVA MEA FAITHLESS ARISTA
2. REMEMBER ME BLUE BOY OM
3. WHATEVER EN VOGUE EASTWEST
4. EVERYBODY JAM! SCATMAN JOHN LOGIC
5. SO IN LOVE WITH YOU DUKE 4 PLAY

MAXI-SINGLES SALES

1. WOMEN BEAT THEIR MEN SUBMISSION VELOCITY
2. TO MAKE YOU FEEL MY LOVE BILLY JOEL COLUMBIA
3. SKY'S THE LIMIT NOI.D. (FEAT. DUG INFINITE) RELATIVITY
4. A FRIEND KRS-ONE JIVE
5. THE WAY THAT YOU TALK JAGGED EDGE FEAT. DA BRAT & JD SO SO DEF

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

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/PROMOTION LABEL | ARTIST |
|-------------------------------|-----------|-----------|---------------|--|---|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 2 | 5 | 9 | AROUND THE WORLD SOMA PROMO/VIRGIN | ◆ DAFT PUNK |
| 2 | 3 | 4 | 10 | DIN DA DA WAVE 50020 | ◆ KEVIN AVIANCE |
| 3 | 5 | 7 | 9 | THIS MAN MOONSHINE 88438 | KELLEE |
| 4 | 1 | 2 | 9 | ENCORE UNE FOIS ULTRA/FFRR 002/ISLAND | ◆ SASH! |
| 5 | 9 | 13 | 6 | MUSIC IS PUMPING NERVOUS 20265 | PEOPLE UNDERGROUND FEATURING SHARON WILLIAMS |
| 6 | 4 | 1 | 9 | THE WAY TWISTED 55260/MCA | ◆ FUNKY GREEN DOGS |
| 7 | 8 | 10 | 9 | I'M TALKING TO YOU SFP 9612 | SHAMPALE CARTIER |
| 8 | 14 | 21 | 5 | THINGS JUST AIN'T THE SAME ARISTA 13381 | ◆ DEBORAH COX |
| 9 | 10 | 12 | 8 | ONE MORE NIGHT TOMMY BOY 786 | AMBER |
| 10 | 7 | 3 | 10 | SOMETHING GOIN' ON LOGIC 48213 | ◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN |
| 11 | 15 | 23 | 4 | HELLO MODERN PROMO/ATLANTIC | ◆ POE |
| 12 | 12 | 17 | 8 | AND THEN THE RAIN FALLS SM:JE 9063/PROFILE | ◆ BLUE AMAZON |
| 13 | 18 | 24 | 5 | HOUSE ON FIRE KINETIC 43878/REPRISE | ◆ ARKARNA |
| 14 | 6 | 6 | 13 | NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM | ◆ BRAINBUG |
| 15 | 16 | 22 | 6 | TIC TIC TAC ARIOLA 46230 | ◆ CARRAPICHO |
| 16 | 21 | 31 | 4 | SONG FOR MY BROTHER GIANT STEP/BLUE THUMB 3107/GRP | GEORGE BENSON |
| 17 | 22 | 33 | 4 | WHEN YOU TALK ABOUT LOVE MCA 55358 | ◆ PATTI LABELLE |
| 18 | 24 | 34 | 4 | YOU'RE NOT ALONE RCA 64904 | ◆ OLIVE |
| 19 | 20 | 20 | 7 | KEEP ON GROOVIN' MUSIC PLANT 049 | ONE VISION |
| 20 | 13 | 16 | 9 | THE SHIPMENT CALIMA 001 | COLOMBIAN DRUM CARTEL |
| 21 | 37 | 44 | 3 | DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS. | ERASURE |
| 22 | 28 | 35 | 5 | PARTAY FEELING STRICTLY RHYTHM 12507 | B CREW FEAT. BARBARA TUCKER, DAJAE, ULTRA NATE AND MONE |
| 23 | 35 | 42 | 3 | OH LA LA LA EDEL AMERICA 6369 | ◆ 2 EIVISSA |
| 24 | 34 | 45 | 3 | SHADOWS OF THE PAST JELLYBEAN 2525 | PULSE FEAT. ANTOINETTE ROBERSON |
| 25 | 23 | 15 | 12 | NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK | NEXXT MILLENNIUM |
| 26 | 27 | 32 | 6 | VALGA EL BRILLO DE TUS OJOS CRESCENT MOON PROMO/EPIC | ◆ ALBITA |
| 27 | 36 | 39 | 4 | TO BE LOVED EDEL AMERICA 9890 | ◆ LUCE DRAYTON |
| 28 | 43 | 49 | 3 | COCO JAMBOO WARNER BROS. PROMO | MR. PRESIDENT |
| 29 | 17 | 8 | 13 | FREE STRICTLY RHYTHM 12513 | ◆ ULTRA NATE |
| ★★★ Power Pick ★★★ | | | | | |
| 30 | 46 | — | 2 | SHOW ME KING STREET 1067 | URBAN SOUL |
| 31 | 25 | 18 | 12 | JUST A FREAK MERCURY 574433 | ◆ CRYSTAL WATERS FEATURING DENNIS RODMAN |
| 32 | 19 | 11 | 13 | HOLD ON PERSPECTIVE 581315/A&M | ◆ ANN NESBY |
| 33 | 47 | — | 2 | GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM | PHUNKY PHANTOM |
| 34 | 42 | — | 2 | HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM | BORIS DLUGOSCH PRESENTS BOOM! |
| 35 | 32 | 25 | 11 | ON TRACK MERCURY IMPORT | YELLO |
| 36 | 28 | 13 | 8 | MOMENT OF MY LIFE DEFINITY 001 | BOBBY D'AMBROSIO FEATURING MICHELL WEEKS |
| 37 | 29 | 29 | 8 | PEOPLE GET READY ELEKTRA 63932/EEG | ZIGGY MARLEY AND THE MELODY MAKERS |
| 38 | 31 | 19 | 10 | SLIDE RCA 64846 | ◆ JUNKSTER |
| 39 | 45 | — | 2 | LOVE'S HERE (AT LAST) MAXI 2059 | JUDY ALBANESE |
| 40 | 39 | 30 | 8 | YOUR WOMAN BRILLIANT/CHRYSALIS PROMO/EMI | ◆ WHITE TOWN |
| 41 | 11 | 9 | 13 | I DON'T WANT TO LAFACE 24230/ARISTA | ◆ TONI BRAXTON |
| 42 | 38 | 27 | 12 | KEEP LOVE TOGETHER JPS IMPORT | LOVE TO INFINITY |
| 43 | 33 | 26 | 10 | REACH COLUMBIA 78507 | ◆ ROBI ROB'S CLUBWORLD |
| 44 | 40 | 38 | 6 | ONLY WORDS JELLYBEAN 2524 | ◆ DEBORAH GIBSON |
| ★★★ Hot Shot Debut ★★★ | | | | | |
| 45 | NEW | 1 | 1 | MIGHTY HIGH POPULAR IMPORT | GLORIA GAYNOR FEATURING THE TRAMMPS |
| 46 | 44 | 41 | 6 | THE MESSAGE MOONSHINE 88442 | TEMPLE FEATURING ALLAN HIDALGO |
| 47 | 41 | 43 | 5 | QUIT PLAYING GAMES (WITH MY HEART) JIVE 42452 | ◆ BACKSTREET BOYS |
| 48 | NEW | 1 | 1 | 5 MILES TO EMPTY MJJ 78495/WORK | ◆ BROWNSTONE |
| 49 | 48 | — | 2 | MAKE U FEEL SFP 9615 | E-N FEATURING CEEVOX |
| 50 | 26 | 14 | 15 | FUN FOR ME ECHO/WARNER SUNSET 43877/WARNER BROS. | ◆ MOLOKO |

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--------------------------------|-----------|-----------|---------------|---|--|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 2 | 2 | 3 | MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA | ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) |
| 2 | 1 | 1 | 10 | I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA | ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) |
| ★★★ Greatest Gainer ★★★ | | | | | |
| 3 | 33 | — | 2 | BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY | ◆ FOXY BROWN FEATURING DRU HILL |
| 4 | 37 | — | 2 | TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG | ◆ RAMPAGE FEAT. BILLY LAWRENCE |
| 5 | 3 | 34 | 3 | NEVER MAKE A PROMISE (T) ISLAND 572083 | ◆ DRU HILL |
| 6 | 5 | 5 | 7 | NOT TONIGHT/CRUSH ON YOU (T) (X) UNDERSTOMMY BOY 95574/AG | ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ |
| 7 | 6 | 7 | 3 | FIX (T) (X) INTERSCOPE 95012 | ◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH |
| 8 | 10 | 8 | 10 | FREE (T) (X) STRICTLY RHYTHM 12513 | ◆ ULTRA NATE |
| 9 | 4 | 3 | 3 | SOMEONE (T) RCA 64927 | ◆ SWV (FEATURING PUFF DADDY) |
| 10 | 7 | 17 | 7 | THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381 | ◆ DEBORAH COX |
| 11 | 8 | 12 | 5 | I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC | ◆ DIANA KING |
| 12 | 12 | 10 | 9 | SOMETHING GOIN' ON (T) (X) LOGIC 48213 | ◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN |
| 13 | 13 | 6 | 10 | WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA | ◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS |
| 14 | 9 | 4 | 6 | PEACE TRAIN (T) (X) FLIP IT 44000/ARK 21 | ◆ DOLLY PARTON |
| 15 | 44 | — | 2 | C U WHEN U GET THERE (T) (X) TOMMY BOY 785 | ◆ COOLIO FEATURING 40 THEVZ |
| 16 | 19 | 18 | 5 | WHATEVER (T) (X) EASTWEST 63921/EEG | ◆ EN VOGUE |
| 17 | 17 | 11 | 3 | SHOW ME (T) KING STREET 1067 | URBAN SOUL |
| ★★★ Hot Shot Debut ★★★ | | | | | |
| 18 | NEW | 1 | 1 | MAGIC ORGASM (T) (X) TWISTED 55370/MCA | HOUSE HEROES |
| 19 | 27 | 14 | 20 | A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY | ◆ JOCELYN ENRIQUEZ |
| 20 | 15 | 13 | 8 | QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452 | ◆ BACKSTREET BOYS |
| 21 | NEW | 1 | 1 | FLYING HIGH (T) NERVOUS 20074 | BYRON STINGILY |
| 22 | 20 | 32 | 6 | YOU BRING ME UP (T) (X) MCA 55373 | ◆ K-CI & JOJO |
| 23 | 29 | 25 | 12 | I DON'T WANT TO/ LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA | ◆ TONI BRAXTON |
| 24 | 25 | 19 | 6 | CAN'T GET YOU OUT OF MY MIND (T) (X) METROPOLITAN 3007 | LIL SUZY |
| 25 | 16 | 9 | 4 | I CAN LOVE YOU/LOVE IS ALL WE NEED (T) MCA 55363 | ◆ MARY J. BLIGE |
| 26 | 23 | 36 | 5 | FAR FROM YOURS (T) PAYDAY/FFRR 850917/ISLAND | ◆ O.C. FEATURING YVETTE MICHELE |
| 27 | 14 | 43 | 10 | IN A DREAM (T) (X) ROBBINS 72012 | ROCKELL |
| 28 | 26 | 27 | 3 | CAN WE (T) JIVE 42445 | ◆ SWV |
| 29 | 31 | 24 | 4 | SONG FOR MY BROTHER (T) (X) GIANT STEP/BLUE THUMB 3107/GRP | GEORGE BENSON |
| 30 | 28 | 16 | 12 | WHO YOU WIT (T) QWEST 43883/WARNER BROS. | ◆ JAY-Z |
| 31 | 49 | 42 | 23 | INSOMNIA (T) (X) ARISTA 13333 | ◆ FAITHLESS |
| 32 | 24 | — | 2 | LIFTED (T) (X) A&M 571265 | ◆ LIGHTHOUSE FAMILY |
| 33 | 18 | 41 | 3 | YOU'RE NOT ALONE (T) (X) RCA 64904 | ◆ OLIVE |
| 34 | 46 | 26 | 26 | CALL ME (T) (X) LOGIC 45726/RCA | ◆ LE CLICK |
| 35 | 30 | 21 | 6 | RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC | ◆ DJ COMPANY |
| 36 | 22 | 15 | 22 | STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463 | ◆ KRS-ONE |
| 37 | 36 | 35 | 15 | JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY | ◆ CRU FEAT. SLICK RICK |
| 38 | 21 | 20 | 8 | HIP HOP DRUNKIES (T) LOUD 64882/RCA | ◆ THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD |
| 39 | NEW | 1 | 1 | ENCORE UNE FOIS (T) ULTRA/FFRR 002/ISLAND | ◆ SASH! |
| 40 | 40 | — | 2 | IT'S LIKE THAT (T) (X) SM:JE 9065/PROFILE | JASON NEVINS VS. RUN D.M.C. |
| 41 | 32 | 23 | 25 | RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG | ◆ MARK MORRISON |
| 42 | RE-ENTRY | 13 | 13 | SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN | ◆ SNEAKER PIMPS |
| 43 | 11 | — | 2 | HOODLUM (T) LOUD 95013/INTERSCOPE | ◆ MOBB DEEP FEATURING BIG NOYD & RAKIM |
| 44 | 47 | 31 | 17 | CAN U FEEL IT (T) (X) DV8 582123/A&M | ◆ 3RD PARTY |
| 45 | NEW | 1 | 1 | STRANGER IN MOSCOW (T) (X) MJJ 78013/EPIC | ◆ MICHAEL JACKSON |
| 46 | 35 | 28 | 8 | THE WAY (T) (X) TWISTED 55260/MCA | ◆ FUNKY GREEN DOGS |
| 47 | 43 | 22 | 7 | DIN DA DA (T) (X) WAVE 50020 | ◆ KEVIN AVIANCE |
| 48 | NEW | 1 | 1 | ESPN PRESENTS THE JOCK JAM (T) TOMMY BOY 780 | ◆ VARIOUS ARTISTS |
| 49 | NEW | 1 | 1 | IS IT REAL (T) (X) CLASSIFIED/TIMBER! 211/TOMMY BOY | PINAY |
| 50 | NEW | 1 | 1 | BAMBO (T) TWISTED 55313/MCA | MOOGROOVE |

○ 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.

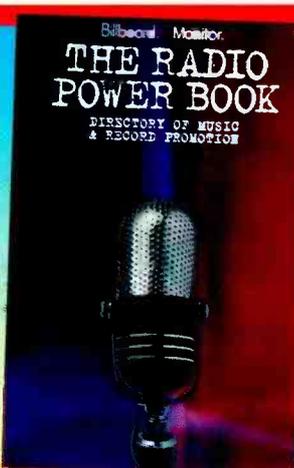
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Harlan Gets His. Legendary Nashville songwriter Harlan Howard was inducted into the National Academy of Popular Music's Songwriters' Hall of Fame. Celebrating at the Sheraton New York, from left, were Nanci Griffith, Melanie and Harlan Howard, BMI president/CEO Frances Preston, National Music Publishers' Assn. president Ed Murphy, Tony Bennett, Judy Collins, and National Academy of Popular Music president Bobby Weinstein.

Epic Pins Singular Hopes On Kinleys Twin Sisters Tour Radio For Debut Album

BY DEBORAH EVANS PRICE

NASHVILLE—With their blond cover-girl good looks and the fact that they are twins, Epic's new duo the Kinleys could easily be attracting attention for reasons other than their musical abilities. However, following an extensive radio promotion tour, Sony senior VP of sales and marketing Mike Krasnik says it's the music that's taking center stage, and Epic has high hopes for "Just Between You And Me," the Kinleys' debut release, due Sept. 23.

Far from being an overnight success, Philadelphia natives Jennifer and Heather Kinley moved to Nashville at

age 19 and spent seven years waitressing, writing songs, and performing around Music City before catching the attention of Music Mill president Russ Zavitsou, his wife, Debbie, and songwriter Tony Haselden. (Russ Zavitsou, Haselden, and Peter Greene produced the duo's debut album.) After the Kinleys began working with Zavitsou and Haselden, the search was on to find or write a song that would catch the attention of a label. When they co-wrote "Just Between You And Me" with the Zavitsous, they found their calling card.

The twins have no regrets about the length of time it took them to connect with a label. "I look back and realize I was learning so much as those years went by," Heather says. "When we met Russ and Tony three years ago, they said, 'You girls have potential, you just need the right song.' We couldn't find it. So we sat down and wrote it."

The Kinleys co-wrote five of the 10 songs on their album and say their mu-

sic is a reflection of their various influences, from the Everly Brothers to the Judds. "I think the record will appeal to lots of different people," Jennifer says, "because growing up, Heather and I had so many different influences. I feel like every song has a different part of us in it. . . . Even if the album doesn't sell one copy, I'm just so proud of it. We poured our heart and soul into making this album. It's the album of my dreams."

Thus far, the Kinleys have gotten to share their music with much of the country radio community via an extensive promo tour. "I've never visited so many cities so quickly in my life," says Heather, "but the great thing has been being able to see who is playing our music."

According to Rob Dalton, Epic's VP of national promotion, the Kinleys have visited between 155 and 160 stations. The label held two major showcases, one in St. Petersburg, Fla., and the

(Continued on page 31)

Billy Ray Cyrus Enjoys Radio Return And Gets 'Crazy' Down In Brazil

BILLY RAY'S BACK: After being largely ignored by country radio ever since a backlash to his huge first hit, "Achy Breaky Heart," Billy Ray Cyrus returns with heavy radio airplay on the song "It's All The Same To Me."

Cyrus is mystified but grateful that he's back in the fold. "I'm counting my blessings. I'm not sure why this happened," he tells Nashville Scene while speaking about the song, which is No. 22 and climbing on the Hot Country Singles & Tracks chart this issue. "I think it's the song, and I think it's Keith Stegall's production. A lot of it's the timing. Everything tends to go full circle in this business, and it came around for me with this song. One thing I'm really proud of is that even though there was no video for this song, we've made it just on the strength of the song."

"When my little girl, Destiny Hope, first heard a rough cut of it, she said, 'That's a hit, Daddy!' She's 4 years old. The first time we heard it on the radio, we were working out at the gym, and when it came on, she started running around, saying, 'There's your hit, Daddy!'"

There's a lesson for him, says Cyrus. "You can't take country radio for granted. It can be gone just like that. There's a lot of other things people can play. It's an honor to be back on country radio."

Cyrus has returned from a week of performances and interviews in Brazil, his first trip there. "The shows were all sold out," he says. "We did a television benefit show for UNICEF with all of Brazil's biggest stars. It was a live show that was broadcast to 70 million people. That area is a whole new deal for me. When I got there, I went through the airport pretty much unnoticed. But when I left, after the shows and TV shows, I signed a lot of autographs and posed for a lot of pictures."

He left with a new nickname and slogan, he says. "They have a saying down there, *eu sou louco*—which means 'I am crazy'—that they were chanting at me at the concerts. At the end of the benefit TV show, I held up my fist and hollered, 'Eu sou louco!' So everybody who stopped me for autographs or pictures would say, 'Eu sou louco! Autograf!' I'm not sure if everybody knew who I was, but now I am 'the crazy man.'"

Brazil, he says, "has the potential to be a huge country music market. CMT is the ticket to opening up a huge door for country down there (see story, page 6). The people all speak Portuguese, but they sang along in English at the concerts—they knew all the words. That was one of the reasons I wanted to go down there: just to check it out. It went really well. I'll go back for sure; we made so much

progress down there. It would be good for a lot of country artists to go down there and see for themselves. It's a huge market, and they're hungry for country music."

After playing Sept. 12-13 in Gstaad, Switzerland, Cyrus will tour England and Scotland the rest of the month.

ON THE ROW: Trisha Walker-Cunningham, who booked and produced Billy Ray Cyrus' European tour dates, also has Kathy Mattea, Paul Brandt, and Emilio on the Gstaad dates. Brandt will also share some England dates with Cyrus. Walker-Cunningham reports that she's just back from working Brady Seals' second European tour. . . . Disney has named its new country music label Lyric Street Records, and label president Randy Goodman says artist signings are imminent (Billboard Bulletin, Aug. 7). The genesis of the name: Walt Disney once lived on Lyric Street in Hollywood. . . . Producer Larry Butler and manager/agent Tandy Rice dropped off a nice present Aug. 2 at the Grand Ole Opry. It was a check for \$10,000 for the Opry Trust Fund, which aids country artists in need.



by Chet Flippo

The money represents proceeds from the International Country Music Expo, an annual event for aspiring performers as well as people who want to work in the industry. Next Expo will be Labor Day weekend at the Opryland Hotel Convention Center.

Belmont University music graduates Trisha Yearwood and Lee Ann Womack will lead a pack of artists performing at Belmont's Driven by the Music benefit at 8 p.m. Sept. 8 at the Grand Ole Opry House. Other performers include Kenny Rogers, Gary Chapman, and Donna Summer. The event provides scholarship money for Belmont's School of Music and its Mike Curb Music Business Program and benefits the National Academy of Recording Arts and Sciences' MusicCares Foundation. . . . Alan Shapiro ankles his GM post at Giant Records Nashville to be VP of sales for WEA in Los Angeles. . . . Cledus "T." Judd signs with SESAC.

ON THE TUBE: Fan Fair has always been one of my favorite country music events, yet there's never been a decent documentary on it. Well, Scene Three Inc. has created "The Fan Fair Phenomenon," and it airs on TNN Wednesday (13) at 8 p.m. EDT. It's an affectionate look at an overwhelming musical dedication that presents an even-handed portrayal of this amazing music event. Highly recommended viewing.

George Strait, Deana Carter Lead CMA Award Nominees

NASHVILLE—Veteran George Strait and newcomer Deana Carter lead all artists with five award nominations each for the 31st annual CMA Awards, to be televised live by CBS Sept. 24 at 8 p.m. EDT from the Grand Ole Opry House here. The awards show is put on by the Country Music Assn.

Artists receiving three nominations each are Faith Hill, Alan Jackson, Tim McGraw, LeAnn Rimes, and Pam Tillis.

Reflecting the strength of women artists in current country music, four of the five nominees for the Horizon Award are women.

Following is a list of the nominations by category:

Entertainer of the year: Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, George Strait.

Male vocalist: Vince Gill, Alan Jackson, Collin Raye, George Strait, Bryan White.

Female vocalist: Deana Carter, Patty Loveless, LeAnn Rimes, Pam Tillis, Trisha Yearwood.

Horizon Award: Trace Adkins, Deana Carter, Terri Clark, LeAnn Rimes, Lee Ann Womack.

Vocal group: Alabama, Diamond Rio, the Mavericks, Ricochet, Sawyer Brown.

Vocal duo: Bellamy Brothers, Brooks & Dunn, Raybon Brothers, Thrasher Shiver, John & Audrey Wiggin.

Album: "Blue," LeAnn Rimes; "Carrying Your Love With Me," George Strait; "Did I Shave My Legs For This?," Deana Carter; "Everybody

(Continued on page 31)



Gold For Paul. Paul Brandt was honored at the Warner/Reprise Fan Fair show with a gold award for his album "Calm Before The Storm." Pictured, from left, are Warner Reprise Nashville senior VP of A&R Paige Levy, Brandt, and Warner/Reprise Nashville president Jim Ed Norman.

Billboard **HOT COUNTRY** SINGLES & TRACKS

AUGUST 16, 1997

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-------------------------|-----------|-----------|--------------|---|---|---------------|
| *** No. 1 *** | | | | | | |
| 1 | 3 | 6 | 16 | COME CRYIN' TO ME D. COOK, W. WILSON (J. RICH, W. WILSON, M. D. SANDERS) | LONESTAR (C) (D) (V) BNA 64841 | 1 |
| 2 | 1 | 1 | 16 | CARRYING YOUR LOVE WITH ME T. BROWN, G. STRAIT (J. STEVENS, S. BOGARD) | GEORGE STRAIT (V) MCA 72007 | 1 |
| 3 | 2 | 2 | 17 | I LEFT SOMETHING TURNED ON AT HOME S. HENDRICKS (B. LAWSON, J. SCHWEERS) | TRACE ADKINS (V) CAPITOL NASHVILLE 19579 | 2 |
| 4 | 5 | 9 | 12 | HOW A COWGIRL SAYS GOODBYE D. COOK (L. BOONE, P. NELSON, T. LAWRENCE) | TRACY LAWRENCE (C) (D) ATLANTIC 82985 | 4 |
| 5 | 6 | 10 | 11 | HOW DO I LIVE (FROM "CON AIR") T. BROWN, T. YEARWOOD (D. WARREN) | TRISHA YEARWOOD (C) (D) (V) MCA 72015 | 5 |
| 6 | 8 | 11 | 12 | SHE'S GOT IT ALL B. CANNON, N. WILSON (D. WOMACK, C. WISEMAN) | KENNY CHESNEY (C) (D) (V) BNA 64894 | 6 |
| 7 | 7 | 8 | 14 | DRINK, SWEAR, STEAL & LIE R. E. ORRALL, J. LEO (M. PETERSON, P. CARPENTER) | MICHAEL PETERSON (C) (D) (V) REPRISE 17379 | 7 |
| 8 | 4 | 5 | 17 | ALL THE GOOD ONES ARE GONE B. J. WALKER, JR., P. TILLIS (D. DILLON, B. MCDILL) | PAM TILLIS (V) ARISTA 13084 | 4 |
| 9 | 9 | 3 | 15 | IT'S YOUR LOVE J. STROUD, B. GALLIMORE, T. MCGRAW (S. SMITH) | TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019 | 1 |
| 10 | 12 | 13 | 10 | WE WERE IN LOVE J. STROUD, T. KEITH (C. CANNON, A. SHAMBLIN) | TOBY KEITH (V) MERCURY 574636 | 10 |
| 11 | 11 | 12 | 10 | STILL HOLDING ON J. STROUD, C. BLACK (C. BLACK, M. BERG, M. STUART) | CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850 | 11 |
| 12 | 15 | 20 | 6 | THERE GOES K. STEGALL (A. JACKSON) | ALAN JACKSON (V) ARISTA 13070 | 12 |
| 13 | 14 | 16 | 8 | DANCIN', SHAGGIN' ON THE BOULEVARD D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER) | ALABAMA (V) RCA 64849 | 13 |
| 14 | 16 | 18 | 10 | HOW WAS I TO KNOW C. PETOCZ (B. DALY, W. RAMBEAUX) | JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT | 14 |
| *** AIRPOWER *** | | | | | | |
| 15 | 21 | 24 | 13 | THE SHAKE K. LEHNING (J. MCELROY, B. CARR) | NEAL MCCOY ATLANTIC ALBUM CUT | 15 |
| 16 | 17 | 22 | 11 | HOW YOUR LOVE MAKES ME FEEL M. D. CLUTE, DIAMOND RIO (M. T. BARNES, T. BRUCE) | DIAMOND RIO ARISTA ALBUM CUT | 16 |
| 17 | 19 | 21 | 11 | WHAT THE HEART WANTS J. HOBBS, E. SEAY, P. WORLEY (M. DULANEY) | COLLIN RAYE EPIC ALBUM CUT | 17 |
| 18 | 18 | 19 | 16 | HE LEFT A LOT TO BE DESIRED R. CHANCEY, E. SEAY (R. BOWLES, L. BOONE) | RICOCHE (C) (D) COLUMBIA 78564 | 18 |
| 19 | 22 | 25 | 9 | THE FOOL M. WRIGHT (M. CANNON, C. STEFL, G. ELLSWORTH) | LEE ANN WOMACK (V) DECCA 72009 | 19 |
| 20 | 10 | 7 | 22 | I ONLY GET THIS WAY WITH YOU S. BUCKINGHAM, D. JOHNSON (D. LOGGINS, A. RAY) | RICK TREVINO COLUMBIA ALBUM CUT | 7 |
| 21 | 25 | 30 | 12 | DAY IN, DAY OUT P. MCMAKIN (M. GREEN, T. MCHUGH) | DAVID KERSH CURB ALBUM CUT | 21 |
| 22 | 26 | 29 | 11 | IT'S ALL THE SAME TO ME K. STEGALL, J. KELTON (K. K. PHILLIPS, J. LASETER) | BILLY RAY CYRUS (V) MERCURY 574638 | 22 |
| 23 | 27 | 33 | 5 | YOU AND YOU ALONE T. BROWN (V. GILL) | VINCE GILL (V) MCA 72010 | 23 |
| 24 | 24 | 26 | 7 | SOMEBODY SLAP ME K. STEGALL (B. MCDILL, R. MURRAH) | JOHN ANDERSON (C) (V) MERCURY 574640 | 24 |
| 25 | 28 | 32 | 7 | GO AWAY J. STROUD, L. MORGAN (S. SMITH, C. MAJESKI, S. RUSS) | LORRIE MORGAN (C) (D) (V) BNA 64914 | 25 |
| 26 | 13 | 4 | 19 | I'D RATHER RIDE AROUND WITH YOU R. MCENTIRE, J. GUESS (M. D. SANDERS, T. NICHOLS) | REBA MCENTIRE (V) MCA 72006 | 2 |
| 27 | 20 | 17 | 14 | DON'T LOVE MAKE A DIAMOND SHINE T. BROWN (C. WISEMAN, M. DEKLE) | TRACY BYRD (V) MCA 72002 | 17 |
| 28 | 32 | 35 | 14 | DOWN CAME A BLACKBIRD M. SPIRO (M. SPIRO, M. SMOTHERMAN) | LILA MCCANN ASYLUM ALBUM CUT | 28 |
| 29 | 31 | 34 | 11 | NOTHIN' LESS THAN LOVE B. BECKETT (W. TESTER, R. YOUNG) | THE BUFFALO CLUB RISING TIDE ALBUM CUT | 29 |
| 30 | 29 | 27 | 19 | WHO'S CHEATIN' WHO K. STEGALL (J. HAYES) | ALAN JACKSON (C) (V) ARISTA 13069 | 2 |
| 31 | 40 | 52 | 3 | HOW DO I GET THERE C. FARRIN (D. CARTER, C. FARRIN) | DEANA CARTER CAPITOL NASHVILLE ALBUM CUT | 31 |
| 32 | 36 | 45 | 4 | IF YOU LOVE SOMEBODY C. FARRIN (C. FARRIN, J. STEELE) | KEVIN SHARP 143 ALBUM CUT/ASYLUM | 32 |
| 33 | 37 | 40 | 8 | THIS NIGHT WON'T LAST FOREVER M. MILLER, M. MCANALLY (B. LABOUNTY, R. FREELAND) | SAWYER BROWN (C) (D) (V) CURB 73016 | 33 |
| 34 | 33 | 38 | 7 | ALL LIT UP IN LOVE T. BROWN (D. L. MURPHY) | DAVID LEE MURPHY (C) (D) (V) MCA 72008 | 33 |
| 35 | 38 | 39 | 8 | HOLE IN MY HEART M. BRIGHT (D. CHILD, D. ROBBINS, V. STEPHENSON) | BLACKHAWK (C) (D) (V) ARISTA 13092 | 35 |
| 36 | 39 | 46 | 4 | HELPING ME GET OVER YOU D. WAS, T. TRITT (T. TRITT, L. WHITE) | TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT | 36 |
| 37 | 34 | 37 | 13 | LUCKY IN LOVE E. SEAY, W. RAMBEAUX (S. AUSTIN, B. DALY, W. RAMBEAUX) | SHERRIE AUSTIN (C) (D) (V) ARISTA 13083 | 34 |
| 38 | 45 | 65 | 3 | LOVE IS THE RIGHT PLACE B. J. WALKER, JR., K. LEHNING (M. HUMMON, T. SIMS) | BRYAN WHITE ASYLUM ALBUM CUT | 38 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-------------------------------|------------|-----------|--------------|---|---|---------------|
| 39 | 42 | 48 | 5 | SHUT UP AND DRIVE T. BROWN (S. TATE, A. TATE, R. RUTHERFORD) | CHELY WRIGHT (C) (D) (V) MCA 72012 | 39 |
| 40 | 30 | 23 | 18 | I WILL, IF YOU WILL C. HOWARD (J. B. JARVIS, R. GOODRUM) | JOHN BERRY (V) CAPITOL NASHVILLE 19511 | 19 |
| 41 | 43 | 47 | 7 | SOMETHIN' LIKE THIS J. SLATE, J. DIFFIE (M. HIGGINS, R. WILLIAMS) | JOE DIFFIE (C) (D) (V) EPIC 78638 | 41 |
| 42 | 54 | 69 | 3 | THANK GOD FOR BELIEVERS M. WRIGHT (R. SPRINGER, M. A. SPRINGER, T. JOHNSON) | MARK CHESNUTT (C) (D) (V) DECCA 72014 | 42 |
| 43 | 48 | 68 | 3 | PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN) | THE KINLEYS EPIC ALBUM CUT | 43 |
| 44 | 44 | 43 | 10 | HOW DO I LIVE C. HOWARD, W. RIMES, M. CURB (D. WARREN) | LEANN RIMES (C) (D) (V) CURB 73022 | 43 |
| 45 | 52 | 58 | 7 | EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID) | TIM MCGRAW CURB ALBUM CUT | 45 |
| 46 | 41 | 31 | 17 | THE TROUBLE WITH THE TRUTH E. GORDY, JR. (G. NICHOLSON) | PATTY LOVELESS EPIC ALBUM CUT | 15 |
| 47 | 56 | 67 | 3 | I'M YOUR MAN C. FARRIN (A. CUNNINGHAM, M. D. SANDERS) | JASON SELLERS (C) (V) BNA 64915 | 47 |
| 48 | 47 | 55 | 6 | CLAUDETTE P. ANDERSON (R. ORBISON) | DWIGHT YOAKAM REPRISE ALBUM CUT | 47 |
| 49 | 46 | 41 | 17 | ONE, TWO, I LOVE YOU J. STROUD, C. WALKER (B. JONES, E. HILL) | CLAY WALKER (V) GIANT 17351/REPRISE | 18 |
| 50 | 49 | 56 | 5 | RIDIN' OUT THE HEARTACHE G. BROWN (C. MAJESKI, S. RUSS, S. SMITH) | TANYA TUCKER (V) CAPITOL NASHVILLE 19628 | 49 |
| 51 | 61 | — | 2 | WATCH THIS J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN) | CLAY WALKER GIANT ALBUM CUT/REPRISE | 51 |
| 52 | 51 | 57 | 6 | THREE CHORDS AND THE TRUTH P. ANDERSON (S. EVANS, R. HARBIN, A. MAYO) | SARA EVANS (C) (V) RCA 64876 | 51 |
| 53 | 55 | 60 | 5 | FLUTTER S. EARLE, R. KENNEDY (C. BOYD) | JACK INGRAM RISING TIDE ALBUM CUT | 53 |
| 54 | 60 | 63 | 4 | NOWHERE, USA G. BROWN (D. MILLER) | DEAN MILLER (C) (D) (V) CAPITOL NASHVILLE 58665 | 54 |
| 55 | 58 | 61 | 5 | ANOTHER PERFECT DAY C. HOWARD (P. BARNHART, B. TABOR, C. WHITE) | BLAKE & BRIAN (C) (D) (V) CURB 73024 | 55 |
| 56 | 53 | 49 | 12 | BUTTERFLY KISSES D. COOK, T. BROWN (B. CARLISLE, R. THOMAS) | RAYBON BROS. (C) (D) (V) MCA 72016 | 37 |
| *** Hot Shot Debut *** | | | | | | |
| 57 | NEW | — | 1 | WARNING SIGNS C. PETOCZ, D. GRAU (B. ENGVALL, S. ROUSE, R. SCAIFE) | BILL ENGVALL WITH SPECIAL GUEST JOHN MICHAEL MONTGOMERY WARNER BROS. ALBUM CUT | 57 |
| 58 | 59 | 59 | 5 | KEEPING THE FAITH J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER) | MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT | 58 |
| 59 | 57 | 51 | 20 | THE SWING D. JOHNSON (R. E. ORRALL, B. REGAN) | JAMES BONAMY (C) (D) EPIC 78560 | 31 |
| 60 | 50 | 44 | 13 | FLOWERS G. FUNDIS, B. YATES (B. YATES, M. CRISWELL) | BILLY YATES ALMO SOUNDS ALBUM CUT | 36 |
| 61 | NEW | — | 1 | LOVE TRAVELS B. WISCH, K. MATTEA (B. HALLIGAN, JR., L. HALLIGAN) | KATHY MATTEA (V) MERCURY 578550 | 61 |
| 62 | 71 | — | 2 | WICHITA LINEMAN D. COOK (J. WEBB) | WADE HAYES COLUMBIA ALBUM CUT | 62 |
| 63 | 64 | 64 | 18 | SHE'S GOING HOME WITH ME D. WAS, T. TRITT (T. TRITT) | TRAVIS TRITT WARNER BROS. ALBUM CUT | 24 |
| 64 | 65 | 54 | 19 | FIT TO BE TIED DOWN K. STEGALL (W. VARBLE, C. VICTOR) | SAMMY KERSHAW (V) MERCURY 574182 | 29 |
| 65 | 67 | 75 | 3 | COOL WATER B. BECKETT (B. DIPIERO, W. MOBLEY) | TAMMY GRAHAM (V) CAREER 13089 | 65 |
| 66 | 62 | 50 | 18 | LUCKY ME, LUCKY YOU L. PARNELL, THE HOT LINKS (G. NICHOLSON, L. R. PARNELL) | LEE ROY PARNELL (C) (V) CAREER 13078 | 35 |
| 67 | NEW | — | 1 | SOUTHERN STREAMLINE J. FOGERTY (J. FOGERTY) | JOHN FOGERTY WARNER BROS. ALBUM CUT | 67 |
| 68 | NEW | — | 1 | HERE'S THE DEAL C. HOWARD (B. TAYLOR, J. JARRIS) | JEFF CARSON (C) (D) (V) CURB 73023 | 68 |
| 69 | 66 | 62 | 8 | THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) B. MEVIS (L. BAKEY) | MILA MASON ATLANTIC ALBUM CUT | 59 |
| 70 | 72 | — | 2 | JUST TO SEE YOU SMILE B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN) | TIM MCGRAW CURB ALBUM CUT | 70 |
| 71 | NEW | — | 1 | NAKED TO THE PAIN D. JOHNSON (D. PRINIMER, R. WOLD) | JAMES BONAMY EPIC ALBUM CUT | 71 |
| 72 | NEW | — | 1 | YOU CAN'T GET THERE FROM HERE L. PARNELL, THE HOT LINKS (T. ARATA) | LEE ROY PARNELL CAREER ALBUM CUT | 72 |
| 73 | NEW | — | 1 | SHE KNOWS ME BY HEART M. MILLER, M. MCANALLY (B. SHORE, R. WEST, D. MYERS) | SEMINOLE CURB ALBUM CUT/UNIVERSAL | 73 |
| 74 | NEW | — | 1 | THE WAY SHE'S LOOKING D. COOK, T. BROWN (D. COOK, B. LAWSON) | RAYBON BROS. (V) MCA 72017 | 74 |
| 75 | 63 | 53 | 8 | I'D BE WITH YOU M. BRIGHT (S. SMITH) | KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL | 53 |

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 16, 1997

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|----------------------|-----------|-----------|--------------|--|--|
| *** No. 1 *** | | | | | |
| 1 | 1 | 2 | 9 | HOW DO I LIVE CURB 73022 2 weeks at No. 1 | LEANN RIMES |
| 2 | 2 | 1 | 14 | IT'S YOUR LOVE CURB 73019 | TIM MCGRAW (WITH FAITH HILL) |
| 3 | 4 | 4 | 11 | BUTTERFLY KISSES ● MCA 72016 | RAYBON BROS. |
| 4 | 3 | 3 | 9 | HOW DO I LIVE MCA 72015 | TRISHA YEARWOOD |
| 5 | 5 | 5 | 29 | HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491 | BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT |
| 6 | 6 | 6 | 11 | DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS. | MICHAEL PETERSON |
| 7 | 7 | 8 | 7 | HERE'S THE DEAL/BUTTERFLY KISSES CURB 73023 | JEFF CARSON |
| 8 | 8 | 7 | 61 | THE LIGHT IN YOUR EYES/BLUE CURB 76959 | LEANN RIMES |
| 9 | 10 | 9 | 7 | SHE'S GOT IT ALL BNA 64894/RCA | KENNY CHESNEY |
| 10 | 9 | 11 | 19 | THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016 | SAWYER BROWN |
| 11 | 20 | — | 2 | GO AWAY BNA 64914/RCA | LORRIE MORGAN |
| 12 | 12 | 13 | 8 | LUCKY IN LOVE ARISTA 13083 | SHERRIE AUSTIN |
| 13 | 11 | 12 | 21 | LITTLE THINGS CAPITOL NASHVILLE 58630 | TANYA TUCKER |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|-----------|--------------|--|-------------------------|
| 14 | 14 | 15 | 4 | HOLE IN MY HEART ARISTA 13092 | BLACKHAWK |
| 15 | 13 | 10 | 5 | PEACE TRAIN FLIP IT 44000/ARK 21 | DOLLY PARTON |
| 16 | 15 | 14 | 19 | BETTER MAN, BETTER OFF ATLANTIC 83004/AG | TRACY LAWRENCE |
| 17 | 16 | 17 | 30 | A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA | MINDY MCCREARY |
| 18 | 17 | 16 | 22 | I'D BE WITH YOU/DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL | KIPPI BRANNON |
| 19 | 19 | 18 | 23 | I MISS YOU A LITTLE ATLANTIC 84865/AG | JOHN MICHAEL MONTGOMERY |
| 20 | NEW | — | 1 | SOMEBODY SLAP ME MERCURY 574640 | JOHN ANDERSON |
| 21 | NEW | — | 1 | SHUT UP AND DRIVE MCA 72012 | CHELY WRIGHT |
| 22 | 21 | 20 | 11 | COME CRYIN' TO ME BNA 64841/RCA | LONESTAR |
| 23 | NEW | — | 1 | WE WERE IN LOVE MERCURY 574636 | TOBY KEITH |
| 24 | 23 | 22 | 35 | FRIENDS ATLANTIC 87019/AG | JOHN MICHAEL MONTGOMERY |
| 25 | 22 | 24 | 7 | HE LEFT A LOT TO BE DESIRED COLUMBIA 78564/SONY | RICOCHE |

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

ON THE BACKROADS: Opening at No. 4 with 26,000 units, **Clint Black's** "Nothin' But The Taillights" is stamped with the Hot Shot Debut seal on Top Country Albums and bows at No. 46 on The Billboard 200. This set is Black's eighth, and three of those had bigger opening weeks. "The Hard Way" opened with 58,000 units in the Aug. 1, 1992, Billboard, and "No Time To Kill" entered with more than 55,000 pieces the week of July 31, 1993. "Greatest Hits" debuted at No. 2 on the country chart with 57,000 scans in the Oct. 12, 1996, issue; this issue it moves more than 5,000 pieces to hold at No. 29. "Still Holding On," the lead single from the new set, increases by 125 spins and bullets at No. 11 on Hot Country Singles & Tracks.

Black, who typically collaborates only with **Hayden Nicholas**, worked with several other notable Nashville tunesmiths on the new set, including **Steve Wariner** and **Kostas**, and tells Country Corner, "Everyone seems to like the songs a lot, so I think we did the right thing."

PRECIOUS JEWEL: Other than **Hank Williams'** enduring legacy, the brief career of **Patsy Cline** is easily country music's most prodigious legend. Cline returns to Top Country Albums with "Patsy Cline Live At The Cimarron Ballroom," which opens with more than 4,000 units at No. 37.

"With Patsy still selling more than a million units a year, the only [artist] I can think of who compares in the pop world would be **Jimi Hendrix**," says MCA Nashville chairman **Bruce Hinton**. "Considering that her greatest-hits [album] is well over seven-times-platinum, it's sobering to think that so many people, especially younger people, insist on adding her music to their collections. It makes an amazing statement about how meaningful and relevant her music still is."

"Live At The Cimarron Ballroom" was recorded during a 1961 performance in Tulsa, Okla., less than two years prior to Cline's death. During that performance, Cline employed her trademark saltiness, saying, "Anybody cares to shake a leg, please go ahead. We don't care which one it is."

WING AND A PRAYER: Referring to the underdog hit that launched **LeAnn Rimes'** career, Asylum co-president **Joe Mansfield** says that **Lila McCann's** "Down Came A Blackbird" is "starting to look like 'Blue' all over again." With an increase of more than 1,500 units, "Lila" takes Greatest Gainer honors at No. 11 on Top Country Albums and parks at No. 1 on Heatseekers. Despite the sturdy sales, Mansfield says, the lead single has been a tough sell at country radio. "We're hoping radio won't kill this before it has a chance to be a hit, and it's been a battle from the beginning, but we're putting our shoulder to the grindstone and hoping for at least a top 10 record."

"Down Came A Blackbird" increases 253 spins and rises 32-28 on Hot Country Singles & Tracks, with heavy airplay (more than 35 spins) at eight of our 161 monitored country stations.

SUMMER SIZZLER: It isn't often that a seasonal title encores during the warm months, but **Kenny Rogers'** 1996 holiday release, "The Gift," appears at No. 19 on Top Country Catalog Albums. **Colin Stewart**, president of Magnatone Entertainment, says that the scans came from a one-day-only "Christmas In July" promotion on the Home Shopping Network July 20.

EPIC PINS SINGULAR HOPES ON KINLEYS

(Continued from page 29)

other in Las Vegas, which gave many radio programmers an opportunity to see the act. For those unable to attend, the Kinleys visited the stations, but instead of playing in conference rooms, they showed up in a bus and invited the radio folks into a living room-type setting with comfy couches and a good sound system.

Dalton says there are so many artists doing radio tours that "we're bumping into each other out there. So to take us out of the competition, we decided to pull up in a bus and bring them into our atmosphere. . . . The idea was to expose them to as many people as we could before we ever walked out the door with the first single."

The duo's first single, "Please," is at No. 43 on Billboard's Top Country Singles & Tracks chart. "It was the hardest thing," Jennifer says of selecting the first single. "It was down to 'Just Between You And Me' and 'Please,' and Rob just felt very strong about 'Please.' He said it could be like 'What Mattered Most' was for Ty Herndon."

WSIX Nashville PD Dave Kelly is playing the single. "I love it," he says. "It's different and very distinctive for a duo. . . . They are one of the strongest duos I've heard in some time. They have great harmonies and great songs."

Dalton is optimistic about the Kinleys' future. "It just feels like the biggest thing I've ever been a part of," he says. "The follow-through with the marketing campaign is strong. We're seeing the entire company swing for the fence."

Sony's Kraski agrees. "I think the most important thing in my mind about the Kinleys—and obviously from the initial reaction at radio, they get it—is that these girls are important for the format," he says. "That's not something you just casually say. In the past two years, I can probably count on two fingers the acts I think are important to the format, that are important for the audience they draw and the freshness they bring to the format. I think these girls do all that. Musically when you get an album this extraordinary, you have to put together an extraordinary plan to support it, and thus far everything we've done has been more than validated."

Kraski says the label began working on breaking the Kinleys in October '96, and throughout the campaign the focus has been on the music. "It's very im-

portant to us that we don't emphasize the fact that they're beautiful 26-year-old blond twin girls, because then it becomes something it's really not. It's not about being twins. They happen to be twins and they happen to be lovely women, but that's not what the package is about. It's about the music, and it's very natural all the way around. The fact that they are twins does have an impact on the gorgeous harmonies, but that's only a small portion of what's going on in this whole package creatively. These girls are tremendous artists. They've written half the album, and if you listen to them separately, they are tremendous singers. It's not just about these harmonies that you can't manufacture."

The Kinleys appreciate the fact that Epic is emphasizing their music.

"We've always shied away from being a cutesy twin act," says Heather. "We want the music to come first."

Jennifer agrees and admits that the fact they are twins does draw attention. "I don't think it hurts," she says, "but it makes me feel great that the label believes in the music and that's the focus."

"The thrust of the marketing plan is about the great music, not the fact that the girls are twins," Kraski says. "That would be doing them a disservice."

Kraski says a key component of the marketing plan has been exposing the music to as many people as possible. "We will have showcased this act more than any other by the time this record is released," he says. In addition to the showcases already held, the label plans

two more in September in New York and Nashville.

"We've also done a very elaborate advance mailing with the [electronic press kit] and CD in the same package," he says. "They've gone out to virtually the entire industry."

The video for "Please" is already a Pick Hit on CMT, and Kraski says the label is in the process of setting up promotions with video outlets.

According to Kraski, the label plans to be very aggressive with consumer advertising and dance club promotions. It is looking at theater advertising and direct-mail opportunities, including inserts in back-to-school issues of teen magazines, since label execs feel the Kinleys will have strong appeal for that demographic.

Sony has also set up a Kinleys page on the label's World Wide Web site and is working on a contest that will occur around street date.

"On the heels of the album's release, we'll also do very market-specific promotions," Kraski says. "We have already targeted 16 markets."

At retail, Kraski adds, Epic is already getting strong commitments "in terms of positioning and inclusion in national circulars. We're going to have super positioning on the Kinleys from the launch through Christmas. We've created a counter display promoting the in-store date. There's going to be a great deal of awareness."

"I couldn't be more passionate about a brand-new act," he continues. "These girls are stars. They are just amazing, and I'm just proud to be associated with them."

CMA AWARD NOMINEES

(Continued from page 29)

Knows," Trisha Yearwood; "Everything I Love," Alan Jackson.

Single: "All The Good Ones Are Gone," Pam Tillis; "Carried Away," George Strait; "It's Your Love," Tim McGraw with Faith Hill; "One Night At A Time," George Strait; "Strawberry Wine," Deana Carter.

Song of the year: "All The Good Ones Are Gone," Dean Dillon and Bob McDill; "Blue," Bill Mack; "Butterfly Kisses," Bob Carlisle and Randy Thomas; "Strawberry Wine," Matraca Berg and Gary Harrison; "Time Marches On," Bobby Braddock.

Vocal event: Charlie Daniels Band with John Berry and Hal Ketchum,

"Long Haired Country Boy"; Clint Black and Martina McBride; "Still Holding On"; George Jones and Kathy Mattea; "You've Got A Friend In Me"; Lee Roy Parnell with the Fairfield Four; "John The Revelator"; Tim McGraw with Faith Hill, "It's Your Love."

Music video: "455 Rocket," Kathy Mattea; "All The Good Ones Are Gone," Pam Tillis; "Every Light In The House," Trace Adkins; "It's Your Love," Tim McGraw with Faith Hill; "Strawberry Wine," Deana Carter.

Musician: Eddie Bayers (drums), Paul Franklin (steel guitar), Brent Mason (guitar), Matt Rollings (keyboards), Brent Rowan (guitar).

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

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

- 34 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)
8 ALL THE GOOD ONES ARE GONE (Acutt-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM
55 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL
56 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
2 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
48 CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l, BMI/Barbara Orbison, BMI) HL
1 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kool, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL
65 COOL WATER (Little Big Town, BMI/American Made, BMI/Warner-Tamerlane, BMI) WBM
13 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM
21 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomahawk, BMI) WBM
27 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM
28 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)
7 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM
45 EVERYWHERE (Almo, ASCAP/Daddy Rabbit,
- ASCAP/Brio Blues, ASCAP) WBM
64 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL
60 FLOWERS (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI) HL/WBM
53 FLUTTER (Irving, BMI/Two Bagger, BMI) WBM
19 THE FOOL (Major Bob, ASCAP/St. Myra, ASCAP/Cas-tle Bound, SESAC/Mountain Thyme, SESAC) WBM
25 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
36 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM
68 HERE'S THE DEAL (Sixteen Stars, BMI/John Juan, BMI)
35 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL
4 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLI, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL
31 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) HL/WBM
5 HOW DO I LIVE (FROM CON AIR) (Realsongs,

- ASCAP) WBM
44 HOW DO I LIVE (Realsongs, ASCAP) WBM
14 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL
16 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM
75 I'D BE WITH YOU (EMI Blackwood, BMI) WBM
26 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL
32 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM
3 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM
47 I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Senior Partner, ASCAP) HL
20 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL
22 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
40 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Bar-loy, ASCAP/Mighty Good, ASCAP) WBM
70 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)
58 KEEPING THE FAITH (Why Walk, ASCAP)
38 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL
61 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI)
37 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug,

- BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL
66 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL
71 NAKED TO THE PAIN (G.I.D., ASCAP/Warner-Tamer-lane, BMI/Des Chalets, BMI)
29 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Waverick, ASCAP) HL/WBM
54 NOWHERE, USA (Sony/ATV Tree, BMI) HL
49 ONE, TWO, I LOVE YOU (Scngs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
43 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
50 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
15 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)
73 SHE KNOWS ME BY HEART (Club Zoo, BMI/Katie Walker, BMI/Dabi Lu, BMI)
63 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL
6 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
39 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL
24 SOMEBODY SLAP ME (Sorgs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/M.rrah, BMI) HL/WBM
41 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Stream, BMI) WBM
67 SOUTHERN STREAMLINE (Cody River, ASCAP)
11 STILL HOLDING ON (Blackened, BMI/Wedgewood

- Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM
59 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM
42 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL
69 THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) (Milsap, ASCAP)
12 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM
33 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL
52 THREE CHORDS AND THE TRUTH (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
46 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL
57 WARNING SIGNS (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI)
51 WATCH THIS (Notewrite, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP)
74 THE WAY SHE'S LOOKING (Sony/ATV Tree, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP)
10 WE WERE IN LOVE (Wacissa River, BMI/CMI, BMI/Built On Rock, ASCAP/CMI, ASCAP/Sony Matters, ASCAP/Famous, ASCAP) HL
17 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM
30 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL
62 WICHITA LINEMAN (Polygram Int'l, ASCAP)
23 YOU AND YOU ALONE (Benefit, BMI) WBM
72 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Forerunner, ASCAP)

AUGUST 16, 1997

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|------------------------------|------------|-----------|---------------|--|--|---------------|
| ***No. 1*** | | | | | | |
| 1 | 1 | 1 | 9 | TIM MCGRAW CURB 77886 (10.98/16.98) | EVERYWHERE | 1 |
| 9 weeks at No. 1 | | | | | | |
| 2 | 2 | 2 | 15 | GEORGE STRAIT ▲ MCA 11584 (10.98/16.98) | CARRYING YOUR LOVE WITH ME | 1 |
| 3 | 3 | 3 | 56 | LEANN RIMES ▲ CURB 77821 (10.98/15.98) | BLUE | 1 |
| ***HOT SHOT DEBUT*** | | | | | | |
| 4 | NEW | | 1 | CLINT BLACK RCA 67515 (10.98/16.98) | NOTHIN' BUT THE TAILLIGHTS | 4 |
| 5 | 4 | 4 | 25 | LEANN RIMES CURB 77856 (10.98/15.98) | UNCHAINED MELODY/THE EARLY YEARS | 1 |
| 6 | 5 | 5 | 48 | DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 2 |
| 7 | 7 | 7 | 8 | NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98) | GREATEST HITS | 7 |
| 8 | 6 | 6 | 9 | PAM TILLIS ARISTA 18836 (10.98/16.98) | GREATEST HITS | 6 |
| 9 | NEW | | 1 | BLACKHAWK ARISTA 18837 (10.98/16.98) | LOVE & GRAVITY | 9 |
| 10 | 8 | 9 | 3 | DIAMOND RIO ARISTA 18844 (10.98/16.98) | GREATEST HITS | 8 |
| ***GREATEST GAINER*** | | | | | | |
| 11 | 13 | 16 | 7 | LILA MCCANN ASYLUM 62042/EEG HS | LILA | 11 |
| 12 | 9 | 8 | 3 | DWIGHT YOAKAM REPRIS 46690/WARNER BROS. (10.98/16.98) | UNDER THE COVERS | 8 |
| 13 | 11 | 11 | 40 | ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98) | EVERYTHING I LOVE | 1 |
| 14 | 12 | 13 | 17 | ALABAMA RCA 67426 (10.98/16.98) | DANCIN' ON THE BOULEVARD | 5 |
| 15 | 10 | 10 | 3 | KENNY CHESNEY BNA 67498/RCA (10.98/16.98) | I WILL STAND | 10 |
| 16 | 15 | 14 | 6 | TOBY KEITH MERCURY 534836 (10.98 EQ/16.98) | DREAM WALKIN' | 8 |
| 17 | 14 | 12 | 17 | CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98) | RUMOR HAS IT | 4 |
| 18 | 20 | 19 | 93 | ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 1 |
| 19 | 17 | 17 | 29 | BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS | HERE'S YOUR SIGN | 5 |
| 20 | 21 | 20 | 12 | LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS | LEE ANN WOMACK | 9 |
| 21 | 16 | 15 | 58 | TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS | DREAMIN' OUT LOUD | 6 |
| 22 | 19 | 18 | 20 | TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98) | THE COAST IS CLEAR | 4 |
| 23 | 18 | 21 | 3 | MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98) HS | MICHAEL PETERSON | 18 |
| 24 | NEW | | 1 | JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98) | TAKIN' THE COUNTRY BACK | 24 |
| 25 | 24 | 25 | 16 | SAWYER BROWN CURB 77883 (10.98/16.98) | SIX DAYS ON THE ROAD | 8 |
| 26 | 22 | 22 | 39 | REBA MCENTIRE ▲ MCA 11500 (10.98/16.98) | WHAT IF IT'S YOU | 1 |
| 27 | 23 | 23 | 68 | BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98) | BORDERLINE | 1 |
| 28 | 27 | 28 | 45 | JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98) | WHAT I DO THE BEST | 5 |
| 29 | 29 | 27 | 45 | CLINT BLACK ▲ RCA 66671 (10.98/16.98) | THE GREATEST HITS | 2 |
| 30 | 28 | 33 | 42 | KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS | MEASURE OF A MAN | 4 |
| 31 | 26 | 67 | 3 | KENNY ROGERS MAGNATONE 116 (10.98/16.98) | ACROSS MY HEART | 26 |
| 32 | 25 | 24 | 46 | JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98) | FACES | 9 |
| 33 | 30 | 26 | 7 | CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98) | LIVE | 26 |
| 34 | 31 | 30 | 44 | RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98) | LEARNING AS YOU GO | 17 |
| 35 | 34 | 29 | 6 | BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98) | THE BEST OF BILLY RAY CYRUS COVER TO COVER | 23 |
| 36 | 36 | 35 | 17 | WYNONNA CURB 11583/MCA (10.98/16.98) | COLLECTION | 9 |

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|--------------------------|------------|-----------|---------------|--|---|---------------|
| 37 | NEW | | 1 | PATSY CLINE MCA 11579 (10.98/16.98) | PATSY CLINE LIVE AT THE CIMARRON BALLROOM | 37 |
| 38 | 35 | 32 | 7 | LONESTAR BNA 67422/RCA (10.98/16.98) | CRAZY NIGHTS | 16 |
| 39 | 33 | 31 | 19 | ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98) | SO LONG SO WRONG | 4 |
| 40 | 32 | 34 | 102 | COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98) | I THINK ABOUT YOU | 5 |
| 41 | 39 | 43 | 62 | VINCE GILL ▲ MCA 11422 (10.98/16.98) | HIGH LONESOME SOUND | 3 |
| 42 | 37 | 36 | 66 | MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS | TEN THOUSAND ANGELS | 5 |
| ***PACESSETTER*** | | | | | | |
| 43 | 54 | 49 | 6 | JAMES BONAMY EPIC 67878/SONY (10.98 EQ/16.98) HS | ROOTS AND WINGS | 25 |
| 44 | 38 | 38 | 67 | GEORGE STRAIT ▲ MCA 11428 (10.98/16.98) | BLUE CLEAR SKY | 1 |
| 45 | 48 | 56 | 89 | GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98) | FRESH HORSES | 1 |
| 46 | 40 | 39 | 71 | BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98) | BETWEEN NOW AND FOREVER | 7 |
| 47 | 42 | 47 | 99 | TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98) | GREATEST HITS -- FROM THE BEGINNING | 3 |
| 48 | 46 | 41 | 49 | TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98) | THE RESTLESS KIND | 7 |
| 49 | 41 | 42 | 3 | SHERRIE AUSTIN ARISTA 18843 (10.98/16.98) HS | WORDS | 41 |
| 50 | 44 | 40 | 7 | RICOCHET COLUMBIA 67773/SONY (10.98 EQ/15.98) HS | BLINK OF AN EYE | 24 |
| 51 | 50 | 51 | 56 | CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS | I STOLE THIS RECORD | 23 |
| 52 | 43 | 37 | 58 | KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS | ME AND YOU | 9 |
| 53 | 47 | 48 | 16 | AARON TIPPIN RCA 67427 (10.98/16.98) | GREATEST HITS...AND THEN SOME | 17 |
| 54 | 55 | 54 | 98 | TIM MCGRAW ▲ CURB 77800 (10.98/16.98) | ALL I WANT | 1 |
| 55 | 53 | 53 | 89 | VINCE GILL ▲ MCA 11394 (10.98/16.98) | SOUVENIRS | 3 |
| 56 | 49 | 44 | 37 | MARK CHESNUTT ● DECCA 11529/MCA (10.98/16.98) | GREATEST HITS | 18 |
| 57 | 45 | 45 | 19 | TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98) | COMPLICATED | 15 |
| 58 | 58 | 61 | 13 | ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) | HOW BIG'A BOY ARE YA? VOLUME 1 | 57 |
| 59 | 56 | 57 | 101 | FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98) | IT MATTERS TO ME | 4 |
| 60 | 52 | 50 | 51 | TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98) | LIVING IN A MOMENT | 6 |
| 61 | 51 | 52 | 41 | TRACY BYRD ● MCA 11485 (10.98/16.98) | BIG LOVE | 12 |
| 62 | NEW | | 1 | VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98) | COWBOY UP -- THE OFFICIAL PRCA RODEO ALBUM | 62 |
| 63 | NEW | | 1 | JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98) | THE BEST OF JOHN DENVER LIVE | 63 |
| 64 | 61 | 63 | 6 | JEFF CARSON CURB 77859 (10.98/16.98) HS | BUTTERFLY KISSES | 39 |
| 65 | 59 | 59 | 99 | GEORGE STRAIT ▲ MCA 11263 (39.98/49.98) | STRAIT OUT OF THE BOX | 9 |
| 66 | 67 | 69 | 9 | ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) | HOW BIG'A BOY ARE YA? VOLUME 2 | 63 |
| 67 | 72 | 71 | 56 | ALABAMA RCA 66848 (4.98/9.98) | SUPER HITS | 47 |
| 68 | 65 | 65 | 46 | VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) | THE BEST OF COUNTRY SING THE BEST OF DISNEY | 17 |
| 69 | 64 | 68 | 13 | ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98) | SUPER HITS | 54 |
| 70 | 66 | 64 | 47 | LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98) | GREATER NEED | 8 |
| 71 | 63 | 62 | 80 | PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98) | THE TROUBLE WITH THE TRUTH | 10 |
| 72 | 57 | 46 | 9 | SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) HS | WHATEVER COMES FIRST | 38 |
| 73 | 71 | 73 | 49 | TRISHA YEARWOOD ● MCA 11477 (10.98/16.98) | EVERYBODY KNOWS | 6 |
| 74 | 60 | 55 | 23 | MARK WILLS MERCURY 532116 (10.98 EQ/16.98) HS | MARK WILLS | 38 |
| 75 | 70 | 60 | 59 | LYLE LOVETT CURB 11409/MCA (10.98/16.98) | THE ROAD TO ENSENADA | 4 |

Billboard Top Country Catalog Albums

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

AUGUST 16, 1997

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|-----------------------------------|-------------------|
| 1 | 1 | SHANIA TWAIN ▲ MERCURY 522886 (10.98 EQ/16.98) HS | THE WOMAN IN ME | 130 |
| 2 | 2 | GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98) | THE HITS | 138 |
| 3 | 3 | WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 159 |
| 4 | 4 | CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 142 |
| 5 | 5 | TIM MCGRAW ▲ CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 176 |
| 6 | 6 | PATSY CLINE ▲ MCA 12* (7.98/12.98) | 12 GREATEST HITS | 541 |
| 7 | 7 | HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98) | GREATEST HITS, VOL. 1 | 169 |
| 8 | 8 | GEORGE STRAIT ▲ MCA 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 255 |
| 9 | 10 | VINCE GILL ▲ MCA 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 165 |
| 10 | 9 | GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98) | SUPER HITS | 332 |
| 11 | 12 | HANK WILLIAMS ▲ MERCURY 823293 (7.98 EQ/11.98) | 24 OF HANK WILLIAMS GREATEST HITS | 154 |
| 12 | 11 | THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 406 |
| 13 | 14 | GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98) | NO FENCES | 331 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|---------------------------------------|-------------------|
| 14 | 13 | ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS | NOW THAT I'VE FOUND YOU: A COLLECTION | 130 |
| 15 | 16 | ALABAMA ▲ RCA 66410 (10.98/15.98) | GREATEST HITS VOL. III | 148 |
| 16 | 15 | JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98) | SUPER HITS | 35 |
| 17 | 17 | REBA MCENTIRE ▲ MCA 10906 (10.98/15.98) | GREATEST HITS VOLUME TWO | 201 |
| 18 | 18 | TRACY BYRD ▲ MCA 10991 (10.98/15.98) | NO ORDINARY MAN | 165 |
| 19 | — | KENNY ROGERS MAGNATONE 108 (10.98/16.98) | THE GIFT | 10 |
| 20 | 22 | MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/16.98) | COME ON COME ON | 243 |
| 21 | 21 | BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98) | BRAND NEW MAN | 311 |
| 22 | 19 | PATSY CLINE ▲ MCA 4038 (7.98/12.98) | THE PATSY CLINE STORY | 158 |
| 23 | 20 | GEORGE STRAIT ▲ MCA 42035 (7.98/12.98) | GREATEST HITS VOLUME 2 | 511 |
| 24 | 24 | CHRIS LEDOUX ● CAPITOL NASHVILLE 28458 (10.98/15.98) | BEST OF CHRIS LEDOUX | 31 |
| 25 | 23 | KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98) | TWENTY GREATEST HITS | 180 |

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.

Panasonic Fest Jazzes Up The Village With Variety, Value

STROLLIN': Just when New Yorkers thought festival season was over comes another impressive amalgamation of concerts and club dates.

Set for Saturday (16) to Aug. 25, the Panasonic Village Jazz Festival is poised to overtake downtown New York. Like the Texaco New York Jazz Festival and the JVC Jazz Festival, it's got its own personality. This year's offering is extraordinarily well-rounded, including a kids' series, a film festival, poetry projects, a jazz flea market, walking tours of historical sites, and exhibitions of jazz-oriented art at local galleries.

"We're trying for something a little different," explains **James Browne**, the event's producer. "Most festivals mean the biggest-name artists and the highest ticket prices. That's not really us. It sounds weird in this time of gross, gross, and more gross, but we're actually content to stay the little festival that could. The word is overused, but we're trying to 'celebrate' what goes on in the Village 365 nights a year. We take 10 days and not only look into jazz, but jazz's impact on many other arts."

Panasonic is unique in that it temporarily squashes the competition between the participating clubs. Bonding during the event are Sweet Basil, Zinno, Visiones, Metronome, Knickerbocker, the Blue Note, Small's, the Village Van-



by Jim Macnie

guard, 55 Bar, Arthur's Tavern, and the Knitting Factory. This year a shuttle bus will help participants get from venue to venue. A full festival pass allows a weeklong entrance to the second sets of all the clubs for \$25. "It's absolutely the most economical way to go," says Browne.

For the third year in a row, the festival has also put together a compilation album of the artists identified with the fest's past or present. A dollar from every purchase goes to the Dizzy Gillespie Cancer Institute and Memorial Fund. The set retails for \$11.98. "It's available at J&R, Tower, and the Wiz," says Browne. "We also have a three-for-\$25 deal available. We just like to try little things that are different."

The Panasonic finale is a free concert Aug. 25 at Washington Square Park. Sharing the bill will be Warner Bros. recording artist **Kenny Garrett**, whose latest disc is "Songbook," and Blue Note songstress **Dianne Reeves**, whose latest is

"The Grand Encounter." Further info can be found on the festival's World Wide Web site; the address for the bash is <http://www.village-jazz.com>.

DATA: Ever since **Joe Henderson's** "Lush Life" blasted him into breakthrough land in 1992, each new Henderson project has carried much marketplace anticipation. Expect the same for what might be Henderson's most ambitious and commercially enticing move yet, an adaptation of **Gershwin's** "Porgy And Bess." His associates on the forthcoming project form quite a talent pool. **Tommy Flanagan**, **Dave Holland**, **Jack DeJohnette**, and **John Scofield** are the core ensemble. **Sting** and **Chaka Kahn** will provide vocals on "It Ain't Nec-

essarily So" and "Summertime," respectively. Newcomers **Conrad Herwig** (trombone) and **Stefon Harris** (vibes) round out the band. An Oct. 7 street date is scheduled by Verve.

CHANGES: The much-celebrated **Medeski, Martin & Wood** (MM&W), one of the era's brainier funk jazz ensembles, has signed with Blue Note. The trio is unique, capable of tickling fans of both contemporary and mainstream sounds. Its 1996 Gramavision release, "Shack-Man," sold 52,000 copies, according to SoundScan; MM&W had two other Gramavision titles and an excellent 1992 disc on the indie Hap-Jones label. The act's Blue Note debut is tentatively scheduled for early 1998. The band

is playing dates on the H.O.R.D.E. tour, along with **Neil Young** and **Beck**, through Aug. 6.

Tenor saxophonist **Dewey Redman** has signed with the Palmetto Jazz label. In the late '60s and early '70s, the Texas-born tenor player was part of **Ornette Coleman's** ensemble; he has also recorded as a leader for ECM and Impulse!. Redman was a key part of the band that drummer **Matt Wilson** used to record '96's "As Wave Follows Wave," also for Palmetto Jazz. The label plans to issue "Dewey Redman Live In London," recorded at **Ronnie Scott's** club in London and featuring Wilson on drums, in January '98.

Jim Macnie can be reached via E-mail at hapboyM@aol.com.

PGM Gets Contemporary; Parkening Re-Inks With EMI

BRANCHING OUT: PGM Recordings, the small, New York-based label that until now has specialized in early music, is widening its focus. The company has signed **Orpheus**, the renowned 28-member conductorless orchestra, to highlight a new division, the PGM Ars Nova label. Orpheus and Deutsche Grammophon, its label since 1984, will now be working on an individual-project basis.

Julian Fifer, president of Orpheus, sees the PGM relationship as "a way to spread our wings and diversify, to do some 'pure Orpheus' projects instead of so much collaborative work." Repertoire is now under discussion: PGM's marketing director,



by Heidi Waleson

Craig Zeichner, expects that projects will steer clear of the "war horse repertory they've already covered." Plans call for six titles a year; the first will be recorded in the fall, for release in early 1998.

PGM, which has a dozen recordings in its catalog, was launched several years ago as part of Quintessential Sound, an audio engineering firm. Its founder, **Gabe Wiener**, was especially interested in unrecorded Baroque choral music. The label's most successful recordings so far are "The Songs Of Solomon," two volumes of Jewish sacred music by 17th-century Italian composer **Salomone Rossi**, performed by **Eric Milnes and the New York Baroque**. The first disc, released around Rosh Hashana in 1996, benefited from targeted ads in Jewish magazines and on the radio; combined with the second volume, released in April of this year, the discs have sold approximately 20,000 copies, according to the label. PGM is distributed in the U.S. and Canada by Allegro.

Wiener died unexpectedly, at age 26, in April, but the four-person

(Continued on next page)

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E-Pulse

"Name a style and Robillard plays it — Texas single-note epics, West Coast swing, Kansas City jump blues and aggressive Chicago burners...confirm Robillard's status as one of the pre-eminent modern blues guitarists."

OffBeat Magazine

On tour

- August 10 Uncasville CT
12 Northampton MA
13 Edgartown MA
14 Groton CT
15 Boston MA
16 Stratton VT
22 Chicago IL
- September 20 Monterey CA
24 Ottawa
25 Toronto
26 Buffalo NY
27 Cooperstown NY
28 Syracuse NY
29 Mount Vernon NY

Dates subject to change; check local listings



**Charlie Musselwhite
Rough News**

"It doesn't matter where you live or what kind of background you come from: when you hear the blues, it reminds you that you are human and it hooks you forever." *Charlie Musselwhite*

On tour

- August 28 San Jose CA
29 Santa Cruz CA
30 Long Beach CA
- September 1 Phoenix AZ
7 Avon CA
20 San Francisco CA

Dates subject to change; check local listings.

http://www.virginrecords.com
AOL Keyword: Virgin Records



Roots. Blues. Soul.
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TOP BLUES ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|--|
| | | | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan® | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | NEW | | LIVE AT CARNEGIE HALL EPIC 68163 | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 1 week at No. 1 |
| 2 | 1 | 27 | LIE TO ME ● A&M 540640 HS | JONNY LANG |
| 3 | 2 | 92 | GREATEST HITS ▲ EPIC 66217* | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE |
| 4 | 3 | 17 | COME ON HOME VIRGIN 42984 | BOZ SCAGGS |
| 5 | 4 | 7 | SEÑOR BLUES PRIVATE MUSIC 82151 | TAJ MAHAL |
| 6 | 6 | 11 | LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273 | BLUES BROTHERS AND FRIENDS |
| 7 | 5 | 13 | ROAD TO ZEN EUREKA 77061/DISCOVERY HS | COREY STEVENS |
| 8 | 7 | 13 | SWEET POTATO PIE MERCURY 534483 | THE ROBERT CRAY BAND |
| 9 | 8 | 38 | HELP YOURSELF MISS BUTCH 4003/MARDI GRAS HS | PEGGY SCOTT-ADAMS |
| 10 | 9 | 91 | LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. HS | KENNY WAYNE SHEPHERD |
| 11 | 12 | 14 | LOVE'S BEEN ROUGH ON ME PRIVATE MUSIC 82140 | ETTA JAMES |
| 12 | 10 | 22 | DON'T LOOK BACK POINTBLANK 42771/VIRGIN | JOHN LEE HOOKER |
| 13 | 11 | 59 | JUST LIKE YOU OKEH 67316/EPIC HS | KEB' MO' |
| 14 | 14 | 6 | THE COLOUR OF LOVE VERVE 537562 | RONNIE EARL & THE BROADCASTERS |
| 15 | 13 | 62 | GOOD LOVE! MALACO 7480 | JOHNNIE TAYLOR |

TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|--|-------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 11 | REGGAE GOLD 1997 VP 1509* | VARIOUS ARTISTS 7 weeks at No. 1 |
| 2 | 2 | 5 | GUNS IN THE GHETTO VIRGIN 44402 | UB40 |
| 3 | 3 | 3 | FALLEN IS BABYLON ELEKTRA 62032/EEG | ZIGGY MARLEY & THE MELODY MAKERS |
| 4 | NEW | | REGGATTA MONDATTA ARK 21 61868 | VARIOUS ARTISTS |
| 5 | 6 | 90 | THE BEST OF-VOLUME ONE VIRGIN 41009 | UB40 |
| 6 | 4 | 8 | YARDCORE DELICIOUS VINYL 5018*/RED ANT HS | BORN JAMERICANS |
| 7 | 5 | 7 | FIRE ON THE MOUNTAIN 2... REGGAE CELEBRATES... POW WOW 7466 | VARIOUS ARTISTS |
| 8 | 7 | 91 | THE BEST OF-VOLUME TWO VIRGIN 41010 | UB40 |
| 9 | 9 | 7 | PASSION VP 1493* | LADY SAW |
| 10 | 8 | 6 | GHETTO GOLD & PLATINUM RESPECT WEED 20210*/NERVOUS | MAD LION |
| 11 | 10 | 6 | TAXMAN SHANACHIE 45032 | LUCKY DUBE |
| 12 | 11 | 17 | THE BEST OF ZIGGY MARLEY... (1988-1993) VIRGIN 44098 | ZIGGY MARLEY AND THE MELODY MAKERS |
| 13 | 12 | 20 | MR. MARLEY TUFF GONG 54177/LIGHTYEAR | DAMIAN JR. GONG MARLEY |
| 14 | 14 | 56 | FIRE ON THE MOUNTAIN POW WOW 7462 | VARIOUS ARTISTS |
| 15 | RE-ENTRY | | MAESTRO VP 1486* | BEENIE MAN |

TOP WORLD MUSIC ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|--|---|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 2 | 22 | MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS | RONAN HARDIMAN 3 weeks at No. 1 |
| 2 | 1 | 60 | RIVERDANCE ● CELTIC HEARTBEAT 82816/AG HS | BILL WHELAN |
| 3 | 3 | 8 | CELTIC PRIDE RETRO 0090 HS | COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND |
| 4 | 4 | 24 | N DIS LIFE BIG BOY 5903 | ISRAEL KAMAKAWIWO'OLE |
| 5 | 5 | 7 | RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL | BILL WHELAN |
| 6 | 8 | 7 | ANOKHA...SOUNDZ OF THE ASIAN UNDERGROUND QUANGO 524341/ISLAND | TALVIN SINGH |
| 7 | 7 | 13 | CHANT OF INDIA ANGEL 55948 | RAVI SHANKAR |
| 8 | 6 | 5 | IN THE NAME OF LOVE COCONUT GROVE 8197 | HAPA |
| 9 | 9 | 20 | CABO VERDE NONESUCH 79450/AG HS | CESARIA EVORA |
| 10 | 10 | 6 | COLOURS NA LEO PILIMEHANA 3004 | NA LEO PILIMEHANA |
| 11 | 11 | 23 | LEGENDS RCA VICTOR 68776 HS | JAMES GALWAY & PHIL COULTER |
| 12 | 13 | 77 | THE BROTHERS MCMULLEN ARISTA 18803 | SOUNDTRACK |
| 13 | NEW | | CARIBBEAN PARTY PUTUMAYO 132 | VARIOUS ARTISTS |
| 14 | RE-ENTRY | | COLORS OF THE WORLD ALLEGRO 1 | VARIOUS ARTISTS |
| 15 | 15 | 5 | CALIENTE MESA 92764/AG | WILLIE & LOBO |

○ 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.

KEEPING SCORE

(Continued from preceding page)

operation, headed by producer David Oliver, continues. Plans involve putting out 12 early music titles a year, with increases in the future. Key artists include harpsichordist/organist Gavin Black and mezzo-soprano Jennifer Lane. PGM's most recent release features Lane, soprano Tamara Matthews, and the New York Baroque performing music from the court at Dresden, Germany (the first half of the 18th century), including the world-premiere recording of Giovanni Alberto Ristori's "Canto Divoti Affetti," a 10-part sacred work for soprano and contralto soloists.

Ars Nova will concentrate on contemporary music. Its first disc, choral compositions by contemporary American composers performed by I Cantori, will be released in October. PGM plans major marketing support for Orpheus around an active touring schedule, which will include retail promotions, point-of-purchase placement, radio advertising, and coordination of tour and release repertoire.

SIGNING AGAIN: Guitarist Christopher Parkening, who has been with EMI Classics for nearly 30

years, was feted by the label recently. The artist, who has made 15 recordings for the label, renewed his contract. The folks over at EMI Classics would also like the world to know that despite the closing of the parent company's pop label, EMI Records, the classical division is unchanged, with EMI Classics, Angel Records, and Virgin Classics continuing with "business as usual."

KORNGOLD ASCENDANT: Two recent additions to the Erich Korngold revival: a Naxos recording of "Die Tote Stadt" (1920), the composer's greatest operatic success, in a live performance by the Swedish Opera conducted by Leif Segerstam; and from Deutsche Grammophon, André Previn leads the London Symphony in the suite of incidental music for "Much Ado About Nothing" (1920) and Korngold's monumental late work, the Symphony in F sharp (completed in 1952). This is more recorded evidence of the richness of Korngold's output; the composer's years as a child prodigy and young success in Vienna are usually overshadowed by his reputation as a deft composer of Hollywood scores.

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

| 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... | 2 INTOCABLE EMI LATIN VIVIR SIN ELLAS |
| 3 JORDI FONOVISA DESESPERADAMENTE ENAMORADO | 3 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA | 3 ENRIQUE IGLESIAS FONOVISA MIENTE |
| 4 GLORIA ESTEFAN EPIC/SONY NO PRETENDO | 4 GILBERTO SANTA ROSA SONY TROPICAL/SONY PELIGRO | 4 MOJADO FONOVISA MOTIVOS |
| 5 MILLIE EMI LATIN AMAME | 5 OLGA TANON WEA LATINA PORQUE NO TE ENCONTRE | 5 LOS TEMERARIOS FONOVISA ACEPTA MI ERROR |
| 6 MDO SONY LATIN/SONY NO PUEDO OLVIDARME DE TI | 6 ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY PERSONA... | 6 LOS TIGRES DEL NORTE FONOVISA JEFE DE JEFES |
| 7 WILL SMITH COLUMBIA/SONY MEN IN BLACK | 7 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO ROMPECINTURA | 7 MARCO ANTONIO SOLIS FONOVISA MI ULTIMO ADIOS |
| 8 CHARLIE ZAA SONOLUX/SONY DESEOS | 8 ENRIQUE IGLESIAS FONOVISA MIENTE | 8 BRONCO FONOVISA TU Y YO |
| 9 JON SECADA EMI LATIN LA MAGIA DE TU AMOR | 9 JAILENE EMI LATIN REGRESA A TU | 9 BANDA MAGUEY FONOVISA PERO TE AMO |
| 10 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA | 10 MICHAEL STUART RMM SUENO | 10 LA MAFIA SONY DISCOS/SONY ENAMORADA |
| 11 BOYZONE POLYGRAM LATINO MYSTICAL EXPERIENCE | 11 MILLY Y LOS VECINOS SONY TROPICAL/SONY QUIZAS | 11 GRUPO BRYNDIS DISA/EMI LATIN OLVIDEMOS... |
| 12 GILBERTO SANTA ROSA SONY TROPICAL/SONY PELIGRO | 12 GLORIA ESTEFAN EPIC/SONY NO PRETENDO | 12 THALIA EMI LATIN AMOR A LA MEXICANA |
| 13 DIEGO TORRES RCA/BMG SE QUE HAY ALGO MAS | 13 JORDI FONOVISA DESESPERADAMENTE ENAMORADO | 13 LOS TIGRES DEL NORTE FONOVISA EL MOJADO... |
| 14 CHAYANNE SONY LATIN/SONY TAL VEZ ES AMOR | 14 DLG SIR GEORGE/SONY LA QUIERO A MORIR | 14 ALEJANDRO FERNANDEZ SONY DISCOS/SONY ES LA MUJER |
| 15 FEY SONY LATIN/SONY MUEVELO | 15 MANNY MANUEL MERENGAZO/RMM PARECE MENTIRA | 15 BANDA EL RECODO FONOVISA QUE SOLO ESTOY... |

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.

Rock Glut Ends Sony, Alerce Deal

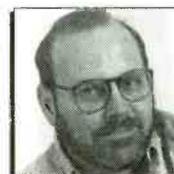
SONY CHILE, ALERCE SPLIT: Nearly 18 months after inking a joint-venture pact, Sony Chile and top Chilean indie Alerce have parted ways because the deal failed to generate the robust economic return expected by both companies.

Sony Chile GM José Antônio Eboli notes that album sales from the rock acts that formed the basis of the alliance were not moving "as strong as we had hoped. We gradually got the feeling that the market was not responding, and the project ran out of gas."

Alerce's director of artists, Amaro Labra, says Chilean record consumers were overwhelmed by the myriad rock albums that were released by Chilean record companies.

"There was violent competition from other record labels, and I believe the excessive marketing [by all labels] created a negative reaction from the public," says Labra.

The joint-venture pact was signed in November 1995 as a means of exploiting and developing Chile's rock talent. Under the terms of the agreement, Sony was to offer marketing and promotional support for



by John Lannert

rock acts signed to Alerce, a Santiago indie that was looking to broaden its profile throughout Chile. The two companies shared attendant expenses and earnings from the accord.

Product from nine bands was released, but only one group, Chanchito En Piedra, was able to generate a hit.

Eboli recently pointed out that "for some strange reason, the projected boom of Chilean rock music did not occur. Perhaps we were expecting better results, that maybe four or five bands from our catalog with Alerce would break, but we have not had much success."

Sony will now concentrate on working the rock acts on its affiliate label Krater. Alerce will continue to work its roster as an independent.

According to Labra, 90% of the 100 million pesos (\$240,000) invested in the joint venture by Sony and Alerce has been recovered. Adds Labra, "With time, we will recoup the rest... The best thing about this deal is that no one went bankrupt."

GETTING CAUGHT UP: Silva

Entertainment has entered into a joint-venture agreement with Similar Latino to produce and release regional Mexican and Tejano product.

K.C. Porter and Robi Rosa are in the studio cutting the new album by Sony Latin star singer/actor Ricky Martin. Also, Porter is writing the theme song for the 1998 World Cup soccer championship, which will be held in France. Martin, a suddenly hot number in France with his smash "María," will sing the tune.

Standout saxophonist Carlos Ayerhoff, one of the founders of prominent Cuban bands Irakere and NG La Banda, has defected to the U.S. Ayerhoff was appearing as a guest performer with the Juan Pablo Torres Quartet July 24 at a Miami Beach, Fla., restaurant when the announcement of Ayerhoff's defection was made. Torres, a noted Cuban jazz trombonist and Miami resident, broke the news to the audience attending the show.

The Miller Genuine Draft Sólo Con Invitación campaign kicked off July 31 at the Mayan nightclub in Los Angeles with a performance by BMG Latina rocker Alejandra Guzmán. On hand for the show were 600 sweepstakes winners from radio and bar promotions, plus DJs from top Spanish radio stations.

Sólo Con Invitación, or "by invitation only," is the Latin counterpart to Miller's Blind Date series, where artist and venue are unknown to the contest winners prior to the con-

(Continued on next page)

LATIN TRACKS A-Z

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

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THE Billboard Latin 50™



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

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|--|-----------|---------------|---------------------------|-----------------------------------|--------------------------|
| ★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★ | | | | | |
| 1 | 2 | 7 | CHARLIE ZAA | SONOLUX 82136/SONY HS | SENTIMIENTOS |
| 2 | 1 | 8 | LOS TIGRES DEL NORTE | FONOVI SA 80711 HS | JEFE DE JEFES |
| 3 | 3 | 42 | GRUPO LIMITE | POLYGRAM LATINO 533302 HS | PARTIENDOME EL ALMA |
| 4 | 4 | 27 | ENRIQUE IGLESIAS | ▲ FONOVI SA 0001 | VIVIR |
| 5 | 5 | 14 | JUAN GABRIEL/ROCIO DURCAL | ARIOLA 47805/BMG HS | JUNTOS OTRA VEZ |
| 6 | 9 | 13 | VARIOUS ARTISTS | ARIOLA 46527/BMG | TE SIGO AMANDO |
| 7 | 6 | 15 | LOS TUCANES DE TIJUANA | EMI LATIN 56921 HS | TUCANES DE ORO |
| 8 | 8 | 37 | JULIO IGLESIAS | ● COLUMBIA 67899/SONY | TANGO |
| 9 | 7 | 5 | THALIA | EMI LATIN 57977 | AMOR A LA MEXICANA |
| 10 | 10 | 74 | SHAKIRA | ● SONY LATIN 81795/SONY HS | PIES DESCALZOS |
| 11 | 11 | 7 | INTOCABLE | EMI LATIN 56694 HS | IV |
| 12 | 22 | 27 | FEY | SONY LATIN 82059/SONY | TIERNA LA NOCHE |
| 13 | 12 | 4 | VICENTE FERNANDEZ | SONY DISCOS 82356/SONY | ESTATUA DE MARFIL |
| 14 | 16 | 22 | BRONCO | FONOVI SA 6063 HS | LA ULTIMA HUELLA |
| 15 | 17 | 23 | SELENA | EMI LATIN 19207 | EXITOS Y RECUERDOS |
| 16 | 13 | 7 | GRUPO BRYNDIS | DISA 57594/EMI LATIN | ASI ES EL AMOR |
| 17 | 19 | 92 | ENRIQUE IGLESIAS | ▲ FONOVI SA 0506 HS | ENRIQUE IGLESIAS |
| 18 | 18 | 9 | VICTOR MANUELLE | SONY TROPICAL 82334/SONY | A PESAR DE TODO |
| 19 | 15 | 15 | LOS TUCANES DE TIJUANA | EMI LATIN 56922 HS | TUCANES DE PLATA |
| 20 | 14 | 9 | LA MAFIA | SONY DISCOS 82267/SONY HS | EN TUS MANOS |
| 21 | 20 | 32 | ALEJANDRO FERNANDEZ | SONY DISCOS 82080/SONY | MUY DENTRO DE MI CORAZON |
| 22 | 27 | 36 | PEDRO FERNANDEZ | POLYGRAM LATINO 534120 HS | DESEOS Y DELIRIOS |
| 23 | 24 | 14 | OLGA TANON | WEA LATINA 18733 HS | LLEVAME CONTIGO |
| 24 | 21 | 11 | ILEGALES | ARIOLA 47761/BMG | REBOTANDO |
| 25 | 32 | 17 | VARIOUS ARTISTS | BEAST 53172 | DJ LATIN MIX '97 |
| 26 | 28 | 23 | LOS ANGELES AZULES | DISA 53791/EMI LATIN | INOLVIDABLES |
| 27 | 26 | 4 | ALABINA | ASTOR PLACE 4004 | ALABINA |
| 28 | 23 | 9 | LIBERACION | DISA 57261/EMI LATIN | UN LOCO ROMANTICO |
| 29 | 25 | 10 | DI BLASIO | ARIOLA 48018/BMG | SOLO |
| 30 | 46 | 3 | VARIOUS ARTISTS | PUTUMAYO 131 | LATINO! LATINO! |
| 31 | 50 | 6 | LOS HURACANES DEL NORTE | FONOVI SA 6068 | TOP NORTENO |
| 32 | 29 | 12 | VARIOUS ARTISTS | SONY LATIN 82232/SONY | LO NUESTRO Y LO MEJOR |
| 33 | 33 | 24 | MICHAEL SALGADO | JOEY 8560 | RECUERDO ESPECIAL |
| 34 | 38 | 50 | LUIS MIGUEL | ● WEA LATINA 15947 | NADA ES IGUAL... |
| 35 | 35 | 2 | BANDA EL RECODO | FONOVI SA 9580 | DE PARRANDA CON LA BANDA |
| 36 | 34 | 7 | VARIOUS ARTISTS | EMI LATIN 57391 | 1997 TEJANO ALL-STARS |
| 37 | 49 | 4 | FRANKIE NEGRON | WEACARIBE 18730/WEA LATINA | CON AMOR SE GANA |
| 38 | 31 | 12 | KINITO MENDEZ | J&N 82304/SONY | EL DESCRETO |
| 39 | 42 | 39 | SELENA | EMI LATIN 53585 | SIEMPRE SELENA |
| 40 | 39 | 19 | LOS TEMERARIOS | FONOVI SA 6064 | EN CONCIERTO VOL. II |
| 41 | 40 | 15 | LOS HERMANOS ROSARIO | KAREN 0188/POLYGRAM LATINO | Y ES FACIL? |
| 42 | 30 | 9 | LUCERO | UNIVERSAL 11630 | PIEL DE ANGEL |
| 43 | 43 | 42 | BOBBY PULIDO | EMI LATIN 38229 | ENSENAME |
| 44 | 47 | 4 | BANDA MAGUEY | FONOVI SA 5969 | EL MUNDO GIRA |
| 45 | 48 | 2 | CAIFANES | ARIOLA 50111/BMG | LA HISTORIA |
| 46 | 37 | 5 | THE NOISE | HOUSE OF MUSIC 82399/SONY | THE BEST GREATEST HITS |
| 47 | 44 | 71 | GIPSY KINGS | NONESUCH 79399/AG | TIERRA GITANA |
| 48 | 41 | 10 | VARIOUS ARTISTS | ARIOLA 48492/BMG | VERANO '97 |
| 49 | RE-ENTRY | | THALIA | EMI LATIN 36850 | EN EXTASIS |
| 50 | RE-ENTRY | | GRUPO MOJADO | FONOVI SA 9477 | SUENO Y REALIDAD |

| POP | TROPICAL/SALSA | REGIONAL MEXICAN |
|---|--|--|
| 1 ENRIQUE IGLESIAS FONO-VISA VIVIR | 1 CHARLIE ZAA SONOLUX/SONY SENTIMIENTOS | 1 LOS TIGRES DEL NORTE FONOVI SA JEFE DE JEFES |
| 2 VARIOUS ARTISTS ARIOLA/BMG TE SIGO AMANDO | 2 VICTOR MANUELLE SONY TROPICAL/SONY A PESAR DE TODO | 2 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA |
| 3 JULIO IGLESIAS COLUMBIA/SONY TANGO | 3 OLGA TANON WEA LATINA LLEVAME CONTIGO | 3 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG JUNTOS OTRA VEZ |
| 4 THALIA EMI LATIN AMOR A LA MEXICANA | 4 VARIOUS ARTISTS PUTUMAYO LATINO! LATINO! | 4 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE ORO |
| 5 SHAKIRA SONY LATIN/SONY PIES DESCALZOS | 5 FRANKIE NEGRON WEACARIBE/WEA LATINA CON AMOR SE GANA | 5 INTOCABLE EMI LATIN IV |
| 6 FEY SONY LATIN/SONY TIERNA LA NOCHE | 6 KINITO MENDEZ J&N/SONY EL DESCRETO | 6 VICENTE FERNANDEZ SONY DISCOS/SONY ESTATUA DE MARFIL |
| 7 ENRIQUE IGLESIAS FONOVI SA ENRIQUE IGLESIAS | 7 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO Y ES FACIL? | 7 BRONCO FONOVI SA LA ULTIMA HUELLA |
| 8 ILEGALES ARIOLA/BMG REBOTANDO | 8 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS | 8 SELENA EMI LATIN EXITOS Y RECUERDOS |
| 9 VARIOUS ARTISTS BEAST DJ LATIN MIX '97 | 9 VARIOUS ARTISTS WEA LATINA MERENGON | 9 GRUPO BRYNDIS DISA/EMI LATIN ASI ES EL AMOR |
| 10 ALABINA ASTOR PLACE ALABINA | 10 CUBANISMO! FEAT. JESUS ALERMANO HANNIBAL/RYKODISC MALEMBE | 10 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE PLATA |
| 11 DI BLASIO ARIOLA/BMG SOLO | 11 MICHAEL STUART RMM CUENTOS DEL VECINDARIO | 11 LA MAFIA SONY DISCOS/SONY EN TUS MANOS |
| 12 VARIOUS ARTISTS SONY LATIN LO NUESTRO Y LO MEJOR | 12 JAILENE EMI LATIN AQUÍ ESTOY | 12 ALEJANDRO FERNANDEZ SONY DISCOS/SONY MUY DENTRO DE MI CORAZON |
| 13 LUIS MIGUEL WEA LATINA NADA ES IGUAL... | 13 VARIOUS ARTISTS WEACARIBE/WEA LATINA MERENGON | 13 PEDRO FERNANDEZ POLYGRAM LATINO DESEOS Y DELIRIOS |
| 14 LUCERO UNIVERSAL PIEL DE ANGEL | 14 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO GRANDES EXITOS | 14 LOS ANGELES AZULES DISA/EMI LATIN INOLVIDABLES |
| 15 CAIFANES ARIOLA/BMG LA HISTORIA | 15 OSCAR D'LEON RMM EN NUEVA YORK | 15 LIBERACION DISA/EMI LATIN UN LOCO ROMANTICO |

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 million sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. **HS** indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

NOTAS

(Continued from preceding page)

cert. One constant, however, is that the shows are staged in intimate venues.

The next Sólo Con Invitación set is slated for Sept. 18 in San Francisco.

Tito Puente Jr., an honoree at Billboard's fourth annual Latin Music Awards earlier this year, has signed with Compose/Tropico, a record subsidiary of Newark, N.J.-based PPI Entertainment. Puente is cutting his debut, due in October, with producer/songwriter A.B. Quintanilla. Puente's label premiere will be released on Compose/Tropico subsidiary imprint La Casa.

MTV Latin America has signed an exclusive, panregional consumer-products agency deal with Grupo Losani. Under terms of the pact, Grupo Losani will operate as MTV Latin America's merchandising agent to develop and expand the MTV names via licensing deals in apparel, accessories, stationery, and gift and novelty lines.

Ramiro Burr, music reporter for The San Antonio (Texas) Express-News and a contributor to Billboard, has signed a contract with Billboard Books to produce the first reference guide to regional Mexican sounds. Tentatively titled "The Billboard Guide To Tejano, Conjunto, And Regional Mexican Music," the book is due in spring 1999.

The soundtrack to the film "Selena" has received gold and platinum certifications by the Recording Industry Assn. of America.

BMG rockers Los Fabulosos Cadillacs are slated to perform Tuesday (12) at the Latin Laugh Festival in San Antonio. The festival, hosted by Daisy Fuentes and Paul Rodríguez, will air on Showtime later this year. The Cadillacs, by the way, are the artist of the month for August on MTV Latin America.

THE BIG SWITCH: Billboard's Hot Latin Tracks chart is scheduled to be converted to an audience chart, beginning with the Sept. 6 issue. The songs appearing on the audience chart will be ranked according to their individual number of listeners. The rankings of the titles currently appearing on Hot Latin Tracks are based on their individual number of detections.

CHART NOTES: Colombian singer Charlie Zaa scales The Billboard Latin 50 this issue for the first time with "Sentimientos" (Sonolux/Sony). Zaa's package of tropical covers of Latino standards is not only his inaugural chart-topper, but is also the first No. 1 album by Colombian imprint Sonolux. In addition, Sonolux becomes the first label not based in the U.S. to reach the top of The Billboard Latin 50.

Sales of "Sentimientos," which surged 21% to 4,500 units, helped offset a southbound Latino retail market, whose top 50 titles managed to move only 63,000 units.

Zaa finally is scoring at radio, where his leadoff single, "Deseos," eases onto Hot Latin Tracks at No. 39.

There is very little upside action among the other titles in the upper echelon of The Billboard Latin 50, save for Fey's "Tierra La Noche" (Sony Latin/Sony), which vaults 22-12. Sales of that CD were sparked by the Mexican teen star's three shows Aug. 1-3 in San Juan, Puerto Rico.

Top Contemporary Christian™



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

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|----------------------|-----------|---------------|------------------------------|---|---|
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 58 | BOB CARLISLE | ▲ DIADEM 1139/PROVIDENT HS | SHADES OF GRACE |
| 2 | 2 | 89 | DC TALK | ▲ FOREFRONT 5140/CHORDANT | JESUS FREAK |
| 3 | 3 | 47 | POINT OF GRACE | ● WORD 9694 | LIFE LOVE & OTHER MYSTERIES |
| 4 | 5 | 9 | THE SUPERTONES | BEC 7401/CHORDANT HS | SUPERTONES STRIKE BACK |
| 5 | 4 | 5 | CLAY CROSSE | REUNION 10005/PROVIDENT HS | STAINED GLASS |
| 6 | 6 | 63 | JACI VELASQUEZ | MYRRH 6995/WORD HS | HEAVENLY PLACE |
| 7 | 7 | 40 | VARIOUS ARTISTS | ▲ SPARROW 1562/CHORDANT | WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS |
| 8 | 9 | 48 | STEVEN CURTIS CHAPMAN | ● SPARROW 1554/CHORDANT | SIGNS OF LIFE |
| 9 | 12 | 19 | CAEDMON'S CALL | WARNER ALLIANCE 46463/WCD HS | CAEDMON'S CALL |
| 10 | NEW► | | PHILLIPS, CRAIG AND DEAN | STAR SONG/SPARROW 0156/CHORDANT HS | WHERE STRENGTH BEGINS |
| 11 | 8 | 18 | CARMAN | SPARROW 1565/CHORDANT | I SURRENDER ALL—30 CLASSIC HYMNS |
| 12 | 10 | 7 | CHRIS RICE | ROCKETTOWN 1528/WORD HS | DEEP ENOUGH TO DREAM |
| 13 | 13 | 76 | NEWSBOYS | ● STAR SONG 0075/CHORDANT | TAKE ME TO YOUR LEADER |
| 14 | 11 | 66 | KIRK FRANKLIN AND THE FAMILY | ▲ GOSPO CENTRIC 2127/CHORDANT | WHATCHA LOOKIN' 4 |
| 15 | 18 | 14 | KATHY TROCCOLI | REUNION 10003/PROVIDENT HS | LOVE AND MERCY |
| 16 | 15 | 7 | OLETA ADAMS | HARMONY 7701/CHORDANT | COME WALK WITH ME |
| 17 | 16 | 23 | PETRA | WORD 9929 | PETRA PRAISE 2 WE NEED JESUS |
| 18 | 14 | 58 | REBECCA ST. JAMES | FOREFRONT 5141/CHORDANT HS | GOD |
| 19 | 17 | 76 | AUDIO ADRENALINE | FOREFRONT 5144/CHORDANT | BLOOM |
| 20 | NEW► | | VALUE PAC | BEC 7402/CHORDANT | JALAPENO |
| 21 | 21 | 36 | VARIOUS ARTISTS | HOSANNA/INTEGRITY 10492/WORD | REVIVAL AT BROWNSVILLE |
| 22 | 22 | 74 | THIRD DAY | REUNION D117/PROVIDENT HS | THIRD DAY |
| 23 | 23 | 44 | CRYSTAL LEWIS | MYRRH 5039/WORD HS | BEAUTY FOR ASHES |
| 24 | 19 | 33 | VARIOUS ARTISTS | HOSANNA/INTEGRITY 8952/WORD | SHOUT TO THE LORD |
| 25 | 24 | 35 | DONNIE MCCLURKIN | WARNER ALLIANCE 46297/WCD | DONNIE MCCLURKIN |
| 26 | 30 | 8 | REALITY CHECK | STAR SONG 0158/CHORDANT | REALITY CHECK |
| 27 | 25 | 12 | VIRTUE | VERITY 50032/PROVIDENT | VIRTUE THE GREATEST PART OF ME |
| 28 | NEW► | | PAUL WILBUR | HOSANNA/INTEGRITY 11512/WORD | HOLY FIRE |
| 29 | 28 | 33 | MXPX | TOOTH & NAIL 1060/DIAMANTE HS | LIFE IN GENERAL |
| 30 | 27 | 16 | SMALLTOWN POETS | FOREFRONT 5163/CHORDANT | SMALLTOWN POETS |
| 31 | 32 | 35 | OUT OF EDEN | GOTEE 3826/WORD HS | MORE THAN YOU KNOW |
| 32 | 29 | 41 | ANointed | MYRRH 7006/WORD HS | UNDER THE INFLUENCE |
| 33 | 39 | 39 | RAY BOLTZ | WORD 9937 HS | NO GREATER SACRIFICE |
| 34 | 38 | 15 | VARIOUS ARTISTS | VINEYARD/STAR SONG 9243/CHORDANT | CHANGE MY HEART OH GOD, VOLUME 2 |
| 35 | 31 | 11 | VARIOUS ARTISTS | HOSANNA/INTEGRITY 11492/WORD | REVIVAL — SONGS OF FIRE FROM ABOVE |
| 36 | RE-ENTRY | | SUSAN ASHTON | SPARROW 1458/CHORDANT HS | A DISTANT CALL |
| 37 | 33 | 9 | ANDRAE CROUCH | QWEST/WARNER ALLIANCE 46511/WCD | PRAY |
| 38 | RE-ENTRY | | VARIOUS ARTISTS | VINEYARD/STAR SONG 9200/CHORDANT | CHANGE MY HEART OH GOD |
| 39 | RE-ENTRY | | PLUMB | ESSENTIAL 70008/PROVIDENT | PLUMB |
| 40 | 37 | 38 | BEBE & CECE WINANS | SPARROW 7048/CHORDANT | GREATEST HITS |

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

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In the SPIRIT



by Lisa Collins

MILESTONES: After months of unconfirmed reports that Kirk Franklin was being courted by TV execs to produce and star in a comedy series that would be developed just for him, it is now official. Universal Television has signed the Grammy Award-winning artist to star in a sitcom that would play heavily to his gospel and music base. The Gospo Centric recording artist would also serve as co-producer and music supervisor on the show, which will be developed by Ralph Farquhar ("Moesha"). Franklin was not available for comment. He is doing guest appearances with *God's Property* and wrapping up the Tour of Life. Come October, he will be featured on the cover of Vibe magazine.

BALANCING MINISTRY WITH MUSIC: Hezekiah Walker is feeling more like a juggler than a pastor and top gospel recording star. But the 35-year-old founder of the 1,000-member, Brooklyn, N.Y.-based Love Fellowship Tabernacle and director of the *Love Fellowship Crusade*, who is on the road promoting his latest album, "Live In London At Wembley"—No. 6 on the Top Gospel Albums chart for week of Aug. 2—says things are going well. And while he is more than satisfied with his latest effort, which was released in May, he is already looking to his next album.

"We can always get better, and I'm looking to hit a

little harder than what I've been doing," Walker states. "Not to really take away from this album, which is great. I'm just my worst critic. I've always been kind of steady with my focus and keeping my listeners happy, but I think that it's time for us to really reach out. I'm not going off the deep end or anything like that, but I want to flavor it up and stretch out."

To that end, his next effort will be a studio release. "In the studio, I believe I'll be able to show more talent and vocal control as opposed to church, where we really depend on that audience interaction to get things going," Walker explains. "For the record, I am extremely tired of singing to people who have already gotten the message. I believe there's a dying world that's hungry for change, and the real ministry of Jesus is to go out and compel men to come. So now I'm just laying back trying to figure out ways to take the church to the world."

So what has he come up with? "I'm still praying," he counters. "I dare to be different, but I also want to make sure that I don't offend the saints."

BOUND FOR GLORY: All of the gospel industry is prepping for the Gospel Music Workshop of America, which gets under way Saturday (9)-Saturday (16) in Cincinnati. More than 60 workshops will cater to a projected delegation of 20,000, including some of gospel's biggest names for the group's 30th-anniversary meet. Its theme, "Celebrating the dream and the dreamer," pays homage to the late Rev. James Cleveland, who founded the group in 1967. A full slate of activities from the Gospel Announcers Guild—which serves as the industry track—is set to kick off Sunday (10) with Malaco/Savoy's annual showcase (to be followed by a live recording session and video taping pairing the Rev. Timothy Wright with Myrna Summers).

HIGHER GROUND



by Deborah Evans Price

GO FISH: When Jesus told his disciples he would make them fishers of men, those 12 followers probably could never have imagined that in the 1990s believers would be using an entirely different kind of Net to spread the gospel. But that's just what's happening on *gofishnet.com*.

Launched earlier this year, the World Wide Web site includes partnerships with Word Entertainment, EMI Christian Music Group, SubLime Records, Damascus Road, Pamplin Entertainment, and Praise Hymn Soundtracks, all of which promote their artists on the site using audio and video. *Gofishnet.com* also offers sites for more than 25 Christian acts, including *Newsboys*, *Point Of Grace*, *Petra*, *Reality Check*, and *Out Of The Grey*. The magazine/store hybrid site also features a "News & Links" channel for new acts like *Reality Check*, *Silage*, and *Identical Strangers*, as well as the *Fishing Line Newsletter*, which updates fans about new sites, new albums, and other news. The site's largest channel is "Search The Shop," which has music categorized into 19 genres, including pop/rock, alternative, kids, R&B/gospel, country, comedy, and instrumental/jazz.

According to *gofishnet.com* curator Scott Shuford, the company is readying an *Amy Grant* site that he says is "a beauty." Another current project is a promotion involving the new self-titled *Identical Strangers* album on Damascus Road. The duo, comprising *Randy Thomas* and *Andy Denton*, has its own Web site at <http://www.identicalstrangers.com>, which includes audio clips, album lyrics, artist bios, and fan club information. The site also features a contest sponsored by ESP Guitars, the group, Damascus Road, and *gofishnet.com*. Contestants can enter via the Web site to win an autographed ESP Viper as well as other prizes, including a tour jacket, T-shirts, and posters. Winners will be posted from Nov. 24 through Dec. 31.

CHAPMAN HITS PACKAGE DUE THIS FALL: Steven Curtis Chapman will celebrate 10 years in Christian music with his first greatest-hits package, due Oct. 21. The collection will feature two new songs—"Not Home Yet" and "Found In You"—along with new versions of "Lord Of The Dance" and "The Walk," which were recorded live at Abbey Road Studios in London. A longform video, "The Walk," will be released simultaneously. It will feature footage from the Signs of Life tour, interviews from Chapman's home in Franklin, Tenn., and all of his music videos, as well as footage from the sessions at Abbey Road.

WORD BUYS LCS: Word Entertainment recently purchased 1,500 copyrights from LCS Music Group, a Dallas-based company owned by Chris Christian. Among the copyrights in the purchase are a 55-song *Amy Grant* catalog and some of Christian music's most enduring songs, including "Find A Way," "Praise The Lord," "Thy Word," "Heirlooms," and "Where Do You Hide Your Heart?" Besides Grant's early work, the catalog includes songs by *Mark Heard*, *Dwight Liles*, *Chris Christian*, and *Whiteheart's Mark Gersmehl* and *Billy Smiley*.

Christian began his publishing company in 1976 and for the last five years has been running a movie studio just outside Dallas. Though he sold Grant's Christmas songs, he retained other Christmas song copyrights, as well as Home Sweet Home Records master recordings including music from *Whiteheart*, *Marilyn McCoo*, and *B.J. Thomas*.

NEWS NOTES: *Sandi Patty* will perform at 3 and 8 p.m. CDT Saturday (9) at Opryland's Chevrolet Celebrity Theater as part of the theme park's summer concert lineup. Opryland has featured Southern gospel music prominently in the past, and this season it has added contemporary Christian artists to its schedule, with *Michael W. Smith* and *Gary Chapman* having already performed there this summer. "We have been very pleased to add some diversity to our Nashville on Stage lineup this season," says *Chuck Buckner*, VP of attractions for the Opryland Hospitality and Attractions Group. "Michael W. Smith played a concert in July, and it was a great success. We are looking forward to *Sandi Patty's* concert."

Smalltown Poets have entered into an endorsement deal with Epiphone Guitars... *Three Crosses* member Ed Nicholson has left the Benson band to pursue a solo career.

Top Gospel Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan® | |
|-----------|-----------|---------------|--|--|
| | | | ARTIST | TITLE |
| | | | LABEL & NUMBER/DISTRIBUTING LABEL | |
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 11 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE | GOD'S PROPERTY |
| 2 | 2 | 36 | SOUNDTRACK ▲ ² ARISTA 18951 | THE PREACHER'S WIFE |
| 3 | 3 | 67 | KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 | WHATCHA LOOKIN' 4 |
| 4 | 5 | 7 | OLETA ADAMS HARMONY 1601 | COME WALK WITH ME |
| 5 | 4 | 3 | THE CANTON SPIRITUALS VERITY 43021 [RS] | LIVING THE DREAM: LIVE IN WASHINGTON D.C. |
| 6 | 6 | 12 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [RS] | LIVE IN LONDON AT WEMBLEY |
| 7 | 7 | 22 | VARIOUS ARTISTS CGI 165252 | TODAY'S GOSPEL MUSIC COLLECTION |
| 8 | 8 | 62 | FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [RS] | THE SPIRIT OF DAVID |
| 9 | 10 | 40 | DONNIE MCCLURKIN WARNER ALLIANCE 46297 | DONNIE MCCLURKIN |
| 10 | 12 | 12 | VIRTUE VERITY 43020 | VIRTUE |
| 11 | 9 | 25 | T.D. JAKES INTEGRITY/WORD 67931/EPIC | T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED! |
| 12 | 11 | 14 | SHIRLEY CAESAR WORD 68003/EPIC [RS] | A MIRACLE IN HARLEM |
| 13 | 13 | 40 | ANOINTED WORD 67804/EPIC [RS] | UNDER THE INFLUENCE |
| 14 | 18 | 25 | CARLTON PEARSON WARNER ALLIANCE 46354 [RS] | LIVE AT AZUSA 2 PRECIOUS MEMORIES |
| 15 | 15 | 10 | ANDRAE CROUCH QWEST 45924/WARNER BROS. | PRAY |
| 16 | 17 | 40 | BEBE & CECE WINANS SPARROW 37048/EMI | GREATEST HITS |
| 17 | 16 | 4 | DOTTIE PEOPLES ATLANTA INT'L 10233 | TESTIFY |
| 18 | 14 | 3 | JAMES HALL & WORSHIP AND PRAISE CGI 161278 | ...ACCORDING TO JAMES HALL — CHAPT. III |
| 19 | 20 | 20 | KURT CARR SINGERS GOSPO CENTRIC 72138 | NO ONE ELSE |
| 20 | 25 | 56 | YOLANDA ADAMS VERITY 43027 | YOLANDA LIVE IN WASHINGTON |
| 21 | 24 | 95 | CECE WINANS ● SPARROW 51441 | ALONE IN HIS PRESENCE |
| 22 | 22 | 6 | VICKIE WINANS CGI 161279 | LIVE IN DETROIT |
| 23 | 19 | 66 | RICHARD SMALLWOOD WITH VISION VERITY 43015 | ADORATION: LIVE IN ATLANTA |
| 24 | 23 | 11 | THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO | STILL STANDING |
| 25 | 26 | 12 | MARVIN SAPP WORD 68039/EPIC | GRACE AND MERCY |
| 26 | RE-ENTRY | | VARIOUS ARTISTS TRIBUTE 1087/DIADEM | CELEBRATE GOSPEL 3 |
| 27 | 33 | 3 | EDWIN HAWKINS HARMONY 1612 | DALLAS MUSIC & ARTS SEMINAR MASS CHOIR |
| 28 | 37 | 4 | THE GOWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG | SO YOU WOULD KNOW |
| 29 | 30 | 30 | WANDA NERO BUTLER SOUND OF GOSPEL 223 | ALL TO THE GLORY OF GOD |
| 30 | 39 | 62 | MISSISSIPPI MASS CHOIR MALACO 6022 [RS] | I'LL SEE YOU IN THE RAPTURE |
| 31 | 36 | 12 | BAM CRAWFORD'S PURPOSE HARMONY 1600 | THE KING IS COMING ANY DAY! |
| 32 | 38 | 35 | THE GEORGIA MASS CHOIR SAVOY 7123 | GREATEST HITS |
| 33 | 27 | 12 | REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67939/EPIC | HE'S STILL GOOD |
| 34 | 35 | 3 | SHAWN MCLEMORE AND NEW IMAGE NEW LIFE 43022/VERITY | WAIT ON HIM |
| 35 | 31 | 13 | CANDI STATON CGI 161276 | COVER ME |
| 36 | RE-ENTRY | | V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [RS] | STAND! |
| 37 | 34 | 6 | CHRISTOPHER BRINSON MALACO 4487 | WHAT IF GOD IS UNHAPPY? |
| 38 | 21 | 44 | THE WILLIAMS SISTERS FIRST LIFE 4003 [RS] | LIVE ON THE EAST COAST—LET EVERY EAR HEAR |
| 39 | RE-ENTRY | | LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INT'L 10219 | HEAVEN ON MY MIND |
| 40 | RE-ENTRY | | HELEN BAYLOR WORD 67803/EPIC | LOVE BROUGHT ME BACK |

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

It's time for a New Mass Choir to burst upon the gospel scene. It's time for The Miami Mass Choir... "It's Praying Time". Now available from

SAVOY RECORDS INC.

MIAMI MASS CHOIR

It's Praying Time

Songwriters & Publishers

ARTISTS & MUSIC

Leiber & Stoller On The Move In L.A.

Randy Poe, President, Builds Songwriters' Co.

BY IRV LICHTMAN

NEW YORK—"When I first went to work for Jerry and Mike in 1985, their publishing catalogs were split up between three different administrators," says Randy Poe, "and I was essentially a one-man office trying to familiarize myself with a catalog of literally tens of thousands of songs while simultaneously pointing potential licensees toward the proper administrator to contact for whichever specific song they wanted to use."

"Jerry" and "Mike" happen to be Jerry Leiber and Mike Stoller, the songwriting legends, who put their publishing operation, now based in Los Angeles, in the hands of Poe, who has assumed the title of president of Leiber & Stoller Music Publishing.

Poe began his career with Leiber & Stoller in New York, but because one of the company's administration deals was going to expire at the end of 1988, the songwriters decided to move their business to the West Coast, and within three months of that decision, Poe says, "we had packed up and moved to L.A."

"As the administration deals expired," says Poe, "we took a deep breath and began to bring the whole operation in-house. By early 1990, we had created a full operational publishing company with all the necessary components—licensing, royalties, copyright, creative, business affairs, etc."

Leiber & Stoller Music consists of four entities: Jerry Leiber Music, Mike Stoller Music, Trio Music, and Quartet Music.

"One of the biggest misconceptions about the company is that we are a

small firm consisting only of the songs written by Jerry Leiber and Mike Stoller," says Poe, who is a longtime VP of the Songwriters' Hall of Fame and has associations with many other industry groups.

"Although we do publish about 98% of their songs, we actually have a very broad catalog of thousands of songs by such writers as Jeff Barry, Ellie Greenwich, Phil Spector, John Sebastian, Billy Edd Wheeler, James



POE

Brown, John Kander and Fred Ebb, George David Weiss, George Jones, and early works by Roger Miller and Neil Diamond."

Poe admits that signing new writers is "something we hadn't done in many years. When the company itself is owned by two of the greatest songwriters of the second half of the 20th century, one doesn't feel the [urgency] to sign up a terribly large stable of writing talent," with the exception, he adds, of making catalog deals.

Among the company's first individual writer deals is one with Kevin Bowe, who has had writing success on albums by Kenny Wayne Shepherd and Jonny Lang. "When we signed Bowe, I was thinking of him strictly as a songwriter. Then we did a showcase at the Ash Grove in Los Angeles, and Jerry, Mike, and I looked at each other and said, 'Oh, he can sing, too.' So he's recently gone into the studio with David Z to cut three sides we'll be shopping. We'll be sending him to Nashville, among other places, to do co-

writing."

Another area developed by Leiber & Stoller since the move to Los Angeles is catalog administration. The company currently administers music via Bax Music by the late orchestra leader Les Baxter, whose "bachelor pad" work and compositions are represented in a two-CD set from Capitol Records, his label for many years. Also, the new Fuff Daddy album includes a sample from the Baxter catalog.

In Los Angeles, Leiber & Stoller takes advantage of the Hollywood film scene with the presence on staff of Dennis O'Donnell, whose primary objective is to get music out to the film and TV community. The company's licensing person, Helen Mallory, negotiates sync uses with "people she actually knows personally, as opposed to some disembodied voice on a phone thousands of miles away," Poe says.

Nashville, he says, has emerged as "the next piece of the organizational puzzle in the least expected manner," and he's already signing songs from there. "Alan Jackson's recording of the George Jones/Roger Miller song 'Tall, Tall Trees' went to No. 1 on [Billboard's Hot Country Singles & Tracks], followed by 'Blue,' written by Bill Mack and recorded by LeAnn Rimes. 'Blue,' which sat quietly in the catalog for 30 years or so, has now won just about every possible country music award. We also had a tune on BR5-49's latest album and even a Cledus 'T.' Judd parody of 'Jackson' on his latest. Trisha Yearwood, Dwight Yoakam, Vince Gill, the Mavericks, and many other country artists have been recording songs from our catalog over the past few years."

Internationally, Poe says, "we recently overhauled that aspect of the company, too. After being with the same multinational for 11 years, I brought Connie Ambrosch on board in January 1996 to help put together the best possible team overseas. She and I headed to MIDEM, where we began a yearlong search for the proper sub-publishers to represent the company. We finally settled on various independents in most territories, while using one major, BMG, in several territories as well."

And on Broadway, of course, the works of Leiber and Stoller themselves are represented by the long-running "Smokey Joe's Cafe," now in its third year there and also running in London and on tour. The Atlantic album won a 1995 Grammy for best cast album.

Poe began his career as a DJ in Muscle Shoals, Ala., in the late '70s and entered music publishing in 1980 as assistant to the GM of Carl Fischer Music in New York. He is the recipient of the 1991 ASCAP-Deems Taylor Award for his book, "Music Publishing: A Songwriter's Guide," and was a Grammy nominee in 1994 for his production of the Rhino four-CD boxed set "Songs Of The West." He is a member of the National Academy of Popular Music, the Assn. of Independent Music Publishers, and the National Academy of Recording Arts and Sciences. He is also VP of the California Copyright Conference and a member of the Sing Out! magazine advisory board.

| NO. 1 SONG CREDITS | | |
|---|--|--|
| TITLE | WRITER | PUBLISHER |
| THE HOT 100 | | |
| I'LL BE MISSING YOU | Sting, T. Galthier, 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 | | |
| COME CRYIN' TO ME | John Rich, Wally Wilson, Mark D. Sanders | Sony/ATV Tree/BMI, Feed Them Kids/BMI, Starstruck Angel/ASCAP, Mark D./ASCAP |
| 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/BMI |
| HOT LATIN TRACKS | | |
| MIENTE | Rafael Perez-Botija | Fononmusic/SESAC |

Killer Tracks Buys Audio Action; Carlin, Arc Compile CD Packages

MAKING MORE MUSIC: Production music, considered one of BMG Music Publishing's fastest-growing areas both domestically and internationally, has been further enlarged by music production wing Killer Tracks' acquisition of Los Angeles-based Audio Action, a 10-year-old company that offers a large library of music serving mostly the film and TV communities.

Rhona Nici Parry, former CEO of Audio Action, will join Los Angeles-based Killer Tracks, reporting to VP/GM Gary Gross. Parry also brings her staffers, account exec Jonathan Fox and sales assistant Yael Nucci, to Killer Tracks. Along with BMG Music's recent purchase of Scandinavia's big Match Music production music house, BMG Music Publishing Worldwide president Nick Firth says his company ranks in the top three in U.S. music production. Killer Tracks, bolstered by the Audio Action acquisition, plans to add at least 50-60 new album releases annually, according to Gross.

THE MASTERS: Two major independent publishers with the song goods to show for it have entered the promo CD catalog: Carlin America and the Arc Music Group.

Carlin America, founded and operated by Freddy Bienstock, has assembled 129 of its most active copyrights in an eight-CD set housed in an impressive wooden cube. Featuring full recordings by top performers, the CDs are divided into "Classic Rock & Pop" (four CDs), "Standards & Showtunes" (two CDs), and "Country Classics" and "Rhythm & Blues" (one CD each). Among the songwriters represented are Richard Rodgers and Lorenz Hart, Jim Steinman, Ernesto Lecuona, John Kander and Fred Ebb, Hank Ballard, Townes Van Zandt, and Stephen Sondheim. The Carlin America catalog includes E.B. Marks Music, which was formed more than 100 years ago and is now owned by Carlin America and the Rodgers and Hammerstein estate.

The project was produced by Bob Golden, VP of marketing at Carlin

America, with graphics, logo, and package design by Peter Press. Mark Wilder of Sony Music Studio is credited with the digital mastering. Golden, who can be contacted at Carlin America in New York for inquiries on obtaining the package, says it will be available on a worldwide basis.

While its packaging runs across conventional lines, Arc Music Group is the home of hundreds of wonderful blues, soul, R&B, and rock'n'roll songs, 150 of which have been assembled in a six-CD collection of charted material from 1948 to 1972. The full-length performances are by such ageless writer/artists as Howlin' Wolf, Chuck Berry, John Lee Hooker, Jimmy Reed, Little Milton, Muddy Waters, Bo Diddley, and Clarence "Frog Man" Henry, including covers of Arc Music Group songs.

The company's Marshall Chess is the "concept master"/producer, with Barry Ennis as the compilation producer and Harry Waring handling mastering. Art direction is by Craig Braun. Contact Arc Music Group in New York for information.

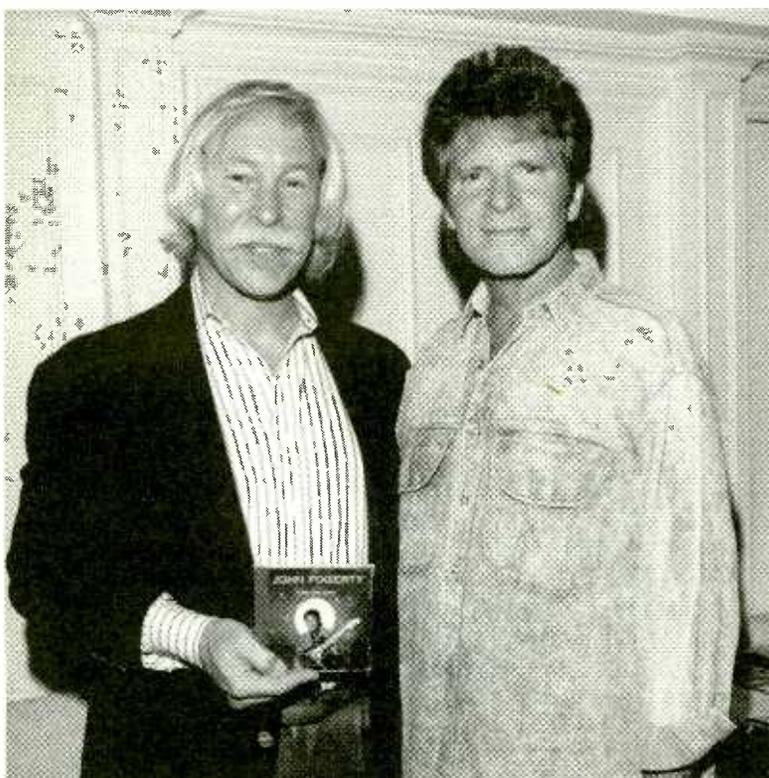
CAMERA ACTION: ASCAP is offering a panel and group discussion, in conjunction with the Independent Music Project, on "Music For Film" Aug. 19 at the society's headquarters in New York. The panel will cover film scoring and song placement in movies. The moderator is Alex Steyermark, music supervisor for the new October Films release "Kicked In The Head." The panel starts at 6:30 p.m., to be followed by a reception at 8. Call Lauri McTurner at 212-621-6485.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. "Hercules," vocal selections.
2. Counting Crows, "August And Everything After."
3. "Rent," vocal selections.
4. Oasis, "Other Side Of Oasis."
5. Alice In Chains, "Acoustic."



by Irv Lichtman



Center Of Attention. John Fogerty, right, met recently with ASCAP senior VP/director of membership Todd Brabec before his performances at New York's Manhattan Center. Fogerty has been touring in support of his new Warner Bros. album, "Blue Moon Swamp," a copy of which is being held by Brabec.

Studio Action

ARTISTS & MUSIC

Clute Corners Nashville's Growing Hard-Disc Market

BY DAN DALEY

NASHVILLE—This city has opened six major-league studios at three facilities in less than two years, many of them bringing a new level of technology to the town: Nashville now has five Solid State Logic 9000J consoles and several surround-sound-ready mixing rooms, and over the summer the first 5.1-surround mixes were done in Nashville.

But presaging this new round of technological rejuvenation are the hard disc-based major-label records done by producer/engineer Mike Clute at Midtown Tone & Volume, an ostensibly for-hire facility that he owns off Music Row but one that he has kept so busy in the last four years that it might as well have been a private studio.

In late 1995, Clute recorded and co-produced (with Tim DuBois) "Big," Diamond Rio's fourth outing on Arista Records, completely on a Fairlight MFX-3 24-track hard-disc recording and editing system—the first major-label country artist to have bypassed the tape route completely. He hasn't looked back to linear media since.

Hard-drive systems have become more common in Nashville of late as a means to edit vocals and solos, as well as a method of gaining additional tracks as country productions

became increasingly complex. On productions for Michelle Wright, BlackHawk, and earlier Diamond Rio recordings, Clute used a variety of digital audio workstation systems to fix vocal pitches and amend guitar solos during overdub sessions.

"It worked its way into the recording process in stages," says Clute. "It was a matter of degrees. Starting out with the Fairlight CMI system, I'd use it to tweak vocals. Then I started using a Fairlight for overdubs like drum replacements. It was speeding the process up and at the same time moving [it] closer to the tracking stage. Finally, I was using it as an auxiliary system to expand the number of tracks on a session. It was just a matter of time before I used it for an entire project."

Clute himself is a particularly good candidate for nonlinear recording. Brought up on analog after years as a musician, engineer, and studio owner in Fargo, N.D., he eschews the obligatory praise that analog generally reaps regarding its fat sound by saying, "It drives me nuts that [the sound] changes. No matter what you do, the top end of analog always falls off after the first two or three playbacks. It's a matter of physics, the curve of where the particles stabilize. I missed the compression of analog when I first switched to digital. But my records have a lot of space in

them, and I found that digital recording makes that space very dramatic. Where analog smooths things out, digital lets them fall together. The idea of nonlinear digital simply means I can get that effect faster. I like editing and punching off a wave form and being able to zoom in on a track while

PROFILE

doing it like I can on the MFX-3. It gives you a visual reference for punches. If you're listening to 15 vocals stacked up, you can go in and find that fifth pass if you want to fix or raise it up simply by looking at it."

BlackHawk's last several albums, including its recently released "Love & Gravity," were also done on Fairlights; in the case of that record, two 24-track MFX-3-plus systems were employed, emulating the 48-track digital format that has become virtually standard in Nashville in recent years. Clute reported the lock-up time between the two hard-disc systems at less than a half-second, a time span he expects to decrease further using a Sony nine-pin remote control on future sessions.

The actual recording process for Clute is remarkably similar to the linear digital sessions that are still

the norm in Nashville. Clute used tube analog input devices, such as Telefunken V72 and V76 and API mike preamps and an old Gates M39 tube compressor, to warm up the sound of drums and guitars before going into the Fairlight's Crystal A/D converters.

"What was different was the ability to selectively EQ parts of the basic tracks using the Fairlight's clip EQ function, a clip-and-paste-capable, variable-Q, four-band digital EQ that allows any section of any track or group of tracks to have a specified EQ setting kick in for a predetermined period of time," he explains. "Instead of getting a compromise EQ for the entire track, as we have to do in a linear situation, I can EQ only the parts I need to, down to a tom hit."

Asked about his last fully tape-formatted project, Clute says he honestly can't recall it after more than five years in a nonlinear world. His first system was a 16-track Fairlight borrowed from ZZ Top guitarist Billy Gibbons, which was used to record parts of both the first Diamond Rio and BlackHawk records. In both cases, Clute's co-producers—Diamond Rio on its own records and Mark Bright on BlackHawk—had few qualms about using the virtual format.

"The only real issue for anyone who's new to it is concern about computers crashing," says Clute. "And that's a pretty remote concern, actually. When you're starting a record these days, I think you ask yourself two questions: Analog or digital, and then, if you choose digital, tape or hard disc? To me, if you've decided to go digital, what's the point of using tape at all? If anything held [hard-disc recording] back, it's that there have been few systems that have adapted to music recording, with things like single-screen dedicated controllers so you don't have to be opening windows all the time in a session. Those are things that the Fairlight MFX-3 system offers, and it makes all the difference in the world for making music. Once you can operate in a real-time way so that the system is transparent to the project, then hard-disc clearly becomes the way to go."

While bands best lent themselves initially to hard-disc recording, Clute's most recent productions, including Canadian country artist Dwayne Steele, indicate that the process has become fairly transparent. "It's at the point now where the session players on a solo artist's record don't even realize they're recording to hard disc until they hear an edit I assembled played back," says Clute. "One of the bands I worked with actually said to me that they didn't feel like they were working hard enough because of the hard-disc recorder—they felt like it was making it a little too easy. But what that is the fact that they're not sitting out in the studio hammering on phrases over and over again. In retrospect, I think that constant passes at something, trying to nail it, makes performances sound more stiff; the hard-disc recordings, to me, sound

more live and spontaneous."

The future of Midtown as a facility is less certain for Clute. He has already decided to build a new studio and is in preliminary discussions with Tom Hidley regarding a design. The location of the new facility has not been decided; it could be at Clute's home or in another location. What he's sure of is that it will be declaratively a private studio. The 7-year-old Midtown, which was Norbert Putnam's Digital Recording in a previous incarnation, may or may not remain, but if it does, it will be as a completely for-hire facility. What keeps uncertainty about that in place is Clute's observations on Nashville's expansive studio community.

"We're fixing to see a pretty good shake-up at some point," he says. "Studios are compelled to either spend the money and upgrade or else find niches for themselves. Some of them dig themselves into holes in the process. That's where the shake-up will come from."

However, the new major-league rooms of Nashville—three at Ocean way, two at Starstruck, and Masterfonics' Tracking Room—won't be the primary culprits in any market correction, Clute adds. "At first, local studio owners were worried that they were gonna get wiped out by them, but I don't believe that they've really banded into much of the Nashville business yet. They've been attracting people here who might not have otherwise come to Nashville to record."

Still, Clute voices his concern that Nashville may be expanding faster than the market may warrant. "If you look at just country, which is pulling back on rosters and budgets right now, then the studios are expanding too quickly. But as a music center aside from country, Nashville still doesn't get the recognition it deserves. Most people don't realize the work that Keith [Thomas] has done at Bennett House with people like Whitney Houston. Nashville needs a few things to break on other charts that can be identified clearly with Nashville."

Clute's production credentials are sufficient to provide entry to the most exclusive Nashville club of all: country label head. It's an ambition Clute readily acknowledges harboring. "Hey, I have the ego and the greed," he jokes. "But seriously, I think it's a natural progression that after you've done a number of records, you want to try to apply your approach to a larger business. You want to say, 'Try it this way' in more than the studio. What I also think is that you can't separate the creative and technical side from the business and marketing side, because when you move beyond being a producer, there are points at which those will conflict in ways that never happened in the studio. So I've been making a point of educating myself in other aspects of this industry. I think the people who have integrated all those aspects, like Tony Brown, are the ones who are the most successful—label presidents who are also still great producers."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 9, 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) | NEVER MAKE A PROMISE Dru Hill/ Daryl Simmons (Island) | 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 | SILENT SOUND STUDIOS (Atlanta, GA) Thom "TK" Kidd | 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 4064G | SSL 4000 Custom w/ Ultimation | Neve 8068 | SSL G Series |
| RECORDER(S) | Studer A800 | Studer A820/A827 | Otari DTR 900 | Studer 827 | Protools D488 |
| MASTER TAPE | Ampex 499 | 3M 996 | Ampex 467 | BASF 900 | Ampex 499 |
| MIX DOWN STUDIO(S) Engineer(s) | DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs | SILENT SOUND STUDIOS (Atlanta, GA) Jon Gass | MASTERFONICS (Nashville, TN) Chuck Ainley | SCREAM STUDIOS (Studio City, CA) David Kahne | LARABEE STUDIOS (Los Angeles, CA) Greg Archilla |
| CONSOLE(S) | SSL 4000G | SSL 4064G | SSL 4064E w/ G Series computer | SSL 4056G | SSL 9000J |
| RECORDER(S) | Studer A800 | Studer A820/A827 | Studer D827 | Studer A820 | Studer A827 |
| MASTER TAPE | Ampex 499 | 3M 996 | Ampex 467 | BASF 900 | Ampex 499 |
| MASTERING Engineer | POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts | HIT FACTORY Chris Gehringer | GEORGETOWN MASTERS Denny Purcell | PRECISION SOUND Stephen Marcussen | PRECISION MASTERING Stephen Marcussen |
| CD/CASSETTE MANUFACTURER | BMG | PDO-HTM | UNI | WEA | WEA |

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

'Italian Grammys' Show Set Inaugural Ceremony To Be Broadcast Live

BY MARK DEZZANI

MILAN—The first edition of Italy's long-awaited "official" music awards ceremony will take place Nov. 28 in the northwestern city of Turin.

Although an official announcement is not expected until mid-September, industry sources say that the event, which is being given the interim title of the Italian Grammys, will be aired live during prime time on RAIUNO, the primary TV network of the country's public service broadcaster RAI.

The Italian Grammys are being sponsored by Italy's major labels' body, FIMI, which is seeking wider industry support. The event is being coordinated in collaboration with the organizers of the Salone Della Musica, a music fair open to the industry and the public, which will take place for the second time Oct. 16-21 in Turin.

The Italian Grammys will follow closely the model of its U.S. name-

sake, with a 1,500-strong panel of Italian music-industry professionals and music journalists voting for the winners in each category from a pre-selected list of nominations.

The fact that FIMI has placed the

F.I.M.I.

event at the beginning of the busiest sales period of the year is an indication of a wider market strategy from the body. "The industry has big expectations that the new awards ceremony will boost sales even further during the vital pre-Christmas sales period," says one local label executive.

The music awards are the latest FIMI-inspired initiative aimed at boosting the low per-capita spending on recorded music in Italy. In the past two years, FIMI has

launched an "official" albums and singles chart using electronic point-of-sales technology and has founded the Federation Against Music Piracy to combat high sales and distribution of illicit recordings in Italy (Billboard, Jan. 26, 1996).

For the past two years, another music awards event, PIM (Italian Music Awards), has taken place each spring. The show is sponsored by national radio network Radio DeeJay, Musica! magazine (a weekly supplement to the daily La Repubblica newspaper), and MTV's Southern Europe channel. Musica! editor Ernesto Assante, one of PIM's organizers, says he welcomes FIMI's new Italian Grammys.

"Both events are different in that our awards are voted for by the listeners, readers, and viewers of the respective sponsoring media, while the awards for FIMI's event will be voted for by industry insiders," says Assante. "Any new initiative to promote music is welcome."

GEMA, IFPI Deals Open Door To Germany Online

This story was prepared by Christian Lorenz, music industry and talent editor, Music & Media.

BERLIN—Electronic music delivery in Germany will enter a new era with the Oct. 1 scheduled launch of MCY Mediacity by Berlin-based webcaster Fritsch & Friends.

In a historic move, German authors' society GEMA and Fritsch & Friends have signed a memorandum of understanding that, provided the anticipated agreement between the German group of the International Federation of the Phonographic Industry, GEMA, and Fritsch & Friends is ratified as planned, opens the door for the development of Germany's first music on-line provider, offering users the chance to listen to samples of selected tracks and buy the relevant recording via mail order or fast digital downloading.

Under the present agreement, the site can be accessed from all over the world, but electronic distribution features are restricted to users residing in

Germany.

A temporary site demonstrating MCY's facilities—excluding commercial options like downloads and mail order—has been running since July 10. The fully developed site will be presented at German broadcast technology show IFA '97, which takes place Aug. 30-Sept. 8 in Berlin.

Labels involved in the project at its inaugural stage include independents EAMS, In-Akustik, Blue Flame, and Alex Merck Music. Media consultancy Music Workz is handling the selection of musical genres and core artists for MCY, as well as the development of cooperative deals.

According to Fritsch & Friends president Bernhard Fritsch, "offering pre-listening or full electronic downloads of tracks through MCY is optional to participating labels. If a company prefers to sell by mail order or just wants to promote their artists or products via MCY, we can offer customized packages."

MCY promises German users high-

(Continued on next page)



Virgin Territory. The Virgin Group's new V2 Records has signed an exclusive licensing and distribution agreement for Australia and New Zealand with Sony Music Entertainment. Pictured after concluding the deal, from left, are Denis Handlin, chairman/CEO of Sony Music Australia, and V2 label manager Greg Johnson.

Dos Or Die Dance Label Links With Epic

BY DOMINIC PRIDE

German dance indie Dos or Die has made a licensing and distribution deal with Sony Music Germany's Epic label.

The deal will bring such artists as DJ Quicksilver, La Voix, Cosmanova, and Hypertrophy into the Epic stable. DJ Quicksilver has had a Europe-wide top 10 hit with his Euro-house tune "Bellissima."

Effective July 1, the pact replaces Dos or Die's German mainstream distribution deal with Arcade Deutschland.

It is understood that some Dos or Die output will go through Epic companies internationally, although some pre-existing contracts will still apply. Until now, Dos or Die has licensed individual records to indie labels, including

DJ Quicksilver to Positiva in the U.K. Positiva has the rights to the next two DJ Quicksilver albums, says Epic.

First domestic releases from the label will be "Ayla" by Cosmanova and "Up (LaLaLa)" by La Voix. They are due Aug. 18.

Dos or Die, based in Krefeld, near Dusseldorf, will retain creative autonomy under the deal, says Heiko Müller, dance product coordinator for Epic, and is free to use independent distributors for club and DJ shop sales, as well as independent sales and promo forces such as indie distributor Q Music and promoters Public Propaganda.

Epic Germany has its own dance label, Epidrome, but that label's repertoire will be handled separately from Dos or Die.

The Dos or Die deal is similar to one Epic struck earlier this year with Pelham Power Productions (3P), the imprint owned by Moses Pelham, a member of German rap act Roedelheim Hartreim Projekt (RHP). That deal also brought in Sabrina Setlur, who has had a top 10 album with "Die Neue S-Klasse" (The New S-Class) and a No. 1 single with "Du Liebst Mich Nicht" (You Don't Love Me). RHP and Setlur, who was formerly known as Schwester S, were signed to MCA Germany.

Dos or Die has two singles on the Deutsche Dance Charts top 50: Hypertrophy's "Just Come Back 2 Me" and Gino Y's "Te Quiero Ya!"

Calls to Dos or Die's founder and managing director, Andreas Schneider, were not returned by press time.

Midem Latin America & Caribbean music market

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P'Gram Gets Close To Indie Stores

■ BY WOLFGANG SPAHR

HAMBURG—PolyGram Germany is aiming to get closer to its customer base with a new team of young, well-informed representatives known as the Breaker Force.

A main feature of the team's role will be in breaking new talent as well as maximizing sales from established acts, and a major result of the team's work will be that often-ignored smaller retailers will have face-to-face contact with label staff.

"We want to discuss product with retailers more intensely and on a longer-term basis again," says Hartmut Peine, managing director of PolyGram Distribution.

He says that more than a dozen young employees will travel across Germany visiting stores to present new acts and new albums from existing stars and to represent the PolyGram

labels' catalog.

Says Peine, "The Breaker Force is made up of young people aged between 21 and 27 who know their way around the scene. They are equipped with first-class information from the repertoire company, giving them high credibility with retailers. The over-20s can talk about music and trends and show the perspectives which the new acts have."

The Breaker Force is PolyGram's attempt to steer retailers toward what the company believes are potentially big sellers among the plethora of new product on the market.

"The Breaker Force has enough patience to see acts through to success," claims Peine. "Initially, we will not be primarily focusing on sales targets but on the quality of the product."

Peine says he is convinced that the

Breaker Force marks the commencement of a new era of looking after small- to medium-sized record retailers. He notes that PolyGram staff will now be visiting the smaller stores that are often overlooked by label representatives. "We want to talk more about music in the future," says Peine.

Over the past few months, the Breaker Force has been conducting trial runs and is already claiming success with the emergence of Mercury acts Der Wolf, Cake, Foxy Brown, and Soraya; Polydor's Jonny Lang; Fiddler's Green and Sash!; and Motor's Nana and Khaleda.

Says Peine, "The fact that we are effectively setting up separate distribution operations for new artists is not only being welcomed by retailers but is also encouraging producers, managers, and artists to include PolyGram in their career strategies to an even greater extent."

PolyGram

CMA Builds Country Base In Australia Names Local Rep, In Talks To Televis Awards Show

■ BY CHRISTIE ELIEZER

SYDNEY—The Country Music Assn. (CMA) is expanding its presence Down Under, appointing its first local representative: Trevor Smith, a radio veteran of 30 years who heads radio and TV production company Hear & There Communications.

Smith reports to Jeff Green, senior director of international and new business development, in CMA's Nashville headquarters.

The CMA is negotiating with TV networks to air September's CMA Awards here and liaise with labels for retail point-of-sale campaigns around the event. Also, its CD-sampling CDX service is being made available to radio. Smith's brief includes gaining corporate sponsorship and raising the music's profile in that corporate sector. He will work with the Australian Recording Industry Assn. (ARIA) and the Country Music Assn. of Australia (CMAA) to collect statistics on the local market.

"If anyone wants to tour," says Smith, "we can provide them with a number of venues, the promoters, or record sales."

In turn, Australian acts will get a helping hand in the U.S. The CMA and CMAA enjoy a close relationship, with members of one appearing on the other's boards. Last summer, the CMA set up functions when a contingent of Sony and ABC acts—Lee Kernaghan, Gina Jeffries, Tommy Emmanuel, Mark O'Shea, and Troy Cassar Daley—per-

formed at Fan Fair in Nashville. Cassar Daley is international guest performer at this year's industry-oriented SRO Awards, held during CMA Week.



formed at Fan Fair in Nashville. Cassar Daley is international guest performer at this year's industry-oriented SRO Awards, held during CMA Week.

Smith has a considerable reputation in country circles. As CEO of Kick Media, he introduced an ambitious "cool country rock'n'blues" radio format to Sydney. His weekly magazine-style radio show "The Outback Club," hosted by ABC Records' multi-platinum singer Kernaghan, is aired nationally on 57 stations to 750,000-1 million listeners.

"To ensure this [cultural exchange] is a two-way street, there has to be a policeman at the crossroads," says Warren Fahey, deputy managing director of Festival Records. "Trevor Smith has the intelligent appreciation of country music as a cultural expression to do just that."

Australia is the third-largest country music market behind the U.S. and Canada. It accounts for 7% of the \$680 million domestic market, according to ARIA. Preliminary CMAA figures estimate the sector's worth at \$250 million Australian (\$195 million). A survey undertaken by AMR: Quantum Harris and issued last October found that 38% in the 18-25 demographic listened to country, with 15% claiming it as their favorite style of music.

Smith admits that country has an outdated image Down Under. "The situation is getting better. But audiences haven't been exposed enough to the exciting new talent coming through

who, as far as I'm concerned, are the new adult music."

Resistance from retail and radio remains. But country gained a greater profile after February's switch to an electronic collection of chart data. "There certainly are more Australian country records showing up," says Max Ellis, CEO of the CMAA.

Department chains such as Kmart have become major outlets as a result. How this has affected consumer sales will not be seen until two major multi-platinum artists, Kernaghan and Jeffries, release albums early next year. "They normally debut in the top 10," says Meryl Gross, head of contemporary music of ABC Records, the label of both acts. "It'll be interesting to see if they have a longer ride in the charts rather than slide out quickly."

The market's buoyancy is indicated by new signings in recent months.

These include singer/songwriter Felicity to EMI and fiddle player Pixie Jenkins to ABC, while Sony took over the Harvestone label, the home of Betsy Cole. Larrikin's acquisitions include Don Webley, Sydney contemporary band the Stetsons, and Adelaide bluegrass act Trevor & Kim Warner.

Locals are also making a dent abroad. Capitol artist Keith Urban and Sherri Austin, who recently signed to Arista, are Australians based in the U.S. Sony's Emmanuel is working with Chet Atkins in Nashville on his second album.

Hence, while the welcome mat has been put out for the CMA's arrival, some people fear that its promotion of American artists here would adversely affect the growth of local talent. CMAA research finds that 44% of Aussie country fans were partial to local acts and 16% to overseas records (38% had no preference), but the reality is that American records far outsell local ones.

Eric Watson, manager of Selection Records in New South Wales, says, "Having to deal with cultural imperialism, intended or not, has always been a problem for us. Consumers still believe it's better if it comes from America. That's a worry shared by our artists, managers, and agents, although many won't necessarily say so in public."

newsline...

THE REPUBLIC OF IRELAND'S SUPREME COURT ruled Aug. 1 that U2's PopMart concerts scheduled for Aug. 30 and 31 at Dublin's Lansdowne Road stadium can go ahead. The court overturned an earlier ruling by the country's High Court, which had banned the gigs following complaints by local residents. "I'm pretty sure [the decision] was because it was U2 and their hometown," says John Giddings, European consultant to PopMart promoter The Next Adventure. Giddings, who says the promoter "has always been aware of the planning requirements," adds that Irish law will need additional clarification to cover other large outdoor events.

KEN STEWART

NEW YORK LABEL VELVEL RECORDS has inked a licensing deal with Germany-based ZYX Music to cover Germany, Austria, Switzerland, the Netherlands, Belgium, and Luxembourg. Initial releases will be from Velvel acts Five-Eight, Prairie Oyster, and Michelle Malone and artists on Velvel-affiliated labels Gypsy Records, the Bottom Line Record Co., U.K.-based Fire Records, and soundtrack label Reelsounds, as well as Razor & Tie Entertainment, in which Velvel has a noncontrolling interest. The pact springs from the 20-year friendship of Velvel chairman Walter Yetnikoff and ZYX chairman Bernard Mikulski, who worked together at CBS.



MARK SOLOMONS

JOHN BROMELL, managing director of Warner/Chappell Music Australia, is stepping down Sept. 1 due to ill health. A 30-year veteran of



music publishing, former drummer Bromell started his business career at Essex Music in 1968, founded the local arm of Rondor Music in the mid-1970s, and was founding managing director at Warner/Chappell in Australia in 1988. Among his signings were Midnight Oil, Cold Chisel, and Richard Clapton, and more recently he has worked with country writers Lee Kernaghan, Gina Jeffries, and Troy Cassar Daley. "I'm not retiring from music," says Bromell, who explains that he will resurface in "a less stressed environment."

CHRISTIE ELIEZER

U.K. INDIE CHINA RECORDS is losing sales manager Simon Morgan, who is leaving to set up his own one-stop sales, marketing, and production house. Morgan quit China Aug. 1 but will continue to work on a consultancy basis "at least until the end of the year," according to the company. Initial clients for his new venture, Splendid, include Domino Records, Sanctuary Music Productions, Planet 3 Records, and One World, the latter of which has a roster including Alexander O'Neal.

CD MANUFACTURER DISC TRONICS is claiming that it will be the first company to make DVDs in the U.K. when new equipment is operational this fall at its Southwater plant, south of London. The company is to install a DVD mastering system at its plant in Plano, Texas, later this month and has ordered replication equipment for the format for its U.K. plant that is due to arrive in early September. Disc Tronics, which also has a facility in Albi, France, is expanding its production capacity, with a target of 600,000 discs per day.



DEACON

U.K. PRIME MINISTER TONY BLAIR held a reception July 30 for music stars and executives at his official London home at 10 Downing St. The informal event was to acknowledge the success of the music industry and other areas of show business. Guests included Noel Gallagher of Oasis, the Pet Shop Boys, Blur's Damon Albarn, British Phonographic Industry director general John Deacon, and Creation Records founder Alan McGee.

JEFF CLARK-MEADS

AMERICAN RADIO PRESENTER CHARLIE WILDE is to return to the U.S. from the U.K., where he has been hosting a breakfast show on London dance station Kiss FM since last summer. The British Home Office recently refused to renew his work visa and told him to leave the country. He hosted his last show on Kiss Aug. 1.

MIKE MCGEEVER

INTERNATIONAL MUSIC PUBLICATIONS (IMP), the U.K.-based print music arm of Warner/Chappell and the continental European subsidiary of Miami-based Warner Bros. Publications, has laid off 11 staffers at its London headquarters. Among those leaving is managing director Ron Fry, who spent nine years in the post and a total of 27 years with Warner. Trevor Callaghan has been appointed acting managing director. IMP posted a loss of 1 million pounds (\$1.7 million) for the financial year ending November 1996.

NIGEL HUNTER

HITS OF THE



WORLD

| JAPAN (Dempa Publications Inc.) 08/04/97 | | | GERMANY (Media Control) 08/05/97 | | | U.K. (Chart-Track) 08/04/97 | | | FRANCE (SNEP/IFOP/Tite-Live) 08/02/97 | | |
|--|-----------|--|----------------------------------|-----------|---|-----------------------------|-----------|--|---------------------------------------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | GARUSUNO SYONEN KINKI KIDS JOHNNY'S ENTERTAINMENT | 1 | 1 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA | 1 | 1 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA | 1 | 1 | ALANE WES SAINT GEORGE/SONY |
| 2 | 2 | HIDAMARINO UTA LE COUPLE PONY CANYON | 2 | 4 | EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE | 2 | 2 | FREED FROM DESIRE GALA BIG LIFE | 2 | 3 | MEN IN BLACK WILL SMITH COLUMBIA |
| 3 | NEW | BURN THE YELLOW MONKEY FUN HOUSE | 3 | 2 | SAMBA DE JANEIRO BELLINI VIRGIN | 3 | 6 | BITCH MEREDITH BROOKS EMI | 3 | 2 | (UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR |
| 4 | 3 | CALLING B'Z ROOMS RECORDS | 4 | 3 | (UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA | 4 | NEW | BO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA | 4 | 5 | TOUT LARA FABIAN POLYDOR |
| 5 | 4 | BEAT RIUICHI KAWAMURA VICTOR | 5 | 6 | SUNSHINE DR. MOTTE & WESTBAM RCA | 5 | 9 | EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE | 5 | 4 | DAM DAM DEO FELICIDAD EMI |
| 6 | 6 | HIGH PRESSURE T.M. REVOLUTION ANTINOS RECORDS | 6 | 9 | TIC TIC TAC CHILLI FEATURING CARRAPICHO ARIOLA | 6 | NEW | MEN IN BLACK WILL SMITH COLUMBIA | 6 | 6 | BALLA BALLA DOMINO MIKADO/BMG |
| 7 | 5 | LOVE IS ALL MUSIC TOMOMI KAHARA PIONEER LDC | 7 | 7 | MR WICHTIG TIC TAC TOE RCA | 7 | NEW | BLACK EYED BOY TEXAS MERCURY | 7 | 7 | MMMBOP HANSON MERCURY |
| 8 | NEW | TSUTAETIKOTO GA ARUNDA KAZUMASA ODA FUNHOUSE | 8 | 8 | MMMBOP HANSON MERCURY | 8 | 3 | PICTURE OF YOU BOYZONE POLYDOR | 8 | 12 | IL EST VRAIMENT PHENOMENAL! PHENOMENAL CLUB INTER/SONY |
| 9 | 7 | WANINATTE ODOROU V6 AVEV TRAX | 9 | 5 | DU HAST RAMMSTEIN MOTOR MUSIC | 9 | 8 | FREE ULTRA NATE A&M | 10 | 10 | LUCIE PASCAL OBISPO EPIC |
| 10 | 8 | HIMAWARI TSUYOSHI NAGABUCHI FOR LIFE | 10 | 14 | C U WHEN U GET THERE COOLIO FEATURING 40 THEVZ EASTWEST | 10 | 4 | ECUADOR SASH! FEATURING RODRIGUEZ MULTIPLY | 11 | 11 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA |
| 11 | NEW | TIME MACHINE CHARA EPIC/SONY | 11 | 13 | A-N-N-A FREUNDESKREIS COLUMBIA | 11 | 5 | IT'S ALL ABOUT US PETER ANDRE FEATURING SHAQUILLE O'NEAL MUSHROOM | 12 | 8 | I'M DREAMING OF YOU WORLDS APART EMI |
| 12 | 10 | V-A-C-A-T-I-O-N YUMI YOSHIMURA EPIC/SONY | 12 | 10 | JOJO ACTION MR PRESIDENT WEA | 12 | NEW | C U WHEN U GET THERE COOLIO FEATURING 40 THEVZ TOMMY BOY | 13 | 18 | BELLINI SAMBA DE JANEIRO SCORPIO/POLYGRAM |
| 13 | 9 | DAISUKI! RYOKO HIROSUE WARNER | 13 | 11 | ENGEL RAMMSTEIN MOTOR MUSIC | 13 | 7 | GET UP! GO INSANE! STRETCH & VERN LONDON | 14 | 13 | LA SALSA 2 BE 3 EMI |
| 14 | 15 | GO THE DISTANCE FUMIYA FUJII PONY CANYON | 14 | 15 | BAMBOLEO GARCIA WEA | 14 | NEW | BRUSHED PAUL WELLER ISLAND | 15 | 15 | ECUADOR SASH! FULL ACE/SONY |
| 15 | 12 | ESCAPE MOON CHILD AVEV TRAX | 15 | 12 | SONIC EMPIRE MEMBERS OF MAYDAY RCA | 15 | NEW | CALIFORNIA DREAMIN' MAMAS & THE PAPAS MCA | 16 | 17 | LA DANSE D'HELENE MELI MELO & MISS HELENE VERSAILLES/SONY |
| 16 | 11 | FOR THE MOMENT EVERY LITTLE THING AVEV TRAX | 16 | NEW | MEN IN BLACK WILL SMITH COLUMBIA | 16 | 19 | MAGIC CARPET RIDE MIGHTY DUB KATZ LONDON | 17 | 16 | X-RAY (FOLLOW ME) SPACEFROG OANCE POOL/SONY |
| 17 | 13 | BUDDY KENJI OZAWA TOSHIBA EMI | 17 | 17 | WHEN DOVES CRY GINUWINE EPIC | 17 | 12 | SOMETHING'S GOING ON TODD TERRY MANI-FESTO/MERCURY | 18 | 14 | CON TE PARTIRO ANDREA BOCELLI POLYDOR |
| 18 | NEW | FREEDOM ANDY'S PONY CREATION | 18 | 16 | BEACHBALL NALIN & KANE MOTOR MUSIC | 18 | 11 | LAST NIGHT ON EARTH U2 ISLAND | 19 | RE | AMENO ERA MERCURY |
| 19 | 18 | SHANGRI-LA DENKI GROOVE KIDSON/SONY | 19 | 20 | HISTORY MICHAEL JACKSON EPIC | 19 | 10 | BITTERSWEET SYMPHONY THE VERVE HUTA/VIRGIN | 20 | 19 | LA NEIGE AU SAHARA ANGGUN COLUMBIA |
| 20 | NEW | MONONOKE HIME YOSHIKAZU MERA TOKUMA JAPAN | 20 | NEW | I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI | 20 | 18 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM | | | ALBUMS |
| 1 | NEW | NAMIE AMURO CONCENTRATION 20 AVEV TRAX | 1 | 1 | SOUNDTRACK BANDITS-DIE MUSIK ZUM FILM POLYDOR | 1 | 1 | PRODIGY THE FAT OF THE LAND XL | 1 | 1 | ANDREA BOCELLI ROMANZA POLYDOR |
| 2 | 3 | KINKI KIDS A ALBUM JOHNNY'S ENTERTAINMENT | 2 | 3 | TIC TAC TOE KLAPPE DIE 2TE RCA | 2 | 2 | VARIOUS ARTISTS IN THE MIX VOL. 3 VIRGIN | 2 | 7 | ERA AMENO MERCURY |
| 3 | 1 | MIKI IMAI PRIDE FOR LIFE | 3 | 2 | PRODIGY THE FAT OF THE LAND INTERCORD | 3 | 5 | TEXAS WHITE ON BLONDE MERCURY | 3 | 3 | MYLENE FARMER LIVE A BERCY POLYDOR |
| 4 | 2 | POCKET BISCUITS COLORFUL TOSHIBA EMI | 4 | 4 | PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA | 4 | 7 | VARIOUS ARTISTS KISS MIX '97 POLYGRAM TV | 4 | 2 | PASCAL OBISPO SUPERFLU EPIC |
| 5 | 5 | NANASE AIKAWA PARADOX CUTTING EDGE | 5 | 5 | ANDREA BOCELLI ROMANZA POLYDOR | 5 | NEW | SOUNDTRACK MEN IN BLACK COLUMBIA | 5 | 4 | SPICE GIRLS SPICE VIRGIN |
| 6 | 4 | CHISATO MORITAKA PEACHBERRY ONE UP MUSIC | 6 | 6 | JON BON JOVI DESTINATION ANYWHERE MERCURY | 6 | NEW | RADIOHEAD OK COMPUTER PARLOPHONE | 6 | 6 | 2 BE 3 PARTIR UN JOUR EMI |
| 7 | 6 | TUBE BRAVO! SONY | 7 | 10 | RAMMSTEIN HERZELEID MOTOR MUSIC | 7 | 8 | PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA | 7 | 11 | JAMIROQUAI TRAVELLING WITHOUT MOVING SMALL/SONY |
| 8 | 13 | LE COUPLE ANOTHER SEASON—5 BANME NO KISETSU PONY CANYON | 8 | 13 | WOLFGANG PETRY ALLES ARIOLA | 8 | 9 | VARIOUS ARTISTS THE BEST DISCO ALBUM IN THE WORLD... EVER! VIRGIN | 8 | 5 | ADIEUM SONGS OF SANCTUARY VIRGIN |
| 9 | 7 | MAKOTO KAWAMOTO MAKOTO KAWAMOTO SONY | 9 | 8 | ANDREA BOCELLI BOCELLI POLYDOR | 9 | 4 | SEAHORSES DO IT YOURSELF GEFEN | 9 | 14 | WES WELENGA SAINT GEORGE/SONY |
| 10 | NEW | J PYROMANIA UNIVERSAL VICTOR | 10 | 9 | HANSON MIDDLE OF NOWHERE MERCURY | 10 | 20 | SPICE GIRLS SPICE VIRGIN | 10 | 12 | DOC GYNECO PREMIERE CONSULTATION VIRGIN |
| 11 | 8 | SOUNDTRACK MONONOKE HIME TOKUMA JAPAN | 11 | 9 | SCHLUEPFER BALLA BALLA VOLUME 5 EMI | 11 | 12 | DAVID GATES & BREAD ESSENTIALS JIVE | 11 | 9 | LARA FABIAN PURE POLYDOR |
| 12 | 9 | RYUICHI KAWAMURA CRANBERRY SODA VICTOR | 12 | 11 | SKUNK ANANSIE STOOSH VIRGIN | 12 | 13 | VARIOUS ARTISTS CLUB CUTS 97 VOL. 2 TELSTAR | 12 | 15 | I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN |
| 13 | 20 | HANSON KIRAMEKI MMBOP MERCURY | 13 | NEW | TOCOTRONIC ES IST EGAL, ABER MOTOR MUSIC | 13 | 4 | VARIOUS ARTISTS SUMMER OF LOVE POLYGRAM TV | 13 | 13 | PATRICIA KAAS DANS MA CHAIR COLUMBIA |
| 14 | 10 | EVERY LITTLE THING EVERLASTING AVEV TRAX | 14 | 17 | BOB DYLAN THE BEST OF BOB DYLAN SMM | 14 | 17 | DREADZONE BIOLOGICAL RADIO VIRGIN | 14 | 10 | PRODIGY FAT OF THE LAND DELABEL/VIRGIN |
| 15 | NEW | VARIOUS VELFARRE J-POP NIGHT PRESENTS DANCE WITH YOU AVEV TRAX | 15 | 12 | NANA NANA MOTOR MUSIC | 15 | NEW | TEENAGE FANCLUB SONGS FROM NORTHERN BRITAIN CREATION | 15 | 17 | MC SOLAAR PARADISIAQUE POLYDOR |
| 16 | 12 | TAKAKO MATSU SORA NO KAGAMI BMG JAPAN | 16 | 15 | PARADISE LOST ONE SECOND ROUGH TRADE | 16 | 6 | SHERYL CROW SHERYL CROW A&M | 16 | RE | HANSON MIDDLE OF NOWHERE MERCURY |
| 17 | 17 | T.M. REVOLUTION RESTORATION LEVEL 3 ANTINOS RECORDS | 17 | 14 | MICHAEL JACKSON BLOOD ON THE DANCE FLOOR —HISTORY IN THE MIX EPIC | 17 | 18 | PAUL WELLER HEAVY SOUL ISLAND | 17 | 8 | SCHTROUMPFS SCHTROUMPF PARTY VOL. 3 FTOPOLYGRAM |
| 18 | 18 | VARIOUS ARTISTS AVEV DANCE CARNIVAL—SUMMER '97 AVEV TRAX | 18 | 20 | FREUNDESKREIS QUADRATUR DES KREISES COLUMBIA | 18 | 11 | VARIOUS ARTISTS HARDCORE HEAVEN VOLUME 2 HEAVEN | 18 | RE | MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC |
| 19 | NEW | CASCADE YELLOW MAGICAL TYPHOON VICTOR | 19 | RE | CAUGHT IN THE ACT VIBE ZYX | 19 | NEW | VARIOUS ARTISTS 100% SUMMER MIX '97 TELSTAR | 19 | 20 | NOIR DESIR 666667 CLUB BARCLAY/POLYGRAM |
| 20 | 16 | VARIOUS ARTISTS NOW 6 TOSHIBA EMI | 20 | NEW | RICKY MARTIN A MEDIO VIVIR COLUMBIA | 20 | NEW | | 20 | 18 | BEE GEES STILL WATERS POLYDOR |

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

HITS OF THE WORLD

CONTINUED

| EUROCHART 08/06/97 | | | MUSIC & MEDIA | | | SPAIN (AFYVE/ALEF MB) 07/30/97 | | |
|--------------------|-----------|--|---------------|-----------|--|--------------------------------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | | | |
| 1 | 1 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG | 1 | 1 | ATTACK VOL. 1 PASTIS & BUERNI DJ'S AT W-MAX | | | |
| 2 | 4 | EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE | 2 | 2 | SAMBA DE JANEIRO CARRILJO MAX | | | |
| 3 | 2 | (UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA | 3 | NEW | L'ULTIMO DEI MOHICANI ARKIMED GINGER | | | |
| 4 | 9 | MEN IN BLACK WILL SMITH COLUMBIA | 4 | 5 | GREENSLEEVES (MANGAS VERDES) TWO DEE-JAYS FEATURING MEDIEVAL MAX | | | |
| 5 | 3 | MMMBOP HANSON MERCURY | 5 | 3 | REMIXES EX-3 GINGER | | | |
| 6 | 7 | SAMBA DE JANEIRO BELLINI VIRGIN | 6 | 7 | DONKEY PUMPING FREE SPACE GINGER | | | |
| 7 | 5 | ECUADOR SASH! BYTE BLUE | 7 | 4 | FREE ULTRA NATE BLANCO Y NEGRO | | | |
| 8 | 8 | ALANE WES SAINT GEORGE/SONY | 8 | 10 | YOU KNOW... ELVIS EDWIN DELGADO VIRGIN | | | |
| 9 | 6 | D'YOU KNOW WHAT I MEAN? OASIS CREATION | 9 | NEW | VELOCITY III D.J. KONIC BIT | | | |
| 10 | RE | I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI | 10 | RE | UH LA LA LA ALEXIA BLANCO Y NEGRO | | | |
| ALBUMS | | | ALBUMS | | | | | |
| 1 | 1 | PRODIGY THE FAT OF THE LAND XL | 1 | 1 | ANA TORROJA PUNTOS CARDINALES ARIOLA | | | |
| 2 | 2 | ANDREA BOCELLI ROMANZA SUGAR/POLYDOR | 2 | 5 | JARABE DE PALO LA FLACA VIRGIN | | | |
| 3 | 5 | PUFF DADDY & THE FAMILY NO WAY OUT BAD BOY | 3 | 2 | BACKSTREET BOYS BACKSTREET BOYS JIVE/VIRGIN | | | |
| 4 | 3 | SPICE GIRLS SPICE VIRGIN | 4 | 6 | MONICA NARANJO EPIC NOT LISTED | | | |
| 5 | 4 | HANSON MIDDLE OF NOWHERE MERCURY | 5 | 4 | ANA BELEN MIRAME ARIOLA | | | |
| 6 | 6 | RADIOHEAD OK COMPUTER PARLOPHONE | 6 | 3 | PRODIGY THE FAT OF THE LAND CAROLINE ESPANA | | | |
| 7 | 9 | TIC TAC TOE KLAPPE DIE 2TE RCA | 7 | 7 | NEK NEK WEA | | | |
| 8 | RE | U2 POP ISLAND | 8 | 8 | LOS CENTELLAS POR AMOR AL ARTE BAJANI DISCOGRAFIA | | | |
| 9 | 8 | SKUNK ANANSIE STOOSH ONE LITTLE INDIAN | 9 | 9 | THE CORRS FORGIVEN, NOT FORGOTTEN DRG | | | |
| 10 | 7 | JON BON JOVI DESTINATION ANYWHERE MERCURY | 10 | RE | ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX | | | |

| MALAYSIA (RIM) 07/29/97 | | | PORTUGAL (Portugal/AFP) 08/05/97 | | |
|-------------------------|-----------|--|----------------------------------|-----------|---|
| THIS WEEK | LAST WEEK | ALBUMS | THIS WEEK | LAST WEEK | ALBUMS |
| 1 | 2 | 911 THE JOURNEY EMI | 1 | 1 | PAULO GONZO QUASE TUDO SONY |
| 2 | 3 | DR ALBAN THE VERY BEST OF 1990-1997 BMG | 2 | 2 | THE KELLY FAMILY ALMOST HEAVEN EMI |
| 3 | 1 | VARIOUS ARTISTS MEGAROCK BALLADS EMI | 3 | 9 | RIO GRANDE RIO GRANDE EMI |
| 4 | 4 | HANSON MIDDLE OF NOWHERE POLYGRAM | 4 | 5 | ANTONIO VARIACOES O MELHOR DE ANTONIO VARIACOES EMI |
| 5 | NEW | VARIOUS ARTISTS METAL 60'S LIFE RECORDS | 5 | 4 | SPICE GIRLS SPICE VIRGIN |
| 6 | 9 | RAIHAN PUJI-PUJIAN WARNER | 6 | 3 | PRODIGY THE FAT OF THE LAND MVM |
| 7 | 6 | SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE | 7 | NEW | SKUNK ANANSIE STOOSH VIRGIN |
| 8 | 7 | ZIANA ZAIN PUNCAK KASIH BMG | 8 | 10 | BEE GEES STILL WATERS POLYGRAM |
| 9 | 8 | XPDC BRUTAL LIFE | 9 | 6 | DELFIN SABER A MAR BMG |
| 10 | RE | XU MEI JING JING CAI 13 SHOU WHAT'S MUSIC | 10 | 7 | U2 POP POLYGRAM |

| SWEDEN (GLF) 08/01/97 | | | DENMARK (IFPI/Nielsen Marketing Research) 07/31/97 | | |
|-----------------------|-----------|--|--|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG | 1 | 1 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG |
| 2 | 3 | MMMBOP HANSON POLYGRAM | 2 | 2 | BAILANDO PARADISIO SCANDINAVIAN |
| 3 | 6 | VAMOS A LA DISCOTECA! PARADISIO CNR | 3 | 3 | ECUADOR SASH! SCANDINAVIAN |
| 4 | 5 | MEN IN BLACK WILL SMITH SONY | 4 | 6 | LONELY NANA POLYGRAM |
| 5 | 8 | ROSES ARE RED AQUA UNIVERSAL | 5 | 10 | SUPER HERO DAZE SONY |
| 6 | 7 | COMANCHERO ROBIN COOK STOCKHOLM | 6 | 4 | MMMBOP HANSON POLYGRAM |
| 7 | 2 | D'YOU KNOW WHAT I MEAN? OASIS SONY | 7 | 5 | NO TENGO DINERO LOS UMBRELLOS EMI |
| 8 | 9 | UH LA LA LA ALEXIA K-TEL | 8 | 8 | EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS VIRGIN |
| 9 | 4 | EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE | 9 | NEW | MEN IN BLACK WILL SMITH SONY |
| 10 | RE | ECUADOR SASH! SCANDINAVIAN | 10 | 7 | D'YOU KNOW WHAT I MEAN? OASIS SONY |
| ALBUMS | | | ALBUMS | | |
| 1 | 1 | PRODIGY THE FAT OF THE LAND MNW | 1 | 2 | AQUA AQUARIUM UNIVERSAL |
| 2 | 2 | JOHN FOGERTY BLUE MOON SWAMP WARNER | 2 | 3 | ANDREA BOCELLI ROMANZA POLYGRAM |
| 3 | 3 | SPICE GIRLS SPICE VIRGIN | 3 | 1 | TAESKEHOLDET VI SPARKER ROV UNIVERSAL |
| 4 | 4 | ERIC GADD THE RIGHT WAY STRAWBERRY/DELPICH | 4 | 9 | SOULTANS LOVERR, SWEAT & TEARS BMG |
| 5 | 7 | HANSON MIDDLE OF NOWHERE POLYGRAM | 5 | 5 | PRODIGY THE FAT OF THE LAND MD |
| 6 | 8 | AQUA AQUARIUM UNIVERSAL | 6 | 4 | DISKOFIL SASSY SCANDINAVIAN |
| 7 | 10 | SMURFARNA SMURFHITS 2 CNR | 7 | 6 | ETERNAL BEFORE THE RAIN EMI |
| 8 | NEW | PUFF DADDY & THE FAMILY NO WAY OUT BMG | 8 | 8 | CELINE DION D'EUX SONY |
| 9 | RE | NO DOUBT TRAGIC KINGDOM UNIVERSAL | 9 | 7 | ERIC GADD THE RIGHT WAY SONY |
| 10 | 9 | RADIOHEAD OK COMPUTER EMI | 10 | RE | U2 POP POLYGRAM |

| NORWAY (Verdens Gang Norway) 08/05/97 | | | FINLAND (Seura/IFPI Finland) 08/04/97 | | |
|---------------------------------------|-----------|--|---------------------------------------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG | 1 | 1 | D'YOU KNOW WHAT I MEAN? OASIS SONY |
| 2 | 2 | I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI | 2 | 2 | MATO APULANTA LEVY |
| 3 | 3 | MEN IN BLACK WILL SMITH SONY | 3 | 4 | BAILANDO PARADISIO K-TEL |
| 4 | 9 | C U WHEN I GET THERE COOLIO FEATURING 40 THEVZ WARNER | 4 | 8 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG |
| 5 | 5 | I'LL BE THERE FOR YOU THE REMBRANDTS WARNER | 5 | 3 | ECUADOR SASH! FEAT. RODRIGUEZ K-TEL |
| 6 | 6 | VAMOS A LA DISCOTECA! PARADISIO ARCADE | 6 | NEW | LAST NIGHT ON EARTH U2 POLYGRAM |
| 7 | 4 | BAILANDO PARADISIO ARCADE | 7 | 9 | SYNTYNYT KOYHANA TEHOSEKOITIN LEVY |
| 8 | 7 | MMMBOP HANSON POLYGRAM | 8 | 5 | EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS EMI |
| 9 | NEW | BITCH MEREDITH BROOKS EMI | 9 | 7 | RIIDANKYLVAJA DON HUONOT BMG |
| 10 | 10 | ECUADOR SASH! SCANDINAVIAN | 10 | 10 | BLUE RASMUS WARNER |
| ALBUMS | | | ALBUMS | | |
| 1 | 1 | BOB DYLAN THE BEST OF BOB DYLAN SONY | 1 | 1 | PRODIGY THE FAT OF THE LAND SMD |
| 2 | 3 | SMURFENE SMURFHITS 3 ARCADE | 2 | 2 | ALEXIA FAN CLUB SONY |
| 3 | 2 | ANDREA BOCELLI ROMANZA POLYGRAM | 3 | 5 | JOHN FOGERTY BLUE MOON SWAMP WARNER |
| 4 | 5 | AQUA AQUARIUM UNIVERSAL | 4 | 3 | PRINCESSA CALLING YOU WARNER |
| 5 | 4 | PRODIGY THE FAT OF THE LAND MD | 5 | 4 | HANSON MIDDLE OF NOWHERE POLYGRAM |
| 6 | 6 | TROSTE & BAERE GREATEST HITS TYLDEN & CO | 6 | 6 | SASH! IT'S MY LIFE K-TEL |
| 7 | 9 | JOHN FOGERTY BLUE MOON SWAMP WARNER | 7 | 8 | SENTENCED STORY SPINEFARM |
| 8 | NEW | MEREDITH BROOKS BLURRING THE EDGES EMI | 8 | 7 | PARADISE LOST ONE SECOND SMD |
| 9 | 7 | POSTGIROBYGGET MELIS NORSE GRAM | 9 | 9 | APULANTA KOLME LEVY |
| 10 | RE | HANSON MIDDLE OF NOWHERE POLYGRAM | 10 | 10 | CREEDENCE CLEARWATER REVIVAL FOREVER K-TEL |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

MOZAMBIQUE: The heartbreakingly poor coastal town of Beira has registered a notable upswing of activity on the world stage in recent months. The two musician/producers behind this quiet revolution are Swiss expatriates **Markus Keusen** and **Marcel Rutschmann** of the UNESCO-supported cultural organization Intercambio Musical E Cultural de Mocambique. Armed with minimal recording equipment and a commitment to provide some infrastructure for the city's enormous creative talent, Keusen and Rutschmann have produced three albums by local artists that capture the diversity of Beira's music. The *zouk* group **XS Zouk** will shortly release its album "Um Sonho" (One Dream) through Energy Records in Portugal. Meanwhile, a nine-track self-titled album by traditional musician **David Mazembe** is set for release by Swiss company Sound Service. Mazembe, who sings in a combination of Portuguese and various vernaculars including *Trindua*, *Tricena*, and *Chuabo*, enjoyed immense popularity in Mozambique during the late 1970s but has been living in poverty for some time. The third project to be steered by Keusen and Rutschmann is **Djovana**, a rap group comprising one girl and three boys who are all between the ages of 14 and 16. Also signed to Sound Service, Djovana is set to visit Switzerland later this year for a tour organized by **Daniel Kueffer's Honeybear Co.** "The tour will take in weekend dates at more than 20 cities," Keusen says. "During the week, however, the group will visit schools and tell Swiss kids, who live in an extremely wealthy country, exactly what it's like to be a teenager in one of the poorest places in the world." **DIANE COETZER**

U.K.: A number of musical events are helping to raise awareness of sickle cell anemia and aplastic anemia, two blood disorders that affect mostly black and Asian people. The Saturday (9) Gene Aid Showcase Concert at London's Shepherd's Bush Empire, featuring **Gabrielle**, **Keith Washington**, and **Omar**, is aimed at raising funds for the treatment of sickle cell anemia. In June, a five-date tour featuring **D-Influence**, **Kwesi**, **Attica Blues**, **Trevor Nelson**, and **Femi Fem**, under the banner **Youngbloods England**, encouraged blood donation among black and Asian people. Information packs were handed out along with cassette samplers of D-Influence's debut album, "London" (Echo), which is set for an October release. **Dirty Devils Productions**, which promoted an early June free sickle cell awareness concert in north London featuring **Shola Ama**, **Ultimate Kaos**, and **Public Demand**, is planning to repeat the event Aug. 25 in Leeds. **KWAKU**



SPAIN: **Ana Torroja**, former singer of **Mecano**, the country's most successful pop group ever, has made a solo comeback after a four-year silence with "Puntos Cardinales" (Cardinal Points) on BMG/Ariola. Backed by a massive media campaign, the album soared to the top of the album chart the week of July 7, its first week of release, dethroning **Prodigy**, which had rocketed to the top itself with gold (50,000) sales a week earlier. From 1981-1993, Mecano sold 7 million albums. Since Torroja and brothers **Jose Maria** and **Nacho Cano** split, the act has sold another million. "Puntos Cardinales" was certified platinum (100,000) by its second week and had sold 125,000 units by late July, according to record company sources. Torroja's voice is delicate and the set's recording and production superb, but the 37-year-old singer's first solo effort might have been considered too lightweight if anticipation for the quintessential voice of '80s Spanish pop had not been so high. **HOWELL LLEWELLYN**

INDONESIA: With the success of the inaugural Dangdut Awards July 17 (Billboard, Aug. 2), the hybrid Indian/Arab/Malay folk-pop musical style has achieved new prominence. Illustrating the wide range of performers that dangdut embraces are **Meggy Zakaria** and **Iis Dhalia**, winners of the best male and female performer categories, respectively. Zakaria, 51, has been a dangdut performer since 1970, although he had to wait until 1987 for his big break with the song "Sakit Hati" (Heartache). "I just can't believe an old guy like me can still get it," Zakaria said upon hearing that he had won for his song "Senyum Membawa Luka" (A Smile Brings Pain). The glamorous 25-year-old Dhalia started her career in 1988 singing pop and Mandarin tunes as a public stage singer at the national park. She was spotted and signed by **Akurama Records**, which persuaded her to change to dangdut. By 1990, her second album, "Tamu Tak Diundang" (Uninvited Guest), had sold more than 1 million copies, according to record company sources. At the Dangdut Awards, her song "Kecewa" (Disappointed) also took the award for best lyrics. "Now, whenever I go on stage, I'll be under pressure to prove I'm worthy of this," she said. **DEBE CAMPBELL**



SOUTH AFRICA/U.K.: During much of the 1980s, anti-apartheid protesters kept up a 24-hour vigil of protest on the pavement outside the South African embassy facing London's Trafalgar Square. Today it is a strange feeling for many of those same protesters to walk through the embassy doors to enjoy the joyous township rhythms of **Amampondo**. On July 31, the 10-strong percussion group led by **Dizu Plaatjies** closed its European tour with a special concert inside South Africa House hosted by the high commissioner. The band originates from the Xhosa kingdom in South Africa's eastern Cape, where President **Nelson Mandela** has his own roots. Unsurprisingly, this has made the group a special favorite of the president: Last year, he nominated it to represent South Africa at the opening ceremony of the Olympic Games in Atlanta. The band has been promoting its new album, "Drums For Tomorrow" (Melt 2000), and its vibrant live mix of percussion, a cappella singing, and dance has received a rapturous reception throughout the tour. **NIGEL WILLIAMSON**

Cologne-Based PopKomm Smells Success

Attracting Music-Loving Execs, The Increasingly Cosmopolitan Confab Is Not Just For Germans

BY JEFF CLARK-MEADS

It seems fitting that PopKomm, the German-based music-industry trade fair, should be so like its host city of Cologne.

Cologne has a no-nonsense industrial base, a strong commercial heart, a warm welcome, a talent for honesty

have always kept to this tradition. We've never, ever employed anyone from a traditional fair organizer. We employ only people like ourselves."

The effects of such a philosophy were apparent from the earliest days of PopKomm in Cologne's comparatively tiny Gurzenich Hall. An early memory of the event was of a superheated, overcrowded crucible of activity where people were talking about music—animatedly, passionately, exclusively about music. In those days, there was not a lawyer or accountant to be seen, and the situation is not very different today.

PopKomm takes its name from Pop culture and Kommunikation, and Plaschke says, "The intention always was and still is that PopKomm simply brings people together so that they can communicate. When we started off, there was no communication event within the German industry."

The federal nature of Germany means the country's record industry is scattered across a huge area. Though most of the major labels are

the expansion,' we have grown even further."

Plaschke says he saw the seeds of PopKomm's current substantial size from day one. "At the very first PopKomm, people were discussing the music and the way the industry works, and they saw there were many more concerns than they had thought about.

"This year, we'll see so many changes within the industry, and people will have so much to talk about. This is a young business, and a lot of people have never seen a crisis before. They have never even seen stagnation [as the German music market is now experiencing]. They have a strong need and desire to talk to their colleagues about this and discuss what people are going to do about it."

Those colleagues will be people not just from Germany but—due to PopKomm's now-cosmopolitan nature—executives from across the world who now will be able to compare and contrast experiences.

At first, PopKomm was an exclusively German event, but the sheer size of the German record market—the world's third-largest behind the U.S. and Japan—made it attractive to outside interests eager to get a piece of the action. Then an extra element of attraction was added; as Germany grew in standing as a source of international repertoire, labels increasingly went to PopKomm looking to license material.

"Germans are now more self-aware," says Plaschke, "and that makes other people aware of what they can do."

The size of the market and the depth of the creativity has given PopKomm a reputation across Europe, Japan, Australia, the Pacific Rim and

label [FM-Revolver]."

Birch also acknowledges that the global nature of PopKomm means extensive international business can be conducted there. "You meet people there you would never meet otherwise," he notes.

TOURIST ATTRACTION

Here, then, is another area in which PopKomm's character meshes so closely with that of Cologne. The city is at a European railroad crossroads and, because of its awesome Gothic cathedral and other charms, attracts visitors from all over the world; now PopKomm is doing the same.

The city and the congress also share an agenda when it comes to having fun. Effectively, half of PopKomm takes place away from the Messe, in the bars and clubs and concert halls around the center of the city. Each year, a huge concert program is mounted in the city as part of the PopKomm fair, and Plaschke says this year's will feature about 300 acts over four days.

"PopKomm has a business theme in the widest sense of the word," he states. "A&R is always part of that." According to Plaschke, a typical act playing at the PopKomm shows will have either a first album just released on a major or be an emerging indie act.

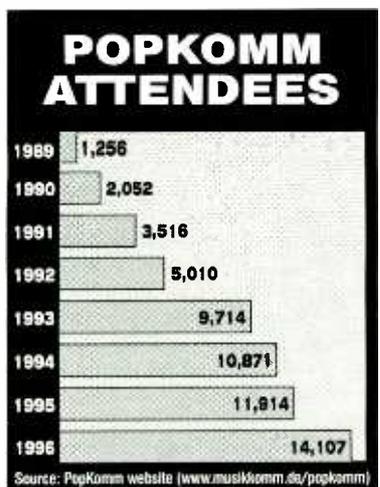
The shows are invariably popular with the executives attending PopKomm and with the Cologne public. An exciting element of the concerts is that 10 or more acts can be playing in venues on the same street, and a gentle stroll around the gigs (with the occasional Kolsch) packs a lot of music into an evening.

An added attraction is the enthusiasm of the local fans. Cologne is not as glamorous as Cannes, and the locals have not suffered glitz fatigue through over-exposure to the world's music and movie stars. Rather, the genuine excitement and overt open-mindedness of the Cologne crowd means that bands from every sector of the imagination can be virtually assured a welcome.

Indeed, a genuine welcome awaits everybody in the Messe. The huge exhibition halls are tall and airy, and PopKomm slides into them without restricting available breathing space. The quantity and quality of bars and eating places and the openness, attractiveness and imagination of the stands mean there are always places to sit, to talk, to share a coffee or a beer with someone you haven't seen for a while.

As Plaschke says, PopKomm's organizers have always been eager to facilitate communication. Through the ambience they create and the conference program they mount, they put the optimum conditions in place. Add 300 or so bands to talk about, an industry that requires some urgent discussion, and the sustenance of Kolsch and solid German food, and nobody should be short of something to say.

Jeff Clark-Meads, international news editor of Billboard, has attended PopKomm since 1990.



and a great ability to enjoy itself. (With numerous clubs and music venues, 24 breweries, a beautiful riverside district, professional football and first-class arts, what else would you expect?)

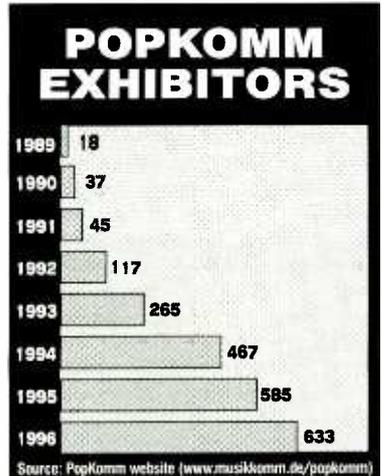
In many ways, Cologne is one of the world's best places to sit back, assess and discuss—as the music business does each August at PopKomm. The city has a track record of communication expertise as one of the centers of Germany's media industry; and if there's a finer way to debate and learn than over the pale-within-pale heart of a handcrafted Kolsch, while watching the Rhine wandering to the sea, you'd be hard-pressed to find it.

PopKomm, which is expected to draw more than 14,000 delegates here in its ninth year Aug. 14 to 17, fits into this environment superbly well. Simple, open communication—rooted in the base of an industry everybody loves and strongly flavored with a sense of fun—is the principle on which the fair was launched in 1989.

THE FOUNDING FATHERS

Given the nature of PopKomm's founding fathers—Dieter Gorny, Uli Grossmaas and Ralf Plaschke—it would not be possible for PopKomm to develop in any other way. Each of these men had a music-industry background and not one moment's experience in the business of professional convention organizing before they established their own event.

Further, as Plaschke, deputy managing director of PopKomm's parent organization, Musik Komm, points out, nobody working within the PopKomm organization has ever come from a convention company. "The most important fact about PopKomm is that, right from the very first, everybody came from the music world," Plaschke states. "There are no people who were organizers of conventions. I had my own band and worked for a small independent label and publisher before coming here. We



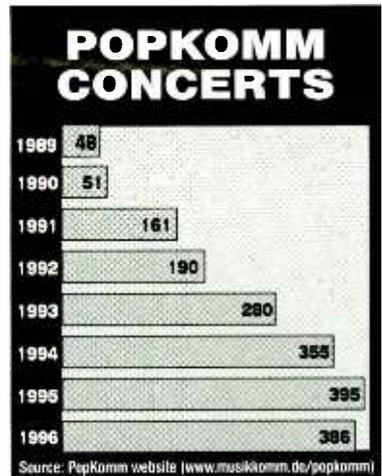
in Hamburg, BMG is headquartered in Munich and EMI in Cologne, making opportunities for pan-industry, face-to-face contact a rarity.

PopKomm facilitated this communication for three years in the Gurzenich before rapidly rising attendance precipitated the move to Cologne's huge congress center, the Messe, in 1992.

"To this day, communication remains the main attraction," says Plaschke. "Now people from all over Europe and elsewhere come together. We as organizers still concentrate on the concept of communication between people, even though the event has grown so big."

GROWING AND GROWING...

The move to the Messe has provided PopKomm with unlimited growth potential. The Messe site is so huge that PopKomm, MIDEM and MIDEM Asia could all take place at the same time without a delegate from one show ever bumping into a delegate from another. Asked about how big PopKomm will grow in this environment, Plaschke says, "We've given up making predictions, because every prediction we have made in the past has been wrong. Every time we have got to the point where we thought, 'OK, we should not grow much beyond this point, and we should try to slow



the U.S.

One of the foreign organizations with the biggest presence at recent shows is the British Phonographic Industry (BPI), which drives a red, double-deck London bus to Cologne each year and takes it into the Messe to use as its stand. The BPI's involvement on this scale was an initiative of organization board member Paul Birch, who says simply, "I think PopKomm's fantastic. The Germans have always been important to us. It's the third-biggest market in the world, and they traditionally buy a lot of British product. Also, now I've got two German bands licensed for my

Live At PopKomm

More than 300 concerts are planned in individual "festivals" during PopKomm in Cologne, Aug. 14 to 17. Here are highlights, at press time, of some of the acts expected to perform.

AUGUST 14

Opening Night Concert:
Primal Scream, Smoke City

MTV & Electric Chair present:
Rockers Hi Fi, Michael Reinboth (DJ), Peter Kruder and Richard Dorfmeister (remixers)

AUGUST 15

Bizarre Festival:
Beck, Foo Fighters, Suede



FOO FIGHTERS

Avex Showcase:
Lakiesha Berri

AUGUST 16

MTV, Four Music, Yo Mama & MZEE present:
Sens Unik, Freundeskreis, MC René, Tobí & Bo

Bizarre Festival:
Faith No More, Bush, Marilyn Manson, Skunk Anansie, Helmet,



SKUNK ANANSIE

Rollins Band, Silverchair, Fettes Brot, Das Auge Gottes



SILVERCHAIR

Krautrock Evening:
Amon Düül, Guru Guru

Metalla presented by VIVA & Metal Hammer:
Tiamat, Moonspell

AUGUST 17

Bizarre Festival:
Dog Eat Dog, Dinosaur Jr., Rammstein, Die Fantastischen Vier, Die Krupps, Yeti Girls, Paradise Lost

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International

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PopKomm Commentary From Veterans

Participants Volunteer Their Impressions Of The Annual Event

BY WOLFGANG SPAHR

COLOGNE—PopKomm '97 promises to be many things to all music executives. Billboard asked several leaders of the German music business about their expectations and perspectives of this year's event.

In the view of Bernd Dopp, managing director of WEA Records Germany, PopKomm is the most important event for the music industry in Germany after the Echo Awards. "PopKomm is now of great importance worldwide," Dopp says. "It is a forum for all creative and business-oriented 'movers' in the music scene and is top priority for WEA Records. At the same time, it gives the music industry an opportunity to present itself and its philosophy." One criticism leveled by Dopp is that some exaggerated and costly presentations by companies at PopKomm seem questionable in times when markets are stagnating, costs rising and social problems increasing.

For Helmut Fest, president of EMI GSA, it is difficult to define the real value of the event. "For me, the big advantage of PopKomm is that the German music market, which is internationally ignored and underestimated anyway, becomes the focus of international music activities for a few days," Fest says. "The original idea of PopKomm—to be a music-oriented A&R fair—is no longer at the forefront, but one can meet a lot of people."

Dr. Peter Hanser-Strecker, president of the German Music Publishers Association and owner of Internationale Musikverlage Schott in Mainz, says, "Unfortunately, PopKomm is not considered to be of international importance, in our opinion. Here, MIDEM still leads the way. Nevertheless, PopKomm is turning into a contact exchange, offering information possibilities on the entire pop market."

Joerg Hellwig, managing director of Polydor Germany, has an ambivalent relationship to PopKomm. While he is critical of what he calls the "navel-contemplating" nature of some industry discussions and the hectic ambience of the exhibition hall, Hellwig says, "We will try to make constructive use of the fair to present ourselves as competent partners for all the relevant music genres. We hope to be able to make some important new contacts. The increasing number of participants from abroad shows that PopKomm has achieved a market value that is taken seriously at an international level. And this is certainly very good for the third-most-important music market in the world."

Thomas Stein, president of BMG GSA, says PopKomm unquestionably has established itself as a top-ranking meeting place for the music business, a forum for discussing key issues and a platform for heralding the achieve-

ments of the German music market among the general public. "PopKomm gives us an opportunity to express important information and needs to the responsible politicians," says Stein.

"With the increasing success of national artists and music productions abroad, PopKomm is of greater interest to the international music industry and represents the new self-confidence of German music makers far beyond the borders of Germany." Stein also sees the value of PopKomm reflected in the fact that an increasing number of exhibitors come from abroad. "When the world comes to Cologne for PopKomm," says Stein, "it can obtain information about the enormous musical potential of this country through the extensive program of concerts presented."

Wolf-D. Gramatke, president of PolyGram in Germany, sees a synergy at work between PopKomm and the international music market. "The seminars provide the young generation of managers working in the European music market with know-how," says Gramatke. "On the other hand, visitors can attend the concerts and see and hear for themselves just how creative the German music market is." Gramatke also sees possibilities for further deepening business contacts as a result of the increasing number of participants from European countries at PopKomm.

Michael Haentjes, head of Germany's largest independent label, edel, says, "For us as an independent, PopKomm is primarily a market for buying new products. All the major international labels and production companies are now represented at PopKomm, and the result is that

PopKomm is one of our major buying events, next to MIDEM. In addition, the fair offers an opportunity for edel staff to meet a variety of business partners and to make new contacts." For Haentjes, PopKomm is irreplaceable as a music-business event.

According to Peter Ende, managing director of EMI Publishing, PopKomm has become the leading music fair for continental European repertoire over the past few years. However, Ende is critical of the fact that the original idea now risks being sacrificed to a solely commercial marketing of the fair. Says Ende, "Organizers should give top priority to ensuring the right balance between newcomers and established operators. Only then will it be possible to maintain PopKomm's innovative image on a sustained basis and increasingly nurture the interest of international audiences."

Gerd Gebhardt, president of Warner Music Central Europe, also believes that PopKomm has a major impact on the success of national repertoire in Europe, adding that it has become an attractive forum for domestic productions. According to Gebhardt, PopKomm's international importance is growing with every passing year. Communication plays a key role, as there is sufficient time to discuss new trends and meet up with international partners. Says Gebhardt, "PopKomm is the second-most-important event of the year, after Echo."

Michael Karnstedt, managing director of peermusic, underlines the fact that the third-largest music market in the world needs PopKomm as a trade fair to help attract foreign partners. "The status of German productions, especially in the dance area, has increased enormously in recent years, and PopKomm has become an established center of attraction for the German business," says Karnstedt. "PopKomm is the best contact place for the business on both the national and international level, and with more than 14,000 visitors from all over the world, it offers good presentation possibilities for small and medium-sized



THOMAS STEIN



HELMUT FEST



WOLF-D. GRAMATKE



MICHAEL KUDRITZKI

companies."

The value of PopKomm to small and medium-sized companies is echoed by Joachim Neubauer, managing director of Siegel Musikverlage. As a publisher and producer, Neubauer considers PopKomm extremely important. He says that it has developed into a commercial forum, bringing together small companies, large independents and the majors in a positive atmosphere. "The development of PopKomm has certainly overtaken the beginnings of MIDEM in terms of pace," Neubauer says, "And the fact that more and more international firms want to come to PopKomm speaks for itself. The timing of PopKomm [in August] and MIDEM [in January] is outstandingly well-coordinated. As PopKomm is addressing an increasingly international clientele, it is always a good opportunity to make contacts mid-year, and these are certainly very useful for the fall business."

Michael Kudritzki, managing director of Intro in Berlin, sees PopKomm becoming more valuable and important year after year, as new acts and songwriters are found there. Says Kudritzki, "Equally important are the podium discussions in which [music executives], especially the publishers, participated this [past] year, to give the young generation information on the music business. It is always important to show the significance of the producing publisher."

Hartwig Masuch, managing director of BMG UFA Musikverlage, is certain that Cologne, as one of the most important cultural centers in Europe, is an ideal podium for representing the German music market at a trade fair. That is also why the European partners have become regular visitors to PopKomm. And this, Masuch says, will continue to grow in the coming years: "Cologne could become a European musical Mecca."

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'Shadows' Brings Music Of Matt Molloy To Light

AUGUST IN IRELAND, for flautist **Matt Molloy** of the **Chieftains**, is a time to hear music differently—in the quiet of the woodlands near his County Mayo home, or fishing aboard his small boat, alone, save for his dog, Max.

Nature, solitude, and time for reflection helped inspire "Shadows On Stone," a captivating solo album by Molloy, recently released by Caroline Records in the U.S. and Virgin Records in Europe. As a member of the globe-trotting Chieftains, such reflective moments can be rare, acknowledges Molloy, speaking on the phone from his home, above the pub that bears his name.

"We did a festival on Saturday night in Belgium and then

HOME & ABROAD™



by Thom Duffy

The Chieftains, of course, have used Ireland's musical traditions as a starting point from which they've explored musical styles from around the world. (As evidence, on this solo project, Molloy includes "Chinese Lake Reflections," learned from a Taiwanese musician during the Chieftains' tour of China in 1983.)

"What I wanted was to expand some of the themes, without going outside the tradition," Molloy says. "Some of this music would never have been recorded before; some are traditional pieces I expanded upon. Some of the tunes dictate the approach. On one or two of them, you fill in all the spaces and dot the i's and cross the t's. On the other side of the

pendulum are the ones where you leave the open space, and allow the tune to breathe, and let the listener's imagination go where it will."

'FAITH OF OUR FATHERS,' a collection of Irish Catholic hymns that will be released Sept. 9 in the U.S. by Valley Entertainment (Billboard, Aug. 9), has become one of the most unusual and successful concept albums to emerge from Ireland in the past year.

Billboard's Ireland correspondent, **Ken Stewart**, reports that the project was launched by two former insurance executives, **John Kearns** and **Bernard Bennett**, who invested more than \$120,000 to record the collection with vocalists **Frank Patterson**, **Regina Nathan**, and others, accompanied by the **Irish National Symphony Orchestra**. The album was turned down by several major and independent labels in Ireland before **Brian Molloy** of Lunar Records realized its potential and released it under the Enigma Music label. The album went on to become the best-selling domestic album in Ireland in 1996, with sales exceeding 200,000 units (more than 13 times platinum, which is for 15,000 units), and spawned a hit video. Yet the album has not been released outside Ireland.

Peggy Dold, VP of A&R at Valley Entertainment, says that Enigma Music, from which Valley licensed the project for North America, has asked Valley to help it secure international deals. She adds that interested parties may contact her at 505-992-4902.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.



MOLLOY

flew into Brittany [France] and had a big night there," he says. "The hectic pace that one has when touring, when you get back home, you just want to unwind and isolate yourself. I find

that I'm doing that a little bit more often in recent times, and maybe that's why the tunes relating to nature have a special appeal to me."

"Shadows On Stone" will appeal to listeners who know Molloy as a key member of the Chieftains or two other seminal Irish groups, the **Bothy Band** and **Planxty**, in which he has performed. Molloy has recorded songs and sounds on this album distinctly of his own choosing. "You begin to feel at times that you're an egg in an omelet," he says. "You have this urge every now and then to assert yourself musically."

Molloy does so here, accompanied by such friends as **Christy Moore**, **Derek Bell** of the Chieftains, **Mairéad Ní Mhaonaigh** and **Ciaran Tourish** of **Altan**, and **Frankie Gavin** of **De Dannan**. He draws from such imagery as writer **Robert Gibbings'** descriptions of the Irish landscape, or the legends of seal wives and banshees, and delves deeply into the traditions of Irish music. Some of the songs are originals, such as "The Wind In The Woods," composed by **Martin O Connor** and arranged by Molloy, guitarist **Stephen Cooney**, keyboardist **Neil Martin**, and guitarist **Arty McGlynn**. The majority of the tracks are new arrangements of traditional songs, reels, laments, and jigs, all interpreted with a fresh simplicity.

Jason McCoy Taps N'ville Sound

Universal 'Playin' For Keeps' With New Artist

■ BY LARRY LeBLANC

TORONTO—Several music industry observers here are predicting that 26-year-old singer/songwriter Jason McCoy will be the next Canadian artist to break internationally.

His Universal Music album "Playin' For Keeps" was released July 1 here, and its lead single, "Born Again In Dixieland," is No. 9 on Broadcast Data Systems' Canadian country chart for the week ending July 29.

"What we're seeing with Jason is the maturing of a major talent," says Doug Pringle, director of programming for Rawlco Communications, which operates country radio station CISS Toronto. "In the past year, [fellow Canadian] Paul Brandt has been the hottest male newcomer in country music, and Jason has the potential to be next."

Randy Lennox, VP/GM of Universal Music Canada, predicts that "Playin' For Keeps" will reach Canadian gold (50,000 units) by February 1998, following the release here of three singles. "We would be satisfied [if] singles four or five take us to platinum [100,000 units] level by early spring [1998]," he says. "We had advance orders of 18,000 units on the album."

Despite McCoy's self-titled 1995 album being passed over by Nashville labels, Lennox says he expects a positive reception to "Playin' For Keeps" from executives at Universal's country affiliates there—Decca, MCA, Almo Music, and Rising Tide. However, no international release plans have been confirmed for the new album. "We've done a great deal of preliminary groundwork at the demo stage of this recording to the key Nashville A&R people," he says. "We are now going down in late August to present them with the complete recording package."

Supported by such singles as "This Used To Be Our Town," "Learning A Lot About Love," "Candle," and "All the Way" and by his touring Canada with the Nitty Gritty Dirt Band, John Berry, and Martina McBride, McCoy's 1995 MCA Record set has sold 25,000 units in Canada to date, according to Lennox.

"We had a wonderful [sales] run of 18 months on the last record," says Lennox.

According to Lennox, the July 1 (Canada Day) release date of "Playin' For Keeps" was carefully thought out. "We looked at our competitors' new [country] releases, and we made sure Jason would have optional touring opportunities at this summer's fairs across Canada. Within the first 60 days of release, he's playing in front of tens of thousands of people. We expect to [release] track No. 2 as we come into the [Canadian Country Music Awards] period in September."

Adds Ed Harris, director of country marketing at Universal Music Canada, "Right out of the box we were aggressive at retail with this album. Our feeling was, especially with the initial response to the single, that the album shouldn't be treated as [being by] a B-level Canadian act. We took Jason out with enough distribution to ensure that the album had

prominent racking right up there with the major Nashville acts' product. We also stickered the album with the single [information] and likely subsequent singles."

Like the Robbie Robertson-penned "The Night They Drove Old Dixie Down," "Born Again In Dixieland," written by McCoy, Naoise Sheridan, and Denny Carr, taps into Canadians' longstanding romanticism of the American South. "So many Canadians are enamored of the Civil War," says McCoy. "Canada was born out of passiveness, and here's a war that was so close to us."

"Born Again In Dixieland" was developed in 1995 while McCoy was on a 2½ week club tour in Florida and Alabama with songwriters Travis Henson, Steve Dukes, and Carr.

"I had been working in Nashville for years, but I'd never been that far south before," says McCoy. "We ran around, had boiled peanuts on the

'What we're seeing . . . is the maturing of a major talent'

side of the road, and people were talking [with accents] like something out of a movie. When I got back home, Naoise and I decided to write a song about how cool the South is. We made the female character a metaphor of the South, seducing a Canadian down there."

The album was produced by Scott Baggett and recorded at Battery Studios and Woodland Digital between March and May in Nashville.

"'Born Again In Dixieland' is sensational," says Pringle. "It's one of the best [country] recordings, Canadian or Nashville, we've had this year. We jumped on it the moment it arrived, and phone reaction was instantaneous. The album is as fantastic [as the single]. This album is a huge jump forward in songwriting, performance, and production [from McCoy's previous album]."

Adds Phil Kallsen, music director of country CKRY Calgary, Alberta, "'Born Again In Dixieland' is an awesome song. It's the best thing Jason has ever recorded. It's getting a lot of requests."

However, at least one Universal Music Canada executive was hesitant about recording the song, which was a last-minute addition to the album. "That track scared me initially because of the born-again religious connotations and the Dixieland theme," says Harris. "Jason played it to me by telephone, and I asked if he could change the title. He said, 'No, [Dixieland's] the theme of the song.' When you cut right to the chase, it's just about a guy going down south and meeting a girl."

Following the release of his previous album, McCoy spent significant time in Nashville, writing songs, trying to further his contacts there, and honing his skills.

On "Playin' For Keeps," McCoy was co-writer with such Nashville-

based songwriters as Carr, Sharon Rice, Chris Lindsey, Clay Curtis, Odie Blackmon, and Craig Wiseman. Additionally, among the Nashville-based musicians featured on the album are ex-Stevie Ray Vaughan sideman and organist Reese Wynans and Rising Tide Nashville singer Delbert McClinton.

McCoy emphasizes how important establishing a base within Nashville's tightly knit music industry is to his career.

"There's so many people [in Nashville] to write with and to experiment with," says McCoy. "I had a lot of writing appointments set up before I went down. Previously, it was a quick [visit] and get out of there. I took more time this time. I'd go down for a couple of months. I got an apartment there, so I essentially had a second home."

McCoy says there's little collaborative songwriting in Canadian country music, a marked contrast to Nashville. "Co-writing in Canada is hard logistically for many people," he says. "With myself, living in the little farming community of Minesing [Ontario], there's no songwriters around me. There's also more singer/songwriter stuff going on in Canada. [Like many other Canadian artists,] I don't write to pitch to other people, and I don't have a big catalog. You always have a record on your heels, so you stockpile [songs]. Just for the limited time I've been in Nashville, my [song] catalog has come up so much."

Growing up in Minesing and later in Camrose, Alberta, McCoy primarily listened to traditional country music. When he was 8 years old, he astonished his parents and friends by getting onstage at a local fair and singing a version of George Jones' "If Drinkin' Don't Kill Me (Her Memory Will)" in front of an audience of 100.

McCoy's early favorites were such top country stars as Merle Haggard, George Jones, Conway Twitty, and Buck Owens & the Buckaroos, as well as lesser-known artists Ed Bruce, Gary Stewart, Mel Street, and John Conlee.

"I like everything OK, but traditional country music I hold sacred," says McCoy. "The Grand Ole Opry is the deal. If anybody makes fun of it, I get ticked off. My parents had a floor model RCA stereo, and I'd sit for hours with records," he continues. "When Haggard would hit those low notes it'd vibrate our speakers. I'd think if I could sing that low, I'd be great."

Despite his sizable love of traditional country music, McCoy's album is also contains a significant amount of rock'n'roll and pop music. "If I like a song, I'll record it," explains McCoy. "Odie and I went to see Steve Earle one night, and we then wrote 'Out Of This Town Alive.' That song is not country music, but I like it. It says something I felt when I was 16 years old. On the other hand, [traditional country-styled] 'Perfect Disguise' [co-written with Curtis] sounds like one of those soulful Willie Nelson records I grew up with."

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NRM Marks 60 Years, Latest Gains Co. Sees Itself As A 'Bright Spot' In Industry

■ BY ED CHRISTMAN

CHAMPION, Pa.—National Record Mart (NRM) employees convened at the Seven Springs Mountain Resort here to celebrate the chain's 60th anniversary, prepare for the holiday selling season, and acknowledge the chain's accomplishments in the last year.

In his opening address at the convention, held July 22-25, Larry Mundorf, president, said the 60 years of existence that NRM has enjoyed "is a historical accomplishment and something to be proud of. Nothing else in the industry comes close to... this milestone."

He pointed out that NRM achieved its 60th anniversary within a troubled industry and said that the Carnegie-based chain was one of the "few bright spots" in the industry.

Mundorf noted that other chains are operating under Chapter 11 bankruptcy protection, or, at the very least, are talking about a turnaround. Over the last 18 months, NRM has managed to sidestep most of the industry's problems, like overbuilding and downsizing, while undertaking many tasks to improve the chain.

"We have increased profit margins and reduced expenditures," he said. "Also, we have improved and expanded inventory mix."

Moreover, Mundorf noted that NRM had rolled out a frequent-buyers program as well as a new mall-store concept, Waves Music. That concept, which is unique in that it provides computer workstations that allow shoppers to access Internet music sites, has been "received well by the customers and the real estate community," he said.

In designing the Waves concept, Mundorf said NRM had "rethought everything we are doing," including the name, building materials, storefront design, and inventory capacity. Consequently, he declared Waves "the only new mall store in the industry."

Mundorf told NRM store managers, the field staff, and national staff that the company owed its accomplishments to teamwork.

He said that the improvements and teamwork are beginning to pay dividends in the form of strong sales performances. He noted that the company has enjoyed three straight months of comparable-store sales increases. In an interview with Billboard, Mundorf said that while he is pleased with the upswing in financial performance, "I won't be happy until the chain turns in positive net income."

Last year, the company had a comparable-store sales decrease of 0.4%. Beginning in May, the company experienced a strong boost in comparable-store performance, showing an 8% increase. In June, comp-store sales increased 12%, and in July they were up 14%, according to Bill Teitelbaum,

chairman/CEO of the chain, who gave those figures in his closing address at the convention.

In the fiscal year ending March 29, NRM posted a net loss of \$1.1 million on sales of \$99.4 million, according to the company's 10-K filing, which was made with the Securities and Exchange Commission in the beginning of July.



According to that document, the company posted an earnings loss of 23 cents per share, compared to a \$3.9 million loss, or 79 cents per share, posted in the previous fiscal year. Sales that year were \$99 million.

In the most recent fiscal year, gross margin was 37.3%, up from the previous year's 36.9%, while selling, general, and administrative expenses held almost steady at 34.9%. Earnings before income, depreciation, and amortization were \$2.7 million.

The document states that at its fiscal year's end, NRM had drawn down \$21.2 million of the \$26 million available in its revolving credit facility, which is a secured loan supplied by

Fleet National Bank. Accounts payable at the year's end was \$14.5 million. Inventory totaled \$37.5 million, up from \$35.4 million the previous year.

The filing noted that advertising and promotion expenditures have decreased to \$2 million, down from \$2.5 million the year before.

NRM operates 147 stores in 27 states. During its fiscal 1997, the chain opened eight stores and closed 12. In the previous year, the company opened 16 outlets and closed six.

The company operates stores under the name National Record Mart, NRM Music, Waves Music, Music Oasis, Vibes Music, Surplus Sounds, One-Stop Entertainment, Merle's Record Rack, Music for You, and Music X.

Inventory in the chain's stores ranges from 6,000 to 35,000 titles, with an average of 15,000 titles per store. For sales by category, CD albums account for 66.8%, cassette albums 17.7%, singles 6.5%, video 2.3%, and accessories 6.7%.

The company's Focus 1000 inventory replenishment system divides inventory into more than 20 categories and tracks sales in each store by category, according to the 10-K.

The company's warehouse—which consists of 60,000 square feet, with office space an additional 10,000 square feet—can service up to 350 stores.

(Continued on next page)

Baltimore Chain To Pay Bootleg Fine Record & Tape Traders Charged With Intent To Sell

■ BY STEVE TRAIMAN

CATONSVILLE, Md.—Record & Tape Traders, the nine-outlet suburban Baltimore chain, has agreed to pay the maximum \$20,000 fine on eight counts of possession of bootleg recordings with intent to sell.

Owners Kevin Stander and Steve Smolen admitted to an "agreed statement of facts" July 28 before Baltimore District Court Judge Patricia Pytash. Each count carried a fine of up to \$2,500.

Stander and Smolen, each charged with a similar offense that also carried a penalty of up to a year in jail, pleaded not guilty to the statement of facts, according to Sgt. Laura Lu Herman of the Maryland State Police.

Assistant State's Attorney Frank Meyer read the statement, which was not disputed by the defendants.

Judge Pytash ordered probation before judgment, which puts both defendants on probation for three years, and placed both their cases on a stet docket. This means that the defendants must complete 365 days without committing another offense, at which time the case will be expunged from their records.



Steve Smolen, left, and Kevin Stander are co-owners of the nine-store suburban Baltimore music chain Record & Tape Traders.

However, Sgt. Herman pointed out, if they are charged and arrested for similar violations within that period, the judge can reinstate the original case plus the new charges.

Stander and Smolen and Record & Tape Traders were charged March 5, more than a year after coordinated February 1996 raids by the Maryland State Police and Frank Creighton,

Indies Outpace Majors In Race To Supply DVD

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although half of the major studios are still sitting on the DVD fence, independent suppliers are jumping headfirst into the format.

Anchor Bay, MVP Entertainment, Lumivision, Miramar, LIVE Home Video, the Learning Co., UAV Entertainment, and Simitar Entertainment are among the growing list of indies releasing DVD titles, which will exceed the number released by the majors by year's end.

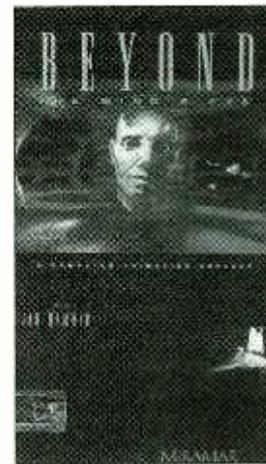
In addition, Cabin Fever Entertainment is expected to announce its first DVD title by the end of this month, according to a company spokesman.

In spite of a DVD-player penetration level that numbers about 30,000-40,000, these suppliers say they are filling a pipeline left half empty by the majors.

"One advantage of getting in early is that the number of DVD titles available is limited," says Rick Casey, Mira-

mar's VP of new market development. "That means there's a pretty good absorption and opportunities for bundling with hardware as well."

Miramar is one of 15 indies that has signed with Simitar, which has invested more than \$1 million in DVD author-



ing and compression equipment. On its own, Simitar expects to have 100 titles on the market by mid-November.

"A year ago, we made the commitment rather than take a wait-and-see attitude," says Simitar president Ed Goetz. "Obtaining authoring rights, in addition to putting out our own titles, provides a unique window of opportunity."

Companies that sign up with Simitar receive free DVD authoring of their product in exchange for North American distribution rights and a 15% royalty, according to Goetz.

In other deals, including its one with Miramar, Simitar pays only a cash advance for distribution rights.

"It's an expensive market," says Casey, "which is why we chose a partner. This way we can be in DVD without utilizing our resources."

During the third and fourth quarter, Miramar, which distributes under the A-PIX, Unapix, and Miramar labels, will release 42 titles ranging from B-movie thriller "Sexual Malice" to the special-interest best seller "Beyond The Mind's Eye." Retail prices range from \$14.98 to \$20.

The desire to enter the DVD market is also fueled by the successful launch of such companies as laserdisc supplier Lumivision.

The Denver-based firm has the distinction of having the first DVD titles on the market March 19, beating Warner Home Video by about a week.

Initial DVD titles included the IMAX films "Tropical Rainforest," "Antarctica, An Adventure Of A Different Nature," and "Africa—The Serengeti."

By the end of this month, Lumivision CEO/president Jamie White says the

(Continued on next page)

Viacom Sees Strong MTV Gains In 2nd Qtr. But Blockbuster Video, Music Show Declines

BY DON JEFFREY

NEW YORK—Viacom reports strong gains from MTV in the second quarter, but they weren't enough to make up for sluggish results and a big write-off for its Blockbuster unit.

For the three months that ended June 30, Viacom says that revenue from MTV Networks—which also includes VH1, Nickelodeon, and Nick at Nite—rose 16% to \$333.7 million as cash flow (earnings before interest, taxes, depreciation, and amortization) climbed 15% to \$127.1 million. The New York-based company says increased advertising sales and affiliate fees offset start-up costs for MTV offspring M2 and nostalgia television channel TV Land.

But Viacom's Blockbuster retail unit continued to be a drag on its earnings. As anticipated, the company took a \$323 million pretax charge in the quarter to cover closings of video stores in international markets (Billboard, July 12). Sales for worldwide stores open at least a year fell 3% in the quarter.

Despite the closings and the poor same-store sales, Blockbuster Video revenue rose 11.9% to \$763.8 million. Excluding the write-off, though, cash

flow from the video stores fell 47.4% to \$90.1 million.

Revenue from the 453 Blockbuster Music stores fell slightly to \$138.9 million from \$139.7 million a year ago, when there were 516 stores. Excluding the write-offs, the music stores posted a cash-flow loss of \$5.7 million, compared with negative \$5.3 million last year.

In a statement, chairman Sumner Redstone says, "We have to a large extent identified the issues which contributed to [Blockbuster's] unsatisfactory performance. The new management team, led by John Anti-

oco, is putting operational and marketing initiatives in place that are designed to refocus on the video rental business and grow market share."

Viacom's Paramount Pictures division, meanwhile, had a 10.9% increase in revenue to \$669.4 million in the quarter, due in part to strong home video results for "Star Trek: First Contact," "Mission: Impossible," "The Ghost And The Darkness," and "Beavis & Butt-head Do America." Cash flow fell 10.3% to \$94.7 million because of lower profits for films released during the quarter.

NRM MARKS 60 YEARS, LATEST GAINS

(Continued from preceding page)

Shipments to stores are normally made weekly.

The company has a work force of 1,186 employees. In addition to Teitelbaum and Mundorf, senior management includes Theresa Carlisle, senior VP/CFO; George Balicky, VP of marketing; Steve Zimmerman, director of operations; Mike Stephenson, director of advertising; and John Grandoni, director of purchasing.

The 10-K noted that NRM experi-

enced a significant increase in shrinkage during 1997, with that amount rising to 1.8% of sales, up from 1% in the previous fiscal year.

Mundorf said that shrinkage control was the first priority of the convention, with the first business session devoted to the topic. He declined to elaborate.

Billboard was unable to attend Teitelbaum's closing address, but a copy of the speech was made available. In that address, Teitelbaum, who bought the chain in 1986, remembered that in his closing address at the last convention two years ago he said that music specialty stores were going to undergo fallout and that NRM would ride out that storm by "putting up our arms, take body blows, and wait for the competition to implode. I am here to report that during that time, the implosion has taken place. In fact, it has been a massacre."

But he says that NRM is almost finished sailing in rough waters and that port is approaching. The chain is readying itself to "become prudently aggressive."

In closing, Teitelbaum stated, "We like the management family we have put together, and we are proud of what we have accomplished. Now, it is time to take our energy and thrust forward... To be part of NRM means you must be the best, the best with integrity and purpose in everything you do."

INDIES OUTPACE MAJORS IN RACE TO SUPPLY DVD

(Continued from preceding page)

company will have a total of 12 titles on market in the \$24.95 to \$29.95 price range. Sales per title range from 4,200 units to 12,500 units, he says.

Lumivision also sold another 60,000 units of the IMAX titles through a bundling deal with Samsung's DVD player.

Simitar, which has had titles out since April, boasts sales of about 7,000 units per title on 27 titles available, according to Goetz.

For as many companies interested in entering the DVD market, there are twice as many deals to author the product.

"We were approached by at least a dozen companies that claim to do everything," says MVP president Phillip Knowles, "with prices ranging from \$2,000 to \$80,000 or higher."

Lumivision's White estimates authoring costs about \$100 per minute of program.

Costs can also rise, depending on what special features are added, including language tracks, chapter stops, theatrical trailers, and production information.

The typical cost to make a master copy for a video is about \$2,000-\$5,000.

(Continued on page 60)

EXECUTIVE TURNTABLE

HOME VIDEO. Blockbuster Entertainment Group in Dallas names **Jim Notarnicola** executive VP of marketing and administration and promotes **Joe Phillips** to executive VP/chief information officer. They were, respectively, VP of communications and human resources at Southland Corp. and senior VP of information services.

Fox Lorber Associates Inc. appoints **Dan Gurlitz** VP of sales, based in New York, **Karen Bell** director of sales, special markets, based in Philadelphia, and **Steve Bliss** Midwest regional sales manager, based in Chicago. They were, respectively, VP of sales at WinStar Home Entertainment, director of sales at Wellspring Media, and national accounts manager at Bonneville Worldwide Entertainment.

MUSIC VIDEO. **Sahar Elhabashi** is promoted to senior VP at MTV International in New York. She was VP.

DISTRIBUTION. Handleman Co. in Troy, Mich., promotes **Howard Kowal-**



NOTARNICOLA



CLAYTON

sky to VP of video product. He was assistant product manager.

ORGANIZATIONS. The Video Software Dealers Assn. (VSDA) in Encino, Calif., promotes **Kelly Clayton** to director of public relations, **Tim Barkas** to manager of regional chapters, and **Jane Miller** to publicist. They were managing director for VSDA's Fast Forward to End Hunger campaign, manager of communications, and a temporary employee. Also, **Jeremy Brown** was promoted to office support coordinator and **Andrea Bekhor** to accounts receivable clerk. They were VSDA Convention workers.

BOOTLEG FINE

(Continued from preceding page)

first store in 1978 with an extensive collection of used records. Their outlet was one of the first in the area to sell such merchandise. When charges were filed in March, they readily acknowledged that bootleg albums were a part of their music mix from the early days.

According to state police and the RIAA, the Traders' history of openness about carrying bootlegs also resulted in a 1987 raid on four stores, and bootlegs recovered at that time led to probation before judgment after they were charged with selling unauthorized concert recordings. (Since the probation period expired before the 1996 arrest, it would have been only a first offense for both Stander and Smolen if they had been convicted on the new charges).

Neither defendant chose to comment after the July 28 hearing.

newslines...

SONY REPORTS that sales for its music group rose 9.5% in the first fiscal quarter, which ended June 30, to 133.4 billion yen (\$1.17 billion) but that the increase was primarily due to the decline in value of the yen.

Operating profit for the music unit, which includes Columbia Records, Epic Records, and 550 Music, "decreased due to a difficult retail environment, as well as a decline in operating margins arising from the delayed release of certain major artist recordings," according to the company (Billboard Bulletin, Aug. 1). Sony's new releases during the quarter included Michael Jackson's "Blood On The Dance Floor—HIStory In The Mix," Savage Garden's self-titled debut album, and the "Men In Black" soundtrack.

Revenue from Sony's film group rose 41.2% in the quarter to 150.4 billion yen (\$1.32 billion) on the strength of such hit feature films as "My Best Friend's Wedding," "Anaconda," and "The Fifth Element" and home video releases like "Jerry Maguire." Operating income from film declined because last year there was a significant gain from a long-term licensing deal in Germany.

Overall, entertainment operating income fell 47% to 9.18 billion yen (\$80.5 million). Sales from Sony's electronics business increased 22.2% to 1.08 trillion yen (\$9.48 billion). The company notes strong growth of MiniDisc systems and PlayStation video game machines.

NIMBUS CD INTERNATIONAL has been selected by Microsoft to become the authorized replicator for Microsoft's disc products, including CD-ROMs. In a statement, Lyndon J. Faulkner, chairman/CEO of Nimbus, says, "This agreement opens up the possibility for new, direct, and indirect sales access to major PC manufacturers who bundle Microsoft products, including Windows, with their systems." Nimbus, which opened its first CD manufacturing facility in 1982, is also a DVD replicator.

RENTRAK says its net income more than doubled in the first fiscal quarter, which ended June 30, to \$1.3 million from \$576,000 a year ago on a 29% increase in revenue to \$30.6 million from \$23.8 million. The company attrib-

utes the gains to an expanded customer base and the success of such video rental titles as "Ransom," "Scream," and "One Fine Day." Rentrak distributes videocassettes to retailers at reduced prices and shares the rental revenue with mer-

chants. Meanwhile, the company says it is continuing its stock-buyback program and that the number of shares outstanding has been reduced to 11.6 million.

911 ENTERTAINMENT, an independent music group, has signed an exclusive U.S. distribution deal with Alternative Distribution Alliance (ADA). San Francisco-based 911 Entertainment was launched this spring with three labels: 911 Records, Long Arm Records, and 4DAT Records. The first release through ADA will be country artist Shelly Streeter's self-titled album, due to hit stores this month. Like all 911 releases, it is an enhanced CD with links to the company's World Wide Web site (<http://www.rtribe.com>). ADA is a subsidiary of Warner Music Group.

CD WAREHOUSE, a publicly owned retail chain of franchised used-CD stores, says it is has signed agreements for 16 new stores to be opened over the next two years. The Other Basswood, a three-store franchisee in southern Florida, plans to open six more stores in its markets, and Iowa franchisee CD Developers LP says it will develop six stores in the St. Louis area and four more in Iowa. Since its initial public offering in January, Oklahoma City-based CD Warehouse has opened 20 new stores for a total of 120 franchised and company-operated outlets in 25 states and in England.

VELVEL RECORDS, marketing the first releases from its acquired Fire Records catalog, is distributing CD samplers of Fire tracks exclusively to Tower Records stores next month. The samplers, which carry a list price of \$3.49, will be advertised in Tower's Pulse magazine, sold through its 800 number and in stores, and featured in the chain's national listening station program. Called "It's On Fire," the sampler includes catalog tracks from Chuck Prophet, the Pastels, Television Personalities, Close Lobsters, Blue Aeroplanes, and Pulp and new tracks from Libido, Novocaine NP9, Chuck UK, Salamanda, Thompson, and Telstar Ponies. The first six releases from the Fire catalog have a list price of \$11.98 and include three albums from Pulp and one each from Chuck Prophet, Television Personalities, and the Pastels. Navarre distributes Velvel product.

ARISTA NASHVILLE says that country trio BlackHawk celebrated the release of its album "Love & Gravity" last month by performing before more than 5,000 people at the nation's largest shopping center, the Mall of America, in Bloomington, Minn. The act signed for fans more than 1,000 copies of the album, which were sold by Sam Goody. BlackHawk will make in-store appearances throughout August at On Cue, Disc Jockey, Wal-Mart, Circuit City, Future Shop, and Kmart.



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Sell the cassette. Spice 1's new release "Dr. Bomb From Da Bay" will be released October 28th on Jive Records, and is distributed by BMG Distribution.



ITA, The International Recording Media Association, is a 27-year old industry trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program rights holders, recording and playback equipment manufacturers and audio and video duplicators.

Camelot In Talks To Merge With Smith's Wall

MERGER MANIA: On the heels of Trans World's proposed acquisition of Strawberries (see story, page 1), Retail Track hears that Camelot Music is involved in negotiations with W H Smith to absorb the 170-unit Wall chain. Camelot, which filed for Chapter 11 last August, hopes to submit a reorganization plan that

includes an integrated Wall and Camelot chain.

Executives at both chains were unavailable for comment, but W H Smith has made no secret of its desire to exit the U.S. music retailing market, and **John Hancock**, who heads up the U.S. operation for the company, has gone so far as to say in

press reports that the merchant sees Camelot and Musicland as companies with which it could potentially merge its Wall chain.

But in those reports, he indicated that current market valuation does not make this an optimum time to pursue such a strategy. But apparently, he has rethought that stance, because sources say that W H Smith is proposing to turn over its stores to Camelot in exchange for an equity piece in the new company.

If the talks are successful, Camelot would run a total of 475-500 stores out of its North Canton, Ohio, distribution facility.

Camelot's creditors, after conducting a bidding process for the chain, have opted to allow it to pursue a stand-alone reorganization plan.

RETAIL TRACK hears that PolyGram Group Distribution (PGD) has made a bold stand on a key component of the 99 cents singles game. The company is said to be marking the free singles so that they cannot be returned. That move is aimed at trying to make sure that free singles find their way into the hands of consumers, not the hands of the returns foreman at the PGD warehouse in Fishers, Ind.

It will be interesting to see if the other majors embrace the PGD policy. Practically every executive in the industry has decried the costly marketing initiative of free singles, even as they hailed the strategy as a strong marketing tool. It will also be

interesting to see how retailers react to the change, since it eliminates a key profit component for them.

WITH THE DEPARTURE in early July of Spec's chairman **Barry Gibbons** (Billboard Bulletin, July 3) and the late-July exit of COO **Jeff Fletcher**, president **Ann Lief** has once again assumed total control of the chain's future.

"When Barry came in as chairman, it was on a part-time basis, and it became clear that we need full-time leadership, so I have stepped into Barry's position of chairman," reports Lief.

She says that she is seconded by **Don Molta**, who joined the company in December as CFO. She says that Molta has a strong retail background, which will help Spec's going forward.

When Gibbons and Fletcher joined Spec's, their mission was to diversify the company into new but related businesses and to enhance Spec's retail franchise.

Lief says that the two accomplished that. Latino Spec's, the Latin label, is doing very well, as is the marketing unit SoBe. In looking at retail, the Spec's chain now has a frequent buyers' program, "Payback," she adds, pointing out that database marketing will play an important role in retail in the coming years.

Spec's has closed its unprofitable stores and gotten back to basics. As a result of the company's focus, she sees a "light at the end of the tunnel." (Continued on page 54)

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DNA's James Colson Promoted To GM; Neckbones Dish Up Southern-Fried Punk

COLSON UPPED AT DNA: After a three-month search for a GM at Distribution North America (DNA), the Woodland, Calif.-based company has elevated James Colson, the distributor's former business manager, to the post.

There had been room at the top at DNA since the beginning of the year, when Duncan Browne resigned as president of the company (Billboard, Jan. 18). Browne went on to become GM of Cambridge, Mass.-based Rounder Records, which had been a 50/50 partner with Woodland's Valley Record Distributors in the distribution company until Valley bought out Rounder's interest late last year (Billboard, Dec. 21, 1996). Ron Phillips, Valley's VP of purchasing, had been running DNA on an interim basis.

Valley/DNA CEO Barney Cohen says, "We did a search, and we concluded that Jim Colson was the best candidate."

Cohen says that Colson had two major assets: "He knew everybody at the company [he has been with Valley/DNA for three years] . . . and his background is management, and your No. 1 guy needs to be a good manager."

Some industry observers have already wondered aloud why an executive with a background in finance, and not a "record guy," has been put in place at the top of the company.

Anticipating this point of view, Cohen says, "I didn't worry about him not being an insider in the music industry, because he loves the product, and he's been talking to everybody for three years."

In another personnel move, Cohen says that DNA VP of sales Pip Smith will be relocating from Minneapolis to Woodland in order to work in closer touch with the company.

Regarding other plans, Colson himself says, "We're looking at expanding our marketing staff, so there'll be additional managerial staffing there. We're also looking at modifications to our field sales staff within 90 days."

DNA has recently been a major beneficiary of Alliance Entertainment Corp.'s fiscal miseries and has seen a major influx of new labels that have departed the Alliance fold. Says Colson, "We're trying to respond to the increase in volume we're getting."

QUICK HITS: Asphodel Records has signed an exclusive U.S. distribution deal with the Alternative Distribution Alliance (ADA). The creative New York-based label has released albums by the wacky lounge group Topsy, drum'n'bass unit WE, and "illbient" master DJ Spooky (DJ Paul D. Miller, who is now signed to Outpost). Asphodel moves to ADA from Caroline. The first releases under the new deal will include an album by the X-ecutioners (September) and the compilation "The Frankenstein Symphony" (October).

Roadrunner Records in New York has announced a pressing and distribution/licensing deal with Boston-based CherryDisc. The Beantown label was the spawning ground of such major-label acts as Letters To Cleo and Tracy Bonham; Roadrunner's roster includes Type O Negative and Blue



by Chris Morris

Mountain. The first releases under the arrangement will be an album by Boy Wonder, a rerelease of Bonham's debut EP and a new album by Chevy Heston. Roadrunner is distributed domestically by RED. Outside the U.S., CherryDisc's product will be licensed by Roadrunner . . . Hard rock-oriented Pavement Music in Tempe, Ariz., has exited Independent National Distributors Inc. and pacted for exclusive distribution with DNA. The first releases under the deal will include albums from Autograph, Malevolent Creation, Murder One, and Crowbar.

Former Cema president Dennis White has established a new Los Angeles company, the Focus Distribution Group. The firm will be devoted to the distribution and marketing of start-up indie labels. Focus has struck a pact with M.S. Distributing in Hanover Park, Ill., to handle retail distribution of its labels . . . Gadfly Records in Burlington, Vt., which has been reissuing the catalog of the acerbic singer/songwriter Tonio K., will release a hitherto unreleased "lost" album by the musician, "Olé," on Sept. 23. The set, recorded in 1989-90, features all-star backing by Paul Westerberg, David Hidalgo of Los Lobos, Peter Case, Charlie Sexton, Bruce Thomas of the Attractions, Booker T. Jones, and T Bone Burnett.

To promote its newest compilation, the dance-oriented world music set "Latino! Latino!" Putumayo World Music will mount a series of dance parties at more than 24 Borders Books & Music outlets in 21 states this month. According to the label, the promotion will enlist professional dance instructors, who will teach store customers dance moves, utilizing the Putumayo CD. Sounds like good news for upscale consumers with two left feet.

FLAG WAVING: Imagine what the New York Dolls might have been like if they had grown up in William Faulkner country, and you have an idea of what Fat Possum Records act the Neckbones sounds like.

The Oxford, Miss., group's debut album, "Souls On Fire," is a steaming slab of raving punk rock served up Southern-fried. The quartet's manic sound cooks on a high burner in a live setting: At a showcase during the National Assn. of Independent Record Distributors and Manufacturers Convention in May in New Orleans, they bounced around onstage like bowling pins after a strike.

According to guitarist Tyler Keith—who is joined in the band by guitarist/bassist/vocalist David Boyer, guitarist/bassist Robbie Alexander, and drummer Forrest Hewes—dem 'Bones developed their wild-swinging sound in a regional vacuum, in a town best known as Faulkner's former home and the site of the University of Mis-

issippi.

"Where we live, there's no other bands like us," Keith says. "You're not influenced [by anything]. There's no other rock'n'roll bands in Oxford, or even in Mississippi."

He adds, "It's such a small place, as far as musicians. There's a big collection of hippie types. Anybody who was into punk rock, you knew who they were . . . There's basically one bar that will pay you anything. It's a big college place for the frat-boy hippie types."

The Neckbones are also an anomaly on their label: They are the first non-blues signees to Fat Possum, a company that has specialized in the hyper-primitive Northern Mississippi blues

(Continued on next page)

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RETAIL TRACK

(Continued from page 52)

nel." Spec's inventory turns are improving, and the chain is benefiting from the turmoil being experienced by some other music merchants in the Florida market. "I am optimistic," she states. "Spec's has a good name, and people like to shop at our stores."

MAPPING MAP: BMG Distribution has revised its minimum advertised price (MAP) for its \$11.98 and

\$13.98 CD series, which it uses for developing-artist projects. In the change, the company has lowered the MAP to \$7.88 for the former price point and \$8.88 or \$9.98 for the latter, depending on whether the title carries the CD-G7 price code or the CD-O price code, respectively. The changes are effective with promotions that begin after Sept. 1, according to a policy letter dated July 31.

While some suggest that the change was made in response to the Newbury Comics campaign that minimum-advertised-price policies interfere with the marketing of developing artists, BMG insiders indicate that RCA sales honcho **Dave Fitch** was also advocating such a change.

WHEELING AND DEALING: Big Deal, the power pop label founded by **Dean Brownrout** and **David Wolin**, will leave Caroline Distribution to be exclusively distributed by the Alternative Distribution Alliance (ADA). In making the move, Big Deal joins sister labels Mutant Sound System and Paradigm Records, which are already handled by ADA. Big Deal was recently acquired by Paradigm Music Entertainment, and Brownrout and Wolin became co-presidents of Paradigm Associated Labels (PAL).

Upcoming releases for Big Deal include "Explosion!" an EP from **Shonen Knife**; "Neverest" from **Cockeyed Ghost**; and "Yellow Pills Vol. 4," which includes songs from **the Plimsouls**, **Material Issue**, **Richard Barone**, **the Loud Family**, and **Jason Falkner**.

In other PAL news, the company has named **Ron Colinear** as national director of sales. He previously held that position for Caroline.

MAKING TRACKS: **Keith Benson** has been named vice chairman/CFO of the Musicland Group, succeeding **Reid Johnson**, who left the company to take a job with another, as-yet-unnamed company. Benson, who has been president of the company's mall division for the last three years, was CFO prior to Johnson . . .

Howard Wulkan, formerly head of sales at Rawkus, has joined PolyGram Group Distribution's Independent Label Sales as national director of sales and marketing . . . Music buyer **Skip Young** has left Hastings . . . **Steve Brown**, formerly senior VP of marketing and merchandising at Warehouse Entertainment, is seeking opportunities; he can be reached at 310-543-2927.

INDEPENDENTS

(Continued from preceding page)

of **Junior Kimbrough**, **T-Model Ford**, and our hero, **R.L. Burnside**.

"I know there's plenty of blues fans who are wondering what we're doing on **Fat Possum**, but I guess they'll figure it out," Keith says.

But the **Bones** definitely see a connection between the unfettered blues of their labelmates and their own crazed music. "When I go see **R.L. play**," says Keith, "I know it's a blues show, but it's something more. I relate to the energy of it."

The **Neckbones** have fuel of their own to burn: Check out tracks like "Dead End Kids," "Souls On Fire," and the group's hymn to the joys of playing in a touring band, "Love Ya Rock N' Roll," for a tasty sampling of their best.

The foursome is on a tour in support of "Souls On Fire" that will take it to the East Coast and Midwest through Saturday (16). They plan shows with **Burnside** and **Ford** on the East Coast and some West Coast dates in October.

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'Good Burger' Soundtrack A Tasty Mix

WELCOME TO 'GOOD BURGER': "Good Burger," the new movie spun off from the comical recurring sketch on Nickelodeon's hit television program "All That," has also spawned a strikingly eclectic soundtrack album on Capitol Records. Executive-produced by **Karyn Rachtman** (the film's co-producer and director, and co-creator of "All That") and **Mike Tollin** (the film's co-producer), "Good Burger" features a potent mix of R&B, rap, alternative, and punk from a diverse array of artists, including the **Pharcyde**, the **Presidents Of The United States Of America**, **Spearhead**, **Warren G**, **Redd Kross**, **George Clinton** with **Digital Underground**, **Tracie Spencer**, and **Trulio Disgracias** with **De La Soul**.



by *Moira McCormick*

"In the movie, we touch everybody," says "Good Burger" star **Kel Mitchell** (who shares top billing with "All That" partner **Kenan Thompson**), referring to the movie's wide-ranging appeal, "and we wanted to do that with the soundtrack."

The first two singles embody "Good Burger's" wide-ranging aesthetic. 702's "All I Want" is straight R&B, and "We're All Dudes" is Caribbean-fla-

vored punk pop. Mitchell performs that track with Capitol act **Less Than Jake**.

Mitchell wrote the tune as well, revealing another facet of this multitasking actor/comedian. Mitchell, who created the "Good Burger" character Ed—an air-headed, surfer-speaking fast-food counter guy with a head of Prince Valiantesque mini-braids—had already guest-rapped (as Ed) with **Immature** on the 1996 TV show soundtrack "All That The Album" (Loud/RCA). Mitchell says he came up with the lethally catchy chorus to "We're All Dudes" ("I'm a dude, he's a dude, she's a dude, we're all dudes yeah") two years ago as something for Ed to sing to himself at the beginning of the sketches.



MITCHELL

According to Mitchell, Capitol liked his chorus but commissioned various bands on the label to write a song to go with it. He says the company wasn't happy with any of the results, though, so it asked him to try writing it himself. Mitchell did, in 15 minutes flat, on an envelope scrounged from the inside of his car. "Capitol loved it," he adds.

The song was out the next day, with **Less Than Jake** providing the high-energy, horn-punctuated music. "When I wrote it, I was going for a 'Don't worry, be happy' kind of thing that was really catchy and a lot of fun," says Mitchell.

The variety of styles on the "Good Burger" soundtrack is indicative of Capitol's desire "not to narrowcast," says label GM **Lou Mann**. "With the first single, we've been working with Motown Records [where 'All I Want' originated on 702's album 'No Doubt'] to make it a giant hit at urban radio."

Spencer's ballad "I'll Be There" is being worked at R&B and triple-A stations, Mann says. The Thompson-directed video for "We're All Dudes" has been airing on Nickelodeon and MTV. Capitol has been concentrating on price and positioning: "The soundtrack's being placed upfront in mall stores, where moviegoers tend to shop," Mann says.

The soundtrack is being promoted with the **Simon & Schuster** book, with both items displayed together in Target stores, says a Nickelodeon spokesman. CDs of "Good Burger" were also given away via radio stations during a 10-city pre-release promo tour by Thompson and Mitchell. Children's satellite network **Radio Aahs** interviewed Mitchell and Thompson on-air in Atlanta and Los Angeles. In its first week of airing, "We're All Dudes" was the 15th most requested song on **Radio Aahs**, according to **Gary Landis**, executive VP of programming.

"'Good Burger' is a real fun, feel-good movie," says Mann, "and I think the soundtrack reflects that." It's almost certainly not the last time you'll hear Mitchell on record either; the gifted young guy has his own rap group, **MAFT**, which has been getting label interest, he says.

"And I'm still writing love songs for friends like **Immature**," says Mitchell. "I've been writing songs since I was little. I think it was from watching too much 'Sesame Street'—if I got a peanut butter sandwich, I'd sing about it. **Kenan** tells me if I wasn't an actor, I'd be singing jingles or something."

Top Kid Audio™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) | TITLE |
|-----------|-----------|---------------|---|--|
| 1 | 1 | 10 | ★★★ No. 1 ★★★ READ-ALONG WALT DISNEY 60287 (6.98 Cassette) | HERCULES |
| 2 | 2 | 83 | VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98) | DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 |
| 3 | 3 | 102 | VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98) | CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC |
| 4 | 4 | 102 | VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98) | CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC |
| 5 | 9 | 4 | VARIOUS ARTISTS ● WALT DISNEY 60909 (10.98/15.98) | CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC |
| 6 | 5 | 20 | THE SIMPSONS RHINO 72723 (10.98/15.98) | SONGS IN THE KEY OF SPRINGFIELD |
| 7 | 7 | 38 | VARIOUS ARTISTS ● WALT DISNEY 60819 (9.98/13.98) | 20 SIMPLY SUPER SINGABLE SILLY SONGS |
| 8 | 8 | 57 | VARIOUS ARTISTS ● WALT DISNEY 60907 (10.98/15.98) | CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC |
| 9 | 10 | 48 | VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98) | DISNEY CHILDREN'S FAVORITES VOLUME 2 |
| 10 | 6 | 10 | SING-ALONG WALT DISNEY 60925 (10.98 Cassette) | HERCULES |
| 11 | 11 | 102 | BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98) | BARNEY'S FAVORITES VOLUME 1 |
| 12 | 12 | 80 | SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette) | WINNIE THE POOH |
| 13 | 13 | 79 | READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette) | THE LION KING |
| 14 | 15 | 80 | VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98) | WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD |
| 15 | 14 | 69 | VARIOUS ARTISTS ● WALT DISNEY 60897 (8.98/11.98) | DISNEY'S PRINCESS COLLECTION |
| 16 | 16 | 89 | KENNY LOGGINS ▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) | RETURN TO POOH CORNER |
| 17 | RE-ENTRY | | ART GARFUNKEL ● SONY WONDER 67674/COLUMBIA (9.98/13.98) | SONGS FROM A PARENT TO A CHILD |
| 18 | 18 | 83 | CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98) | ACTION BIBLE SONGS |
| 19 | 21 | 85 | READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette) | TOY STORY |
| 20 | 17 | 10 | VARIOUS ARTISTS ● WALT DISNEY 60838 (9.98/13.98) | TRAVEL SONGS |
| 21 | 20 | 33 | VARIOUS ARTISTS ● WALT DISNEY 60627 (9.98/16.98) | MICKEY UNWRAPPED |
| 22 | 19 | 53 | CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98) | TODDLER TUNES |
| 23 | 25 | 41 | READ-ALONG ▲ WALT DISNEY 60272 (6.98 Cassette) | 101 DALMATIANS (LIVE ACTION) |
| 24 | 24 | 58 | CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98) | SILLY SONGS |
| 25 | 22 | 4 | DISNEY BABIES WALT DISNEY 60611 (8.98/13.98) | LULLABY |

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion 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. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|--|---|-------------------|
| 1 | 1 | ★★ NO. 1 ★★ | SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/17.98) | GREASE 29 weeks at No. 1 | 213 |
| 2 | 2 | | PINK FLOYD ▲ ¹¹ CAPITOL 46001* (9.98/15.98) | DARK SIDE OF THE MOON | 1063 |
| 3 | 4 | | BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98) | LEGEND | 425 |
| 4 | 5 | | METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/16.98) | METALLICA | 312 |
| 5 | 3 | | SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS | 40 OZ. TO FREEDOM | 40 |
| 6 | 6 | | SARAH MCLACHLAN ▲ ⁷ NETTWERK 18725/ARISTA (10.98/15.98) HS | FUMBLING TOWARDS ECSTASY | 151 |
| 7 | 8 | | VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98) | JOCK JAMS VOL. 1 | 106 |
| 8 | 10 | | BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98) | LICENSED TO ILL | 309 |
| 9 | 7 | | JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 354 |
| 10 | 9 | | JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 340 |
| 11 | 11 | | BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ CAPITOL 30334* (10.98/15.98) | GREATEST HITS | 145 |
| 12 | 14 | | BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98) | E. 1999 ETERNAL | 106 |
| 13 | 12 | | BUSH ▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS | SIXTEEN STONE | 134 |
| 14 | 13 | | 311 ▲ ² CAPRICORN 942041/MERCURY (11.98 EQ/17.98) | 311 | 74 |
| 15 | 15 | | DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98) | UNDER THE TABLE AND DREAMING | 147 |
| 16 | 18 | | TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98) | GREATEST HITS | 185 |
| 17 | 16 | | PINK FLOYD ▲ ¹¹ COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 449 |
| 18 | 17 | | EAGLES ▲ ⁶ GEPFEN 24725 (12.98/17.98) | HELL FREEZES OVER | 143 |
| 19 | 21 | | WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98) | ENTER THE WU-TANG (36 CHAMBERS) | 54 |
| 20 | 19 | | VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98/17.98) | THE BEST OF VAN MORRISON | 348 |
| 21 | 20 | | METALLICA ▲ ⁴ ELEKTRA 60812/EEG (10.98/16.98) | ...AND JUSTICE FOR ALL | 385 |
| 22 | 23 | | JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98) | THE ULTIMATE EXPERIENCE | 190 |
| 23 | 24 | | SHANIA TWAIN ▲ ⁹ MERCURY 522866 (10.98 EQ/16.98) | THE WOMAN IN ME | 127 |
| 24 | 22 | | JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | 413 |
| 25 | 26 | | ENIGMA ▲ ³ CHARISMA 86224*/VIRGIN (10.98/16.98) | MCMXC A.D. | 319 |
| 26 | 32 | | 2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98) | ME AGAINST THE WORLD | 85 |
| 27 | 34 | | GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98) | THE HITS | 138 |
| 28 | 27 | | JANIS JOPLIN ▲ ² COLUMBIA 32163 (5.98 EQ/9.98) | GREATEST HITS | 274 |
| 29 | 25 | | BEE GEES ▲ ² POLYDOR 800071/A&M (13.98/22.98) | BEE GEES GREATEST | 45 |
| 30 | 28 | | CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98) | THE COLOUR OF MY LOVE | 180 |
| 31 | 31 | | CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (12.98/17.98) | CHRONICLE VOL. 1 | 230 |
| 32 | 29 | | METALLICA ▲ ³ MEGAFORCE 60396/EEG (10.98/16.98) | RIDE THE LIGHTNING | 339 |
| 33 | 36 | | QUEEN ▲ HOLLYWOOD 16_265 (10.98/17.98) | GREATEST HITS | 240 |
| 34 | 48 | | FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98) | GREATEST HITS | 260 |
| 35 | 30 | | STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98) | GREATEST HITS 1974-78 | 320 |
| 36 | 35 | | AEROSMITH ▲ ³ GEPFEN 24716 (12.98/17.98) | BIG ONES | 60 |
| 37 | 38 | | METALLICA ▲ ³ ELEKTRA 60439/EEG (10.98/16.98) | MASTER OF PUPPETS | 357 |
| 38 | 37 | | ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98) | GOLD | 138 |
| 39 | 46 | | JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (11.98/16.98) HS | JARS OF CLAY | 81 |
| 40 | 40 | | ELTON JOHN ▲ ³ ROCKET 512532/ISLAND (7.98/11.98) | GREATEST HITS | 282 |
| 41 | 33 | | VARIOUS ARTISTS ▲ NO LIMIT 50695/PRIORITY (10.98/16.98) | MASTER P PRESENTS WEST COAST BAD BOYZ VOL. 1 | 2 |
| 42 | 42 | | KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS | KORN | 75 |
| 43 | 45 | | GUNS N' ROSES ▲ ¹⁴ GEPFEN 24148 (7.98/12.98) | APPETITE FOR DESTRUCTION | 329 |
| 44 | 39 | | SADE ▲ ³ EPIC 66686* (10.98 EQ/17.98) | BEST OF SADE | 109 |
| 45 | 43 | | RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS | RAGE AGAINST THE MACHINE | 150 |
| 46 | 44 | | SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98) | TOP GUN | 238 |
| 47 | — | | VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (5.98/9.98) | DISNEY CHILDREN'S FAVORITES VOLUME 1 | 36 |
| 48 | 49 | | AC/DC ▲ ¹⁷ ATLANTIC 92418/AG (10.98/16.98) | BACK IN BLACK | 192 |
| 49 | 41 | | BRUCE SPRINGSTEEN ▲ ³ COLUMBIA 67060* (10.98 EQ/16.98) | GREATEST HITS | 54 |
| 50 | — | | LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98) | SKYNYRD'S INNYRDS/THEIR GREATEST HITS | 136 |

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on 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.

Elvis Anniversary Yields New Tapes Suppliers Expect Titles To Have Wide Appeal

■ BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—It's been nearly 20 years since Elvis officially left the building, but no one has turned off the lights.

MGM Home Entertainment has cornered the video market on Elvis Presley's Hollywood heyday with its 18-title collector's set (see story, page 81). However, that's only part of the story. Several vendors are coming to the table with the next best thing—

anecdotes and archival footage from those who claim to have been nearest and dearest to the King. Real Entertainment, Cabin Fever Entertainment, and Brentwood Home Video are among the companies that are hitting the retail circuit. Their tapes reveal various sides of the Elvis story from the viewpoint of relatives, friends, and romantic interests. Real is the quickest off the mark.

Beginning this month, the Los Angeles-area company plans to have a prominent retail presence for the duration of 1997 with "All The King's Men," a five-part series to be shipped piecemeal over the next five months. The package weaves together interview footage and home movies from the so-called "Memphis Mafia," the inner circle of friends who surrounded Elvis during most of his life and have their share of campfire stories to tell.

Each tape carries a suggested list price of \$19.99. All five, plus a sixth bonus video and an audio-only conversation between Elvis and Red West just before Presley's death, go for \$79.99. For the consummate fan, Real offers "The King Super Set," which includes all the above plus a limited-edition scrapbook of photos and a T-shirt. It's pegged at \$109.99.

Real has more in mind than just reaching Elvis fanatics. The company hopes the collection will open doors at mass-merchant accounts, a class of trade it has been unable to crack with reality tapes like "Cops."

"We would love to have this product in the mass-merchant environment," says Real VP of sales Mike Currie. "We were not able to capture that market with 'Cops,' and we hope to have a lot more visibility with this

product. We expect Elvis is a pretty mainstream topic."

Later this month, Cabin Fever will re-release the newly packaged "Life With Elvis" at a reduced price of \$9.95. The half-hour cassette, which Cabin Fever initially released in 1991, contains stories straight from the mouths of Elvis stepbrother David Stanley and Lamar Fike, a close friend from his days at Sun Records. This time around, the brightly colored cardboard sleeve sports an engaging photo of the King.

"We're not looking to celebrate the fact that Elvis died 20 years ago, because it is a solemn occasion," says Marylou Bono, Cabin Fever's director of sell-through marketing. "But this tape talks about life with Elvis by two of the people who knew him best, and Elvis fans would want to know some of the things about him that they didn't get a chance to see or hear in the media."

Bono says its insider nature renders "Life" an even more attractive keepsake for devoted fans. "Elvis fans want to know things about him that are more personal, and that's exactly what this is," she adds.

The video is rife with anecdotes, such as Stanley's reminiscence of when his family first came to live at Graceland: Elvis bought out the toy store for the 4-year-old. Also on the tape are photos that never made it into the newspapers and artwork from friends' personal collections.

Because the Elvis fan base is so large, Bono says Cabin Fever has no specific promotional plans, but will let the product speak for itself. "I'm hearing from our sales accounts that there's a lot of interest here because it's not a movie and it's about Elvis from a personal point of view," she notes. "With Elvis, we don't really need to do much in terms of marketing the video. We are positioning this as a movie about Elvis' life from the point of view of the people who knew him the best."

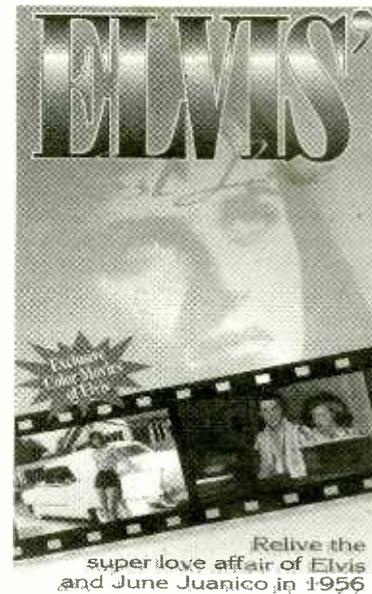
Brentwood is perhaps closest to the tabloids with its Presley entry, "Elvis' Lost Love." It documents the love affair that supposedly blossomed during the summer of 1956 between Elvis and June Juanico, referred to

as his first fiancée.

Brentwood president David Catlin says the company first caught wind of the story and accompanying film footage by way of Eddie Bellman, who shot home movies of Elvis and Juanico in Biloxi, Miss. Segments appeared on the syndicated TV show "Extra." With its appetite whetted, the Brentwood crew traveled to Memphis and Biloxi to get more on tape and interview Juanico, Bellman, and others.

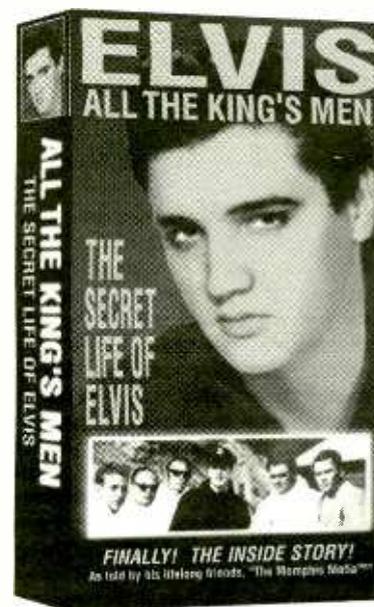
Catlin anticipates that the tape will sell best in mass-merchant accounts such as Best Buy and Kmart and combo chains including Trans World Entertainment and MusiLand. No specific promotions are planned, but the program will get an additional plug this fall via a TV airing in the U.S. and via Telstar to the U.K.

"All Elvis fans are the primary audience for this tape," Catlin says. "I think the baby boomers and aging baby boomers are the No. 1 candi-



"Elvis' Lost Love," from Brentwood Home Video, features 8 mm footage of Presley's summer romance in 1956.

dates, but there should be strong interest on the part of the younger demographic because the mystique of



Real Entertainment is issuing a five-part series, "All The King's Men," that features interview footage of members of Presley's "Memphis Mafia."

Elvis carries through several generations."

British Film, Video Industries Campaign To Get The FACTs Out About Piracy, Petition Parliament

■ BY PETER DEAN

LONDON—The video and film industries intend to make the purchase of pirated video illegal by the time the British Parliament returns from its summer recess.

In October, the video and film industries will present a petition to the Parliament's home secretary signed by top-level executives within the two industries. The petition will be delivered with thousands of seized videos and a "check" for 200 million pounds (\$320 million), which represents the annual loss to the video industry.

According to recent industry research, there are more than 23 million pirated tapes in British homes.

The petition rides on a summer publicity campaign that alerted consumers to the piracy problem.

As part of that campaign, the Federation Against Copyright Theft (FACT) recently encouraged consumers to turn in their pirated video cassettes to local video stores. The amnesty campaign came on the heels of a similar collection drive for illegal guns and knives.

FACT produced special retail kits containing anti-piracy briefing notes for store staff members, handouts, and in-store trailers of a new anti-piracy commercial.

The "return" campaign was conducted at 1,200 video outlets, and all of the pirated tapes collected were recycled, with the proceeds going to the National Children's Home charity.

Although 3,000 pirated tapes were collected through the campaign, the amount is a mere drop in the ocean.

However, it generated a considerable amount of publicity, which FACT's

director general, Reg Dixon, considers a major achievement.

"Where the amnesty exceeded all our expectations was in the phenomenal TV, radio, and press coverage it generated," says Dixon. "It raised both the profile of FACT's work, the video industry as a whole, and achieved its primary goal to raise public awareness about the dan-

gers of video piracy."

A press junket involving game-show host Jenny Powell and star look-alikes who were recruited for the campaign also managed to generate a good deal of national press coverage.

FACT estimates that the number of press outlets covering the event had the

(Continued on next page)

Home Vision Finds Its Niche Co. Specializes In Fine Arts Videos

■ BY ANNE SHERBER

NEW YORK—In a business that frequently chews up and spits out companies that don't have a lineup of blockbuster films, niche market supplier Home Vision has survived by accepting change instead of fighting it.

Chicago-based Home Vision, a division of Public Media Inc., is one of a handful of companies that distributes fine arts video product. It consists of four main divisions: Home Vision Cinema, which releases international art house films; Home Vision Arts, which specializes in nonperformance fine arts programs; Home Vision Select, which showcases documentary programming; and branded programming, including new releases from cable's Military Channel.

In the past year, Home Vision has dropped its performing arts catalog and the Wonderworks Family Movie Collection, a children's line. "They just didn't fit into our business plan anymore," says VP of sales and marketing Jeff McGuire.

McGuire attributes the company's success to its niche-marketing expertise; its willingness to get rid of underperforming titles while taking on new, more promising projects; and plain old luck.

"We have always tried to be a pre-

mium brand in the marketplace, long before it was fashionable," says McGuire.

The 11-year-old company has its roots in the Janus Film Collection, a catalog well known to aficionados as a source for hard-to-find films from directors such as Kurosawa, Godard, Bergman, De Sica, Wells, and Fellini.

In the early days of video, Janus licensed its catalog to a number of different video companies. It consolidated the catalog with Home Vision in 1991. Prior to that move, there was no attempt to market the Janus titles as a brand line.

Once at Public Media, the Janus titles were launched under the Home Vision Cinema label, which has grown to include other independent films. Currently, the imprint accounts for 60% of Home Vision's business, according to McGuire. "We've had double-digit growth with the collection every year since we started," he says.

Although Home Vision has sold off most of its performing arts catalog, its Home Vision Arts division remains viable. Under the label, the company releases titles acquired from ongoing relationships with museums, including the Smithsonian Institution and New York's Metropolitan Museum of Art.

Recently, the label released a biog-

(Continued on next page)



For Jeff. New York-based Flash Distributors hosted its eighth annual charity basketball game during the Video Software Dealers Assn. Convention last month in Las Vegas. All proceeds were donated to the Jeff Rabinovitz Scholarship Fund; Rabinovitz, sales VP for Columbia TriStar, died Oct. 30, 1995. At the tipoff, from left, are Norm Burrington, New Line Home Video; Steven Scavelli, Flash; Greg Pastor, Hallmark Home Entertainment; and Yoel Goldman, Columbia TriStar.

TO OUR READERS

Picture This will return in next week's issue.

Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE, Label Distributing Label, Catalog Number | Principal Performers | Type | Suggested List Price |
|----------------------|-----------|---------------|---|---|------|----------------------|
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 9 | I'M BOUT IT No Limit Video Priority Video 53423 | Master P | LF | 19.98 |
| 2 | 2 | 5 | JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476 | Alanis Morissette | LF | 19.98 |
| 3 | 3 | 7 | WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504 | dc Talk | LF | 19.98 |
| 4 | 4 | 44 | LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703 | Various Artists | LF | 24.95 |
| 5 | 5 | 18 | SELENA REMEMBERED EMI Latin Video 77826 | Selena | LF | 19.98 |
| 6 | 6 | 20 | WHO THEN NOW? Epic Music Video Sony Music Video 50153 | Korn | LF | 19.98 |
| 7 | 7 | 11 | HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138 | Michael Jackson | LF | 19.98 |
| 8 | 11 | 187 | OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304 | Mary-Kate & Ashley Olsen | SF | 12.95 |
| 9 | 8 | 9 | G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157 | Joe Satriani/Eric Johnson/Steve Vai | LF | 19.98 |
| 10 | 10 | 2 | LIVE IN LONDON Verity BMG Video 43023 | Hezekiah Walker & The Love Fellowship Crusade Choir | LF | 19.98 |
| 11 | 9 | 14 | OZZFEST I-LIVE! Red Ant Video 17000 | Ozzy Osbourne | LF | 19.98 |
| 12 | 12 | 39 | ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253 | 311 | LF | 19.95 |
| 13 | 14 | 14 | JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101 | Bill & Gloria Gaither And Their Homecoming Friends | LF | 19.98 |
| 14 | 15 | 37 | THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893 | Shania Twain | LF | 9.95 |
| 15 | 17 | 145 | THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733 | Bob Marley And The Wailers | LF | 9.95 |
| 16 | 18 | 188 | LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194 | Metallica | LF | 89.98 |
| 17 | 20 | 112 | PULSE ▲ Columbia Music Video Sony Music Video 50121 | Pink Floyd | LF | 24.98 |
| 18 | 23 | 80 | VULGAR VIDEO ● WarnerVision Entertainment 50345-3 | Pantera | LF | 16.98 |
| 19 | 13 | 6 | RUSTED ROOT LIVE PolyGram Video 8006368553 | Rusted Root | LF | 19.95 |
| 20 | 19 | 39 | WOW-1997 Sparrow Video Chordant Dist. Group 1615 | Various Artists | LF | 19.98 |
| 21 | RE-ENTRY | | LIVE IN EUROPE 1968 ● WarnerVision Entertainment 50191 | The Doors | LF | 19.98 |
| 22 | 22 | 2 | THE AVALON CONCERT PolyGram Video 4400544213 | John Tesh | LF | 19.95 |
| 23 | 26 | 178 | LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163 | Yanni | LF | 19.98 |
| 24 | 31 | 92 | LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130 | Stevie Ray Vaughan And Double Trouble | LF | 19.98 |
| 25 | 34 | 12 | ELVIS ALOHA FROM HAWAII LightYear Ent. WarnerVision Entertainment 5042 | Elvis Presley | LF | 19.98 |
| 26 | 36 | 5 | BACK HOME IN INDIANA Chapel Music Group 46165 | The Gaither Vocal Band | LF | 29.98 |
| 27 | 24 | 23 | WOMAN, THOU ART LOOSED! Integrity Video 2394 | T.D. Jakes | LF | 19.95 |
| 28 | 30 | 3 | RENDEZVOUS WITH RAGNAROK Metal Blade Home Video 34010 | Gwar | LF | 19.95 |
| 29 | 25 | 9 | FEELIN' AT HOME Chordant Dist. Group 4956 | Gaither & Friends | LF | 29.95 |
| 30 | 32 | 4 | JIMI PLAYS MONTEREY Rhino Home Video 2354 | Jimi Hendrix | LF | 14.98 |
| 31 | 27 | 37 | NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192 | AC/DC | LF | 19.95 |
| 32 | 21 | 5 | THE COMPLETE VIDEO COLLECTION PolyGram Video 4400467153 | Billy Ray Cyrus | LF | 14.95 |
| 33 | 28 | 40 | VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428 | Van Halen | LF | 19.98 |
| 34 | NEW | | J.D. SUMNER & THE STAMPS Chordant Dist. Group 4925 | J.D. Sumner & The Stamps | LF | 29.95 |
| 35 | 33 | 171 | \$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3 | Metallica | LF | 19.98 |
| 36 | RE-ENTRY | | LIFE, LOVE & OTHER MYSTERIES Word Video 2653 | Point Of Grace | LF | 19.95 |
| 37 | 16 | 8 | KEPPEL ROAD PolyGram Video 4400548813 | Bee Gees | LF | 19.95 |
| 38 | NEW | | LIVE IN AMSTERDAM Winstar Video Fox Lorber Video 71032 | Tina Turner | LF | 19.98 |
| 39 | RE-ENTRY | | THE ALTERNATE ALOHA CONCERT LightYear Ent. WarnerVision Entertainment 54077-3 | Elvis Presley | LF | 19.95 |
| 40 | NEW | | JUSTUS Rhino Home Video 2352 | The Monkees | LF | 19.98 |

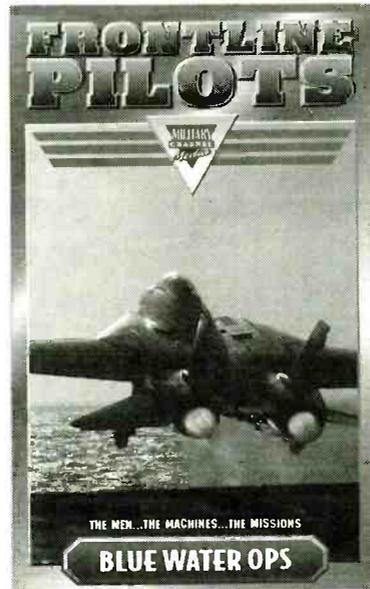
○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

HOME VISION

(Continued from preceding page)

raphy of photographer Annie Leibovitz and has plans to expand its photography offerings for the fourth quarter and the first quarter of 1998. Other subjects include Richard Avedon, Henri Cartier-Bresson, and Horst P. Horst. Each will have a retail price of \$29.95.

The Home Vision Select label includes documentaries acquired



Home Vision's newest line features programs from the Military Channel. "Frontline Pilots" is one of two debut titles arriving in stores Sept. 9.

through a long-standing arrangement with the BBC as well as other producers.

"When Fox was getting the comedy and drama from BBC, we picked up the nonfiction programming—nature, how-to, cooking," says McGuire. "There were also gems in the collection with Anglophile appeal, like Prince Charles and Di's wedding and Prince Andrew and Fergie's wedding, as well as 'Treasures Of The British Crown,'" notes McGuire.

This fall, Home Vision is releasing a boxed set of the PBS series "Cadillac Desert" under the Select label, priced at \$99.95. The four-volume documentary is the story of the struggle for

BRITISH FILM

(Continued from preceding page)

potential of reaching half the U.K.'s population.

Part of FACT's message is that 2.5 million pounds (about \$4 million) generated by video piracy allegedly goes directly to Northern Ireland terrorists, with the rest going to organized crime.

Although piracy rates have fallen in recent years from 25% in 1993 to about 15% in 1997, the amount of seized materials indicate that the size of the problem continues to be substantial. During the first quarter of 1997, more than 20,000 videos, 100 VCR copiers, 3,500 labels, and 450 laserdiscs have been seized, according to FACT.

"The petition continues the amnesty theme with the strong message that there is a continuing demand for pirated videos," says Dixon. "As we all know, lobbying Parliament can be a long, time-consuming affair, but we hope the petition will generate more national media coverage. In turn, it will gain the attention of the public again and, this time, of Parliament," adds Dixon.

FACT's members include Fox, Universal, Columbia, Warner Bros., Disney, MGM, Paramount, and Blockbuster Video.

Top Video Rentals

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
|--------------------------|-----------|---------------|--|--|--------------------------------------|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 5 | SCREAM (R) | Dimension Home Video Buena Vista Home Video 10499 | Neve Campbell Drew Barrymore |
| 2 | 2 | 3 | ABSOLUTE POWER (R) | Warner Home Video 2508 | Clint Eastwood Gene Hackman |
| 3 | 3 | 7 | MARS ATTACKS! (PG-13) | Warner Home Video 14480 | Jack Nicholson Glenn Close |
| 4 | 39 | 2 | DONNIE BRASCO (R) | Columbia TriStar Home Video 82513 | Al Pacino Johnny Depp |
| 5 | 40 | 2 | SLING BLADE (R) | Miramax Home Entertainment Buena Vista Home Video 10487 | Billy Bob Thornton |
| 6 | 10 | 3 | SHINE (PG-13) | New Line Home Video Warner Home Video N4546 | Geoffrey Rush Armin Mueller-Stahl |
| 7 | 38 | 2 | PRIVATE PARTS (R) | Paramount Home Video 33251 | Howard Stern Robin Quivers |
| 8 | 13 | 3 | METRO (R) | Touchstone Home Video Buena Vista Home Video 1036 | Eddie Murphy |
| 9 | 4 | 9 | THE PEOPLE VS. LARRY FLYNT (R) | Columbia TriStar Home Video 82453 | Woody Harrelson Courtney Love |
| 10 | 15 | 2 | THE RELIC (R) | Paramount Home Video 331543 | Penelope Ann Miller Tom Sizemore |
| 11 | 6 | 8 | MICHAEL (PG) | Warner Home Video T6303 | John Travolta Andie MacDowell |
| 12 | 14 | 4 | VEGAS VACATION (PG) | Warner Home Video 14906 | Chevy Chase Beverly D'Angelo |
| 13 | 5 | 9 | JERRY MAGUIRE (R) | Columbia TriStar Home Video 82533 | Tom Cruise Cuba Gooding, Jr. |
| 14 | 11 | 4 | BEVERLY HILLS NINJA (PG-13) | Columbia TriStar Home Video 82503 | Chris Farley |
| 15 | 7 | 5 | JACKIE CHAN'S FIRST STRIKE (R) | New Line Home Video Warner Home Video N4456 | Jackie Chan |
| 16 | 8 | 11 | RANSOM (R) | Touchstone Home Video Buena Vista Home Video 8295 | Mel Gibson Rene Russo |
| 17 | 24 | 3 | GHOSTS OF MISSISSIPPI (PG-13) | Columbia TriStar Home Video 95103 | Alec Baldwin James Woods |
| 18 | 16 | 3 | FOOLS RUSH IN (PG-13) | Columbia TriStar Home Video 94943 | Matthew Perry Salma Hayek |
| 19 | 12 | 5 | TURBULENCE (R) | HBO Home Video | Lauren Holly Ray Liotta |
| 20 | 9 | 4 | FIERCE CREATURES (PG-13) | Universal Studios Home Video 82824 | John Cleese Jamie Lee Curtis |
| 21 | 22 | 7 | BEAVIS AND BUTT-HEAD DO AMERICA (PG-13) | Paramount Home Video 332503 | Animated |
| 22 | 17 | 7 | MARVIN'S ROOM (PG-13) | Miramax Home Entertainment Buena Vista Home Video 10496 | Diane Keaton Meryl Streep |
| 23 | 20 | 10 | SWINGERS (R) | Miramax Home Entertainment Buena Vista Home Video 10483 | Jon Favreau Vince Vaughn |
| 24 | 21 | 4 | THE CRUCIBLE (PG-13) | FoxVideo 0414485 | Daniel Day-Lewis Winona Ryder |
| 25 | 18 | 6 | MY FELLOW AMERICANS (PG-13) | Warner Home Video 14535 | Jack Lemmon James Garner |
| 26 | 25 | 18 | SLEEPERS (R) | Warner Home Video 14482 | Jason Patric Brad Pitt |
| 27 | 26 | 9 | THE MIRROR HAS TWO FACES (PG-13) | Columbia TriStar Home Video 82523 | Barbra Streisand Jeff Bridges |
| 28 | 19 | 10 | DAYLIGHT (PG-13) | Universal Studios Home Video 82828 | Sylvester Stallone Amy Brenneman |
| 29 | NEW | | SMILLA'S SENSE OF SNOW (R) | FoxVideo 4180 | Julia Ormond Gabriel Byrne |
| 30 | 23 | 10 | ONE FINE DAY (PG) | FoxVideo 4145 | Michelle Pfeiffer George Clooney |
| 31 | NEW | | HAMLET (PG-13) | Columbia TriStar Home Video | Kenneth Branagh |
| 32 | 30 | 5 | IN LOVE AND WAR (PG-13) | New Line Home Video Warner Home Video N4559 | Sandra Bullock Chris O'Donnell |
| 33 | 27 | 10 | STAR TREK: FIRST CONTACT (PG-13) | Paramount Home Video 32797 | Patrick Stewart Jonathan Frakes |
| 34 | 28 | 14 | BIG NIGHT (R) | Columbia TriStar Home Video 81013 | Tony Shalhoub Stanley Tucci |
| 35 | 31 | 5 | DANGEROUS GROUND (R) | New Line Home Video Warner Home Video M4436 | Ice Cube Elizabeth Hurley |
| 36 | 34 | 20 | THE FIRST WIVES CLUB (PG) | Paramount Home Video 326123 | Diane Keaton Goldie Hawn |
| 37 | 33 | 3 | WHEN WE WERE KINGS (PG) | PolyGram Video 4400458473 | Muhammad Ali George Foreman |
| 38 | 32 | 6 | CRIME STORY (R) | Dimension Home Video Buena Vista Home Video 11233 | Jackie Chan |
| 39 | 29 | 16 | THE GHOST AND THE DARKNESS (R) | Paramount Home Video 323503 | Michael Douglas Val Kilmer |
| 40 | 37 | 19 | THE LONG KISS GOODNIGHT (R) | New Line Home Video Warner Home Video N4446 | Geena Davis Samuel L. Jackson |

◆ 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.

CBS/Fox Imports More Brit Humor With 'French'

THE NEXT BRITISH WAVE: Based on the success of "Absolutely Fabulous," CBS/Fox Video is importing "French & Saunders," another BBC comedy series from "Ab Fab" co-creator Jennifer Saunders.

Unlike the sitcom structure of "Ab Fab," "French & Saunders," starring Dawn French, is a program of sketches that aired on the BBC in the late '80s, before "Ab Fab." Today it has a regular time slot on Comedy Central.

"We see this as the next breakout comedy and think it has a huge potential due to its broadcast on Comedy Central," says Fox Home Entertainment executive director of marketing Deborah Mitchell.

Fox has put together a "best of" collection of "French & Saunders" on two tapes, delivered to stores Aug. 5. Each tape retails for \$19.98. The videos, along with a new BBC release, "Chef," and the rest of the BBC line will be cross-promoted with Tetley Tea.

Consumers can receive different levels of rebates based on the purchase price of the videos when they also buy Tetley products. For videos priced at \$14.99, consumers get a \$1 coupon. Titles up to \$19.99 are worth \$2, and those \$20 and higher, \$3. Rebate coupons are inside some 750,000 specially marked Tetley Tea boxes. The offer is good through March 31, 1998.

Mitchell says the launch strategy will follow a pattern similar to "Ab Fab," with advertising in broad-based consumer print media. Gift sets will follow when more "French & Saunders" episodes are released next year.

One problem, which Fox also had with "Ab Fab," is a paucity of episodes. "Even though there are a limited number of episodes, it's still a viable product based on its broadcast on Comedy Central," says Mitchell.

But don't despair, dahling. Fox is planning a big "Ab Fab" re-promotion for 1998, which will include some never-before-seen footage.

SCI-FI FEST: Central Park Media has hooked up with the Sci-Fi Channel again to showcase more Japanese animation titles. It hopes the cable connection will generate sales.

Through Saturday (16), the Sci-Fi Channel will air "IRIA: Zeiram The Animation," a two-volume set that is among Central Park's best sellers. "IRIA" began airing Aug. 4-5, with repeats scheduled for Saturday (9) and Saturday (16).

Three of Central Park's Japanese animation titles, "Gall Force: Eternal Story," "Roujin 2," and "Lodoss War: Volume 1," first appeared on

the Sci-Fi Channel last year. Central Park is expected to continue the relationship, but nothing further has been scheduled.

PROMOS FOR ALL AGES: There are as many consumer promotions as there are titles scheduled for release in the fourth quarter.

In one of the largest Christmas offers ever assembled, Warner Home Video is putting together 29 holiday-themed titles, a mix of live action and animation, including Looney Tunes characters, Hanna-Barbara

titles, Olsen twins videos, and feature-length titles such as "George Balanchine's The Nutcracker." Retail prices range from

\$9.95 to \$14.95.

At the high end, Warner will include one of four on-pack premium Christmas ornaments featuring Bugs Bunny, Daffy Duck, Fred Flintstone, and Scooby Doo. Retailers will receive a choice of various prepack configurations, which come with a custom header card and an elf's hat. Warner will place an ad about the promotion on each of its October, November, and December releases to alert consumers.

For the Oct. 14 release of the direct-to-video title "Babes In Toyland," MGM is offering a free plush Humpty Dumpty toy. The \$19.98 animated title will also be cross-promoted with a "Babes In Toyland" CD-ROM. It features the voice talents of Christopher Plummer, James Belushi, Bronson Pinchot, and Charles Nelson Reilly.

On the live-action front, LIVE Home Video is offering a \$5 rebate with the purchase of "Asteroid." The NBC mini-series arrives in stores Sept. 9, priced at \$19.98.

Consumers must also purchase two other LIVE videos in order to receive the rebate. Other titles in the promotion are "The Arrival," "Stargate," "The Terminator," "Terminator 2: Judgment Day," and "Total Recall."

CHRISTMAS IN AUGUST: Real Entertainment has picked up distribution rights to "A Hollywood Christmas," a 90-minute clip compilation of holiday-themed movies. The program is hosted by Jane Seymour and produced by Fox-Star Productions, an in-house company at 20th Century Fox Television. Priced at \$14.99, the video will be in stores Nov. 4.

Best known for its "Cops" reality series, Real has been branching out of late. On Saturday (16), the company will release "All The King's Men," a five-tape documentary series about Presley's inner circle, dubbed the "Memphis Mafia." Real will release a tape every two months until December (see story, page 56).



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 | 9 | JERRY MAGUIRE | Columbia TriStar Home Video 82533 | Tom Cruise Cuba Gooding, Jr. | 1996 | R | 14.95 |
| 2 | 8 | 2 | FUN AND FANCY FREE | Walt Disney Home Video 9875 | Animated | 1947 | G | 26.99 |
| 3 | 2 | 4 | PINK FLAMINGOS | New Line Home Video Warner Home Video N4043 | Divine | 1972 | NC-17 | 19.98 |
| 4 | 3 | 6 | DAS BOOT-THE DIRECTOR'S CUT | Columbia TriStar Home Video 22203 | Jurgen Prochnow | 1981 | R | 24.95 |
| 5 | 4 | 4 | TURBO-A POWER RANGERS MOVIE | FoxVideo 4181 | Mighty Morphin Power Rangers | 1996 | PG | 19.98 |
| 6 | 6 | 24 | LORD OF THE DANCE ▲ | PolyGram Video 4400431893 | Michael Flatley | 1997 | NR | 24.95 |
| 7 | 9 | 62 | RIVERDANCE-THE SHOW | VCI Columbia TriStar Home Video 84060 | Various Artists | 1996 | NR | 24.95 |
| 8 | 5 | 4 | ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE | Warner Reprise Video 38476 | Alanis Morissette | 1997 | NR | 19.98 |
| 9 | 7 | 9 | THE ROCK | Hollywood Pictures Home Video Buena Vista Home Video 8887 | Sean Connery Nicolas Cage | 1996 | R | 19.99 |
| 10 | 12 | 9 | HAPPY GILMORE | Universal Studios Home Video 82820 | Adam Sandler | 1996 | PG-13 | 14.98 |
| 11 | 11 | 9 | I'M BOUT IT | No Limit Video Priority Video 53423 | Master P | 1997 | R | 19.98 |
| 12 | 13 | 7 | PLAYBOY'S REAL COUPLES II | Playboy Home Video Universal Music Video Dist. PBV0809 | Various Artists | 1997 | NR | 19.98 |
| 13 | 10 | 16 | 101 DALMATIANS | Walt Disney Home Video Buena Vista Home Video 8996 | Glenn Close Jeff Daniels | 1996 | G | 26.99 |
| 14 | 21 | 3 | PLAYBOY'S BIKER BABES-HOT WHEELS & HIGH HEELS | Playboy Home Video Universal Music Video Dist. PBV0815 | Various Artists | 1997 | NR | 19.98 |
| 15 | 14 | 3 | PLAYBOY'S GIRLS IN UNIFORM | Playboy Home Video Universal Music Video Dist. PBV0811 | Various Artists | 1997 | NR | 19.98 |
| 16 | 17 | 58 | JURASSIC PARK ◇ | Universal Studios Home Video 81409 | Sam Neill Laura Dern | 1993 | PG-13 | 9.98 |
| 17 | 15 | 19 | DUNE ◆ | Universal Studios Home Video 80161 | Kyle MacLachlan Sting | 1984 | PG-13 | 14.98 |
| 18 | 20 | 2 | A RUGRATS VACATION | Nickelodeon Video Paramount Home Video 837793 | Animated | 1997 | NR | 12.95 |
| 19 | 18 | 21 | SPACE JAM | Warner Home Video 16400 | Michael Jordan | 1996 | PG | 22.96 |
| 20 | 19 | 22 | FARGO | PolyGram Video 8006386933 | Frances McDormand William H. Macy | 1996 | R | 19.95 |
| 21 | 22 | 11 | THUG IMMORTAL-TUPAC SHAKUR STORY | Xenon Entertainment 1085 | Tupac Shakur | 1997 | R | 24.95 |
| 22 | 16 | 16 | PLAYBOY'S VOLUPTUOUS VIXENS | Playboy Home Video Universal Music Video Dist. PBV0820 | Various Artists | 1997 | NR | 19.98 |
| 23 | 30 | 81 | AMADEUS ◆ | Republic Pictures Home Video 5805 | Tom Hulce F. Murray Abraham | 1984 | PG | 14.98 |
| 24 | 23 | 79 | GREASE ▲* | Paramount Home Video 1108 | John Travolta Olivia Newton-John | 1978 | PG | 14.95 |
| 25 | NEW ▶ | | THE SECOND JUNGLE BOOK: MOWGLI & BALOO | Columbia TriStar Home Video 49330 | Jamie Williams Roddy McDowell | 1997 | PG | 14.95 |
| 26 | NEW ▶ | | THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO | Foxvideo (CBS/Fox) FoxVideo 8452 | Various Artists | 1997 | NR | 19.98 |
| 27 | 31 | 2 | BEAVIS & BUTT-HEAD: INNOCENCE LOST | MTV Music Television Sony Music Video 49332 | Animated | 1997 | NR | 14.98 |
| 28 | 27 | 22 | THE HUNCHBACK OF NOTRE DAME | Walt Disney Home Video Buena Vista Home Video 7955 | Animated | 1996 | G | 26.99 |
| 29 | 34 | 146 | THE GODFATHER | Paramount Home Video 8049 | Marlon Brando Al Pacino | 1972 | R | 24.95 |
| 30 | 39 | 3 | THE PINK PANTHER | MGM/UA Home Video Warner Home Video 663843 | Peter Sellers David Niven | 1964 | NR | 14.95 |
| 31 | 35 | 5 | SHILOH | Warner Home Video 36200 | Blake Heron Michael Moriarty | 1996 | PG | 19.98 |
| 32 | 25 | 8 | G3: LIVE IN CONCERT | Epic Music Video Sony Music Video 50157 | Joe Satriani/ Eric Johnson/Steve Vai | 1997 | NR | 19.98 |
| 33 | 24 | 20 | GOODFELLAS | Warner Home Video 12039 | Robert De Niro Joe Pesci | 1990 | R | 19.98 |
| 34 | 29 | 35 | VERTIGO | Universal Studios Home Video 82940 | James Stewart Kim Novak | 1958 | PG | 19.98 |
| 35 | 26 | 10 | ERASER | Warner Home Video 14202 | Arnold Schwarzenegger Vanessa Williams | 1996 | R | 14.98 |
| 36 | RE-ENTRY | | RESERVOIR DOGS | Live Home Video 68993 | Harvey Keitel Tim Roth | 1992 | R | 14.98 |
| 37 | 28 | 13 | PLAYBOY: 1997 PLAYMATE OF THE YEAR | Playboy Home Video Universal Music Video Dist. PBV0807 | Victoria Silstedt | 1997 | NR | 19.98 |
| 38 | NEW ▶ | | DISNEY SING-ALONG: THE MODERN CLASSICS | Walt Disney Home Video Buena Vista Home Video 4415 | Animated | 1997 | NR | 14.99 |
| 39 | 32 | 3 | BARNEY'S CAMP WANNARUNNAROUND | Barney Home Video The Lyons Group 2018 | Barney | 1997 | NR | 14.95 |
| 40 | 33 | 21 | THE GODFATHER PART II | Paramount Home Video 8459 | Al Pacino Diane Keaton | 1974 | R | 24.95 |

● 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.

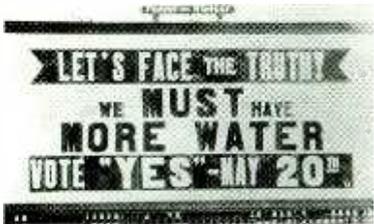
HOME VISION

(Continued from page 57)

water in the modern American West. As an added value, each set will contain a copy of Paramount Home Video's "Chinatown," Roman Polanski's 1974 film about the battle over water in Los Angeles.

Though McGuire declines to discuss the details of the deal with Paramount, he is optimistic that it could lead to more cross-promotional opportunities.

"I hope this will lead to other partnerships," says McGuire, "and we're already talking about some other



This fall, Home Vision releases a boxed set of the PBS series "Cadillac Desert," a documentary on the struggle for water in the modern American West.



things with Paramount, but they're just at the idea stage."

The company's newest addition is programs from the Military Channel, which may seem like a departure for the company. The product will be sold under Military Channel Media and will include military news, current affairs, profiles of current and past military heroes, and behind-the-scenes features. Arriving in stores Sept. 9, the debut titles are "Frontline Pilots" and "Fleet Firepower," priced at \$14.95 each.

McGuire says Home Vision was attracted to the channel based on rising consumer interest in the military. In fact, he notes that attendance at military air shows and military museums surpassed 30 million people last year. Consumers also spent more than \$1 billion on military books and tickets to those attractions.

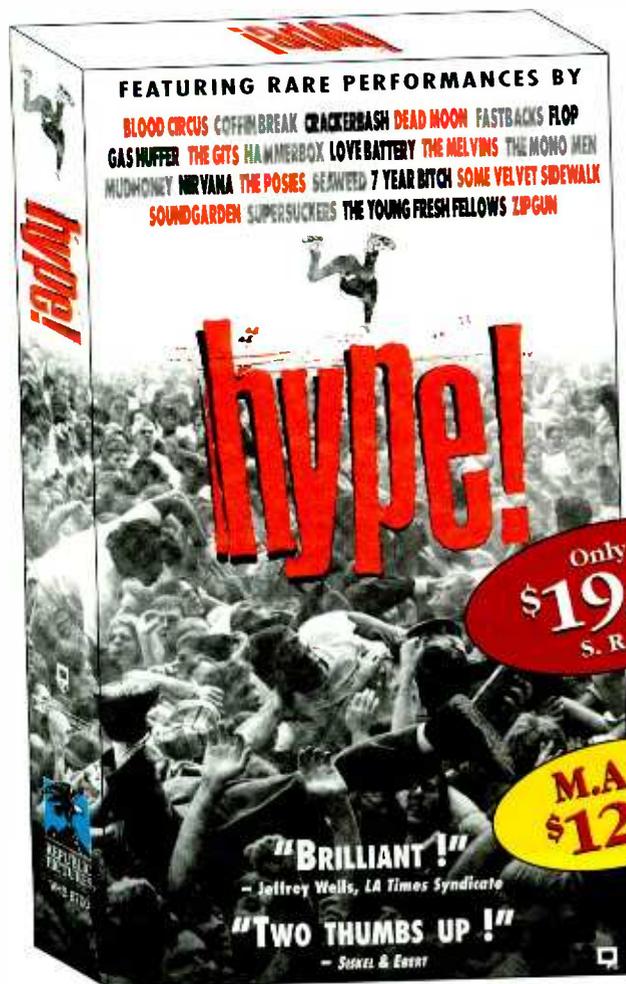
Even though the military is uncharted territory for Home Vision, McGuire insists that the company's experience as a niche marketer makes it uniquely qualified for this role.

As the company has grown, its approach to sales has become more sophisticated, enabling it to handle a variety of genres. Previously, sales

(Continued on next page)

From Nirvana To Soundgarden.

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"Hilarious!"
-Rolling Stone

"Full of humor and energy."

-Edward Guthmann, San Francisco Chronicle

"Remarkable"
-LA Times

"Loud & Hilarious!"
-Roberta Myers, ELLE

"Spellbinding..."
-Movieline

"★★★★!"

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-Tim Appelo, The Oregonian

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DIRECTOR OF PHOTOGRAPHY ROBERT BENNETT DIRECTED BY DOUG PRAJ

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HOME VISION FINDS ITS NICHE

(Continued from preceding page)

staff were hired on the basis of their expertise in specific areas.

"Early on, we had a performing arts expert and an art expert in sales," says McGuire. "We hired people principally for having strength in content."

But McGuire says the video business no longer needs experts in specific fields. "We have tried to find industry veterans to fill the company's seven outside sales positions," says McGuire, "because it's easier to teach them about the content rather than having to teach someone about sales."

In addition, the company is constantly looking for new distribution channels. In 1993, Home Vision set out to match retailers to potential buyers in their area. Through a series of questionnaires sent to consumers, it created a general profile of the Home Vision customer for each market.

"We laid that profile over every ZIP code in the country, and then we compared that map to a map of our retail base," explains McGuire. "It gave us a road map to find new dealers who were not on board with our titles."

In addition, he says, the research enables the company to tell dealers that weren't carrying Home Vision product that their retail competitors across town were doing well with it.

"We took that customer profile to every bookstore, every record store, and every library and said, 'Look, these are your customers, and this is what they like.'"

Hiring a sales staff that knows its

way around the video business and conducting extensive consumer-research studies has paid off. McGuire says that traditional retail accounts now represent about 40% of Home Vision's sales, a significant increase since 10 years ago, when the majority of business came from libraries and specialty

accounts.

The balance of the business is diverse. Bookstores and museums account for about 10% each, and catalogs account for about 30%.

As for new consumer technology, McGuire says that Home Vision is proceeding, albeit with some caution.

Although many of the classic titles in the Janus collection would seem to be a good fit for videophiles as they begin to build DVD libraries, he says that the company won't release its first titles on DVD until the spring of 1998. But when Home Vision does launch its DVD program, it may have an advantage.

"The principal ownership of the Janus Collection are part owners of the Voyager laserdisc company," says McGuire.

The association with Voyager will assist Home Vision in developing content with consumer appeal, and in having a leg up on technical aspects as well.

INDIES OUTPACE MAJORS IN RACE TO SUPPLY DVD

(Continued from page 50)

MVP, which will put out six titles in September, including the \$19.98 "Russian Roulette" and "Mysteria," decided against signing on with a distribution partner such as Simitar. Knowles says the company will spend about \$5,000 per title for DVD authoring.

"Simitar has a great offer, but we're a distribution company, and the structure of their deal conflicted with what we're doing," says Knowles. "We deal with retail customers on a direct basis, and it's not in our plan to give that up."

Anchor Bay also decided against teaming up with a distribution partner because the investment costs were within the company's budget.

In October, the supplier will release "Halloween" and "Dawn Of The Dead," priced at \$24.99 and \$29.99, respectively.

"We know what the sales have been for similar product," says VP of marketing Sandra Weisenauer, "and there's no marketing dollars involved here."

Although Weisenauer says the costs of getting into DVD are substantial,

compared with launching other products the risk is low.

"Getting into DVD is cheaper than investing \$1 million to launch a children's property," she says, "and if a kids' property doesn't take off, you lose everything."

But other independent video companies are convinced DVD is the right business to be in right now.

"The quality of DVD is wonderful, but the public has not proved to be high on high-tech," says Monterey Movie Co. co-founder Scott Mansfield. "If quality was so important, we would have sold millions of laserdiscs. You can create a niche market on quality, but not a mass

market."

Mansfield says sales of three Grateful Dead concert videos have reached \$2 million, making the series a good DVD candidate. But authoring costs plus the low penetration of DVD players presents too much of a risk at this time.

"A DVD title today can expect to sell about 4,000 units, but the question is, if player penetration hits 500,000 a year from now, can you re-release the same title and bump your sales to 20,000 units?" asks Mansfield. "Releasing titles now or later is a tough call, and the wait-and-see attitude is a shame, but it's prudent."

Mansfield says the company is in no

hurry to get into DVD, but still fields at least one call a week from companies wanting to author its titles.

Others say the B-titles mainly offered by independents are selling as well as originally expected.

"On non-A-titles, the sales are not as big as expected," says Don Gold, TriMark Home Video's senior VP of sales and marketing.

Gold says the company has received "tons of offers" from DVD authoring companies, but the company wants to wait.

"Like everyone else, we believe DVD will be a business," he says, "but not for another six to eight months, at least."

Billboard

AUGUST 16, 1997

Top Special Interest Video Sales™

| Compiled from a national sample of retail stores sales reports. | | | | Suggested List Price |
|---|------------|---------------|--|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | |
| RECREATIONAL SPORTS™ | | | | |
| 1 | 2 | 65 | ★★ NO. 1 ★★ MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360 | 14.98 |
| 2 | 1 | 7 | TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098 | 14.98 |
| 3 | 4 | 37 | THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002 | 14.98 |
| 4 | 5 | 384 | MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173 | 19.98 |
| 5 | 16 | 13 | MARK MESSIER: LEADER, CHAMPION & LEGEND FoxVideo (CBS/Fox) 8425 | 14.98 |
| 6 | NEW | ▶ | THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452 | 19.98 |
| 7 | 3 | 25 | NBA AT 50 FoxVideo (CBS/Fox) 8450 | 19.98 |
| 8 | NEW | ▶ | THE OFFICIAL 1996-97 STANLEY CUP CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 4090 | 19.98 |
| 9 | 7 | 81 | MIKE TYSON: THE INSIDE STORY MPI Home Video 7074 | 19.98 |
| 10 | 6 | 215 | MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770 | 19.98 |
| 11 | RE-ENTRY | | THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345 | 19.98 |
| 12 | RE-ENTRY | | DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633 | 19.95 |
| 13 | 8 | 27 | MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090 | 29.98 |
| 14 | 11 | 33 | MLB UNBELIEVABLE! Orion Home Video 95009 | 14.98 |
| 15 | 15 | 435 | DORF GOES FISHING Victory | 19.95 |
| 16 | 10 | 289 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 |
| 17 | 13 | 33 | SUPER SLUGGERS Orion Home Video 96001 | 14.98 |
| 18 | 14 | 37 | THE 1996 WORLD SERIES VIDEO Orion Home Video 91096 | 19.98 |
| 19 | NEW | ▶ | JACK NICKLAUS, GOLF MY WAY: HITTING THE SHOTS Republic Pictures Home Video 2054 | 24.98 |
| 20 | 18 | 9 | HIGHLIGHTS OF THE 1997 MASTERS TOURNAMENT Warner Home Video 36269 | 12.95 |

| Compiled from a national sample of retail stores sales reports. | | | | Suggested List Price |
|---|------------|---------------|--|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | |
| HEALTH AND FITNESS™ | | | | |
| 1 | 4 | 79 | ★★ NO. 1 ★★ THE FIRM: 5 DAY ABS BMG Video 80116-3 | 14.98 |
| 2 | 1 | 15 | THE FIRM: FIRM CARDIO BMG Video 80314-3 | 19.98 |
| 3 | 2 | 41 | THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3 | 19.98 |
| 4 | 3 | 15 | THE FIRM: FIRM STRENGTH BMG Video 80305-3 | 19.98 |
| 5 | 8 | 83 | THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796 | 12.98 |
| 6 | 15 | 101 | THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659 | 12.98 |
| 7 | 7 | 41 | THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3 | 19.98 |
| 8 | 14 | 129 | CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100 | 19.99 |
| 9 | 9 | 41 | THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3 | 19.98 |
| 10 | 5 | 17 | THE FIRM: THE HARE WORKOUT BMG Video 80124-3 | 19.98 |
| 11 | 6 | 17 | THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3 | 19.98 |
| 12 | 12 | 73 | THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3 | 19.98 |
| 13 | 10 | 57 | THE FIRM: LOWER BODY SCULPTING BMG Video 80120 | 14.98 |
| 14 | 17 | 27 | THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805 | 12.98 |
| 15 | 18 | 61 | THE FIRM: UPPER BODY BMG Video 80118-3 | 14.98 |
| 16 | RE-ENTRY | | YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088 | 14.98 |
| 17 | 19 | 75 | THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3 | 19.98 |
| 18 | 11 | 37 | CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092 | 9.98 |
| 19 | 13 | 161 | BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131 | 9.95 |
| 20 | 16 | 43 | THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3 | 19.98 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

Billboard®

BIG SEVEN

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$125
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 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
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- 6. The Radio Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$85.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$70

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ DREW WEAVER

Unfaithful Kind
 PRODUCER: Michael Kramer
Black Saddle 414
 Delaware resident Drew Weaver has a keener eye for a good lyric and a finer ear for a good tune than most songwriters with bigger names and fatter bank accounts. Weaver's potent, bluesy voice hovers over rock-solid grooves featuring reverb-soaked, vibrato-accented guitars (courtesy of his band, the Alvarados) and the occasional touch of exotica. It's an unpretentious sound that works best on his brilliantly arranged tunes—such as "Bigger Than Life," "Teen-Age Stripper," "Love On The Line," the Chris Isaak-reminiscent "I Couldn't Walk Away," and the title cut—many of which are rife with insightful social commentary. An undiscovered gem. Contact: 302-322-8410.

ORIGINAL BROADWAY CAST

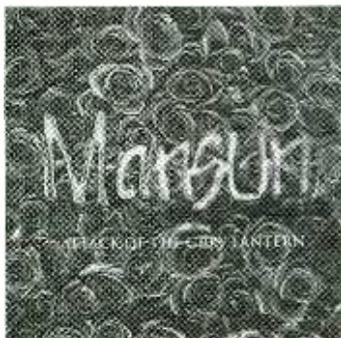
Play On!
 PRODUCER: Bruce Kimmel
Varèse Sarabande 5837
 Though the Broadway show was short-lived, the cast album to "Play On!" lives on happily, providing a wonderful musical commentary on Duke Ellington's greatness as a composer of pop songs. He is the melody man behind all 19 songs except Billy Strayhorn's "Take The 'A' Train." His triumphs here, performed with soulful, swinging elegance by the cast, include "I Let A Song Go Out Of My Heart," "It Don't Mean A Thing," "It Got It Bad And That Ain't Good," "I'm Beginning To See The Light," "Prelude To A Kiss," and "Mood Indigo." Wow! And wow! too to orchestrator Luther Henderson and the cast members, who include Carl Anderson, Yvette Cason, Andre De Shields, Cheryl Freeman, Lawrence Hamilton, Larry Marshall, and Tonya Pinkins.

RAP

► PUFF DADDY & THE FAMILY

No Way Out
 PRODUCERS: various
Bad Boy/Arista 73012
 As if we needed it, here's more proof that commercial success doesn't necessarily equal artistic merit. Purportedly a mature, reflective, death-haunted work, Sean "Puffy" Combs' solo debut is actually plagued by the same old specters of misanthropy, misogyny, and self-aggrandizing melodrama. Preening mafioso poses and pseudo-corporate pretensions abound throughout "No Way Out" and its packaging, effectively snuffing any glimmer of genuine emotion. The writing is banal at best, and—perhaps worse for a producer's album—the production itself is tired. Contrary to any claims of homage or postmodern pastiche, the over-reliance on huge swathes of undiluted samples is simply clumsy, lazy, and demeaning to the sources. (The Police, David Bowie, Roberta Flack, and others deserve better, but at least they're credited. The great American composer Samuel Barber, whose "Agnus Dei" is lifted for the intro of "I'll Be Missing You," goes unmentioned.) Even the constellation of guest stars—the

SPOTLIGHT



MANSUN

Attack Of The Grey Lantern
 PRODUCER: Paul Draper
Epic 67935
 In the U.K., where singles still serve a vital need in the marketplace, rock quartet Mansun garnered so much acclaim for its first batch of EPs that it won the coveted Brit Award for best band even before this album—its debut—had shipped. Fortunately, the full-length release lives up to its weighty expectations, thanks to Mansun mastermind Paul Draper's inspired songwriting and strong, crystalline voice and the band's penchant for musically inspired arrangements. Highlights include the string-soaked "The Chad Who Loved Me"; "Naked Twister"; the cleverly titled "Mansun's Only Love Song"; the snide, Beatle-esque "Taxloss"; and lead single "Wide Open Space," which is making a strong showing on the Modern Rock Tracks chart. A band that melds orchestral music and psychedelic rock without succumbing to the pretensions of either.

late Notorious B.I.G., Busta Rhymes, Mase, Lil' Kim, Carl Thomas, Jay-Z, Black Rob, the Lox, Ginuwine, Twista, Foxy Brown, Faith Evans, 112, and Kelly Price—can't put a shine on a record as mediocre as this.

► **VARIOUS ARTISTS**
Nothing To Lose—Music From And Inspired By The Motion Picture
 PRODUCERS: various
Tommy Boy 1169
 Soundtrack to summer flick starring

SPOTLIGHT



MATT MOLLOY

Shadows On Stone
 PRODUCER: Matt Molloy
Caroline 1168
 Master flutist Matt Molloy has been a fixture of the Celtic music circuit for years, first as a member of the Bothy Band and Planxty and since 1979 through his distinguished work with the Chieftains. As a solo artist, session player, and ringleader of the "Evenings At Matt Molloy's" series, the Sligo-born musician has upheld the Irish musical tradition and promoted it on a worldwide basis. His latest release is a work of characteristically subtle beauty and inspired playing, featuring fellow Chieftain Derek Bell and such other talents as Mairtin O'Connor, Stephen Cooney, Frankie Gavin, Arty McGlynn, Maireah Ni Mhaonaigh, Neil Martin, Christy Moore, Paddy Rafferty, and Ciaran Tourish. The material comprises traditional pieces arranged by Molloy, along with some newer original compositions by Molloy and O'Connor. A delightful work.

Martin Lawrence and Tim Robbins features some of the biggest names in hip-hop: Naughty By Nature, Lil' Kim (featuring Left Eye, Missy Elliott, and Angie Martinez), Coolio (featuring the 40 Thez), Oran "Juice" Jones, OutKast, Queen Latifah, Dat Nigga Daz of Tha Dogg Pound, Stetsasonic, Quad City DJ's, and others. It also includes Des'ree's topically appropriate, non-rap tune "Crazy Maze" from her breakthrough album, "I Ain't Movin'."

Despite tired gangsta posturing and cliché peddling on several tracks, including single "Not Tonight" (by Lil' Kim et al.), the album has some inspired moments, especially Coolio's "C U When U Get There." A sampling of the state of the art in hip-hop.

JAZZ

BARBARA DENNERLEIN

Junkanoo
 PRODUCER: Barbara Dennerlein
Verve 537 122
 Second label release from German jazz organist/composer Barbara Dennerlein is defined by the swings, stings, and surges of her classic Hammond B3. Backed by an impressive crew that includes David Murray, Randy Brecker, David Sanchez, Frank Lacy, Howard Johnson, Thomas Chapin, Mitch Watkins, and Dennis Chambers, Dennerlein kicks off a well-organized set with enjoyably funky themes "A Cat Strikes Back" and "Walk On Air." Writing and performing in musical settings that could appeal to traditional and contemporary jazz fans alike, Dennerlein offers such other standouts as the subtly lyrical "Visions," the seductively bluesy "Nightowls," the briskly Brazilianized "Samba And The Drum Stick," and the bittersweet "Andre's Mood," which puts her acoustic piano passages in poignant counterpoint to vibist Joe Locke.

LATIN

★ DESORDEN PÚBLICO

Plomo Revienta
 PRODUCER: K.C. Porter
Sony Latin/Sony 82302
 Venezuelan bad boys return with another choice slab of slyly witty, topical parables enriched mostly with Jamaican-style riddims and mild punk sensibilities. Given numerous esoteric tracks, smooth-flowing disc might be most appropriate for U.S. university and world music outlets. Still, "Shing A Ling Rub A Dub" and "Manuela" could strike a spark at Latino radio with the proper label push.

SANDY & PAPO MC

Otra Vez . . .
 PRODUCERS: Pavel de Jesús, Socrates de Jesús
Parcha/Plátano 2016
 Among more stylish purveyors of merengue-rooted sounds, Dominican

rap twosome Sandy Carriello and Luis Deschamps runs through a good-time set of hravura-laced anecdotes highlighted by "La Fiesta" and "El Alacrán."

WORLD MUSIC

★ SALLY NYOLO

Tribu
 PRODUCERS: Sally Nyolo & Xavier Desandre-Navarre
Tinder 42846792
 Former Zap Mama member Sally Nyolo has made one of the brightest, most consistently enjoyable world music debuts of the year. Nyolo—raised in Cameroon but based in Paris—knows her American pop styles well and can elegantly blend them with African forms, as on the dramatically metronomic "Tamtam." Even a traditional theme like the call-and-response "Ndongo" is adorned with delightfully pop-tuneful choruses. Other highlights include the light-stepping multitracked vocals on "Shana"; the hypnotic, concentric patterns of "Awou"; and the rumbling funk lines of "Ovouni." Perhaps reflecting on the vocalism of her previous band, Nyolo composes gorgeous vocal collages with the sweetly breathless "Mamtery" and cyber-inflected "Meguem."

CLASSICAL

★ DANIEL JONES: COMPLETE STRING QUARTETS

Delmé String Quartet
 PRODUCERS: Brian Couzens, Malcolm Binney
Chandos 7038
 From Haydn to Beethoven to Bartók, composers have tended to make their most personal statements via the string quartet, and contrary to its rap as overly intellectual, the medium is the source of some of the loveliest, most accessible music in the canon. In fact, one of the year's most strikingly beautiful records comes courtesy of the British Delmé String Quartet and its two-disc set of the complete quartets of late Welshman Daniel Jones. More inviting than the astringent quartets of Jones' English near-contemporary Robert Simpson (which the Delmé have recorded for Hyperion), Jones' essays are intricate yet warm-hearted, full of yearning melody and involving textures. You couldn't ask for a better entree into the world of 20th-century chamber music than this. Distributed in the U.S. by Koch International.

NEW AGE

★ WILLIAM COULTER

Celtic Sessions
 PRODUCER: William Coulter
Gourd Music 126
 Guitarist William Coulter has been investigating the Celtic vein for years. On this album, he gathers longtime associates such as Barry and Shelley Phillips and adds in a few Celtic heavyweights, including Seamus Egan, Alasdair Fraser, and Martin Hayes. Not quite as atmospheric as his previous album, "Celtic Crossing," it nevertheless explores the quieter side of Celtica, full of slow airs and slowed-down slip jigs. Coulter's arrangements are subtly wrought, and he avoids the Celtic chestnuts; but some of these could become favorites, including "Cifí na gCumman" and "Drops Of Brandy." Contact: 800-487-4939.

VITAL REISSUES

STAN KENTON

The Ballad Style Of Stan Kenton
 REISSUE PRODUCER: Michael Cuscufia
Capitol Jazz 56688
 Blue Note's new "Ballads" compilation series mines the catalogs of Lou Rawls, Ike Quebec, Joe Henderson, and Freddie Hubbard for gentle grooves, but these 1958 Stan Kenton sessions make up the only intact rerelease in the series. The visionary bandleader/arranger creates a warm ambience that contrasts his lush, Ellingtonian orchestral charts with his spare, evocative piano lines—as he does in "Ill Wind" and "Early Autumn." Other highlights of a sweet, soft-focus set include the saxes-and-brass dialogue of "How Deep Is The Ocean," the sensuously slinky reeds of

"Then I'll Be Tired Of You," and an enjoyably embellished treatment of "A Sunday Kind Of Love."

KENNY BURRELL

Guitar Forms
 ORIGINAL PRODUCER: Creed Taylor
 REISSUE PRODUCERS: Michael Lang & Ben Young
Verve 314-521-451
 Verve's Master Edition is synonymous with class, and the reissue of this classic album epitomizes all that is wonderful about the series: state-of-the-art packaging, sumptuous sound, exemplary documentation, and astute notes. Verve has been doing right by some great music, which in the case of "Guitar Forms" is dark and lovely. By consensus, the record is guitarist Kenny Burrell's finest, and his playing

is indeed pearly toned and pointed. But the true star here is arranger/conductor Gil Evans, whose dramatic, textured charts make such songs as "Lotus Land," "Loie," and "Last Night When We Were Young" shimmer and smolder. Other classics in Verve's 20-title Master Edition include Stan Getz and João Gilberto's bossa nova icon "Getz/Gilberto," Ella Fitzgerald's standard "Sings The Cole Porter Songbook," and Duke Ellington and Johnny Hodges' classy "Play The Blues Back To Back." And less renowned yet no less timeless are Lester Young's presidential "With The Oscar Peterson Trio," Getz's experimental "Focus," and the genius conclave of "Coleman Hawkins Encounters Ben Webster."

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 (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

★ CRUSH Luv'd Up (3:29)

PRODUCERS: Brian Pugsley, Petrol Station
WRITERS: DeMatos, Male, Smith
PUBLISHERS: Careers-BMG, BMI; Sony/ATV Tunes, ASCAP
REMIXERS: The Fitch Brothers, Outta Control

Robbins Entertainment 72017 (c/o BMG) (cassette single)

And you thought "Jellyhead" was the only good single this female duo had in 'em. The candy-sweet "Luv'd Up" is even catchier and more festive than the group's previous hit. This time, the girls dive headfirst into a sea of classic pop rhythms à la the Ronnettes, swimming through a splashy hook with infectious glee. You'll be humming it for hours after just one listen. For those who prefer a more modern beat, a batch of bright and shiny hi-NRG dance remixes by the Fitch Brothers and Outta Control are offered. The result is a shrewdly conceived single that will sound awesome programmed alongside the likes of Hanson and Robyn.

★ TREY LORENZ Make You Happy (4:06)

PRODUCERS: Mariah Carey, Cory Rooney
WRITERS: M. Carey, T. Lorenz, C. Rooney
PUBLISHERS: Sony/ATV Songs/Rye Songs/Smitty's Son/Cori Triffan, BMI

Columbia 1682 (c/o Sony) (cassette single)

It seems like a lifetime since Lorenz has offered a new single. What better way to resurface than with a tune featured on the red-hot soundtrack to "Men In Black"? With songwriting and production input from mentor Mariah Carey, Lorenz shows that he's put his hiatus from public view to good use. He has developed an impressive depth and confidence, as evident by the ease with which he soars from full-bodied baritone crooning to falsetto vamping. Place that performance atop a chilled jeeb-ballad groove, and you have the makings of a smash. Can't wait to hear what else Lorenz has tucked up his musical sleeve.

★ SAVE FERRIS Come On Eileen (3:36)

PRODUCERS: Peter Collins, Clive Goddard, Save Ferris
WRITERS: K. Rowland, J. Paterson, K. Adams
PUBLISHER: Colgems-EMI, ASCAP

Epic 2375 (c/o Sony) (cassette single)

The Dexy's Midnight Runners evergreen is dusted off and covered with a decidedly ska-leaning perspective. It works incredibly well—mostly due to the timeless nature of the song. However, the group displays a deft way of swerving from jittery guitars to sunny horns. The tempo shifts are also fun party fodder as the verses dart from a breath-taking pogo pace to the more shoulder-shaking rate of the chorus. As good as this recording is, we imagine that the band really rips through this song in a live setting. Seek out the chance to witness that. But until then, have a blast with this single . . . and use it as a springboard into the album "It Means Everything," which is packed with a bunch of impressive originals.

CHANGING FACES G.H.E.T.T.O.U.T., Part II (3:52)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly, BMI

Big Beat 8221 (c/o Atlantic) (cassette single)

Intent on reaping the full benefits afforded by the hugely successful recent hit "G.H.E.T.T.O.U.T.," Changing Faces turn in "G.H.E.T.T.O.U.T., Part II," which merely expounds upon the ideas set forth the first time around. Lacking the original's knockout punch, the track guests the group's producer and musical muse, R. Kelly (plus some easily recognized music from Kelly's remix of his own hit "I Can't Sleep")—which automatically translates to mo' money for the duo. But despite its

regular spins at national radio, expect only limited success from the single, as "Part I" is clearly the Faces' best effort.

IMANI COPPOLA Legend Of A Cowgirl (3:44)

PRODUCER: Michael Mangini
WRITERS: I. Coppola, M. Mangini, D. Leitch
PUBLISHERS: Ensign/Tsannodinos/Peer, BMI; Famous/Ash Belle/Gee Street, ASCAP

Columbia 1736 (c/o Sony) (cassette single)
Paula Cole may have been wondering where all the cowboys have gone, but newcomer Coppola has a clear vision of the soul of cowgirls. Talk about being in a Western frame of mind. Coppola makes an intriguing first impression on this skit-tling pop/rocker, which combines old-fashioned fiddling with modern funk drums. Quirky and rife with novelty value, "Legend Of A Cowgirl" has considerable multi-format appeal, not to mention a chorus that permanently sticks to brain. "Twill be mighty interesting to hear what else is tucked into her forthcoming debut disc.

YOUNG MC On & Poppin' (no timing listed)

PRODUCER: Marvin Young
WRITER: M. Young
PUBLISHER: Young Man Moving, ASCAP

Overall 73019 (CD cut)
The rapper who scored several years ago with "Bust A Move" hits the comeback trail with a bouncy jam that proves that he is as lyrically sharp and clever as ever. Taken from the solid new album "Return Of The One-Hit Wonder," this single is not for the hardcore hip-hop aficionado. Rather, it should attract the attention of mainstream pop programmers who prefer their rap on the safe and playful side.

MAX-A-MILLION Break My Stride (no timing listed)

PRODUCER: Baby O.
WRITERS: G. Prestopino, M. Wilder
PUBLISHERS: No Ears/Streetwise/Buchu, ASCAP
REMIXERS: Rudy Gonzalez, Matt Warren, Fernando Garbary, Music Gamblers

Baby O. 1001 (CD single)
Matthew Wilder's '80s-era hit is once again a viable radio contender, as Max-A-Million transforms the song into a thumping club anthem. The aggressive, reggae-spiced beat and the addition of throaty toasting will rattle fans of the original recording. But it could fit comfortably well into crossover formats. Turntable jocks will find the string of hard-edged house remixes useful for working peak-hour audiences into a lather. Contact: 708-387-1004.

R & B

▶ PATTI LABELLE Shoe Was On The Other Foot (3:51)

PRODUCERS: Gerald Levert, Edwin "Tony" Nicholas
WRITERS: G. Levert, E. Nicholas
PUBLISHER: not listed

MCA 4019 (c/o Uni) (cassette single)

The second single from "Flame" shows Miss Patti in her most comfortable setting—a sweet and soulful ballad. Needless to say, she cuts loose with some mighty fine, glass-shattering belting. But she also reminds listeners that she's quite adept at pulling back and showing off the softer edges of her glorious voice. Gerald Levert and Edwin Nicholas' keyboard-padded groove is wonderfully plush and inviting. The track is also notably accessible to young and mature audiences alike.

▶ JOE The Love Scene (4:58)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Jive 5630 (c/o BMG) (cassette single)

Joe continues to make good on the promise displayed on previous hits like "Don't Wanna Be A Player" with a slick soul slow jam from his forthcoming Jive debut, "All That I Am." "The Love Scene" is free of gimmicks, with primary emphasis placed on Joe's smoldering performance and the song's clever lyrics. But when you've got the skills of this artist, there's no need for smoke and mirrors. All ya need to do is sit back and let him work his magic.

COUNTRY

▶ WADE HAYES Wichita Lineman (3:29)

PRODUCERS: Don Cook, Chick Rains
WRITER: J. Webb
PUBLISHER: PolyGram International, ASCAP

Columbia 78653 (c/o Sony) (CD promo)
It's hard to remake a classic, and it's admirable that Hayes has taken a shot at this Glen Campbell chestnut. However, it is even more admirable that he does such an effective job here. Jimmy Webb's song is timeless poetry, and it's great to see it revived for a new generation of country music listeners. Production by Don Cook and Chick Rains is as lush as the original, and it features tasteful steel guitar touches that give it an earthy flavor. Sounds like a hit all over again.

▶ BILL ENGVALL WITH JOHN MICHAEL MONTGOMERY Warning Signs (2:49)

PRODUCERS: Csaba Peto, Doug Grau
WRITERS: B. Engvall, S. Rouse, R. Scaife
PUBLISHERS: Twin Spurs/Shabloo/Songs of PolyGram International/Virgin Timber, BMI

Warner Bros. 8923 (CD promo)
Montgomery joins comedian Engvall on this funny little number about what might have happened to result in warning labels on certain consumer products. Engvall's dialogue is funny, and Montgomery ably provides the requisite musical accompaniment. It's a cute record that some stations will no doubt be able to utilize.

★ JOHN FOGERTY Streamline (3:35)

PRODUCER: John Fogerty
WRITER: J. Fogerty
PUBLISHER: Cody River, ASCAP

Warner Bros. 8908 (CD promo)
One of the rock world's most instantly recognizable and beloved voices serves a song from his new "Blue Moon Swamp" collection that's just perfect for country radio. You can't get much more down-home than a train song, and this track's instrumentation is far more traditional than many of the AC-leaning offerings from other acts currently permeating the country radio format. There's a fresh rockabilly energy that makes the song a toe-tapping delight, and Fogerty's vocal has all the charisma and charm one

would expect. This is an incredibly enjoyable record deserving of lots of attention.

RIVER ROAD Nickajack (2:51)

PRODUCERS: Scott Hendricks, Gary Nicholson
WRITERS: S. Bogard, S. Curnutte, M. Maher
PUBLISHERS: Warner Tamerlane/Rancho Bellita/Yatata, BMI

Capitol 12309 (CD promo)
The latest offering from this five-man band—comprising Steve Grisaffe, Tony Ardo, Charles Ventre, Richard Comeaux, and Mike Burch—is a lively, uptempo number with tongue-twisting lyrics and an energetic performance by lead vocalist Grisaffe. Production by Scott Hendricks and Gary Nicholson is crisp and radio-friendly. This could be the single that helps set this new quintet apart.

DANCE

▶ PET SHOP BOYS Somewhere (10:36)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Trouser Enthusiasts, Forthright

Atlantic 2429 (12-inch single)
In a perfect world, this wistful disco cover of the classic song from "West Side Story" would meet with open arms at pop radio. But, alas, narrow programming minds and even tighter playlist space will probably limit this single to the clubs—which is not necessarily a sad fate. Partners Neil Tennant and Chris Lowe dress the song in vibrant trance/NRG keyboards and plucky beats. A double-pack of remixes shows Trouser Enthusiasts (our pick for best remixer name of the season) and Forthright adding a trendy idea or two. Also quite nice is a stately orchestral version that allows Tennant to be at his melodramatic best.

ROCK TRACKS

▶ ANI DIFRANCO Fire Door (3:44)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Righteous Babe 20113 (CD single)
DiFranco appears to be on the verge of her first hit single with this fine effort from her current album, "Living In Clip."

The acoustic-rooted music has a percussive drive that will play well over the airwaves, while DiFranco's quirky vocal style and smart lyrics will wash over playlists like a cool and refreshing breeze. Also boding well for this noteworthy single's success is her spot on Bob Dylan's tour this summer. If you've yet to discover this super-talented artist, now is the time. Contact: 716-852-8020.

▶ CELLOPHANE Down (2:50)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Virgin 12719 (CD promo)
All rock fans should check this tune out—but beware of easy addiction. "Down" has an electric energy that will pierce your mind with a shock wave of rough vocals and strong guitars, synthesizing together with ease. Radio stations have already begun playing this jam, and its widespread success is highly probable.

★ INDIGO GIRLS Get Out The Map (3:23)

PRODUCERS: Indigo Girls, David Leonard
WRITER: E. Saliers
PUBLISHERS: EMI-Virgin Songs/Godhapp, BMI
Epic 0970 (c/o Sony) (CD promo)
A rock song anchored by a banjo? Why not? This second offering from the enduring duo's stellar collection "Shaming Of The Sun" is a percussive strummer that utilizes the banjo with an aggressive manner similar to an electric guitar. It's a risky move that works extremely well, giving Emily Saliers' romantic tale of wanderlust a nice rootsy feel and an effectively urgent edge. Triple-A and AC radio tastemakers will have a field day with this gem, though targeted rock programmers may be a bit apprehensive about airing it at first. But give it a try. Y'all may be pleasantly surprised at the listener response. After all, the group's fan base is vast and passionate.

HEADSWIM Hype (3:52)

PRODUCER: Steve Osborne
WRITER: D. Glending
PUBLISHER: not listed
550 Music/Epic 0850 (c/o Sony) (CD promo)
"Bush wannabe" will likely be your first impression of this group after the song's first few riffs. But the band quickly shows its own unique colors. Without a doubt, "Hype" has a distinctive tenacity, and it strays from the overexposed Seattle-sounding bandwagon. Given the band's wide range of sounds and ideas, tight format classification may prove to be tricky. However, Heads swim assembles a captivating beat that will suit the palate of many modern rock listeners.

THE TEA PARTY Temptation (2:36)

PRODUCER: Jeff Martin
WRITERS: The Tea Party
PUBLISHER: not listed
REMIXER: Tom Lord-Alge
Atlantic 8224 (CD promo)
The unrefined sound of "Temptation" brings Soundgarden to mind—mostly as a result of the loud shrills hailing from the lead vocalist. This group has a definite mastery of instruments and musical equipment, but mass appeal is hard to predict.

RAP

★ GRANDMASTER MELE-MEL & SCORPIO Mama (4:27)

PRODUCERS: Grandmaster Mele-Mel, Scorpio, Jeeve
WRITERS: M. Glover, E. Morris
PUBLISHER: not listed
Str8 Game 1208 (cassette single)
Mele-Mel and Scorpio turn in a poignant tale about a convict and his "mama," giving voice to the thousands of incarcerated men who lose their livelihoods, their families, and sometimes their lives while behind bars. While the second verse—which portrays some shady street activities—makes it hard to be too sympathetic to a convict's woes, the track serves to remind heads of the rap pioneers' superb ability to weave viable tales without recycling key phrases from past hits.

NEW & NOTEWORTHY

GARY BARLOW So Help Me Girl (4:15)
PRODUCER: David Foster
WRITERS: H. Percew, A. Spooner
PUBLISHERS: Madart/Songwriters Inc./Longitude, BMI
Epic/Texas Wedge/Full Keel, ASCAP
Arista 3360 (c/o BMG) (cassette single)
Former Take That front man Barlow takes his first solo steps here with a romantic pop ballad—which was a major country hit for Joe Diffie—that doesn't stray far from the successful sound of the act's last stateside hit, "Back For Good." He oozes with a boyish teen-idol charm and a flexible tenor vocal range that is warmly reminiscent of George Michael's initial post-Wham! hits. Producer David Foster does an excellent job of building the instrumental track from a soft and subtle acoustic opening to an appropriately thunderous conclusion without ever overshadowing Barlow's performance. An out-of-the-box smash that will whet many an appetite for the star-bound artist's sterling full-length debut, "Open Roads," due to hit stores in late-September.

AQUA Barbie Girl (3:18)
PRODUCERS: Johnny Jam, Delgado, Soren Rasted, Claus Noreen
WRITERS: S. Barbed, C. Noreen, R. Dif, L. Nystrom
PUBLISHER: not listed
REMIXER: Spike
MCA 4039 (c/o Uni) (cassette single)
Why didn't someone think of this sooner? Leave it to a European act to cook up such a deliciously over-the-top send-up of America's most beloved doll. With her squeaky, high-pitched delivery, Lene Grawford Nystrom fronts this giddy pop/dance ditty as if she were Barbie, gleefully verbalizing many of the twisted things people secretly do with the doll. At the same time, she effectively rants about the inherent misogyny of Barbie with a subversive hand. Rene Dif is an equally playful and biting presence, as he embodies male counterpart Ken with an amusing leer. Wisely, MCA is sticking this hitbound single with a message that this is "a social comment and was not created or approved by the makers of the doll."

PEACH UNION On My Own (no timing listed)
PRODUCERS: Peach Union
WRITERS: P. Gabriel, P. Stratham, L. Lamb
PUBLISHERS: Warner/Chappell/WB, ASCAP
REMIXERS: R.H. Factor, the Klubheads, Shape Navigator
Epic 1344 (c/o Sony) (cassette single)
The U.K.-rooted Peach Union rides into stateside consciousness on the wave of two popular radio trends—the ongoing hi-NRG dance craze and the budding '80s-influenced retro movement. "On My Own" will remind many of early Erasure and ABC during its salad days, though the song has enough rhythmic grit to keep from sounding like a pure nostalgia trip. Lisa Lamb is an instantly engaging vocalist, and she provides much-needed warmth to the icy-cool tone of the track's keyboards. A bevy of remixes should ensure exposure at a variety of club formats, as well as from crossover radio. However, none of these interpretations can match the sparkle of the original version, which demands immediate attention from top 40 tastemakers.



MUSIC

BADFINGER—LIVE/INTERVIEWS

Video Music Inc.
86 minutes, \$29.95
The patchwork history of rock'n'roll is filled with tattered tales, and the story of the rise and quick disintegration of British pop sensation Badfinger is among the most tragic. This tape, which is available in both one-hour and 86-minute director's cut versions, is a collector's item that should spark cash register action at retail among dedicated fans. The program is primarily interviews with surviving band members, who talk about hanging out with the Beatles during their good old days on Apple Records and their first U.S. tour. Then the bad times roll in with management troubles and the ultimate suicide of two members. Even better than the stories, complete clips of 12 Badfinger songs, including hits "Come And Get It," "No Matter What," "Baby Blue," and "Day After Day" are included, with slide guitar courtesy of George Harrison. Contact: 610-666-6080.

CHILDREN'S

THE SECOND JUNGLE BOOK

Columbia TriStar Home Video
90 minutes, \$14.95
Mowgli and his pals Baloo the bear and Bagheera the panther are back in this direct-to-video follow-up to the live-action Disney movie version of the Rudyard Kipling classic. With a new cast of characters and a new adventure at hand, this time around the jungle boy (no relation to George) must avoid the tricky plot of a bumbling ringmaster who wants to capture him and make him an act in his traveling circus. While not as immediately charming as the original "Jungle Book," the story does ultimately captivate its audience with a mix of action, humor, and old-fashioned sentiment. The generous use of real animals—more are shown here than in the original feature—also goes far to win over youngsters.

BUDGIE—THE MOVIE

UAV Entertainment
75 minutes, \$14.95
Before she signed up to hawk Weight Watchers, the Duchess of York, Sarah Ferguson, was embracing family values via the creation of this children's book series. This animated feature based on the Duchess' books spins a tale around the antics of her flagship character, an ultra-enthusiastic helicopter named Budgie. In this wintertime adventure, Budgie learns the true meanings of heroism and friendship as he finds himself in the position of leader among a cast of Thomas the Tank Engine-like pals when one of their compatriots is in trouble. A sweet story with lots of British accents. To help spread that Budgie feeling, a mini coloring book and soundtrack CD come packaged with the tape.

I LOVE TOY TRAINS 4

TM Books & Video
30 minutes, \$12.95
TM Books & Video is literally riding the concept of the train hobby video right into the ground. The format for this tape is pretty much the standard fare that categorized the company's previous three titles. Here as in past videos, we see more footage of cool train sets and their full-scale counterparts, plus various engines and cars. Although the concept might still be able to raise an eyebrow or two, it is far from new territory. And perhaps most ridiculous is the

video's conclusion, a downright cheesy segment that attempts to embrace the equally tired trend of dino-mania by showing a child placing toy dinosaurs on train cars. Contact: 800-892-2822.

SPORTS

SWOOPES ON HOOPS

Kultur/White Star Video
60 minutes, \$14.95
A little bit instructional, a little bit documentary, this tape starring WNBA rising star Sheryl Swoopes provides a terrific boost for aspiring athletes. Swoopes, the shining center of the Houston Comets, provides a complete course on competitive court etiquette, dribbling techniques and passing, and shooting sensibilities. Each one-on-one section is accompanied by ample demonstrations so that viewers can rewind and take notes. Interspersed among the instructional segments are interviews with the charismatic Swoopes, who details the forces that initially drove her to success and the reasons she keeps striving to better herself in her field and as a person.



SCRAWL

THE MICROSOFT NETWORK
This Pictionary-like online parlor game is likely to be a much-needed breakthrough hit for the Microsoft Network service. While America Online is known for its boisterous and often raunchy chat rooms, Scrawl will attract new users who have the desire to interact in a safe and playful online environment. Participants compete to discover a secret word by drawing pictures on an online sketch pad. As with Pictionary, players score points when they guess correctly. The game offers several topics to choose from, including Arts & Entertainment, Sports, Nature, and Miscellaneous. While there have been concerns about latency problems for online gaming, this game runs without any lags or problems on a standard 28.8 kbps modem connection.



THREE TALES OF MY FATHER'S DRAGON

By Ruth Stiles Gannett
Read by Robert Sevrá
Listening Library
ISBN 0-8072-7843-2
2.5 hours (unabridged), \$16.98
This utterly delightful children's audiobook collects three stories about a brave young boy named Elmer who rescues a baby dragon. In the first tale, "My Father's Dragon," a cat tells Elmer about a baby dragon that is a prisoner on an island of wild animals. So Elmer sets out on his adventure. In classic fairy-tale style, each wild animal he encounters threatens to eat him, but he cleverly tricks each one into letting him go and eventually rescues the dragon. The lively story is full of absurd, comic touches that children will love, including tigers that chew gum, alligators that love lollipops,

and a lion that is afraid that his mother will cut off his allowance when she sees how messy and tangled his mane is. In the second tale, "Elmer and the Dragon," the pair come across an island of canaries that are "dying of curiosity." They want to know what's inside a chest of buried treasure, but are too little to dig it up. Elmer and the dragon dig up the treasure, help the canaries, and get a reward. In the "Dragons Of Blueland," the baby dragon returns home to find his family in danger from hunters who want to put them in a zoo. The dragon enlists Elmer's help in rescuing them. Robert Sevrá is a fine storyteller, giving each animal a distinctive, humorous voice. This is an audio that children will want to hear again and again.

THE MAN WHO LISTENS TO HORSES

By Monty Roberts
Read by the author
Random House AudioBooks
ISBN 0-679-46044-6
3 hours (abridged), \$18
Born on a ranch, Monty Roberts quickly grew to love horses. He learned to ride at age 2 and, while still a child, won numerous riding contests and even worked as a stunt double in movies. While watching wild horses interact, he developed a way of communicating with horses and getting them to trust him by using body language. But Roberts' father, a horse trainer, refused to accept his son's new, gentle approach to training, and when young Monty eagerly demonstrated his new technique, his father became enraged and beat him. Other horse trainers ridiculed Roberts' new ideas, but in the end his results spoke for themselves. During his life he became friends with James Dean and was invited by the Queen of England to demonstrate his methods. Later, she became his biggest fan and supporter. One of his more bizarre experiences involved publishing magnate Hastings Harcourt, who hired Roberts to design and run his ranch. Harcourt suffered from mental illness and would be seemingly normal and lucid for months and then would snap suddenly. For example, when Roberts had the ranch running smoothly, Harcourt suddenly ordered Roberts to kill all the horses. Roberts pretended to have done so, but secretly sold the horses and was later arrested on a trumped-up theft charge. All in all, this is a fascinating and inspiring autobiographical story of a man who came up with a better way of doing things and overcame obstacles to achieve success. Roberts tells his story with honesty and emotional sincerity. His struggle to reconcile with his father is especially poignant and makes this a very worthwhile listen.

THREE WISHES

By Barbara Delinsky
Read by Amy Brenneman
Simon & Schuster AudioBooks
ISBN 0-671-57743-3
3 hours (abridged), \$18
Small-town waitress Bree Miller is hit by a car and has an out-of-body experience during surgery. A mysterious voice tells her she will be granted three wishes. After returning to her body, she forms a relationship with Tom Gates, who, ironically, is the man who hit her. Feeling guilty over the accident, Tom does everything he can to help her, and the two fall in love. Tom turns out to be a famous novelist who came to the small town to work through his guilt about turning a cold shoulder on his family when he became famous. Meanwhile, Bree wonders who her real mother is, since she was raised only by her father. She also wants to have a child even though doctors have told her she cannot. And then there are those three wishes she was supposedly granted. The various subplots do tie together, but not in a satisfying or interesting way. Bree and Tom are flat and two-dimensional. The ending is meant to be uplifting and inspirational, but instead comes across as depressing. Brenneman is an effective reader but can't improve on the material.

IN PRINT

LOUIS ARMSTRONG: AN EXTRAVAGANT LIFE

by Laurence Bergreen
Broadway Books/Bantam Doubleday Dell Publishing Group
564 pages, \$30

It's a curious custom of our cynical age that books are often reviewed based on the perceived worthiness of the topics covered rather than their actual content. Thus, there has been a borderline racist rush in some quarters to dismiss Louis Armstrong the public musician by overemphasizing the often eccentric aspects of the private man as related in this important study.

Be wary of such distortions, however, because the fact is that veteran biographer Bergreen once again demonstrates a gift for conveying the bone truth about an important figure while never sacrificing a core tenderness toward his subject's frailties and failings. Moreover, he makes us care anew about a misunderstood pioneer.

We learn of Armstrong's wretched economic background, including brief intervals in which his hard-working but desperately poor mother may have resorted to a discreet form of paid promiscuity in order to keep her family alive. Yet much of the press about this book ignores the honky-tonk- and bordello-bounded code of behavior that Armstrong and family were ultimately able to surmount, preferring instead to tout the cruelly mistaken assumption that Armstrong's mother, in the words of one reviewer, simply "earned a living as a prostitute."

And while Bergreen is equally careful to detail the source and contextual dimension of Armstrong's relative fixations on laxatives, marijuana, and extramarital sex, the untutored could easily conclude from various notices that this book somehow ballyhoos these aspects of Armstrong's nature. Those buying the book for such reasons, however, will be disappointed, because Bergreen's perspective is admirably balanced in

its broad strokes and ably perceptive in its habile nuances.

While no book of this size and factual density could be deemed absolutely perfect in its initial edition, Bergreen has probed more deeply than ever before into the textural milieu of the young Armstrong's New Orleans and the adult Satchmo's America, producing a well-researched inquiry of unprecedented power and understanding.

Whether it's the subtleties of everyday life in the notorious Storyville red-light district, the complexities of Creole society, voodoo practices in the Crescent City, or the protocols of numerous local marching bands and early jazz ensembles to which Armstrong apprenticed, Bergreen seeks out the ordinariness behind the extraordinary myths, knowing that realms so exotic require no embellishment.

Bergreen's extensive research uncovers Armstrong's first appearance in a newspaper—an item in the Times-Picayune in 1913 describing his arrest for disturbing the peace by discharging a revolver at Rampart and Perdido streets. But then Bergreen fills in both the rich and mundane realities behind the police-blotter blurb, revealing a set of cir-

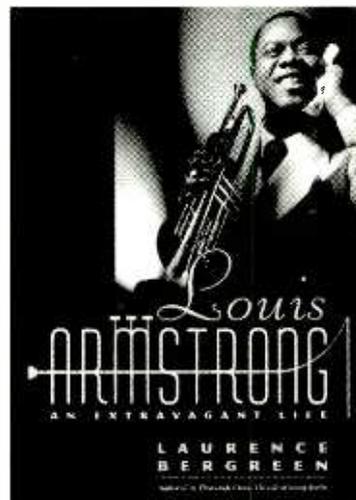
cumstances much more intriguing than its headline might suggest.

As the story stretches out to encompass Mississippi riverboat life; Armstrong's recording sessions as a sideman in King Oliver's Creole Jazz Band and Fletcher Henderson's orchestra or as a vocal accompanist for Alberta Hunter and Bessie Smith; his rise as a cornetist and trumpeter in the gangster-beset heyday of the Chicago and New York nightclub scenes; and the color line that Satchmo continually crossed in Hollywood and internationally, Bergreen beckons us to experience Armstrong's world on Armstrong's terms, so that we grasp the sweep of a life rather than the mere span of a career.

Along the way, the author performs valuable services by exploring the bullying relationships Armstrong suffered with managers Johnny Collins and Joe Glaser, as well as the strong-willed, unbogged path of thought Armstrong pursued in his own dealings with people.

Interviewed on-camera by Edward R. Murrow in the mid-1950s, Armstrong answered the famed CBS News correspondent's question "Now, what's a 'cat'?" by stating, "Cat? A cat can be anybody from the guy in the gutter to a lawyer, doctor, the biggest man, and the lowest man, but if he's in there with a good heart and enjoyin' the same music together, he's a cat."

Thanks to Bergreen, we meet a man who remained true to himself and his ideals, while making no attempt to disguise the quirks that kept him human. Determined to remake rather than mirror the difficult circumstances that confronted him, Armstrong constructed a singular life that, predictably, others are still struggling to accept. As Armstrong proudly asserted in a performance before Ghanaian Prime Minister Kwame Nkrumah during a 1956 tour of West Africa, "What Did I Do To Be So Black And Blue?" **TIMOTHY WHITE**



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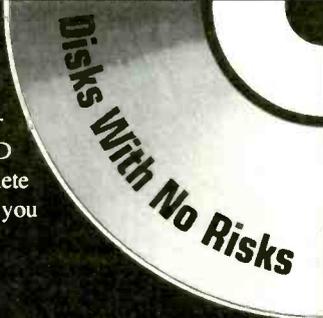
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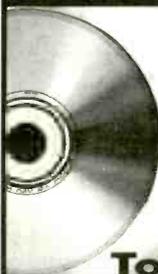
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Update

CALENDAR

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

AUGUST

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. 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. 23, **Henry Mancini Institute Summer Concert Series Finale**, California State University Long Beach, Long Beach, Calif. 310-845-1900.

Aug. 28-31, **International Country Music Expo Singers Expo**, Opryland Hotel, Nashville. 800-PRO-SING.

Aug. 29-Sept. 1, **Bumbershoot**, Seattle Center, Seattle. 206-281-8111.

SEPTEMBER

Sept. 3-6, **CMJ Music Fest '97**, Lincoln Center, New York. 516-498-3150.

Sept. 5-7, **Sixth Annual Reggae Ambassadors Worldwide Conference And Showcase**, Radisson Hotel, Asheville, N.C. 910-385-5786.

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 Conitois 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.

Oct. 25, **Fourth Annual Principal Health Care Jazz On The Run 5K Run**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-739-1917.

Oct. 29, **City Of Hope Spirit Award Ceremony**, honoring Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, Century City Plaza Hotel, Century City, Calif. 213-892-7268.

NOVEMBER

Nov. 5, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Raising Your Profile," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Nov. 13, **Great American Jazz Piano Competition**, sponsored by WJCT Jacksonville, Fla., Florida Theatre, Jacksonville, Fla. 904-355-ARTS.

Nov. 14-15, **Jacksonville Jazz Festival**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-358-6336.

Nov. 15, **How To Get A Record Deal From A To Z**, New Yorker Hotel, New York. 212-688-3504.

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

LIFELINES

BIRTHS

Boy, Jhamir, to **Lamonia and Tony Rahsaan**, June 8 in Queens, N.Y. Mother is contract administration executive secretary at Sony Music International. Father is creative director at Da Streetz Inc.

Girl, Callie Ellen, to **Steve and Lori Dorff**, July 28 in Los Angeles. Father is a songwriter and TV and film music composer.

DEATHS

Jeff Hamilton, 47, of cancer, June 17 in Prospect Heights, Ill. Hamilton was Midwest sales manager at Agfa from 1984 to 1991 and at BASF since 1991. He is survived by his wife, Barbara, and sons Jimmy and Matthew.

Egmont Sonderling, 91, from complications from surgery, July 22 in Miami. Sonderling was owner of Sonderling Broadcasting Corp. before selling it to Viacom International in 1980. He helped pioneer the ethnic radio formats in the 1930s. Sonderling is survived by his wife, Marjorie, and son Roy.

Lyle Van Valkenburgh, 92, of natural causes, July 22 in Clearwater Beach, Fla. A radio announcer for more than 50 years, Van Valkenburgh worked for NBC Radio Networks, WOR New York, and the Mutual Broadcasting System. He is survived by his wife,

FOR THE RECORD

A story in the Aug. 9 issue about Murfreesboro, Tenn., contained the incorrect World Wide Web site address for Middle Tennessee State University's Department of Recording Industry. The correct address is <http://www.mtsu.edu/~record/>. For Spongebath Records, the Web site is at <http://www.spongebath.net>.



Expressing Themselves. Bertelsmann USA's fourth annual World of Expression Awards honored the top six winners of their Scholarship Program at the Sylvia and Danny Kaye Playhouse at New York's Hunter College recently. The program annually grants \$100,000 in scholarships to 46 New York students for exhibiting excellence in literary or musical composition. Shown celebrating, from left, are Mick Jones, member of Foreigner; Judd Greenstein, second-place music winner; Strauss Zelnick, president/CEO of BMG Entertainment North America; Jennie Schneier, third-place literature winner; Che King Leo, first-place music winner; David Gold, third-place literature winner; Peter Olson, chairman of Bertelsmann Book Group North America; Jie Li, first-place literature winner; Hilary Feldstein, second-place literature winner; and Philip Lopate, author of "Art Of The Personal Essay" (Bantam Doubleday Dell).

Systems anthology albums; most recently, he cut two sets of spoken-word performances with music, "Dead City Radio" (1990) and "Spare Ass Annie And Other Tales" (1993), for Island. In 1992, a collaboration with Kurt Cobain of Nirvana, "The 'Priest' They Called Him," was released by the independent Tim/Kerr Records, which also issued a 1985 work by Burroughs and film director Gus Van Sant, "The Elvis Of Letters." He was prominently featured on Material's 1989 album, "Seven Souls," and supplied the lyrics for Tom Waits' 1993 album, "The Black Rider." He contributed a track to the Kurt Weill tribute, "September Songs," due Aug. 19 from Sony Classical. Burroughs, who was embraced as an influence by musicians such as Patti Smith, Lou Reed, Laurie Anderson, and U2, was the subject of a 1996 tribute album, "10%: File Under Burroughs," on the Belgian label Sub Rosa.



Kid Rhino Helps Fight AIDS. Kid Rhino, the family division of Rhino Entertainment, recently donated a portion of the proceeds from the "For Our Children Too!" compilation to the Pediatric AIDS Foundation. Featuring music from Celine Dion, Elton John, Babyface, Luther Vandross, Seal, and Faith Hill, the set is dedicated to AIDS victim Elizabeth Glaser and her surviving children. Shown attending the ceremony, from left, are Neil Werde, Rhino Records senior VP of marketing/sales; Bobbie Zifkin, Pediatric AIDS Foundation representative; and Rick Dees, personality at KIIS-FM Los Angeles.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



As Then, Az Yet. More than 30,000 WBBM (B96) Chicago listeners attended the fifth annual Summer Bash recently held at the World Music Theater. Arista act Az Yet was among the performers. The group is pictured, from left, with B96 PD Todd Cavanah, music director Erik Bradley, and Arista Midwest rep Denise Lutz.

Comedy Central Keeps Radio Active Live Remote Program Offers N.Y.-Style Kicks

■ BY TERRI HORAK

NEW YORK—As if free coffee wasn't enough, staff from radio stations that have participated in Comedy Central's live remote program, "RadioActive," say it's a great opportunity to stimulate their morning or afternoon drive shows.

Currently situated at Cafe Comedy Central, an office lobby that doubles as a lounge area at the company's New York headquarters, roughly 40 stations have broadcast live since the program was inaugurated two years ago this month.

"This reinforces the idea that Com-

edy Central is not just a cable channel, but a premier source for comedy, and it provides stations with a fresh twist," says Joseph Lyons, manager of radio promotions and publicity for the channel.

Comedy Central provides an array of spirited guests and technical support, including high-quality ISDN transmission lines. Beyond that, stations are free to make the most of their visit. Some have tied in to events taking place around the city, as well as

booked their own guests and generally taken advantage of New York's numerous resources.

"Everything happens in New York," says Brian Shannon, producer of "The Steven, Pruett, And The Boner Morning Show" on KLOL Houston. "There's always something exciting going on, and it's different. It gives us the chance to do something besides the day-in, day-out type of show."

Frank Schofield, producer of the
(Continued on page 70)

Charlotte Station Gives Listeners A Buzz The Link Keeps In Touch With Digital Phone Promo

■ BY DOUG REECE

LOS ANGELES—Combining its positioning efforts with an attention-grabbing, high-tech promotion, top 40 WLNK-FM (the Link) Charlotte, N.C., found the perfect way to reach out and touch its listeners this summer.

The centerpiece of the contest, called the Summer of Link, is a newly designed digital mobile phone that, in addition to providing clearer reception than cellular phones, features a built-in keypad and computer screen that allows its owner to send and receive E-mail and faxed messages and access the Internet.

Pairing with local digital phone company BellSouth Mobility DCS, the Link began giving out three such phones a day in late June during call-in contests.

Increasing the value of the phones exponentially, WLNK also provided other prizes exclusively to the winners of the phones. Throughout the summer, contest winners holding the phones were randomly contacted and informed they had won prizes ranging from a week's stay at a beach house in Myrtle

Beach, S.C., to sunglasses, concert tickets, and album packs.

The inspiration for the contest dates back to the spring, when WLNK promotions director Sandra Mann was in the midst of searching for a promotion that would reinforce the Link's new call letters and build time spent listening for

PROMOTIONS & MARKETING

the fledgling station.

"We had been Sunny, then Hits, and we just thought those things didn't say anything to the listener about how we were supposed to function in their everyday lives," says Mann, "so we named ourselves the Link to underscore a commitment on our end to really stay in touch with our community."

This commitment is evidenced in the station's promo liners, which have addressed everything from congestion resulting from local freeway construction to budget cuts in arts funding as a

result of conservative views toward homosexual-oriented artwork.

Technology, because of its ability to connect people, has also played an integral role in reinforcing the station's positioning statement. Before the Summer of Link promotion, the station had given away one home computer a day for 107 days, corresponding with the station's 107.9 dial position.

The Link had already instituted television, billboard, and bus-back advertising but was still looking for a way to drive home its new positioning to listeners when Mann hit upon the digital phone idea after several failed meetings with companies that supplied beepers.

Spotting BellSouth at a local technology expo, Mann discovered an eager and generous sponsor for the promotion.

The phones cost \$400 to manufacture, though BellSouth subsidizes half the cost to make its product more attractive to consumers. BellSouth also provided contest winners with 45 minutes of free phone usage a month, while WLNK promoted the contest heavily with hilar-

(Continued on page 70)

newsline...

FCC NOMINATION. With three Federal Communications Commission (FCC) commissioner seats pending empty, President Clinton has at last nominated a candidate to succeed outgoing Rachele Chong, whose term expired June 30. Michael Powell gets the nod for confirmation. Rumors persist that FCC General Counsel William Kennard will be nominated for the chairman post, though conflicting reports say he may have to battle it out with Ralph Everett, former chief of staff for Rep. Ernest Hollings.

CHARITABLE CONTRIBUTIONS. According to the Advertising Council, radio stations contributed \$542.3 million in free public service announcements (PSA) in 1996. The figure is up 51% from 1995's \$358.9 million. Radio offered more PSA time than any other communications media: Cable TV came in a distant second with \$197.3 million. The most often-run PSAs dealt with crime prevention, drunk driving, voting, giving and volunteering, and organ and tissue donation.

GO, BOYS. The South's leading syndicated morning show, "John Boy & Billy Big Show," has renewed its contract with SFX through 2003. The show, which originates at WRFX Charlotte, N.C., is now heard in 51 markets in 17 states. The team has been together 17 years.

REVERSE THE CHARGES. Digital Courier International has announced the availability of its new DCI Collect, a service that allows the 4,500 radio stations, labels, and production studios to offer a collect sending feature, thus reversing charges. DCI's electronic CD-quality distribution allows users to send and receive commercials, voice tracks, music, and other short-form audio to any DCI subscriber in the U.S. and Canada.

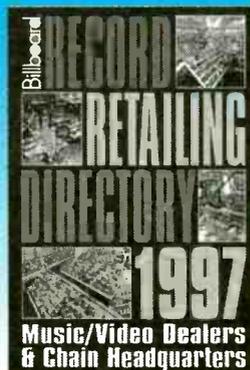
ALL Z'S MEMORIES. As part of its mission to solidify a return to mainstream top 40, WHITZ (Z100) New York celebrated its 14th anniversary with the return of many of the outlet's former station personalities. Among those joining in the festivities were Scott Shannon (now morning man on crosstown WPLJ), Ross Brittain, Adam Curry, Shadow Stevens, Jack Da Wack, and Kid Kelly.

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SPRING '97 ARBITRONS

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| Call | Format | Sp '96 | Su '96 | Fa '96 | W '97 | Sp '97 |
|--------------------------------|---------------|--------|--------|--------|-------|--------|
| PHOENIX—(18) | | | | | | |
| KNIX | country | 6.6 | 6.1 | 5.7 | 6.8 | 7.0 |
| KMLE | country | 6.7 | 7.6 | 6.1 | 6.3 | 6.0 |
| KOOL-FM | oldies | 5.3 | 5.8 | 5.4 | 4.8 | 6.0 |
| KFYI | N/T | 6.1 | 5.0 | 5.4 | 5.4 | 5.5 |
| KTAR | N/T | 6.2 | 7.1 | 7.1 | 6.3 | 5.5 |
| KOY | adult std | 4.5 | 5.5 | 5.9 | 5.0 | 5.1 |
| KKFR | top 40/rhythm | 6.4 | 5.7 | 5.6 | 4.7 | 4.9 |
| KUPD-FM | album | 4.5 | 3.5 | 4.6 | 5.1 | 4.7 |
| KZZP | AC | 3.5 | 3.9 | 3.6 | 3.4 | 4.5 |
| KESZ | AC | 2.8 | 3.5 | 4.2 | 4.2 | 3.8 |
| KZON | modern | 2.9 | 3.8 | 3.2 | 3.0 | 3.7 |
| KEDI/KHOT-FM | modern | 3.9 | 4.0 | 3.3 | 4.0 | 3.6 |
| KSLX-AM-FM | cls rock | 3.6 | 3.2 | 3.3 | 2.7 | 3.2 |
| KDNB | album | 4.1 | 3.4 | 3.6 | 3.5 | 3.1 |
| KYOT | jazz | 5.1 | 3.7 | 3.2 | 3.3 | 3.1 |
| KKLT | AC | 3.4 | 4.3 | 3.0 | 2.8 | 2.9 |
| KPTY/KRIM | top 40/rhythm | 8 | 1.4 | 1.3 | 3.0 | 2.7 |
| KOAZ | jazz | 9 | 1.4 | 1.5 | 1.3 | 1.9 |
| KHTC | cls rock | 2.0 | 2.3 | 2.5 | 1.9 | 1.7 |
| KVVA-FM | Spanish | 3 | 4 | 6 | 1.3 | 1.4 |
| KBUQ | country | 1 | 1.0 | 1.8 | 1.5 | 1.0 |
| KLVA | Spanish | 4 | 5.6 | 6 | 8 | 1.0 |
| GREENSBORO, N.C.—(41) | | | | | | |
| WTQR | country | 11.3 | 11.5 | 10.6 | 12.0 | 10.7 |
| WJMH | R&B | 8.6 | 6.8 | 6.6 | 7.9 | 8.2 |
| WKZL | AC | 6.8 | 6.2 | 5.4 | 4.9 | 6.2 |
| WMAG | AC | 6.1 | 6.7 | 5.8 | 6.1 | 5.9 |
| WKRR | cls rock | 4.0 | 5.3 | 5.0 | 5.9 | 5.5 |
| WMQX | oldies | 5.5 | 5.5 | 5.7 | 5.6 | 5.5 |
| WQMG-FM | R&B adult | 6.1 | 5.5 | 8.2 | 7.0 | 5.5 |
| WHSL | country | 4.4 | 4.2 | 5.1 | 4.9 | 4.8 |
| WKSI | AC | 3.4 | 3.0 | 1.9 | 2.6 | 4.8 |
| WSJS | N/T | 4.5 | 4.4 | 4.7 | 4.7 | 3.1 |
| WXRA | album | 3.5 | 4.1 | 2.9 | 3.7 | 3.0 |
| WPCM | country | 2.1 | 2.8 | 2.5 | 2.2 | 2.9 |
| WEND | modern | 3.0 | 2.5 | 2.8 | 2.5 | 1.8 |
| WDCC | top 40 | 1.3 | 1.4 | 1.6 | 1.3 | 1.6 |
| WMFR | N/T | 1.3 | 1.0 | 1.9 | 9 | 1.6 |
| WQMG-AM | religious | 1.3 | 1.6 | 2.3 | 1.8 | 1.6 |
| WWGL | religious | 1.4 | 1.0 | 1.6 | 1.6 | 1.5 |
| WFMX | country | 1.8 | 1.6 | 2.0 | 1.4 | 1.1 |
| AUSTIN, TEXAS—(51) | | | | | | |
| KASE | country | 12.0 | 13.1 | 12.8 | 12.2 | 11.1 |
| KHFI | top 40 | 9.9 | 9.0 | 9.8 | 9.5 | 8.8 |
| KLBJ-FM | album | 5.7 | 5.4 | 5.3 | 5.1 | 6.3 |
| KKMJ | AC | 7.3 | 5.9 | 7.0 | 8.5 | 6.2 |
| KVET-FM | country | 5.5 | 5.3 | 5.4 | 5.7 | 5.7 |
| KEYI | oldies | 5.6 | 4.9 | 5.3 | 4.4 | 5.3 |
| KPEZ | cls rock | 3.7 | 3.5 | 4.3 | 5.0 | 5.3 |
| KAMX | AC | 4.3 | 4.6 | 3.7 | 3.8 | 4.8 |
| KLBJ-AM | N/T | 5.7 | 5.7 | 5.0 | 4.8 | 4.7 |
| KGSR | triple-A | 3.0 | 3.5 | 3.6 | 3.8 | 3.9 |
| KROX/KNCC | modern | 4.2 | 4.3 | 3.2 | 4.7 | 3.5 |
| KJAZ | jazz | 3.3 | 2.4 | 3.0 | 2.5 | 2.4 |
| KVET-AM | N/T | 1.7 | 2.4 | 2.4 | 2.1 | 2.2 |
| KJCE | R&B adult | 1.6 | 1.8 | 1.4 | 1.5 | 2.0 |
| KELG | Spanish | 9 | 7 | 1.1 | 9 | 1.6 |
| KKLB | Spanish | 1.4 | 1.5 | 1.4 | 1.8 | 1.6 |
| KJFK | N/T | 2.4 | 1.7 | 2.7 | 1.1 | 1.3 |
| KSAX | Spanish | 8 | 9 | 5 | 8 | 1.1 |
| OKLAHOMA CITY—(52) | | | | | | |
| KOXY-FM | country | 8.9 | 10.3 | 13.9 | 15.0 | 12.7 |
| KOMA-AM-FM | oldies | 9.3 | 9.0 | 8.3 | 11.3 | 9.9 |
| KJOY | top 40 | 10.3 | 8.5 | 7.2 | 9.4 | 9.2 |
| KATT | album | 9.6 | 7.2 | 5.7 | 6.2 | 8.4 |
| KMGL | AC | 5.3 | 7.6 | 7.6 | 5.9 | 7.8 |
| KTOK | N/T | 6.4 | 5.8 | 6.4 | 5.9 | 7.1 |
| KTST | country | 5.5 | 6.6 | 6.9 | 7.1 | 6.8 |
| KVSP | R&B | 5.1 | 6.3 | 5.4 | 5.3 | 5.3 |
| KRXO | cls rock | 6.5 | 5.7 | 6.1 | 6.0 | 4.8 |
| KYIS | AC | 3.9 | 3.7 | 3.0 | 3.0 | 4.7 |
| KNRX | modern | 5.7 | 6.4 | 4.7 | 4.0 | 4.0 |
| KTNT | jazz | 2.6 | 4.8 | 3.6 | 3.2 | 3.4 |
| KCOL/WWLS | sports | 1.4 | 1.2 | 1.9 | 1.7 | 1.3 |
| KQBC | sports | — | — | — | 6 | 1.0 |
| KQCV | religious | 1.2 | 9 | 1.1 | 1.1 | 1.0 |
| KTLY | religious | 1.0 | 6 | 6 | 4 | 1.0 |
| JACKSONVILLE, FLA.—(53) | | | | | | |
| WFYI-FM | album | 8.0 | 8.4 | 8.0 | 7.9 | 8.6 |
| WQIK | country | 10.0 | 9.5 | 8.5 | 9.4 | 8.6 |
| WAPE | top 40 | 7.2 | 7.4 | 6.8 | 8.2 | 8.1 |
| WEJZ | AC | 6.2 | 8.0 | 6.6 | 7.0 | 7.3 |
| WROO | country | 6.3 | 5.8 | 5.5 | 7.0 | 6.9 |
| WJBT | R&B | 5.0 | 5.5 | 6.8 | 5.8 | 6.4 |
| WKQL | oldies | 4.5 | 4.3 | 6.4 | 5.3 | 6.2 |
| WSOL-FM | R&B adult | 6.1 | 4.5 | 4.3 | 5.7 | 6.0 |
| WPLA | modern | 5.1 | 3.4 | 4.0 | 4.1 | 5.2 |
| WIVY | AC | 5.0 | 4.2 | 4.2 | 3.7 | 3.6 |
| WFSJ | jazz | 3.0 | 2.6 | 2.6 | 2.6 | 3.5 |
| WOKV | N/T | 4.2 | 6.3 | 5.9 | 4.0 | 3.5 |
| WRRR | cls rock | 2.6 | 3.0 | 3.0 | 2.3 | 2.5 |
| WZAZ | religious | 1.0 | 2.4 | 2.2 | 2.7 | 1.9 |
| WCGL | religious | 8 | 1.0 | 1.0 | 1.5 | 1.6 |
| WSVE | religious | 1.5 | 1.4 | 8 | 7 | 1.2 |
| DAYTON, OHIO—(54) | | | | | | |
| WHKO | country | 11.1 | 14.9 | 12.1 | 11.3 | 12.8 |
| WMMX | AC | 9.3 | 7.2 | 7.3 | 8.6 | 9.1 |
| WLQT | AC | 7.3 | 5.0 | 4.9 | 6.7 | 7.0 |
| WTUE | album | 6.7 | 7.2 | 6.9 | 6.3 | 7.0 |
| WHIO | N/T | 5.1 | 6.8 | 6.1 | 6.3 | 5.8 |

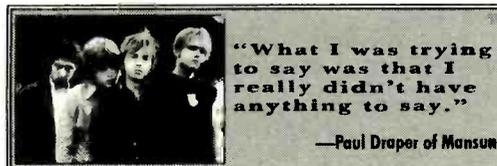
| Call | Format | Sp '96 | Su '96 | Fa '96 | W '97 | Sp '97 |
|-------------------------------|---------------|--------|--------|--------|-------|--------|
| WOLI/WOLT | oldies | 1.8 | 3.2 | 3.1 | 2.4 | 2.7 |
| WMMU-FM | easy | 1.9 | 4.1 | 2.9 | 2.3 | 2.5 |
| WPEK | N/T | 7 | 1.4 | 6 | 1.1 | 1.4 |
| WRX-FM | country | 1.8 | 9 | 1.2 | 1.3 | 1.3 |
| WSPA-AM | N/T | 1.5 | 1.2 | 1.8 | 1.5 | 1.3 |
| WMIT | religious | 8 | 1.3 | 6 | 8 | 1.1 |
| WPEG | R&B | 1.1 | 1.4 | 1.0 | 1.2 | 1.1 |
| WPEJ | religious | 1.6 | 1.9 | 1.0 | 1.9 | 1.1 |
| TUCSON, ARIZ.—(60) | | | | | | |
| KIIM | country | 11.5 | 13.1 | 14.4 | 11.4 | 13.5 |
| KRQQ | top 40 | 7.4 | 9.5 | 8.5 | 7.6 | 9.5 |
| KMXZ | AC | 9.7 | 8.7 | 9.4 | 9.0 | 9.3 |
| KLPX | album | 6.5 | 6.6 | 7.5 | 6.3 | 6.9 |
| KNST | N/T | 5.8 | 6.2 | 7.8 | 5.7 | 6.1 |
| KWFM-FM | oldies | 5.5 | 4.5 | 4.7 | 4.9 | 5.7 |
| KFMA | modern | 3.6 | 3.6 | 3.5 | 4.3 | 5.6 |
| KHVT | '70s oldies | 6.1 | 6.3 | 4.6 | 5.7 | 4.1 |
| KHGG | cls rock | 4.7 | 3.7 | 4.5 | 4.6 | 3.7 |
| KOHT | top 40/rhythm | 5.0 | 5.5 | 5.1 | 6.0 | 3.7 |
| KCEE | adult std | 3.4 | 3.7 | 3.0 | 5.8 | 2.8 |
| KZLZ | Spanish | 2.1 | 2.0 | 9 | 1.7 | 2.5 |
| KSIM | top 40/rhythm | — | 8 | 1.2 | 1.7 | 2.3 |
| KTRZ | Spanish | 2.6 | 2.6 | 1.9 | 2.5 | 2.1 |
| KSAZ | adult std | 1.3 | 6 | 9 | 1.0 | 1.9 |
| KGYV | adult std | 2.9 | 1.9 | 2.0 | 1.7 | 1.6 |
| KXEW | Spanish | 1.5 | 1.1 | 1.0 | 1.1 | 1.1 |
| KYOT | jazz | — | 1.1 | 5 | 5 | 1.1 |
| KUCB | country | 1.0 | 9 | 1.7 | 8 | 1.0 |
| TULSA, OKLA.—(61) | | | | | | |
| KWEN | country | 9.4 | 11.2 | 9.0 | 11.9 | 10.7 |
| KRMG | N/T | 9.8 | 9.8 | 10.5 | 8.3 | 8.4 |
| KMOD | album | 6.2 | 6.3 | 8.4 | 7.9 | 7.5 |
| KHTT | top 40 | 3.8 | 6.0 | 8.5 | 7.0 | 7.1 |
| KJSR | cls rock | 6.2 | 5.1 | 5.7 | 5.0 | 6.6 |
| KMYZ-FM | modern | 6.9 | 7.8 | 5.9 | 5.3 | 6.6 |
| KBEZ | AC | 6.6 | 5.3 | 4.6 | 6.3 | 5.3 |
| KRAV | AC | 2.8 | 3.0 | 3.4 | 4.6 | 5.0 |
| KEMX/KOJ-FM | religious | 3.6 | 3.5 | 3.2 | 3.1 | 4.8 |
| KJMM | R&B | 2.8 | 4.0 | 2.7 | 4.5 | 4.8 |
| KQLL-FM | oldies | 5.4 | 5.7 | 3.9 | 3.7 | 4.5 |
| KVOO-FM | country | 4.5 | 4.5 | 5.0 | 4.6 | 4.3 |
| KVOO-AM | country | 4.7 | 3.7 | 4.0 | 4.4 | 3.1 |
| KCKI | country | 3.3 | 3.3 | 3.4 | 2.6 | 2.8 |
| KOAS | jazz | 4.3 | 3.9 | 2.5 | 2.4 | 2.8 |
| KGTO | adult std | 2.4 | 3.1 | 2.9 | 3.1 | 2.5 |
| KCFM | classical | 2.9 | 2.4 | 2.2 | 1.4 | 2.1 |
| WILKES BARRE, PA.—(62) | | | | | | |
| WKRF/WKRF | top 40 | 12.2 | 12.7 | 11.7 | 11.9 | 11.8 |
| WGGY | country | 7.7 | 10.1 | 9.3 | 10.7 | 10.4 |
| WMSG | AC | 9.7 | 8.9 | 9.3 | 6.5 | 7.1 |
| WEXZ | album | 5.4 | 5.2 | 6.4 | 5.1 | 5.9 |
| WZMT | album | 2.8 | 3.6 | 4.5 | 4.2 | 5.4 |
| WBAX/WEJL | adult std | 4.1 | 4.2 | 3.2 | 4.7 | 3.8 |
| WBHT | top 40 | 4.8 | 4.8 | 3.6 | 4.3 | 3.7 |
| WILK/WILT/ | N/T | 4.1 | 4.6 | 5.2 | 4.5 | 3.7 |
| WGBI/WILP | N/T | 4.1 | 4.6 | 5.2 | 4.5 | 3.7 |
| WARM/ | N/T | 3.6 | 4.6 | 3.5 | 3.9 | 3.5 |
| WKVQ-AM-FM | N/T | 3.0 | 3.6 | 3.4 | 4.4 | 3.4 |
| WNAK | adult std | 2.4 | 3.3 | 2.0 | 2.0 | 2.9 |
| WVWF/WWSH | AC | 1.7 | 2.3 | 1.4 | 1.5 | 2.3 |
| WQFM | oldies | 4.5 | 2.8 | 4.0 | 2.5 | 2.0 |
| WDLS/WSGD | oldies | 1.4 | 1.3 | 1.4 | 1.1 | 1.9 |
| WKAB | oldies | 1.5 | 1.0 | 1.5 | 1.0 | 1.8 |
| WDOE | top 40 | 2.3 | 2.7 | 1.4 | 1.4 | 1.8 |
| WHLM | AC | 1.8 | 1.6 | 1.8 | 2.9 | 1.5 |
| WMSX | adult std | — | 5 | — | 1.3 | 1.5 |
| WNRJ-FM | country | — | 1.3 | 1.1 | 5 | 1.3 |
| WAZL | adult std | 9 | 7 | 6 | 1.0 | 1.2 |
| WILQ | country | 4 | — | 9 | 5 | 1.1 |
| WZZO | album | 1.4 | 9 | 1.1 | 1.0 | 1.1 |
| McALLEN, TEXAS—(63) | | | | | | |
| KGAT-AM-FM | Spanish | 13.7 | 11.9 | 9.3 | 16.8 | 14.4 |
| KBFM | top 40 | 12.2 | 12.4 | 12.3 | 11.6 | 13.0 |
| KIWW | Spanish | 9.7 | 11.3 | 8.5 | 9.7 | 9.1 |
| KVLY | AC | 7.6 | 6.8 | 5.7 | 6.9 | 8.5 |
| KNPS | Spanish | 9.3 | 7.2 | 7.1 | 6.5 | 7.7 |
| KTEX | country | 7.7 | 7.3 | 7.4 | 5.8 | 6.3 |
| KTJN/KTJX | Spanish | 5.4 | 4.9 | 5.0 | 5.2 | 6.1 |
| KBOR | album | 7.6 | 7.8 | 5.3 | 6.7 | 5.6 |
| KFRQ | easy | 2.5 | 3.3 | 4.0 | 3.7 | 3.2 |
| XAAA | N/T | 1.4 | 2.2 | 2.4 | 2.5 | 2.6 |
| KURV | N/T | 1.2 | 1 | | | |

If you write songs for the audience, you might as well sit in the basement of the Sony building with a computer and some sort of music-writing software," avers Paul Draper, front man for the latest British pop sensation, Mansun. "I don't write for anyone, I just do it. Although I know there's a fine line between entertaining people and disappearing up your own ass."

So far, Mansun has been entertaining enough for the band's Epic debut album to bow at No. 1 on the U.K. chart. And the group hasn't disappeared here, either, as "Wide Open Space"—the first single from Mansun's "Attack Of The Grey Lantern" set—has risen to No. 26 on Modern Rock Tracks. The song's amped-up glitter is a fair sampling of the sort of retro-'80s "big rock" (Draper's words) on the album,

which appropriately enough kicks off with a string-laden homage to James Bond composer John Barry.

After Mansun released a series of EPs prior to its full-length debut, Draper grew disenchanted with the idea of necessarily crafting sets of well-



"What I was trying to say was that I really didn't have anything to say."

—Paul Draper of Mansun

wrought lyrics to the band's songs. "I always wrote poetry when I was a teenager," he says, "so I naturally came to think that songs should 'mean' some-

thing, you know? But with 'Wide Open Space,' I just tried to write a lyric that conveyed the feeling of the music rather than the other way around—the words didn't really mean anything. But people started coming up to me and saying, 'I really know what you're saying in that song,' like it was this sort of anthem for loners. If anything, what I was trying to say in the song was that I really *didn't* have anything to say.

"I've come to realize that most people respond to tunes more than lyrics," Draper adds. "And it has disturbed me a bit, really. Some go deeper into the songs, but the majority just see music as background to whatever. Like with that Blur record, 'Song 2.' People just want to go 'wooo woo' with the music."

Billboard®

AUGUST 16, 1997

Mainstream Rock Tracks™

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/PROMOTION LABEL |
|------------------|--------|--------|---------|--|---|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 1 | 1 | 13 | LISTEN DISCIPLINED BREAKDOWN | COLLECTIVE SOUL ATLANTIC |
| 2 | 2 | 2 | 19 | IF YOU COULD ONLY SEE LEMON PARADE | TONIC POLYDOR/A&M |
| 3 | 3 | 3 | 14 | THE DIFFERENCE BRINGING DOWN THE HORSE | THE WALLFLOWERS INTERSCOPE |
| 4 | 4 | 4 | 10 | CAROLINA BLUES STRAIGHT ON TILL MORNING | BLUES TRAVELER A&M |
| 5 | 6 | 9 | 6 | TURN MY HEAD SECRET SAMADHI | LIVE RADIOACTIVE/MCA |
| 6 | 8 | 6 | 10 | BLEEDING ME LOAD | METALLICA ELEKTRA/EEG |
| 7 | 7 | 7 | 12 | TRUST CRYPTIC WRITINGS | MEGADETH CAPITOL |
| 8 | 5 | 5 | 23 | PUSH YOURSELF OR SOMEONE LIKE YOU | MATCHBOX 20 LAVA/ATLANTIC |
| ★★★ Airpower ★★★ | | | | | |
| 9 | 17 | — | 2 | MARCHING TO MARS MARCHING TO MARS | SAMMY HAGAR THE TRACK FACTORY/MCA |
| 10 | 9 | 10 | 11 | BATON ROUGE THE NIXONS | THE NIXONS MCA |
| 11 | 11 | 13 | 7 | YOU HEAR IN THE NOW FRONTIER | QUEENSRYCHE EMI/VIRGIN |
| 12 | 10 | 11 | 25 | GONE AWAY IXNAY ON THE HOMBRE | THE OFFSPRING COLUMBIA |
| ★★★ Airpower ★★★ | | | | | |
| 13 | 13 | 20 | 4 | LAZY EYE "BATMAN & ROBIN" SOUNDTRACK | GOO GOO DOLLS WARNER SUNSET/WARNER BROS. |
| ★★★ Airpower ★★★ | | | | | |
| 14 | 19 | 23 | 4 | TOUCH, PEEL AND STAND DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/GEFFEN |
| 15 | 16 | 19 | 5 | LOCKED & LOADED CUT THE CRAP | JACKYL EPIC |
| 16 | 14 | 17 | 9 | LAST CUP OF SORROW ALBUM OF THE YEAR | FAITH NO MORE SLASH/REPRISE |
| 17 | 21 | 21 | 8 | SUPERMAN'S DEAD CLUMSY | OUR LADY PEACE COLUMBIA |
| 18 | 20 | 22 | 5 | SOUL OF LOVE NOW | PAUL RODGERS VELVEL |
| 19 | 26 | 28 | 4 | LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DAYS | MIGHTY JOE PLUM ATLANTIC |
| 20 | 15 | 15 | 9 | WALKING IN A HURRICANE BLUE MOON SWAMP | JOHN FOGERTY WARNER BROS. |
| 21 | 12 | 8 | 15 | HOLE IN MY SOUL NINE LIVES | AEROSMITH COLUMBIA |
| 22 | 25 | 26 | 14 | PINK NINE LIVES | AEROSMITH COLUMBIA |
| 23 | 28 | 40 | 3 | I CHOOSE IXNAY ON THE HOMBRE | THE OFFSPRING COLUMBIA |
| 24 | 18 | 12 | 15 | MONKEY WRENCH THE COLOUR AND THE SHAPE | FOO FIGHTERS ROSWELL/CAPITOL |
| 25 | 27 | 27 | 4 | VILLAINS VILLAINS | THE VERVE PIPE RCA |
| 26 | 22 | 18 | 7 | LAST NIGHT ON EARTH POP | U2 ISLAND |
| 27 | 33 | 36 | 3 | AENEMA AENEMA | TOOL ZOO/VOLCANO |
| 28 | NEW | 1 | 1 | SUGARCANE DIAMONDS & DEBRIS | CRY OF LOVE COLUMBIA |
| 29 | 23 | 16 | 15 | LITTLE WHITE LIE MARCHING TO MARS | SAMMY HAGAR THE TRACK FACTORY/MCA |
| 30 | 36 | — | 2 | PLACE YOUR HANDS GLOW | REEF EPIC |
| 31 | 24 | 14 | 12 | AFRAID GENERATION SWINE | MOTLEY CRUE ELEKTRA/EEG |
| 32 | 31 | 32 | 26 | VOLCANO GIRLS EIGHT ARMS TO HOLD YOU | VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN |
| 33 | NEW | 1 | 1 | TRANSISTOR MUSIC FOR PLEASURE | 311 CAPRICORN/MERCURY |
| 34 | 39 | — | 23 | FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES | AEROSMITH COLUMBIA |
| 35 | 30 | 25 | 9 | ONE MORE TIME ROAD TO ZEN | COREY STEVENS EUREKA/DISCOVERY |
| 36 | 32 | 31 | 12 | SEMI-CHARMED LIFE THIRD EYE BLIND | THIRD EYE BLIND ELEKTRA/EEG |
| 37 | 37 | 33 | 26 | THE FRESHMEN VILLAINS | THE VERVE PIPE RCA |
| 38 | NEW | 1 | 1 | D' YOU KNOW WHAT I MEAN? BE HERE NOW | OASIS EPIC |
| 39 | NEW | 1 | 1 | BRING IT ON TWENTY | LYNYRD SKYNYRD CMC INTERNATIONAL |
| 40 | 35 | 30 | 12 | THE WORLD TONIGHT FLAMING PIE | PAUL MCCARTNEY MPL/CAPITOL |

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.

Billboard®

AUGUST 16, 1997

Modern Rock Tracks™

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/PROMOTION LABEL |
|------------------|--------|--------|---------|--|---|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 1 | 1 | 8 | FLY FLOORED | SUGAR RAY LAVA/ATLANTIC |
| 2 | 2 | 2 | 16 | PUSH YOURSELF OR SOMEONE LIKE YOU | MATCHBOX 20 LAVA/ATLANTIC |
| 3 | 3 | 3 | 10 | TURN MY HEAD SECRET SAMADHI | LIVE RADIOACTIVE/MCA |
| 4 | 8 | 12 | 5 | WALKIN' ON THE SUN FUSH YU MANG | SMASH MOUTH INTERSCOPE |
| 5 | 4 | 8 | 5 | D' YOU KNOW WHAT I MEAN? BE HERE NOW | OASIS EPIC |
| 6 | 11 | 10 | 10 | WRONG WAY SUBLINE | SUBLIME GASOLINE ALLEY/MCA |
| 7 | 7 | 9 | 17 | 6 UNDERGROUND BECOMING X | SNEAKER PIMPS CLEAN UP/VIRGIN |
| 8 | 12 | 13 | 7 | BUILDING A MYSTERY SURFACING | SARAH MCLACHLAN ARISTA |
| 9 | 9 | 5 | 14 | THE DIFFERENCE BRINGING DOWN THE HORSE | THE WALLFLOWERS INTERSCOPE |
| 10 | 5 | 4 | 21 | SEMI-CHARMED LIFE THIRD EYE BLIND | THIRD EYE BLIND ELEKTRA/EEG |
| 11 | 6 | 6 | 21 | IF YOU COULD ONLY SEE LEMON PARADE | TONIC POLYDOR/A&M |
| 12 | 10 | 7 | 24 | THE IMPRESSION THAT I GET LET'S FACE IT | THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY |
| 13 | 13 | 11 | 8 | LAST NIGHT ON EARTH POP | U2 ISLAND |
| 14 | 14 | 14 | 7 | TRANSISTOR TRANSISTOR | 311 CAPRICORN/MERCURY |
| 15 | 19 | 22 | 13 | SELL OUT TURN THE RADIO OFF | REEL BIG FISH MOJO/UNIVERSAL |
| ★★★ Airpower ★★★ | | | | | |
| 16 | 24 | 38 | 3 | EVERLONG THE COLOUR AND THE SHAPE | FOO FIGHTERS ROSWELL/CAPITOL |
| 17 | 15 | 15 | 19 | SONG 2 BLUR | BLUR FOOD/PARLOPHONE/VIRGIN |
| 18 | 17 | 18 | 12 | LISTEN DISCIPLINED BREAKDOWN | COLLECTIVE SOUL ATLANTIC |
| 19 | 16 | 16 | 21 | NOT AN ADDICT PARADISE IN ME | K'S CHOICE 550 MUSIC |
| 20 | 18 | 20 | 8 | SICK & BEAUTIFUL MELT | ARTIFICIAL JOY CLUB INTERSCOPE |
| 21 | 29 | 30 | 4 | CRIMINAL TIDAL | FIONA APPLE CLEAN SLATE/WORK |
| 22 | 31 | 35 | 3 | JACK-ASS ODELAY | BECK DGC/GEFFEN |
| 23 | 22 | 28 | 6 | BREATHE THE FAT OF THE LAND | PRODIGY XL MUTE/MAVERICK/WARNER BROS. |
| 24 | 27 | 34 | 4 | LAZY EYE "BATMAN & ROBIN" SOUNDTRACK | GOO GOO DOLLS WARNER SUNSET/WARNER BROS. |
| 25 | 26 | 25 | 6 | WHAT DO YOU WANT FROM ME? MUSIC FOR PLEASURE | MONACO POLYDOR/A&M |
| 26 | 25 | 27 | 7 | WIDE OPEN SPACE ATTACK OF THE GREY LANTERN | MANSUN EPIC |
| 27 | 34 | — | 2 | THE RASCAL KING LET'S FACE IT | THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY |
| 28 | 20 | 19 | 12 | TRIPPING BILLIES CRASH | DAVE MATTHEWS BAND RCA |
| 29 | 23 | 21 | 19 | IT'S NO GOOD ULTRA | DEPECHE MODE MUTE/REPRISE |
| 30 | 21 | 17 | 11 | THE END IS THE BEGINNING IS THE END "BATMAN & ROBIN" SOUNDTRACK | THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS. |
| 31 | 33 | 37 | 3 | SUPERMAN'S DEAD CLUMSY | OUR LADY PEACE COLUMBIA |
| 32 | 28 | 26 | 9 | I WANT TO BE THERE (WHEN YOU COME) EVERGREEN | ECHO & THE BUNNYMEN LONDON/ISLAND |
| 33 | 39 | — | 2 | GRADUATE THIRD EYE BLIND | THIRD EYE BLIND ELEKTRA/EEG |
| 34 | 32 | 23 | 19 | BITCH BLURRING THE EDGES | MEREDITH BROOKS CAPITOL |
| 35 | 37 | — | 2 | VILLAINS VILLAINS | THE VERVE PIPE RCA |
| 36 | NEW | 1 | 1 | (CAN'T YOU) TRIP LIKE I DO "SPAWN" SOUNDTRACK | FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC |
| 37 | NEW | 1 | 1 | NOT IF YOU WERE THE LAST JUNKIE ON EARTH COME DOWN | THE DANDY WARHOLS TIM KERR/CAPITOL |
| 38 | NEW | 1 | 1 | LET DOWN OK COMPUTER | RADIOHEAD CAPITOL |
| 39 | 40 | — | 2 | MY TOWN TWENTY-EIGHT TEETH | BUCK-O-NINE TVT |
| 40 | 36 | 32 | 19 | HELL HOT | SQUIRREL NUT ZIPPERS MAMMOTH |

HITS!
IN
TOKIO
 Week of July 27, 1997

- ① MMM Bop / Hanson
- ② Serial Thrilla / Prodigy
- ③ Sunshine Day / Matt Bianco
- ④ You Are The Universe / The Brand New Heavies
- ⑤ I'll Be Missing You / Puff Daddy And Faith Evans Featuring 112
- ⑥ Best Days / Juice
- ⑦ Whatever / En Vogue
- ⑧ Anymore / Sarah Cracknell
- ⑨ It Must Be Love / Robin S.
- ⑩ Bitch / Meredith Brooks
- ⑪ Not Where It's At / Del Amitri
- ⑫ Happy / Laurnea
- ⑬ D'You Know What I Mean? / Oasis
- ⑭ Midnight In Chelsea / Jon Bon Jovi
- ⑮ Little More Time With You / James Taylor
- ⑯ I Say A Little Prayer / Diana King
- ⑰ Melody / Ram Jam World Featuring Lisa Featuring Dennis Rodman
- ⑱ Talk To Me / Wild Orchid
- ⑲ Kowalski / Primal Scream
- ⑳ One Angry Dwarf And 200 Solemn Faces / Ben Folds Five
- ㉑ Nobara / Tamio Okuda
- ㉒ Heavy Soul / Paul Weller
- ㉓ Timemachine / Chara
- ㉔ Lie To Me / Jonny Lang
- ㉕ Shinshia / Tomoyo Harada
- ㉖ Daijoubu / Touko Furuuchi
- ㉗ Pacific Oasis / Na Leo
- ㉘ Never, Never Gonna Give You Up / Lisa Stansfield
- ㉙ No Question / Allure featuring LL Cool J
- ㉚ All Kinds Of People / Big Mountain
- ㉛ Don't Wanna Be A Prayer / Joe
- ㉜ Love Love Mode / Dimitri From Paris
- ㉝ Men In Black / Will Smith
- ㉞ Love Is The Law / The Seahorses
- ㉟ Star / Primal Scream
- ㊱ Don't Wanna Fall In Love / Elisha La Verne
- ㊲ Driven Tsuretette / Miki Imai
- ㊳ The End Is The Beginning Is The End / The Smashing Pumpkins
- ㊴ Waters Of March / Basia
- ㊵ Buddy / Kenji Ozawa
- ㊶ Semi-Charmed Life / Third Eye Blind
- ㊷ Waiting For You / The Trampolines
- ㊸ The Best That I Can / Yeshemabeth
- ㊹ C U When U Get There / Coolio
- ㊺ It's Gonna Rain! / Bonnie Pink
- ㊻ Should I Walk Away / Summercamp
- ㊼ We Trying To Stay Alive / Wyclef Jean Featuring Refugee All Stars
- ㊽ Next Life Time / Erykah Badu
- ㊾ Star People '97 / George Michael

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
 Station information available at:
<http://www.infojapan.com/JWAVE/>

COMEDY CENTRAL KEEPS RADIO ACTIVE

(Continued from page 67)

"Late Afternoon Show With Bruce Bond" on WNNK Harrisburg, Pa., which has done four "RadioActive" broadcasts, agrees that giving listeners variety is good. And, he adds, you never know who you might meet.

"One time Janeane Garofalo was just walking through, and we had her on. It was before she made it, so that was really cool," he says.

Stations point out that it's easier to get well-known guests in New York generally, and that the guests booked by Comedy Central are almost always a success, says Bruce Bond.

"Here, we do guest after guest, but that's what our show is [usually] like. In New York there's a special little buzz in the air, a little extra energy."

"Absolutely, there's a pulse here we can't obtain at home," agrees co-host Janice Radocha.

Guests on WNNK's recent broadcast are fairly representative of the range of guests booked by Lyons. They included Max Weinberg, band-leader from "Late Night With Conan O'Brien"; comedians Tom Cotter and Greg Fitzsimmons; Brian Unger, correspondent from Comedy Central's "Daily Show"; and Kenny Kramer, the real-life character on which "Seinfeld's" Kramer is based.

Also, Chris Claro, author of Comedy Central's "Essential Guide to Comedy," made an affable host for a trivia contest in which each member of the show's team played on behalf of a listener back home.

Demographically, the concept plays best to 25- to 34-year-olds, Lyons says, and has attracted stations from top 40, hot AC, modern rock, alternative, country, and talk.

For many, it provides the chance to promote an event. Contests and promotional billboards build excitement and help create a memorable experience for the listeners, stations say.

But even though it's live from Comedy Central, it doesn't have to be all about laughs, says Ross Brittain, morning-show host at WKSS Hartford, Conn., who has done four shows from Cafe Comedy Central.

Brittain likes to tie in with other events, such as concerts, movie premieres, or Fashion Week, when top designers present their new collections. "It broadens the show tremendously, and the fun thing is to involve the listener," Brittain says.

During Fashion Week, for example, the station ran a contest, and the grand prize was a trip to New York with an on-air makeover plus a shopping spree. Brittain's guests that day included soap opera star Susan Lucci's hairstylist.

"Our audience is women, and they can appreciate it. I think it's limiting to go with just the comedy stuff, because you can really tailor it to fit the personality of the show."

"Brian And Johnjay's Million Dollar Morning Show" on Cincinnati's WKRQ (Q102) came to town for the Grammys, and in addition to the guests booked through Comedy Central, the show worked with labels and interviewed a number of performers.

"Some other remotes are set up like cattle calls, but we had the complete attention of the Comedy Central people. It's a hip channel, and it fits in with our morning-show brand better than a Hard Rock Cafe-type of facility," says PD Jimmy Steele.

"We had a presence in New York, and since we're a music-driven station and it was the biggest thing that was happening, it sounded big; it was impressive," Johnjay says. As for the potential of man-on-the-street bits, he points out, "all you have to do is walk out the front door to find a bunch of wackos."

When they weren't "stealing purses," Brian and Johnjay spoke to "the Iranian guys from [David] Letterman's show and a cabbie who dressed like a bunny," among other unique New York characters, Johnjay says.

KLOL's Shannon agrees it was easy to convey New York's vibe over the air. The adventures of the station's street reporter included getting



punched for trying to talk to a woman in Times Square and a visit to the soup merchant who inspired the "Soup Nazi" character on "Seinfeld," he says. He got a ticket to "Late Show With David Letterman" and was included in a pan shot of the audience so listeners were able to watch him on TV and feel like they are part of something special.

"We also sent him out to a bunch of hot dog vendors to ask them if they'd warm his weenie. Real highbrow stuff, but it worked great," Shannon says.

Lyons says he had four stations coming in that intended to tie in to Garth Brooks' Aug. 7 concert in Central Park. An Atlanta station, meanwhile, plans to come up when the hometown Braves play the Yankees.

For Cotter and the other comedians who stop by, the medium presents an additional chance for exposure. "Radio is a unique vehicle for comedians to promote themselves," Cotter says. "They use me, and, God willing, I come on and get the job done, but I use them as well because, as Madonna has taught us, any promotion is good promotion."

"Saturday Night Live" (SNL) cast member Jim Breuer says he tries to stop by a remote broadcast whenever he has time because they're "just plain fun." Breuer says he likes the show's half-hour guest slots because it gives him a chance to loosen up and take chances. "There's no pressure, and that's when you create. When you go into a studio, they have a mission to get what they can in five minutes' time. Here, you get to hang, and you can have a conversation. That's so much more relaxed."

Breuer and Cotter admit that radio can be a challenge for physically oriented comics, and it lacks the feedback from a live audience that they're used to. Still, Breuer says, "I've noticed with radio you don't have to shove stuff down people's throats, whereas on TV you say, 'Hey look at me, I'm a clown.' On radio you can be funny, but it's in a living-room atmosphere."

Breuer, who plays the Joe Pesci character on "SNL," has come up with a couple of bits that were ultimately used on the TV show, including a David Lee Roth "Goat Boy" episode and an Alanis Morissette takeoff.

But the "RadioActive" remotes from Comedy Central headquarters are not the only way stations can

nect to the cable channel. The network's radio outreach extends to the medium in a variety of other ways as well.

A key advantage for Comedy Central is increased promotion, of course, but it also provides a chance to infiltrate markets where the channel is not available or carried widely on cable systems. Says Lyons, "We're able to target cities where we need help, let's say for a launch or a promotional push, because we don't have the money to spend on advertising."

In addition to the broadcasts from the Comedy Central headquarters, the channel also hosts stations for remotes at such events as the Toyota Comedy Festival in New York and the Montreal Comedy Festival. Other markets that have or will participate either in-house or through the comedy festivals include Boston, Dallas, Detroit, San Diego, and San Francisco.

Comedy Central's radio-friendly attitude is reinforced with a free weekly fax that goes out to about 1,000 stations. Billed as "Radio's Comedy Resource Fax," it contains quotes from Craig Kilborn, host of "The Daily Show," topical jokes, and highlights from the channel's upcoming schedule. Through United Stations, the channel syndicates the "Comedy Central Minute," which includes sound bite "headlines" from Kilborn's monologues, as well as comedians from "The A List."

Stations provide their own transportation and accommodation costs. When possible, they try to offset the expense by doing trade-outs or selling to local sponsors, Lyons says.

Since the "RadioActive" broadcasts take place in a central location in the office, that in and of itself can be fodder for the hosts. It certainly provides a kick for Comedy Central staffers who, one would think by virtue of where they work, have plenty of opportunities for amusement. Nevertheless, a steady stream of personnel can't help but linger or at least grin as they walk by.

But with all of the activity and convenient possibilities for creating a great show in New York, stations agree that the basics of the "RadioActive" concept—lots of fun guests, technical support, and a helpful staff—are the key to its success.

"One cool thing about Comedy Central is the guests," Brittain notes. "I've had guys from 'Saturday Night Live' that I'd probably never get otherwise. When you're a New York station that's one thing, but out-of-town stations don't have the same cachet."

CHARLOTTE STATION

(Continued from page 67)

ious liners.

It was money well spent, according to Jeanne Swenson, area marketing manager for BellSouth. Calling the response to the promotion "incredible," she attributes much consumer interest in the new product to the Link.

"We're not doing any print advertising besides a few ads in some business publications, and yet our stores have great traffic right now," says Swenson. "Link's whole approach to linking people together with technology was such a perfect fit. I believe that this could be done in any market."

Adult Contemporary

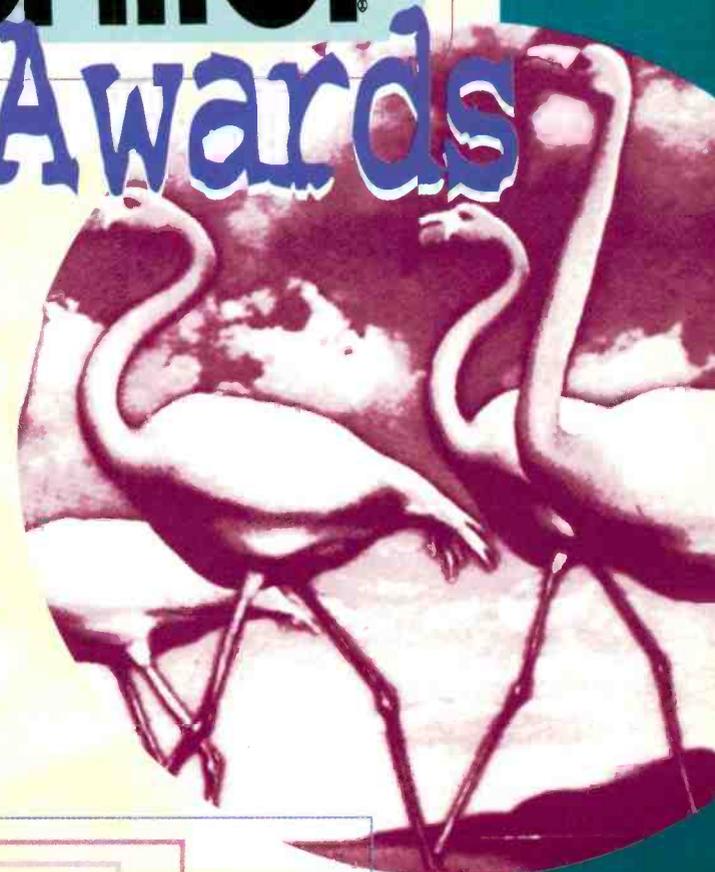
| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE LABEL & NUMBER/PROMOTION LABEL | ARTIST |
|--------|--------|--------|---------|--|----------------------------------|
| | | | | *** No. 1 *** | |
| 1 | 1 | 2 | 17 | SUNNY CAME HOME COLUMBIA 78528 | SHAWN COLVIN 2 weeks at No. 1 |
| 2 | 2 | 1 | 13 | GO THE DISTANCE COLUMBIA 78554 | MICHAEL BOLTON |
| 3 | 3 | 3 | 10 | LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT | JAMES TAYLOR |
| 4 | 4 | 4 | 15 | FOR YOU I WILL ROWDY/WARNER SUNSET 87203/ATLANTIC | MONICA |
| 5 | 5 | 5 | 18 | HERE IN MY HEART REPRISE ALBUM CUT | CHICAGO |
| 6 | 6 | 6 | 27 | YOU WERE MEANT FOR ME ATLANTIC 87021 | JEWEL |
| 7 | 9 | 7 | 13 | DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT | PETER CETERA |
| 8 | 7 | 9 | 8 | FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT | PAUL CARRACK |
| 9 | 11 | 17 | 5 | HOW DO I LIVE CURB 73022 | LEANN RIMES |
| 10 | 8 | 10 | 32 | FOR THE FIRST TIME COLUMBIA ALBUM CUT | KENNY LOGGINS |
| 11 | 13 | 14 | 6 | A SMILE LIKE YOURS ELEKTRA ALBUM CUT/EEG | NATALIE COLE |
| 12 | 10 | 8 | 19 | I DON'T WANT TO LAFACE 24229/ARISTA | TONI BRAXTON |
| 13 | 12 | 12 | 24 | I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT | BRYAN ADAMS |
| 14 | 18 | 16 | 7 | HARD TO SAY I'M SORRY LAFACE 24223/ARISTA | AZ YET FEAT. PETER CETERA |
| 15 | 17 | 15 | 29 | I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE | R. KELLY |
| 16 | 14 | 11 | 16 | ALONE POLYDOR 571106/A&M | BEE GEES |
| | | | | *** AIRPOWER *** | |
| 17 | 23 | — | 2 | TO MAKE YOU FEEL MY LOVE COLUMBIA 78641 | BILLY JOEL |
| 18 | 15 | 18 | 44 | UN-BREAK MY HEART LAFACE 24200/ARISTA | TONI BRAXTON |
| 19 | 19 | 19 | 61 | CHANGE THE WORLD REPRISE 17621 | ERIC CLAPTON |
| | | | | *** AIRPOWER *** | |
| 20 | 22 | 29 | 3 | QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453 | BACKSTREET BOYS |
| 21 | 16 | 13 | 15 | BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE | BOB CARLISLE |
| | | | | *** HOT SHOT DEBUT *** | |
| 22 | NEW | 1 | 1 | FOOLISH GAMES ATLANTIC ALBUM CUT | JEWEL |
| 23 | 26 | 30 | 3 | I AM NOT HIDING COLUMBIA ALBUM CUT | KENNY LOGGINS |
| 24 | 21 | 21 | 23 | UNTIL I FIND YOU AGAIN CAPITOL 58633 | RICHARD MARX |
| 25 | 24 | 23 | 22 | BARELY BREATHING ATLANTIC 87027 | DUNCAN SHEIK |

Adult Top 40

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE LABEL & NUMBER/PROMOTION LABEL | ARTIST |
|--------|--------|--------|---------|--|---------------------------------|
| | | | | *** No. 1 *** | |
| 1 | 2 | 2 | 16 | ALL FOR YOU UNIVERSAL 56135 | SISTER HAZEL 1 week at No. 1 |
| 2 | 1 | 1 | 25 | SUNNY CAME HOME COLUMBIA 78528 | SHAWN COLVIN |
| 3 | 4 | 4 | 15 | SEMI-CHARMED LIFE ELEKTRA 64173/EEG | THIRD EYE BLIND |
| 4 | 3 | 3 | 26 | ONE HEADLIGHT INTERSCOPE ALBUM CUT | THE WALLFLOWERS |
| 5 | 5 | 5 | 13 | A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT | SHERYL CROW |
| 6 | 8 | 8 | 14 | HOW BIZARRE HUH! ALBUM CUT/MERCURY | OMC |
| 7 | 6 | 6 | 42 | BARELY BREATHING ATLANTIC 87027 | DUNCAN SHEIK |
| 8 | 7 | 7 | 16 | THE FRESHMEN RCA 64734 | THE VERVE PIPE |
| 9 | 13 | 18 | 5 | FOOLISH GAMES ATLANTIC ALBUM CUT | JEWEL |
| 10 | 9 | 10 | 25 | CRASH INTO ME RCA ALBUM CUT | DAVE MATTHEWS BAND |
| 11 | 14 | 17 | 7 | MORE THAN THIS Geffen 19411 | 10,000 MANIACS |
| 12 | 11 | 11 | 39 | YOU WERE MEANT FOR ME ATLANTIC 87021 | JEWEL |
| 13 | 15 | 13 | 29 | WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS. | PAULA COLE |
| 14 | 16 | 14 | 17 | BITCH CAPITOL 58634 | MEREDITH BROOKS |
| 15 | 12 | 12 | 28 | I WANT YOU COLUMBIA 78503 | SAVAGE GARDEN |
| 16 | 20 | 23 | 6 | BUILDING A MYSTERY ARISTA ALBUM CUT | SARAH MCLACHLAN |
| 17 | 10 | 9 | 19 | MMMBOP MERCURY 574261 | HANSON |
| 18 | 19 | 20 | 7 | IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M | TONIC |
| 19 | 17 | 15 | 42 | DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE | NO DOUBT |
| 20 | 18 | 16 | 32 | SHAME ON YOU EPIC ALBUM CUT | INDIGO GIRLS |
| 21 | 21 | 22 | 5 | THE DIFFERENCE INTERSCOPE ALBUM CUT | THE WALLFLOWERS |
| 22 | 23 | 25 | 4 | I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS. | PAULA COLE |
| 23 | 22 | 21 | 6 | PUSH LAVA ALBUM CUT/ATLANTIC | MATCHBOX 20 |
| 24 | 25 | 29 | 4 | QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453 | BACKSTREET BOYS |
| 25 | 26 | 27 | 5 | TO THE MOON AND BACK COLUMBIA 78576 | SAVAGE GARDEN |

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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October 16 - 18, 1997

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A73HS



From Broadway To The Dancefloor, Deborah Gibson Thrives On Transition

ANYTHING IS POSSIBLE: It's 12:30 a.m., and someone is knocking on Deborah Gibson's hotel room door, asking her to keep the volume down.

With an apology, she sprints to an unused meeting room, fashionably sporting her pajamas, and returns to her admittedly curious vocal warm-ups.

Within minutes, a custodian stops vacuuming in the adjoining room, peering through the divider. With a smirk, Gibson pans a slight wave, then offers, "God, I must love what I do to be here right now."

That is indeed the guiding force for her imminent 2:30 appearance this morning at Chicago club Fusion: to work the crowd, to showcase

tunes from her new album, and, perhaps most important, to show that 10 years after her baby-faced debut, "Only In My Dreams," the girl is a woman now and no worse for the wear.

And what a transition she's engineered. First, of course, there's the name change to Deborah. Over the last couple of years, the former teen with the smiley face drawn through knee-ripped jeans decided that "Debbie" goes with a persona she has since grown out of. And, despite the fact that Gibson hasn't had a charted hit since the top 30 "Anything Is Possible" in 1990, she's kept her vocal cords in gear strutting a number of times down the Great White Way.

In fact, before the momentous fame that came when she shot to No. 1 on the Hot 100 Singles chart—first, with "Foolish Beat" in 1988, then "Lost In Your Eyes" in '89—and earned triple- and double-platinum albums and an American Music Award, Gibson sowed her entertainment oats in the theater from ages 5 to 15.

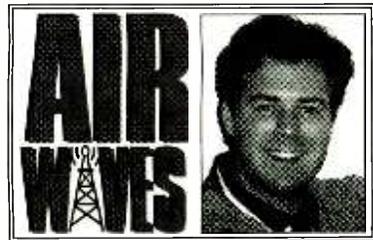
"I think that's why I was successful so young," Gibson says. "I had a theater work mentality as opposed to an 'I want to be a pop star' mentality."

Since her four-year chart heyday, she has rekindled a place in that spotlight with roles as Eponine in the Broadway production of "Les Misérables" (and in London's West End staging) and as Sandy in the U.S. touring company of "Grease." Last year, she took on Fanny Brice in "Funny Girl."

"From a career standpoint, I guess it has kept me out there and kept me successful in an arena when my music wasn't coinciding with what was going on in pop music," Gibson says. "I didn't have to compromise myself. It really allowed me to be on top of my game in a different area."

But for the songwriter/singer/actress/dancer, it's just not enough. Last month, she returned with her sixth album, "Deborah Gibson" on her own Espiritu label, recast as a

budding dance siren. The first single, "Only Words," which cracked Billboard's Hot Dance Music/Club Play's top 40 earlier this month, appears on the project in both its original midtempo version and as a fashionable, hi-NRG kicker, remixed by Junior Vasquez.



by Chuck Taylor

The high-profile DJ/producer also cast his spell on a liberating '90s-brand reworking of "Only In My Dreams," an apropos tribute to the beginning of a dream that Gibson simply sees no reason to dismiss.

"At this point, I hope that people hear the music before my name. If there are no expectations, there are no prejudices," she says. "People hear my name and still think 'Electric Youth.' Hey, I'm almost 27 now. If people can get past their prejudices, they could really enjoy a good show."

Gibson wrote or co-wrote all 15 of the album's cuts and worked with a number of producers, also looking to Jellybean Benitez for further guidance. The DJ/remixer/producer gained stature last decade for his work remixing Madonna and dance versions from the "Flashdance" soundtrack.

Gibson's process toward relighting the fire began with the formation of Espiritu Records about a year ago. "I was tired of so many chefs when it came to making an album," she explains. "For my first two albums, I had no A&R person. I think that they thought I was a one-hit wonder, then a one-album wonder. I was able to just deliver the album. Then the label [Atlantic] started to over-analyze things, and suddenly everything was becoming brain surgery where it was supposed to be instinctual."

From a personal perspective, Gibson views those early days as a time replete with the intuitive innocence of youth. "When you're that young, you're fearless. I was just projecting all positive energy and was such an optimist," she says. "My perspective changed quite a bit over the years. You come out and have natural instincts intact, then go through this phase of analyzing, then you get back to yourself. You learn how to be a kid again, but you're conscious of it. I still try to hold on as much as possible to that raw enthusiasm. That's what makes it enjoyable."

Her decision to make 1997 the year of her return to the record racks, Gibson says, has to do with the turning tide at top 40 radio, which is back to positive and melod-

ic playlists. "The music scene has evolved full circle. There's a lot less angst-ridden stuff out there, like the optimism in Jewel's music. Artists like her are making it cool to be optimistic again. It's nice to feel like the climate is right for my personality again."

And her niche now? "It's hard to say," Gibson says. "I do in-store appearances and try to analyze the people who come. I think it's those from 20 to 35, those who have grown up with me, those who like music that's emotional and realistic but optimistic. My music dips into many different styles, for people who like hearing vocalists. There's also dancey stuff that's still melodic."

Gibson realizes, however, that a new release in and of itself may not be enough to affect a mind-set that has beleaguered her for some time—thus, the live sets. "I know, I know, I've heard that people wouldn't be caught dead at a Debbie Gibson concert," she says. "When you have a name and you're also rebuilding, you never know what you're walking into, whether a screaming crowd or one where you have to prove something."

"My message is that I'm still half who you remember me to be, but half new and fresh and different," she adds. "When I go onstage, I try to leave all of that behind and just perform and enjoy. It's wasted energy to bring that baggage onstage with you. I just get into my own zone. If 10 people walk out of that club and say they're going to buy my album, then I've done my job. I'm an entertainer, and I'm a good entertainer."

But even if "Deborah Gibson" fails to reignite the public's fervor, as usual, the artist already has the next year's plan in tow. Beginning Sept. 24, she takes on the role of Belle in the Broadway production of "Beauty And The Beast."

"It's a cool message to send out to people," Gibson notes. "Being versatile bridges the gap between the recording studio and the theater. It's really the perfect match."

She will also appear in two recently shot independent movie projects, "Wedding Band," which she describes as "Tony N' Tina's Wedding" meets "Spinal Tap," and "My Girlfriend's Boyfriend," in which Gibson plays a wannabe urban girl trying to break into paparazzi photography, "but I have a conscience, so it creates problems."

In many ways, the '90s have brought more career diversity to Gibson's repertoire than during those cautiously revered salad days of the late 1980s.

"I've seen a lot of things; I've learned a lot about people, some good, some bad," she says. "But the most important thing I know is it's most satisfying to be yourself, accepted or not. I'm doing it the way I want to do it."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

Radio One's Hegwood Hits No. 1 In D.C., Baltimore

AS RADIO ONE BROADCASTING continues to expand its station holdings, VP of programming Steve Hegwood is celebrating with a pair of No. 1 successes.

Flagship WKYS (Kiss FM) Washington, D.C., just edged out longtime market leader WPGC-FM and heritage R&B adult outlet WHUR 5.9-5.8 12-plus. And WERQ (92Q) Baltimore, which just saw longtime rival WXYV (V103) flip to top 40, led the market with a 10 share.

So how did Kiss FM ascend to the top of the market heap? "I think it comes from the consistency of the radio station," says Hegwood, who also oversees WHTA (Hot 97.5) Atlanta, WMMJ (Majic 102.3) Washington, D.C., WWIN (Majic 95.9) Baltimore, and the new WPHI (Philly 103.9) Philadelphia.

Kiss FM signed on targeting WPGC's younger end. "Eighteen months ago, we focused Kiss on dominating the 18-24 demo, and we stuck to that," Hegwood says.

"We hired [assistant PD] Damon Williams [formerly with WPGC's now-defunct hip-hop AM] in November '96 to help with the day-to-day operations in the programming department, to ensure we had the right imaging promos and the right music on the radio station, given the formula we'd been given for Kiss to win with."

Further, Hegwood cites the popularity of morning man Russ Parr, who tempers his humor with community-outreach projects, such as a recent 100-degree day when Parr paid for the first 200 kids below the age of 12 to get to the local swimming pool. "We labeled ourselves 'the people's station,' and we had to live up to that."

In addition to co-sponsoring the People's Expo with its sister outlets, WKYS spent a month during the spring book running the Continuous Jams Triple Play of the Day, for which the station gave away \$1,000 daily.

Ticket giveaways brought listeners to the recent Maxwell show as well as the July 12 Summerfest at the Showplace Arena, featuring 15 groups for \$15, including Lil' Kim, Mint Condition, the Lost Boyz, Craig Mack, Jermaine Dupri, Da Brat, Changing Faces, Chuck Brown, Montell Jordan, Camp Lo, and others.

Currently, the station is giving away tickets to the Budweiser Superfest. "Our goal is, if it appeals to the 18-34 demo of Washington, D.C., then we need to be a part of it," Hegwood says.

Kiss FM is conservative musical in mornings and middays, day-

parting its rap until late afternoons. Here's a recent 4 p.m. hour on WKYS: Mary J. Blige, "I Can Love You"; Toni Braxton, "I Love Me Some Him"; Lil' Kim, "Ladies Night"; 702, "Get It Together"; God's Property, "Stomp"; Dru Hill, "Never Make A Promise"; Erykah Badu, "Next Lifetime"; Puff Daddy & Faith Evans (Featuring 112), "I'll Be Missing You"; Rome, "I Belong To You"; and Mint Condition, "What Kind Of Man Would I Be."

Hegwood adds that focusing exclusively on the needs of the demo has been the hallmark of all Radio One outlets. "Same thing with Q in Baltimore—they are 18-34. [92Q PD] Tom Calacocci has done a great job of balancing the 18-24 and 25-34 demos," he says. "Tom is very focused—he understands how to play the hits, how to [tweak] the elements between the songs,

and [how to] stay community-oriented. They call it 'the Q-munity,' and everything is linked to the Q-munity for them."

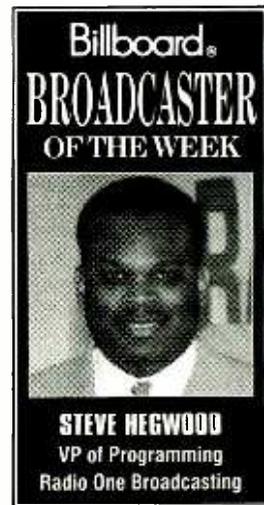
While WERQ has shown surprising strength 25-plus, WPHI concentrates on "dominating" the 18-24 demo. Its proximity to New York allows PD Mic Fox to play hip-hop throughout the day, Hegwood says. "Mic Fox gets the music vibe, the street vibe, the corporate vibe, and he understands that we have a game plan," he says. Fox nabbed the opportunity to be the official radio sponsor of the annual Greek Picnic, a longstanding college event.

Hegwood calls WHTA the company's most aggressively programmed station, citing the work of PD Sean Taylor and music director Chaka Zulu. "They always find the hot new records," he says.

With Radio One standing as the major black-owned group in commercial radio, it could be said that beyond the pressure to succeed commercially, there's a social responsibility to keep the African-American company in peak form. "I love Cathy [Hughes, CEO] and Alfred [Liggins, president] for giving me a chance of a lifetime to oversee these six stations," he says, adding that he truly enjoys his team of PDs, which also includes WHTA's Taylor, WMMJ's Doug Gilmore, and WWIN's Cathy Brown.

"I came to work here because I wanted to help this black company grow," says Hegwood, a native of Milwaukee. "I feel pressure to succeed at anything I am in, but the fact that it is a black-owned company makes the success even more rewarding. I am extremely proud to work at a black company that is successful."

JANINE COVENEY



Pre-Register For Vid Confab; VH1, B'buster Cross-Promote

CONFERENCE UPDATE: Don't forget to pre-register for the 19th annual Billboard Music Video Conference and Awards, which will be held Nov. 20-22 at the Beverly Hilton Hotel in Los Angeles. The event is the largest annual gathering of music video professionals from record labels, video production companies, and national and regional programmers.

Early-bird registration for the conference is \$375, a \$90 savings from the full registration cost. Contact **Maurien Ryan** at 212-536-5002 by Sept. 15 to receive this special rate.

Billboard will be making keynote speaker and panel-topic announcements in the coming weeks.

Labels and local music video programmers should have already received their awards-show submission forms for the Billboard Music Video Awards, which will take place Nov. 21 at the conference. The deadline for all entries is Sept. 1.

The official forms must be used to submit

music videos for consideration in the categories of best clip of the year and best new-artist clip of the year in the following genres: pop/rock, hard rock/metal, alternative/modern rock, jazz/AC, dance, R&B/urban, rap, country, and contemporary Christian. Regional music video programmers that wish to be considered for the best local/regional show of the year in those genres must also complete an official submission form. Local programmers must send a 30-second VHS highlight reel of their show along with their entry.

If your company has not received a submission form, contact **Michele Jacangelo** at 212-536-5088 with your fax number.

VH1 RETAIL PROMOTION: VH1 and Blockbuster Video are teaming for a nationwide cross-promotion campaign that will include customized VH1 music sections in more than 3,000 stores. The VH1 section contains weekly "Top 20" CD picks,

which are taken in part from the music channel's "Top 10 Countdown" show. Participating titles will be offered at a discounted price. In addition, the Blockbuster logo will appear during the "Top 10 Countdown" program, as well as four times per week during VH1's regular programming.

VH1 will film at least two editions of the countdown program at Blockbuster stores in the coming year.

REEL NEWS: The Inspirational Network is readying a new Christian music series, "Celebration Concerts," that will feature performance footage from Christian and gospel music acts. The program, which debuts Sept. 6, is hosted by **Samantha Thompson** and **Mac Heald**. Among the artists participating in the 26-episode series are **Bill and Gloria Gaither**, **Bryan Duncan**, **Babbie Mason**, and **Mark Lowry**. New York-based production company **Blast!** Inc. has inked directors

Judy Troilo and **Franck Khalifoun**. Troilo was formerly a VP of creative services for Island Records, and Khalifoun has worked with **Havoc & Prodeje**, **Ill Al Skratz**, and other acts. Former CVC Report editor **Sharon Steinbach** joins Blast! as a director's representative for the company, while company founder/executive producer **Adam Schlossberg** is heading up post-production services under the company's recent expansion... The Music Video Production Assn. (MVPA) held a meeting July 31 in New York with the goal of building more synergy between the East and West Coast production communities. The nonprofit organization is also aiming to expand its membership among music video commissioners at labels and in the hip-hop/rap community. In addition, the MVPA is preparing its annual ArtFest, which showcases artwork by music video directors. The bicoastal event is scheduled to run Nov. 14-17.

PRODUCTION NOTES

LOS ANGELES

Mark Lambert Bristol is the eye behind **Soul Defense Network's** "Funky Ajoyah." The clip, which is the first for the Bionic Technologies label, stars actress **Fairuza Balk**.

Joe's "Love Scene" video was directed by **Eric Haywood** and **Rubin Whitmore** for Tribal Communications. **Rubin Whitmore** produced, while **Patrick Darrin** directed photography. **Marlon Wayans** stars in **Tracey Lee's** self-directed clip "Give It Up Baby."

Mark Kohr directed the **Mighty Mighty Bosstones'** video "The Rascal King" and **Jane Jensen's** "Luv Song."

Lazlo Bane's "Overkill" video was

shot by **Mark Miremont** for **Arsenal**. **Troy Smith** is the eye behind the **Lost Boyz's** "Me And My Crazy World" video. **Vicki Mayer** produced.

NEW YORK

LaMonte Edwards shot **740 Boyz's** "Get Busy" for Blast! Inc. **Brett Albright** directed photography.

NASHVILLE

The clip for **Rodney Atkins'** "In A Heartbeat" was directed by **Jeffery Phillips**. **Coke Sams** produced.

OTHER CITIES

Gerald Casale directed **Silverchair's** "Cemetery" video in San Francisco.

THE EYE



by Brett Atwood

FOR WEEK ENDING AUGUST 3, 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 Foxy Brown, Big Bad Mamma
- 2 Magoo And Timbaland, Up Jumps Da Boogie
- 3 The Notorious B.I.G., Mo Money Mo Problems
- 4 Mary J. Blige, I Can Love You
- 5 Rampage, Take It To The Streets
- 6 Bone Thugs-N-Harmony, Look Into My Eyes
- 7 Wyclef Jean, We Trying To Stay Alive
- 8 Lil' Kim, Not Tonight
- 9 Immature, I'm Not A Fool
- 10 Erykah Badu, Outside Of The Game
- 11 Missy "Misdemeanor" Elliott, The Rain...
- 12 Will Smith, Men In Black
- 13 Tracey Lee, Give It Up Baby
- 14 Wu-Tang Clan, Triumph
- 15 Blackstreet, Fix
- 16 Laurina, Can't Let Go
- 17 Ghetto Mafia, For The Good Times...
- 18 God's Property, Stomp
- 19 Lost Boyz, Love, Peace & Nappiness
- 20 Rome, Do You Like This
- 21 Maxwell, Whenever Wherever Whatever
- 22 702, All I Want
- 23 Jay-Z, Who You Wit
- 24 En Vogue, Whatever
- 25 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 26 The Lox, We'll Always Love Big Poppa
- 27 Heavy D, Keep It Comin
- 28 The Lady Of Rage, Get With Da Wickedness...
- 29 SWV, Someone
- 30 ♀, Face Down

NEW ONS

- Mary J. Blige, Everything
Sandra St. Victor, Chocolate
KRS-One, A Friend
Shaggy, Piece Of My Heart
Tonya, I've Been Having An Affair
Puff Daddy & Family, It's All About The Benjamins



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Reba McEntire, I'd Rather Ride Around With You
- 2 John Michael Montgomery, How Was I To Know
- 3 Kenny Chesney, She's Got It All
- 4 Pam Tillis, All The Good Ones Are Gone
- 5 Michael Peterson, Drink, Swear, Steal & Lie
- 6 Diamond Rio, How Your Love Makes Me Feel
- 7 Tracy Lawrence, How A Cowgirl Says Goodbye
- 8 Tim McGraw (With Faith Hill), It's Your Love
- 9 Toby Keith, We Were In Love
- 10 James Bonamy, Naked To The Pain
- 11 Bryan White, Love Is The Right Place
- 12 George Strait, Carrying Your Love With Me

- 13 Trisha Yearwood, How Do I Live
- 14 Bill Engvall, Warning Signs
- 15 Joe Diffie, Somethin' Like This
- 16 Neal McCoy, The Shake
- 17 Alabama, Dancin', Shaggin' On The Boulevard
- 18 JD Myers, When I Think About You †
- 19 Lila McCann, Down Came A Blackbird †
- 20 Dean Miller, Nowhere, USA †
- 21 Mark Chesnut, Thank God For Believers †
- 22 The Kinleys, Please †
- 23 Matt King, A Woman Like You †
- 24 Patty Loveless, The Trouble With The Truth
- 25 Brady Seals, Natural Born Lovers †
- 26 Ricochet, He Left A Lot To Be Desired
- 27 Blackhawk, Hole In My Heart
- 28 Sawyer Brown, This Night Won't Last Forever
- 29 Chely Wright, Shut Up And Drive †
- 30 Vince Gill, You And You Alone †
- 31 John & Audrey Wiggins, Crazy Love †
- 32 Lorrie Morgan, Go Away
- 33 John Anderson, Somebody Slap Me †
- 34 Asleep At The Wheel, Boogie Back To Texas
- 35 Lee Ann Womack, The Fool
- 36 Ranch, Walkin' The Country
- 37 Chris LeDoux, This Cowboy's Hat
- 38 Junior Brown, I Hung It Up
- 39 Alan Jackson, Who's Cheatin' Who
- 40 Deana Carter, Count Me In
- 41 The Buffalo Club, Nothin' Less Than Love
- 42 Sherrie Austin, Lucky In Love
- 43 Blake & Brian, Another Perfect Day
- 44 Jack Ingram, Flutter
- 45 David Lee Murphy, All Lit Up In Love
- 46 Noel Haggard, Tell Me Something Bad About Tulsa
- 47 Jason Sellers, I'm Your Man
- 48 Bryan Smith, Texas Twist Her
- 49 John Fogerty, Southern Streamline
- 50 Travis Tritt Feat. Lari White, Helping Me...

† Indicates Hot Shots

NEW ONS

- Allison Krauss & Union Station, Looking In...
Dallas County Line, Too Good Looking To...
LeAnn Rimes, You Light Up My Life
Lonestar, You Walked Away
Matraca Berg, That Train Don't Run
Sons Of The Desert, Hand Of Fate
The Deevantes, I'm Your Man
Victoria Shaw, Don't Move



Continuous programming
1515 Broadway, NY, NY 10036

- 1 The Notorious B.I.G., Mo Money Mo Problems
- 2 Prodigy, Breathe
- 3 Sugar Ray, Fly
- 4 Will Smith, Men In Black
- 5 OMC, How Bizarre
- 6 Matchbox 20, Push
- 7 Oasis, D' You Know What I Mean? **
- 8 Fiona Apple, Criminal
- 9 Sublime, Wrong Way
- 10 Mariah Carey, Honey
- 11 Missy "Misdemeanor" Elliott, The Rain...
- 12 Bone Thugs-N-Harmony, Look Into My Eyes
- 13 311, Transistor

- 14 Foxy Brown, Big Bad Mamma
- 15 Wu-Tang Clan, Triumph
- 16 Hanson, Where's The Love
- 17 Spice Girls, 2 Become 1
- 18 Live, Turn My Head
- 19 God's Property, Stomp
- 20 Jewel, Foolish Games
- 21 Tonic, If You Could Only See
- 22 U2, Last Night On Earth
- 23 Coolio Feat. 40 Thevz, C U When U Get There
- 24 Reef, Place Your Hands
- 25 The Verve Pipe, Villains
- 26 Reel Big Fish, Sell Out
- 27 Blackstreet, Fix
- 28 Rome, I Belong To You...
- 29 Wyclef Jean, We Trying To Stay Alive
- 30 Foo Fighters, Everlong
- 31 Fleetwood Mac, Silver Springs
- 32 Sheryl Crow, A Change Would Do You Good
- 33 Aerosmith, Hole In My Soul
- 34 Lil' Kim, Not Tonight
- 35 Tool, Aenema
- 36 Marilyn Manson, Man That You Fear
- 37 Sneaker Pimps, 6 Underground
- 38 Third Eye Blind, Semi-Charmed Life
- 39 The Wallflowers, The Difference
- 40 Sarah McLachlan, Building A Mystery
- 41 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 42 Ginuwine, When Doves Cry
- 43 Robyn, Do You Know (What It Takes)
- 44 Fleetwood Mac, The Chain
- 45 Changing Faces, G.H.E.T.T.O.U.T.
- 46 Dave Matthews Band, Crash Into Me
- 47 The Wallflowers, One Headlight
- 48 The Mighty Mighty Bosstones, The Impression...
- 49 Backstreet Boys, Quit Playing Games...
- 50 Summertime, Drawer

** Indicates MTV Exclusive

NEW ONS

- Chris Rock, Champagne
10,000 Maniacs, More Than This
Filter & The Crystal Method, (Can't You) Trip Like I Do
Our Lady Peace, Superman's Dead
Squirrel Nut Zippers, Put A Lid On It
Magoo And Timbaland, Up Jumps Da Boogie



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Tracy Lawrence, How A Cowgirl Says Goodbye
- 2 Mark Chesnut, Thank God For Believers
- 3 Michael Peterson, Drink, Swear, Steal & Lie
- 4 George Strait, Carrying Your Love With Me
- 5 Ricochet, He Left A Lot To Be Desired
- 6 Neal McCoy, The Shake
- 7 Kenny Chesney, She's Got It All
- 8 Toby Keith, We Were In Love
- 9 Alabama, Dancin', Shaggin' On The Boulevard
- 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 Reba McEntire, I'd Rather Ride Around With You
- 15 The Buffalo Club, Nothin' Less Than Love

- 16 Billy Yates, Flowers
- 17 Sherrie Austin, Lucky In Love
- 18 Tim McGraw (With Faith Hill), It's Your Love
- 19 Lila McCann, Down Came A Blackbird
- 20 LeAnn Rimes, How Do I Live
- 21 Diamond Rio, How Your Love Makes Me Feel
- 22 Blackhawk, Hole In My Heart
- 23 Lorrie Morgan, Go Away
- 24 John Anderson, Somebody Slap Me
- 25 Asleep At The Wheel, Boogie Back To Texas
- 26 Alabama, Dixieland Delight
- 27 Tim McGraw, Welcome To The Club
- 28 Toby Keith, Should've Been A Cowboy
- 29 Martina McBride, My Baby Loves Me
- 30 Vince Gill, Turn Me Loose

NEW ONS

- Jack Ingram, Flutter
Clay Walker, Watch This



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Shawn Colvin, Sunny Came Home
- 2 The Wallflowers, One Headlight
- 3 Third Eye Blind, Semi-Charmed Life
- 4 Meredith Brooks, Bitch
- 5 Jewel, Foolish Games
- 6 Dave Matthews Band, Crash Into Me
- 7 Spice Girls, 2 Become 1
- 8 Sheryl Crow, A Change Would Do You Good
- 9 The Verve Pipe, The Freshmen
- 10 Hanson, Where's The Love
- 11 Sarah McLachlan, Building A Mystery
- 12 The Wallflowers, The Difference
- 13 10,000 Maniacs, More Than This
- 14 Hanson, Mmmmbop
- 15 Fleetwood Mac, Silver Springs
- 16 OMC, How Bizarre
- 17 En Vogue, Whatever
- 18 John Mellencamp, Key West Intermezzo...
- 19 Duncan Sheik, Barely Breathing
- 20 Eric Clapton, Change The World
- 21 Savage Garden, I Want You
- 22 Abra Moore, Four Leaf Clover
- 23 En Vogue, Don't Let Go (Love)
- 24 No Doubt, Don't Speak
- 25 Paula Cole, I Don't Want To Wait
- 26 Sister Hazel, All For You
- 27 Lisa Stansfield, Never, Never Gonna Give
- 28 Mariah Carey, Honey
- 29 The Cardigans, Lovelife
- 30 702, All I Want

NEW ONS

- Beck, Jack-Ass
Amy Grant, Takes A Little Time
Jamiroquai, Alright
Vanessa Williams, Happiness

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 16, 1997.

THE BOX
MUSIC TELEVISION YOU CONTROL

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 U Get There
Puff Daddy & Faith Evans, 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 f/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
Adriana Evans, Love Is All Around
Common, Reminding Me...
Dana Harris, 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 / Master P, My Best Friend
NastyBoy Klick, Down For Yours

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Puller, 6x6
World Party, Call Me Up
Travis, All I Want To Do Is Rock
Morrissey, Alma Matters
Lauren Christy, Breed
Goo Goo Dolls, Lazy Eye

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Wu-Tang Clan, Triumph
Chantal Kreviazuk, Wayne
Backstreet Boys, Everybody
Foo Fighters, Everlong
Blue Rodeo, It Could Happen To You
Lori Yates, Lost Highway
Blues Traveler, Carolina Blues
Lil' Kim, Not Tonight
Jewel, Foolish Games
Meredith Brooks, Bitch
Wallflowers, The Difference
Robyn, Do You Know...
Will Smith, Men In Black
Third Eye Blind, Semi-Charmed Life
Puff Daddy & Faith Evans, 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
1111 Lincoln Rd
Miami Beach, FL 33139

Hanson, Mmmmbop
El Tri, Virgen Morena
Paula Cole, Where Have All The Cowboys Gone?
The Wallflowers, One Headlight
Aerosmith, Hole In My Soul
Santa Sabina, Azul Casi Morado
Savage Garden, I Want You
No Doubt, Sunday Morning
Aleks Synteks Y La Gente Normal, Sin Ti
Control Machete, Andamos Armados
Jon Bon Jovi, Midnight In Chelsea
Plastilina Mosh, Nino Bomba
The Chemical Brothers, Block Rockin' Beats
Julietta Venegas, De Mis Pasos
Moenia, Dejamme Entrar
U2, Last Night On Earth
Cafe Tacuba, No Controles
Depeche Mode, It's No Good
Daft Punk, Around The World
Oasis, D' You Know What I Mean?

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Michael Penn, Try
Steve Winwood, Spy In The House...
Todd Terry, Something Goin' On
Counting Crows, Daylight Fading
David Byrne, Miss America
Matchbox 20, Push
Faith No More, Last Cup Of Sorrow
En Vogue, Whatever
Cheap Trick, Say Goodbye
Radiohead, Paranoid Android
Ednaswap, Clown Show
Will Smith, Men In Black
Blues Traveler, Carolina Blues
The Wallflowers, The Difference
Dogma, Cancer
Paul Rodgers, All I Want Is You (LIVE)
Shades, Serenade
Deborah Cox, Things Just Ain't The Same
Rome, Do You Like This
Blessid Union Of Souls, I Wanna Be There

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Wu-Tang Clan, Triumph
Chantal Kreviazuk, Wayne
Backstreet Boys, Everybody
Foo Fighters, Everlong
Blue Rodeo, It Could Happen To You
Lori Yates, Lost Highway
Blues Traveler, Carolina Blues
Lil' Kim, Not Tonight
Jewel, Foolish Games
Meredith Brooks, Bitch
Wallflowers, The Difference
Robyn, Do You Know...
Will Smith, Men In Black
Third Eye Blind, Semi-Charmed Life
Puff Daddy & Faith Evans, I'll Be Missing You
Spice Girls, 2 Become 1
Sheryl Crow, A Change Would Do You Good
The Tea Party, Temptation
Prodigy, Breathe

LIGHT MUSIC

1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

dc Talk, Like It, Love It, Need It
MxPx, Chick Magnet
John Cox, Sunny Day
Reality Check, Masquerade
Bride, The Worm
Rebecca St. James, Side By Side
Caedmon's Call, Hope To Carry On
Age Of Faith, Walk In My Shoes
The Altered, The Low
Plumb, Unforgivable
Whiteheart, Unchain

CMC
CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

The Notorious B.I.G., Mo Money Mo Problems
Wu-Tang Clan, Triumph
Magoo And Timbaland, Up Jumps Da Boogie
Foxy Brown, Big Bad Mamma
Missy Elliott, The Rain...
Bone Thugs-N-Harmony, Look Into My Eyes
Somethin' For The People, My Love Is The Shhh!
Aaliyah, 4 Page Letter
Changing Faces, G.H.E.T.T.O.U.T.
Will Smith, Men In Black

LABELS LOOKING TO TV TO CAPITALIZE ON COMPILATIONS

(Continued from page 1)

packages for release before year's end.

Sources also suggest that Elektra is readying compilations.

All of the above titles will be promoted through television advertising. In most instances, consumers will be given the choice to buy the album via an 800 number or to go to record stores, where the albums will be amply stocked.

Despite the failure of EMI Music's ambitious campaign for its "Luv" compilations during the 1996 holiday selling season, it is clear that the major labels suddenly think they have discovered gold through television marketing.

For decades, such companies as K-tel and Time Life Music have been successfully selling compilations by blanketing the late-night television airwaves with commercials, but the interest in television marketing by the major record companies appears to have been spurred by the success of Tommy Boy's "Jock Jams," "Jock Rock," and "MTV Party To Go" compilation series over the last few years.

"Jock Jams Volume 1" has sold 1.8 million units, according to SoundScan, which did not have sales information for the second volume. Tommy Boy says its two "Jock Jams" titles have shipped a total of 3.7 million units, while its two "Jock Rock" titles have shipped 2.4 million units.

SoundScan sales information was only available for the first two of the 10 "MTV Party To Go" titles; those two have sold a total of 275,000 units. According to the label, the 10 volumes have shipped a combined total of 7.75 million units.

Concurrent with the success enjoyed by Tommy Boy, movie soundtracks have been gaining market share, showing music industry executives that the U.S. public is hungry for good compilations.

Moreover, in the U.K., the 35-volume "Now" compilation series has ruled the charts since its inception. In the U.K., compilations account for 29% of album market share; in the U.S., compilations, including movie soundtracks, total 8% of album market share, according to EMI estimates (Billboard, Oct. 12, 1996). The difference in the market-share totals for the two countries suggests to industry executives that there is a huge opportunity for compilations in the U.S.

Tom Silverman, chairman of Tommy Boy, says television marketing of music is a "brave new frontier." He adds, "It will be great for retail, the consumer, and the industry."

John Esposito, senior VP of PolyMedia, declined to speak to Billboard for this story. But when PolyMedia was formed earlier this year, the company hired a British television music marketer to launch a similar effort in this country. And on July 22, at the National Record Mart Convention, Esposito told the chain's store managers that during the fall the company will do an average of 20 spots a week on seven cable channels promoting compilations.

"We want to drive people into stores," he said. "Other [labels] will get aggressive in this business. Now you will see television commercials promoting music constantly, not just on late-night TV."

Television marketing has traditionally "ebbed and flowed" around the cost of air time, says one direct marketer. When the economy is

booming, image buyers pump money into television advertising, and TV time becomes more expensive, he explains. When the economy is headed toward recession, TV time is more available and cheaper.

That observation appears to be backed up by television advertising estimates compiled in the LNA/MediaWatch report prepared by Competitive Media Reporting. The report states that despite the influx of the majors into television marketing this year, prerecorded audio advertising was \$25.45 million in the first quarter of this year, down 0.3% from the \$25.53 million spent in the same period last year. In 1996, \$112.2 million was spent on TV marketing for prerecorded audio, compared with \$110.8 million in 1995.

Statistics about the effectiveness of direct-marketing music commercials are unavailable. But, according to a telephone poll of 10,000 consumers by Strategic Record Research, an average of 23% of those who have bought a recording recently were influenced by an artist's performance on television, while an average of 43% were influenced by seeing a music video. Meanwhile, radio appears to be the most influential vehicle to drive consumers to make a purchase; the medium was cited by 80% of those surveyed as the most influential factor in their music purchases.

LONG-TERM TREND?

While major-label executives appear optimistic that they can be successful via television campaigns aimed at extracting sales from both retail and direct campaigns, long-time direct marketers of music are more cautious in assessing this trend.

Says one direct marketer, "I am skeptical [about] whether current developments at the majors, using TV marketing, will sustain itself and still be around in a year, particularly if they emphasize the [800 number] component. It is a minefield. You can have a hit, or it can blow up on you."

Another direct marketer agrees, saying, "Direct-response television is a game of numbers much more than the majors realize." The key component in direct-marketing campaigns, according to that marketer, is the media cost per order. "You have certain fixed costs, assembling the product, answering the phone, and shipping the product," he says. "But within the media cost, there are a lot of variables."

Such issues such as what percentage of customers are paying by cash on delivery and what percentage are paying with credit card are crucial, he adds.

Both Arista and Virgin started out with 800-number-only marketing campaigns and then re-edited their commercials to include promotions for the albums at music retail. Some direct marketers suggested that the two labels added the retail component because they weren't getting a large enough phone-order response. But Steve Bartels, senior VP of special markets for Arista Records, says that it initially focused on the 800 number to "create awareness" for when the album would be in-store. "We are interested in selling records at retail," he adds. According to Bartels, the Arista sales staff and BMG Distribution really "nailed" "Ultimate Dance Party

1997." Moreover, he says that retail has been very supportive of the album.

Arista has sold about 200,000 units of "Ultimate Dance Party 1997" through its 800-number effort, sources suggest, while another 1.4 million have been sold at retail, according to sources. SoundScan was unable to provide sales information for the title. The commercials with the 800 number had about a six-week window before the album hit stores.

Virgin executives did not return calls seeking comment for this story. But according to other television music marketers, "Pure Moods" had about a four-month window between direct marketing on TV and availability at retail, selling an estimated 200,000 units via the 800 number. In May, the album was released to retail, and the television commercial was amended to give consumers the choice of calling the 800 number or going to stores. To date, retail has sold 819,000 units of the album, according to SoundScan.

In the past, retailers have responded harshly when the majors have tried to bypass them via direct-marketing efforts. For instance, when Warner Music Group truncated the first Led Zeppelin boxed set and advertised it on TV with an 800 number, retail complained loudly that the TV commercials were hawking an album that wasn't available in stores. But those commercials stimulated retail sales for the boxed set, which sold an additional 400,000 units in stores on top of the nearly 1 million units the title generated in its first burst of commercial availability, according to former Warner Music executives. However, the halo effect from the direct-marketing commercial didn't placate music merchants at that time.

Tommy Boy's Silverman insists that the current marketing campaigns chasing both direct and retail sales are compatible. "The thing about direct response is that there is always 10%-20% of the population that don't want to go into record stores, so direct-marketing sales isn't cannibalization," he states.

Also, he defends the practice by saying that labels still spend cooperative advertising dollars on the compilation albums; sell the titles directly at a much higher price than retail (usually full list price plus \$3 for shipping); and the customer has to wait anywhere from four to 10 days to receive the album.

With the success of "Pure Moods" and "Ultimate Dance Party 1997," retailers seem to be more tolerant of direct-TV-marketing efforts. John Marmaduke, president of the Amarillo, Texas-based Hastings Books, Music & Video chain, says he is "less stressed" by direct-marketing components used on TV if the commercials also promote retail.

Bob Higgins, chairman of Trans World Entertainment Corp., says that "the minor use of 800 numbers doesn't disturb us if a compilation has a strong commercial that is driving customers to retail."

He says that the Albany, N.Y.-based chain has done well with most packages that have television advertising campaigns. "The television exposure does create a response for retail," he says. "But we would like them to create campaigns that are designed so that the entire response is to retail," instead of also highlighting an 800 number.

However, when Charles Koppelman was head of the now-defunct EMI-Capitol Music Group North America, he used a television marketing campaign for the "Luv" collections designed to gain album sales solely through retail.

Some retailers wholeheartedly supported that effort, but other record store chains privately ridiculed the promotion, which they say they supported only after EMI Music Distribution (EMD) begged, pleaded, and spent a massive amount of cooperative advertising dollars with them.

The four compilation albums were "Hot Luv," a dance collection; "Smooth Luv," an R&B collection; "Real Luv," a country collection; and "Movie Luv," a soundtrack collection. Despite a two-pronged advertising campaign that cost nearly \$5 million and the later repricing of the album from \$16.98 to less than \$10, the four titles have moved only 380,000 units to date, according to SoundScan. EMI Music Distribution initially shipped a combined total of 1.5 million units (Billboard, Dec. 28, 1996).

'LUV' THEM NOT

Label executives interviewed for this story say the "Luv" collections failed for a number of reasons. For instance, they criticize the project for having a weak television commercial; the spot featured a fictional love therapist, Dr. Phil White, who prescribed love songs for whatever problems might ail potential buyers. Direct marketers say that the ads, which they judged as "lame," didn't highlight the songs on each collection, which they say is the most important element in appealing to consumers via television marketing.

But even when EMI-Capitol fixed the commercials to address that problem, other music executives say that the collections themselves just didn't have enough hit power. Ultimately, the improved commercials and lower pricing for the "Luv" collections did little to stimulate the buying public.

On the other hand, the Arista

dance compilation, which came out in November 1996, is cited by direct marketers as the most successful package to date from the latest attempts at television marketing, mainly due to its strong lineup of songs.

Arista's Bartels doesn't disagree. "Ultimate Dance Party 1997" has "17 killer tracks," he says. "That is what the consumer really looked at; it's what makes this stand apart" from other dance compilations.

But he adds that an Arista team effort was instrumental in coming up with the package and the marketing plan that first got the shoppers to notice the album.

Bartels declines to specify the amount the company spent on television marketing for the album.

While Arista and Virgin initially focused on an 800-number direct-marketing campaign before rolling out the retail component, Tommy Boy, and, more recently, PolyMedia used an 800-number effort only after focusing on retail.

In Tommy Boy's case, the company has garnered great commercial success by pairing with cable networks to promote compilation packages that are sold at retail.

The two "Jock Jams" volumes are promoted in coordination with ESPN, which donates air time for commercials, and combined they have sold nearly 4 million units, according to Steve Knutsen, head of sales at the label. Knutsen says that individual volumes sell, at the very least, about 475,000 units each.

Recently, when the second "Jock Jams" volume had already moved 1.6 million units, Tommy Boy experimented with an 800 number in commercials for the title. But they realized little in new sales from that strategy. "The album may have already been oversaturated," he says. Nonetheless, the company plans to use direct-TV-marketing efforts on future compilation albums in conjunction with promoting such titles to retail, because it will "defer advertising costs," says Knutsen.

On average, Silverman says that
(Continued on page 79)

FELA ANIKULAPO-KUTI DIES

(Continued from page 11)

at Trinity College and started to play piano, trumpet, and saxophone in jazz, R&B, and rock bands. One of his early collaborators was Ginger Baker, later of Cream.

Returning home in the mid-'60s, he enjoyed sufficient local success to tour abroad. He became exposed to the writings of Malcolm X during a 1968 visit to America, where he subsequently lived for a time. Kuti went back to Nigeria in 1970 with heightened hopes about the musician's role in bringing about social change.

He formed Africa 70, which combined traditional African music with soul influences and became more than a mere band: Kuti established a community for the 20-strong group and their families near Lagos. A recording studio and hospital were built on site, the latter with the help of Baker, who lived in Nigeria at the time. This base became a bolt-hole for West Africa's leading art radicals, incurring the displeasure of Nigeria's military junta, a situation exacerbated by Kuti's openly anti-establishment recordings.

Such was his disgust with the political status quo that Kuti declared the

community an independent state, the Kalakuta Republic. In 1977, an estimated 1,000 armed soldiers stormed the estate, and during a day of fighting, Kuti's mother was thrown from a second-story window; she died six months later. The musician himself was badly beaten.

The incident only stiffened his resolve, and in 1979 he formed a political party, the Movement for People, but was prevented from running for president by the authorities. Further beatings and imprisonments followed, and in 1984 he was jailed on charges that were later acknowledged as trumped up; he was declared a political prisoner by Amnesty International.

In more recent years, Kuti was a less incendiary figure, although his differences with the Nigerian authorities continued, and he was held by the drug squad earlier this year. He stayed mostly at home in Ikeja, a working-class area of Lagos, and occasionally performed at his club there, the Shrine, where he openly smoked marijuana on-stage, a continuing symbol of his rebellious spirit. He is survived by 27 wives and three children.

PATTY LARKIN DELIVERS 'PERISHABLE FRUIT'

(Continued from page 11)

already had in my hands and say, 'Well, how are we going to treat this song with just stringed instruments?' It would have been a different album had I set about to do the concept first and then write for it."

Larkin surmises that she probably would have made it more of a guitar album. "I probably would have stretched breaks and whatnot," she says. "I probably would have based more of the instrumental stuff in my original songs, and I might have experimented a little bit more with the acoustic guitar."

Working in her home studio also made this a special album for Larkin. "It was the first step on the road to Pattywood," she says with a laugh. "Technology is at a point where people can set up a home studio... For me it really allowed for a very relaxed group of sessions, and it seemed like the creative process was extended. The song-

writing flowed right into the recording and into having people come, because it was all done right in the same building. It also allowed me as a producer to get in early and work on stuff before sessions started."

The only sessions done outside her home studio involved the cuts featuring Cockburn and Siberry. Larkin sang on Cockburn's last album, and he returned the favor by providing vocals and acoustic guitar to the song "Brazil." Siberry provides background vocals on "Coming Up For Air."

Larkin says she chose the title "Perishable Fruit" because it seemed "quirky and fun. It seemed to fit in with the idea of doing an entire album based on stringed instruments. Somebody had some cables stored in an old fruit box backstage when I was touring, and I just wrote it down as the working title for the project. And what it tells me is

that it's something that needs to be listened to right away and that also is very in the moment.

"It describes how I felt doing the record; it was this particular amount of time I spent with my friends on Cape Cod in the winter. It was this experiment everyone jumped into full force. All the musicians were really behind the concept. Perishable fruit also describes... that this product has been handled with care. It's not really a warning label, but a 'handle with care' label."

The first single, "The Book I'm Not Reading," will be released Aug. 26 to triple-A radio. Rita Houston, music director at WFUV New York, says that the triple-A station plans to play the single, and that she's enjoying the entire album. "It's beautiful. It has a certain lushness," Houston says. "It's an example of an artist taking a creative leap."

Grace Newman, director of field marketing at Windham Hill, says the label has high expectations for "Perishable Fruit." "She's a pioneer in a genre of music whose time has come, which is basically the female music explosion," Newman says. "Sometimes timing is everything, so we're really looking at that as a key part of our plan and the universe working in our favor."

Though the album is expected to draw a large audience of female consumers, some retailers expect it to have demographic appeal across the board. Dave Iverson, assistant manager at Allston, Mass.-based Newbury Comics' Washington Mall outlet in Boston, notes that Larkin's music appeals to a diverse range of music buyers. Iverson says Newbury will likely give the album in-store play, and he expects a great response.

"She sells particularly well at this Newbury Comics location," he says, "because we're located in the financial district, and there tends to be a businessperson-type crowd."

Windham Hill has a variety of strategies in the works to market the album, including distributing cassette samplers of Larkin's music at Lilith Fair concert dates to expose her music to that targeted female demographic. The label also mailed postcards to the 15,000 members of Larkin's fan club, informing them of her fall tour dates and providing an 800 number they can call to hear two cuts from the album.

Larkin is managed by Bette Warner of Lamartine Productions in Welfleet, Mass., and booked by Jeff Laramie at Madison, Wis.-based SRO Artists Inc. Larkin says she will perform a solo tour of 45 cities this fall, much of which will be recorded for an upcoming live album.

Larkin admits the experimental nature of this album makes it difficult for her to reproduce it onstage, and

that's something still being wrestled with. "It would be cool to re-create it," she says. "Ben would definitely have to come. He loves to play out."

Even without taking the whole concept on the road, Newman says, Larkin's solo dates will whet consumer appetites. "The key is for her to be heard," Newman says. "We have a great tour set up, the kind we dream of—all the primary and secondary markets actually happening after street date... We're really going to do a micro-marketing campaign tied into getting her into radio stations, because radio folks just love her; getting her on specialty radio shows; and doing a couple of store visits here and there. We'll make the most of her going into a market."

Newman says Windham Hill will also utilize its relationship with sister book company Bantam Doubleday Dell to do promotions tying into "The Book I'm Not Reading." The label also plans to use fruit baskets as promotional items. A mailing to radio programmers featured the CD sent along with an apple in a box designated "perishable, open immediately."

Windham Hill has hired an outside marketing firm to target clothing stores, spas, gift shops, and other stores heavily trafficked by female consumers. The firm will supply fliers, tent cards, sampler cassettes, and signage and will promote the album for in-store play. Windham Hill has also enlisted Cafe Music Network to service the music for play in cafes and coffee shops. There are also promotions planned for independent retailers.

Newman says the label is going to have a video greeting on Larkin's World Wide Web site and is planning an Internet contest for aspiring songwriters that will promote "Perishable Fruit" and Janis Ian's upcoming release, "Hunger."

MONTGOMERY WARD TO SHUTTER ITS LECHMERE CHAIN

(Continued from page 6)

video inventory from the closed stores.

Montgomery Ward operates 356 department stores under its own name. In 1994, the company decided to diversify into specialty retailing and acquired Lechmere. The Electric Avenue concept was introduced the same year. Home Image was an offshoot of Lechmere.

Annual music sales for Lechmere were estimated at \$75 million.

Lechmere, along with electronics chains Best Buy, Circuit City, and Nobody Beats the Wiz, began selling CDs several years ago at several dollars below what traditional music retailers charged and advertised the music merchandise aggressively. The chains' strategy was to sacrifice some profit margin in order to lure consumers into their stores to buy higher-ticket items like computers and TVs. But lower demand for PCs and other appliances created financial distress at all these chains.

Before it was acquired by Montgomery Ward, Lechmere was considered one of the best regional retailers of music. After the acquisition, though,

Montgomery Ward moved music and video operations from Lechmere's headquarters in Woburn, Mass., to Chicago, which caused disruptions in buying and merchandising. At the time of the Chapter 11 filing, a number of music vendors had put the chain on hold for supply of product because of unpaid bills (Billboard, July 19).

Cohen says it is unlikely that some other company would step forward to acquire Lechmere, due in part to some "very expensive leases." Nobody Beats the Wiz reportedly took a look at the chain and passed on it.

Montgomery Ward's music-buying department purchased new releases directly from manufacturers and catalog and refill product from one-stop Valley Record Distributors. Lechmere stocked about 30,000 music titles and Electric Avenue about 24,000.

More than 50 Montgomery Ward stores used to carry a full line of music racked by Trans World Entertainment and Rose Records. But those leased departments were closed. Although Montgomery Ward stores now stock a full line of sell-through video, in music

they sell only budget product. The company gives no indication that it intends to increase its inventory of music.

In a statement, Montgomery Ward chairman Roger Goddu says its new merchandise strategy will "emphasize providing affordable fashion throughout Wards, encompassing a wide range of apparel to include footwear, accessories and fine jewelry, and home-related products that include domestics, furniture, appliances, and home entertainment."

Cohen believes that "home entertainment" refers to hardware such as TVs and stereos. "No one ever mentioned software there," he says. "It was very low profile."

Meanwhile, industry observers give the parent company a fighting chance to emerge from Chapter 11, especially since it has obtained \$1 billion in debtor-in-possession financing from its 57% owner, GE Capital Services, a unit of General Electric. The financing allows privately held Montgomery Ward to continue normal operations and buy merchandise.

TARANTINO LABEL TO DO BUSINESS WITH MAVERICK

(Continued from page 6)

ment—and you can't make a better statement than with Quentin Tarantino."

After discussing the opportunity of landing A Band Apart with partners Madonna and Guy Oseary, DeMann says Maverick "vigorously campaigned" for several months to seal the deal.

Bender says he and Tarantino began toying with the idea of starting a record label following the release of the "Pulp Fiction" soundtrack on MCA Records in 1994. That album went on to sell more than 2.9 million units, according to SoundScan, while 1992's "Reservoir Dogs," also released by MCA, has sold more than 577,000 units.

"Quentin has such strong musical ideas," Bender says. "He is really the guy that comes up with all the musical ideas for our soundtracks, so it just made sense that we should have our own label."

The duo held meetings with several labels during breaks in its film production schedule before deciding to go with Maverick.

"Quentin and I tend to make decisions from the gut," says Bender. "We relate to Freddy and Madonna and what they have done with Maverick.

They have this new company that they started, they're cutting-edge, and they have a strong point of view about what they are doing."

Bender compares Maverick with Miramax Films. "We felt like it was the best combination behind us," he says. "Maverick is a small company, but it's a strong one, backed by a larger company [Warner Bros. Records]. It's kind of like Miramax, which is a small company, but it's backed by Disney."

Despite Tarantino and Bender's film ties to Miramax, Bender says there was no pressure to keep A Band Apart Records in the Disney family.

"[Miramax principals] Harvey and Bob [Weinstein] were totally behind us going to Maverick," Bender says. "They have a great relationship with Madonna and Freddy, too. They were very supportive of this move."

Although Bender won't reveal any specific song titles or artists that will be featured on the "Jackie Brown" soundtrack, he promises it will be "a kick-ass album" and a "big surprise."

"It's going to be Quentin's eclectic tastes of cool sounds of the '70s," he says. "It will be a little bit different than 'Pulp Fiction.' It's not going to be

surf music. It'll be another type of music."

Bender also promises that "Jackie Brown" will open with a musical blockbuster. "In 'Pulp' we used 'Miserlou,' and it was really kind of a kick-ass hot and steamy number over the credits; this will have a really wonderful credit sequence, too, but I can't say what it is."

Although the soundtracks from Tarantino/Bender films "will be the locomotive that drives" A Band Apart, Bender says the label may release other product as well.

"We will put out soundtracks from some of our filmmaker friends, our peers that are making movies," Bender says. "Then there's the possibility of some other compilation records, and we are discussing the possibility of some comedy records."

A Band Apart Records will be housed at the existing A Band Apart office space in Hollywood, Calif. Bender says he and Tarantino have no immediate plans to staff up the label. "We plan to keep the overhead low and let it sort of build naturally," he says. "If we start doing a compilation and we need to hire someone, we will do that when it's necessary."

'BATMAN' VID TO GET MAJOR WB MUSCLE

(Continued from page 6)

try.

Numerous instant coupons will be packed inside the video.

Warner will offer a \$2 discount off the purchase of "Wild America," due in stores Sept. 23, priced at \$22.96, or "Free Willy 3," due later in the fourth quarter.

Consumers can also get \$3 off instantly when they purchase "Mars Attacks!," "Michael," or "My Fellow Americans," each slated for sell-through in November. Each title will be re-priced at \$19.98.

Kenner Toys will include a \$2 discount off the purchase of "Batman & Robin" action figures.

Hamburger Helper will also tag 25 million boxes with \$1 coupons good toward the purchase of "Batman & Robin." Consumers may combine the coupons for up to \$10 off the video.

In addition to cash back, consumers can receive "Batman & Robin" merchandise and register to win a computer through offers from Act II Popcorn, Sunny Delight, Hawaiian Punch, and Apple Computers.

When consumers purchase the video and a special "Batman & Robin" 12-pack of Act II popcorn, they can mail in for a free watch, valued at \$10.

With the purchase of three bottles of Sunny Delight or Hawaiian Punch plus the title, they may receive a free "Batman & Robin" movie poster.

Apple is pitching in with a consumer sweepstakes for a chance to win a computer. The sweepstakes will be advertised on Warner's and Apple's World

Wide Web sites, as well as in 3,000 retail stores that sell Apple computers.

"We've put together the biggest promotion in our history for this title," says VP of marketing Mark Horak. "And combining all the marketing support from our partners, the campaign approaches or exceeds \$35 million."

Warner will run pre- and post-street-date consumer advertising, including the title's DVD availability. However, the consumer offers do not apply with a DVD purchase.

The promotional partners are scheduling additional advertising for November and December to carry the title through the holidays, Horak says.

Although Warner's massive campaign will create millions of consumer impressions, it will not make up for the fact that this "Batman" is the least successful of the franchise.

Since the "Batman" franchise debuted in 1989, both box-office and video sales have significantly dropped.

In 1989, "Batman" grossed \$251.2 million domestically. "Batman Returns" dropped to \$162.8 million in 1992. "Batman Forever" rebounded to \$183.9 million in 1995, and the current "Batman & Robin" has grossed \$105.2 million.

On the video side, sales have gone as high as 13.5 million units for "Batman" to 4.6 million units for "Batman Returns" to approximately 6 million units on "Batman Forever," according to trade sources.

Industry observers say Warner will most likely sell about 7 million units of "Batman & Robin."

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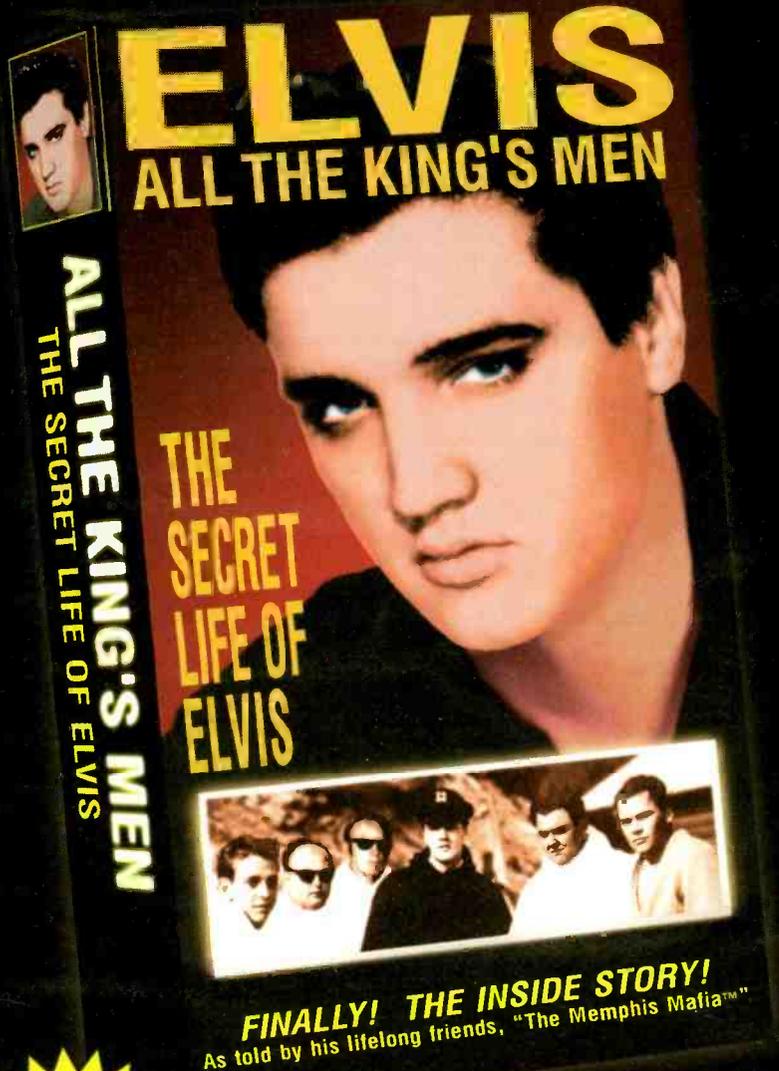
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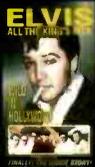
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CD PATENT FEES

(Continued from page 1)

own the CD patents, the two companies have an arrangement whereby Philips administers the license fees, according to sources.

Philips executives declined to be interviewed for this story. However, the company released a written statement that defends the practice of cross-licensing.

"[As] a holder of patents, we exchange licenses under patents with a third party," reads the statement. "Such agreements are a widespread practice in the electronics industry and are not directed to any one specific technology in the consumer electronics field, such as CD replication. It is inappropriate to bring so-called 'level-playing-field' arguments in the context of cross-license agreements and, in particular, in relation to the royalty payments made by licensees of the CD systems patents who have no research and development or any relevant patents to offer Philips."

Another factor in the dispute over CD patent fees is the fact that Philips and Sony neglected to register their patents in various countries, including the Republic of Ireland, Switzerland, Israel, and China. Accordingly, manufacturers in those regions are exempt from paying fees and therefore have a competitive advantage over the rest of the industry.

In the case of Ireland, the absence of a CD patent appears to have been an oversight on the part of Philips. The patent was allegedly registered in Belfast, which is part of the U.K. but independent from the Republic of Ireland.

Attorneys contacted by Billboard note that a patent cannot be registered retroactively after its statute of limitations expires. Consequently, Philips and Sony will not be able to take out CD patents in countries that were initially overlooked. The attorneys add that pan-European patents, though commonplace nowadays, did not exist in the early '80s, when the CD was introduced. "Today, you can have a European patent, but Philips don't, and it's too late," says a source.

The third major element of the patent dispute centers on delinquency among a large pool of independent manufacturers that have chosen simply to not pay fees, and Philips has allegedly been lax in policing the violators. Asked why they figure Philips has not actively persecuted violators, sources cite "pure negligence" and a "lack of organization" on the part of the company.

Philips responds to those allegations in its statement, saying, "As a rule, Philips does not comment on its role as a licensor of compact disc patents. However, it is important to note that it is our clear objective and part of our underlying business philosophy to enforce license conditions to the fullest extent."

Rusty Capers, executive VP of marketing and sales at Cinram/DMI in Richmond, Ind., a major independent CD manufacturer, calls the delinquency factor "the single largest irritant." He says, "There's a saying that when it comes to this sort of subject, you're at the mercy of your stupidest competitor, because they taint the barrel. They don't pay, they try to buy business, and whatever price they're quoting is being used as leverage against everyone else, and the price erosion continues. I'd love to figure out a way to raise prices."

Capers adds that flatness in the music business has contributed to the competitive climate at the manufacturing level. "If you look at a product life cycle curve over a period of years, often

times the supply line and the capacity line cross over," says Capers. "Well, the capacity line is above the demand line at the moment. That will change again in another 12 or 18 months."

While CD manufacturing executives polled by Billboard agree that Philips and Sony have the legal right to charge any amount they deem appropriate for their patents—and even to discriminate among licensees—they contend that the fees are inflated.

Philips does not disclose the amount of the license fee. However, estimates from replication sources range widely, from 3 cents per disc to 10 cents per disc.

"It's the only patent in the world that you pay a higher percentage for as the volume goes up," says one executive, referring to the fact that the royalty is a flat per-disc fee, not a percentage. As prices of CD manufacturing have come down over the years, the patent license has remained the same, accounting for

an increasingly large percentage of the overall cost of manufacturing.

"The 7-to-10-cent range, when your disc is a buck and a half, is OK, but not when it's 45 cents," says an executive.

Furthermore, replicators say Philips and Sony misled the industry by portraying themselves as fair arbiters of their patents, when in reality they have played "most-favored nation," in the words of one executive.

"As a matter of law, the owner of a patent can charge whatever he wants," says a source. "He has no legal obligation to anybody who wants to use the patent. That being said, in this case, everybody has expected to be charged the same amount by Philips. It is now apparent that people are not being charged the same amount, and a lot of people are upset about it."

Charlie Kavanagh, executive VP at Hauppague, N.Y.-based Allied Digital Technologies Corp., adds, "No one likes to pay it, but if we're stuck pay-

ing, let's make it equal."

For smaller replicators, the erosion that results from CD patent fees can mean the difference between profit and loss, according to observers. For larger, better capitalized firms, it is simply an irritant that they would just as soon eliminate.

An executive at a large pressing plant says, "Do the license fees mean that we can't compete? No; we're going pretty well. But does it grate? Yeah. Especially when Philips and Sony say it's just pennies. Well, it's a lot of pennies."

Despite widespread complaints about Philips' handling of the CD patent situation, several CD manufacturing sources say Philips has shown signs of progress.

"Philips [has] now got a formidable team that is going after these pirates," says Metcalf. "I think Philips [is] now well aware of the need to police their patents," adds another executive.

Even as the issue of CD patents remains unresolved, manufacturing executives are bracing for tension over DVD licensing. Although a body to administer the various DVD patents has yet to be established, insiders say such an organization will likely be a large consortium of software and hardware developers that will take a substantial amount of change out of the pockets of nonaffiliated replicators.

One group, MPEG Licensing Administrator, is already attempting to establish itself as a collection agency for holders of about 80% of the MPEG-2 patents needed for DVD (Billboard, Aug. 9).

As one industry executive puts it: "If you think things are heated now, just wait till DVD comes around."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

FLEETWOOD MAC BACK WITH ALBUM, VID, TOUR

(Continued from page 11)

than a dozen times its first week out, but PD Jonathan Rush says it's too early to determine the ultimate fate of the song. "I think the album will do very well, but will the single do well? I don't know. It doesn't jump off the radio quite like we'd like it to," he says.

However, Rush believes it was a good choice for a first single as a way to bridge the gap between the past and the present. "I think it's kind of neat that it was an old song that was never on an album, and here's a revised edition recorded by the same party in a new era."

Reprise widened the radio scope of "The Dance" by issuing a promotional CD pressing of "The Chain" Aug. 4.

"We're planning to go several cuts deep into this album," Kostich says, noting that the label will eventually focus on the set's new songs, which hark back to the sound of the band's heyday.

Since word of the Fleetwood Mac reunion has circulated for months, retailers are anticipating a strong consumer response to "The Dance." "We're already getting a strong buzz on this; the word has been out for a long time," says Eric Keil, buyer for Compact Disc World, a New Jersey chain. "People have been asking about it and when is it coming out, when can they get it."

"We put Fleetwood Mac albums in a [summer] promotion, and the 'Greatest Hits' and 'Rumours' flew out of the stores. We know there are people out there who still love this band. This has the potential to be big, not as big as [the Eagles'] 'Hell Freezes Over,' but it could approach that. That was a monster for us."

Television exposure beyond MTV—which has already begun airing clips of "Silver Springs" and "The Chain" from the special—will play a vital role in the marketing of the album. VH1 will air a condensed, 60-minute version of the special in September and has designated Fleetwood Mac as the network's artist of the month in October.

VH1 has also recently featured "Rumours" in a recent episode of its "Classic Albums" series.

Additionally, various members of the band are tentatively slated for a string of high-profile stints on shows, including "The Rosie O'Donnell Show," "Good Morning America," and "The Tonight Show With Jay Leno." Most of these appearances will be made before Fleetwood Mac begins its tour in mid-

September. Dates for the trek were still being confirmed at press time.

The seeds of the band's reunion were sowed earlier this year. Fleetwood and Buckingham had been working together on Buckingham's solo project, so for Fleetwood, the reunion seemed like a natural progression.

"I was really excited," he says. "I felt we had already met musically somehow, because I had been working with Lindsey for over a year, or being there and being supportive. I knew the creative light was alive. It was not like a business manager called up and said, 'You've been offered \$20 billion to reconvene.' It was not like that."

Fleetwood had disbanded the group two years ago, only after different permutations failed to ignite. "I was a person that very much tried to keep Fleetwood Mac together at any cost, literally," he says. "It has been my life, and the letting go was a decision John [McVie] and I made. Every brick wall, people would say this is the end, but keeping it going was the only thing I knew."

"We'd had such a cycle of reinventing ourselves as a band. After the [1995] album with Billy [Burnette] and Bekka [Bramlett], we realized that we weren't going anywhere, and that was a major thing for me to admit, and it took me a little time to absorb that."

For Fleetwood, it was a chance to realize that he could survive in a world without Fleetwood Mac. "I truly had let go, and that was good. I sobered up and changed my life; there was a different life to be had, and it was a good one. I know now that I can function without the [band]."

But to Nicks, functioning without Fleetwood Mac was never a question. "We can all go our separate ways for periods of time, but we always seem to come back to each other," she says. "There's a connection between each of us that has nothing to do with business. When I got the call about doing this, I took a deep breath, and then I said yes."

Because Buckingham was recording a new solo album, he was the hardest member to convince to come back; however, no reunion would have happened without his participation. His decision was based somewhat on the clout a reunion would give him when it came time to return to his solo work.

"A lot of people seem to think that if you make an album every four years or so, as I do, there was nothing to be lost in doing the reunion, and possibly

a great deal to be gained in terms of visibility and opening political doors," he says.

"The hardest part was thinking about putting down [an album] I'd been working on for two years plus and just leaving it on the back burner," he continues. "[Warner Bros. Records chairman/CEO] Russ Thyret called me and said, 'Are you doing this [reunion]?' And I said, 'Give me until the first of April,' and I just took a chance, and I can't say I'm sorry. I'm a different person now. It's a great thing for everybody in the group. I mean, I feel like I'm giving something to these people who have contributed to my life."

After Buckingham agreed to the reunion, the band began rehearsing immediately on April 1 for the MTV taping. "We thought MTV was Fleetwood Mac adverse, but they weren't," says Buckingham. "We rehearsed for six or seven weeks, which wasn't quite enough. I think there was a general view that this thing may disintegrate in a week, and I was gonna do my best to make sure it wasn't me that made that happen."

"But, you know, Stevie is in a really good place, and there was something good about it. You just have to keep watching yourself to make sure that you don't get petty. I went in and I tried to make nice, and it wasn't hard. It's sweet, it's nostalgic; you could cry over it if you let yourself."

Nicks says there were actually quite a few tears shed during the last of the three shows the band played for the special. "In my heart, I knew that final show was the one that we would use, and I paced myself emotionally. Something clicked as we started to play that night. The magic was there again, only we weren't mad at each other anymore. I looked into Lindsey's eyes during so many of the songs, and the tears came. It was uncontrollable. And it was a beautiful night for us and everyone in the audience."

Buckingham was pleased with the wide demographics the taping attracted. "There really was a nice element of a younger, 20s and 30s crowd, which was great, because a lot of those people learned about us from their parents, or from the rekindled interest in the band since Billy Corgan and a few others have said, 'Fleetwood Mac is not the enemy.'"

Nicks agrees, noting the previously untapped young audience that "Gold

Dust Woman" reached after Courtney Love covered the "Rumours" cut with Hole late last year. "She claims to know more about me and my music than I can even remember—which is terrifying but probably very true," Nicks says with a laugh. Love will interview Nicks for Spin magazine this fall.

Buckingham confesses it's been "surprisingly pleasurable" reuniting with his bandmates. "It's been kind of a trip, because we're getting along really well. There's very little of the baggage left that was there when I left in 1987," he says.

Like Buckingham, Fleetwood's antennae were up, checking for signs that the reunion might not work.

"I would always be looking; that's my nature," he says. "We know each other so well. You know what to do to upset someone, and you know what to do to make the situation good; that's what I do with anybody. I would be watching for what anyone would construe as the danger signal. The reality is that these five people have the capability of managing themselves, and we did for years. Basically, we were always very successful, and part of that success was because it was an unusual animal, this thing called Fleetwood Mac. And it came from within."

The live forum of the MTV special created the perfect environment for the band to reconvene, because, as Fleetwood says, creating a new studio album would have been "too stressful. This is a great way of celebrating who we are and then reinventing some of the songs and just saying, 'Shit, we haven't played for years' and have it be really good. I truly think the band is playing 40% better than it ever has before."

While there are no announced plans other than "The Dance" and a 40-city tour, Buckingham doesn't know if the reunion will end after the last date is played. "Well, if you'd asked me a year ago whether I would be doing this, I would have said 'absolutely not,' but here I am, so I'm not going to discount anything."

Nicks is equally guarded about the band's future—but admittedly optimistic. "Fleetwood Mac will never die. Whether any of us will fess up to it or not, the spirit of this band will live in each of us forever. And that's a good thing. Some people only dream of the magic we've made—and then we get to revisit it and to build upon it. That is truly a blessing."

CLASSICAL PIANO GREAT RICHTER DIES

(Continued from page 12)

Prokofiev. Richter wasn't only a solo virtuoso, either; he played chamber music with the likes of the Borodin Quartet and Mstislav Rostropovich, and he accompanied such singers as Peter Schreier and Dietrich Fischer-Dieskau.

Never allied to any one record company, Richter recorded for EMI, Deutsche Grammophon, Decca, and Teldec, among others, through the years. Four of the labels that followed him the closest honored him with sizable editions released in close succession. Last year, BMG issued a 10-CD boxed set of his early Melodiya recordings, and the Czech label Praga issued a 15-disc set tracing Richter's concerts in Prague from the '50s to the '80s.

The Olympia label has also issued a 10-CD Richter series, a sampler from which graces BBC Music magazine's new special issue celebrating the piano. But the grandest Richter homage of all was Philips' 21-disc "Richter: The Authorized Recordings," a collection of his later concert tapings (and a great coup since most of his albums were produced without his blessing). The astute, affectionate Philips set won Gramophone magazine's special achievement award in '93.

Music critic and label entrepreneur Leslie Gerber has been a long-time follower of Richter and has just released on his Parnassus imprint the first few volumes in a planned 10-CD series of previously unissued '50s recordings by the pianist. He cherishes memories of seeing Richter in '65 and '70 on two of his only three U.S. tours.

"Hearing Richter perform was an amazing experience," Gerber says. "He created the most intense atmosphere I've ever felt in a concert hall, sucking the entire audience into the experience within seconds. And he

had one of the most magnificent techniques of any pianist I've heard and an unparalleled ability to color sound. But most important, Richter was always searching for the heart of the music. He didn't always find it, but he found it more often than most anyone."

Richter was born on March 20, 1915, to musician parents of German lineage. He was mostly self-taught, working as a piano accompanist at the Odessa Opera before attending the Moscow Conservatory. He graduated in 1942 and three years later won the U.S.S.R. Music Competition's highest honor. Richter won the Stalin Prize in 1949.

Although Richter toured extensively from Eastern Europe to Siberia in the '50s, he didn't make his U.S. debut until 1960. His series of five sold-out Carnegie Hall recitals that year was acclaimed long afterward, but because he loathed both flying and the pressure of big-city gigs, he rarely returned. Throughout his later career, he preferred to perform in provincial towns in Europe with little advance notice, as well as at the festival he helped found in Tours, France.

Even as he followed his own restless, poetic muse, Richter always made a point of venerating the composers whose work he interpreted. Moody and mercurial as he was, though, Richter's performances caused not only swooning but swearing—especially in later years, as his tempos grew ever more expansive. But even his waywardness had its charismatic appeal. As Till Janczukowicz observed in an essay included in the Philips boxed set, "When Richter makes mistakes, when his readings are disconcerting, we can relax, comforted by the feeling that the pianist sitting before us is only human after all."

RACHMANINOFF HEIRS SUE EMI OVER CATALOG

(Continued from page 6)

ries. A similar suit by the Rachmaninoff family against EMI involving royalty misappropriation in various countries was settled in 1991.

According to the attorneys for the Rachmaninoff heirs, James Kendrick and Paul LiCalsi, an audit was requested of EMI's accounts in '95 that remains to be finished, although under French law the plaintiffs may be entitled to a court-appointed expert to examine EMI's records.

The ultimate aim of the suit is the return of the Opp. 40-45 copyrights to the family, LiCalsi says. "Rachmaninoff's music is in vogue as never before, and that window of opportunity to promote a composer's music can be fleeting. EMI's incompetence and failure to uphold the heightened duty explicit in its agreement with the Rachmaninoff family has in effect voided the contract."

Executives for EMI Music Publishing in continental Europe offered no comment, and representatives of SACEM/SDRM (the French authors' rights society named as a "necessary party" in the suit) had not responded to inquires by press time.

Clark Miller, senior VP of legal and business affairs for EMI Music Publishing in New York, says, "I have no idea what this is all about. We haven't been served with anything here yet. But I do know we've had a productive relationship with

the Rachmaninoff family for years and would assume that would continue."

Born in 1873, Rachmaninoff immigrated to the West in 1917, eventually settling in New York. He pursued a dual career as composer and unrivaled piano virtuoso until his death in 1943. He divided his catalog between Editions Russes de Musique, which published his Opp. 1-39, and Foley Publishing, which assumed the remainder of his works. Boosey & Hawkes took over the Editions Russes material in 1945. The Foley material was transferred to the New York-based Belwin-Mills in 1969. EMI succeeded Belwin-Mills in 1990.

The heirs besides Alexandre Rachmaninoff include the grandchildren of the composer's eldest daughter, Irina: Peter Wanamaker of Chicago; Allison Wanamaker McDonald of Long Boat Key, Fla.; and Nathalie Wanamaker Javier, who lives in Costa Rica.

Beyond SACEM/SDRM, the suit names as necessary parties in the affair the American Society of Composers, Authors & Publishers (ASCAP); Fuji Pacific; and the Japanese Society for Rights of Authors, Composers & Publishers (JASRAC).

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

LABELS LOOKING TO TV TO CAPITALIZE ON COMPILATIONS

(Continued from page 75)

Tommy Boy spends about \$3 million of its own money to promote each compilation and that its cable partners generally step up with another \$2 million in advertising so that each project has the benefit of \$5 million in promotional efforts.

PolyMedia, meanwhile, still is in the developmental stages with its television marketing business and appears to be experimenting to fine-tune its campaigns. When it added an 800 number to its TV promotional effort behind "Pure Soul" about six weeks into its campaign, it probably did so to defer the cost of the advertising, competitors suggest. To date, that album has moved 54,000 units, according to SoundScan, while PolyMedia's latest compilation, "Urbal Beats," sold 4,500 units in its first week.

Television marketing campaigns can run from \$50,000 to test-market a compilation package to as much as \$5 million for a full-blown campaign, say television music marketers.

A key ingredient in making TV marketing less costly is having the ability to sell additional products, either related music titles or other products like artist T-shirts, to consumers who respond to direct-marketing commercials, says Craig Balsam, co-managing director at New York-based indie label Razor & Tie.

For instance, explains another direct marketer, a \$17.98 compilation package, without any additional merchandise, can only afford to spend a limited amount of dollars on television marketing. On the other hand, a company like Time Life Music specializes in "continuity buys, say, promoting a 10-CD series that may have a cost of \$120 to the shopper," he continues. "From experience, Time Life knows how many will buy the first CD, how many will buy the second CD, and how many customers will drop off with each new CD from the series. That way they can assume that they will average, say, \$120 per customer and spend accordingly to promote their package. You can do a lot more with \$120 than you can with \$17.98."

Tommy Boy and PolyMedia aren't the only companies experimenting with their television marketing efforts. Arista tried to duplicate its "Ultimate Dance Party 1997" success by launching TV campaigns focusing on two of its solo artists, Barry Manilow and Whitney Houston, using an 800 number. But those campaigns didn't have an impact on sales, say competing television marketers. Bartels, however, argues that the campaigns "did well under a different set of criteria." He adds that each television marketing campaign has to be prepared on a "case-by-case basis."

Longtime television marketers say that selling individual artists via television is much more difficult than marketing compilations. The latter albums have much more star power, which makes them appealing to a wider number of shoppers, according to those executives.

Nonetheless, there have been success stories with compilations that focus on the best songs from an individual artist. Among the TV-marketing success legends are Roger Whittaker, Nana Mouskouri, the Statler Brothers, and Boxcar Willie.

Six months ago, an Andy Griffith gospel album, which was compiled by EMI Christian Music Group, sold about 400,000 units via a television direct-marketing campaign. That campaign was orchestrated by EMI Special Markets, which used Heart-

land to buy media and do telemarketing and fulfillment.

It was then released to retail, and its commercial was amended to drive shoppers to record stores, where it sold another 400,000 units almost immediately, according to Bruce Kirkland, president of EMI-Capitol Entertainment Properties. To date, that compilation has sold about 1.6 million units, Kirkland says.

"EMI Entertainment Properties will definitely move forward into this business in a big way," says Kirkland. "We will use direct marketing as a strategy that will also sell records at retail."

Angel Records, apparently heartened by the success of the Griffith album, is planning a direct-marketing television campaign for one of its recording artists, Vanessa Mae, whose album "China Girl" will be released Sept. 9. Steve Murphy, president of Angel, told the staff of EMD that the company's annual convention that it is trying a direct-marketing TV campaign because "every time [Mae] is on TV," her album sales explode.

But Angel also plans to go the easier route by issuing a multi-artist compilation album Sept. 16 in the form of "Pure Classics," which Murphy said will feature "original mood music." He also said that Angel is not above seeing other successful ideas and trying to capitalize on them. In fact, he called "Pure Classics," a classical music compilation, "pure coattails."

Harold Fein, executive VP/GM at Sony Music Special Products, says his company is exploring both compilations and single-artist packages and selling them through various means. In some instances, the company has solely used an 800-number direct-marketing vehicle; in others it has used commercials that promote a combination of retail with an 800-number option.

Sometimes, Sony says, the 800 direct-marketing effort serves as a testing ground for whether to take a project to retail.

In some instances, Fein says, whether a title is made available to retail can depend on what other music

labels will allow when licensing music to Sony. For example, some labels will license their superstars for direct-marketing campaigns but cringe at the thought of their superstars appearing under the Sony logo at retail, he explains.

So if Fein wants to take a direct-marketing title to retail, it means getting the clearances all over again.

Fein says that this year the company will do four or five television marketing campaigns. As part of its television campaigns, the company has targeted the Spanish-speaking population, because other television music marketers, such as Time Life Music and Westwood, have ignored that niche. In addition to a compilation of Latin romance music created for Spanish TV, the company also has prepared a tango compilation and is marketing a Julio Iglesias greatest-hits package.

Fein declines to discuss campaign costs or sales figures for his projects.

Razor & Tie is happy to stick with direct-marketing campaigns for its compilation packages with broad-based appeal. The company broke into direct marketing in 1989, when television commercial time was relatively cheap, thanks to a recession that had advertisers cutting back on their time buys, says Cliff Chenfeld, co-managing director of Razor & Tie.

"At that point, cable TV wasn't as developed as it is now," he says. "We began with a fabulous '70s package and created the '70s Preservation Society' to market it."

That package was a success because "we came into direct marketing with a different angle, went for a little lower demographic, and used a much hipper approach to the commercial," he says. Since then, the company has put together 20 packages, including its latest offer, "Viva Las Vegas," which features such artists as Wayne Newton, Dean Martin, Bobby Darrin, and Sammy Davis Jr. each performing one of their big hits.

Assistance in preparing this story was provided by Dylan Siegler.

PRODUCT STILL MOVING, DESPITE UPS STRIKE

(Continued from page 3)

these other freight companies can be stretched," says Valley president Rob Cain, who has been able to supply his clients with their regular shipments, thus far with few glitches.

"Maybe their employees can only handle putting in the extra time for a week or so, but can't really extend the extra effort much longer than that," he says. "It just makes you wonder how much longer [those companies] can handle the extra volume."

Harold Guilfoil, senior product manager at Valley, says companies like Federal Express are being pickier with the types of shipments they will accept, like cash-on-delivery (c.o.d.) orders. "They're carrying so much extra product this week, they don't want to take the extra time required for COD packages," he says.

On the upside, Frank Lipsius, VP at Universal One-Stop in Philadelphia, is encouraging retailers short on product to give him a call.

With the majority of his suppliers traditionally working with freight companies other than UPS, Univer-

sal has been able to conduct business as usual, even fulfilling extra orders along the way.

"Business is up, and everything is extremely normal," Lipsius says. "We're even getting all the business that we would have been sharing with other clients, and we've been able to get [all the orders] out."

"I think everyone was caught a little short [by the strike]," he adds, "but since we had relationships with other suppliers, we anticipated enough to be able to switch to them."

Guilfoil is attributing the industry's ability to deal with the situation thus far to the fact that the first week of the strike was a relatively small release week.

"If we were shipping something like Puff Daddy, Bone [Thugs-N-Harmony], or a Garth [Brooks] release, it would have been a bigger issue," he says.

UPS and the Teamsters were scheduled to resume negotiations Aug. 7, but at press time there was no indication that regular UPS service would resume in the near future.

PRESLEY ANNIVERSARY FINDS INDUSTRY KICKING INTO HIGH GEAR

(Continued from page 1)

"The 20th anniversary is a time that evokes memories, it makes you go, 'Wow, has it been 20 years? Why does it seem like Elvis is more here than ever?'" says Jack Soden, CEO of Elvis Presley Enterprises (EPE), the corporate entity that oversees Presley's estate.

The answer would be that since Presley's death on Aug. 16, 1977, his popularity has only continued to grow due to savvy marketing by EPE and smart packaging of his recordings by RCA, which owns the rights to Presley's music worldwide.

"The devil's advocate would argue that we're killing off the golden goose by [releasing so much], but I don't think we're beginning to see any signs of oversaturation, because he hasn't been put out at every level that he needs to be," says Michael Omansky, VP of strategic marketing for RCA Records.

Aside from endless fascination with Presley's personal life, what endures is the unmatched legacy of Presley as a performer. "There was something about Elvis that was Elvis," says Sam Phillips, who discovered the singer and signed him to Sun Records in 1954. "He just had it. This guy gave every senti-



OMANSKY

ment from every emotion from that stage when he was entertaining you that was ever possible. Every song he sang hit the audience no matter what song [it was]. I'm wondering if it will ever be duplicated. Maybe somebody will come along and be huge, and I hope they do. He was good for the world."

WALKING IN MEMPHIS

A number of activities planned in Memphis during the annual Elvis Week, Sunday (10)-Aug. 17, are geared this year around the 20th anniversary.

On Monday (11), RCA/BMG International will unveil a wall of 125 gold and platinum plaques at Graceland, signifying Presley's worldwide appeal and continued domination. (The wall will be displayed in the converted racketball court/gym at Graceland, which already houses more than 110 awards.) The presentation will be made by Rudi Gassner, president/CEO of BMG Entertainment International.

"Rudi Gassner's presentation commemorates Elvis' many achievements across three decades and around the world," says Omansky. "The many BMG International companies under Rudi's leadership came together to create this one-of-a-kind presentation."

Omansky notes that up to 60% of Presley's record sales come from outside of the U.S. (see story, page 1).

"This summer, the focus is on Elvis' foreign success," says Soden of the international presentation. "A lot of countries have different ways of recognizing record sales, so it's an imperfect science. Therefore, this presentation is more impactful for what it represents and symbolizes than the precise numbers. It symbolizes that Elvis Presley in his career and since his death has sold a tremendous number of records all over the world and in all different cultures [without] ever recording in other languages... No one believes we're anywhere close to saying that we've accounted for every record sold, but this is a great step in the right direction."

On Friday (15), Graceland will hold its annual candlelight vigil, during

which tens of thousands of fans pass by Presley's grave.

On Saturday (16), EPE will stage "Elvis In Concert" at Memphis' Mid-South Coliseum. With a great deal of help from archival footage, the evening will attempt to re-create a Presley concert. The Memphis Symphony Orchestra will be joined by a collection of singers and musicians who played with Presley, including original guitarist Scotty Moore and drummer D.J. Fontana and members of the Jordanaires, the Sweet Inspirations, the Voice, and the Imperials. They will play Presley tunes live, while the King, appearing on a big screen, sings along.

"It's a one-time thing," says Soden. "It's such a unique concept that we're going to take a look at it and give some thought in the ensuing months to packaging something like it to tour. However, it is highly unlikely that this many people will be together onstage again." Soden notes that the event will be recorded for historical purposes, but that there are no plans to release an audio or video version of the show.

ELVIS SPOTTED AT MALLS

The crown jewel of the album releases surrounding the anniversary is "Elvis Presley Platinum: A Life In Music," a four-CD boxed set RCA issued July 15 (Billboard, May 24).

The 100-song collection, which entered The Billboard 200 at No. 80 the week ending Aug. 2, features 77 previously unreleased Presley performances. It has sold 22,000 copies in the U.S., according to SoundScan.

RCA began setting up the "Platinum" set at retail in early '97, Omansky says. "Retailers were very positive," he notes. "Catalog in general has had a tough go, but Elvis is going against the tide. Retailers noticed that sales on Elvis were moving upward and were steady."

A number of other releases are coming out in time to capitalize on the 20th anniversary. RCA released upgrades of five volumes of "Elvis' Golden Records" July 15. The company digitally remastered the album and added six or seven tracks to each set.

On Saturday (16), Reader's Digest will release "Elvis! His Greatest Hits," a four-CD boxed set that includes 84 tracks, many of them his biggest hits. The set, licensed through BMG Special Products, is available only via a toll-free number. (BMG-Special Products works with outside companies on creating and manufacturing Presley projects with RCA's approval.)

BMG Special Products has also given its OK to two other 20th-anniversary projects: "Raw Elvis: Early Live Recording—March 19, 1955" came out July 15 on Outwest Records, distributed by PPI. The set contains five tunes from a 1955 concert, as well as a 16-minute interview with Moore.

BMG has also pressed a limited-edition colored-vinyl single (in gold and red) of "King Creole," to be sold with the "King Of The Whole Wide World" boxed set, sold primarily at Elvis conventions by Paul Dowling, head of the Sarasota, Fla.-based Worldwide Elvis. The boxed set, sold in two versions, includes one or both of the vinyl singles, "Elvis: The Ultimate Album Cover Book," the rare "Elvis Medley" album, a wallet calendar, and "The Ultimate Elvis Album Cover Price Guide."

For RCA, the key to signing off on a project for another label is that it not conflict with any existing RCA/BMG Elvis plans.

"If it's straight retail, we're usually not interested because we have a road



Ronnie McDowell's new Intersound album saluting Elvis, "Elvis: A Tribute To The King," also features Scotty Moore, D.J. Fontana, and the Jordanaires, pictured with McDowell, center. Moore also has an album and book out.

map for the next several years," Omansky says. "When opportunities come up that can supplement what we can do, I'm open for that and we proactively look for that... With PPI, those five ['Raw Elvis'] cuts have been out in different forms outside of the U.S. In this instance, we thought it was good business for the two companies to work together. This is a niche product—it's not material we would normally put out ourselves."

With Reader's Digest, Omansky notes, "you have a situation where they're not competing with us at retail; it's a way to get consumers who wouldn't necessarily go to retail."

Other 20th-anniversary tie-ins include Ronnie McDowell's new album saluting Presley, "Elvis: A Tribute To The King," on Intersound. Also appearing on the 20-cut album are Moore, Fontana, and the Jordanaires. This is McDowell's second Elvis tribute album (the first was 1979's "A Tribute To The King: Elvis In Memory" on Scorpion, also with the Jordanaires).

Though McDowell never met Presley, he has been identified with him since he wrote and recorded the single "The King Is Gone" days after Presley's death. His ability to sing, as well as talk, in the Presley style, led to his work providing Presley's voice in the TV series "Elvis."

"I actually recorded this [new album] three years ago as a spur-of-the-moment thing when I was working with Scotty and D.J. on the road and didn't originally intend it for the 20th anniversary," says McDowell. "It was going to be on Curb, but that didn't work out, and Intersound heard it and loved it."

Moore, meanwhile, has an album and book out. The album is "All The King's Men," which he and Fontana recorded for Sweetfish Records with such guest stars as Keith Richards (Billboard, Feb. 1). Moore's no-holds-barred autobiography "That's Alright Elvis" (Schirmer Books) graphically spells out the contempt he felt for Presley's late manager, Col. Tom Parker. Moore's relationship with Presley was strictly professional, and he still feels pity for Elvis for what he feels was the singer's total manipulation by Parker.

Now, says Moore, who quit playing guitar for 20 years after his last Presley engagement (the "Elvis '68 Comeback Special") and never saw him again, he's concentrating on the future. "Music is fun again," he says.

On the lighter side, Kid Rhino released "Bugs & Friends Sing Elvis"

Aug. 5. The collection features Looney Tunes characters ranging from Bugs Bunny to Foghorn Leghorn warbling the King's greatest hits. A Digipak CD-only version features a special blue-velvet cover.

RETAILERS ARE STANDING BY

Not surprisingly, retailers are preparing for the anniversary of Elvis' death by stocking up heavily on Presley product and mounting promotions, many with value-added features.

"It's a pretty big event," says Lew Garrett, VP of purchasing at the 315-store Camelot Music in North Canton, Ohio. "You'd be foolish, as a mall retailer, not to get involved. You'll have all the boomers in with their kids."

Garrett says that Camelot promoted its sale on Presley audio and video titles with a newspaper circular inserted in Sunday papers July 19; the piece will also be utilized in stores throughout August. The chain is also creating special ads for the Memphis market.

"We've created little shrines in most of our stores for this," Garrett says.

The Dallas-based Blockbuster Music and Video will be pitching Elvis heavily in its 445 music stores, 3,270 video outlets, and 600 franchised locations via a promotion that runs through Sept. 8.

Norman Hurd, Blockbuster's senior merchandiser for rock, says, "We started the promotion on July 15, where we have audio, video, and a couple of other Elvis knickknacks [on sale]."

Hurd says that 15 Presley audio titles and 18 videos have been sale-priced as part of the promotion.

In conjunction with RCA, Blockbuster has pressed 100,000 units of an exclusive six-track CD, which is priced at \$5.99. The set includes three songs from the "Platinum" boxed set—one from the "Gold" box (which will be issued for the first time on CD in February), one from the "Silver" box (which will come out on CD in April), and one from the "Blue Hawaii Collector's Edition." The tracks from the "Gold" and "Silver" boxes have never been available on CD; both boxes were released on vinyl and cassette in the '80s.

Even before spots began airing on VH1 in late July highlighting the exclusive, Blockbuster had sold 8,700 units by word-of-mouth, according to Hurd.

The promotion also extends to video (see story, page 56).

The Presley sale will be spotlighted in stores by a promotional cart with what Hurd describes as an eye-catching '50s-style header sign.

Hurd says the company will also focus on "ground zero" for the forthcoming Presley celebration. "Our local marketing people in Memphis are going to try to put together some promotions there."

"It's a major event at Best Buy," says Joe Pagano, merchandise manager of music and movies for the 279-store chain, based in Eden Prairie, Minn. "It's a big deal... It's something that anybody in the business is going to take advantage of."

More than 50 Presley music and movie titles are included in Best Buy's promotion, according to Pagano. "We have a mass display in the main aisle displaying Elvis' music and movie product," he says.

The West Sacramento, Calif.-based Tower Records is attempting to get both consumers and staffers involved in Elvis madness. The chain is offering a free trip to Graceland in a contest open to consumers; entry forms are available in all Tower outlets.

Employees are also competing among themselves for Elvis honors: National advertising director Terri Williams says, "We're having a display contest among all our stores, where there's a cash prize. Part of the judging is based on the best theme."

She says that the stores are being urged to get imaginative with their merchandising: "We decided to go the real kitsch route rather than the traditional—go for the fun part of Elvis, the wild part of Elvis... more along the tabloid lines."

Tower's promotion is widespread. Williams notes, "Everything Elvis is on sale. August is Elvis month at Tower... We've got movies, books, and audio involved."

The chain has its own exclusive merchandise: The first two volumes of "Elvis' Golden Records" on vinyl, which RCA will make available to other chains in September, are available during August only at Tower, which has the discs on sale for \$6.99.

Tower will be spotlighting its promotion in daily papers and on VH1.

One retail outlet that will be a beneficiary of particular attention during the upcoming Elvis commemorative festivities is Poplar Tunes on Poplar Avenue in Memphis.

"Elvis shopped here, and I believe we were the first to sell Elvis' product," says Kim Conrad, marketing manager for the seven-store Poplar Tunes chain in Memphis. "I'm sure you know the story—Elvis used to stand behind the Coke machine in the store and watch everybody buy his records."

The store is remarkably unchanged today from how it looked in its heyday as Elvis' hangout during the '50s: Poplar Tunes still stocks hundreds of 45s behind the counter.

"We've totally redone all the other stores," says Conrad, "but nobody wants to touch this store."

Poplar Tunes' place in Elvis lore is commemorated by a large 1954-vintage photograph on the wall of Presley, Memphis DJ Dewey Phillips, and the outlet's late owner Joe Cuoghi standing arm-in-arm in the store.

During the Elvis celebration in Memphis, Poplar Tunes will be selling T-shirts bearing that photo, with a legend on the back reading, "Poplar Tunes—where the King was a customer, and the customer is still king." The store is also giving away bumper stickers bearing the motto. Conrad says, "We had the shirts made for our 50th anniversary last October, and we had enough for Elvis month."

(Continued on page 82)

INTERNATIONAL MARKETS ARE KEY TO PRESLEY PROMOTION

(Continued from page 1)

And while Presley endures as an American icon, much of the presentation and marketing of his music is being planned by individuals in London, Denmark, and Munich.

Key markets for Elvis have always been Japan, Germany, the U.K., France, Australia, and the Netherlands. Yet with Presley the third-most-memorable international figure in China after Jesus Christ and President Nixon, the worldwide appetite for Elvis material is far from satiated, says the major.

In commemoration of the 20th anniversary of Presley's death, the label is serving up the four-disc boxed set "Elvis Presley Platinum: A Life In Music," which had a worldwide release July 14. So far it appears to be appealing to fans rather than the general public, according to dealers, but the fact that it is selling at a retail price between \$54 and \$73 in various markets is a tribute to both the artist's enduring legend and the efforts made by the stewards of his inheritance.

Some of the tracks on "Platinum" are previously unreleased material that has been unearthed. "There's always more which turns up if you dig deeper," says Klaus Schmalenbach, Munich-based VP of catalog development for BMG International. "There's a lot of live material, as Elvis always

wanted everything he did taped."

Schmalenbach is a member of a four-man committee set up in 1989 to oversee the worldwide exploitation of the Presley catalog. It also consists of Danish producer Ernst Mikael Jorgensen, RCA Records' New York-based VP of strategic marketing Michael Omansky (who later left, but returned in 1995), and catalog expert Roger Semon, London-based executive producer for Elvis material for RCA in New York. "Platinum" was produced and art-directed by Jorgensen and Semon.

The global campaign behind the 20th anniversary of Presley's death is being coordinated by this committee and is being presented worldwide under the banner "Elvis 1977-97." The promotion will extend well into the next century, says Schmalenbach. "In terms of pricing, we have put the whole catalog on an upward scale and tried to avoid the trend toward budget," he says. "We think we are doing it the way Elvis would be happy with."

With Elvis' recordings having been marketed many times before and the music having long since woven its way into the fabric of postwar folklore, finding a new angle on Elvis for the anniversary has been a challenge, according to Semon.

"There's no doubt that RCA has been very aggressive in reissuing Elvis

material," says Semon. "As each year goes by, it becomes more of a challenge. Elvis' greatest hits have been released many times over the years. Yet it's easy to assume that every household owns an Elvis Presley record. Having conducted research into ownership of Elvis material, the reality is somewhat different—it's surprising how many people don't own any."

Media interest in Elvis has often focused on anything other than his music, notes Semon. "People take it for granted that he was a talented musician," he says. "We need to give people a chance to reappraise the music."

LOCALIZED PROMOTIONS

Such reappraisal is likely to be stimulated by a wide range of regional promotions being keyed to the 20th anniversary of Presley's death, which also can be expected to spark global sales.

BMG companies are able to access the whole catalog for "local opportunities" or compilations that are suited to the individual markets and that often tie into ad campaigns.

In the U.K., BMG assembled "Always On My Mind—The Ultimate Love Songs," released in May, to capitalize on the anniversary. The title song was used on a TV advertisement for British Telecom, ensuring that the



Key international markets for Elvis Presley, pictured during the "Elvis '68 Comeback Special," have always been Japan, Germany, the U.K., France, Australia, and the Netherlands.

track is in the popular consciousness. So far, the compilation has sold 150,000 units, according to the label. While "Platinum" is selling as a fan-only item, BMG anticipates renewed interest in it as the anniversary date, Aug. 16, approaches.

"There's a continuing fascination in him," explains market development

promotion manager Paddy Forward. "As a record company, we are trying to get the focus back onto his music, which has taken a bit of a back seat to his lifestyle and his iconic status."

National BBC Radio 2 will air an Elvis record every hour starting at midnight Friday (15), and throughout the day tributes will come from famous personalities. A three-part documentary, "The Elvis Presley Story," will be broadcast on Radio 2, with the last of the hourlong programs going out Saturday (16).

The Official Elvis Presley Fan Club of Great Britain is organizing a celebration of the life and music of Elvis at the Equinox Ballroom. Some 1,000 fans will fly to the celebrations in the U.S., making it the largest overseas contingent to visit for the commemoration.

'MEGA' PROMO IN JAPAN

Two years ago, the locally assembled "Mega Elvis" compilation hit the Japanese national chart at No. 10, a rare achievement for an international artist.

"We tried to make Elvis appeal to the young with this album," explains BMG Japan international marketing executive Hitoshi Fujisaki, "and thanks to Tokyo FM program 'Yasuhiko Akasaka's Million Nights' and others, we were successful in reaching them."

BMG says that more than 150,000 copies of the set have been sold, and the 20th-anniversary edition of "Mega Elvis," featuring 27 hits with a gold-color disc and a special package, will be released Saturday (16) along with "Platinum," which retails in Japan for 8,400 yen (\$73).

Five soundtracks were released in June, as well as the live album "An Afternoon In The Garden."

Music retailers, including Tower Records and Yamano Gakki, will have Elvis corners set up in stores, and customers buying more than three titles will have a chance to win a Gibson guitar and an Elvis statuette, wristwatch, or pen.

The Elvis Presley Fan Club is organizing an anniversary event, "8.16 Elvis Forever," while several TV stations, including NHK TV, Nippon TV, and Yomiuri TV, will air Elvis specials on which famous Japanese artists will sing Elvis songs.

GERMAN RADIO AND TV PUSH

"Elvis—Forever In Love" is the name of the campaign being launched by BMG Ariola Hamburg to honor the 20th anniversary of Presley's death.

Specially compiled for the Germany/Switzerland/Austria market and retailing for \$22, the double CD of that name includes 43 of Elvis' love songs as well as a short interview.

To support the release, BMG in Hamburg will be staging one of the largest radio and TV campaigns in its history, beginning Sept. 12.

BMG special marketing product manager Ralf Franke reports that BMG's large retail campaign includes a CD retail display styled along the lines of the original Wurlitzer jukebox.

BMG Ariola Hamburg will have an Elvis look-alike walk through Hamburg one week before the anniversary. On Saturday (16), BMG will hold an "Elvis—Forever In Love" party at the Graceland American Restaurant in Hamburg in conjunction with Radio Magic FM and Bild newspaper.

Indie retailers are also getting in on the act: Elvis albums have been selling very well at Music Center Bochnig in Wuppertal since July. A golden statue of Elvis draped with CDs has been

(Continued on next page)

Warner Leads Charge Into Elvis' Video Catalog

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Elvis sightings in the home video arena are rampant these days, but they are coming primarily at the hand of one distributor—Warner Home Video.

The Warner-distributed MGM Home Entertainment and Lightyear Home Video have cornered the market with Presley's film and concert performances. Retailers also are assessing a handful of "we knew him when" titles from the likes of Cabin Fever Entertainment, Brentwood Home Video, and Real Entertainment, which are showcasing tapes touting everyone from Presley's brother-in-law to the members of the so-called "Memphis Mafia" (see story, page 56).

Paramount Home Video, which owns the rights to nearly a dozen catalog Presley movies, chose not to bring its collection back into circulation this summer and has no near-term plans to do so.

The Presley titles "are just one part of our vast catalog, and this is an opportunity we simply chose not to mine at this time," says Paramount Home Video spokeswoman Dorrit Ragsone of the company's decision to pass on the 20th-anniversary hoopla. "There is a celebration every year of Elvis' birth and death at Graceland; it is a recurring story."

Still, it's hard to walk into a video store these days without bumping into the arsenal put forth by longtime Presley studio MGM Home Entertainment. Whether they are stocked solo, in various boxed-set incarnations, or housed in an elaborate guitar case as a deluxe collector's set, MGM has positioned its digitally remastered, sell-through-priced titles to turn heads and open wallets. Although all 18 of MGM's Presley movies have been on the market since the early '80s, the studio is treating its current

promotions like a new launch. Several of the films also are slated to appear on DVD.

"These tapes had never been effectively marketed to the core Elvis fans," says Corie Tappin, VP of marketing, sell-through, at MGM. "The packaging was not good, the quality of the masters was not good. We looked at the music sales, which are through the roof, and the Elvis stamp and other licensed merchandising really selling in the millions, and the videos had had really paltry sales."

The studio's plan has been to blanket the market with network and cable TV, print, and radio ads that would leave no potential buyer untapped. Some \$3 million-plus in TV ads aired July 5-25 and were set to pick up again Aug. 4-Saturday (16) to coincide with the spate of Elvis specialty programming planned on a variety of outlets.

"We are intending for guaranteed sales to an Elvis fan, but we also have a broad enough TV and print campaign to create demand with people who might be on the fence," Tappin says.

TV SPECIALS, TOO

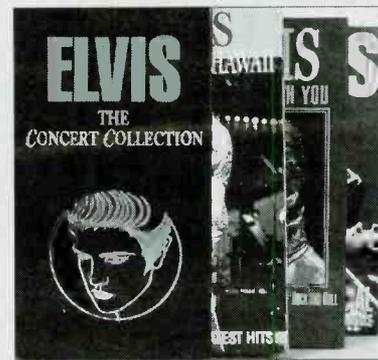
Leaving the silver screen behind, Lightyear is singing the merits of several of Elvis' best-known televised concert performances. The company owns the rights to "Aloha From Hawaii," "Elvis '68 Comeback Special," and "One Night With You"—which can be purchased separately or as a boxed set.

Lightyear also last year released "The Alternate Aloha Concert," which documents the dress rehearsal for the televised event. It also has the documentary title "Elvis '56—In The Beginning."

Don Spielvogel, Lightyear's VP of sales and marketing, says the company has sold in the neighborhood of 500,000 units of the three concert tapes and significantly smaller num-

bers of the latter two tapes. For this month's anniversary, it is piggybacking on the MGM in-store promotions in at least one major chain. Kmart added space for "Aloha," "Comeback," and "One Night" in its corrugated displays for the MGM collector's packs.

Lightyear's tapes usually carry a \$19.98 suggested list price, but as an added incentive to retailers it is offering them at the reduced list of \$14.98 through August. "We are giving it to them at a discount as a way to get re-



LIGHTYEAR TITLES

tailers to take in a few more pieces," Spielvogel says. Thus far, many accounts have been taking the bait, particularly the Best Buy chain, he added.

On the TV front, Lightyear a few months ago licensed its concert and rehearsal tapes to VH1 (the titles previously were licensed to the Disney Channel), which has been airing them "with some regularity," Spielvogel notes. "We have definitely seen a spike in sales, and VH1 will be selling them on-air as part of an Elvis program in mid-August," he adds.

Lightyear also is working with National Entertainment Marketing on a campaign through which local retailers can give away its boxed set in promotions, as well as a tie-in with a major automobile manufacturer.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

DEBUT: An unusually large number of recurrents paves the way for an equally large number of debuts and a couple of chart anomalies on the Hot 100. Chart watchers may notice that below No. 50 there are several titles that move up in rank without bullets. Why? When there are a lot of recurrents, the chart loosens up, allowing titles to move up that may have been held back by older singles still on the chart. A title becomes recurrent after it spends 20 weeks on and falls below the top 50 of the Hot 100.

In addition, the high debut of "2 Become 1" by **Spice Girls** (Virgin), at No. 6 on the Hot 100, pushes back Lil' Kim's "Not Tonight" (Undeas/Atlantic/Tommy Boy) and **LeAnn Rimes'** "How Do I Live" (Curb), despite gains at both radio and retail. Both titles are still growing on the chart. It is very likely that both will re-bullet next week if they maintain the pace of their growth and don't slip in rank.

I'm not one to kick someone when they are down, but the first-week sales of **Michael Jackson's** "Stranger In Moscow" (Epic) fell short of the top 75 Hot 100 Singles Sales list, scanning a paltry 4,400 units. In contrast, **Foxy Brown's** "Big Bad Mamma" (Violator/Def Jam/Mercury) sold a comparable number of units, and her single is only available on 12-inch vinyl. "Stranger In Moscow" is bubbling under, while "Big Bad Mamma" enters the Hot 100 at No. 55 because Jackson has little airplay compared with Brown's 12 million listener impressions. "Big Bad Mamma" is from "Def Jam's How To Be A Player" soundtrack. At No. 51, 702's "All I Want" (Biv 10/Capitol/Motown), from the film "Good Burger," is the second soundtrack single to debut this issue, bringing the total number on the Hot 100 to 15. Speaking of soundtracks, there is a plan in the works to rerelease the film "Love Jones" theatrically Aug. 8 and on home video Aug. 26. Singles, however, have not been slated as part the renewed retail push for the soundtrack.

SWEET: As predicted here last issue, **Mariah Carey's** "Honey" (Columbia) splashes handsomely on the Hot 100 Airplay list, entering at No. 23. In her first official week at radio, she picked up 30 million listener impressions from airplay at 98 monitored stations. The airplay leaders include KHOM New Orleans (69 detections), KZZU Spokane, Wash. (50 detections), KLUC Las Vegas (44 detections), and KHKS Dallas (43 detections).

NEW AND ACTIVE: If "Macarena" got on your nerves last year, get ready for this year's infectious novelty number, "Barbie Girl" by the Danish group **Aqua** (MCA). The song already has 10 million listener impressions derived from airplay at 71 monitored stations, including WWZZ Washington, D.C. (58 detections), WIOQ Philadelphia (40 detections), WXXL Orlando, Fla. (34 detections), and WHTZ New York (25 detections).

One label exec has aptly described Aqua as "a cartoonish B-52's." With that in mind, lyrics like "Make me walk/Make me talk/I can act like a star/O beg on my knees," or "You can brush my hair/Undress me everywhere/Imagination/Life is your creation," are meant to be taken tongue in cheek. Aqua has already had three consecutive platinum singles in Denmark. "Barbie Girl" was initially an album cut from "Aquarium," but it was released as a single in April in Denmark. The stateside commercial single arrives at retail Aug. 19. Aqua will do a TV and press tour next month.

ANNIVERSARY FINDS INDUSTRY KICKING INTO HIGH GEAR

(Continued from page 50)

Like other retailers, Poplar Tunes is mounting a sale. "We do have a special endcap sale," Conrad says. "It's all Elvis product. We're offering a free collector's poster." The chain is promoting the sale with full-page ads in the Elvis editions of local magazines Blue-speak and the Memphis Flyer.

Long a destination for tourists and Presley-philes, Poplar Tunes is bracing itself for a major onslaught of interest. Says Conrad, "We have triple the amount of tour buses we normally have, and they're from all over the world."

ON TV AND ONLINE

VH1 is celebrating the singer with a weeklong block of specialty and music video programming dedicated to the King of rock'n'roll, known as "Elvis Week II."

The original documentary "Elvis From The Waist Up," which is narrated by U2's Bono, will air Monday (11) on the music channel. The hourlong program includes never-before-seen color home movies and other vintage clips of Presley, as well as rare performance footage.

Other VH1 programming includes the "Elvis '68 Comeback Special," the documentary "Elvis In Hollywood," and the 1973 performance special "Aloha From Hawaii." The channel will also offer "Platinum" in its on-air shopping program "The Goods."

CMT plans to air a 30-minute special, "CMT Presents: The King's Covers," on Saturday (16). The program will feature vintage music videos by Presley, as well as clips by country artists performing various Presley tunes. Among the videos appearing on the show are Presley's "Don't Be Cruel" and "Blue Suede Shoes," as well as Dwight Yoakam's "Suspicious Minds," Ricky Van Shelton's "Wear My Ring Around Your Neck," and the Willie Nelson and Leon Russell duet "Heart-break Hotel."

The special will also feature interviews with country celebrities discussing Presley's impact on country music.

TNT will host a "Platinum" marathon, running Presley films for 30 hours from Friday (15) to Aug. 17. RCA will tie in a number of cross-promotions with the station. According to Omansky, there will be promotions set up with 45 cable providers to give away the "Platinum" boxed set.

Not surprisingly, there's activity planned on the Internet. BMG Entertainment is holding "The Ultimate Elvis Contest." The quiz, which features questions about Presley's musical and film career, is accessible at <http://www.bmg.com/elvis>, as well as through Tower's World Wide Web site, <http://www.towerrecords.com>. The winner will receive RCA's entire Pres-

ley catalog—nearly 100 titles.

ELVIS AND BEYOND

As Soden notes, the 20th anniversary of Presley's death "doesn't signify the end of anything. If anything, we're growing and prospering and have a lot of things planned for next year and the year after that."

Included in those plans is expansion of the Elvis Presley's Memphis restaurant/nightclub chain. The first one opened July 24 in Memphis on the popular corner of Beale Street and Second Avenue with an industry party featuring Jewel. "All the musical influences that helped shape Elvis Presley were acquired in that 10- to 12-block area—that's where he encountered the blues, gospel, and country," says Soden. Similarly, the club will feature various kinds of music.

In the future, "we want to establish cultural beachheads in foreign countries," says Soden. The next outlet is planned for London; however, Soden notes that there are also plans for Elvis Presley's Memphis locations in Germany, Spain, Italy, Japan, Hong Kong, and Toronto. Additionally, there will be a few more locations in the U.S., including one at a proposed Elvis hotel/casino in Las Vegas.

In April, EPE signed a deal with International Creative Management (ICM) to help exploit the Presley legacy in new ways. As Soden explains, the plan goes beyond just Presley's image and includes projects that capture the essence of the times in which Presley lived and performed. "Elvis is an iconographic symbol for a whole collage of

elements," Soden says. "When you think of postwar America, people think of an idyllic time when things were wonderful. Elvis is perhaps the most multifaceted icon of the '50s and '60s era. ICM has strengths in television, film, and the creation of corporate alliances that can be used in the exploitation of Elvis and his times."

More finite are plans for the construction of a museum on the grounds of Graceland's Visitors Plaza (which is located across the street from Graceland and is where patrons wait to be shuttled to the house). "It will tell the broader story of the music that influenced Elvis and how Elvis influenced the music," says Soden.

At RCA, plans are already under way for the next slate of Presley releases. With RCA's blessing, Razor & Tie will this fall release a Presley Christmas album that will be available only via direct mail.

Also coming this fall, RCA will release "Elvis's Greatest Jukebox Hits," a collection of Presley tunes that were jukebox favorites, based upon singles sales and jukebox historians.

Omansky also promises a "huge special project" in the near future. "We have a long-term game plan, that's why we've been so successful," he says. "If we see the road signs changing, we'll obviously respond, but I think there's a widespread net for Elvis Presley product, and I don't think we've filled it yet."

Assistance in preparing this story was provided by Brett Atwood in Los Angeles and Chet Flippo and Deborah Evans Price in Nashville.

PRESLEY'S HERITAGE

(Continued from preceding page)

set up in the entry area. Music purchaser Achim Goetze says, "Although not many people are around at the moment [due to summer holidays], the CD has been selling very well." BMG says it has already sold 100,000 units of "Elvis—Forever In Love."

MEDIA TIE-INS IN HOLLAND

Elvis commemorative activities in the Netherlands are turning the country into the 51st state of America.

National oldies station Radio 10 Gold is BMG's business partner in the campaign, along with Holland's biggest daily newspaper, De Telegraaf.

Radio 10 Gold will broadcast 14 Saturday-night Elvis programs up to the "big event," to be followed by a complete week of broadcasts live from Graceland in Memphis. De Telegraaf published a 32-page, full-color Elvis supplement on Saturday (9), a first for the newspaper, which is running a

poster campaign at all of its 16,000 sales outlets.

The push is already having some effect, says BMG Holland marketing manager Gerard Kostermans. "In no time, the current single, 'Always On My Mind,' sold 10,000 copies here," says Kostermans, who expects to sell some 15,000 copies of the "Platinum" boxed set, while the "Always Elvis" album shipped gold (50,000 units). "Elvis is cool again. We'll go beyond the fan base."

At V&D department stores, where "Elvis corners" for CDs and videos have been created, the King is ruling the shops, but not for the first time.

Says V&D buyer Karin Brinkhof, "Last year we had an 'America' month in which Elvis was prominently featured with our own Elvis samplers [put together in conjunction with BMG]. Now with the full-blown media hype behind it, it will be far more spectacular. It will really explode around Aug. 16. So far, we've only sold 75 copies of the ['Platinum'] box in our 64 stores. But boxes are there for the real freaks. I anticipate the same thing to happen with the 'Always Elvis' CD, which is competing with the old '20 Essential Elvis Greats' CD, which so many people already have."

TRACK RECORD IN FRANCE

In France, all bodes well for the country's commemoration of Elvis' death, in that each Elvis compilation released in the market has gone gold (100,000 units). The latest, "Essential Elvis," released early this year, is approaching platinum status (300,000 units).

Anne Michel, head of specialist media for BMG France, is working on (Continued on page 88)

BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/PROMOTION LABEL) |
|-----------|-----------|----------|--|---|-----------|-----------|----------|---|--|
| 1 | — | 1 | STRANGER IN MOSCOW | MICHAEL JACKSON (MJJ/EPIC) | 14 | 17 | 14 | ALIVE | PEARL JAM (EPIC) |
| 2 | 3 | 7 | HERE'S THE DEAL/BUTTERFLY KISSES | JEFF CARSON (CURB) | 15 | 13 | 4 | LEMON TREE | FOOL'S GARDEN (UNIVERSAL) |
| 3 | — | 1 | HAVE A LITTLE MERCY | 4.0 (SAVVY/PERSPECTIVE/A&M) | 16 | 11 | 11 | CRUSH | ZHANE (ILLTOWN/MOTOWN) |
| 4 | — | 1 | FOREVER ALL OVER AGAIN | NIGHT RANGER (LEGACY/COLUMBIA) | 17 | 15 | 19 | BLOCK ROCKIN' BEATS | THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE) |
| 5 | 6 | 6 | IN A DREAM | ROCKELL (ROBBINS) | 18 | — | 1 | PUSHIN' INSIDE YOU | SONS OF FUNK (NO LIMIT/PRIORITY) |
| 6 | 5 | 3 | SUMMER JAM | QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC) | 19 | 16 | 7 | DON'T KNOW | MARIO WINANS (MOTOWN) |
| 7 | 10 | 3 | I'VE BEEN HAVING AN AFFAIR | TONYA (J-TOWN/MALACO) | 20 | 8 | 12 | WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR) | KYLE VINCENT (CARPORT/HOLLYWOOD) |
| 8 | — | 1 | GIVE IT TO ME | TEDDY PENDERGRASS (WIND-UP/SUREFIRE) | 21 | — | 1 | GO AWAY | LORRIE MORGAN (BNA/RCA) |
| 9 | — | 4 | MAKE THE WORLD GO ROUND | SANDY B (CHAMPION) | 22 | 14 | 6 | DANCE HALL DAYS | WANG CHUNG (GEFFEN) |
| 10 | 18 | 3 | SHE'S GOT IT ALL | KENNY CHESNEY (BNA/RCA) | 23 | 20 | 12 | EVEN FLOW | PEARL JAM (EPIC) |
| 11 | — | 1 | FREE | ULTRA NATE (STRICTLY RHYTHM) | 24 | — | 1 | IF I HAD YOU | FRANKIE (CHUCKLIFE/EPIC) |
| 12 | — | 5 | TALKIN' BOUT' BANK | THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/RED ANT) | 25 | 19 | 17 | EMOTIONS | TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC) |
| 13 | 9 | 6 | THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD | SAWYER BROWN (CURB) | | | | | |

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

BANK SET TO BUY RED ANT

(Continued from page 6)

Alliance filed for Chapter 11 protection July 14, listing assets of \$512.4 million and liabilities of \$536.3 million, after its cash ran out and extensive talks with creditors to restructure its heavy debt load proved fruitless (Billboard, July 26).

Some industry sources believe Alliance has a fair shot at emerging from Chapter 11, especially since it has obtained \$50 million in debtor-in-possession financing to keep its operations going (the \$625,000 for Red Ant was part of that package).

Alliance's biggest business is one-stop music wholesaling. In 1990, the New York-based company began build-

ing a one-stop empire by acquiring Bassin Distributors, CD One Stop, and Abbey Road. It then branched out into independent distribution by purchasing INDI and Encore Records (renamed Passport Music) and into labels, with Concord, One Way Records, and Castle. Last year, it acquired Teller's Red Ant, and he came aboard Alliance to run the company with Joe Bianco, now vice chairman.

Red Ant's roster includes such acts as Naked, Militia, and My Life With The Thrill Kill Cult. Its only album to crack The Billboard 200 so far has been Cheap Trick's self-titled Red Ant debut. DON JEFFREY



**WEMBLEY
STADIUM**

Congratulates

**KING OF POP
MICHAEL**

JACKSON

*on attracting
212,500 fans for
three performances*

12th, 15th, 17th

July 1997

receipts totalling

\$10,046,001



BARRY CLAYMAN CONCERTS LIMITED

Thanks to Barry Clayman for a great presentation

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 16, 1997

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|----------------------------------|-----------|-----------|---------------|--|--|---------------|
| ★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★ | | | | | | |
| 1 | NEW | | 1 | BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98) 1 week at No. 1 | THE ART OF WAR | 1 |
| 2 | 1 | — | 2 | PUFF DADDY & THE FAMILY BAD BOY 73012*/ARISTA (10.98/17.98) | NO WAY OUT | 1 |
| 3 | 2 | 1 | 5 | SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98) | MEN IN BLACK—THE ALBUM | 1 |
| 4 | 3 | 4 | 26 | SPICE GIRLS ▲ ⁴ VIRGIN 42174* (10.98/16.98) | SPICE | 1 |
| 5 | 4 | 6 | 13 | HANSON ▲ ² MERCURY 534615 (10.98 EQ/16.98) | MIDDLE OF NOWHERE | 2 |
| 6 | 5 | 2 | 3 | SARAH MCLACHLAN ARISTA 18970 (10.98/16.98) | SURFACING | 2 |
| 7 | NEW | | 1 | SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98) | SPAWN — THE ALBUM | 7 |
| 8 | 6 | 5 | 5 | PRODIGY XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) | THE FAT OF THE LAND | 1 |
| 9 | 9 | 11 | 22 | MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS | YOURSELF OR SOMEONE LIKE YOU | 9 |
| 10 | 8 | 10 | 77 | JEWEL ▲ ⁵ ATLANTIC 82700*/AG (10.98/15.98) HS | PIECES OF YOU | 4 |
| 11 | 7 | 3 | 3 | MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62052*/EEG (10.98/16.98) | SUPA DUPA FLY | 3 |
| 12 | 10 | 7 | 10 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98) | GOD'S PROPERTY | 3 |
| 13 | NEW | | 1 | JOE JIVE 41603* (11.98/16.98) | ALL THAT I AM | 13 |
| 14 | 12 | 9 | 57 | THE WALLFLOWERS ▲ ³ INTERSCOPE 90055 (10.98/16.98) HS | BRINGING DOWN THE HORSE | 4 |
| 15 | NEW | | 1 | PANTERA EASTWEST 62068*/EEG (10.98/16.98) | OFFICIAL LIVE: 101 PROOF | 15 |
| 16 | 11 | 8 | 9 | TIM MCGRAW CURB 77886 (10.98/16.98) | EVERYWHERE | 2 |
| 17 | 14 | 14 | 7 | SOUNDTRACK WORK 68166/EPIC (10.98 EQ/17.98) | MY BEST FRIEND'S WEDDING | 14 |
| 18 | 15 | 15 | 53 | SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (10.98/16.98) | SUBLIME | 13 |
| 19 | 13 | 18 | 15 | BOB CARLISLE ▲ ² DIADEM 41613/JIVE (10.98/16.98) HS | BUTTERFLY KISSES (SHADES OF GRACE) | 1 |
| 20 | 16 | 12 | 20 | THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98) | LIFE AFTER DEATH | 1 |
| 21 | 18 | 13 | 14 | VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98) | PURE MOODS | 10 |
| 22 | 17 | 17 | 15 | GEORGE STRAIT ▲ MCA 11584 (10.98/16.98) | CARRYING YOUR LOVE WITH ME | 1 |
| 23 | 19 | 24 | 9 | WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98) | WU-TANG FOREVER | 1 |
| 24 | 27 | 27 | 6 | SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) | FLOORED | 24 |
| 25 | 21 | 20 | 15 | MARY J. BLIGE ▲ MCA 11606* (10.98/16.98) | SHARE MY WORLD | 1 |
| ★ ★ ★ GREATEST GAINER ★ ★ ★ | | | | | | |
| 26 | 31 | 44 | 47 | FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS | TIDAL | 26 |
| 27 | 22 | 21 | 6 | WYCLEF JEAN FEATURING REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) | WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS | 16 |
| 28 | 23 | 19 | 8 | SOUNDTRACK WARNER SUNSET 46620/WARNER BROS. (11.98/17.98) | BATMAN & ROBIN | 5 |
| 29 | 28 | 26 | 13 | MEREDITH BROOKS ● CAPITOL 36919 (10.98/15.98) | BLURRING THE EDGES | 22 |
| 30 | 20 | 16 | 5 | SOUNDTRACK TOMMY BOY 1169 (11.98/16.98) | NOTHING TO LOSE | 12 |
| 31 | 24 | 22 | 5 | BLUES TRAVELER A&M 540750 (10.98/16.98) | STRAIGHT ON TILL MORNING | 11 |
| 32 | 25 | 23 | 56 | LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98) | BLUE | 3 |
| 33 | 26 | 25 | 38 | SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) | SPACE JAM | 2 |
| 34 | 30 | 33 | 66 | DAVE MATTHEWS BAND ▲ ³ RCA 66904 (10.98/16.98) | CRASH | 2 |
| 35 | 33 | 32 | 21 | THE MIGHTY MIGHTY BOSSTONES ● BIG RIG 534472/MERCURY (10.98 EQ/16.98) | LET'S FACE IT | 27 |
| 36 | 29 | 28 | 18 | TONIC ● POLYDOR 531042/A&M (10.98/16.98) HS | LEMON PARADE | 28 |
| 37 | 32 | 37 | 34 | THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) HS | VILLAINS | 24 |
| 38 | 39 | 43 | 17 | THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS | THIRD EYE BLIND | 38 |
| 39 | 34 | 36 | 73 | CELINE DION ▲ ⁵ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) | FALLING INTO YOU | 1 |
| 40 | NEW | | 1 | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163 (10.98 EQ/16.98) | LIVE AT CARNEGIE HALL | 40 |
| 41 | 35 | 38 | 20 | AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) | NINE LIVES | 1 |
| 42 | 41 | 40 | 16 | ROME ● GRAND JURY 67441*/RCA (10.98/15.98) | ROME | 30 |
| 43 | 44 | 48 | 12 | OMC HUH! 533435/MERCURY (10.98 EQ/16.98) HS | HOW BIZARRE | 43 |
| 44 | 38 | 35 | 25 | ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98) | BADUIZM | 2 |
| 45 | 37 | 30 | 6 | MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98) | UNLADY LIKE | 21 |
| 46 | NEW | | 1 | CLINT BLACK RCA 67515 (10.98/16.98) | NOTHIN' BUT THE TAILLIGHTS | 46 |
| 47 | 43 | 34 | 11 | SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98) | I'M BOUT IT | 4 |
| 48 | 36 | 29 | 7 | EN VOGUE EASTWEST 62057/EEG (10.98/16.98) | EV3 | 8 |
| 49 | 42 | 45 | 16 | SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98) | SAVAGE GARDEN | 25 |
| 50 | 40 | 39 | 11 | JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98) | HOURLASS | 9 |
| 51 | 47 | 63 | 11 | SISTER HAZEL UNIVERSAL 53030 (10.98/15.98) HS | SOMEWHERE MORE FAMILIAR | 47 |
| 52 | 46 | 41 | 5 | RADIOHEAD CAPITOL 55229 (10.98/15.98) | OK COMPUTER | 21 |
| 53 | 49 | 51 | 24 | LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98) | SECRET SAMADHI | 1 |

| 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 | 48 | 46 | 83 | NO DOUBT ▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS | TRAGIC KINGDOM | 1 |
| 55 | NEW | | 1 | LISA STANSFIELD ARISTA 18738 (10.98/16.98) | LISA STANSFIELD | 55 |
| 56 | 53 | 60 | 3 | MAXWELL COLUMBIA 68515 (7.98 EQ/13.98) | MTV UNPLUGGED EP | 53 |
| 57 | 54 | 56 | 45 | SHERYL CROW ▲ ² A&M 540587 (10.98/17.98) | SHERYL CROW | 6 |
| 58 | 61 | 61 | 43 | GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS | GINUWINE... THE BACHELOR | 26 |
| 59 | 52 | 50 | 26 | SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS | HOT | 27 |
| 60 | 50 | 52 | 25 | LEANN RIMES CURB 77856 (10.98/15.98) | UNCHAINED MELODY/THE EARLY YEARS | 1 |
| 61 | 45 | 31 | 4 | ANT BANKS PRIORITY 50698* (10.98/16.98) | BIG THANGS | 20 |
| 62 | 56 | 54 | 8 | CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) | ALL DAY, ALL NIGHT | 21 |
| 63 | 59 | 78 | 8 | K.D. LANG WARNER BROS. 46623 (10.98/16.98) | DRAG | 29 |
| 64 | 58 | 62 | 47 | DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 10 |
| 65 | NEW | | 1 | RAMPAGE VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98) | SCOUTS HONOR...BY WAY OF BLOOD | 65 |
| 66 | 51 | 53 | 7 | MEGADETH CAPITOL 38262 (10.98/16.98) | CRYPTIC WRITINGS | 10 |
| 67 | 55 | 57 | 47 | BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98) | ANOTHER LEVEL | 3 |
| 68 | 71 | 76 | 12 | REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS | TURN THE RADIO OFF | 68 |
| 69 | 65 | 66 | 24 | VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98) | CLUB MIX '97 | 36 |
| 70 | 73 | 79 | 11 | FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98) | THE COLOUR AND THE SHAPE | 10 |
| 71 | 64 | 70 | 6 | PATTI LABELLE MCA 11642 (10.98/16.98) | FLAME | 39 |
| 72 | 77 | 86 | 26 | PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS | THIS FIRE | 33 |
| 73 | 74 | 82 | 8 | NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98) | GREATEST HITS | 73 |
| 74 | 70 | 69 | 59 | TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98) | SECRETS | 2 |
| 75 | 60 | 47 | 10 | PAUL MCCARTNEY MPL 56500*/CAPITOL (10.98/16.98) | FLAMING PIE | 2 |
| 76 | 72 | 65 | 24 | TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98) | TRU 2 DA GAME | 8 |
| 77 | 68 | 67 | 11 | JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98) | BLUE MOON SWAMP | 37 |
| 78 | 62 | 72 | 27 | JONNY LANG ● A&M 540640 (10.98/16.98) HS | LIE TO ME | 44 |
| 79 | 57 | 42 | 4 | PRIMUS INTERSCOPE 90126* (10.98/16.98) | BROWN ALBUM | 21 |
| 80 | 69 | 73 | 9 | PAM TILLIS ARISTA 18836 (10.98/16.98) | GREATEST HITS | 47 |
| 81 | NEW | | 1 | D-SHOT SHOT 41602/JIVE (10.98/15.98) | SIX FIGURES | 81 |
| 82 | 79 | 71 | 6 | VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) | SO SO DEF BASS ALL-STARS VOL. II | 71 |
| 83 | 66 | 58 | 7 | K-CI & JOJO MCA 11613* (10.98/16.98) | LOVE ALWAYS | 24 |
| 84 | 63 | 55 | 7 | LOST BOYZ UNIVERSAL 53072* (10.98/16.98) | LOVE, PEACE & NAPPINESS | 9 |
| 85 | NEW | | 1 | BLACKHAWK ARISTA 18837 (10.98/16.98) | LOVE & GRAVITY | 85 |
| 86 | 67 | 49 | 10 | SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) | HERCULES | 37 |
| 87 | 93 | 100 | 35 | DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS | DRU HILL | 23 |
| 88 | 82 | 77 | 6 | TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS | ADRENALINE RUSH | 77 |
| 89 | 91 | 105 | 44 | TOOL ▲ ZOO 31087*/VOLCANO (10.98/16.98) | AENIMA | 2 |
| 90 | 83 | 87 | 40 | SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98) | A FEW SMALL REPAIRS | 39 |
| 91 | 85 | 74 | 14 | INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98) | SHAMING OF THE SUN | 7 |
| 92 | 80 | 64 | 15 | HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98) | WATERBED HEV | 9 |
| 93 | 88 | 75 | 3 | THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98) | LOVE YOU TO TEARS | 75 |
| 94 | 75 | 96 | 3 | DIAMOND RIO ARISTA 18844 (10.98/16.98) | GREATEST HITS | 75 |
| 95 | 81 | 90 | 112 | ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS | JAGGED LITTLE PILL | 1 |
| 96 | 78 | 68 | 13 | BEE GEES POLYDOR 537302/A&M (10.98/16.98) | STILL WATERS | 11 |
| 97 | 84 | 83 | 38 | VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98) | ULTIMATE DANCE PARTY 1997 | 17 |
| 98 | 86 | 92 | 61 | METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98) | LOAD | 1 |
| 99 | 96 | 97 | 15 | CHICAGO REPRISE.46554/WARNER BROS. (10.98/16.98) | THE HEART OF CHICAGO 1967—1997 | 55 |
| 100 | 99 | 106 | 65 | MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS | MAXWELL'S URBAN HANG SUITE | 37 |
| ★ ★ ★ PACESETTER ★ ★ ★ | | | | | | |
| 101 | 138 | — | 2 | SOUNDTRACK CAPITOL 57955 (10.98/16.98) | GOOD BURGER | 101 |
| 102 | 89 | 99 | 29 | JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98) | TRAVELING WITHOUT MOVING | 43 |
| 103 | 101 | 93 | 38 | LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98) | HARD CORE | 11 |
| 104 | 87 | 89 | 19 | KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98) | YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS | 39 |
| 105 | 117 | 147 | 4 | LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS | LILA | 105 |
| 106 | 90 | 88 | 39 | MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98) | THE DON KILLUMINATI: THE 7 DAY THEORY | 1 |
| 107 | 94 | 98 | 42 | COUNTING CROWS ▲ ² DGC 24975*/GEPHEN (10.98/17.98) | RECOVERING THE SATELLITES | 1 |

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

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|-----------|-----------|-----------|---------------|--|------------------------------|---------------|
| 108 | 143 | 172 | 3 | SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) HS | FUSH YU MANG | 108 |
| 109 | 103 | 120 | 59 | BECK ▲ DGC 24823*/Geffen (10.98/16.98) | ODELAY | 16 |
| 110 | 102 | 103 | 9 | BOSTON EPIC 67622 (10.98 EQ/17.98) | GREATEST HITS | 47 |
| 111 | 113 | 115 | 77 | 2PAC ▲ 7 DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) | ALL EYEZ ON ME | 1 |
| 112 | 104 | 112 | 7 | 10,000 MANIACS GEFEN 25009 (10.98/16.98) | LOVE AMONG THE RUINS | 104 |
| 113 | 100 | 85 | 21 | SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98) | LOVE JONES: THE MUSIC | 16 |
| 114 | 76 | 59 | 6 | MOTLEY CRUE ELEKTRA 61901/EEG (10.98/16.98) | GENERATION SWINE | 4 |
| 115 | 92 | 94 | 3 | DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98) | UNDER THE COVERS | 92 |
| 116 | 97 | 84 | 49 | 112 ▲ BAD BOY 73009/ARISTA (10.98/15.98) | 112 | 37 |
| 117 | 108 | 123 | 40 | ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98) | EVERYTHING I LOVE | 12 |
| 118 | 107 | 113 | 6 | ROBYN RCA 67477 (10.98/16.98) HS | ROBYN IS HERE | 106 |
| 119 | 98 | 81 | 21 | SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98) | THE UNTOUCHABLE | 1 |
| 120 | 116 | 129 | 17 | ALABAMA RCA 67426 (10.98/16.98) | DANCIN' ON THE BOULEVARD | 55 |
| 121 | 95 | 108 | 3 | KENNY CHESNEY BNA 67498/RCA (10.98/16.98) | I WILL STAND | 95 |
| 122 | 106 | 91 | 6 | BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98) | STILL CLIMBING | 51 |
| 123 | 105 | 104 | 37 | BUSH ▲ 3 TRAUMA 90091*/INTERSCOPE (10.98/16.98) | RAZORBLADE SUITCASE | 1 |
| 124 | 115 | 111 | 40 | BABYFACE ▲ 2 EPIC 67293* (10.98 EQ/16.98) | THE DAY | 6 |
| 125 | 112 | 114 | 21 | COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98) | DISCIPLINED BREAKDOWN | 16 |
| 126 | 110 | 102 | 21 | BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98) | BLUR | 61 |
| 127 | 114 | 118 | 40 | SOUNDTRACK ▲ 3 CAPITOL 37715 (10.98/15.98) | ROMEO + JULIET | 2 |
| 128 | 129 | 137 | 12 | SNEAKER PIMPS CLEAN UP 42578/VIRGIN (10.98/15.98) HS | BECOMING X | 128 |
| 129 | 111 | 95 | 7 | CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98) | THE WAR REPORT | 21 |
| 130 | 121 | 126 | 26 | THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98) | IXNAY ON THE HOMBRE | 9 |
| 131 | 109 | 109 | 17 | THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98) | DIG YOUR OWN HOLE | 14 |
| 132 | 131 | 148 | 37 | FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) | ILL NA NA | 7 |
| 133 | 126 | 122 | 49 | AALIYAH ▲ 2 BLACKGROUND 92715/AG (10.98/16.98) | ONE IN A MILLION | 18 |
| 134 | 122 | 130 | 6 | TOBY KEITH MERCURY 534836 (10.98 EQ/16.98) | DREAM WALKIN' | 107 |
| 135 | 120 | 128 | 17 | CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98) | RUMOR HAS IT | 32 |
| 136 | 123 | 107 | 4 | KENNY LOGGINS COLUMBIA 67865 (10.98 EQ/17.98) | THE UNIMAGINABLE LIFE | 107 |
| 137 | 140 | 158 | 32 | MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98) | ICE CREAM MAN | 26 |
| 138 | 124 | 117 | 22 | U2 ▲ ISLAND 524334* (11.98/17.98) | POP | 1 |
| 139 | 132 | 140 | 11 | SAMMY HAGAR THE TRACK FACTORY 11627/MCA (10.98/16.98) | MARCHING TO MARS | 18 |
| 140 | 142 | 149 | 44 | KENNY G ▲ 2 ARISTA 18935 (10.98/16.98) | THE MOMENT | 2 |
| 141 | 141 | 134 | 27 | KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS | KENNY LATTIMORE | 92 |
| 142 | 149 | 165 | 93 | ALAN JACKSON ▲ 3 ARISTA 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 5 |
| 143 | 130 | 156 | 25 | BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS | HERE'S YOUR SIGN | 50 |
| 144 | 151 | 166 | 11 | LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS | LEE ANN WOMACK | 106 |
| 145 | 135 | 151 | 50 | VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98) | JOCK JAMS VOL. 2 | 10 |
| 146 | 127 | 138 | 44 | TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS | DREAMIN' OUT LOUD | 53 |
| 147 | 139 | 139 | 21 | MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS | RETURN OF THE MACK | 76 |
| 148 | 125 | 124 | 7 | JON BON JOVI MERCURY 534903 (10.98 EQ/16.98) | DESTINATION ANYWHERE | 31 |
| 149 | 194 | — | 2 | TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) HS | DA DA DA | 149 |
| 150 | 152 | 153 | 42 | KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98) | LIFE IS PEACHY | 3 |
| 151 | 148 | 161 | 19 | TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98) | THE COAST IS CLEAR | 45 |
| 152 | 128 | 119 | 16 | DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98) | ULTRA | 5 |
| 153 | 144 | 145 | 36 | ROD STEWART WARNER BROS. 46452 (11.98/17.98) | IF WE FALL IN LOVE TONIGHT | 19 |
| 154 | 118 | 101 | 6 | VARIOUS ARTISTS DEF JAM 534746*/MERCURY (10.98 EQ/16.98) | YO! MTV RAPS | 88 |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | |
|--|---|---|---|--|
| 112 116 2Pac 111 10,000 Maniacs 112 702 188 | Aaliyah 133 Trace Adkins 146 Aerosmith 41 Alabama 120 Kilo Ali 173 John Anderson 179 Ant Banks 61 Fiona Apple 26 Az Yet 184 Babyface 124 Erykah Badu 44 Beck 109 Bee Gees 96 Clint Black 46 Blackhawk 85 BLACKstreet 67 Mary J. Blige 25 Blues Traveler 31 Blur 126 Jon Bon Jovi 148 Bone Thugs-N-Harmony 1 Boston 110 | Toni Braxton 74 Jim Brickman 198 Brooks & Dunn 199 Meredith Brooks 29 Brownstone 122 Foxy Brown 132 Bush 123 Cake 163 Capone -N- Noreaga 129 Bob Carlisle 19 Deana Carter 64 Peter Cetera 177 Changing Faces 62 Tracy Chapman 161 The Chemical Brothers 131 Kenny Chesney 121 Chicago 99 Clay Crosse 187 Paula Cole 72 Collective Soul 125 Shawn Colvin 90 Counting Crows 107 Sheryl Crow 57 Daft Punk 181 dc Talk 171 Def Leppard 197 | Depeche Mode 152 Diamond Rio 94 Celine Dion 39 DJ Pooh 185 Dru Hill 87 F-Rod 81 Missy "Misdemeanor" Elliott 11 En Vogue 48 Bill Engvall 143 John Fogerty 77 Foo Fighters 70 Kenny G 140 Ginuwine 58 God's Property From Kirk Franklin's Nu Nation 12 Sammy Hagar 139 Hanson 5 Ben Harper 157 Heavy D 92 Indigo Girls 91 Alan Jackson 117, 142 Boney James 190 Jamiroquai 102 Wyclef Jean Featuring Refugee | Allstar 27 Jewel 10 Joe 13 Elton John 194 K-Ci & JoJo 83 Toby Keith 134 Korn 150 K's Choice 158 Patti LaBelle 71 The Lady Of Rage 180 Jonny Lang 78 k.d. lang 63 Kenny Lattimore 141 Tracy Lawrence 151 Lil' Kim 103 Live 53 Kenny Loggins 104, 136 Lost Boyz 84 Craig Mack 191 Makaveli 106 Marilyn Manson 168 Master P 137 Matchbox 20 9 Dave Matthews Band 34, 170 |
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|-----------|-----------|-----------|---------------|--|---|---------------|
| 155 | 134 | 167 | 3 | MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS | MICHAEL PETERSON | 134 |
| 156 | 137 | 132 | 18 | VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98) | BOOTY MIX 2: THE NEXT BOUNCE II | 93 |
| 157 | 155 | 141 | 7 | BEN HARPER VIRGIN 44178 (10.98/16.98) | THE WILL TO LIVE | 89 |
| 158 | 146 | 136 | 13 | K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) HS | PARADISE IN ME | 121 |
| 159 | 150 | 135 | 41 | WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98) | BOW DOWN | 2 |
| 160 | 147 | 142 | 16 | YANNI ● PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98) | IN THE MIRROR | 17 |
| 161 | 160 | 175 | 90 | TRACY CHAPMAN ▲ 3 ELEKTRA 61850/EEG (10.98/16.98) | NEW BEGINNING | 4 |
| 162 | 153 | 154 | 58 | KEITH SWEAT ▲ 3 ELEKTRA 51707*/EEG (10.98/16.98) | KEITH SWEAT | 5 |
| 163 | 156 | 157 | 46 | CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS | FASHION NUGGET | 36 |
| 164 | 145 | 146 | 33 | SOUNDTRACK ● EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98) | JERRY MAGUIRE | 49 |
| 165 | 157 | 150 | 21 | SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98) | SELENA | 7 |
| 166 | 136 | 121 | 11 | KRS-ONE ● JIVE 41601* (10.98/16.98) | I GOT NEXT | 3 |
| 167 | 177 | — | 15 | SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98) | MICHAEL | 53 |
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| 173 | NEW ► | — | 1 | KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98) HS | ORGANIZED BASS | 173 |
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TRANS WORLD DOES AN ABOUT-FACE WITH PLANNED STRAWBERRIES ACQUISITION

(Continued from page 1)

ed, would make Trans World the first U.S.-based music specialty chain to renew its growth drive. Trans World, which has 468 stores, will add another 118 stores and \$100 million in volume to its base when the deal is completed.

According to a statement, the closing, which is targeted for Oct. 1, is subject to the approval of bankruptcy court, since the Milford, Mass.-based Strawberries has been operating under Chapter 11 protection since Feb. 19. The Albany, N.Y.-based chain also must complete the due-diligence process before its board of directors can vote on the acquisition.

Although terms of the deal were not disclosed, sources say that Trans World will pay almost \$25 million for Strawberries' stores, its inventory, and most other assets (Billboard Bulletin, Aug. 5).

Bob Higgins, chairman/CEO of Trans World, says that if the deal closes, Strawberries will be a good fit for his chain. "It is a good chain, but it underwent a leveraged buyout [LBO] at a very difficult time," he says. "Strawberries could never fully maxi-

mize the potential of those stores because of the competitive nature of the market and the strain of the LBO."

Strawberries underwent the leveraged buyout in 1993, when Castle Harlan acquired the chain for \$35 million. Of that, \$13 million in equity was put up by Castle Harlan, while \$21 million was borrowed from Equitable Capital Partners, and \$1 million was drawn down from the chain's revolving credit facility.

But the debt service and the devastating price war that has harried the industry since 1994 proved too much for Strawberries, forcing Castle Harlan to hire Los Angeles-based Chanin & Co. last fall to look for potential buyers. When that search proved unsuccessful, Strawberries was left with no option but to make a Chapter 11 filing.

In assessing the deal, sources in the financial community say that it is still too early to tell how the \$25 million realized for the sale of Strawberries will be divided among creditors. But after the claims of Foothill Capital, which supplied the chain's revolving

credit facility, and the five majors with security are met, it likely will leave only a few million dollars for the unsecured creditors to fight over. According to sources, in addition to the \$21 million owed Equitable Capital, other unsecured creditors are owed about \$12 million.

Trans World will finance the acquisition through drawing down on its revolving credit facility. "On our current \$100 million revolver, we have \$65 million available," Higgins reports.

The fate of the Strawberries distribution center has yet to be determined. As to staff, Higgins says, "We feel that Strawberries has many people that will fit well in our organization."

He adds that he plans to keep the Strawberries logo, because the name is strong in the New England area. In assessing the stores, Higgins says that he plans to keep the profitable Strawberries stores open, while closing unprofitable ones, which he estimates to be about one-third of the chain. But he notes that many of the unprofitable stores could stay open if their landlords

agree to rent concessions.

Furthermore, he points out that some of the unprofitable stores are located near Lechmere outlets and may enjoy a comeback when that chain closes. Lechmere is owned by Montgomery Ward, which filed for Chapter 11 protection last month; as part of its reorganization plan, it announced that it will shutter the Lechmere chain (see story, page 6).

Moreover, Nobody Beats the Wiz recently announced that it is pulling out of the New England market.

Trans World was the first chain to publicly acknowledge the toll that the industrywide price war was taking on

music specialty retailers when, in January 1995, it announced it would close about 150 stores. Since beginning that restructuring process, it has closed more than 200 outlets and had appeared to return to health by the fall of last year. It has since been moving to improve operations as well as to refinance debt.

Trans World signaled that it was ready to grow again when it aggressively pursued an acquisition of Camelot Music, which was put up for sale as part of the Chapter 11 process. After missing out on Camelot, Trans World apparently turned its attention toward Strawberries.



by Geoff Mayfield

INTERNATIONAL MARKETS ARE KEY TO PRESLEY PROMOTION

(Continued from page 82)

a compilation of songs by French authors or composers sung by Elvis. She already has 12 tracks but is still looking for a radio interview that Elvis gave in Paris in 1959 to American Forces Network.

Rock & Folk, one of the country's most popular music magazines, is publishing an Elvis special in early August and will stage a competition offering 200 prizes (CDs, T-shirts, etc.). Other contests are running in television guides TV Hebdo and TV mag.

Cable TV channel Arte is dedicating a whole evening to Elvis on Sunday (10), and TF1 is airing an Elvis retrospective every Saturday during the

summer prime-time program "Salut Les Chouchous." Music cable programmer MCM has an "Elvis Day" set for Saturday (16). France 2 will be covering the anniversary from Memphis during the celebration week.

Radio will also attend the party; Europe1 will send a journalist to Memphis for a live daily news report. RTL has a whole week on Elvis set for Sunday (10)-Aug. 17 and is sending star host Georges Lang to Memphis, with a competition every night to win the "Platinum" boxed set.

In Italy, meanwhile, Elvis Presley is better known now than at any time when he was alive.

"During Elvis' career, he was more famous as an idol or an image than a singer in Italy," explains Renata Condorelli, catalog promotion and special projects manager at BMG Italy. "For the Italians, his country/blues vocal style was a little difficult. Instead we had a local artist called Little Tony who covered Presley's records in English but with a more melodic style."

Sebastiano Cecere, president of the 500-member Elvis Presley Fan Club of Italy, confirms Little Tony's local success on the back of Presley's hits. "Little Tony is just one of several Italian artists, including Bobby Solo and Edoardo Bennato, who in the late '50s and early '60s built their careers inspired by Elvis," says Cecere. "It wasn't until the late '60s with hits like 'In The Ghetto' and 'Suspicious Minds' that Presley had his own hits here in Italy."

BMG Italy's Condorelli says that although Little Tony recorded with RCA, the label will not confuse its Elvis anniversary project by rereleasing his versions of the King's hits.

"Elvis Presley is probably better known now in Italy, thanks to local rock artist Ligabue's homage by calling his last studio album, released in 1995, 'Buon compleanno Elvis' [Happy Birthday Elvis, on WEA] which really created an awareness of Presley."

Media exposure for the event has been heavy, including a one-hour TV special on RAIUNO by music journalist Vincenzo Mollica called "Ciao Elvis," broadcast July 6. There was also a retrospective of all of Elvis' 35 movies at the first Festival of Music Films June 23-28 in Sanremo, says Condorelli.

The Manifesto newspaper dedicated its music supplement Suoni Ultrasuoni to Elvis July 18. BMG Italy anticipates 10,000 sales for the "Platinum" set by the end of this year.

The TV and music weekly magazine Sorrisi TV & Canzone will also publish a booklet in August with the lyrics for 55 Presley hits in English and Italian, so local fans will finally find out how "You ain't nothin' but a hound dog" translates into Italian.

Assistance in preparing this story was provided by Kaz Fukatsu in Tokyo, Wolfgang Spahr in Hamburg, Robert Tilli in Amsterdam, Cécile Tesseyre in Paris, and Mark Dezzani in Milan.

TAYLOR'S SMOOTH 'RIDE' TO MAINSTREAM

(Continued from page 12)

them to the new album's availability. Meanwhile, Taylor, who is booked by Cape Cod, Mass.-based Music Works, will begin a national tour in September that will carry her "well into 1998," according to Olson.

Signature, which on Aug. 5 shipped copies of the album to public, college, triple-A, and folk radio, will also employ the help of indie promoters. Nashville-based Counterpoint Music Group will attend to the folk promotion, while Philadelphia-based promoter Charterhouse Marketing has signed on to work the album at triple-A stations.

Rita Houston, music director at Fordham University's triple-A station, WFUV New York, says the artist has already made a strong impression at the station.

"She is definitely a cut above the glut of singer/songwriter stuff that we're all being inundated with, and I also thought she was pretty compelling as a performer," says Houston.

Though her highly praised 1995 album, "Ruby Shoes," was not a huge commercial success, Taylor's music has resonated deeply with critics, some of whom have already expressed a liking for her new work.

Contributing to Taylor's accomplished style are such noted players as Chris Smither, Kelly Joe Phelps, and David Mansfield; the musician credits on "Ride" list 14 contributors other than Taylor.

The artist has a history of close asso-

ciations with well-known music professionals. Windham Hill founder Will Ackerman, who also happens to be Taylor's neighbor, was eager to produce "Ruby Shoes" after hearing some rough cuts of songs from the album.

For "Ride," Taylor co-produced with Peter Gallway (Suzanne Vega, the Roches).

Some of the artists Taylor has worked with were introduced to her by her husband, Michael Millard, who is also the creator of the Froggy Bottom guitars on which she does much of her fretwork.

Olson says that it is this artistic credibility that the label will focus on with ads in such publications as Dirty Linen, No Depression, and Acoustic Musician.

Album cut "Last Days Of Summer" will be included on a CD sampler sent to Musician magazine subscribers.

Still, Signature is aware that it will have to take steps to move beyond the folk core if it wants to build the artist's following. To that end, Olson says, the label's retail attack will include purchasing listening-station placement in upscale music and book stores.

"We found that Louise is better suited for that sort of audience and, in general, appeals to a slightly more mature clientele," he says. "The overall objective is to really get the songs to an audience that will appreciate her. She has had a slow, steady career build, and we're hoping to bump her up a few notches by increasing her profile."

GERMAN INDIE STORES UNITE TO HELP NEW ACTS

(Continued from page 1)

Europe, most notably France and the U.K., have seen their traditional role of presenting new talent undermined by the declining size of the sector.

But a new grouping of German outlets is showing what can be achieved through concerted marketing action.

The largest indie stores within the membership of the German Assn. of Record Retailers (GDM) have been organized under the banner of Active Music Marketing (AMM) to promote new music through in-store prominence and a broad-based advertising campaign. In its first three months of operation, AMM is already claiming success with Bellini (Orbit), Selig (Epic), Discocitizens (Modena), DJ Quicksilver (Arcade), OMC (Polydor), Radiohead (EMI), Hammerfall (EastWest), Michael Mittermeier (BMG), and Paris Red (UCMG).

AMM, headed by Uwe Imhof, remains part of the retailers' association. GDM's chairman, Bodo Bochnig, says the retailers' group is now keen to expand the concept.

Some 200 outlets are participating in AMM, and Bochnig says he wants

to use the PopKomm trade fair, to be held Thursday (14)-Saturday (16) in Cologne, Germany, to expand this number to as many of GDM's 400 indie members as possible.

He argues that AMM has been successful so far because of its close collaboration with the record companies combined with aggressive and unconventional marketing. The close cooperation with the labels, he says, means that retailers are able to bring their huge range and depth of experience to the task of choosing which acts should be featured in an AMM promotion.

Once chosen, an act benefits from a range of local and national activities. AMM members agree to stock the first single from each selected act and to give it prominence within the store. The participating outlets also agree to keep the single on display for an extended period and not to drop it if it is not an instant success.

In addition, each selected act is featured in the AMM magazine, Musik Aktiv, which is distributed through all participating stores, and the stores further promote the acts and singles in

advertising they buy in local publications.

Though the local press hits only a limited market in each area, Bochnig notes the cumulative power of having a single advertised in 200 towns and cities across Germany.

"Active Music Marketing has given retailers concentrated market power," agrees Karsten Kraemer of City-CD Peter Schulz GmbH in Darmstadt.

Bochnig says that, in addition to its effectiveness in breaking new talent, an allied success of the AMM campaigns has been helping to broaden the record-buying base.

Joerg Hottas, of Music Corner in Ahrensburg, argues that AMM is particularly important given the current difficult market situation in Germany. He says the scheme is helpful at a time when all retailers are "devising marketing strategies to strengthen our market position and stabilize sales."

The whole German record industry is acutely conscious of the need to access the so-called "sleeper" market of people who have stopped buying music or who have never gotten into the habit of doing so.

A report presented at last year's PopKomm (Billboard, Aug. 31, 1996) showed that the business was failing to exploit an estimated 11 million older buyers in Germany, a market said to be worth around \$700 million per annum.

The report's authors, the Institute of Psychology and Social Research and the Society for Goods Research, said that consumers were increasingly reluctant to enter record stores as they grew older because they were unable to find the German-language product they sought and were generally uncomfortable in the retail environment.

Bochnig argues that AMM is helping to address this issue, and he cautions of the dangers of ignoring such huge swaths of the market.

Noting that only 50% of Germans buy records, he argues that the music industry's repertoire policy must not only cater to young buyers but also win over music fans older than 35.

Bochnig says he considers the recent multimillion-selling records from tenor Andrea Bocelli (Polydor), Sarah Brightman (EastWest), and violinist Andre Rieu (Polydor) to be a step in the right

direction toward waking up the sleepers, as each of these hits had its success based in sales to older buyers.

Bochnig argues that labels should utilize retailers' expertise and willingness to sell to older people through the AMM organization.

Helmut Knoth, of K + K Musik in Witten, contends that indie stores are ideally suited to such promotions because of the close daily contact between their owners and managers and the consumers. "That means qualified and motivated staff with a strong customer orientation," says Knoth.

To bolster AMM's effectiveness and broaden its operating base, GDM is now in the process of establishing a distribution structure to allow even the smallest retail outlets to gain from AMM-generated business.

Bochnig feels this is one way of helping to stop the erosion of the indie sector by the growing prominence in the record market of chains and nontraditional outlets.

The battle GDM and AMM are fighting on this front is one in a retail war that is taking place all across Europe.

In France, the large supermarkets have used music as a loss leader to attract customers to their food and household goods departments.

Unable to cope with the price competition, the indie record retail sector has shrunk to the extent that influence in the market is now concentrated in very few hands: According to French labels body SNEP, in 1996, 2% of outlets accounted for 30% of all music sales.

A similar scenario is being played out across the English Channel in the U.K. According to new statistics from the British Phonographic Industry (BPI), the number of indie stores in the U.K. has declined from 2,080 in 1994 to 1,607 last year. In that time, the food-and-general-goods supermarkets have gone from having no recognized music outlets in 1994 to a total of 991 last year (Billboard, July 19).

Label executives regularly express their concern that the limited, chart-based stocking policy of the supermarkets means that record companies have difficulty in achieving exposure for new acts. This problem is exacerbated by the decline in the indie retail sector, which has traditionally been a willing platform for unproven talent.

REPRISE LOOKS TO DONELLY'S PAST IN TOUTING SOLO DEBUT

(Continued from page 11)

Breeders, and Belly. We're not riding on [that recognition], but that's a pretty good résumé to alert people, and we're using that in our advertising, as well as sticking the album. In the first month of exposure, people will know that this is this woman who has given you great music from these other groups. So I think it's really important to saturate and draw attention to that foundation that she's built throughout the years."

Donelly, who says the usual "musical differences" contributed to the demise of Belly, came to the conclusion that being a band member may not be the life for her.

"I sort of realized in the past couple of years that I'm not such a good team player on a long-term basis," she says.

CMT INTERNATIONAL

(Continued from page 6)

of album sales in Australia. "CMT Pacific is a good, strong market for us," says Hall. "In Australia, they're rapidly building out the cable systems and the satellite systems, and we feel good about that. Latin America is doing very well and expanding."

While CMT International is losing money, both CMT and TNN have performed well financially: 1997 second-quarter revenue for Gaylord's cable division was up 8.6% over a year ago, to \$100.6 million. Ad revenue was up 8.8% for TNN and 19% for CMT from the second quarter of last year.

Final agreement on the networks' sale is expected later this year. Gaylord shareholders will vote on the transaction Friday (15), and an Internal Revenue Service ruling will follow.

Westinghouse had already owned one-third of CMT International through its Group W Satellite Communications. Gaylord will receive that one-third after the transaction is approved. Once Gaylord assumes total ownership of CMT International, notes Hall, the company will continue to scrutinize the net's operations and will likely consider its options in early 1998.

Assistance in preparing this article was provided by Jeff Clark-Meads in London.

"And I really want to open up my music to other people—have a variety of people play on things and shape the way my songs end up being. Plus, I'm starting to wonder what the hell the band concept means anyway, because it's something that's been invented in the past 30 years. It's not really a concept that music calls for. It's just something that people assume is the way to do it."

"When bands work out, it's beautiful—R.E.M., God love 'em. But that kind of chemistry is so rare, and to try to force yourself to have it with people you don't have it with is just lying."

Donelly says that as she was writing the material for her solo debut, "I knew at the time that I wanted a whole bunch of different noises on those songs, which meant a bunch of different people."

For the sessions at Boston's Fort Apache Studio, she recruited the cream of the city's alternative players: multi-instrumentalist Rich Gilbert (formerly of Human Sexual Response and the Zulus); drummers David Narcizo (who played with Donelly in Throwing Muses), David Lovering (ex-Pixies), and Stacey Jones (formerly with Letters To Cleo and now with Veruca Salt); and her husband, bassist Dean Fisher, who previously played with Juliana Hatfield.

"I've known most of the people who played on the record for 10 years or more," Donelly says. "I definitely picked the musicians for each song according to what I heard in my head."

The finished album ended up being built in an unusual process by Donelly and co-producer Wally Gagel.

"Initially, he and I went into the studio to do what were going to be demos," Donelly says. "First we programmed the drum machines so that I could play over that for the demos, and I just ended up putting so many layers over it that we decided that this was going to be the record, and we brought the drummers in last. It was ass-backwards, but it ended up working out really well, because we could keep the drum machines in when we wanted them in. It gave us some flexibility, soundwise."

"[It was] very bizarre. It could actually have been disastrous. The day that the first drummer came in, I was a wreck, praying."

Despite her conceptual suspicions

about rock bands, Donelly nonetheless augmented these tracks with a quartet of songs produced by her manager, Gary Smith, who is also one of the owners of Fort Apache. The collaboration was a natural one: Smith had produced two of Throwing Muses' early records.

"I started to miss a band sound, and so four of the songs on the record we did in more of a live-band situation," Donelly says.

"Lovesongs For Underdogs" offers a sampling of Donelly's familiar pop-savvy style but also branches out in unexpected new directions.

"The songs that I chose and the sequence that I put them in was definitely premeditated," she says, adding with a laugh, "I did want it to sort of progress. I wanted to start off the record with stuff that sounded like something I'd done before and then move into what I'm thinking is going to be my new . . . schtick."

Reprise will start "Lovesongs For Underdogs" at radio with one of the set's most accessible cuts, "Pretty Deep" (which, like the rest of Donelly's material, is published by Slow Dog Music/PolyGram Music). In late July, the label shipped the track to alternative, college, and triple-A outlets.

Kostich says, "Since this is her solo debut, we want to develop strong recognition for her as a solo artist at the formats that she's been the most successful at and has the relationships with."

Donelly will be making several promotional appearances at modern rock stations in advance of the album's release, including Wednesday (13) on WPLY Philadelphia's "Sonic Sessions"; Thursday (14) on WNNX (99X) Atlanta's "Live X"; Aug. 20 on WHFS Washington, D.C.'s "Just Passing Through"; and Aug. 31 on WEQX Manchester, Vt. She will appear at a college radio showcase Sept. 6 at Irving Plaza in New York.

Donelly's strong ties to the Boston area will be exploited at a midnight sale on the release date at the city's Tower Records store.

"That market loves Tanya Donelly, and, at the rate that our promotion person there is going, he's going to have every station there on this record before it comes out," Kostich says.

One Boston-area retailer expects to

make special efforts on behalf of its favorite daughter.

"Tanya has a special place in our hearts at Newbury Comics—she's a former employee," says Natalie Waleik, VP of purchasing for the 18-store chain based in Allston, Mass. "She worked in what used to be our warehouse . . . We're huge supporters of Tanya, and she's always done well for us."

Waleik was in the audience at a July 18 showcase Donelly performed at Fort Apache. "They played five or six new songs, and they sounded great," she says.

Donelly's past performance at Newbury Comics harbingers well for her solo album, Waleik adds: "We sold thousands of Belly albums, and we hope to sell many more thousands of this one."

Reprise has produced a colorful video for "Pretty Deep" that was visually inspired by Ray Bradbury's story "The Illustrated Man" and directed by Paul Andresen, who has helmed clips by Meredith Brooks ("Bitch"), Veruca Salt, Girls Against Boys, and Poe. Kostich says the video will be serviced to MTV and other outlets after the project has been properly set up.

Press efforts for the album will be extensive. Publications committed to coverage so far include Elle, Raygun, CMJ, Request, GQ, Interview, The Boston Phoenix, and online magazine Addicted to Noise.

The international market for "Lovesongs For Underdogs," which will be simultaneously released in other territories by 4AD, is not being ignored. In late July, Donelly spent a week in Europe for press and promotional appearances, and she will tour the Continent from mid-September to mid-October.

Kostich says, "Through her albums as Belly, she's developed a global fan base in all these different territories, and she's maintaining that . . . [Reprise and 4AD are] trying to work out both our schedules so that it's going to benefit the album in both our territories."

Donelly, who is booked by Frank Riley at Monterey Peninsula Artists, will begin a tour of U.S. clubs Oct. 16. Her touring band will include Gilbert, Narcizo, and keyboardist Elizabeth Steen of the Boston band Count Zero.

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Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Fantasy Billboard Update: The Termites Take Two!

It's time to crown another four winners of Fantasy Billboard, the online chart game presented exclusively on the Internet by Billboard Online and Columbia House. Fantasy Billboard lets players assemble their own record label rosters from albums on The Billboard 200 and the Heatseekers Albums chart and compete for prizes against music fans around the world. Players earn points based on the chart performance of each album; standings are posted each week on Billboard Online (www.billboard.com).

Here are our most recent winners:

Game 16: Jim Sanches grabbed a share of the glory with his JTS Music roster. Sanches, who says he has been following the Billboard charts since he was in grade school, is a marketing manager in the medical field by day and attends McGeorge School of Law in Sacramento, Calif., by night. His heavy hitter for JTS Music was Bob Carlisle, whose "Butterfly Kisses" album garnered 1,042 points in the four-week contest. Other MVP-quality performances were turned in by Matchbox 20 (784 points) and Meredith Brooks (766 points). Sanches' biggest coup came in week 2, when both OMC and Reel Big Fish picked up 100 bonus points for earning Heatseeker Impact status on The Billboard 200. Good call!

Game 17: Tim Clarke's Termite Records chewed up the competition with a roster that included Spice Girls and Sheryl Crow. Like JTS Music, the Termite pack benefitted

from the Heatseeker Impact points earned by OMC and Reel Big Fish. The "Hercules" soundtrack was another strong choice for Tim's Termites.

Game 18: Henderson HH Liu became our second repeat winner with his Mo' Dypsnoea Records, the new label spun off from his former No. 1 outfit, 3rd Degree Dypsnoea. Liu, a 21-year-old medical student from Sydney, Australia, informs us that "dypsnoea" means shortness of breath. Both of Liu's winning rosters have been long on

points from Spice Girls and Matchbox 20. This time out, he also gained good numbers from Third Eye Blind, Sister Hazel, and Mighty Mighty Bosstones.

Game 19: Let's hear it for Tim Clarke, whose Termite Records gnawed its way to the top again! The Termite team played it safe, sticking with eight of the 10 albums that gave it a victory in Game 17. The two new additions: The soundtrack to "My Best Friend's Wedding," which brought home 992 points, and "ESPN Presents X Games: The Soundtrack Album."

A new four-week Fantasy Billboard game starts each Thursday. The game is completely free and eligible winners get to choose their prize from among three great titles from Billboard Books: "The Billboard Book Of Number One Hits" by Fred Bronson; "The Billboard Book Of Top 40 Hits" by Joel Whitburn; or "The Billboard Book Of Number One Albums" by Craig Rosen.



PERSONNEL DIRECTIONS

Jeff Somerstein has been named account manager for the Top 40 and Rock Airplay Monitors. He will be based in New York and cover accounts east of the Mississippi.

Somerstein has been with BPI Communications' circulation department for the last 3 years as group sales manager, where he handled all aspects of the sale of group subscriptions



SOMERSTEIN

for Billboard, the Airplay Monitors and the Billboard Bulletin. Before joining BPI he was an account manager for Competitive Media Reporting.

Somerstein received his bachelor's degree in English from the State University of New York at Oneonta. In his free time, he plays the drums with various rockabilly and country bands in the Manhattan area.

Billboard Music Awards
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A Lot Of Years Behind Joel's 'Love'

THREE CHART VETERANS return to the Hot 100 this issue, as Peter Asher produces Billy Joel's recording of Bob Dylan's "To Make You Feel My Love" (Columbia), the third-highest debut of the week, at No. 54.

Dylan's Hot 100 career stretches back the furthest. Although his eponymous debut album was released in March 1962, he didn't have an impact on the singles chart until Peter, Paul & Mary took his "Blowin' In The Wind" to No. 2 in August 1963. Two months later, the same trio gave Dylan his second top 10 hit as a songwriter when "Don't Think Twice, It's All Right" peaked at No. 9.

Since then, Dylan songs have been turned into hits by a great number of artists, including Manfred Mann, Cher, Rick Nelson, Olivia Newton-John, the Turtles, Rod Stewart, and the Four Seasons (as the Wonder Who). Only one act has taken a Dylan song to No. 1: The Byrds went all the way with "Mr. Tambourine Man" in 1965. With the debut of Joel's single, Dylan's chart span as a songwriter expands to 34 years and five months.

Asher was on the chart as an artist years before he gained fame as a producer. The John Lennon/Paul McCartney-penned "A World Without Love" was No. 1 in 1964 for Peter & Gordon. Asher's first hits as a producer were James Taylor's "Fire And Rain" in 1970 and "You've Got A Friend" in 1971. He's also produced for Andrew Gold and Cher, but his main client has been Linda Ronstadt. "To Make You Feel My Love" widens Asher's chart span as a producer to 26 years and 11 months.

Compared with Dylan and Asher, Joel is the newcomer of the triumvirate. He made his first appearance on the Hot 100 with "Piano Man" the week of Feb. 23, 1974, giving him a chart span as an artist of 23 years and six months. This issue's debut marks his first appearance on the Hot 100 since "Lullabye (Goodnight, My Angel)" peaked at No. 77 in 1994.

3 BECOME HITS: Spice Girls don't know from low debuts. The quintet's first single, "Wannabe," made news when it entered the Hot 100 at No. 11 the week of Jan. 25. At the time, it was the highest debut ever for an act having its first chart single. When the follow-up, "Say You'll Be There," entered at No. 5 the week of May 24, it was the highest debut ever for a U.K. act. Now the five Spices enter at No. 6 with their third single, "2 Become 1" (Virgin).

'BLACK' OUT: Britain is the country where the Fugees went to No. 1 on the singles chart with "Killing Me Softly" and the Rembrandts peaked at No. 3 with "I'll Be There For You." Yes, it's even the land where No Doubt and the Cardigans had top five hits with "Don't Speak" and "Lovefool," respectively. So it's no

surprise that "Men In Black" by Will Smith debuts at No. 6 on this issue's U.K. singles chart. The rapper/actor is not destined to have a No. 1 single in the U.S., however, as the title track from his latest hit film remains ineligible for the Hot 100 because it's not available as a commercial single. The track does remain on top of the Hot 100 Airplay chart for a second week.

MO PUFF: With "I'll Be Missing You" holding onto the top spot of the Hot 100 for a 10th week and "Mo Money Mo Problems" sitting at No. 2 for a second week, Sean "Puffy" Combs continues to have the top two singles in the country as an artist and producer. Taking the top two spots as an artist is a claim previously made by the Beatles and the Bee Gees. If the Notorious B.I.G. single moves to No. 1, Combs would have produced four out of five consecutive chart-toppers. And the most likely No. 1 after that? The Combs-produced "Honey," the latest single from Mariah Carey, that is new at No. 23 on Hot 100 Airplay.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 8/3/97

| | YEAR-TO-DATE OVERALL UNIT SALES | | YEAR-TO-DATE SALES BY ALBUM FORMAT | |
|---------|---------------------------------|-----------------------|------------------------------------|------------------------------------|
| | 1996 | 1997 | 1996 | 1997 |
| TOTAL | 394,839,000 | 422,699,000 (UP 7.1%) | CD | 233,015,000 261,914,000 (UP 12.4%) |
| ALBUMS | 326,774,000 | 344,970,000 (UP 5.6%) | CASSETTE | 92,928,000 82,292,000 (DN 11.5%) |
| SINGLES | 68,065,000 | 77,729,000 (UP 14.2%) | OTHER | 831,000 764,000 (DN 8.1%) |

| OVERALL UNIT SALES THIS WEEK | ALBUM SALES THIS WEEK | SINGLES SALES THIS WEEK |
|------------------------------|-----------------------|-------------------------|
| 14,401,000 | 11,923,000 | 2,478,000 |
| LAST WEEK | LAST WEEK | LAST WEEK |
| 14,316,000 | 11,754,000 | 2,562,000 |
| CHANGE | CHANGE | CHANGE |
| UP 0.6% | UP 1.4% | DOWN 3.3% |
| THIS WEEK 1996 | THIS WEEK 1996 | THIS WEEK 1996 |
| 13,203,000 | 10,754,000 | 2,449,000 |
| CHANGE | CHANGE | CHANGE |
| UP 9.1% | UP 10.9% | UP 1.2% |

| | DISTRIBUTORS' MARKET SHARE (6/30/97-8/3/97) | | | | | | |
|----------------|---|--------|-------|-------|-------|-------|-----------|
| | WEA | INDIES | SONY | PGD | EMD | BMG | UNIVERSAL |
| TOTAL ALBUMS | 19.3% | 18.6% | 14.1% | 12.5% | 12.4% | 11.8% | 11.5% |
| CURRENT ALBUMS | 18.3% | 17.8% | 13.4% | 10.8% | 13.2% | 14.3% | 12.3% |
| TOTAL SINGLES | 24.3% | 10.7% | 6.1% | 10.6% | 9.7% | 30.3% | 8.4% |

ROUNDED FIGURES

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Issue Date: October 4 Ad Close: September 9

CONTACT: Pat Rod Jennings - 212-536-5136



COUNTRY MUSIC

Issue Date: September 27 Ad Close: September 2

CONTACT: Lee Ann Photoglo - 615-321-4294



AUSTRALIA

Issue Date: September 27 Ad Close: September 2

CONTACT: Amanda Guest - 613-9824-8260



HUGH PADGHAM - 15 YEARS AS AN INDEPENDENT PRODUCER

Issue Date: September 20 Ad Close: August 26

CONTACT: Pat Rod Jennings - 212-536-5136



AUDIO BOOKS

Issue Date: September 20 Ad Close: August 26

CONTACT: Jodie Francisco - 213-525-2307



1998 International Talent & Touring Directory

Publication Date: October 22 Ad Close: August 15

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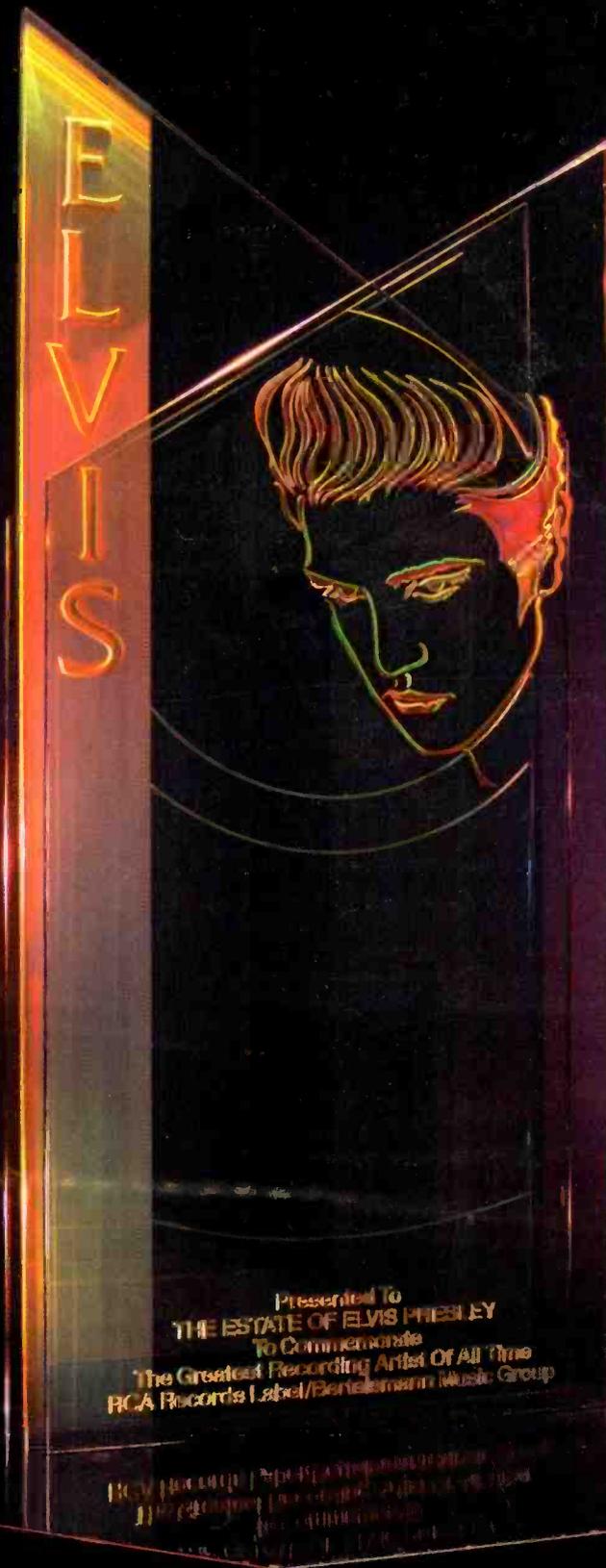
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