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**Curtis Takes A Pop Turn On Second Guardian Release**

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ADVERTISEMENT

Letters to Cleo

Album in Stores 10.07.97

Produced by Peter Collins for Jill Music Ltd  
 Mixed by Tom Lord-Alge  
 Management by Michael Creamer of Creamer Management  
 www.revolution-online.com

## Motown Under Umbrella Of New Mercury Group

BY MELINDA NEWMAN

NEW YORK—Danny Goldberg, who was named chairman of the newly formed Mercury Group on Sept. 15, says the uniting of Motown Records, Mercury Records, and PolyGram Classics & Jazz (PC&J) under one umbrella should lead to "a type of access to marketing and creative opportunities that will strengthen the company. The idea of a label group is clearly one of the things that labels are doing now as a way of organizing companies."

(Continued on page 107)

## Sony Classical Expands Reach With O'Connor

BY TERRI HORAK

NEW YORK—Following up on the highly successful Americana-themed "Appalachia Waltz" album—which this issue is No. 16 on the Top Classical Albums chart a year after its release—violinist/composer Mark O'Connor makes his official debut as a Sony Classical artist with the Oct. 28 release of "Liberty! The American"

(Continued on page 118)

COUNTRY MUSIC  
 A BILLBOARD SPOTLIGHT  
 SEE PAGE 37

## Anthony Adds Epic Stripes

### New Prez Is Part Of Exec Shifting

BY ED CHRISTMAN

NEW YORK—Although Polly Anthony, president of 550 Music, has now also added the presidency of Epic Records to her title as part of a management realignment within the Epic Records Group, senior company executives say the shifts do not mean that a label consolidation is coming.



ANTHONY

Tommy Mottola, president/COO of Sony Music Entertainment, and David Glew, chairman of Epic Records Group, say that the two labels will remain autonomous, with rosters intact, and keep their separate staffs.

But the ascension of Anthony, who replaces Richard Griffiths, did pre-

cipitate a series of personnel moves at both labels. David Massey, formerly senior VP at Epic, is now elevated to executive VP/GM at the label, while John Doelp adds the title of GM to his current responsibilities as executive VP at 550 Music.

According to Mottola, Griffiths will be reassigned to a still-unspecified role within the Sony Music Group. Sources say that Griffiths has three years remaining on his contract, although industry speculation has connected his name with other possible label homes.

In other moves within the label group, Ron Sweeney, executive VP of black music at Epic Records, has been upped to president of black (Continued on page 105)



## MUSIC TO MY EARS



**McCartney's 'Standing Stone' On EMI Classics**

PAGE 5

## Polymer Suppliers Are Called On To Help Curb Piracy

BY JEFF CLARK-MEADS

LONDON—The international record industry is aiming to establish a new partnership with polymer suppliers to tackle the rising global CD piracy problem.

Figures released Sept. 18 show global pirate sales were worth \$5 billion in 1996, more than the legitimate retail value of the world's third-largest record market, Germany. Within that total, unlicensed CDs rose by 25% in volume terms, according to the International Federation of the Phonographic Industry (IFPI).

(Continued on page 119)

## Virgin's Restructuring To Herald New Retail Concept

BY JEFF CLARK-MEADS

LONDON—The Virgin Group is aiming to bring a new concept to music retailing through the combination of its record stores and cinemas under one roof. The strategy comes in tandem with a corporate restructuring that consolidates ownership of the company into fewer hands under the new umbrella of the Virgin Entertainment Group.

A 150 million pound (\$240 million) investment program is being put into place to create what Simon Burke, chief executive of the new Virgin Entertainment Group, describes as something "that has not been seen before." He says the group

is adopting a strategy of putting a cinema and record store in the same building and using cross-promotion "to make two plus two equal five."

The shareholders in the Virgin Entertainment Group are Richard Branson's Virgin Group, with 70%; U.S. investment organizations the Texas Pacific Group and Colony Capital Inc., with 14.3% and 10%, respectively; and Singapore-based Hotel Properties Ltd., with 5.7%.

Singapore entrepreneur Ong Beng Seng's Hotel Properties Ltd. was a silent partner in Virgin's first U.S. Megastore, opened in 1992 in Los Angeles. Hotel Properties, which holds various Pacific Rim fran- (Continued on page 111)



AUSTRALIA  
 A BILLBOARD SPOTLIGHT  
 SEE PAGE 67

## HEATSEEKERS

Trio's 'Da Da Da' Motors Up To Top Of The Chart

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 IN STORES  
 10.7.97

Kenny Wayne Shepherd Band

FEATURING "slow ride"

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# PAUL: 'STANDING' IN THE SHADOW OF LOVE

Many a worried father has wanted his children to find a timely route around life's mournful obstacles and mortal limitations, particularly if such a dad once longed to solve that dilemma for himself. Jim McCartney was no exception, the former jazz-band leader raising two young boys alone in Liverpool, England, after the untimely 1956 death from breast cancer of his 47-year-old wife, Mary.

"My musical tastes go back to George Gershwin and Paul Whiteman because of my dad," says Sir James Paul McCartney, recalling the diverse formative influences that found unique expression in his moving new symphonic poem, "Standing Stone" (EMI Classics, due Thursday [25] in the U.S., Sept. 29 internationally). "My dad [who died in 1976] was a sweetheart, and due to him my own musical tastes are very wide, and I can relate to people like Monteverdi and Mozart as if they were living. He used to play [Gershwin's] 'I'll Build A Stairway To Paradise' on piano, the old Paul Whiteman [scoring]. I was talking to George Harrison the other day, and we were having a laugh, him saying, 'Ah, I remember your dad used to play us that 'Stairway To Paradise.' He tried to get the Beatles to record it! I said, 'Dad, come off it! It's a bit old-fashioned, and we're writing our own stuff these days.'"

McCartney's "own stuff" for the Beatles at that point was pop of a distinctively eclectic bent. But more recently, much of the former Beatle's composing has taken a classical form. Intriguingly, Whiteman, a favorite in Paul's father's day who recorded for EMI, was the bandleader/arranger/composer who commissioned George Gershwin's "Rhapsody In Blue" and also a pioneer of symphonic jazz, bringing his orchestrated sound to London's Royal Albert Hall in 1926, when Jim McCartney was just 24 years old.

Meanwhile, the multifarious musical "path" Paul McCartney's parent inspired him to pursue will come full circle Oct. 14 at the Royal Albert Hall, when Paul and the London Symphony Orchestra offer the world premiere of "Standing Stone" (a work commissioned to mark the centenary of EMI) as well as four other classical pieces by McCartney. Tickets for the event, to be repeated Nov. 19 at New York's Carnegie Hall, are expected to be the most sought-after such prize on the planet, but those unable to secure a seat can compensate by obtaining a copy of the London Symphony's recording of "Standing Stone," conducted by Lawrence Foster. The slipcased 76-minute CD package comes complete with a booklet featuring paintings by McCartney and photographs by daughter Mary and wife Linda of the recording sessions and the Scottish "standing stone" megaliths Paul employs "as a symbol of longevity" in his four-movement piece for orchestra and chorus, their mysterious archeological legacy perceived by some as an ancient stairway to paradise. The libretto also has the text of a companion poem McCartney wrote as a conceptual "framework" for the project.

As McCartney explains, "What happened was, when I knew I was gonna write this big orchestral piece, the last time I did anything similar, with 'The Liverpool Oratorio' [1991], I had a guy to work with who was going to conduct it, Carl Davis. And I didn't really have to think about things like the orchestrations; I could give him enough ideas, themes, words, and melodies, and Carl was always there as a backup. What I felt this time is that I'd like to actually do it myself.

"I had been hanging out with Allen Ginsberg, backing him on guitar for a [1996] recording and an Albert Hall concert he did of a poem called 'The Ballad Of The Skeletons.' So I thought it'd be a nice thing for me to condense the images for the symphony into a poem. And it felt kinda handy in such a big piece, because if I was wondering where

I was going in the music, I'd just refer to the poem and say, 'Right, that next bit is this bit.' And as a practice for working in this new world, I started to compose smaller pieces."

Those works include "Stately Horn," a nine-minute work for a French horn quartet that McCartney recorded Sept. 16 at Abbey Road Studios, as well as "a crazy 10-minute string quartet called 'Inebriation,' wacky and very modern," and "A leaf," which was originally written and recorded for solo piano but is scheduled to be the third selection in the upcoming concerts in a new orchestral setting by frequent Stephen Sondheim arranger Jonathan Tunick. Lastly, says McCartney, "in working out whether I'd be able to have a good working partnership with [British composer] Richard Rodney Bennett, I asked him to orchestrate 'Spiral,' another chamber piece that was gonna be for piano, and we had such a good time I asked if he'd supervise the score on 'Standing Stone.'"

Many who've heard "Standing Stone" discern diverse touches reminiscent of Benjamin Britten and Charles Ives, but the absorbing mood of its mythic evolutionary story line—from the primordial spark of Celtic culture and its clashes with interlopers to its celebration in rustic ceremonial rites—captures the imagination because of the lyrical imagery of the music, its largely diatonic melodic structure as songful in its contours as McCartney's pop songs are in their consistent musicality. McCartney is growing, with an ingratiating lack of pretense, as a symphonic storyteller.

"Standing Stone's" touching cumulative effect owes to its underlying consideration of life's unending cycles of childhood, friendship, parenthood, and the losses that deepen such links across time. "I got into poetry and the type of thinking that kicked me toward 'Standing Stone' about five years ago," says McCartney, "after the death from Parkinson's disease of Ivan Vaughan, one of my best friends at school in Liverpool and the guy who actually introduced me to John Lennon. Ivan and I were born on exactly the same day and year in the same town—the 18th of June, 1942, Liverpool—so that made us very close. When he died, it seemed fitting to put my thoughts down in a poem, and that led me, through my hooking up with Allen Ginsberg, to the writing accompanying 'Standing Stone.'"

As an apprentice to classical structure, McCartney says, "I'd listen to Beethoven, to see how he did symphonic stuff, and he would take a little phrase or a melody, develop it throughout the whole movement, and then leave it completely, and in the next movement he does something else. I realized I work more episodically, more programmatically.

"And, after seeing I'd got 72 minutes of orchestral music, I thought, well, maybe I can allow myself a song." Thus, "Standing Stone" ends with the London Symphony Chorus, whose hymn-like choral passages recur throughout, suddenly finding words for the finale. "We stop the orchestra completely," McCartney details, "and the choir has this a cappella song, a lullaby melody my kids have known for years. It's virtually like a wedding song: 'High above this overcrowded place/A distant blackbird glides through space/And all he does is search for love.../Now is all we ever really know/The past and future come and go/Because they do, I stay with you.'"

"I obviously value family very much," McCartney concludes, "and if you're lucky enough to have a good family and you put a little time in, it pays great rewards. Family is also a journey, particularly with music, looking backward and forward; you take your kids through it, then they take you. It should have no barriers—it's like religion when you start putting up barriers. There's one God, and it's music."

## MUSIC TO MY EARS



by Timothy White

## LETTERS

### TALKING BACK TO THE NIGHT

I just read Michael Harrison's commentary on why the music business, in its never-ending quest to get its product on the air, should turn to talk radio (Billboard, Aug. 9). At first, this idea seems contrary to logic. Why should a record company that has just committed a million bucks toward exploiting the new release from the next big musical thing waste its time trying to recoup its monumental gamble by allowing some narrow-minded Hillary-hating talk show host to stumble over the names of its artists in between taking calls from militiamen?

However, a further analysis of his suggestion makes it clear that Mr. Harrison is on the right track. Talk radio has been making strides to grow beyond those right-wing stereotypes, and what's more narrow-minded than most of today's music formats? How

long before we hear "97Q, for the best oldies of March 1973!" or "FM101, nothing but 'pre-Sammy' Van Halen!" (I can make these comments, having been an opinionated music director, co-founder of WXRT Chicago's rock format, a major-label A&R director, and former owner of a small record company.)

Music radio has potty-trained its audience to believe that any interruption in the music is an act of the devil. In fact, variety—if done with intelligence—can enhance entertainment value.

Robert J. Shulman  
Entertainment Law Attorney  
Santa Fe, N.M.

### COLLEGE OF MUSICAL KNOWLEDGE

I read with enthusiasm the Aug. 9 Billboard front-page article by Chet Flippo on the emerging Murfreesboro, Tenn., music scene.

Owning a small recording studio 30 miles southeast of Murfreesboro and Middle Tennessee State University (MTSU), I realize how the scene has flourished.

But as a 1990 graduate of MTSU's Recording Industry program, I take issue with those in the article who were negative, having failed their recording industry courses and dropped out.

The experience I gained inside and outside the classroom allowed me many successes, and not just in business; some friendships I made while studying the music industry could last a lifetime. One should decide what one wants to do and go for it with abandon.

After all, life is like a song: You only get out of it what you put into it!

Michael Thomas Jr.  
Owner/Engineer, GMT Recording Studio  
Wartrace, Tenn.

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

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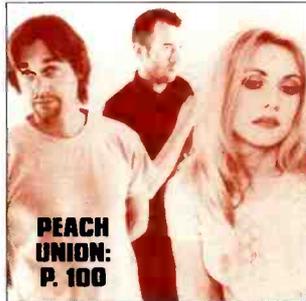
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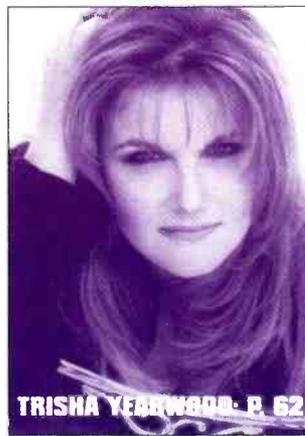
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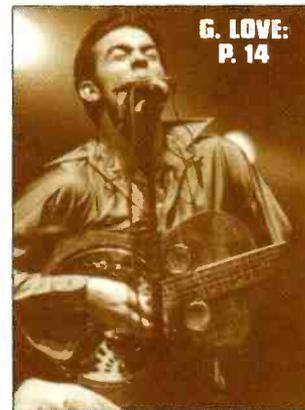
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**118 Between The Bullets:** LeAnn Rimes nabs second No. 1.

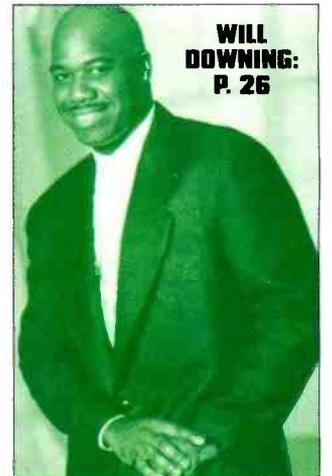
**95 Classified**

**96 Real Estate**

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**120 Chart Beat:** Producers Sean "Puffy" Combs and Stevie J. have a stellar summer.

**120 Homefront:** Reserve your track on Volume 28 of "A Little On The CD Side" by Oct. 8.



**WILL DOWNING: P. 26**

## COMMENTARY

# MPGA To Take Producers Into Next Century

BY ED CHERNEY

It's clearly time that music producers had a voice in matters that concern us as a group. Together, we can address issues that affect our livelihood today—and in the future.

Toward that end, as reported in the July 19 issue of Billboard, we are establishing the Music Producers Guild of the Americas (MPGA), an association of professional music industry producers and recording engineers.

The initial response has been tremendous, and a bit overwhelming.

The community of creative music producers and audio engineers truly needs a professional guild to assure the proper direction of our craft, founded upon specific needs and mutual standards of excellence. Education is a primary goal of the MPGA, and we hope to establish a comprehensive program that disseminates timely information to the members. It's important that we clarify the unique role of the producer, that individual whose principal role is to direct

and supervise the creative aspects involved in making records. The MPGA's objective is to represent and protect the interests of our profession through lobbying and affiliation with other domestic and international music industry associations and guilds, as well as



**'The MPGA's objective is to represent and protect the interests of our profession through lobbying and affiliation with other industry associations and governmental agencies'**

Ed Cherney is a Grammy-winning producer/engineer whose credits include Bonnie Raitt, Elton John, Eric Clapton, Ray Orbison, Little Feat, Bob Dylan, Ringo Starr, and Jann Arden.

applicable governmental agencies.

As an example, England's Re-Pro is set up as a division of the APRS, a broad industry association that includes studios, duplicators, equipment manufacturers, and suppliers, as well as educational and training centers. Re-Pro members benefit from cross-fertilization with other organizations

within the industry and participate in industry-wide discussions that help set standards and practices through the support of knowledgeable professionals.

We will maintain a strong affiliation with the European Sound Directors' Assn., which includes Re-Pro and similar associations in Austria, Denmark, France, Germany, Greece, Italy, the Netherlands, Russia, Spain, and Sweden. Our goal at the MPGA is to affiliate with the Audio Engineering Society (AES), the Society of Professional Audio Recording Services, and the National Academy of Recording Arts and Sciences, as well as the aforementioned overseas organizations, to address the needs here in the Americas, and to actively participate in global issues that affect our livelihood.

So far we have endorsements and commitments from, among others, Ray Benson, Kenneth "Babyface" Edmonds, Joe Chiccarelli, the Dust Brothers (Mike Simpson and John King), Phil Ramone, Elliot Scheiner, Al Schmitt, Tony Visconti, Don Was, and

(Continued on page 107)

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understand.

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"Si Tu Supieras"

and

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## U.S.' WIPO Bill Is Entwined With Online Liability Issue

■ BY BILL HOLLAND

WASHINGTON, D.C.—As officials of the Recording Industry Assn. of America (RIAA) and others with a stake in copyright ownership feared, legislation that would allow Congress to quickly ratify important new digital-age international copyright treaties has become tangled up with an Internet-related bill dealing with the limits of liability of online service providers.

Quick ratification of the two copyright treaties of the World Intellectual Property Organization (WIPO), forged last December in Geneva, is necessary if the U.S. is to keep the lead in the digital era, they maintain.

But telephone companies, other Internet and online service providers, and some electronics man-

ufacturers are calling for changes in the implementation language that they feel is too restrictive.

The treaties, one dealing with sound recordings and the other primarily with software and data, must be ratified by two-thirds of the Senate after the enabling language is passed.

RIAA officials, singer/songwriter Johnny Cash, and songwriters representing ASCAP and BMI appeared before the House Intellectual Property Subcommittee on the WIPO Copyright Treaties Implementation Act (H.R. 2180) and the On-Line Copyright Liability Limitation Act (H.R. 2281) over two days of hearings Sept. 16 and 17 to push for quick ratification of the treaty.

They and representatives from the

(Continued on page 110)

## Saudi Prince Links With MJJ Deal Ups Funds For Jackson's Label

■ BY IRV LICHTMAN

NEW YORK—In an effort to gain the added financial clout needed to woo superstars or hotly contested new acts to MJJ Music, Michael Jackson's joint venture with Sony Music, Jackson is expanding his show business relationship with Saudi Arabian entertainment mogul Prince Alwaleed Bin Talal Bin Abdulaziz Al Saud.



The wealthy prince has become a partner with Jackson and Sony Music in MJJ Music, the 3-year-old label/music publishing operation (Billboard Bulletin, Sept. 17). The prince has funded a variety of entertainment enterprises in recent years, including a previous venture with Jackson, Kingdom Entertainment, which is focused on developing entertainment theme parks around the world.

Although no parties to the new arrangement were available to comment on the pact, it is understood that

an originally modest annual budget structure for MJJ Music—in comparison to the major-like status it hopes to attain—has been considerably boosted by the deal. "MJJ Music now has the financial capability to attract marquee artists on the same footing as a major," said Jerry Greenberg, MJJ Music president/CEO, in a prepared statement announcing the deal.

"What was started as a small joint-venture label, with an annual budget hardly on the scale of a major, now has a new element—a prince who is willing to spend millions" to upgrade the company's competitive spirit, says a source close to the venture. The source further suggests that Jackson, eyeing with a competitive ego the landscape of other artist-owned enterprises such as Madonna's Maverick label, has decided to step out with a larger, global vision for the label, which is handled by the Work Group.

Since the exact nature of Sony Music's original investment in MJJ Music has not been specified—parties to both the original and new partnership arrangements refuse comment on

(Continued on page 110)

## Shakur Estate's Suit Charges Anderson With Wrongful Death

■ BY CHRIS MORRIS

LOS ANGELES—In the latest twist in an increasingly tangled tale of murder and litigation, the estate of Tupac Shakur has lodged a wrongful-death suit against the man police have named a prime suspect in the rapper's murder—and who himself filed suit against the musician's estate this month.

On Sept. 12, Shakur's mother, Afeni Shakur, and New York attorney Richard Fischbein, the administrators of the rapper's estate, sued Orlando Anderson in California Superior Court here, alleging that Anderson, a reputed member of L.A. gang the Southside Crips, was the triggerman who mortally wounded

Shakur Sept. 7, 1996, in Las Vegas (Billboard Bulletin, Sept. 15).

Anderson filed his own action against the Shakur estate, Death Row Records, and imprisoned Death Row owner Marion "Suge" Knight Sept. 8 of this year. Anderson claimed that he suffered physical injury and emotional distress from a beating administered by Shakur, Knight, and others in the lobby of the MGM Grand Hotel in Vegas on the night of the fatal shooting (Billboard, Sept. 20).

The Shakur estate suit also names another reputed Southside Crips member, Jerry Bonds, as a defendant; the action claims that Bonds drove the white Cadillac that carried

(Continued on page 108)

## 'Candle' Lights A Fire In Stores Globally Advance Orders Around The World Overwhelm Labels

A Billboard worldwide staff report.

History is being made by Elton John and Bernie Taupin's reworked "Candle In The Wind 1997" as the record industry across the world struggles to cope with the level of demand.

The Rocket/Mercury single, recorded by John as a tribute to Diana, Princess of Wales (Billboard, Sept. 20), went to No. 1 on the U.K. singles chart on the strength of just one day's sales and topped the listings in France after having been on sale for only two

days of the seven-day monitoring period. In Australia, estimated advance orders of 400,000 made it quadruple-platinum before release, while PolyGram Germany reports more than 2 million advance orders ahead of its Sept. 13 issue.

In the U.K., the release date meant that sales of the single, released as a double A-side with the track "Something About The Way You Look Tonight," rung up only on Sept. 13 would count for the chart for the week of Saturday (20). However, a

spokesman for the British Phonographic Industry says 650,000 copies were bought on that day, and he confirms that this is the first time in U.K. chart history a single has topped the listing on the strength of such a short sales period.

In France, the single was released Sept. 11 and achieved platinum status the following day with 500,000 sales. The single topped the chart both there and in Germany for the week of Saturday (20).

Yvan Sellier, international manager at Mercury France, comments, "Retailers' orders were far over our capacity to press the record." He describes the level of activity as "historic."

That view is echoed in Germany. Hartmut Peine, managing director of

(Continued on page 118)



**A Developing Story.** U.K.-based Hugely Music, the music publishing partnership between producer Hugh Padgham and manager Dennis Muirhead, has formed a joint venture with Famous Music, the publishing wing of Paramount Pictures, with a goal to develop new talent among artists, artist/writers, and producer/writers (Billboard Bulletin, Sept. 10). Shown in London, from left, are Padgham; Ira Jaffe, president of Famous Music; and Muirhead.

## Virgin Acquires Narada Label

■ BY DON JEFFREY

NEW YORK—Virgin Records' acquisition of Narada Productions, a leading independent new age label, marks a deepening commitment to the genre on the part of the major.

The purchase follows Virgin's signing of Yanni, the best-selling artist of the category, in February and its formation of a U.S. distribution deal with new age label Higher Octave Music in May. Yanni had the top two albums on Billboard's Top New Age Albums chart last issue, both on his former label, Private Music/Windham Hill. He will release his first album for Virgin in November.

**NARADA**

**Virgin**

Virgin purchased 100% of Narada for an undisclosed price last month, taking control of the label, four publishing companies, and a distributor, Music Design, that mainly services an alternative retail market of about 4,000 book and gift shops with recordings from about 300 labels.

Narada's annual sales are between \$25 million and \$30 million.

The company was begun in 1979 by John Morey as a mail-order concern

(Continued on page 111)

## Sergio George Forms Label Venture With WEA Latina

■ BY JOHN LANNERT

WEA Latina and prominent Latino producer Sergio George have entered into an agreement to form a joint-venture label called Sir George Records.



GEORGE

The imprint will be majority-owned and wholly distributed by WEA Latina. While the new venture shares a name with George's former label distributed by Sony Discos, no acts will carry over in the

start-up.

Under terms of the deal, which takes immediate effect, WEA Latina VP/GM Sergio Rozenblat will serve as chairman. George, named executive VP of the label, and George Zamora, appointed label GM, will report to Rozenblat.

As executive VP, George will handle the artistic chores of the label; Zamora, who heads WEA Latina's tropical record company Weacaribe, will oversee the label's marketing and promotion.

Rozenblat says that the accord with George underscores WEA Latina's commitment to the tropical-rooted, urban contemporary sounds for which

George is famous.

Rozenblat points out, as well, that George brings a regal list of achievements to the table. His innovative productions helped launch such top-shelf tropical-based artists as RMM's salsa stars India and Marc Anthony and hot Sony Tropical trio DLG. He also recently produced No. 1 tropical tracks for Weacaribe's upstart salsero Frankie Negrón and Sony Tropical salsa notable Victor Manuelle.

Says Rozenblat, "Sergio has made

(Continued on page 105)

## Tool, Freeworld In Legal Battle Over Validity Of Act's Contract

■ BY CRAIG ROSEN

LOS ANGELES—If platinum-selling hard rock act Tool were to win its legal battle with Freeworld Entertainment, it would be a major blow to the new label entity, which was created with the merger of Volcano Entertainment (formerly Zoo Entertainment) and Rowdy Records (Billboard, Aug. 23).

The hard-rock quartet, one of the headliners on the recently wrapped Lollapalooza tour, is the label's best-selling contemporary act. (Freeworld's roster also includes Matthew Sweet, Size 14, Lysette Titi, Derrick Dimitry, Joi, the O'Jays, and the Interpreters.)

Tool's last album, "Aenima," debuted at No. 2 on The Billboard 200 in the Oct. 19, 1996, issue. This issue, the album is at No. 95 in its 50th week on the chart and has sold more than 1.1 million copies, according to SoundScan.

"Undertow," the band's 1993 album, has sold more than 1.4 million copies, according to SoundScan.

On Sept. 12, Tool and Freeworld exchanged lawsuits over the validity of its contract with the label (Billboard Bulletin, Sept. 16).

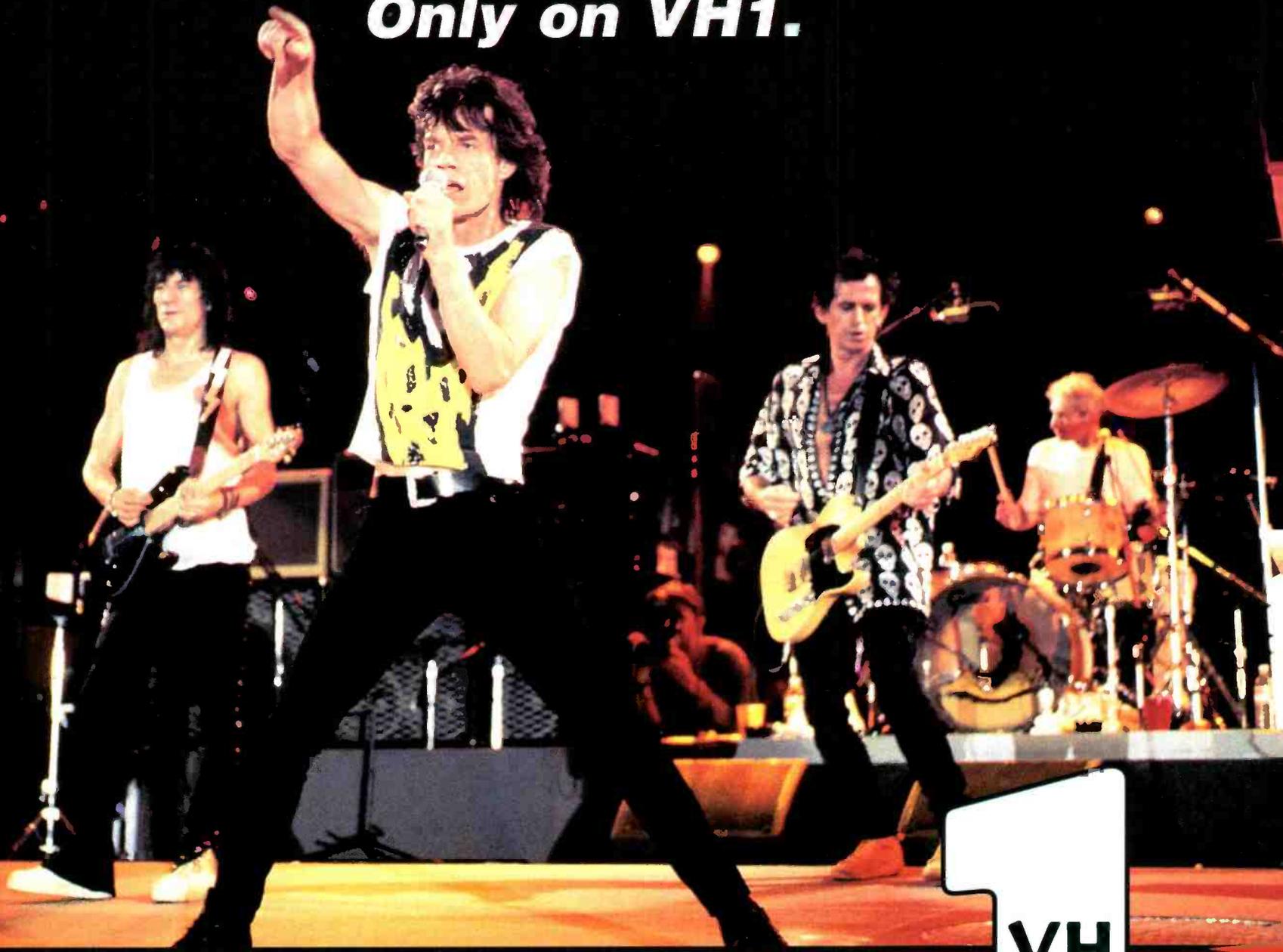
The dispute flared up while Tool was on the Lollapalooza tour after the band's manager, Ted Gardner, and

(Continued on page 119)

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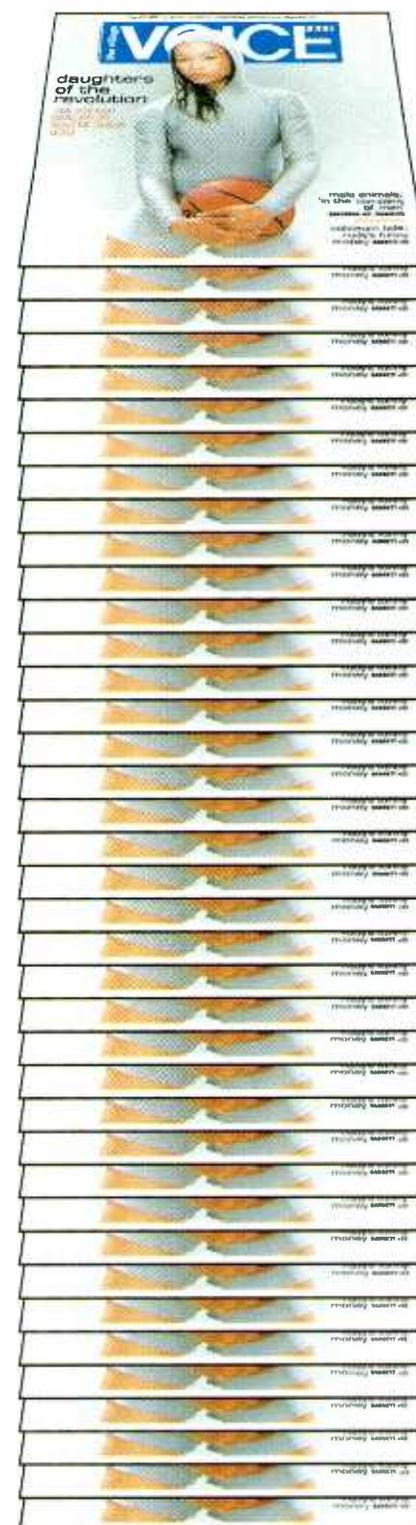
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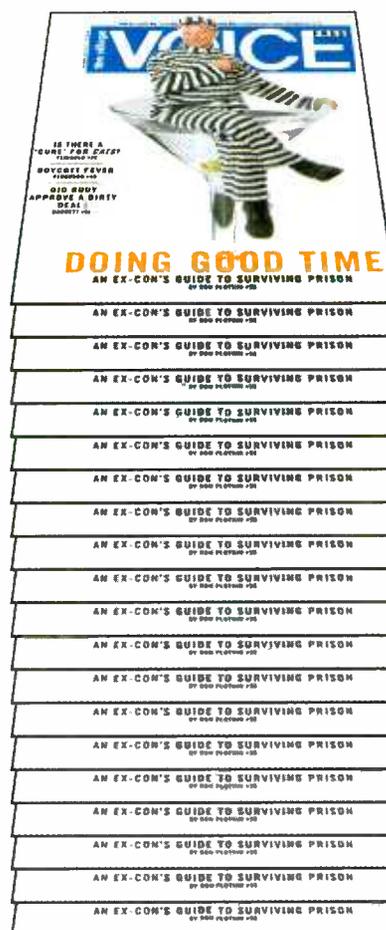
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is increasing circulation  
to 250,000.

250,000



230,497



223,266



147,653



April, 1996

November, 1996

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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Island Has All-Star 'Grace' Compilation To Benefit Cancer Research

BY PAUL VERNA

NEW YORK—With acts ranging from rock superstars U2, Melissa Etheridge, and the Cranberries to reggae icon Bob Marley to Afro-pop chanteuse Angélique Kidjo, Island Records has been synonymous with diversity. On Sept. 30, the label will make a show of its eclectic roster by releasing "Amazing Grace," an all-star compilation of music with spiritual overtones.

Net proceeds from the project will benefit the Multiple Myeloma Fund at the Memorial Sloan-Kettering



KIDJO

Cancer Center here and the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, two foundations dear to Island founder Chris Blackwell.

He says, "I've gotten to know people involved with the Multiple Myelo-

### GOOD WORKS

ma Fund personally—specifically Dr. Joseph Michaeli. So I'd learned that he was really on to something, and I wanted to help out by trying to raise some funds for the cause."

Multiple myeloma, the medical name for bone marrow cancer, afflicts up to 15,000 people each year, of which 9,000 die, according to the album's liner notes.

(Continued on page 110)

## Grifters Give Weight To Indie Rock Scene Sub Pop Act Exploits 'Full Blown' American Sound On 6th Set

BY BRADLEY BAMBARGER

NEW YORK—With electronica having evolved into the "in" sound and modern rock radio attuned to major-label concerns, it's been said that indie rock is endangered, particularly the guitar-oriented species. But with an expressive new album and the live show to back it up, the Grifters prove that there's life to be reaped yet from the rock'n'roll corpus. And it's fitting that a band adding some present tension to the tradition should hail from the music's cradle, Memphis.

The Grifters are touring North America through Thanksgiving on behalf of "Full Blown Possession," the band's sixth album and second Sub Pop set, released Sept. 9. The new record spotlights the group's flair for aching melody and skewed rootsiness, although the Grifters' soulful din is more than Stax or Sun Studios redux. The



THE GRIFTERS

quartet channels bits of the blues and the British Invasion, punk and prog rock with equal aplomb.

Indeed, rather than make a big deal out of their local legacy, the Grifters emanate it effortlessly yet warily, dropping such lines as "the King is dead" and penning songs like "Radio City Suicide" that reference doomed strivers from Big Star to Beale Street.

"We don't mind the connection to

Memphis," says Grifters bassist Tripp Lamkins, "but we can't stand it when other bands talk up all their Memphisness, whether it's the blues or Big Star or whatever. I mean, I grew up listening to art rock, so I'm always scared that if I don't watch out, the ghost of some bluesman is gonna come back and kick my butt.

"I suppose as we get older, the less we resist the idea that our music may reflect our living in Memphis," Lamkins continues. "We're not any more influenced by Memphis than any other rock band in the world—which is to say we're influenced by it a lot."

With a sound that resides somewhere between the backwoods and big city, the Grifters are as American as Oasis is English. And it's precisely that quality that gives the band its appeal, according to Sub Pop chairman Jonathan Poneman.

(Continued on page 108)

## Uma Looking To 'Fare Well' For Refuge L.A.-Based Act Is 1st Signing For Producer Gehman's Label

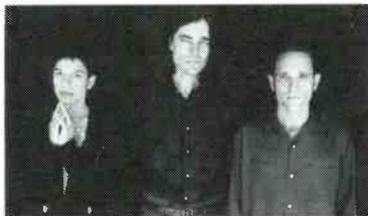
BY DOUG REECE

LOS ANGELES—After years of retreating into the twilight of east Los Angeles nights to record demos during off hours, the members of roots-rock act Uma are gearing up to step into the spotlight with the release of their Refuge/MCA debut album, "Fare Well," on Oct. 7.

Uma singer/guitarist Chris Hickey, who was a substitute P.E. teacher for the L.A. Unified School District prior to the signing, says he won't be missing his former gig.

"I guess it doesn't say a lot about L.A. Unified, but there are a lot of actors and musicians filling in," he says. "It's not something I'm sad to be leaving. Teaching is a fine thing, subbing is not."

Hickey, who was working with drummer Andy Kamman, eventually



UMA

invited vocalist Sally Dworsky to contribute to the sessions, though she did not become a permanent member of the band until after it was signed.

It was these early tapes, passed on to Don Gehman by his manager, that convinced the noted producer (R.E.M., Hootie & the Blowfish, John Mellencamp) that the act would be the perfect first signing for Refuge, the new MCA joint-venture label he operates with Larry Frazin, manager of No Doubt.

Following "Fare Well," Refuge will release albums from Jonatha Brooke and DollsHead this fall and early next year, respectively.

"I thought it was incredible and a great place for us to start," says Gehman of his early reaction to Uma.

"It was moody, dark, lyrically driven, and credible, the kind of thing you hope to find but never do. It appeals to anyone who enjoys folk artists with intelligent lyrics."

Uma has long had a knack for cultivating support.

When the act couldn't afford studio time on the demos, the owner of Sonora Recorders came to the table to offer it time in exchange for a cut of any future proceeds.

(Continued on page 106)



## Guardian's Curtis Makes A 'Soulful' Transition To Pop

BY LARRY FLICK

NEW YORK—Although Catie Curtis has spent the last few years proudly waving the flag for the folk movement, she decided to incorporate her mainstream pop influences into her eponymous second release for Guardian Records, due Oct. 7. It's a move that is meeting with early praise from radio programmers as the label begins stomping in support of the first single, "Soulfully."

Since starting airplay solicitation on Sept. 16, Guardian has secured 30 triple-A stations for the track, which combines Curtis' signature acoustic strumming and storyteller lyrics with light jeep-flavored rhythms.

"This single exemplifies how

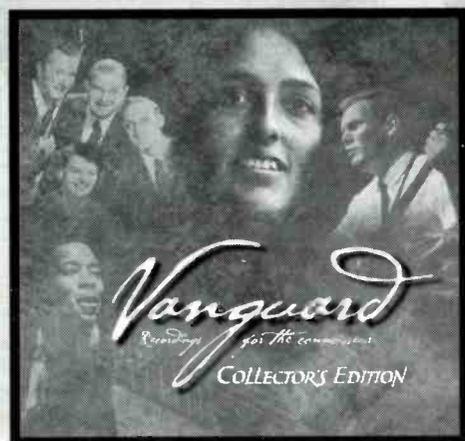


CURTIS

Catie's writing is always growing and how it can appeal to a much wider audience," says Kevin Welch, PD of KTHX Boise, Idaho, who actually started spinning an early copy of the record last month. He believes the station's audience is bonding with the cut's more pop-friendly texture

(Continued on page 110)

Regarded as the preeminent folk/blues label of the '60s & '70s, Vanguard Records has released this 4-CD set which chronicles the musical history of the label.



Produced by Grammy-award winning producer Samuel Charters. A 100-page booklet accompanies this prestigious collection which offers over 80 tracks, including three previously unreleased cuts from Joan Baez and Buffy Sainte-Marie. This historic collection also features such musical icons as: Ian & Sylvia, The Weavers, Pete Seeger, Buddy Guy, Mississippi John Hurt and many others.

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## Whiteheart Finds 'Redemption' On New Set Curb Release Shows Inspiration, Ends Breakup Rumors

BY DEBORAH EVANS PRICE

NASHVILLE—Often the best music is forged by tough times, and Whiteheart's Tuesday (23) Curb Records release, "Redemption," is a prime example. The band has survived personal and professional upheaval to issue an emotionally charged album that lays to rest speculation that the veteran Christian rock outfit is disbanding.

"There were a lot of rumors that we had decided to call it quits," says vocalist Rick Florian, who has been with the band a dozen years. "They weren't terribly inaccurate. We hadn't decided that, but we hadn't decided to continue, either."

Guitarist/vocalist Billy Smiley found-

ed the band with keyboardist/vocalist Mark Gersmehl 15 years ago, and though some band members have come and gone, the core of Whiteheart has always been Gersmehl, Smiley, and Florian.

After more than 12 years recording exclusively for Christian record companies, the group signed with Curb Records and released "Inside" in October 1995. It was a rather dark collection of tunes, which paralleled the turmoil the band was going through: Florian was in the midst of a divorce, and band members Jon Knox, John Thorn, and Brian Wooten were on their way out.

"By the end of September 1996, we stopped," says Gersmehl. "We halted the machinery. The 27th of September



WHITEHEART

last year was our last show. We parked it all, and it felt great to do that. I was exhausted."

Though the band has endured rumors of a breakup previously due to changes in musicians, Florian admits this time there was more cause for concern. "After we were done doing the Inside tour, I was really ready not to be doing anything, at least not anything to do with music for a while," he says.

What drew him back into committing enthusiastically once again were the songs Smiley and Gersmehl were writing. "When I heard what they had brewing, that sucked me in," he says. "[The songs were] fresh and back to what we were about originally. It was melodic. It wasn't in your face."

The band members credit Curb with letting them take time off to restore their creative energies before recording their 11th album, and they think listeners will be able to tell the difference.

"'Inside' was an album of anger and confusion, and I think 'Redemption' is an album of hope and encouragement," agrees Curb VP Claire Parr. "'Inside' was a great record, but not necessarily an encouraging record... I hope they would never apologize for making a record like that, because artists have the right to express human feelings in situations, but I think a lot of people were confused by it because they had never encountered that with Whiteheart. They always got these really great, encouraging, positive albums,

(Continued on page 105)



**T-Shirt Pimps.** Virgin act the Sneaker Pimps, shown here before a performance at New York's Roseland Ballroom, hold up their Heatseekers T-shirts honoring the rise of their debut album, "Becoming X," to the No. 1 spot on that chart. The band, which appears Monday (22) on "The Keenen Ivory Wayans Show," will venture to Australia, returning in October for more U.S. dates. The Pimps' new song, "Velvet Divorce," appears on the soundtrack to "A Life Less Ordinary," a new film by "Trainspotting" and "Shallow Grave" director Danny Boyle. (Photo: Chuck Pulin)

## Canada's McNarland Aims To Rock U.S. With Universal Set

BY LARRY LeBLANC

TORONTO—While few female Canadian rock singers have made significant international breakthroughs over the years, Universal Records expects that Holly McNarland will knock down some doors when her debut album, "Stuff," is released Oct. 28 in the U.S.

Produced by Dale Penner, "Stuff" is a bruising rock album displaying the shimmering, soaring voice of this remarkable 23-year-old Canadian powering her way through such edgy originals as "Numb," "Coward," "Porno Mouth," "Elmo," "Just In Me," and "Twisty Mirror."

"I've nicknamed her Harley McNarley," says Tim Baker, buyer with the 31-store, Toronto-based Sunrise Records chain. "It's about time we had a female rocker with *cojones*. Never mind this sensitive bullshit crap. I want to see a real [female-supported] Lilith tour with Harley McNarley, Drain, and have Joan Jett head it up... I really like Holly's record. It cracked our top 30 chart for the first time this week."

Released June 24 in Canada, "Stuff" is No. 25 on SoundScan's album chart. The track "Numb," released June 12, is No. 6 on Broadcast Data Systems' rock radio chart.

One of the first Canadian radio stations to add "Numb," with its lyric about heroin addiction, was album rock outlet CFOX Vancouver. "Holly was our most-played artist last week," says the station's music director, Rob Robson. "In our [audience] testing, she's the No. 3 artist overall and No. 1 with men 29-35. When it comes to female artists, there aren't many ballsy rockers around. Most of the females fall into the pop vein."



McNARLAND

Says Debra Svicki, music director of album rock station CILQ Toronto, "It's a solid album with good songs, but 'Numb' hasn't yet generated a huge amount of phone requests. Holly's a newcomer, and on our station there aren't many female artists on the air."

To stave off any preconceived ideas about McNarland, Universal Records' strategy has been to significantly downplay her striking tough-girl looks. Advances of the album sent to music industry sources this summer came without a photo.

"We wanted the record to be heard on its own without the hype of 'another angry, young female artist' type of thing," explains Derek Simon, director of marketing at Universal Records (U.S.). "We wanted the [advance] packaging to be simple so people [would] put the record on on its own merits."

On the album cover itself, Owen, McNarland's Jack Russell terrier, overshadows his master's much smaller photo. A backside photo of the pooch, on the back of the Canadian version of the album, has been tucked inside the U.S. release, in order to head off any complaints from U.S. rack accounts.

"We want people to avoid making a judgment of who Holly is without [first] hearing the record," says Tom Lewis, director of A&R at Universal Records (U.S.), about McNarland's low profile on the jacket. "The record speaks volumes [about her]. She's an unbelievably poised, unbelievably talented singer and lyricist. However, we recognize there might be comparisons to Alanis Morissette because Holly's [also] a young female from Canada with a bit of angst. But Holly is a pure rock'n'roller, more in line with Hole than Alanis."

Says McNarland, "I'm not about my face. Everybody does that nice beautiful picture of the female artist on the cover. It's so boring. I don't

(Continued on page 106)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Wayne Halper is appointed senior VP/GM at DreamWorks Records Nashville. He was CFO/VP of business development at Imprint Records.

Virgin Records America in Los Angeles promotes Peter Holden to VP of international/commercial marketing and Vivian Gueler to director of international. They were, respectively, senior director of international and senior manager of international.

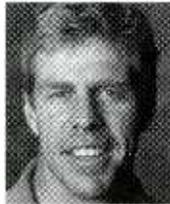
Lynne Hoffman-Engel is promoted to executive VP of sales and marketing at Platinum Entertainment Inc. in Chicago. She was senior VP.

Tom Baldrica is promoted to VP of national promotion at BNA Records in Nashville. He was Southeast regional promotion manager.

Bob Anderson is appointed senior director of national sales at Jive Records and Silvertone Records in New York. He was Northeast/mid-Atlantic senior director of regional sales at



HALPER



HOLDEN



GUELER



HOFFMAN-ENGEL



BALDRICA



ANDERSON



NARAMORE



D'AMBROSIO

RCA.

Sue Naramore is promoted to domestic tour marketing director at Geffen Records in Los Angeles. She was adult alternative national director.

Joe D'Ambrosio is named director of operations and Lesley Faulk director of new media at N2K Encoded Music in New York. They were, respectively, production manager at Phil Ramone Inc. and manager of production at Columbia Online & Emerging Technologies.

Johnny DeMairo is promoted to director of crossover music and Keith

Lyle to manager of media services at Atlantic Records in New York. They were, respectively, assistant director of crossover music and staff writer.

Arista Records in New York promotes Candi Shand to manager of artist development. She was urban marketing coordinator.

Avatar/Polydor Records in Los Angeles names Jonathan Dixon director of video production. He was national coordinator of reggae music at MCA.

Penalty Recordings in New York names Terry Ferguson director of

marketing and Carolyn Williams executive assistant to the CEO/president. They were, respectively, manager of rap promotion at RCA and director of operations at Soul Brother Records.

Green Hill Production in Nashville names Stewart Cusson manager of special sales and Amy Templeton coordinator of public relations. They were, respectively, national gift accounts manager at Provident Music Group and an intern at the National Assn. of Recording Merchandisers.

Todd Pfifer is named national sales

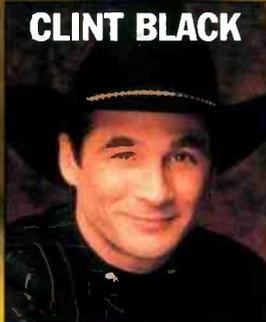
and marketing director at Solid Discs in Hollywood, Calif. He was national marketing director at Domo Records.

**PUBLISHING.** John Craighead is promoted to president at Buddy Killen Enterprises in Nashville. He was COO.

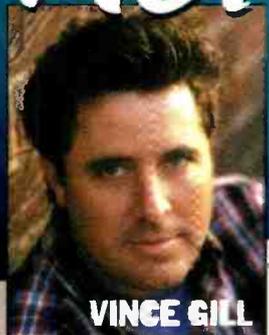
**RELATED FIELDS.** Sami Valkonen is named GM of Expo '98 at Nice Man Merchandising Europe in New York. He will resume his duties as VP of business operations at BMG Entertainment North America when the Expo is concluded.

# BMI

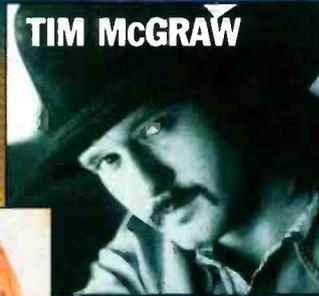
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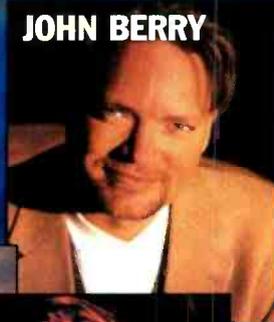
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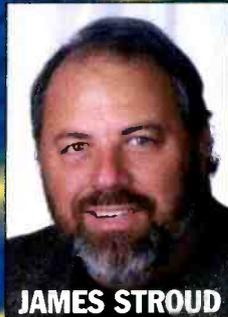
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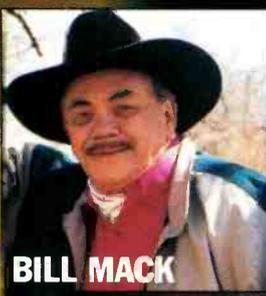
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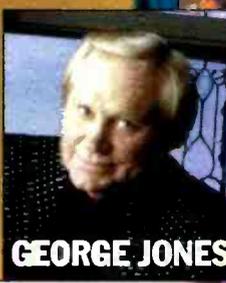
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## HALL OF FAME

# BMI

# G. Love Spikes His Soul Cocktail

## R&B Blend Refined On Third Epic Album

BY STEVE KNOPPER

When G. Love first hit MTV three years ago, he sounded a little like the Beastie Boys, only with a strange affinity for old Memphis blues. Then he altered the hip-hop groove, just slightly, so the drums marched like classic New Orleans R&B.

And his third album, "Yeah, It's That Easy," due Oct. 28, slows everything down to smooth early '70s soul. Yet people still remember him for those few weeks in 1994 when he was a video star.

"You can imagine how many versions of 'Cold Beverage' I've played," says Love, whose real name is Garrett Dutton, referring to his first major hit.

"I feel like we're on the road, still supporting our first record," he says. "We had hits off the second record, but many more hits from the first. That record did not get its fair share from anybody. If there's one thing I want to do before I die in the music business, I want that first record to go gold."

Love's self-titled OKeh/Epic debut has sold 270,000 copies and continues to move between 1,000 and 1,500 units a week, according to the label. Since then, despite new songs with hip-hop

overtones like "Recipe," Love has slowly moved away from his early rap-and-blues party-song experiments.

And while Love's music has definitely become more sophisticated, new songs like the catchy leadoff track, "Stepping Stones," still cling to a chanted-rap style. "I don't think it's really that different. The sound does fall into that Philly Gamble and Huff vibe," says Jock Elliott, Epic Records' West Coast associate director of product management. "If he went ahead and made a rock-'n'-roll alternative record, that would be something problematic, I think."

"Yeah, It's That Easy" opens with Love's strongest new melodies: "Stepping Stones," a fast-paced rock song; "I-76," a bouncy anthem about the NBA's Philadelphia 76ers and the same-numbered freeway; and "Lay Down The Law," slow-moving soul with an instantly memorable chorus. The album quickly shifts moods, from the hard



G. LOVE

funk "You Shall See" to the rapped "Recipe" to the folksy closer, "When We Meet Again," but it all fits underneath the same relaxed groove. Love seems determined to show that hip-hop, jazz, soul, and blues all come from the same place.

Though the original Special Sauce rhythm section, drummer Jeff Clemens and bassist Jim Prescott, rejoined Love for "Yeah, It's That Easy," about 20 musicians, including Dr. John, actually contribute to the album. Because Love's musical vision is starting to cohere, along with his guitar and harmonica skills, it's more unified than the spotty, jittery "The Things That I Used To Do." And because of the many various lineups, it's more diverse than 1995's

(Continued on page 22)



**Three Times Lucky.** The members of Hanson are presented plaques for sales of more than 3 million units of the trio's Mercury debut, "Middle Of Nowhere," following a video taping of a show at New York's Beacon Theater. Shown, from left, are Isaac Hanson; Danny Goldberg, Mercury Records president/CEO; Taylor Hanson; David Silver, Mercury VP of A&R; Steve Greenberg, Mercury senior VP/head of A&R; and Zac Hanson.

# Red House Revs Up 'Slant' To Build Brown's Audience

BY JIM BESSMAN

NEW YORK—"In so many ways, Red House is the house that Greg Brown built," says Bob Feldman, president of the Minneapolis folk-based label, which is readying the Oct. 28 release of "Slant 6 Mind," Brown's 15th album for the label, which Feldman launched 14 years ago expressly to advance Brown's career.

"I saw him at a coffeehouse and was so blown away," says Feldman, then a high school teacher who "couldn't believe anybody could be like that—blues and soul and folk and gospel." So, in 1983, Feldman and some friends booked a benefit concert featuring Brown, for which they called "everyone in town" and sold out the then 1,400-seat Guthrie Theater. Previously, Brown, an Iowan, had never played before more than couple hundred people in Minneapolis.

Feldman first met Brown at that show, and afterward, Brown became a regular on NPR's "A Prairie Home Companion," which originated in Minneapolis.

"I was teaching a class in how to start a small business with no money," Feldman says, "and Greg said he had two albums he'd put out himself, and he asked me to start a record company to put them back in print. So I took my own course, basically."

Red House was off and running, thanks to the reissue of Brown's first two albums. Feldman notes that since then, Brown's steadily selling catalog

has topped 400,000 units total, "not a lot by major standards, but it's a great niche cult audience, and his shows sell out almost everywhere he goes."

Significant too is that Brown's audience is getting younger and bigger. "With the last couple albums, we've been trying to break him out of the niche, and he got a lot of attention when he got a four-star review in Rolling Stone for [1996's] 'Further In,'" Feldman says.

He also notes the Brown's profile rose through Shawn Colvin and Mary Chapin Carpenter's single and video of his "One Cool Remove" as well as the fact that Willie Nelson and Carlos Santana had a hit in Europe with their duet of Brown's "They All Went To Mexico." Another of Brown's songs, "Sadness," was used in the soundtrack to the film "Dream With The Fishes," while a video for the song, which featured actors from the movie, aired on M2. "So a lot of things are leading up to 'Slant 6 Mind,' which will help Greg break out more," says Feldman.

Ironically, the new album (the title comes from a phrase from the lead track, "Whatever It Was," which uses the name of the durable '60s car engine to describe a woman's mind) was not in Brown's mind.

"It came out of nowhere," says Brown, who hadn't planned on making an album when he took a winter break from touring to work on compiling a songbook to be published eventually by Red House. "I was working on it, but found myself writing new lyrics instead of going through old ones. So I called up some friends and went into the studio."

Acoustic guitarist Brown produced "Slant 6 Mind" with longtime cohort Bo Ramsey, who also played electric guitar

(Continued on page 20)

# VH1's 'Storytellers' Due On Disc; Grammys Back At NYC's Radio City

**'STORYTELLERS' ON CD:** VH1 is in discussions with artists and labels about releasing episodes of its acclaimed "Storytellers" series on CD. According to VH1 president John Sykes, "We're now getting interest from a few of the artists who have participated in the series about the possibility of releasing albums. I believe by the spring of 1998 we will have at least two releases."

"These artists are coming away from these sessions [realizing] how different the show is from a traditional, live performance. These are as much about the stories as they are about the songs," Sykes continues. "This could be a whole new way for an artist to reintroduce repertoire that they often would have relegated to best of's or boxed sets."

The series has featured a number of top-flight singer/songwriters, including Ray Davies, Elvis Costello, Garth Brooks, Elton John, Billy Joel, and Willie Nelson and Johnny Cash. While it's unclear if "Storytellers" can turn into the franchise that "Unplugged" has become for VH1's sister station, MTV, I know I'd certainly plunk down money for albums of some of the "Storytellers" I've seen.

**BACK TO THEATERS:** As we noted here last issue, the National Academy of Recording Arts and Sciences (NARAS) has announced that the 40th annual Grammy Awards will once again be in New York next year. However, the festivities will return to Radio City Music Hall instead of Madison Square Garden, the site of this year's awards.

Does that mean that the grand experiment to move the show to an arena failed? No, says NARAS chief Michael Greene. "Madison Square Garden was a real success," he says. "We will go back to arenas, absolutely. We now know we can do it, even though some people would have liked to have it be a little more intimate. I think we'll go back and forth between a [theater] and an arena every year or every third year." In fact, Greene says, NARAS has even been consulted by the architects of the new Los Angeles arena under construction to make sure that the building can accommodate the Grammys' needs.

The cost factor is another reason for the shift back to a theater for the 1998 awards. "It's very expensive to be at an arena when you look at the fact that we carpeted that place, we brought in theater seats. The set was three-quarters of a million dollars. When you weigh that with the fact we made less money on tickets—we had thousands of tickets that were \$100, we've never had tickets for less than \$250 before—it's just not something we can do every year."

**THIS AND THAT:** Count me completely unsurprised that Mattel is suing MCA over Aqua's huge hit "Barbie Girl" (see story, page 106). It's perfectly OK for Mattel to dress

Barbie up in leather biker outfits or skimpy bikinis, but no one else is going to get away with tarting up Barbie, by God. When I first moved to New York 10 years ago, one of my first assignments was a press conference where Mattel was trying to find a human representation for Barbie. It was a beauty contest of sorts. At one point, the official photographer posed one of the contestants on all fours. Representatives from Mattel and the company's publicity

firm at the time, Solters, Roskin & Friedman, noticeably blanched, rushed up onstage, and grabbed the girl off her hands and knees, screaming that Barbie would never assume such a pose. I guess that's why I always preferred Skipper and Midge... A tribute to Marc Bolan will be held Oct. 3-4 at New York nightspot the Fez. Among the artists taking part in the event, which marks the 20th anniversary of Bolan's death,

will be Joey Ramone, Lloyd Cole, Patti Rothberg, Richard Lloyd, and Richard Barone... Paula Abdul will lead workouts in 40 markets starting Oct. 4 as part of a promotion with Boost Nutritional Energy Drink... The Average White Band is celebrating its 25th anniversary this year. As part of its silver jubilee, MCA is reissuing the band's label debut, "Show Your Hand," Wednesday (23). The band is also on tour in support of its first album in eight years, "Soul Tattoo" on Foundation Records.

**WHERE'S JUAN VALDEZ?** Putumayo World Music and Barnes & Noble have linked to sell "A Putumayo Blend: Music From The Coffee Lands." The CD features music by artists from coffee-growing countries like Brazil, Mexico, Colombia, and Kenya. The bookstore will feature the album in a special counter display at its more than 240 outlets with cafes. Purchasers will receive a free regular coffee beverage. A portion of the proceeds will go to Coffee Kids, a new charity that helps families in coffee-producing countries.

**SEE YOU IN COURT:** Leslie West and his group Mountain have filed suit against Joe Walsh in the Superior Court of New Jersey in Bergen County. The suit alleges breach of contract by Walsh, who, according to court papers, contracted West/Mountain as his opening act for a summer tour. According to court documents, West/Mountain appeared on their first scheduled date with Walsh, July 9, at Foxwoods Casino in Ledyard, Conn. On July 10, the papers state, "Joe Walsh maliciously and without cause breached the contracts made with plaintiff in that he fired plaintiff, leaving his audience to question his failure to appear at previously scheduled and advertised dates." West/Mountain is asking for a jury trial. West/Mountain is booked by Sammy Boyd Entertainment. Walsh is booked by the William Morris Agency. Walsh's manager, David Spero, did not return calls by press time.



by Melinda Newman



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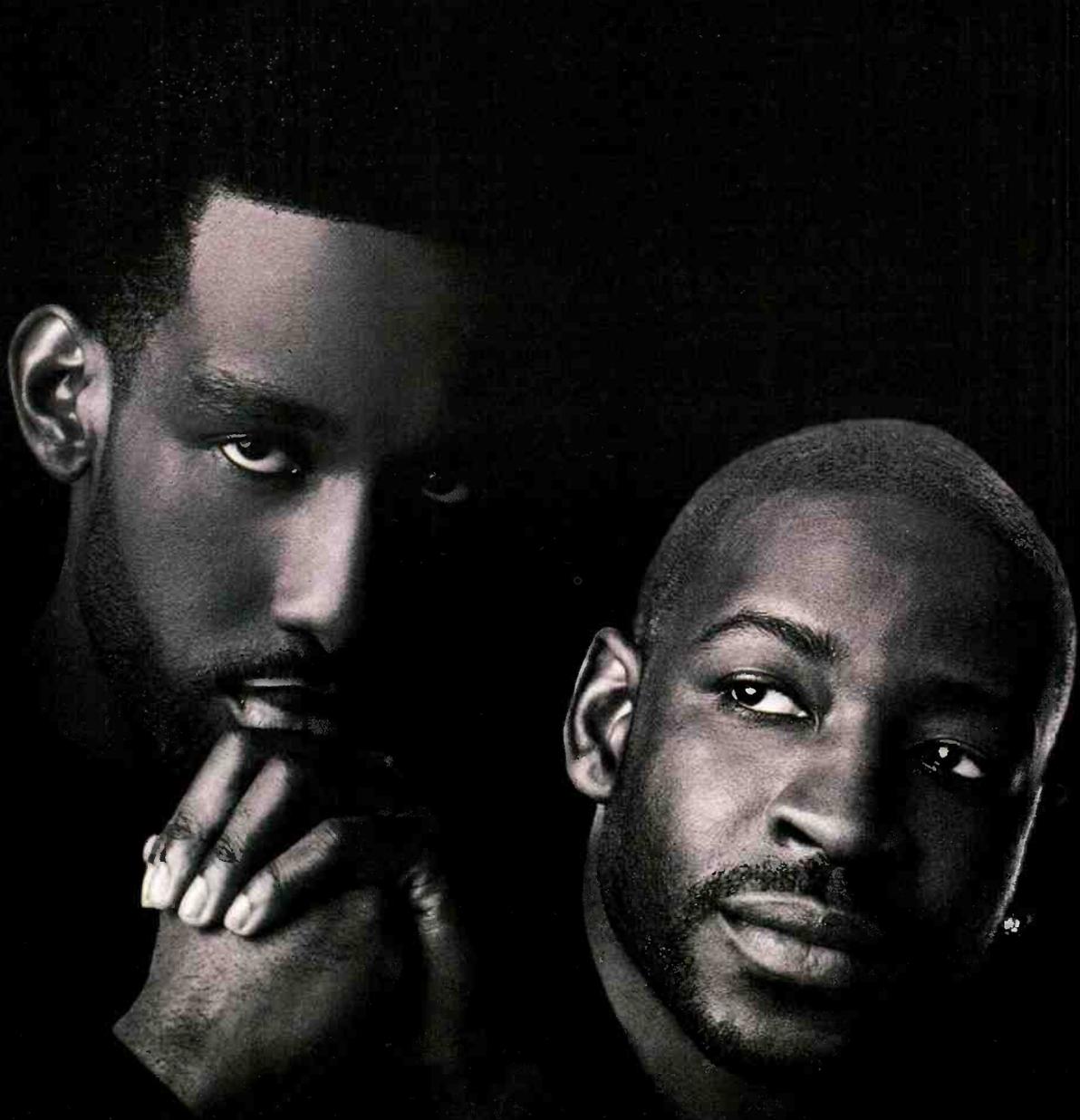


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## Artists & Music

# John P. Kee Shows His 'Strength'

## His Fourth Set Gets Label's Biggest Gospel Campaign

BY LISA COLLINS

LOS ANGELES—Four years after the landmark deal that brought former Tyscot Records artist John P. Kee and his New Life Community Choir to Jive/Zomba to mark the high-powered debut of their gospel division, Verity Records, Kee remains the label's top-selling gospel artist.

It is a title Kee hopes to retain with the Oct. 28 release of "Strength," his fourth label release and a project that caps off an aggressive year of releases from Verity. Since signing Kee, Verity's roster has swelled to include other prominent gospel names like Fred Hammond, Hezekiah Walker, Daryl Coley, and the Canton Spirituals.

"This is our biggest gospel campaign to date," says Verity Records GM/VP

Tara Griggs-Magee. "We're going to have a very aggressive advertising and print campaign, and for the first time, we're going to do a very aggressive TV campaign."

As part of the initial rollout, a three-cut sampler containing the lead single (and title track) "Strength," "Come In," and "Lord, Help Me To Hold Out"—a remake of the James Cleveland classic—shipped to gospel radio Sept. 8. A longform video of the album, which is said to contain some surprises from Kee, will be recorded the first week in October.

Also designed to increase excitement in the project is a fete marking the success of Kee's 1995 release "Show Up," which was recently certified gold. (His 1996 release, "Stand," continues to be

one of the label's top sellers.)

All this comes despite a major shift to ministry that had—since January 1996—diverted the 15-year gospel veteran from touring and recording. Ironically, that change is what has endeared this project to Kee; it is the benchmark of his redirection to ministry.

"Originally, the title of the album was 'Thursday Love,' which talks about a Thursday evening performance when I was literally dogged and laughed at onstage," Kee recalls. "It hurt me to the point where I recognized that the enemy is not jealous of me, but he's afraid of me. It wasn't everybody—just a few people."

What ensued was a painful process of self-examination. "I grew up," he says. "Pastoring a church made me really recognize what real ministry was. There were some folks who were really hurting in church who looked good . . . looked saved. I had to really

(Continued on page 20)



KEE

## Interscope's Transister Rises Through Radio

BY DOUG REECE

LOS ANGELES—Not every unsigned band can get major-market radio play, ink with a major label, and see its debut album bow a mere year-and-a-half after forming.

Still, for L.A.-based modern rock act Transister, whose self-titled Interscope debut will be released Oct. 28, this scenario has played out with uncanny fluidity.

Through a mutual friend at the band's management company, Los Angeles-based Platinum Music, Transister bassist Eric Pressly passed along a six-song demo to public station



TRANSISTER

KCRW Los Angeles "Morning Becomes Eclectic" host Chris Douridas.

Douridas promptly began playing multiple cuts from the album, including "Head," "Look Who's Perfect Now," "Then I Walked Away," and "Stars Collide," eventually inviting the act to perform in the station's studio.

"The production was so of-the-moment and [lead singer Keely Hawkes'] voice was extremely accomplished," says Douridas of his decision to play the early material. "That, and the songwriting was very hooky . . . Their music has the ability to break mainstream with those that have been primed by Garbage and Portishead. It's a poppier-flavored twist to that."

Several labels apparently agreed with Douridas' assessment of the act's potential, as the band began receiving

(Continued on page 59)

## amusement

business

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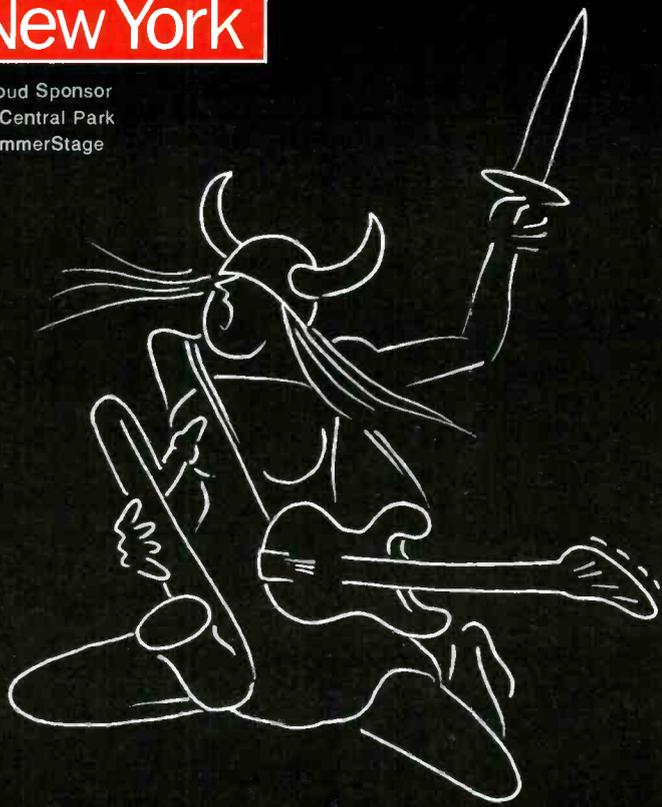
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JAMES TAYLOR	The Theatre at Madison Square Garden New York	Sept. 10, 11, 13	\$30.880 \$40	15,774 three sellouts	Delsenier/Stater Enterprises
ALAN JACKSON LEANN RIMES	Indiana State Fair Indianapolis	Aug. 15	\$369,157 \$29/\$26/\$22	15,117 15,680	in-house
MARY J. BLIGE BONE THUGS-N-HARMONY DRU HILL GINUWINE AALIYAH	Palace of Auburn Hills Auburn Hills, Mich.	Sept. 5	\$347,945 \$42.50/\$35	8,752 10,000	Cellar Door
ALAN JACKSON LEANN RIMES	Worcester's Centrum Centre Worcester, Mass.	Sept. 11	\$329,182 \$24.50	14,002 sellout	Varnell Enterprises
BODEANS KATE SCHROCK	Rosemont Theatre, Rosemont, Ill.	Sept. 12-13	\$233,750 \$27.50	8,500 two sellouts	Jam Prods.
VINCE GILL BRYAN WHITE	Champlain Valley Exposition Essex Junction, Vt.	Aug. 31	\$222,261 \$28/\$25	8,373 8,900	in-house
PLANETFEST '97: INXS, ECHO & THE BUNNYMEN, BETTER THAN EZRA, PAULA COLE, MATCHBOX 20, MICHAEL PENN., COWBOY MOUTH, OTHERS	Pine Knob Music Theatre Clarkston, Mich.	Aug. 23	\$217,045 \$19.96	15,274 sellout	Palace Sports & Entertainment Inc.
CLAY WALKER LEE ANN WOMACK	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Aug. 29	\$215,740 \$29.50/\$25.50/ \$17.50	11,464 13,000	PACE Concerts
PETER, PAUL & MARY	Filene Center Wolf Trap Farm Park Vienna, Va.	Aug. 17, 19	\$212,595 \$22/\$14	11,210 13,872 two shows	in-house
TIM MCGRAW MINDY MCCREADY	Minnesota State Fair St. Paul, Minn.	Aug. 27	\$209,690 \$17.50/\$7.50	13,934 22,117	in-house

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## Jazz Veteran Bob Dorough Makes Blue Note Debut

■ BY DREW WHEELER

NEW YORK—Recent Blue Note signee Bob Dorough differs from most artists new to the label in that the singer/songwriter's résumé encompasses nearly 50 years of jazz. But while many of this 73-year-old's peers became oldsters, Dorough has remained a hipster. His label debut, "Right On My Way Home" (out Oct. 21), is a vibrant, swinging landmark in his idiosyncratic *oeuvre*.

Says Blue Note VP of marketing/GM



BOB DOROUGH

Tom Evered, "My boss, Bruce Lundvall, walked into the room and said, 'Bob Dorough has been offered,' and I said, 'I would do *anything* to work a Bob Dorough record.' I love the man. He's an American original."

Much of Dorough's mystique emanates from his vocal tone—somehow boyish, yet matched with a perspective that's borne witness to night life and lush life. Dorough's songcraft embraces multiple guises of jazzman, cabaret singer, balladeer, and pop vocalist.

"I think I may be an entertainer more than a jazz singer," says Dorough. "I definitely use the jazz timbres and the rhythm and all that. But, you know, if they throw down the gauntlet, I'll take a couple choruses of scat with anybody."

Evered adds, "He has a distinctive style that many people love that is truly his own. And his style doesn't change for anyone. It's been consistent since he started. To see him live and to hear what he can do with a lyric and the way he plays is really quite beguiling."

Half of "Right On My Way Home" was recorded in New York with Dorough accompanied by Joe Lovano on saxes, Christian McBride on bass, and Billy Hart on drums; the other half was cut in Saylorsburg, Pa., with the backing of bassist Bill Takas and drummer Grady Tate. The album's leadoff track is Dorough's kinetic, euphoric 4/4 reworking of Henry Mancini's waltz-time classic "Moon River." With Lovano's vivid sax colorations, Dorough covers Frank Loesser and Jimmy McHugh's comic lament "I Get The Neck Of The Chicken" (which Dorough used to sing at age 4, or so he was told).

An artist enchanted by the jazz tradition, Dorough included a trilogy of songs about saxophone greats, beginning with Sidney Bechet ("Something For Sidney"), then Johnny Hodges ("Hodges"), and concluding with the serpentine melody line of his Charlie Parker ode "Up Jumped A Bird."

Dorough also contributed a new version of his sardonic carol "Blue Xmas" to Blue Note's upcoming Christmas compilation "Yule Be Boppin'." The original recording of "Blue Xmas" was Miles Davis' only Christmas song, featuring

(Continued on page 21)

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## JOHN P. KEE SHOWS HIS 'STRENGTH'

(Continued from page 18)

seek the Scriptures and get in to God's word. I had decided I didn't want to [make music] anymore, so I didn't write, I didn't sit at the piano. I had really stopped, and it was then that the songs began to come.

"The songs are all encouraging, and what I found is that I have a prophetic message for today's youth, on- and off-stage. In the inner city, we're doing some real work, and that's where I see my destiny."

For Kee, the album is special because it features a great deal of church singing. "I did a lot of traditional material—some of the old James Cleveland style of music," says Kee. The album also includes a duet ("We Made It")

with Coley, as well as an appearance by Broderick Rice.

"What was important to us, with so many things going on in the gospel community, is that John stay true to his core consumer," says Griggs-Magee. "We always want to reach as vast a market as possible, but what 'Show Up' taught us is that there is a huge buying market within the core base."

Says Jazzy Jordan, VP of black music marketing for Jive and Verity, "Our interest is in keeping the ministry close to him, so we're taking a grass-roots approach. If something sells [R&B], that's great, but John is one of the artists that was at the forefront of the gospel explosion. All he has to do is to continue what he does best, which is to turn in good records."

Jordan reports that Kee's semi-retirement had no effect on Verity. Indeed, despite Kee's absence from active touring and recording, his New Life production offices fielded up to 300 requests per week for appearances. To accommodate the requests (that will no doubt skyrocket with the release of "Strength"), Kee plans to launch a Back to the 'Hood tour this fall.

"I've got Pepsi, Denny's, and Bojangles to sponsor the tour. I want it to be a free tour," says Kee.

According to Kee, this may well be the last project for the New Life Community Choir, which, in the 10 years since its inception, has undergone many

key personnel changes, not the least of which was the 1995 defection of Isaac Carree and Lowell Pye, who went on to form Men Of Standard.

"I think we'll always have a ministry, but I want my next album to be a greatest-hits album, and I don't just want to pull old masters," Kee says. "I want to actually record a concert of the old songs like 'Standing In The Need' and maybe even bring some of the old members back."

Over the last year and a half, Kee has switched gears to producing records and expanding his Charlotte, N.C.-based church of about 700 members.

"We've built a real nice \$2 million studio complex called Phat House, and I'm really producing a lot," says Kee. "I'm excited about my church choir now. I'll definitely do something with them."

An active label deal with Verity grants the label a first option on any act Kee records, and thus far it has yielded two new talents—Eric Matthews and Shawn McLemore & New Image, both of whom have product in the marketplace.

Notes Jordan, "John is without a doubt one of the gospel industry's leading producers, and we are depending on him as well as Fred Hammond and Hezekiah to bring to us the talent to keep Verity on top in gospel music, to keep us fresh and on the cutting edge of gospel for a long time to come."

## RED HOUSE REVS UP 'SLANT' TO BUILD BROWN'S AUDIENCE

(Continued from page 14)

and sang backup. Other past collaborators present were lap guitarist/vocalist Kelly Joe Phelps and acoustic bassist Gordy Johnson. "The only new guy was [percussionist] Paul Griffith, who played a garbage can on one song, a chair on another, and an Irish hand drum and an African drum between his legs simultaneously on another," says Brown.

Brown singles out "Vivid," which he wrote as an answer song to Ani DiFranco's "The Bouquet," which she wrote for him and sang on her album "Not A Pretty Girl." "My fans are old farts like me, but some of their kids who've heard my records around the house when they were growing up are now getting on their own and checking me out," says Brown of his younger fans, whom DiFranco represents.

Feldman also cites DiFranco, who regularly preaches Brown's merits to her audiences. "One of our main efforts now is to reach those 'Brownies,' so we're sticking the albums with 'transcendental hillbilly beatnick jive tent meeting' and 'wickedly sharp,' a quote

from Rolling Stone," says Feldman. "We're also going with listening-post programs to reach that younger audience at retail."

Red House is "reaching out" to chains for "Slant 6 Mind," adds Feldman. Noting that indie stores account for up to 70% of Brown's sales, he says that Brown is a "too-well-kept secret" to be disclosed via listening-station programs at Borders and Barnes & Noble. The label has also developed two-sided posters for larger in-store displays.

A heavy advance CD campaign has also targeted retail and media, as has a postcard mailing. Not to leave out Brown's traditional mom-and-pop store base, Feldman is planning activities to be coordinated through the Coalition of Independent Music Stores.

The album is already being worked at triple-A, roots music, college, and public radio formats, according to Feldman, who feels that tracks "Whatever It Was" and "Billy From The Hills" are the prime candidates at these formats.

"I love the new record, and there's

nothing I love more than winning over new Greg Brown fans," says Rita Houston, music director at New York non-commercial triple-A station WFUV. "Everytime we play him we find new ones, and what's interesting is that even though he's been doing it for so long, he continues to build with remarkable albums like this one and 'Further In.'"

Feldman expects additional radio support from syndicated shows on which Brown is "pretty much a regular," like "A Prairie Home Companion," "Mountain Stage," "E-Town," and "West Coast Live." Feldman notes that Red House is undertaking its biggest national ad push yet with Brown.

On the concert side, Red House is officially launching "Slant 6 Mind" with an appropriate Nov. 3 Guthrie Theater outing. Brown will hit other major cities this fall solo, with a band, or with Ramsey on guitar.

But Brown pledges to resume work on his songbook this winter, and he vows he "won't get sidetracked" by writing new material again.

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**JAZZ VETERAN BOB DOROUGH MAKES BLUE NOTE DEBUT**

(Continued from page 19)

tured on the Columbia holiday album "Jingle Bell Jazz."

"Well, Miles called me up out of the clear blue sky—it's June or something—1962," recalls Dorough. "He said [in a Miles-like croak], 'Bob.' 'Hey Miles.' 'Write me a Christmas song.' 'What!?' 'I want you to write a Christmas song, and you're going to sing it with me.' It was another bloodcurdling experience. I got chills up my spine. I started thinking: What would Miles think about Christmas? He'd say, not 'Bah, humbug,' but something unprintable, right?"

Two other Dorough tunes, "Nothing Like You" and "Devil May Care," were recorded in those 1962 Davis sessions. "When we went into the studio, he said, 'Let's do that other one, too, "Nothing Like You.'" He liked it. So we recorded 'Nothing Like You' and 'Blue Xmas.' Then, I felt 'Nothing Like You' wasn't very good—I thought, 'Gee, I didn't sing very good, and I didn't get much time, and he wouldn't let me play the piano... I figured I was in good company—he wouldn't let Monk play, either. I used to see him cut Monk out at Birdland. It would crack us up."

Davis' three Dorough songs were included in last year's boxed set "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings." "Gil arranged those little combo things," says Dorough. "So I scored, by getting on the Gil Evans/Miles Davis box."

Much of Dorough's offbeat legend

comes from his two early albums, which have recently returned to print: the 1957 Bethlehem release "Devil May Care" and the 1966 Focus album "Just About Everything," which was reissued by Evidence Music.

Additionally, Dorough and his sometime partner Stuart Scharf produced '60s hitmakers Spanky And Our Gang. Unfortunately, the group split after its guitarist/musical director Malcolm Hale died and Elaine "Spanky" McFarlane left to have a baby. "I thought I had a goldmine," says Dorough, "but it became just another credit."

Dorough has also released a number of albums on his own Laissez-Faire Records. "We've never had any distribution," he says with a laugh. "We don't have bar codes."

Dorough became known to a new generation through his role in ABC-TV's educational, interstitial program "School House Rock" (SHR), for which he wrote, played, sang, arranged, conducted, and served as musical director.

His first SHR song was the easygoing, sweetly funky groove of "Three Is A Magic Number." "I told them why three is a magic number," says Dorough. "Mentioned the triangle and the tripod and things like that—thinking, 'Oh, someday they'll be ready for Buckminster Fuller if they get this.'"

The multiplication song cycle led SHR to grammar, American history, science, and other subjects.

Recognizing that Blue Note must

introduce Dorough to a wider audience, Evered says, "We're trying to let everybody know that everybody that has appreciated Bob Dorough in the past can now step up and really understand what he's all about. From 'School House Rock' to the people that loved the Miles tunes." Blue Note plans Dorough mailings for retail.

"We're looking for, obviously, jazz radio," continues Evered. "College radio. Letting the college music press know that Mr. Dorough has been doing a lot of things. Just trying together everybody that might know that voice. Maybe some of the stations we serviced the Sinatra record ['Frank Sinatra With The Red Norvo Quintet Live in Australia, 1959'] to, that have older vocal shows. It may be a little too swingy for some, but those arrangements are very hip and quite listenable."

Asked which has had the greatest effect on his career, Miles Davis or "School House Rock," Dorough replies, "I really have no idea. Each in its own way, I guess. Maybe my own work has had a big effect, too. Just staying out there and trying to get jobs and sing and appear. Radio stations have been very important to me. Playing the old records if there weren't any new ones. But I'd like to thank them all: 'School House Rock,' Miles, and the DJs."

And does he expect his new Blue Note deal to alter his lifestyle appreciably? Answers Dorough with a laugh, "Oh, yeah, just when I was ready to retire."

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## Artists & Music

### G. LOVE

(Continued from page 14)

"Coast To Coast Motel," to which long-time Memphis producer Jim Dickinson added a same-sounding soul feeling.

"I went out with my acoustic guitar and he went out with an acoustic piano and I was just sitting in a room teaching my song to Dr. John," recalls Love, by phone from his parents' New Jersey home. "I just felt that warmth. Dr. John's like one of my idols, but I wasn't nervous at all. It was just two dudes playing music.

"The first record was just a direct reflection of our Monday-night gig that we played for nine months at this corner bar," Love says. "The second record, we were in New Orleans and everyone in the band [Special Sauce] was having a lot of personal problems, and that came out in the music. And this next record—there's like three different bands on this record."

Love elaborates on how Special Sauce, a trio that had been together almost four years, began growing apart after Love signed with Epic. It was the classic rock'n'roll band drama: The songwriter and bandleader, inevitably, gets most of the money. His friends are reduced to role-playing sidemen—with lower salaries—and they don't like it.

Love recounts how at a sparsely attended May 1996 concert, the band's tensions finally exploded in a public manner. Love tried to play a song, he says, while Clemens wanted to play another song. Clemens eventually walked offstage, only to return with tempers flaring.

Eventually, after a heart-to-heart talk, the original Special Sauce broke up.

The record deal, Love says, "put something between us. I couldn't deal with showing up at sound check and these guys [being] testy. They [were] pissed off. You know, like Bugs Bunny cartoons, when they're lost at sea [and starving] and they keep looking at each other and they see a chicken. I felt like these guys were looking at me and they see bags of money.

"I'm a pretty sensitive person, and how can I show you this song that I came up with in my room that's part of me? How can I fight you? I thought, 'This isn't worth it. I'll go play my songs in coffeehouses. I'll get my high school band together. I'll go hang with people who like me.'"

Love, who was in the middle of relentless U.S., European, and Japanese tours, wound up going through three touring bands, including the All Fellas Band, the Philly Cartel, and the King's Court. (Combinations of all three, plus Special Sauce, show up on "Yeah, It's That Easy.") Then weirdness happened once again: "My guitar player's girlfriend would show up in Portland, Ore., with no money. Members of our group got divorces; members of our management had different chemical drug imbalances. We really dealt with the whole nine yards as far as rock'n'roll is concerned."

But the story has a happy ending. After many months, Clemens and Prescott had cooled off and were willing to rejoin the band. Love was happy to rehire them—and, he says, "Everyone's paid well and I think everyone's comfortable and everyone's got some publishing . . . All these people were complicating my life, and going back to Special Sauce was just right."

## THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**IN THE 'KNOW':** Kula Shaker is pounding new life into the Joe South composition "Hush," originally made famous by Deep Purple in 1968. The track is the lead single from the soundtrack to the Kevin Williamson camp thriller "I Know What You Did Last Summer," due Oct. 7 from Columbia Records, and is already burning up rock airwaves in the States. "Hush" was released in February in the U.K. and has become a favorite of fans.

"We were playing the song live from the early days because people didn't know our songs," says Kula Shaker lead singer Crispian Mills. "And we just decided to record it as a thank you to our fans who supported us during the first year." Mills says the "Hush" cover represents "a side of the band we thought it would be good for people to see, and it seemed like a good thing to have out between albums."

Green Apple Quickstep's "Kid," an anthemic ode to youth, will be the follow-up single. That track also is slated for inclusion on Green Apple Quickstep's own album, due the second week of January 1998 on Columbia. Lead vocalist Tyler Willman says the soundtrack-to-band-album double-shot puts the Seattle act in an envious position. "It gives us a chance to do a little touring to support the soundtrack and set up our own album. It's a great situation," he says. Green Apple Quickstep began shooting a video for "Kid" the week of Sept. 15 that will feature film star Jennifer Love Hewitt running through a haunted house and turning up famous icons from the horror genre.

Also new and on the soundtrack are recordings from Type O Negative, the Offspring, Soul Asylum, Toad The Wet Sprocket, and Southern Culture On The Skids, plus Our Lady Peace's "Superman's Dead" and Hooverphonic's "2Wicky."

Glen Brunman, executive VP of Sony Music Soundtrax, says Columbia was looking for a film that would showcase some of the label's acts to young people. "This is an opportunity to break a couple of new bands," he says. "For Kula Shaker, this song ought to be the last piece of the puzzle on the road to establishing the band in America, so that when their second album comes out [in the first quarter of 1998] it is poised to take off."

Brunman says Columbia Studios' commitment to "Hush"—the song is featured in all television advertising and theatrical trailers—should increase the soundtrack's visibility. In turn, the soundtrack—out 10 days before the film's debut—should help generate ticket sales. "We try to do soundtracks that give us an opportunity to benefit from the movie and give benefit to the movie. Nobody's after a situation where one of the elements wins and the other doesn't."

**MAMMOTH STEP:** Mammoth Records is taking its first step into the soundtracks arena and—surprise, surprise—it's not for a Disney movie. "Hurricane Streets," due from the label Sept. 23, is the complement to the United Artists feature that puts love and hope in a crime-ridden neighborhood in New York's Lower East Side under a microscope. The film marks the directorial debut of actor Morgan Freeman, and it picked up several awards at this year's Sundance Film Festival.

The first single, alternative-swaying "Sex And Candy" from former-EMI-Records-now-Capitol act Marcy Playground, shipped to radio the week of Sept. 15 and will soon see a music video. But the soundtrack runs deeper than the typical alternative rock fare, with an infusion of hip-hop and street beats. Included on the roster is Shades Of Brooklyn, an indie act that "Hurricane" star Brendan Sexton discovered and brought to the project.

Mammoth founder/president Jay Faires says he has been eyeing the soundtracks market for some time. "We were waiting for a film we felt strongly about, and this one really fits with what Mammoth's all about." In fact, Faires was so committed to the movie that he initially planned to invest in it.

Mammoth will be stepping up its investment in films, he added, beginning with indie movie "100 Proof," which opens Wednesday (24) in New York.

Faires says Mammoth's new role as a member of the Walt Disney Co. family (Billboard, Aug. 2) does not restrict the label from seeking out soundtracks to non-Disney fare. "I think our soundtracks projects will grow because of the relationship with Disney. They have such a large scope of movies, from Miramax to the animated projects," he says, noting he anticipates Mammoth will release two to three soundtracks next year and eight to 10 the following year. "But we have no reins on what we can do. [Walt Disney Studios chairman] Joe Roth doesn't operate like that. He knows we can pick up great ideas from MGM/UA and other studios we'll work with that will pay off in spades in our work with Disney."

**PRODUCTION NOTES:** "Gummo," the directorial debut for "Kids" writer Harmony Korine, also marks the soundtrack debut for new imprint Independent Records. Independent is the music arm of "Gummo" and "Kids" producer Cary Woods' Woods Entertainment. The album, which is slated to hit retail at the end of this month, features 22 original songs from a stable of alternative up-and-comers, including Bethlehem, Niffleheim, Sleep, and Namanax.



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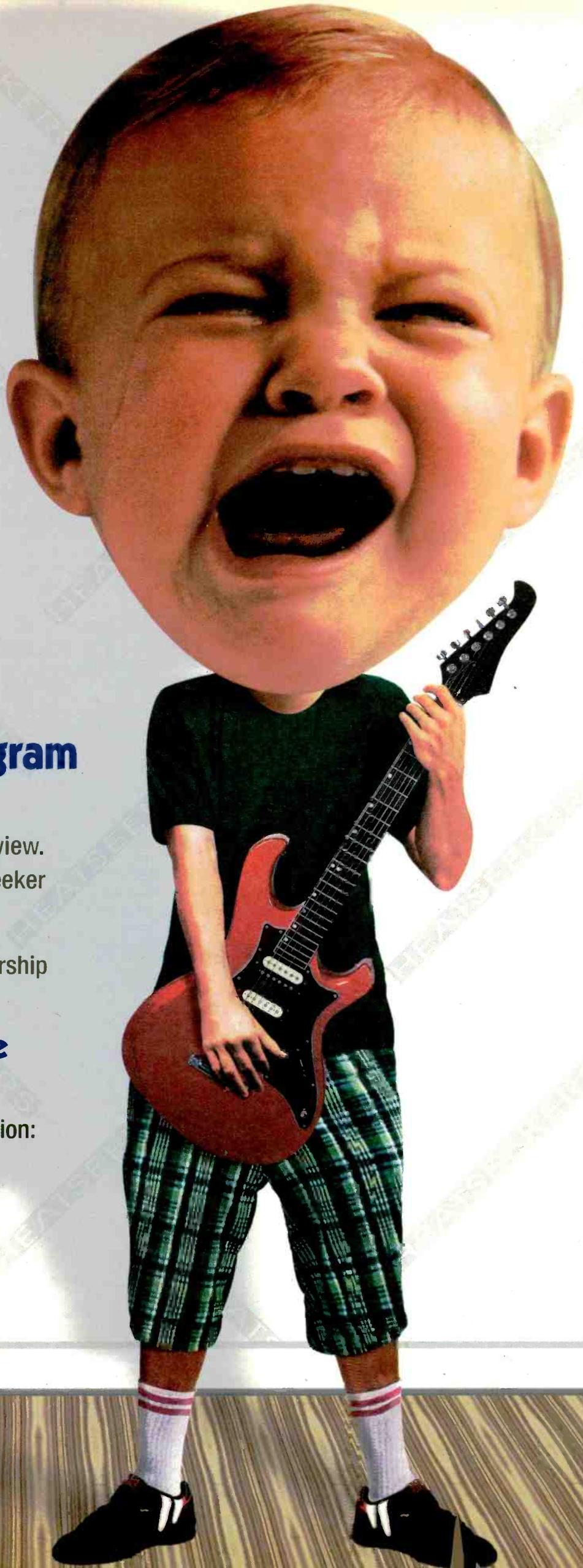
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	3	9	<b>TRIO</b> CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
2	7	6	<b>DAYS OF THE NEW</b> OUTPOST 30004/GEFFEN (8.98/12.98)	DAYS OF THE NEW
3	1	29	<b>SNEAKER PIMPS</b> CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
4	5	7	<b>98 DEGREES</b> MOTOWN 530796* (6.98/10.98)	98 DEGREES
5	9	23	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
6	2	2	<b>TALK SHOW</b> ATLANTIC 83040/AG (10.98/16.98)	TALK SHOW
7	6	18	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
8	8	12	<b>ROBYN</b> RCA 67477 (10.98/16.98)	ROBYN IS HERE
9	<b>NEW</b>		<b>LIFE OF AGONY</b> ROADRUNNER 8816 (10.98/15.98)	SOUL SEARCHING SUN
10	12	16	<b>OUR LADY PEACE</b> COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
11	11	9	<b>MICHAEL PETERSON</b> REPRIS 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
12	<b>NEW</b>		<b>BOB &amp; TOM</b> BIG MOUTH 97 (10.98/16.98)	FUN HOUSE
13	10	58	<b>JACI VELASQUEZ</b> MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
14	14	3	<b>DIANA KRALL</b> IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
15	15	9	<b>CHARLIE ZAA</b> SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS
16	<b>NEW</b>		<b>FOREST FOR THE TREES</b> DREAMWORKS 50002/GEFFEN (10.98/16.98)	FOREST FOR THE TREES
17	4	3	<b>CRU</b> VIOLATOR/DEF JAM 537607*/MERCURY (10.98 EQ/16.98)	DA DIRTY 30
18	13	19	<b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
19	<b>NEW</b>		<b>FREDDY JONES BAND</b> CAPRICORN 536192/MERCURY (10.98 EQ/16.98)	LUCID
20	<b>NEW</b>		<b>TANYA DONELLY</b> REPRIS 46495/WARNER BROS. (10.98/16.98)	LOVESONGS FOR UNDERDOGS
21	<b>NEW</b>		<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
22	<b>NEW</b>		<b>DANCE HALL CRASHERS</b> (510) 11676/MCA (10.98/16.98)	HONEY, I'M HOMEY!
23	20	13	<b>BLINK 182</b> CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
24	16	37	<b>BARENAKED LADIES</b> REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
25	31	3	<b>CREED</b> WIND-UP 13049 (10.98/15.98)	MY OWN PRISON

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

26	18	16	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98)	SWEET THING
27	17	15	<b>BUCK-O-NINE</b> TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
28	21	15	<b>THE SUPERTONES</b> BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
29	22	31	<b>LESS THAN JAKE</b> CAPITOL 37235 (6.98/9.98)	LOSING STREAK
30	26	4	<b>JIMMIE'S CHICKEN SHACK</b> ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANNILLA ENVELOPE
31	19	24	<b>K'S CHOICE</b> 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
32	<b>NEW</b>		<b>PIZZICATO FIVE</b> MATADOR 59181*/CAPITOL (10.98/15.98)	HAPPY END OF THE WORLD
33	27	11	<b>LIMP BIZKIT</b> FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
34	23	5	<b>THE DANDY WARHOLS</b> TIM KERR 36505/CAPITOL (10.98/15.98)	...THE DANDY WARHOLS COME DOWN
35	<b>NEW</b>		<b>SIX FEET UNDER</b> METAL BLADE 14128 (9.98/15.98)	WARPATH
36	<b>NEW</b>		<b>THE GAITHER VOCAL BAND</b> SPRING HILL 25407	LOVIN' GOD & LOVIN' EACH OTHER
37	25	7	<b>KEOKI</b> MOONSHINE 80069* (10.98/15.98)	EGO-TRIP
38	<b>NEW</b>		<b>LOVE SPIT LOVE</b> MAVERICK 46560/WARNER BROS. (10.98/16.98)	TRYSOME EATONE
39	29	44	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98)	NO MERCY
40	<b>NEW</b>		<b>INDIA</b> RMM 82157 (9.98/14.98)	SOBRE EL FUEGO
41	<b>NEW</b>		<b>SUPERCHUNK</b> MERGE 129* (13.98 CD)	INDOOR LIVING
42	45	13	<b>CHRIS RICE</b> ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
43	44	7	<b>PHILLIPS, CRAIG AND DEAN</b> STAR SONG 20156/SPARROW (10.98/15.98)	WHERE STRENGTH BEGINS
44	24	11	<b>GHETTO TWIINZ</b> RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98)	IN THAT WATER
45	34	11	<b>MONACO</b> POLYDOR 537629/A&M (10.98/16.98)	MUSIC FOR PLEASURE
46	39	11	<b>CLAY CROSSE</b> REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
47	42	21	<b>RAHSAAN PATTERSON</b> MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
48	46	13	<b>LOS TIGRES DEL NORTE</b> FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
49	30	26	<b>RONAN HARDIMAN</b> PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
50	40	7	<b>KILO ALI</b> ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98)	ORGANIZED BASS

## POPULAR UPBRISINGS

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

**F**OLLOWING TRAILER: **Beth Orton**, the English singer/songwriter whose Dedicated album "Trailer Park"



**Ready To Deliver.** Priming the release of 22 Brides' forthcoming 1998 full-length "Demolition Day," Zero Hour issued the act's EP, "Blazes Of Light," Sept. 9. The act, made up of sisters Carrie and Libby Johnson, breaks from a promotional tour Saturday (27) for a release party at CB's Gallery in New York. According to Libby Johnson, the intimate style of the EP is an indicator of what fans can expect on the new album. "The more heavily produced sound didn't work well for us, especially in our situation, where our strong suit is our harmony and lyrics," she says. "We had felt like we lost that." The Johnsons, both pregnant and due in December, plan to tour next spring with children in tow.

sparked the interest of critics when it was released here in May, is beginning to seep into

the mainstream consciousness.

The artist, who performed a handful of dates on the Lilith Fair tour this summer, is now gracing MTV with a clip for her single "She Cries Your Name," which was put into active rotation on the network Sept. 16.

Meanwhile, radio support has increased, as such modern rock stations as KTCL Denver, WNNX Atlanta, and KLYY Los Angeles begin to pick up the track.

Triple-A outlets KMTT Seattle, WRLT Nashville, and KTSR Austin, Texas, are also playing the song.

Orton has also appeared on the syndicated radio program "World Cafe" and recently shared billing with Jamiroquai on "Modern Rock Live."

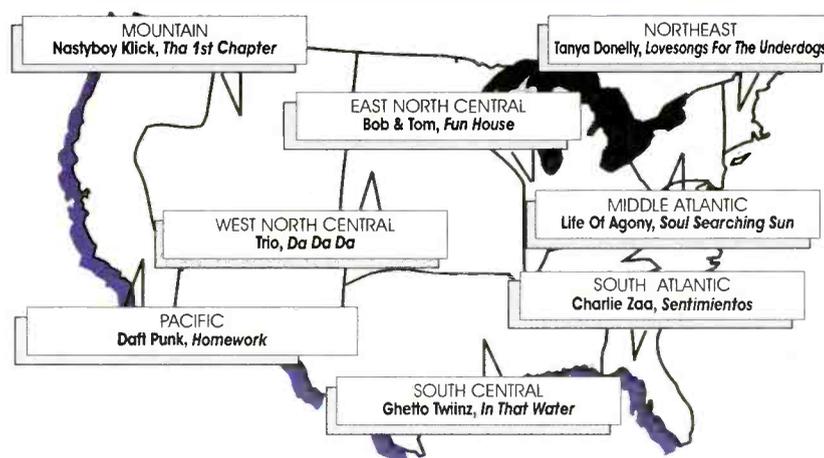
The vocalist is now in England, where she performed as a nominee during the Mercury Awards, but will return for more live shows in the U.S. in mid- to late October.

Among her supporters are the **Chemical Brothers**, who asked Orton to contribute vocals to "Alive Alone" on their "Exit Planet Dust" album, and more recently, she appeared on "Where Do I Begin?" from "Dig Your Own Hole."



**No More Confusion.** Rap duo Organized Konfusion surfaces on Priority Records with its label debut, "The Equinox," on Tuesday (23). The Queens, N.Y.-based act, which was previously signed to Hollywood/Basic, will begin a West Coast promo tour with an Oct. 2 appearance on the "Vibe" TV program. The first single, "Somehow, Someway," is getting regular spins on BET and "Yo! MTV Raps."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Trio Da Da Da
  2. Days Of The New Days Of The New
  3. Michael Peterson Michael Peterson
  4. Lee Ann Womack Lee Ann Womack
  5. Robyn Robyn Is Here
  6. Chely Wright Let Me In
  7. Our Lady Peace Clumsy
  8. Sneaker Pimps Becoming X
  9. Creed My Own Prison
  10. Talk Show Talk Show

- MIDDLE ATLANTIC**
1. Life Of Agony Soul Searching Sun
  2. CRU Da Dirty 30
  3. Talk Show Talk Show
  4. India Sobre El Fuego
  5. Allure Allure
  6. Days Of The New Days Of The New
  7. Trio Da Da Da
  8. Sneaker Pimps Becoming X
  9. Our Lady Peace Clumsy
  10. Diana Krall Love Scenes

**G**OING THE DISTANCE: Three-time Grammy nominated rock gospel act **Geoff Moore & the Distance** kick off a 100-city tour in support of their latest album, "Threads," Oct. 11 in Easton, Pa., and will stay on the road until May 1998.

The first single from the act, which is being joined by the **Smalltown Poets** and **Out Of Eden** on the tour, is a cover of the Who's "I'm Free." "Threads" will be released by Forefront Records on Tuesday (23).

**F**ALLING UP: Irish singer/songwriter **Mary Coughlan's** eighth album and V2 debut, "After The Fall," chronicles with stark beauty the artist's troubled past and inner battles.

Coughlan, who shared the stage at this summer's Fleadh Festival with countrymen **Van Morrison** and **Sinead O'Connor**, is performing during a series of Borders Books & Music in-stores and club dates. The week of Monday (22), she visits Philadelphia, New York, Detroit, and Chicago in support of the album, which bowed Aug. 12.

**R**OADWORK: Lookout acts **the Groovie Ghoulies** and **the Mr. T Experience** continue

their tour of the U.S. and Canada the week of Monday (22) with stops in Florida, Georgia, and North Carolina. The Ghoulies' new album, "Re-Animation Festival," and Mr. T's latest, "Revenge Is Sweet, And



**Getting In Gear.** Since forming in high school five years ago, Columbia four-some Shift has steadily built a following, releasing an EP and later its full-length debut, "Spacesuit," on Equal Vision Records. According to representatives from Columbia, the group sold 10,000 units of the latter, most via sales on the road. In support of Shift's major-label bow, "Get In," which drops Tuesday (23), the band kicks off a headlining tour Thursday (25) at the Pontiac Grill in Philadelphia. The act's debut single, "In Honor Of Myself," will be worked at modern rock and mainstream rock radio Nov. 10 and 24, respectively.

So Are You," bowed Sept. 9 and Aug. 26, respectively.

## Mercury's Multi-Genre Will Downing Sends Musical 'Invitation'

This article was prepared by Janine Coveney, managing editor of R&B Airplay Monitor.

LOS ANGELES—For vocalist/songwriter Will Downing's fifth album, the Brooklyn, N.Y.-born artist decided to cash in some music-pal favors and pay tribute to the lives and work of two artist friends who died prematurely. And thus "Invitation Only," the album due from Mercury Oct. 28, features an array of jazz/R&B's top instrumentalists, arrangers, producers, and background singers.

Among the artists invited to play on various tracks: the Yellowjackets, bassist Marcus Miller (also a longtime songwriting/production collaborator with Luther Vandross), guitarists Jonathan Butler and Norman Brown, saxophonists Gerald Albright and Kirk Whalum, drummer Harvey Mason, percussionist Bashiri Johnson, arranger Webster Lewis, keyboardist Alex Bugnon, and vocalists James "D-Train" Williams, Fonzi Thornton, Cindy Mizelle, Marva King, and Maxan Lewis. Fellow Brooklynites Peter Lord and Jeffrey Smith of the Family Stand produced a track with Avatar trio Goodfellaz on background vocals. Downing also co-wrote seven tracks.

Downing dedicated the album to Art Porter, the charismatic saxophonist who was a close friend and touring partner before his untimely death by drowning earlier this year. "Invitation Only" contains the tune "Before We Say Good-bye," which Downing originally recorded with Porter. And in his tradition of reinterpreting classic tunes, Downing includes a cover of "I Don't Want To Lose You" as a tribute to the late Phyllis Hyman, another friend for whom Downing once opened on tour.

Downing, who has been recording for 10 years, has carved out a strong following in jazz, adult, and underground circles. He has also garnered solid sales outside the U.S. "In the U.K. his first two albums went gold [100,000 units], and he played several sold-out Hammersmith Ballroom shows in 1990," says Christine Kozler at Downing's management company, Avenue Management Group. His 1993 album, "Love's The Place To Be," went platinum in the U.K. with sales of 300,000 units, according to Kozler. "In South Africa, the last album did well," she notes, "and in Japan, every year they want him for New Year's, and album sales are solid there."

But his full baritone and unique phrasing have not been a staple of contemporary R&B radio. Mercury is

looking to change that with the release of a leadoff single, the uptempo "Have I Told You (It's All About You)," which



DOWNING

was produced by Darryl Simmons, best known for his work with Boyz II Men, Toni Braxton, and Aretha Franklin.

"A lot of my band now is out of Atlanta, and the people I've been writing with are out of Atlanta. They have their little cliques—Babyface, Darryl Simmons, Dallas Austin, L.A. [Reid]—if you're a musician, you're part of one of those camps," Downing says. "The guy that I had been working with was part of the Darryl Simmons camp. I was going down there once or twice a month to do some writing, and Darryl would come in and say, 'Hey man, that's

a nice jam' . . . Myself and one of his writers, Ronnie Garrett, and Rex Rideout, we wanted that kind of touch, and we asked Darryl to produce it for us."

"Have I Told You (It's All About You)" is being delivered Sept. 29 to R&B and R&B adult outlets. A video is being lensed in Miami by director Arthur Jafa; the clip will be serviced to video outlets VH1, BET, and local shows the same week. In addition, the seasoned performer will make a live appearance Nov. 3 on the "Vibe" TV show.

Hector Hannibal, PD of R&B adult WHUR Washington, D.C., says the station is already playing the single, which is featured on a pre-release best-of sampler that teases three additional tracks from "Invitation Only," as well as Downing favorites like "Free," "Wishing On A Star," "I Go Crazy," "Love's The Place To Be," and "Nothing Has Ever Felt Like This," his anthemic duet with Rachele Ferrell.

"The thing is that D.C. has a love affair with Will Downing. He can almost do no wrong in this market," says Hannibal. "I like the smooth sound of his voice, whether it's a ballad or tempo. That's a texture that's so Will Downing—it always adds a nice dimension to the music mix. [The single] certainly has the makings of a great record. He's the kind of artists that when he releases something, people can't wait to get their hands on it, because they think the last album was so smooth and so romantic."

Darryl Lindsey, Mercury senior director of product management, notes the sampler, "A Taste Of Will," is aimed at reintroducing Downing to radio.

Downing's five previous albums have gained him "two different audiences, to a degree," says Lindsey. "He does have that jazz adult audience, but then again he has that uptempo R&B type of thing

(Continued on page 28)

## Queen Pen Raps About Reality On Riley's Li'l Man Records

This article was prepared by Janine Coveney, managing editor of R&B Airplay Monitor.

LOS ANGELES—When the album "Situations" by Queen Pen is delivered to retail Nov. 11, the Brooklyn, N.Y.-bred rapper will be the first artist released on mega-producer Teddy Riley's Li'l Man Records, a co-venture with Interscope. Artist and producer make their creative connection clear on the first single, "The Man Behind The Music," for which Interscope will seek radio adds Oct. 28.

The Li'l Man venture is one of several new pacts Interscope has formed this year (Billboard, Sept. 13). Its other new label pacts include deals with R. Kelly, which excludes Kelly's own material, and Organized Noize, named for the hip-hop production team.

Fans may remember Queen Pen from her brief but memorable rhyme appearance on BLACKstreet's platinum-selling single "No Diggity," but Riley and Interscope are looking to establish Queen Pen as a unique female artist with something to say. "This album is telling the consumer this is all the situations that make you either find yourself or go crazy. This is a realist's album," says Riley.

"Situations—that's all life is," says Queen Pen, who named herself for her lyrical skills. "There's something there for everybody; it's a soundtrack for a female's life." Her album touches on a variety of situations, from relationships—"no goody stuff"—to domestic violence to simple survival. And Queen Pen, a single mother who grew up in Crown Heights, N.Y., and has shuttled between New York and Virginia Beach,

Va., for years while pursuing a recording career, says she has enough life experience for several albums.

The album features contributions by Me'Shell Ndegéocello, who plays bass on "Girlfriend," Phil Collins and BLACKstreet on "Got To Get Away," and cameos by Ronald Isley and rap troupe the Lost Boyz. But Queen Pen isn't fazed: "I try to stay away from the

hype," she says.

With years of perfecting rhyme skills on her own, Queen Pen approached Riley in Virginia Beach, where he's based. He invited her to his studio to play her tape, and he was impressed. "I said, 'I like what you're doing, but my deal is not in place yet to do anything for you . . . If anything does come up and you don't have anything by the time I'm ready, I'd like to sign you,'" Riley recalls. It took four years, but Riley remembered Queen Pen when it came time to have a female rhymer guest on "No Diggity," and Riley immediately signed her.

"Queen Pen's record has such a broad appeal, she's so relatable to young women growing up in the communities and inner cities," says Interscope marketing director Michele Thomas. "She has a very melodic, funky flow that is appealing to a young hip-hop crowd, and Teddy's got such incredible tracks that no matter how old you are, you are going to groove."

Thomas says that Queen Pen has been on the road with BLACKstreet

(Continued on page 28)



QUEEN PEN

## Execs Named At Cybersonics/Fully Loaded; Def Jam Turns Artists Into Superheroes

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

**FIRE POWER:** Ernie Singleton, who last month announced his partnership with Robert Johnson and Black Entertainment Television, which invested in his Cybersonics/Fully Loaded Records, has made several key appointments to his growing enterprise.

Virgil Roberts is named senior VP of business affairs, and Harold Lewis joins as CFO/GM. Roberts is a long-time entertainment attorney who has represented Bill Cosby, Dionne Warwick, and Berry Gordy; he was also president and general counsel at Dick Griffey's Solar Records, where he helped foster the songwriting/production careers of Jimmy Jam and Terry Lewis, L.A. Reid and Kenneth "Babyface" Edmonds, Reggie and Vincent Calloway, and Joyce Irby. Lewis comes to Cybersonics after a career in banking and finance and was most recently VP/manager of entertainment relations for First Interstate Bank, one of the West Coast's largest banks.

Singleton also taps Sara Melendez as Cybersonics' promotion and marketing executive. Melendez, who was last at Silas Records and spent many years at Columbia, had been consulting outside projects. The three join Singleton at the company's Santa Monica, Calif., headquarters.

"All record companies [need] quality power players in their mix," says Singleton of the appointments. "Virgil is a consummate record man. I was blessed to have met him in my MCA Klymaxx days. I also am of the opinion that you can build a company with people who have great skill in the financial area, and Harold is our GM and our controller. What we're running is a business, and who knows more about business than people who manage money?"

The Fully Loaded label has already been established through the initial success of rap outfit Ghetto Mafia; other artists on the slate include Déja, brother of H-Town's Shazam and Dino; R&B crooner Benito; and male-female duo Wataz, made up of Chris Stokes and Katrina Askew. Stokes is better known as manager/producer for teen trio Immature.

**BIGGER & DEFFER:** Def Jam Recordings Music Group has launched an exciting new retail campaign promoting

its current stable of artists, using artwork that casts them as comic-book superheroes. Under the tag "The Unstoppable!!" Def Jam coming Fall 1997 to save hip-hop," the comic-book package features LL Cool J, Foxy Brown, Redman, Method Man, and EPMD, all rendered in eye-popping artwork that has been used in its trade ads as well. The piece also promotes distributed acts Jay-Z, Cru, Christián, and Capleton and acts on the newer Def Soul division: Playa and Absolute . . . Speaking of LL Cool J, I got a chance to read his tome with Karen Hunter, "I Make My Own Rules" (St. Martin's Press). It sounds clichéd, but this book about the former James Todd Smith's path to stardom made me laugh, cry, and reflect. A nice effort from a star who seems to have really turned

his life around to the positive and makes us see the logic of the journey. His new album, "Phenomenon," was led off by the track "Candy Girl," which originally sported the track from the early New Edition hit. But a beef with the publishers had the music changed to the Jimmy Jam and Terry Lewis composition "Sunshine," with New Edition providing vocal embellishment; the label decided to serve radio with the

title track, which mixes "Who Is He And What Is He To You" bass with "White Lines"—rhythmed rhymes.

**BEATS 'N' PIECES:** Straight out of Hollywood comes the First Weekend Club, sponsored by the Black Hollywood Education and Resource Center (BHERC). Its mission is to get African-Americans out to support movies at their crucial Hollywood moment: the first weekend of release. Anyone looking at The Hollywood Reporter or other film mags knows that films are judged by opening-weekend box-office tallies, and the First Weekend Club is hoping to boost the profile of films featuring African-American actors, directors, producers, and/or story lines. Headed by Sandra Evers-Manly, formerly with the NAACP, the BHERC launched a big initiative for the opening of "Hoodlum," starring Laurence Fishburne and Vanessa L. Williams, and will likely push the October opening of "Soul Food." And if the films get support, more of them get made and the more opportunities there are for those multi-artist soundtracks that consumers love so much. For info, call 213-857-4747 . . . Stanley Winslow exits MCA Records, where he was senior VP of promotion, black music. No word on a new gig yet.



# Billboard TOP R&B ALBUMS

SEPTEMBER 27, 1997

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



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
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	16	3	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
2	2	1	9	PUFF DADDY & THE FAMILY ▲ <sup>2</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
3	3	4	22	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
4	4	5	7	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
5	5	6	17	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
6	8	8	4	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
7	6	3	7	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (10.98/23.98)	THE ART OF WAR	1
8	12	17	31	ERYKAH BADU ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUISM	1
9	11	10	10	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
10	13	11	12	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
11	9	9	5	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
12	14	12	17	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
13	10	7	6	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	2
14	15	14	13	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
15	7	2	3	VARIOUS ARTISTS SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	2
16	20	20	26	THE NOTORIOUS B.I.G. ▲ <sup>3</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
17	16	13	7	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
18	18	18	11	SOUNDTRACK ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
19	17	19	22	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
20	19	24	49	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
21	23	25	13	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	2
22	21	21	15	WU-TANG CLAN ▲ <sup>3</sup> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
23	25	27	12	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
24	22	22	43	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
25	29	33	13	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
26	31	32	5	SOUNDTRACK LOUD 90131/INTERSCOPE (10.98/16.98)	HOODLUM	23
27	28	30	30	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
28	26	35	5	SOUNDTRACK QWEST 46678/WARNER BROS. (10.98/16.98)	STEEL	26
29	36	37	68	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
30	33	34	9	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
31	35	36	76	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
32	43	46	3	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
33	27	23	7	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	4
34	38	38	12	TWISTA CREATORS WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
35	24	15	3	THA ALKAHOLIKS LOUD 67435*/RCA (10.98/16.98)	LIKWIDATION	15
36	32	28	3	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)	NEXT	28
37	30	29	6	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	10
38	41	41	27	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
39	34	31	4	O.C. PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)	JEWELZ	16
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
40	69	61	49	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
41	39	39	9	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	14
42	44	40	45	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
43	42	57	3	VARIOUS ARTISTS BOSS 70012/SWERVE (10.98/14.98)	MARVELLUS & MARCELLUS PRESENT HEAT	42
44	40	44	66	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
45	37	26	3	CRU VIOLATOR/DEF JAM 537607*/MERCURY (10.98 EQ/16.98) HS	DA DIRTY 30	26
46	47	49	12	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
47	52	54	46	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 OAY THEORY	1

48	48	45	21	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
49	56	56	12	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
50	46	47	7	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	30
51	50	51	14	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
52	45	43	14	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
53	61	59	84	2PAC ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
54	51	64	12	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) HS	STREET GOSPEL	40
55	49	52	3	COOLIO TOMMY BOY 1180* (11.98/16.98)	MY SOUL	49
56	53	42	10	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	4
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
57	NEW ▶		1	JONATHAN BUTLER N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
58	55	60	54	BLACKSTREET ▲ <sup>2</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
59	54	50	7	EARTH, WIND & FIRE PYRAMID 72864/RHINO (10.98/15.98)	IN THE NAME OF LOVE	50
60	63	55	28	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
61	65	63	65	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
62	58	70	36	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
63	62	65	19	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
64	59	48	4	ROYAL FLUSH BLUNT 6610*/TVT (10.98/16.98) HS	GHETTO MILLIONAIRE	48
65	64	67	13	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
66	57	53	11	SOUNDTRACK ● TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	5
67	70	68	55	AALIYAH ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
68	NEW ▶		1	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	68
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
69	80	85	33	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
70	81	89	3	VARIOUS ARTISTS THUMP 4100 (10.98/16.98)	OLD SCHOOL MIXX	70
71	60	62	11	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438*/VIRGIN (10.98/15.98) HS	IN THAT WATER	36
72	67	58	7	RAMPAGE VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98)	SCOUTS HONOR...BY WAY OF BLOOD	15
73	66	69	8	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
74	74	71	29	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
75	NEW ▶		1	TOO MUCH TROUBLE TRIPLE BEAM/RAP-A-LOT 44699*/VIRGIN (10.98/16.98)	TOO MUCH WRIGHT	75
76	68	66	55	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	5
77	73	78	44	SOUNDTRACK ▲ <sup>2</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
78	NEW ▶		1	VARIOUS ARTISTS D9GDAY 3700 (12.98/15.98)	MILLION DOLLAR DREAM	78
79	84	84	43	TONY TONI TONE ▲ MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
80	79	83	70	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
81	72	72	43	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
82	82	87	36	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
83	RE-ENTRY		49	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
84	78	79	7	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98) HS	ORGANIZED BASS	44
85	75	75	17	KRS-ONE ● JIVE 41601* (10.98/16.98)	I GOT NEXT	2
86	91	88	44	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	38
87	71	73	22	GHETTO MAFIA OOWN SOUTH 2003/FULLY LOADED (9.98/15.98) HS	STRAIGHT FROM THE DEC	49
88	85	80	46	BABYFACE ▲ <sup>2</sup> EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
89	76	74	12	THE BEATNUZS RELATIVITY 1508* (10.98/15.98) HS	STONE CRAZY	38
90	87	94	42	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
91	86	95	21	TEDDY PENDERGRASS SUREFIRE 13045/WIND-UP (10.98/16.98)	YOU AND I	24
92	RE-ENTRY		11	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
93	NEW ▶		1	FRANKIE CHUCKLIFE 67634/EPIC (10.98 EQ/16.98)	MY HEART BELONGS TO YOU	93
94	95	91	73	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
95	89	82	3	SHAGGY VIRGIN 44487* (10.98/16.98)	MIDNIGHT LOVER	82
96	90	86	11	LIL' KEKE JAM DOWN 1005 (10.98/16.98) HS	DON'T MESS WIT TEXAS	43
97	88	93	4	98 DEGREES MOTOWN 530796* (6.98/10.98) HS	98 DEGREES	88
98	92	90	21	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
99	98	77	7	D-SHOT SHOT 41602/JIVE (10.98/15.98)	SIX FIGURES	21
100	RE-ENTRY		48	KENNY G ▲ <sup>3</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	9

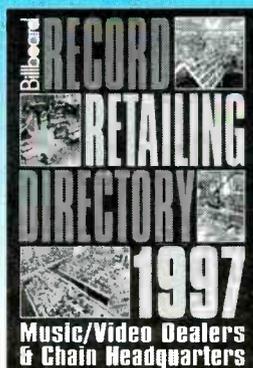
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums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

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BDRD3027

# Hot Rap Singles

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	11	<b>UP JUMPS DA BOOGIE</b> ♦ ♦ ♦ ♦ ♦ <b>No. 1</b> ♦ ♦ ♦ ♦ ♦ (C) (D) (T) (X) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
2	2	9	<b>MO MONEY MO PROBLEMS</b> ▲ ♦ ♦ ♦ ♦ ♦ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	
3	3	13	<b>NOT TONIGHT (FROM "NOTHING TO LOSE")</b> ♦ ♦ ♦ ♦ ♦ LIL KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	
4	5	3	<b>I MISS MY HOMIES</b> ♦ ♦ ♦ ♦ ♦ MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY	
5	4	16	<b>I'LL BE MISSING YOU</b> ▲ ♦ ♦ ♦ ♦ ♦ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097/ARISTA	
6	9	2	<b>AVENUES (FROM "MONEY TALKS")</b> ♦ ♦ ♦ ♦ ♦ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH NY MANI) (C) (D) (T) (X) JIVE 13411	
7	6	6	<b>BACKYARD BOOGIE</b> ♦ ♦ ♦ ♦ ♦ MACK 10 (C) (D) (T) PRIORITY 53282	
8	8	37	<b>ME AND MY CRAZY WORLD</b> ♦ ♦ ♦ ♦ ♦ LOST BOYZ (C) (D) (T) UNIVERSAL 56131	
9	7	12	<b>TAKE IT TO THE STREETS</b> ♦ ♦ ♦ ♦ ♦ RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/VEEG	
10	11	8	<b>TALKIN' BOUT' BANK</b> ♦ ♦ ♦ ♦ ♦ THE WHORIDAS (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	
11	12	10	<b>REMINING ME (OF SEF)</b> ♦ ♦ ♦ ♦ ♦ COMMON FEAT. CHANTAY SAVAGE (C) (D) (T) RELATIVITY 1627	
12	42	2	<b>OFF THE BOOKS</b> ♦ ♦ ♦ ♦ ♦ THE BEATNUITS (C) (D) (X) RELATIVITY 1646	
13	14	3	<b>MEN OF STEEL (FROM "STEEL")</b> ♦ ♦ ♦ ♦ ♦ SHAQUILLE O'NEAL, ICE CUBE, B. REAL, PETER GUNZ & KRS-ONE (C) (D) (T) T.W.I.S.M./QWEST 17305/WARNER BROS	
14	10	11	<b>DOWN FOR YOURS</b> ♦ ♦ ♦ ♦ ♦ NASTYBOY KLUCK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	
15	15	2	<b>SOMEBODY ELSE</b> ♦ ♦ ♦ ♦ ♦ HURRICANE G (C) (D) (T) H.O.L.A. 341026/ISLAND	
16	13	9	<b>C U WHEN U GET THERE (FROM "NOTHING TO LOSE")</b> ♦ ♦ ♦ ♦ ♦ COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785	
17	NEW	1	<b>THE JOINT</b> ♦ ♦ ♦ ♦ ♦ EPMD (T) DEF JAM 571679*/MERCURY	
18	50	42	<b>LISTEN (FIVE MINUTES)</b> ♦ ♦ ♦ ♦ ♦ DFC (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY	
19	16	12	<b>LOOK INTO MY EYES (FROM "BATMAN &amp; ROBIN")</b> ♦ ♦ ♦ ♦ ♦ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	
20	28	22	<b>HIP HOP DRUNKIES</b> ♦ ♦ ♦ ♦ ♦ THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD (C) (D) (T) LOUD 64882/RCA	
21	20	18	<b>ICED DOWN MEDALLIONS</b> ♦ ♦ ♦ ♦ ♦ ROYAL FLUSH (C) (D) (T) BLUNT 6614/TVT	
22	23	15	<b>I GOT DAT FEELIN'</b> ♦ ♦ ♦ ♦ ♦ DJ KOOL (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS	
23	18	13	<b>SMILE</b> ♦ ♦ ♦ ♦ ♦ SCARFACE FEATURING 2PAC & JOHNNY P (C) (D) RAP-A-LOT/NOO TRYBE 38581/IRGIN	
24	17	24	<b>CROOKED GREEN PAPERS</b> ♦ ♦ ♦ ♦ ♦ KINFUSION (C) (D) (T) BEFORE DAWN 109/TOUCHWOOD	
25	26	30	<b>HOW WE COMIN'</b> ♦ ♦ ♦ ♦ ♦ RBL POSSE (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG	
26	19	21	<b>BE THE REALIST</b> TRAPP, TUPAC & NOTORIOUS B.I.G. (C) DEFF TRAPP 9283/INTERSOUND	
27	22	16	<b>JUST ANOTHER CASE</b> ♦ ♦ ♦ ♦ ♦ CRU FEATURING SLICK RICK (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	
28	21	19	<b>FAR FROM YOURS</b> ♦ ♦ ♦ ♦ ♦ O.C. FEATURING YVETTE MICHELE (C) (D) (T) PAYDAY/FRFR 850916/ISLAND	
29	24	35	<b>LET ME HOLLA AT CHA</b> BLAC HAZE (C) (X) LIVE SHOT 7001	
30	48	31	<b>IF U STAY READY</b> ♦ ♦ ♦ ♦ ♦ SUGA FREE (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND	
31	NEW	1	<b>GET UP</b> ♦ ♦ ♦ ♦ ♦ NX (C) (D) (T) RUTHLESS 78707/EPIC	
32	31	32	<b>SMOKIN' ME OUT</b> ♦ ♦ ♦ ♦ ♦ WARREN G FEAT. RONALD ISLEY (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	
33	25	17	<b>BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")</b> ♦ ♦ ♦ ♦ ♦ FOXY BROWN FEAT. DRU HILL (T) VIOLATOR/DEF JAM 571441*/MERCURY	
34	44	39	<b>EMOTIONS</b> ♦ ♦ ♦ ♦ ♦ TWISTA (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG	
35	32	20	<b>THAT'S RIGHT</b> ♦ ♦ ♦ ♦ ♦ DJ TAZ FEAT. RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 53289/PRIORITY	
36	33	27	<b>DA' DIP</b> ♦ ♦ ♦ ♦ ♦ FREAKNASTY (C) (T) (X) HARD HOOD/POWER D112/TRIAD	
37	30	29	<b>IF I COULD CHANGE (FROM "I'M BOUT IT")</b> ♦ ♦ ♦ ♦ ♦ MASTER P FEAT. STEADY MOBBSN, MIA X, MO B, DICK & O'DELL (C) (D) (T) NO LIMIT 53273/PRIORITY	
38	29	26	<b>WHO U WIT</b> LIL JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 410/CHIBAN	
39	38	40	<b>I'LL BE</b> ♦ ♦ ♦ ♦ ♦ FOXY BROWN FEATURING JAY-Z (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	
40	39	43	<b>PUT THE MONKEY IN IT (FROM "NOTHING TO LOSE")</b> ♦ ♦ ♦ ♦ ♦ DAZ AND SOOPAFLY (C) (D) (T) TOMMY BOY 7403	
41	NEW	1	<b>KEEP ME LIFTED</b> SPEARHEAD (C) (D) (V) CAPITOL 58668	
42	27	25	<b>ON &amp; POPPIN'</b> ♦ ♦ ♦ ♦ ♦ YOUNG MC (C) (D) OVERALL 77001	
43	NEW	1	<b>MONKEY POP (RAISE THE ROOF)</b> DJ SPANKX (C) (T) (X) BABYLON 0101	
44	46	48	<b>JAZZY BELLE</b> ♦ ♦ ♦ ♦ ♦ OUTKAST (C) (D) (T) (X) LAFACE 24224/ARISTA	
45	NEW	1	<b>SOMEHOW, SOMEWAY</b> ♦ ♦ ♦ ♦ ♦ ORGANIZED KONFUSION (T) PRIORITY 53286*	
46	40	36	<b>LET ME CLEAR MY THROAT</b> ♦ ♦ ♦ ♦ ♦ DJ KOOL (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS	
47	35	33	<b>HYPNOTIZE</b> ▲ ♦ ♦ ♦ ♦ ♦ THE NOTORIOUS B.I.G. (C) (D) BAD BOY 79092/ARISTA	
48	37	34	<b>A FRIEND</b> ♦ ♦ ♦ ♦ ♦ KRS-ONE (C) (X) JIVE 42471*	
49	43	38	<b>CAN'T NOBODY HOLD ME DOWN</b> ▲ ♦ ♦ ♦ ♦ PUFF DADDY (FEAT. MASE) (C) (D) (T) (X) BAD BOY 79083/ARISTA	
50	36	23	<b>BUBBLIN'</b> ♦ ♦ ♦ ♦ ♦ CRU (T) VIOLATOR/DEF JAM 571525*/MERCURY	

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.

## WILL DOWNING

(Continued from page 26)

going on. With Will, you do have to tackle it from both fronts—his musical variety goes from one extreme to the other.”

Smooth jazz stations will receive a separate CD package featuring two other tracks, the Brazilian-flavored “Island” and the softer “Angel.”

“We understand where his base is, and we didn’t necessarily make a record for the mainstream,” says Waymon Jones, Mercury senior VP of black music.

Retailers will also get a taste of Downing via a special promotion coordinated through PolyGram Group Distribution branches with local independent retailers. Once retailers identify certain customers as being the prime audience for Downing’s music, they will receive specially printed invitations to a private wine-and-cheese listening reception for the new album.

Royce Fortune, owner of the Los Angeles-based Fortune Records store, expects good things from Downing’s latest set. “I heard four songs [from the new album], and I like what I heard.”

Although at press time Fortune had not yet received full details of Mercury’s retail promotion, from what he’s heard, he says, “it seems to be a great promotion, and whatever it is, it’s going to help sales. Bring it on, that’s what I say. That’s what makes the cash register ring, which is important to me!”

Downing, managed by Bruce Garfield, continues to tour extensively. And having established a tradition of covering R&B classics and jazz standards on each album, Downing plans to take the concept further on his next project.

“Me and Gerald Albright are talking about doing a duet album, a traditional jazz album trying to emulate the Johnny Hartman/John Coltrane kind of classic album,” says Downing.

Assistance in preparing this story was provided by Dylan Siegler in New York.

## QUEEN PEN

(Continued from page 26)

since the beginning of the year, appearing with the group at concerts, promotional dates, interviews, and awards shows. A flier and sticker campaign was completed before an early two-minute version of “The Man Behind The Music” was serviced to select radio stations over Labor Day weekend; it got 95 mix-show spins its first week. A video was shot in early September by director Christopher Erskine. The rapper will also debut her single with Riley Oct. 3 on the “Keenen Ivory Wayans” show.

“Women are ready for another female rapper to come to the forefront,” says Heart Attack, assistant PD at WOWI/WSVY Norfolk, Va., who began playing “The Man Behind The Music” in its initial short version and says the response has been overwhelmingly positive. “After ‘No Diggity,’ everybody was like, ‘Who is this girl?’ This first single is a good introduction to her skills . . . If Teddy’s putting anything behind it, he’s going to make sure she’s gonna be a hit.”

George Daniels, owner of George’s Music Room in Chicago, says the store has the promo of “The Man Behind The Music,” “and we like it.”

He adds, “The single will start in our market with in-store play, but it’s a quality record and a quality artist, with Teddy Riley behind her.”

## DATU FAISON'S RHYTHM SECTION



**FIRST ROUND:** Usher’s “You Make Me Wanna . . .” (LaFace/Arista) easily fends off Boyz II Men’s attempt at the top slot on Hot R&B Singles, as the foursome settles for a No. 2 Hot Shot Debut with its latest title, “4 Seasons Of Loneliness.” Usher’s tune gained an additional 7% in airplay for a total of 47 million listener impressions, securing another week atop the Hot R&B Airplay list. Radio was the 18-year-old’s greatest asset in maintaining pole position, as Boyz II Men’s audience stands at 24.6 million listeners. However, since Usher’s album “My Way” hit stores Sept. 16, sales for the single could drop off by next week, thus giving “4 Seasons” a chance at the throne during the next couple of weeks. Sales for the Usher song stand at 26,000 units among R&B core stores, while Boyz II Men scanned 24,500 units in that panel. That total, by the way, marks their largest first week at R&B core stores.

**NEW AVENUES:** “Avenues” by Refugee Camp All-Stars (Arista) marks the first solo attempt by Fugees member Pras and moves 44-29 on Hot R&B Singles, landing the Greatest Gainer Sales trophy. He follows his fellow Fugees: Lauryn Hill’s “The Sweetest Thing” peaked at No. 2 on Hot R&B Airplay, while Wyclef Jean’s “Guantanamera” (both Columbia) moves 44-30 on that list. “Avenues” is a rap remake of Eddie Grant’s 1983 hit “Electric Avenue,” which peaked at No. 18 on Hot R&B Singles in March of that same year . . . Brian McKnight’s “You Should Be Mine (Don’t Waste Your Time)” (Mercury) rebounds 8-6 on Hot R&B Singles, thanks to strong increases in airplay. The song glides 26-16 on Hot R&B Airplay with a 45% listener increase. Airplay leaders include WPHI Philadelphia (40 plays), KKDA Dallas (36 plays), KNEK Lafayette, La. (36 plays), and WENN Birmingham, Ala. (33 plays).

**DISASTER STRIKES:** There’s high anticipation for Busta Rhymes’ second album, “When Disaster Strikes” (Elektra), proved by its week-early debut at No. 68 on Top R&B Albums. Busta’s first radio single, “Put Your Hands Where My Eyes Could See,” garners 32 million listeners and skips 8-5 on Hot R&B Airplay after a 17% audience increase. Three new stations came on board, bringing total supporters to 73.

**LIKE BUTTA:** “Butta Love” by Next (Arista) skips 17-12 on Hot R&B Singles after a picking up another seven stations, lending an additional 2 million listeners. “Butta Love” scales 46-37 on Hot R&B Airplay and shoots 10-8 on Hot R&B Singles Sales after picking up another 13% at R&B core stores . . . “Get Up” by Dallas-based rappers NX (Ruthless/Epic) debuts at No. 90 as the first offering from Ruthless’ newly packed distribution deal through Epic/Sony. The label had gone through Sony-owned indie Relativity. The duo also enters Hot Rap Singles at No. 31, with sales of 500 units at core stores.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	3	6	<b>BABY, BABY</b> KILO ALI (ORGANIZED NOIZE/INTERSCOPE)	
2	—	1	<b>AIN'T NUTHIN' BUT A JAM Y'ALL</b> GEORGE CLINTON WITH THE DAZZ BAND (INTERSOUND)	
3	1	3	<b>PUT THE MONKEY IN IT</b> DAZ AND SOOPAFLY (TOMMY BOY)	
4	2	5	<b>LET ME HOLLA AT CHA</b> BLAC HAZE (LIVE SHOT)	
5	—	1	<b>SET YOU FREE</b> OL' SKOOL (UNIVERSAL)	
6	5	2	<b>BUBBLIN'</b> CRU (VIOLATOR/DEF JAM/MERCURY)	
7	4	5	<b>SO IN LOVE</b> SAISON (KAT'S EYE/UNITY)	
8	—	1	<b>CAN'T STOP NO PLAYER</b> DA ORGANIZATION (POCKETS OF RAGE/WRAP/CHIBAN)	
9	6	8	<b>HELP WANTED (HEROES ARE IN SHORT SUPPLY)</b> THE CHI-LITES (COPPER SUN)	
10	7	5	<b>KEEP ME LIFTED</b> SPEARHEAD (CAPITOL)	
11	11	6	<b>SUPERNATURAL</b> WILD ORCHID (RCA)	
12	8	3	<b>WAIT A WHILE</b> ERICA YANCEY (RCA)	
13	17	4	<b>THE HIATUS</b> DIAMOND (MERCURY)	
14	—	1	<b>MONKEY POP (RAISE THE ROOF)</b> DJ SPANKX (BABYLON)	
15	13	2	<b>SOMEHOW, SOMEWAY</b> ORGANIZED KONFUSION (PRIORITY)	
16	14	5	<b>IT'S ALRIGHT</b> DAVE HOLLISTER (DEF SQUAD/EMI)	
17	12	12	<b>PEOPLE GET READY</b> ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/VEEG)	
18	9	7	<b>'BURBAN &amp; IMPALAS</b> BIG MIKE (RAP-A-LOT/NOO TRYBE/IRGIN)	
19	—	1	<b>BUMP'N IN YOUR TRUNK</b> MAD DOG CLIQUE (CROSSTOWN)	
20	24	17	<b>SERENADE</b> SHADES (MOTOWN)	
21	25	6	<b>IN THE COMPANY (OF KILLAZ)</b> WISEGUYS (SURRENDER/DEF JAM/MERCURY)	
22	16	8	<b>HOODLUM</b> MOBB DEEP FEAT. BIG NOYD & RAKIM (LOUD/INTERSCOPE)	
23	20	20	<b>COME ON EVERYBODY (GET DOWN)</b> US 3 (BLUE NOTE/CAPITOL)	
24	—	4	<b>IT'S ABOUT TIME</b> L.A. NASH FEATURING JEW'ELL (MENES)	
25	—	1	<b>A CHILD IS BORN</b> BRAND NUBIAN (LOUD)	

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

## Major-Label Club Compilations Mix It Up With Flair

**WINDIN' UP:** The field of club compilations aimed at the masses is getting intensely competitive these days.

Major labels are not just sifting through their own archives for tracks anymore. Instead, they're complementing in-house fodder with well-known jams licensed from indies—and even other simpatico majors. Mercury's new "Pure Dance 1998" is a fine example of this trend, as label acts that include **Crystal Waters** and the **Cardigans** are slotted alongside the likes of Robbins Entertainment duo **Crush** and Tommy Boy ingénue **Amber**. Even



by Larry Flick

like "Get Up" by **Byron Stingily** and "Encore Une Fois" by **Sash**. Exposure on a potential hot-seller like this will immeasurably broaden the audience of our community's artists. And isn't that the ultimate goal of everyone who spends time and money putting out records?

**WHAT A DRAG:** Well, kids, we have now officially seen it all. If you think **RuPaul** and **Kevin Aviance** are bold or wild, then you need to brace yourself for **Kinsey Sicks** (we'll leave greater sociological minds to dissect the crafty relevance of such a brilliant band name), which is arguably the world's first drag barbershop quartet—though the group actually prefers the term "beauty shop."

The San Francisco-based act, made up of **Ben "Rachel" Schatz**, **Maurice "Trixie" Kelly**, **Irwin "Winnie" Keller**, and **Jerry "Vaselina" Friedman**, is raising many an eyebrow within the West Coast club circuit with its current homemade disc, "Everything But The Kitsch N' Synch," which is an endlessly amusing chronicle of its live show. For a smoother representation of the group's music, seek out a copy of the studio set "Dragapella," available Oct. 9.

**Kinsey Sicks** was born three years ago when the four friends—along with one-time fifth member, **Abatto Avilez**, who died a year ago—went to see a performance by **Bette Midler** and were stunned to be the only drag queens in the audience. That evening inspired the lads to organize an effort to help spread "the love vibe" of drag to the mainstream world.

"[Midler's] show is the best role model we could have," says Friedman.

"She is music, she'd vaudeville, she's burlesque, and she's drag."

He adds that the idea to harmonize came naturally, since "we all come from fairly musical backgrounds." Seemingly seconds later, they were gathering critical roses from nightclub audiences.

At this point you can find music by **Kinsey Sicks** in gay specialty shops like **A Different Light** and in several Tower outlets in California. Everyone else can purchase CDs directly from the act. For more info, contact **KSicks@aol.com** or visit the act's World Wide Web site at <http://members.aol.com/ksicks>.

**A LITTLE OF THIS:** Is anyone out there bonding with this whole new speed-garage movement yet? We have not quite gone there yet, to be honest, but we're starting to warm up to the sound thanks to "Ripgroove" by **Double 99**, aka producers **Tim Deluxe** and **DJ Omar**.

For the less informed, speed-garage is essentially a U.K. club concoction that revs up a typical house groove to a frenetic, almost rave pace, while adding the reggae-like elements of jungle music sans the genre's standard break-beat subtext. If you're a died-in-the-wool househead like us with an affection for the soulful nature of house music, speed-garage is a tad rattling at first. However, "Ripgroove" manages to serve up an ample dose of funk and grit while remaining true to the reckless vibe of the movement. Remixing team **Karl "Tuff Enuff" Brown** and **Matt "Jam" Lamon** enhance the track with a plethora of fun sound effects and infectious keyboard loops. Leave it to the smarties at **Logic Records** to snag this potential hit from small and bubbling **Ice Cream Records** in the U.K. We're confident that **Logic**, as the label that helped trump up pop interest in Euro-NRG with **La Bouche** and **Le Click**, is among the best shots speed-garage has for busting out in the States.

On a more traditional house tip, **Michael Procter** returns with "Fall Down," a stompin' anthem produced by **Marc Pomeroy** and **Brian Tappert**. This is a perfectly fitting follow-up to the glorious "Love Don't Live," with its jazzy keyboard flourishes and firmly muscular bassline. Pomeroy and Tappert have evolved into highly competent vocal producers, as evidenced in their handling of Procter's highly charged performance. In lesser hands, the singer would've gotten lost in the sauce of percussion breaks.

Meanwhile, Procter illustrates tremendous growth in his own right, shading his vocals with sweet, subtle colors before rising to the full-throttle climax that peak-hour parties are made of. Factor in clever lyrics and a hook that is downright unshakable and you have a jam that will keep DJs hopping for months to come.

Longtime loyalists of **Sarah McLachlan** know that she has always maintained a profile in dance music. Not a tremendous one, but one that keeps the children of the night smiling and engaged. To that end, it should come as no surprise that her next single, "Sweet Surrender," will be remixed



**Divas On Parade.** Hanging out backstage at **Beatstock** at **Floyd Bennett Field** in **Brooklyn, N.Y.**, from left, are **Loleatta Holloway**, **Rochelle Fleming**, **Ultra Naté**, and **Sandy B**. The singers were among the 40 acts appearing at the dance music festival, which was presented by **Vito Bruno** and **WKTU New York**. **Holloway** is promoting her new single, "Shout It To The Top," on **Junior Boy's Own Records U.K.**, while former **First Choice** leader **Fleming** is recording her first solo album for **Embassy Records**. **Naté** is also working on an album, tentatively due later this year on **Strictly Rhythm**, while **Sandy** has begun gigging around the U.S. in support of her new Champion single, "Ain't No Need To Hide."

with a decidedly electronic hand by the **Crystal Method**. Look for it to be a limited-edition vinyl item on **Miss Sarah's Canadian home label, Nettwerk Records**, in mid-October. There's no word yet on whether **Arista** will issue the mixes here in the U.S.

**Nettwerk** is kicking it lovely with several notable new singles. The frenetic "Duende" by **Delerium** is picking up a hefty amount of turntable interest, thanks in part to inventive remixes by rising star **Emily** and **Dreamlogic**, a hard-house act recently signed to **Nettwerk**.

From the other end of the tempo spectrum, **Nettwerk** offers "Rational" by **King Cobb Steelie**, which could make the pop grade with its memorable hook and quirky, ear-grabbing instrumentation. DJs requiring a faster pace will need to investigate **Incarinate Perspective's** trend-sensitive remix. All of this should make for a fine sequel to the label's "Plastic" club compilation.

**A LITTLE OF THAT:** **Jason Nevins** is on quite a roll at the moment. In addition to drawing raves for his work on the **Run-D.M.C.** chestnut "It's Like That," he is starting to generate deserved heat for contributing hearty beats to **Zelma Davis' Mercury** debut, "I'm Calling (Say It Loud)." Tastemaking spinner **Glenn Friscia** is already banging it like mad on his weekly mix

show on **WKTU New York**. Very good news, indeed. It's about time this underground veteran started clocking time under clubland's center-stage spotlight.

**U.K. alterna-rock outfit Creation Records** is expanding its scope by starting a dance subsidiary, **Eurruption**, helmed by **Kris Needs**. The enduring producer/artist says that the label will be aimed at intelligent listeners with interests beyond the realm of pop radio "cheese." Although he has yet to confirm his first signings, we've got our fingers crossed that he'll decide to issue some of his own music on the label—which, by the by, is in need of a state-side distributor. Any takers?

Speaking of intriguing new labels, producer **Stonebridge** has inked a worldwide distribution deal with **New York's Waako Records** for his new venture, **Stoney Boy Records**. At this point, the label will be a forum for his own songs and productions that have what he describes as "a distinctive club/crossover feel."

The first signing to the label is **Stockholm-rooted newcomer Antonia**, whose single "Disco Dude" will likely be released next month.

How much do we adore reporting on friends in clubland welcoming new life into the world? Please join us in extending a hearty congrats to **95 North** partner **Richard Payton** on the recent birth of his son, **Cameron**.



**Twirlin' For Fun.** Popular/Critique ingénue **Alexia** is working up a healthy sweat performing in clubs around the country in promotion of her first full-length album, "Fun Club," which was produced by red-hot Italo-disco star **Robyx**. She is starting to grab the attention of radio stations like **WPOW (Power 96)** Miami with the giddy hi-NRG single "Number One." Licensed for the States from Italy's **DWA Records**, "Fun Club" has already spawned several major European hits, including "Me & You," "Summer Is Crazy," and "Uh La La La."

**PolyGram-connected entities** like **Island's U2** are featured. Served in snugly edited form, the resulting disc is a filler-free package that actually sounds more like a radio aircheck sans DJs and station IDs than a nightclub.

Although strident club activists are already dogging the validity of albums like "Pure Dance 1998" and **Arista's** similarly designed (and hugely successful) "Ultimate Dance Mix" collection, we cannot applaud the efforts of the majors loudly enough. These projects—including **Epic's** sterling "World's Greatest Dance Album," due in late October—will go miles toward affirming the mainstream sales muscle of the dance genre. Assembled by **Michael Cohen** and **Franco Iemello**, "Pure Dance 1998" is clearly not intended for the hardcore punter. It's directed at mall kids, **Stairmaster** regulars, and adults who enjoy a taste of rhythm from time to time.

The nifty trick is how an album that features items like **Todd Terry's** popular remix of "Love Fool" by the **Cardigans** can be used to launch **David Morales' highly credible** new single, "Wind Up Your Body," or draw additional attention to underground gems

**Billboard. HOT Dance Breakouts**  
**SEPTEMBER 27, 1997**  
**CLUB PLAY**

1. DEEP DAY KATRINA VAUGHN MAXI
2. RIP GROOVE DOUBLE 99 LOGIC
3. WORDS THAT YOU SAY WHITEBIRD FEAT. VERONICA BROWN STRICTLY RHYTHM
4. DON'T GO LE CLICK LOGIC
5. THE LOVE SCENE JOE JIVE

**MAXI-SINGLES SALES**

1. DON'T SAY JON B. YAB YUM
2. A CHILD IS BORN BRAND NUBIAN LOUD
3. JAMES BOND THEME MOBY ELEKTRA
4. MOVE YOUR BODY DA HIP HOP JUNKIES AV8
5. TAILS FROM THE TRIPLE XXX STIK E AND THE HOODZ AV8

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
<b>***No. 1***</b>					
1	2	4	8	SHOW ME KING STREET 1067 1 week at No. 1	URBAN SOUL
2	3	6	6	SALVA MEA ARISTA 13397	◆ FAITHLESS
3	6	7	9	SHADOWS OF THE PAST JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON
4	8	9	8	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM	PHUNKY PHANTOM
5	7	8	9	DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
6	5	5	10	YOU'RE NOT ALONE RCA 64904	◆ OLIVE
7	12	16	6	WHATEVER EASTWEST 63921/EEG	◆ EN VOGUE
8	11	14	8	HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
9	16	21	6	REMEMBER ME OM 005/CARPORT	◆ BLUE BOY
10	15	20	6	I SAY A LITTLE PRAYER WORK 78597	◆ DIANA KING
11	1	2	10	WHEN YOU TALK ABOUT LOVE MCA 55358	◆ PATTI LABELLE
12	4	3	11	HOUSE ON FIRE KINETIC 43878/REPRISE	◆ ARKARNA
13	10	13	9	OH LA LA LA EDEL AMERICA 6369	◆ 2 EIVISSA
14	17	22	7	MIGHTY HIGH POPULAR 26065/CRITIQUE	GLORIA GAYNOR FEATURING THE TRAMMPS
15	25	29	4	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO	◆ LISA STANSFIELD
16	22	26	5	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
17	21	23	6	IT'S LIKE THAT SM:JE 9069/PROFILE	RUN-D.M.C. VS. JASON NEVINS
18	9	1	10	HELLO MODERN 95566/ATLANTIC	POE
19	13	10	11	THINGS JUST AIN'T THE SAME ARISTA 13381	◆ DEBORAH COX
20	26	32	5	ALRIGHT WORK PROMO	◆ JAMIROQUAI
21	14	12	12	MUSIC IS PUMPING NERVOUS 20265	PEOPLE UNDERGROUND FEAT. SHARON WILLIAMS
22	18	11	10	SONG FOR MY BROTHER GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
23	24	25	6	PEACE TRAIN FLIP IT 44000/ARK 21	◆ DOLLY PARTON
24	28	37	4	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
25	19	17	9	COCO JAMBOO WARNER BROS. PROMO	MR. PRESIDENT
26	29	34	5	TOP OF THE WORLD MCA 55384	DUDEARELLA
<b>***Power Pick***</b>					
27	35	—	2	BUENOS AIRES WARNER BROS. PROMO	MADONNA
28	34	41	3	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR	◆ FUTURE BREEZE
29	36	44	3	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 78643/EPIC	◆ APOLLO FOUR FORTY
<b>***Hot Shot Debut***</b>					
30	NEW	—	1	HONEY COLUMBIA 78665	◆ MARIAH CAREY
31	27	28	6	FLYING HIGH NERVOUS 20074	BYRON STINGILY
32	23	15	12	TIC TIC TAC ARIOLA 46230	◆ CARRAPICHO
33	32	39	5	FOOLING WITH MY LOVE WAAKO 1252	GISELE JACKSON
34	42	—	2	LEARN 2 LUV NERVOUS 20248	◆ KIM ENGLISH
35	33	38	5	NO ONE BUT YOU H.O.L.A. 341027/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
36	30	27	8	LOVE'S HERE (AT LAST) MAXI 2059	JUDY ALBANESE
37	47	—	2	SOMEWHERE ATLANTIC PROMO	PET SHOP BOYS
38	20	19	15	THIS MAN MOONSHINE 88438	KELLEE
39	45	—	2	CELEBRATE RHINO PROMO/ATLANTIC	RUPAUL
40	46	—	2	WHEN THE FUNK HITS THE FAN OVUM/RUFFHOUSE 78611/COLUMBIA	KING BRITT. PRESENTS SYLK 130
41	41	48	3	YEAH RAGING BULL 7008	JESSE SAUNDERS
42	NEW	—	1	BARBIE GIRL MCA 55393	◆ AQUA
43	NEW	—	1	JAMES BOND THEME ELEKTRA 63904/EEG	◆ MOBY
44	39	42	4	SAFE SPV IMPORT	JIMMY SOMERVILLE
45	40	45	4	DO WATCHA DO VINYL 4 60021	HYPER GO GO & ADEVA
46	44	46	3	EVERYBODY JAM! LOGIC 50374	◆ SCATMAN JOHN
47	NEW	—	1	THE END IS THE BEGINNING IS THE END WARNER SUNSET PROMO/WARNER BROS.	◆ THE SMASHING PUMPKINS
48	NEW	—	1	FEEL COOL MOONSHINE 88443	TOP KAT
49	31	18	16	DIN DA DA WAVE 50020	◆ KEVIN AVIANCE
50	38	36	10	TO BE LOVED EDEL AMERICA 9890	◆ LUCE DRAYTON

## 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
<b>***No. 1***</b>					
1	1	1	3	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
2	2	5	4	BARBIE GIRL (T) (X) MCA 55393	◆ AQUA
3	3	2	16	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
<b>***Hot Shot Debut***</b>					
4	NEW	—	1	LOVE IS ALIVE (T) (X) DV8 582349/A&M	◆ 3RD PARTY
5	NEW	—	1	THE JOINT (T) DEF JAM 571679/MERCURY	◆ EPMD
6	7	10	13	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
7	5	3	9	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
8	6	6	13	NOT TONIGHT/CRUSH ON YOU (M) (T) (X) UNDEAS/TOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
9	4	4	16	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE
10	NEW	—	1	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
11	10	8	4	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
12	9	18	9	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
13	11	7	8	BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY	◆ FOXY BROWN FEATURING DRU HILL
<b>***Greatest Gainer***</b>					
14	27	22	9	SOMEONE (T) RCA 64927	◆ SWV (FEATURING PUFF DADDY)
15	NEW	—	1	I WANT LOVE (T) (X) MODERN VOICES 002	◆ TONY MASCOLO
16	NEW	—	1	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
17	8	9	11	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
18	NEW	—	1	BEAT ME HARDER (T) (X) EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
19	NEW	—	1	SOMEHOW, SOMEWAY (T) PRIORITY 53286	◆ ORGANIZED KUNFUSION
20	20	14	8	TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
21	39	—	2	MAN BEHIND THE MUSIC (T) LIL' MAN 95015/INTERSCOPE	QUEEN PEN FEATURING TEDDY RILEY
22	21	16	9	NEVER MAKE A PROMISE (T) ISLAND 572083	◆ DRU HILL
23	19	36	12	PEACE TRAIN (T) (X) FLIP IT 44000/ARK 21	◆ DOLLY PARTON
24	14	17	6	GOTHAM CITY (T) (X) JIVE 42484	◆ R. KELLY
25	16	12	5	AROUND THE WORLD (T) SOMA 38608/VIRGIN	◆ DAFT PUNK
26	NEW	—	1	AVENUES (T) (X) ARISTA 13412	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
27	12	11	15	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
28	18	13	4	NEED YOUR LOVE (T) KEDAR 56129/UNIVERSAL	◆ BIG BUB FEAT. QUEEN LATIFAH & HEAVY D
29	23	15	9	FIX (T) (X) INTERSCOPE 95012	◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH
30	32	—	2	ELEKTROBANK (T) (X) ASTRALWERKS 6204/CAROLINE	THE CHEMICAL BROTHERS
31	NEW	—	1	CHOOZE ONE (T) AV8 30	CROOKLYN CLAN
32	17	—	2	ME AND MY CRAZY WORLD (T) UNIVERSAL 56131	◆ LOST BOYZ
33	26	19	17	I GOT DAT FEELIN' (M) (T) CLR/AMERICAN 43896/WARNER BROS.	DJ KOOL
34	29	29	3	LIKWIDATION (T) LOUD 64945/RCA	◆ THA ALKAHOLIKS
35	24	20	5	HEY AZ (T) NOO TRYBE/EMI 58655/VIRGIN	◆ AZ FEATURING SWV
36	33	44	3	LEARN 2 LUV (T) (X) NERVOUS 20248	◆ KIM ENGLISH
37	NEW	—	1	LIKE A STAR (T) (X) TIMBER! 738/TOMMY BOY	CYNTHIA
38	30	27	4	SALVA MEA (T) ARISTA 13397	◆ FAITHLESS
39	40	28	4	REMINDING ME (OF SEF) (T) RELATIVITY 1627	◆ COMMON FEATURING CHANTAY SAVAGE
40	25	23	14	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
41	RE-ENTRY	—	2	IS IT REAL (T) (X) CLASSIFIED/TIMBER! 211/TOMMY BOY	PINAY
42	RE-ENTRY	—	30	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
43	15	46	26	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
44	36	24	4	THE HIATUS (T) MERCURY 574731	◆ DIAMOND
45	31	—	11	RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC	◆ DJ COMPANYY
46	NEW	—	1	I BELIEVE (T) VELOCITY 61007	PROTOOLZ FEAT. ALTHEA MCQUEEN
47	RE-ENTRY	—	2	BUBBLIN' (T) VIOLATOR/DEF JAM 571525/MERCURY	◆ CRU
48	RE-ENTRY	—	2	IT'S ALRIGHT (T) TOMMY BOY 402	◆ QUEEN LATIFAH
49	NEW	—	1	ON MY OWN (T) (X) MUTE 78667/EPIC	◆ PEACH UNION
50	22	25	4	ALL I WANT (T) BIV 10/CAPITOL 860681/MOTOWN	◆ 702

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.

# Billboard

# Dance Charts

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**Collins Calls On Radio.** New Career artist Jim Collins recently visited WIVK-FM Knoxville, Tenn., posing with station personnel and their froggy mascots, reportedly telling them that he'd "croak" if they didn't play his new single, "Helplessly Hopelessly Yours." Pictured, from left, are Career's Denise Nichols, WIVK PD Les Acree, WIVK music director Chris Huff, Collins, and Career's Rob Reid.

## Neal McCoy Getting 'Good At It' New Atlantic Set To Benefit From 'Shake,' TV

BY DEBORAH EVANS PRICE

NASHVILLE—With new management, an increased television presence, and the momentum generated by his current single, "The Shake," Neal McCoy looks poised to take his career another rung up the ladder with the Oct. 28 release of his new Atlantic album, "Be Good At It."

McCoy's previous set is a greatest-hits package that sits at No. 8 on the Top Country Albums chart this issue, propelled by the top 10 hit "The Shake," the only new cut.

"Right now, 'The Shake' is working so well for us that it is really the best

setup we could have going into this record," says Atlantic VP/GM Bryan Switzer. "There won't be a big time span between 'The Shake' and the new album . . . We're going to have such a head of steam coming from 'The Shake,' and the new single should be one that radio should look forward to playing. We've got so much momentum going



McCoy

on Neal right now."

Some people were skeptical about "The Shake's" ability to be a hit, including Switzer. "Early on, what happened was even with minimal airplay that record was generating a lot of phones. You hope to get records like that," he says. "I would never in a million years have bet that would have been the story on 'The Shake.' But I love being wrong on situations like that.

"What it tends to show is a lot of times we overthink what we do here. The general public wants to be entertained, whether it's an 'Achy Breaky Heart' or 'The Shake' or 'Elvira.' Those songs entertained the audience. When 'The Shake' went out, there was such huge phone response, we knew we had something there . . . You take a chance sometimes and hit one out of the park."

Atlantic VP of marketing Bob Heatherly says he knew the song would be a hit. "I was in the studio when Neal cut it, and I saw the magic," he says.

In addition to the momentum the single is providing, McCoy's career recently got a boost from his appearance on CBS' televised "Country Fest" program Aug. 6, which originated from the Dallas festival. (TNN also plans to air the special Monday [22], and it will air internationally on the Armed Forces Network.)

McCoy's co-hosting stint, combined with his performance of "Hillbilly Rap," garnered a great deal of attention. Heatherly says the exposure caused the artist's "Neal McCoy" set to re-enter the charts because consumers rushed out to purchase the album with "Hillbilly Rap" on it.

"TV is Neal's key," says Switzer.

"The more TV we can get on him, the better. That's where he wins."

Avalon Entertainment president Greg Janese and VP of artist management Karen Kane agree that TV is a prime vehicle for McCoy. "He's a natural on camera," Kane says. "He's very at ease with the media. He can think very quickly, and he can ad-lib in every situation. There's not much that can throw him."

McCoy signed with Avalon Entertainment for management last May. According to Janese, there are three divisions of Avalon Entertainment—artist management, corporate entertainment, and Warner Avalon, which, according to Janese, "specializes in producing entertainment marketing programs for corporate clients ranging from broadcast events to tour sponsorships to special music-retail promotions."

"It covers an array of different kinds of projects, and because of our relationship with Time Warner as a partner, there's just tremendous deal flow that comes through this company that are tremendous opportunities for our management clients," Janese says. "Our corporate entertainment division produces 200 shows a year . . . We're trying to funnel as many broadcast opportunities to Neal as possible. 'Country Fest' was one of the first, and there are more coming down the line that we can't talk about yet, but that's certainly going to be an element in marketing Neal."

McCoy is thankful for the opportunities and is excited about the plans Avalon has for his career. "Nothing against my old manager, but he wasn't in Nashville, wasn't in the loop—you know, that whole political circle they've got," McCoy says. "I had no one there, no one fighting for me in that circle . . . So therefore I was never a part of the loop. They just didn't know who [I was]. Now with Avalon Entertainment being our management, they know a lot of people, and I think it's turning around."

Avalon is putting together a country music festival on the Caribbean island of St. Lucia, for which McCoy is host and spokesman, and his next big  
(Continued on page 35)

## Loveless Lets Listeners In On 'Long Stretch Of Lonesome'; BMG Buys AMR

**ON THE RECORD:** One of the more striking albums of the year is arriving early. Patty Loveless' "Long Stretch Of Lonesome" was first planned for an early 1998 release, then for November '97. Response at her label, Epic, says Loveless, led to an even earlier release, and now the set will be out Sept. 30. Loveless has always been one of country music's most passionate, involved, emotional interpreters and almost transcends herself on this work. Apart from the songs—encompassing stellar work from Gretchen Peters, Kim Richey, Jim Lauderdale, Stephen Bruton, Gary Scruggs, and Don Schlitz, among others—there was another reason she wanted to pour herself into it.

This is her fourth album produced by husband Emory Gordy Jr. (after Gordy and Tony Brown co-produced two Loveless albums at MCA Nashville), and along the way it became very special to her. Gordy became severely ill during the album's course, and there was doubt along the way that he would live.

"That's why I thank so many doctors on this album," Loveless tells Nashville Scene. "Out there on the road for the longest time last year, I felt like I was losing my heart to sing because there was so much I was going through. I had just lost my sister right before Emory went into the hospital. I was feeling that the thing that I had loved and love so much—which is the music—was taking me away from so many people that I loved. Out there on the road, I travel many, many days out of the year, and Emory and I are separated many, many times."

When her sister died, Loveless says, the issue of separation weighed upon her. "She lived only two hours away, and I hadn't seen her in two years," she says, "so I was feeling guilty, and I blamed the thing that I loved, and I just really was losing heart. Then I had walking pneumonia out on the road and struggled with that. Finally, when Emory survived, even though he's still struggling with pain, I was just so thankful. I was very, very grateful. So, I really took all these feelings into the studio with me."

As she says, there is a lot of emotion in the songs, beyond their words. "I was doing a lot of beating on myself. Emory pulled me through this album. I call it 'Long Stretch Of Lonesome' because, aside from that title song, that's what it has been for me in my life. That song is about faith and hope and everything that I was feeling. It was so hard for me to sing that song; I was so critical of myself. The reason is that I was putting too much of myself into it. I finally needed to lighten up a little bit. I'm very emotional, and songs have been the best of friends to me. When I've been

lonely, I've had some very good friends in songs. That's what I want my songs to be to others."

**ON THE ROW:** BMG Songs, BMG Music Publishing Worldwide's domestic division, picks up a major Nashville publisher with the acquisition of AMR/New Haven Music. AMR president Karen Conrad becomes VP for country operations of BMG Songs/Nashville. One of the big advantages in the deal, she says, was that she was able to take her staff and writers along with her to BMG Songs/Nashville. "That had always been a concern with selling," Conrad tells Nashville Scene. "That made all the difference."

AMR VP Ron Stuve becomes senior director, country division, and Chris Oglesby continues as senior director, creative. Writers making the move are Aimee Mayo, Bob Regan, Ed Hill, Mike Pyle, and Bill Luther. Now, Conrad says, "being with a multinational corporation presents wonderful opportunities for international cross-pollination and movie and advertising markets, which we had not been all that directly connected with in the past as a small company." BMG

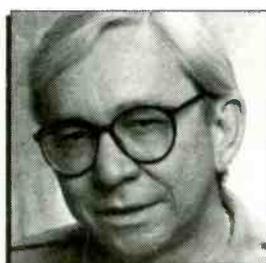
Songs president Danny Strick says that the acquisition bolsters BMG's Nashville presence.

Meanwhile, BMG Entertainment North America's Nashville operations will move in late 1998 to 18th Avenue South into what is now the Home for the Aged. The 70,000-square-foot castle-like building was built in 1916 by the Little Sisters of the Poor. After renovation, the building will house the RCA Label Group, Arista Nashville, Career Records, BMG Distribution, BMG Music, and BMG Direct. BMG, with all its operations now crammed into a building on Music Circle North, considered trying to shoehorn a new building on the edges of Music Row until the 18th Avenue site became available.

**PEOPLE:** Wayne Halper is named head of label operations at DreamWorks Records Nashville (the label uses no official titles). Halper was formerly CFO/VP of business development at Imprint Records. Label head James Stroud says Halper will oversee day-to-day activities at the label and liaise between the Nashville operation and the home office in L.A. . . . At the Curb Group, John Curb is promoted to VP at Curb/Universal Records, based in Los Angeles. Jeff Hackett is upped to VP of promotions at MCG/Curb, based in Nashville. Eva Wood is named national director at Curb Records . . . Keith Stegall is promoted to senior VP of A&R for Mercury.



by Chet Flippo



**Clark Collects Platinum.** Mercury Nashville executives recently presented Terri Clark with a platinum plaque for her million-selling debut disc. The Canadian songstress recently captured three Canadian Country Music Awards—including entertainer of the year—at recent ceremonies in Hamilton, Ontario. Pictured, from left, are VP of national promotion/artist development Norbert Nix, Mercury Nashville president Luke Lewis, Clark, senior VP of communications Sandy Neese, senior VP of sales John Grady, and VP of promotion Larry Hughes.

# Billboard HOT COUNTRY SINGLES & TRACKS

SEPTEMBER 27, 1997

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 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
<b>*** No. 1 ***</b>						
1	4	6	17	HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	1
2	5	7	17	WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY)	COLLIN RAYE EPIC ALBUM CUT	2
3	1	3	12	THERE GOES K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	1
4	2	4	16	HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	2
5	8	10	15	THE FOOL M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH)	◆ LEE ANN WOMACK (V) DECCA 72009	5
6	9	9	19	THE SHAKE K.LEHNING (J.MCELROY,B.CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	6
7	3	5	14	DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 64849	3
8	7	1	18	SHE'S GOT IT ALL B.CANNON,N.WILSON (D.WOMACK,C.WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	1
9	10	12	9	HOW DO I GET THERE C.FARREN (D.CARTER,C.FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	9
10	12	15	13	EVERYWHERE B.GALLIMORE,J.STROUD,T.MCGRAW (C.WISEMAN,M.REID)	◆ TIM MCGRAW CURB ALBUM CUT	10
11	13	13	13	GO AWAY J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	11
12	6	2	16	WE WERE IN LOVE J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN)	◆ TOBY KEITH (V) MERCURY 574636	2
13	16	16	11	YOU AND YOU ALONE T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA NASHVILLE 72010	13
14	17	22	5	HONKY TONK TRUTH D.COOK,K.BROOKS,R.DUNN (R.DUNN,K.WILLIAMS,L.WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	14
15	15	18	10	IF YOU LOVE SOMEBODY C.FARREN (C.FARREN,J.STEELE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	15
16	18	21	6	IN ANOTHER'S EYES A.REYNOLDS (B.WOOD,J.PEPPARD,G.BROOKS)	TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	16
17	14	8	17	HOW DO I LIVE (FROM "CON AIR") T.BROWN,T.YEARWOOD (D.WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72015	2
18	20	24	14	THIS NIGHT WON'T LAST FOREVER M.MILLER,M.MCANALLY (B.LABOUNTY,R.FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	18
19	11	11	18	DAY IN, DAY OUT P.MCMAKIN (M.GREEN,T.MCHUGH)	DAVID KERSH CURB ALBUM CUT	11
<b>*** AIRPOWER ***</b>						
20	22	25	9	LOVE IS THE RIGHT PLACE B.J.WALKER, JR., K.LEHNING (M.HUMMON,T.SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	20
21	27	32	5	SOMETHING THAT WE DO C.BLACK,J.STROUD (C.BLACK,S.EWING)	◆ CLINT BLACK (V) RCA 64961	21
22	24	27	10	HELPING ME GET OVER YOU D.WAS,T.TRITT (T.TRITT,L.WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	22
23	25	31	11	SHUT UP AND DRIVE T.BROWN (S.TATE,A.TATE,R.UTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	23
24	30	30	9	THANK GOD FOR BELIEVERS M.WRIGHT (R.SPRINGER,M.A.SPRINGER,T.JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	24
25	34	37	4	WHAT IF IT'S YOU R.MCENTIRE,J.GUESS (C.MAJESKI,R.E.ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	25
26	31	29	13	ALL LIT UP IN LOVE T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72008	26
27	23	17	20	DRINK, SWEAR, STEAL & LIE R.E.ORRALL,J.LEO (M.PETERSON,P.CARPENTER)	◆ MICHAEL PETERSON (C) (D) (V) REPRISE 17379	3
28	33	34	8	WATCH THIS J.STROUD,C.WALKER (A.SMITH,A.BARKER,R.HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	28
29	35	35	9	PLEASE R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	◆ THE KINLEYS (C) (D) EPIC 78656	29
30	21	19	17	IT'S ALL THE SAME TO ME K.STEGALL,J.KELTON (K.K.PHILLIPS,J.LASETER)	BILLY RAY CYRUS (V) MERCURY 574638	19
31	32	33	14	HOLE IN MY HEART M.BRIGHT (D.CHILD,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13092	31
32	26	20	18	HOW A COWGIRL SAYS GOODBYE D.COOK (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	4
33	36	39	4	THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	33
34	43	57	4	TODAY MY WORLD SLIPPED AWAY T.BROWN,G.STRAIT (M.WRIGHT,V.GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	34
35	37	45	4	LAND OF THE LIVING B.J.WALKER, JR., P.TILLIS (W.PATTON,T.SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	35
36	40	44	5	YOU WALKED IN D.COOK,W.WILSON (R.J.LANGE,B.ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	36
37	38	40	9	I'M YOUR MAN C.FARREN (A.CUNNINGHAM,M.D.SANDERS)	◆ JASON SELLERS (C) (V) BNA 64915	37
38	48	56	3	FROM HERE TO ETERNITY R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	29	26	17	NOTHIN' LESS THAN LOVE B.BECKETT (W.TESTER,R.YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	26
40	39	42	7	YOU CAN'T GET THERE FROM HERE L.PARNELL,THE HOT LINKS (T.ARATA)	LEE ROY PARNELL (C) (V) CAREER 13079	39
41	42	43	6	NICKAJACK S.BOGARD,S.CURNUTTE,M.MAHER (S.HENDRICKS,G.NICHOLSON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	41
42	46	49	7	LOVE TRAVELS B.WISCH,K.MATTEA (B.HALLIGAN, JR., L.HALLIGAN)	KATHY MATTEA (V) MERCURY 578550	42
43	45	52	6	LIVING IN A HOUSE FULL OF LOVE M.WRIGHT (G.SUTTON,B.SHERRILL)	GARY ALLAN (V) DECCA 72018	43
44	54	71	3	A BROKEN WING M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	44
45	47	48	11	ANOTHER PERFECT DAY C.HOWARD (P.BARNHART,B.TABOR,C.WHITE)	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	45
46	51	54	5	HAND OF FATE J.SLATE,D.JOHNSON (M.LUNN,M.NOBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	46
47	59	—	2	WHAT IF I DO D.MALLOY (M.D.SANDERS,E.HILL,D.MALLOY)	MINDY MCCREARY BNA ALBUM CUT	47
48	63	—	2	THE COAST IS CLEAR F.ANDERSON,T.LAWRENCE (J.BROWN,B.JONES)	TRACY LAWRENCE ATLANTIC ALBUM CUT	48
49	55	—	2	I HAVE TO SURRENDER D.JOHNSON (P.BUNCH,D.JOHNSON)	TY HERNDON EPIC ALBUM CUT	49
50	52	59	3	BLINK OF AN EYE R.CHANCEY,E.SEAY (J.LEO,R.BOWLES)	◆ RICOCHET COLUMBIA ALBUM CUT	50
51	41	36	20	DOWN CAME A BLACKBIRD M.SPIRO (M.SPIRO,M.SMOTHERMAN)	◆ LILA MCCANN ASYLUM ALBUM CUT	28
52	44	41	16	STILL HOLDING ON J.STROUD,C.BLACK (C.BLACK,M.BERG,M.STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	11
53	62	—	2	YOU DON'T SEEM TO MISS ME E.GORDY, JR. (J.LAUNDERDALE)	◆ PATTY LOVELESS EPIC ALBUM CUT	53
54	53	51	16	HOW DO I LIVE C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	43
55	49	38	13	SOMEBODY SLAP ME K.STEGALL (B.MCDILL,R.MURRAH)	◆ JOHN ANDERSON (C) (V) MERCURY 574640	22
56	58	61	6	A WOMAN LIKE YOU G.MORRIS (M.KING,D.GIBSON,C.KARP)	◆ MATT KING ATLANTIC ALBUM CUT	56
57	50	50	6	YOU LIGHT UP MY LIFE W.C.RIMES,C.HOWARD,M.CURB (J.BROOKS)	◆ LEANN RIMES (C) (D) (V) CURB 73027	48
58	57	58	20	DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE)	TRACY BYRD (V) MCA NASHVILLE 72002	17
59	60	63	3	THAT TRAIN DON'T RUN E.GORDY, JR. (M.BERG,G.HARRISON)	◆ MATRACA BERG (C) (D) (V) RISING TIDE 56047	59
60	73	73	3	ONE SOLITARY TEAR E.SEAY,W.RAMBEAUX (S.AUSTIN,S.MANDILE)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	60
<b>*** Hot Shot Debut ***</b>						
61	NEW	—	1	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	61
62	NEW	—	1	SMALL TOWN K.STEGALL (J.ANDERSON,G.SCRUGGS)	◆ JOHN ANDERSON MERCURY ALBUM CUT	62
63	64	64	19	LUCKY IN LOVE E.SEAY,W.RAMBEAUX (S.AUSTIN,B.DALY,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	34
64	72	—	2	THE STONE B.J.WALKER, JR., J.BERRY (B.REGAN,D.MAYO)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	64
65	NEW	—	1	GOOD OL' FASHIONED LOVE T.BROWN (M.NESLER,T.MARTIN)	◆ TRACY BYRD MCA NASHVILLE ALBUM CUT	65
66	66	68	6	ANSWER TO MY PRAYER B.J.WALKER, JR. (V.SHAW,S.EWING)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	66
67	NEW	—	1	SEE ROCK CITY S.BUCKINGHAM,D.JOHNSON (M.D.SANDERS,B.DIPIERO,J.JARRAD)	RICK TREVINO COLUMBIA ALBUM CUT	67
68	65	66	18	BUTTERFLY KISSES D.COOK,T.BROWN (B.CARLISLE,R.THOMAS)	◆ RAYBON BROS. (C) (D) (V) MCA NASHVILLE 72016	37
69	69	72	6	SHE KNOWS ME BY HEART M.MILLER,M.MCANALLY (B.SHORE,R.WEST,D.MYERS)	SEMINOLE (C) (D) (V) CURB 56094/UNIVERSAL	69
70	70	69	8	JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	69
71	74	—	2	THE CALL J.STROUD,C.DINAPOLI,D.GRAU (T.RUSHLOW,W.ALDRIDGE)	LITTLE TEXAS WARNER BROS. ALBUM CUT	71
72	56	55	8	WICHITA LINEMAN D.COOK (J.WEBB)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78653	55
73	NEW	—	1	WALKIN' THE COUNTRY M.COPELAND,K.URBAN (K.URBAN,V.RUST)	◆ THE RANCH CAPITOL NASHVILLE ALBUM CUT	73
74	RE-ENTRY	16	16	FLOWERS G.FUNDIS,B.YATES (B.YATES,M.CRISWELL)	◆ BILLY YATES ALMO SOUNDS ALBUM CUT	36
75	67	53	11	RIDIN' OUT THE HEARTACHE G.BROWN (C.MAJESKI,S.RUSS,S.SMITH)	TANYA TUCKER (V) CAPITOL NASHVILLE 19628	45

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



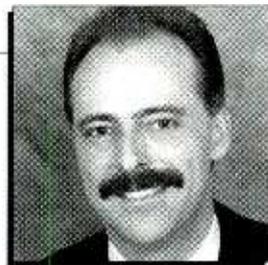
SEPTEMBER 27, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	15	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
2	2	3	3	YOU LIGHT UP MY LIFE CURB 73027	LEANN RIMES
3	3	2	20	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
4	6	7	5	PLEASE EPIC 78656/SONY	THE KINLEYS
5	4	4	17	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.
6	7	10	8	GO AWAY BNA 64914/RCA	LORRIE MORGAN
7	5	5	17	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
8	9	8	5	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
9	8	6	35	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
10	10	9	67	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
11	12	14	7	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT
12	11	11	7	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
13	13	12	25	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	21	—	2	YOU WALKED IN BNA 64942/RCA	LONESTAR
15	NEW	—	1	A BROKEN WING RCA 64963	MARTINA MCBRIDE
16	14	13	13	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
17	17	16	6	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
18	19	25	3	WICHITA LIMEMAN COLUMBIA 78653/SONY	WADE HAYES
19	15	15	7	SOMEBODY SLAP ME MERCURY 574640	JOHN ANDERSON
20	18	17	10	HOLE IN MY HEART ARISTA NASHVILLE 13092	BLACKHAWK
21	25	—	2	WARNING SIGNS WARNER BROS. 49934*	BILL ENGVALL WITH SPECIAL GUEST JOHN MICHAEL MONTGOMERY
22	22	19	13	HERE'S THE DEAL/BUTTERFLY KISSES CURB 73023	JEFF CARSON
23	16	20	11	PEACE TRAIN FLIP IT 44000/ARK 21	DOLLY PARTON
24	20	18	15	HOW DO I LIVE MCA NASHVILLE 72015	TRISHA YEARWOOD
25	23	24	25	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE

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

**F**IRST THINGS FIRST: Opening at No. 1 on three Billboard charts, teen phenomenon LeAnn Rimes' "You Light Up My Life/Inspirational Songs" sets several notable chart records. The album makes Rimes the first female artist to have three consecutive No. 1 debuts on Top Country Albums. She joins the exclusive company of Loretta Lynn as the only artist who has had three different albums top Top Country Albums within the same year, matching Lynn's 1973 feat. One of Lynn's sets was a duet package with Conway Twitty, "Louisiana Woman, Mississippi Man," and if we disqualify that title because it was a duet set, Rimes is the first solo female artist to have three consecutive No. 1 titles on the country chart.

With 186,000 units, the new set signals Rimes' biggest opening week. "Blue" entered at No. 1 on the country chart in the July 27, 1996, issue with 124,000 pieces, and "Unchained Melody/The Early Years"—which wins the country chart's Greatest Gainer this issue at No. 7—repeated that feat in the March 1, 1997, Billboard, scanning 166,000 units. Rimes is the first female country act to have two consecutive No. 1 debuts on Top Country Albums within the same calendar year. Those two sets also opened at No. 1 on The Billboard 200 (see Between the Bullets, page 118).

Rimes' sales are no doubt buoyed by her fourth week at No. 1 on our Adult Contemporary list with "How Do I Live," which is also airing on 183 top 40 stations, amounting to 44 million top 40 audience impressions for the week. That track rises 5-4 on Hot 100 Singles and moves 91,000 units. The track has been at No. 1 for eight weeks on Top Country Singles Sales, and "You Light Up My Life" is at No. 2 on that chart with 28,000 pieces. On Hot Country Singles & Tracks, "How Do I Live" slides 53-54 with 369 spins, although it rose as high as No. 43 on that chart.

The new Rimes set opens at No. 1 on the Top Contemporary Christian albums chart, making her the first country artist to debut at No. 1 there. Rimes becomes the ninth artist to enter that chart at No. 1 since we converted Top Contemporary Christian to SoundScan data in June 1995, but her new album boasts the largest number of units of any of those titles. Previously, the record for number of units during a debut week was set in the Dec. 9, 1995, issue, when dc Talk entered at the top with "Jesus Freak" (Forefront) at 86,000 pieces. Rimes becomes the first female in the SoundScan era to debut at No. 1 on that chart.

"This is the fulfillment of a lot of our vision for LeAnn," says Mike Curb, chairman of the Curb Music Group. "We wanted to take her to the widest audience possible, and this album proves that she's a multi-genre artist. As an avid record collector, I've overheard several conversations between retail consumers who were surprised to find inspirational songs on this record, and I believe that the spiritual selections are helping drive sales."

To second Curb's assertion, I attended the 40th annual National Quartet Convention in Louisville, Ky., where "You Light Up My Life/Inspirational Songs" appeared to be a popular purchase among the 20,000 Southern gospel fans who attended the conference (see Higher Ground, page 58).

**S**O YOU'LL KNOW: Chely Wright debuts at No. 29 on Top Country Albums. It is her third charting album, but her first for MCA. "Shut Up And Drive" jumps 25-23 on Hot Country Singles & Tracks... George Strait's "Strait Out Of The Box" (MCA) moves to our catalog database this issue but falls about 200 units shy of Top Country Catalog Albums. Meanwhile, Travis Tritt's "Great-est Hits—From The Beginning" (Warner Bros.) enters that list at No. 9.

## NEAL MCCOY GETTING 'GOOD AT IT'

(Continued from page 33)

opportunity for exposure will be his appearance on the Country Music Assn. (CMA) Awards show Wednesday (24). McCoy has been asked to announce the winners in the broadcast personality and radio station of the year categories.

He has opted to put his own unique spin on announcing the winners. "I have it worked up already. I have a rap down," he says. "Some of the people are going to freak out; some of the stuffed shirts [will say], 'What is he doing?' But I wrote it all myself. I think it's pretty clever. I can rap and still get in everybody and everything in there."

"This is my first time on the CMA Awards. Even though I'm not supposed to be performing... I'm going to turn it into a performance. I want people, when the CMA show is over, to know who I was. I don't want to do a two-minute reading. So when I'm through, it will be one of the most talked-about things on the show. I'll leave a mark; whether the people will like it or not, they're going to remember I did this."

McCoy is hoping that by providing CMA viewers with a lively presentation, he'll catch their attention enough to make them want to investigate his upcoming album, which will include 10 new songs and "The Shake" as a bonus cut. After working with Barry Beckett on his last three albums, he decided his new release would be produced by Kyle Lehning. McCoy says he wasn't unhappy with Beckett, but he just felt he needed a change.

Lehning produced "The Shake" and all the other cuts. "I love his production," McCoy enthuses. "His production is wonderful, we just hit it off. He's got a great personality. He knows when to be serious and when you don't have to be."

McCoy thinks the change in producers resulted in a somewhat different kind of album. "It is a little different because our song selection was a little different on this album," McCoy says. "On the last album we were a little guilty of getting a little blues-ish, for lack of a better word—kinda groovish. We did too many songs that sounded alike, I think... I told the boys on the bus I could [perform] this album onstage and be completely happy when I got through. There is just the balance, just the right amount of ballads, midtempo, and a lot of fun uptempo stuff... You know my live show is the most important thing to me."

McCoy is also pleased with the caliber of the songs. "I think we got some great songs with '21 To 17' and 'You'll Always Be In My Life,' which are great ballads. We've just got a lot of strong stuff... 'Broken Record' is an uptempo that's a lot of fun. [Atlantic Nashville president] Rick Blackburn absolutely loves it. It's different, and when you're out here in competition with so many people, you want to be just different enough but not so different that radio won't play it. You don't want to sound like everybody out there."

The first single, "Be Good At It," will be released Oct. 6. At press time, no one at radio had heard the song yet, but WYAY Atlanta music director Johnny Gray says he's looking forward to it. Gray thought "The Shake" was a fun record and says he can always count on McCoy to do something different.

"Neal has always been a pretty diverse artist in my mind," Gray says. "He does ballads extremely well, and he'll come out with a great ballad, then he'll turn around and do something fun like 'Wink,' which was a huge record, or 'The Shake.' You never know what to expect."

Atlantic will debut the album on a world premiere radio special syndicated by SJS Entertainment. Switzer says Atlantic also plans "win it before you can buy it" contests at radio.

"We're going out to the accounts and doing the basic setup of the price and

positioning and what advertising must be done," says Heatherly. "We're going out door to door to let everybody know how great Neal is. It's a long-term plan to get the world to see Neal McCoy, and once you see Neal McCoy, you'll leave there a fan, and you'll go to his next show."

McCoy is booked by William Morris and has always been known for putting on a strong live show that has steadily increased his fan base. Last June those fans spoke at the TNN/Music City News Awards, when McCoy won the video accolade for "Then You Can Tell Me Goodbye." It was his first award. "I loved the energy he showed when he won," says Heatherly. "Someone who shows that much appreciation definitely deserves it."

Switzer says the fans have always "got" McCoy more than the industry seems to, and Kane and Janese agree that helping McCoy achieve more critical appreciation is on their agenda. "With everything going on around him, he's ready to take that next step," says Heatherly.

Switzer agrees. "Right now, everybody here feels like Neal's star is rising and has been rising for the last couple of years," he says. "But with the changes he has made in his management and with a new album coming out and a new producer, it's an opportune time for him. I think it may be the first time for Neal to finally taste the success he's deserved for so long."



**Love Rules.** Husband/wife team Tim McGraw and Faith Hill were among the revelers congratulating songwriter Stephony Smith on the success of the hit "It's Your Love," which the duo took to the top of Billboard's Hot Country Singles & Tracks chart for six weeks. EMI Music Publishing and BMI hosted the event. Pictured, from left, are EMI's Gary Overton, BMI's Roger Sovine, McGraw, Hill, Smith, BMI's Joyce Rice, and producer Byron Gallimore.

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

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

- |                                                                                                                 |                                                                                                                            |                                                                                                                                                                    |                                                                                                                                     |
|-----------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| 26 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)                                                       | 74 FLOWERS (Music Corp. Of America, BMI/So Bizz, BMI/Hillbillion, BMI/Harstein Cumberland, BMI) HL/WBM                     | 60 ONE SOLITARY TEAR (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL                                                                                          | 3 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM                                                                                         |
| 45 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL                | 5 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM                               | 29 PLEASE (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI) HL                                                                                 | 18 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL                                                                              |
| 66 ANSWER TO MY PRAYER (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Acutf-Rose, BMI) WBM                             | 38 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM                                       | 33 THE REST OF MINE (WB, ASCAP/Sawing Campny, ASCAP/Milene, ASCAP/Loggy Bayou, WBM)                                                                                | 34 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hooker, BMI/Polygram Int'l, ASCAP) HL                                  |
| 50 BLINK OF AN EYE (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM | 11 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM             | 75 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL                                                 | 73 WALKIN' THE COUNTRY (Coburn, BMI/I.R.S., BMI/Bugle, ASCAP)                                                                       |
| 44 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL                              | 65 GOOD OL' FASHIONED LOVE (Music Corp. Of America, BMI/Glitterfish, BMI/Harstein Cumberland, BMI/Baby Mae, BMI)           | 67 SEE ROCK CITY (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Bliss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) | 28 WATCH THIS (Notewriter, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL |
| 68 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM                                                | 46 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM                                    | 6 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)                                                                                                                       | 12 WE WERE IN LOVE (Wacissa River, BMI/CMI, BMI/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL               |
| 71 THE CALL (Square West, ASCAP/Tall Tale, ASCAP/Howlin' Hits, ASCAP/Rick Hall, ASCAP/Waterdown, ASCAP) WBM     | 22 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM                                               | 69 SHE KNOWS ME BY HEART (Club Zoo, BMI/Katie Walker, BMI/Dabi Lu, BMI)                                                                                            | 47 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM        |
| 48 THE COAST IS CLEAR (Almo, ASCAP/Barnatuck, ASCAP/Invg, BMI/Ybama, BMI) WBM                                   | 31 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Yee One, BMI) HL                | 8 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Woraculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM                                             | 25 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM                         |
| 7 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM                                                          | 14 HONKY TONK TRUTH (Sony/ATV Songs, BMI/Showbilly, BMI/Sony/ATV Tunes LLC, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM | 23 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL                                                                                              | 2 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM                                                             |
| 19 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Gicking Bird, BMI/Thomashawk, BMI) WBM              | 32 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL                   | 62 SMALL TOWN (Almo, ASCAP/Holmes Creek, ASCAP/Invg, BMI/Gary Scruags, BMI/A mo Irving, BMI)                                                                       | 72 WICHITA LINEMAN (Polygram Int'l, ASCAP) HL                                                                                       |
| 58 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM                         | 9 HOW DD I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farenuff, ASCAP) HL/WBM                                 | 55 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murah, BMI) HL/WBM                                                                             | 56 A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Chapell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karpfish, BMI) WBM            |
| 51 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)                                       | 17 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM                                                                     | 21 SOMETHING THAT WE DO (Backened, BMI/Acutf-Rose, BMI) WBM                                                                                                        | 13 YOU AND YOU ALONE (Benefit, BMI) WBM                                                                                             |
| 27 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM                     | 54 HOW DO I LIVE (Realsongs, ASCAP) WBM                                                                                    | 52 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM                              | 40 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Forerunner, ASCAP)                                                            |
| 10 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM                                           |                                                                                                                            | 64 THE STONE (AMR, ASCAP/Sierra Home, ASCAP/Songs Of PolyGram Int'l, BMI/Mayodan, BMI) WBM                                                                         | 53 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)                                                    |
|                                                                                                                 |                                                                                                                            | 41 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yatata, BMI) WBM                                                                                            | 57 YOU LIGHT UP MY LIFE (Curb, ASCAP/Polygram Int'l, ASCAP) WBM                                                                     |
|                                                                                                                 |                                                                                                                            | 39 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM                                                                         | 36 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL/WBM                                                      |

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
<b>★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★</b>						
1	NEW ▶		1	<b>LEANN RIMES</b> CURB 77885 (10.98/16.98) 1 week at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
2	1	1	3	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
3	2	2	15	<b>TIM MCGRAW</b> CURB 77886 (10.98/16.98)	EVERYWHERE	1
4	3	3	62	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77821 (10.98/15.98)	BLUE	1
5	4	5	3	<b>COLLIN RAYE</b> EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
6	5	4	21	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
7	7	6	31	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
8	6	7	14	<b>NEAL MCCOY</b> ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
9	9	10	3	<b>MARTINA MCBRIDE</b> RCA (10.98/16.98)	EVOLUTION	9
10	10	9	7	<b>CLINT BLACK</b> RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
11	8	8	54	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
12	14	15	15	<b>PAM TILLIS</b> ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
13	13	14	46	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
14	15	13	9	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
15	12	11	13	<b>LILA MCCANN</b> ASYLUM 62042/EEG HS	LILA	8
16	11	12	5	<b>LORRIE MORGAN</b> BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	9
17	17	17	23	<b>ALABAMA</b> RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
18	18	20	99	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
19	19	19	18	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
20	16	16	7	<b>BLACKHAWK</b> ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
21	22	24	23	<b>CLAY WALKER</b> ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
22	20	18	9	<b>MICHAEL PETERSON</b> REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	18
23	24	25	22	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
24	23	21	9	<b>KENNY CHESNEY</b> BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
25	21	22	12	<b>TOBY KEITH</b> MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
26	25	23	64	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
27	28	31	45	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
28	26	26	51	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
29	NEW ▶		1	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	29
30	27	27	35	<b>BILL ENGVALL</b> ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
31	29	32	74	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
32	33	35	68	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
33	31	36	51	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
34	40	41	55	<b>TRAVIS TRITT</b> ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
35	37	37	25	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
36	36	34	95	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1

○ 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	30	29	7	<b>JOHN ANDERSON</b> MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
38	34	28	9	<b>DWIGHT YOAKAM</b> REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
39	39	39	48	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
40	32	30	12	<b>BILLY RAY CYRUS</b> MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
41	35	33	26	<b>TRACY LAWRENCE</b> ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
42	38	38	13	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
43	43	43	72	<b>MINDY MCCREADY</b> ▲ <sup>2</sup> BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
44	41	46	77	<b>BRYAN WHITE</b> ▲ <sup>2</sup> ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
45	46	42	23	<b>WYNONNA</b> CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
46	47	45	13	<b>LONESTAR</b> BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
47	56	55	9	<b>KENNY ROGERS</b> MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	26
48	48	47	7	<b>VARIOUS ARTISTS</b> EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44
49	44	62	7	<b>PATSY CLINE</b> MCA NASHVILLE 11579 (10.98/16.98)	PATSY CLINE LIVE AT THE CIMARRON BALLROOM	32
50	49	48	95	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	3
51	45	40	4	<b>VARIOUS ARTISTS</b> EGYPTIAN/COLUMBIA 67676/SONY (10.98 EQ/16.98)	THE SONGS OF JIMMIE RODGERS — A TRIBUTE	31
52	50	49	73	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
53	54	50	104	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
54	51	51	22	<b>AARON TIPPIN</b> RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
55	55	54	64	<b>KENNY CHESNEY</b> ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
56	52	53	62	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23
57	53	—	6	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	47
58	61	52	52	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
59	58	56	43	<b>MARK CHESNUTT</b> ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
60	60	64	62	<b>ALABAMA</b> RCA 66848 (4.98/9.98)	SUPER HITS	47
61	57	60	19	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	57
62	62	57	12	<b>JAMES BONAMY</b> EPIC 67878/SONY (10.98 EQ/16.98) HS	ROOTS AND WINGS	25
63	64	66	15	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	63
64	63	59	52	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
65	65	63	65	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
66	66	58	50	<b>RICK TREVINO</b> COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
67	70	69	45	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21
68	72	73	57	<b>TY HERNDON</b> ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
69	69	65	47	<b>TRACY BYRD</b> ● MCA NASHVILLE 11485 (10.98/16.98)	BIG LOVE	12
70	74	75	84	<b>PATTY LOVELESS</b> ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
71	68	—	8	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
72	71	67	25	<b>TANYA TUCKER</b> CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
73	75	—	14	<b>VARIOUS ARTISTS</b> K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51
74	NEW ▶		1	<b>VARIOUS ARTISTS</b> MADACY 1326 (15.98 CD)	BEST OF COUNTRY	74
75	67	68	13	<b>RICOCHE</b> COLUMBIA 67773/SONY (10.98 EQ/15.98) HS	BLINK OF AN EYE	24

## Billboard Top Country Catalog Albums

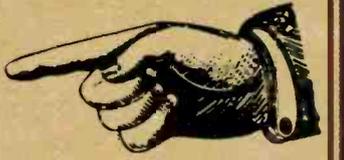
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
SEPTEMBER 27, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98) 14 weeks at No. 1	THE HITS	144
2	3	<b>SHANIA TWAIN</b> ▲ <sup>9</sup> MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	136
3	2	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	165
4	5	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	337
5	4	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	148
6	6	<b>PATSY CLINE</b> ▲ <sup>7</sup> MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	547
7	8	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77559 (9.98/15.98)	NOT A MOMENT TOO SOON	182
8	7	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	175
9	—	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	105
10	9	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	261
11	12	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	171
12	13	<b>GARTH BROOKS</b> ▲ <sup>7</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	337
13	14	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	41

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	<b>GEORGE JONES</b> ▲ <sup>2</sup> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	338
15	17	<b>COLLIN RAYE</b> ▲ <sup>2</sup> EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	108
16	16	<b>GARTH BROOKS</b> ▲ <sup>11</sup> CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	190
17	21	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	136
18	15	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>2</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	412
19	10	<b>ELVIS PRESLEY</b> ▲ <sup>5</sup> RCA 67462 (11.98/16.98)	ELVIS' GOLDEN RECORDS	5
20	24	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	163
21	22	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	154
22	20	<b>HANK WILLIAMS</b> ▲ <sup>2</sup> MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	160
23	18	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	207
24	25	<b>TRACY BYRD</b> ▲ <sup>2</sup> MCA NASHVILLE 10991 (10.98/15.98)	NO ORDINARY MAN	170
25	—	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA NASHVILLE 18658 (9.98/15.98)	BRAND NEW MAN	313

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.

LADIES & GENTLEMEN  
PRESENTING



THE BILLBOARD'S 1997

COUNTRY  
MUSIC  
SPOTLIGHT



FEATURING

FOR THIS WEEK ONLY  
YEAR-TO-DATE CHARTS  
THE CLASS OF '89  
WORKING WOMEN  
BREAKING IT UP ABROAD



One  
Drop  
Falls To  
The River

Flows

To The

Ocean

Becomes

The

Rising

Tide

**Congratulations to The Buffalo Club  
for being named Billboard's Best New Duo or Group!**

Matraca Berg • Jack Ingram • J.C. Jones • Delbert McClinton • Dolly Parton  
Keith Sewell • Kris Tyler • Nitty Gritty Dirt Band • The Buffalo Club

# COUNTRY

## OVERVIEW

# TELLS WAY UP

THE GO-GO YEARS HAVE GOT UP AND GONE, BUT SO HAVE THE HAY BALES AND "THE

13-WEEK MENTALITY." AUDIENCE SOPHISTICATION AND THE LABELS' SELF-CORRECTIVE PRACTICES HAVE NASHVILLE

LEADERS SEEING REASONS FOR OPTIMISM ON THE HORIZON. **BY CHET FLIPPO**

For the second straight year, country music's growth has rested on a plateau, and there is every indication that the music's much-discussed period of correction is under way after the go-go years of the early '90s. The RIAA reports that the format's market share is down slightly, from 14.7% of the market in the first half of 1996 to 12.4% for the same period in 1997. It should be noted, however, that for the market in general, shipments were down for all audio and video product across the board.

As Atlantic Records Nashville president Rick Blackburn says, emphatically, "The years of automatic 30% growth are over." Even so, Blackburn is quick to point out that the genre has been historically fail-safe. "I'm very optimistic for the next five years," he says. I've seen the cycles come and seen the cycles go. If country music were a mutual fund, I'd be buying it right now. Country music is very well defined to its fan base. Consumers may drift in and out, but they return. As long as we make music that keeps the identity of country music, we're fine."

Reasons for optimism, many say, are on the horizon. The sameness that had begun marking too many country releases is finally being addressed, industry leaders say. Such distinctive new artists as Lee Ann Womack are making inroads at radio and retail.

Songs now appear to be taking a normal life at radio, says Blackburn. "One may be 22 weeks, one may be 18, and one may be 12," he notes, "but we're getting away from that 13-week mentality, and I like that. Critics say, 'Well, that will slow down the chart?' Well, so what? Maybe hits will stay around longer, and that helps us all."

Blackburn also says the current business and music climate encourages innovation and variety. For example, he has just—for the first time in his management career—signed an act he has never seen or even met. It's the critically acclaimed Australian group the Dead Ringer Band, and he says the music he heard convinced him that the group was worth a shot. Similarly, he signed a group of veteran country stars in an era when over-30 stars—let alone over-40 or over-50 artists—are considered to be poison on radio and at retail. The Old Dogs, made up of Bobby Bare, Waylon Jennings, Mel Tillis and Jerry Reed, have recorded an album of original Shel Silverstein songs, and Blackburn says it's a fun project that will be positioned to take advantage of the artists' appeal, regardless of country radio.

### FANS TWIST AND SHAKE

Blackburn says country's future depends on its innovation, and he likes what he's seeing. "We've gotten better at micro-managing the markets," he says, "and better at getting rid of

the myth that one size fits all." He says the industry is improving at managing specific markets. "What works in Salt Lake may not work in Birmingham," he explains. "We've also got to provide more variety to radio. I'm running with a song right now that everybody hates called 'The Shake' [a Neal McCoy release]. It's like saying you like 'The Peppermint Twist.' But your fan likes it. Dene Hallum [KKBQ Houston PD] called me the other day, and I asked him if he was doing 'The Shake.' Fifty times [a week], he said. But he said he hates that song so much that he listens to [competing station] KIKK every time he plays it, because he can't stand to hear it. But he says the fans want it."

RCA Label Group chairman Joe Galante agrees. "For us to argue about what country music is is a moot point," he says. "The people decide what country music is."

And, says Mercury Records president Luke Lewis, that audience is increasingly more sophisticated. "The days of hay bales are long gone," he says. "Everybody's got satellite dishes in their backyards now and home computers."

"People are much more [inclusive] now," Galante says. "The previous audience was the Opry audience. Our audience now is also in some cases the Sheryl Crow or Jewel audience, and it's an audience that is drawn as much to cable or video as to just music. It is a different marketplace out there, and we have to remember that we're in show business. We constantly have to entertain."

Lewis points to what he sees is a growing trend in Nashville. "Part of the correction that's under way," he says, "is that a lot of people here are saying

that we have to make music that we like. We had gotten to the point that we weren't even fans of our own music. Now, you're seeing music that executives themselves love coming out of labels like Sony here, and I think that's very encouraging."

### FRESH-BREWED MUSIC

"We have to trust our instincts more," says Sony Music Nashville president Allen Butler. "That's one reason I started Monument Records and Lucky Dog Records here. We need to put out music that we ourselves love and believe in."

MCA Nashville chairman Bruce Hinton is largely optimistic about what he sees ahead. "Sure, we have hills and valleys as far as country sales go," he notes, "but I think the industry is correcting itself right now as far as the music goes. Music that's being recorded in the studios here right now is showing that. We had to make our music fresher and better, and that's happening. I think there's no question in anyone's mind that country music by and large had gotten pretty stale. We had to address that, and I think we are addressing that." ■



Atlantic's Rick Blackburn



Mercury's Luke Lewis



MCA's Bruce Hinton



Sony's Allen Butler

# THE RACE IS ON: YEAR-TO-DATE CHART STANDINGS

The recaps in this Spotlight offer a year-to-date preview of how *The Year In Music* standings look in the country categories. The recaps are based on performance on the *Hot Country Singles & Tracks*, *Top Country Albums* and *Top Country Catalog Albums* charts for the period from Dec. 7, 1996 (the beginning of the chart year), through the Aug. 30 issue.

Singles categories are based on an accumulation of Broadcast Data Systems detections for each week a song appeared on *Hot Country Singles & Tracks*. Album categories are based on accumulated units sales as compiled by SoundScan for each week a title appears on *Top Country Albums*.

Because of the inherent difficulty of combining airplay detections with album sales, a complex system of inverse points is used to determine the overall categories. This system is based on chart performance for each week a title appears on either the album or singles chart.

The information in these recaps was prepared by Wade Jessea with assistance from Anthony Colombo, Michael Cusson, Mary DeCrose and Jan Marie Perry.



LeAnn Rimes



Alan Jackson

### Top Country Artists

Pos. ARTIST (No. Of Charted Albums & Singles) Label

- 1 LEANN RIMES (8) Curb
- 2 ALAN JACKSON (7) Arista Nashville
- 3 GEORGE STRAIT (11) MCA Nashville
- 4 DEANA CARTER (5) Capitol Nashville
- 5 REBA McENTIRE (7) MCA Nashville
- 6 TRACY LAWRENCE (6) Atlantic
- 7 TRACE ADKINS (4) Capitol Nashville
- 8 BROOKS & DUNN (6) Arista Nashville
- 9 VINCE GILL (6) MCA Nashville
- 10 KEVIN SHARP (3) 143  
(1) 143/Asylum

### Top Country Male Artist

ARTIST (No. Of Charted Albums & Singles) Label

- ALAN JACKSON (7) Arista Nashville

### Top Country Female Artist

ARTIST (No. Of Charted Albums & Singles) Label

- LEANN RIMES (8) Curb

Continued on page 40

# COUNTRY

# Women's Work



Brooks & Dunn



Trace Adkins



Deana Carter



The Buffalo Club

## CHARTS

Continued from page 39

### Top Country Duo Or Group

ARTIST (No. Of Charted Albums & Singles) Label  
**BROOKS & DUNN** (6) Arista Nashville

### Top Country New Male Artist

ARTIST (No. Of Charted Albums & Singles) Label  
**TRACE ADKINS** (4) Capitol Nashville

### Top Country New Female Artist

ARTIST (No. Of Charted Albums & Singles) Label  
**DEANA CARTER** (5) Capitol Nashville

### Top Country New Duo Or Group

ARTIST (No. Of Charted Albums & Singles) Label  
**THE BUFFALO CLUB** (3) Rising Tide

**MCA**  
**NASHVILLE**

### Top Country Labels

Pos. LABEL (No. Of Charted Albums & Singles)  
**1 MCA NASHVILLE** (50)  
**2 CURB** (50)

Continued on page 46

Female artists have asserted themselves in a major way, to the point that few knowledgeable country observers could deny that women writers and singers have provided the most exciting, dynamic and innovative country music of the past few years. What took so long?

BY CHET FLIPPO

**T**hey used to call them girl singers in country music, and not so long ago there used to be a quota system at the major Nashville country labels: only so many girls were allowed in at one time. They didn't exactly batter down the clubhouse doors, but women country artists have quietly asserted themselves in a major way to the point that few knowledgeable country observers could deny that women writers and artists have provided the most exciting, dynamic and innovative country music of the past few years. To establish a cliché, you've come a long way, Ms. Country Star, since you had to wear a gingham dress on stage, defer to men and curtsy after every song.

The women's revolution in country music has been gradual, from Maybelle Carter's pioneering lead guitar work to Patsy Cline's decisive independence and Dolly Parton's and Loretta Lynn's don't-tread-on-me songwriting. Still, the image of woman as victim lingered and in fact lingers in country but is effectively being supplanted by songs of independence, from "Independence Day" itself to "Better Things To Do," as well as songs of nurturing and love.

SoundScan proves that the movement is working: women artists' share of the country album market has increased from almost 19% in 1994 to almost 43% through the first half of 1997. The cadre of strong women performers has grown appreciably in the '90s: to name a few who have established significant audience bases, there are Reba McEntire, Shania Twain, Terri Clark, Martina McBride, Kathy Mattea, Trisha Yearwood, Faith Hill, Patty Loveless, Pam Tillis, LeAnn Rimes, Deana Carter, Wynonna, Tanya Tucker, Lorrie Morgan and such newcomers as Lee Ann Womack and Sara Evans. They are also significantly identifiable voices, a problem that has wracked the dwindling surge of male hat acts who seem indistinguishable from each other.

### THE MARKET SENDS A MESSAGE

The modern era of the woman country artist has a complex history, with many artists and writers contributing. McEntire, with her strong songs of women's identity, obviously was the bridge between Parton and Lynn and the emerging women artists of today. The Judds were a significant addition.

The artist roster at Mercury Records in Nashville is an interesting case study. "Four years ago, when [A&R director] Keith Stegall came on board," says Mercury president Luke Lewis, "Shania's big album was being recorded, we signed Terri Clark, we had Kim Richey and Kathy Mattea, and all of a sudden our roster was 40% women. That went against Nashville's grain. We wondered: Are we crazy? Four years later, it turns out they were all good calls, for different reasons. Every woman we signed had a more distinctive musical

message than did the men we were looking at. It was not our wisdom.

"Shania had a much better sense of her audience and a vision for her market—with her videos—than we did. And she was right on the mark. I think women like her and Terri Clark opened the industry's eyes. I think we as an industry were mired in tradition and were a little too comfortable and thought we understood the core audience a little better than we do."

### HOLDING MIRRORS

Women performers today see their influence firsthand. Pam Tillis says, "Last weekend, I was running around with a fan who has been to so many shows that I've gotten to know her personally. And she said to me, 'I like music that moves me and I like music where your song puts my experience and my emotions into words better than I could.'"



Trisha Yearwood

That's my job: to hold up that mirror up to people so that they can see that they're not alone."

Terri Clark says she regularly hears from fans who say, "Oh, that song is me; that describes me!"

Tillis, who is also beginning to produce artists, says that record production is one frontier that women still face. That's where their relative absence is really noticeable, she says, adding that "Women are leaned on for A&R purposes, but they're not in as many positions of power as they could be. I see it more on the business side than on the creative side. On the creative side, I think the glass ceiling's been shattered. Because it's a product-driven business, and women artists have so much to offer today. That's a victory that's been won."

Clark says she sees the new revolution with women starting with Shania Twain, but says it's not limited to country. "It's going on everywhere," she says. "You look at Jewel and Sheryl Crow and Sarah McLachlan and this Lilith tour thing. I think we need to do a country-music Lilith tour. It's everywhere, but in country it started with Shania, and people just realized that women were doing some of the most innovative, fresh-sounding stuff. I've been in Nashville for 10 years banging on doors and I heard over and over that 'We have our token female.' Now, we're writing for the times and we're singing for the times and women are relating to that, to that stronger point of view."



Shania Twain



Pam Tillis

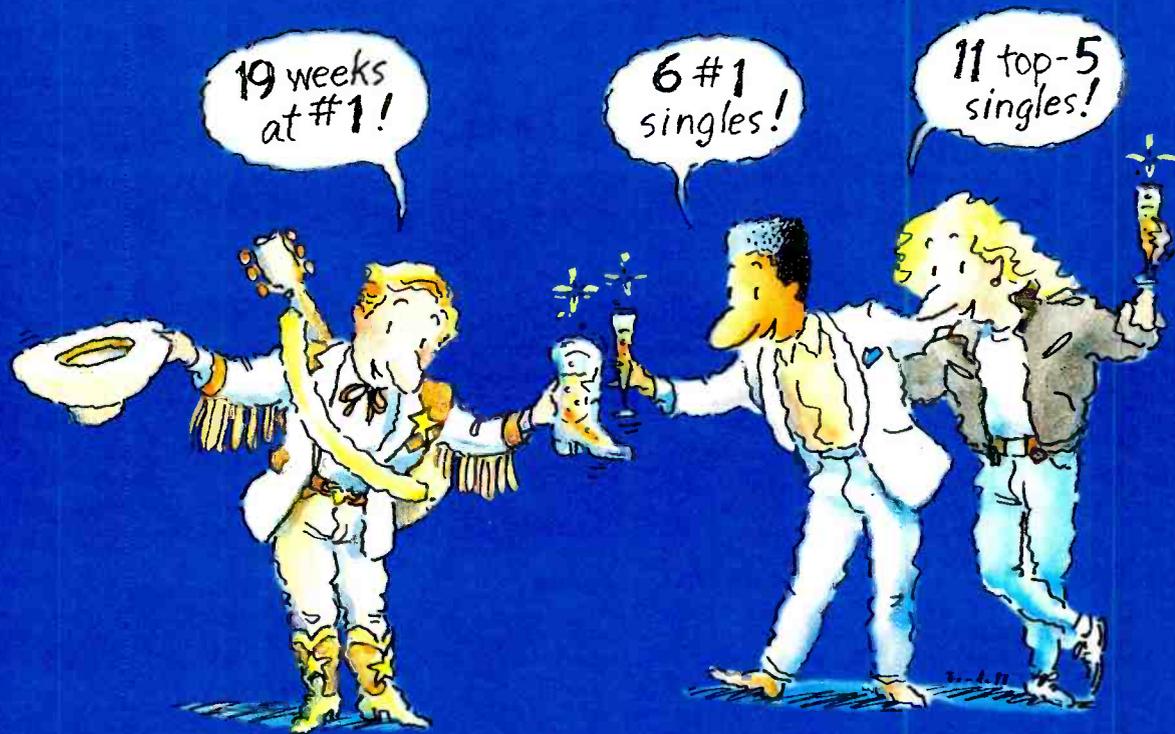


Decisively independent: Patsy Cline

### REAL LIFE ISSUES

The best thing about country, says Trisha Yearwood, is that it's always been about real life. "That's what I've always liked about country music," she explains. "When I started in 1990, Reba was the queen and paved the way and proved that women could sell tickets and records. That independence hit Nashville last for women, but when it hit, it really hit. Every song I sing doesn't have to say, 'Oh I'm invincible,' but music can be something that makes you feel stronger, or it can be something you can commiserate with. With all the changes country has gone through, it's still about life. I think it's gotten to where now it's not a male-female issue anymore." ■

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# COUNTRY

## Breaking It Up Abroad: What Nashville Needs To Do

What is the potential for American country music around the world? *Billboard* posed the question to Cindy Wilson, who has over 12 years' experience in the international marketplace. A former VP of international for Capitol Nashville, she is now head of Wilson & Associates, an international music marketing, management and television-distribution company based in Nashville.

**T**he international market is the most obvious area of future growth for country music. Country sales outside the U.S. are still small as a percentage of overall sales, but there are markets that are beginning to open up to country. However, the industry needs to go beyond what has been the typical strategy if it is to realize any substantial growth abroad.

One of the markets opening up for American country music is Australia. LeAnn Rimes, Garth Brooks, Shania Twain and Alan Jackson have all seen platinum (70,000 units) and multi-platinum sales success there recently. A growing local country-music industry in Australia has provided a natural base for U.S. country music. Country Music Television (CMT) has established a foothold and is carried by both of the major cable and satellite systems in Australia. As pay television expands, the continued presence of CMT should go a long way to increase exposure for country, especially as a vehicle to reach the non-rural audience. LeAnn Rimes and Garth Brooks have both had very successful tours in Australia, and plans are in place for several other country superstar artist to tour the market in 1998.

### BBC MEETS CMA

In the U.K., country music is widely viewed by the industry as niche music. This year, country gave the first signs of expanding its media exposure into the mainstream. In January, BBC 2 aired a full evening of country music with "Country Night," which did very well in the ratings. The Country Music Association (CMA) awards show hopes to continue to increase its ratings on BBC 2, with Rory McGrath featured as a U.K.-based host

this year. The year also saw the first performance by a country artist on the "Lottery Show," with Wynonna securing this highly coveted TV opportunity.

Ireland played host this year to one of the biggest live country events ever to take place outside the U.S. Garth Brooks' unprecedented success in Ireland (a country where he has sold more than 700,000 albums) was further galvanized by three sold-out concerts at Dublin's Croke Park soccer stadium. Plans are also under way for a country festival to take place next spring in conjunction with a Pro-Am golf tournament in Galway, which is expected to attract some of

*Continued on page 50*



Cindy Wilson



# WHAT BECAME OF THE CLASS OF '89?

Most of the talents behind country's last big breakthrough are prospering almost a decade later. Does the current crop of contenders have what it takes to remain in it for the long haul?

BY DEBORAH EVANS PRICE

**W**hen the music history books are written, one thing everyone will agree on is that 1989 was a great year for country music. Songs like "Better Man," "Country Club" and "If Tomorrow Never Comes" dominated the charts, and it was the year fans were introduced to such future stars as Garth Brooks, Alan Jackson, Mary Chapin Carpenter, Travis Tritt, Lorrie Morgan and Clint Black. So what is it that made the Class of '89 so special? Does the current crop of contenders have what it takes to remain in it for the long haul? Has the environment changed or is the game still the same?

These are questions an ever-increasing number of Nashville labels are struggling with as they try to break and develop new artists. With the proliferation of labels, each with its own roster, exponentially raising the number of acts jockeying for chart position, it's no wonder new acts are finding it difficult to get a foothold.

RCA Label Group chairman Joe Galante is among those on Music Row who've observed the winds of change. "Our biggest problem is that there's too much product going into the same pipeline," he says. "The reality is that probably at that time our standards were higher. When you mention those names [Brooks, Jackson, Black, Tritt], they all have catalogs. Every one of them has a greatest-hits album that's sold in the millions. We were focused on careers and artists, not on songs."

### THE EDUCATION OF CLINT

In *Billboard*'s 1989 "Year In Music" wrap-up, Clint Black was lauded as the "year's miracle child," as his first two singles—"Better Man" and "Killin' Time"—went to No. 1 on the *Billboard* Top Country Singles chart. He made headlines opening for K.T. Oslin at Carnegie Hall, and his album was certified gold within five months of its release. Black has managed to continue his success with 10 No. 1 singles, four platinum albums, a double platinum disc and that auspicious debut album, "Killin' Time," which is triple platinum.

"I went into it wide-eyed, thinking I'm just going to go in there and make hit records," Black recalls. "Once I did that, I got an education in just how hard it is to do that, even back then. But I think it's a lot tougher now than back then, because then we had six or eight headline acts that could go and headline arenas, and now we're looking at 20 or 25 maybe. Now there are a lot more record companies putting out a lot more records, and that makes it harder to be noticed."

As to what he attributes his longevity, Black answers, "A lot of people have worked real hard on my behalf, and I've worked real hard to keep myself in songs. I think songs are first. I also have a lot of good people around me that keep me in touch with the fans and with people in radio who've been so supportive."

### ALWAYS THE SONG

Building careers, not just having a hit record, was on the top of the agenda in 1989, and everyone agrees songs are the cornerstone for building a successful career. Arista Nashville

opened its doors in 1989 and released its first single in October 1989, Alan Jackson's "Blue Blooded Woman." Arista Nashville president Tim DuBois says it was a variety of factors that led him to sign Jackson, but it was his songwriting ability that was the biggest drawing card. "Alan had a wonderful pure country voice, but most importantly he was a great songwriter," DuBois explains. "Of course, his long blond hair and good looks didn't hurt, but it was really his remarkable ability to communicate through songwriting that hooked me."

Atlantic president Rick Blackburn agrees that great songs are key in an act's success. "It's always about a song," he says. "There's nothing prophetic about that. I don't know how else to say it. It's about a song, and it's not going to change. But if you have 30 labels and 10 artists per label—and I'm just picking numbers out of the air—that's 300 artists in the universe, and if they all provide one album a year, that's 3,000 songs. If you look at it by sheer numbers—and a lot of times some of those songs are put in hold for a long period of time—it has a way of drying up what's available when you go to cut. That's a big factor. It makes it much harder for people to get a career song."

Blackburn also says career songs have "nothing to do with chart position" because the public isn't aware of chart positions, just the impact of the song. "'Time Marches On' is a career song for Tracy Lawrence like 'I Swear' was to John Michael Montgomery," he says. "Those songs don't come in the door every day, and there's a lot more competition for those songs today than there was in 1989 or 1990."

Blackburn says that's why he chooses to focus on a smaller roster. Others agree that cutting back on the amount of product in the pipeline would be beneficial to all concerned. "We need to practice birth control here, planned parenthood," Galante says. "We have all these kids and we have no place to put them. We all have to be careful."

Galante also says one of the reasons artists from the Class of '89 have endured is because they came up "through the system." They prepared for a longterm career by getting a good foundation working in clubs, singing demos and getting

solid experience before they ever signed a contract. That's not the case with many of today's newcomers.

### BUDGETS AND BRANDING

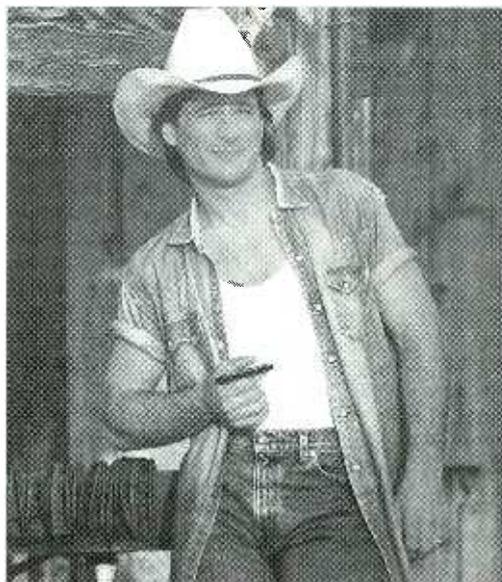
Everyone advocates a change, but it doesn't seem to be happening in the industry any time soon. "I think when enough record companies have lost enough money putting out records that never go anywhere, or if they build up an artist only to find that they can't keep them going, I think over time they're going to pull back," Black says. "When you've got so many record companies and each of them has 15 to 25 artists, there's no way they can give the proper amount of attention to every one of those artists. If they don't find the success they're looking for, they're going to cut back on the number of records they put out and artists they sign. That's what I see as the big change that's got to be on the horizon."

Blackburn says that Atlantic's focus is on building careers. "I look at artists as brand identification, and I mean that in an

*Continued on page 52*



RCA's Joe Galante



Clint Black

# ASCAP

CONGRATULATES  
OUR  
CMA NOMINEES



Trace Adkins



Eddie Bayers



Bellamy Brothers



Garth Brooks



Deana Carter



Terri Clark



Paul Franklin

Chris Farren



Alan Jackson



Kathy Mattea



The Mavericks



Ricochet



Sawyer Brown



George Strait



Randy Thomas



Bryan White



Lee Ann Womack

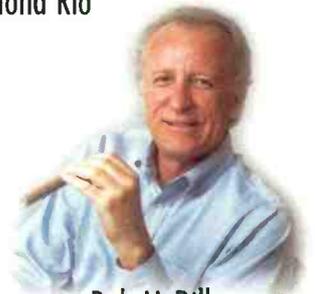


Trisha Yearwood

ENTERTAINER OF THE YEAR: GARTH BROOKS, ALAN JACKSON, GEORGE STRAIT · MALE VOCALIST OF THE YEAR: ALAN JACKSON, GEORGE STRAIT, BRYAN WHITE · FEMALE VOCALIST OF THE YEAR: DEANA CARTER, TRISHA YEARWOOD · HORIZON AWARD: TRACE ADKINS, DEANA CARTER, TERRI CLARK, LEE ANN WOMACK · VOCAL GROUP OF THE YEAR: DIAMOND RIO, THE MAVERICKS, RICOCHET, SAWYER BROWN · VOCAL DUO OF THE YEAR: BELLAMY BROTHERS · ALBUM OF THE YEAR: CARRYING YOUR LOVE WITH ME, GEORGE STRAIT; DID I SHAVE MY LEGS FOR THIS?, DEANA CARTER; EVERYBODY KNOWS, TRISHA YEARWOOD; EVERYTHING I LOVE, ALAN JACKSON · MUSICIAN OF THE YEAR: EDDIE BAYERS (DRUMS), PAUL FRANKLIN (STEEL GUITAR), BRENT ROMAN (GUITAR) · SINGLE OF THE YEAR: "ALL THE GOOD ONES ARE GONE", BILLY JOE WALKER, JR.; "CARRIED AWAY", GEORGE STRAIT; "ONE NIGHT AT A TIME", GEORGE STRAIT; "STRAWBERRY WINE", DEANA CARTER, CHRIS FARRIN · VOCAL EVENT OF THE YEAR: "YOU'VE GOT A FRIEND IN ME", KATHY MATTEA · SONG OF THE YEAR: "ALL THE GOOD ONES ARE GONE", BOB MC DILL, "BUTTERFLY KISSES", RANDY THOMAS · MUSIC VIDEO OF THE YEAR: "455 ROCKET", KATHY MATTEA; "EVERY LIGHT IN THE HOUSE", TRACE ADKINS; "STRAWBERRY WINE", DEANA CARTER



Diamond Rio



Bob McDill



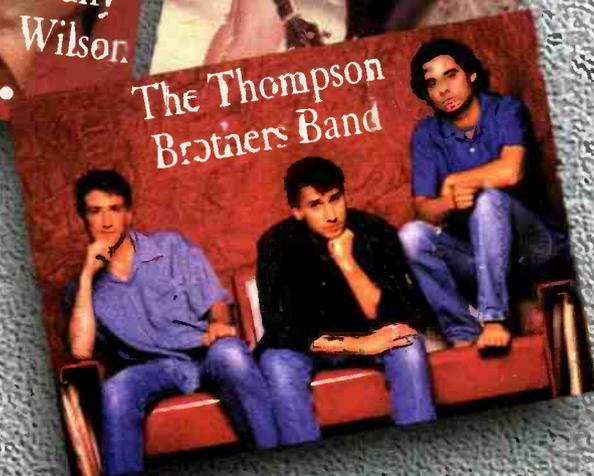
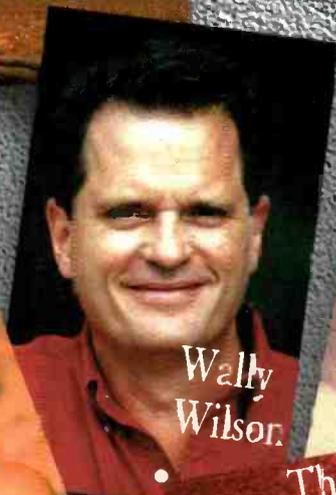
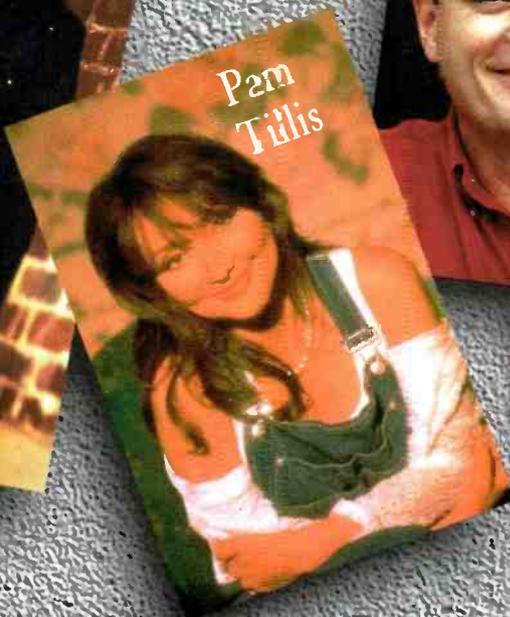
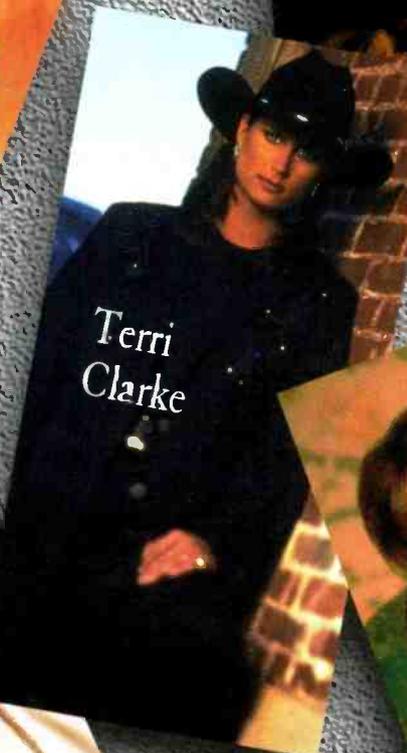
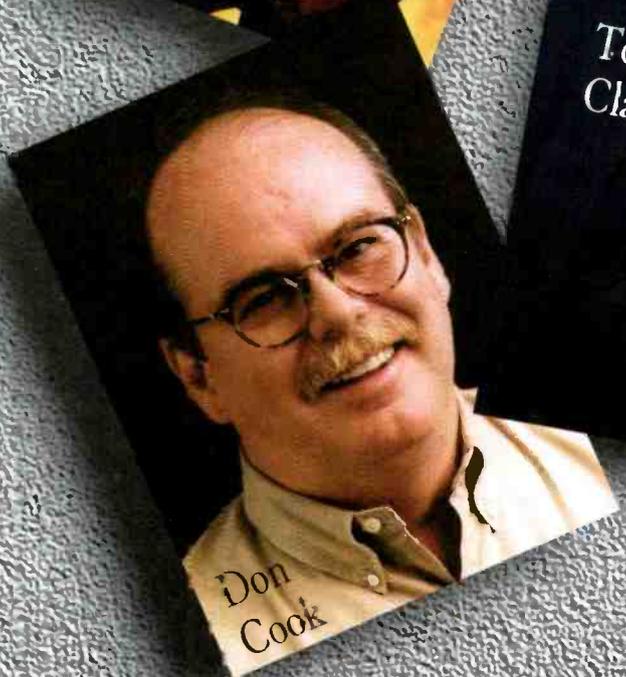
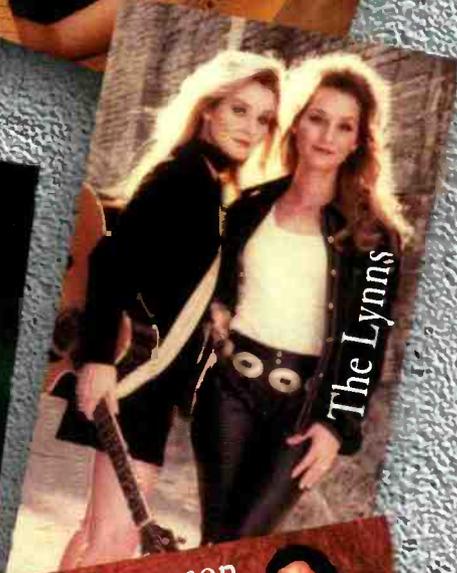
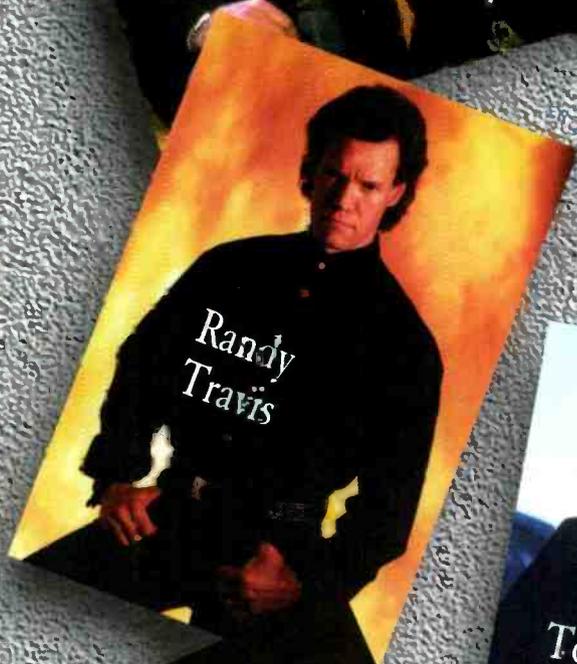
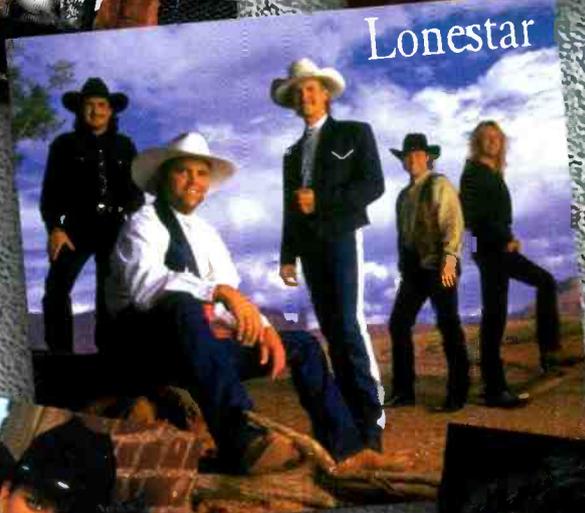
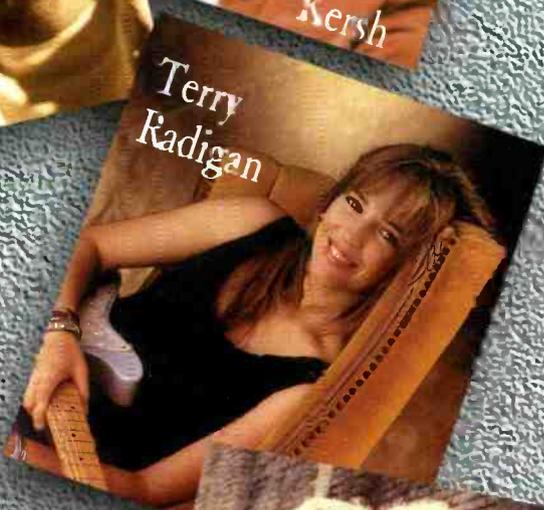
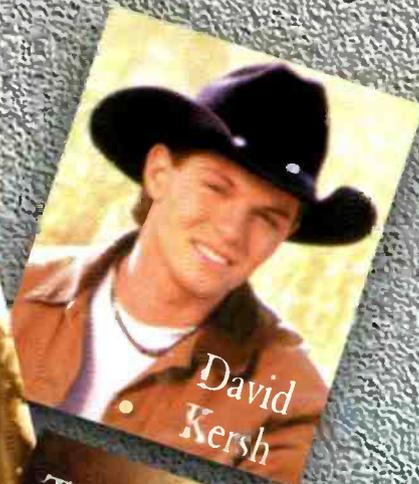
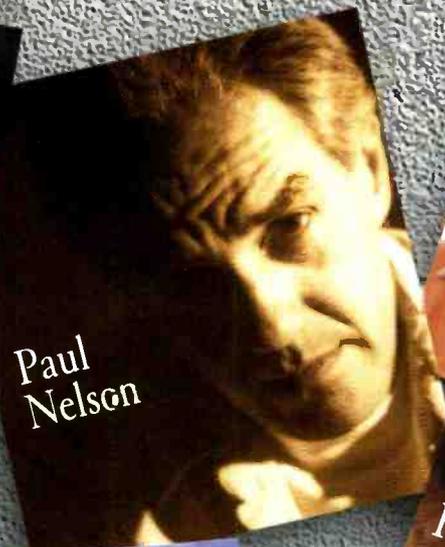
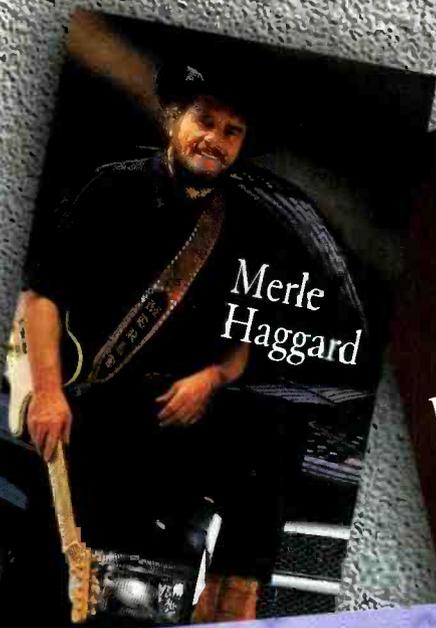
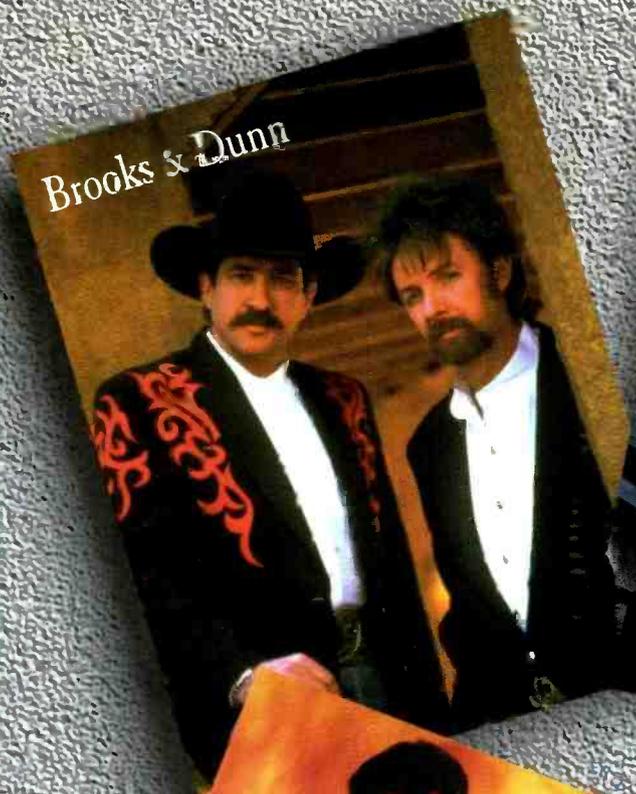
Brent Rowan



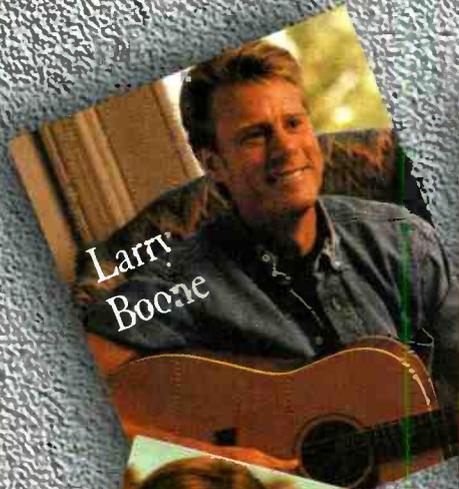
Billy Joe Walker Jr.



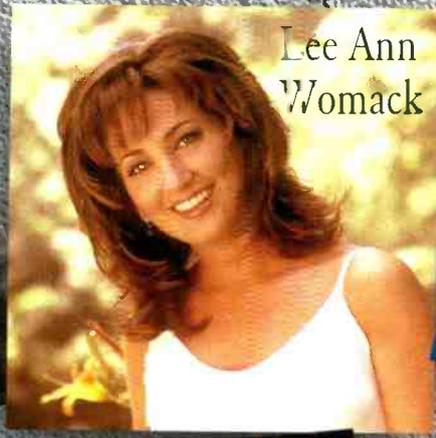
ASCAP



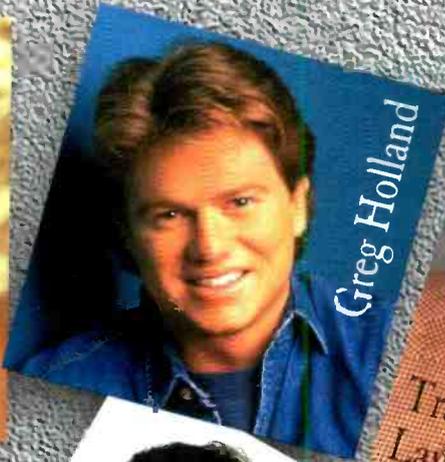
COUNTRY MUSIC  
PUBLISHER  
OF THE YEAR



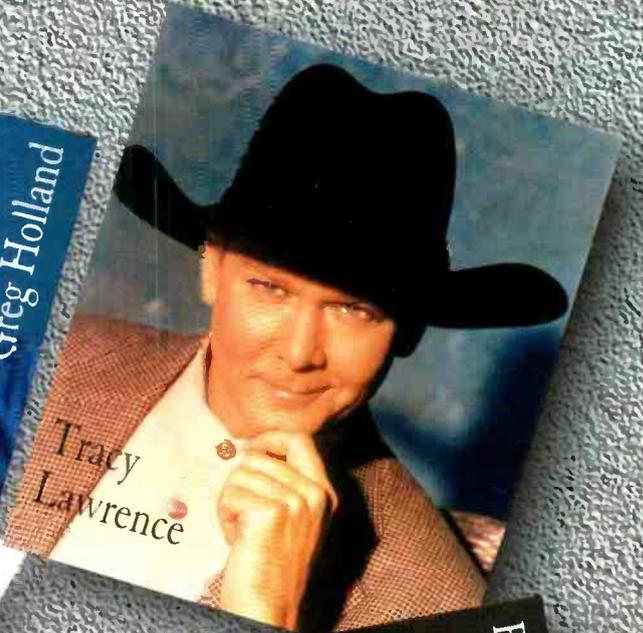
Larry Boone



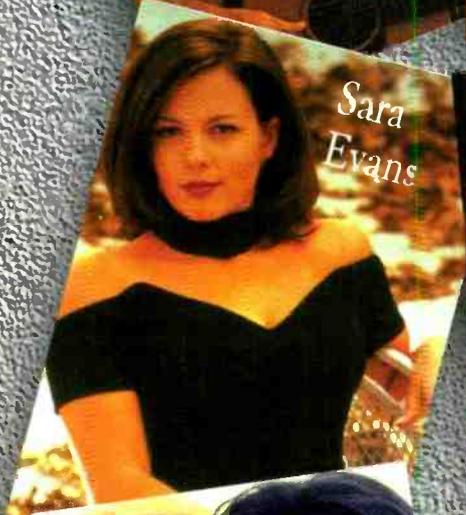
Lee Ann Womack



Greg Holland



Tracy Lawrence



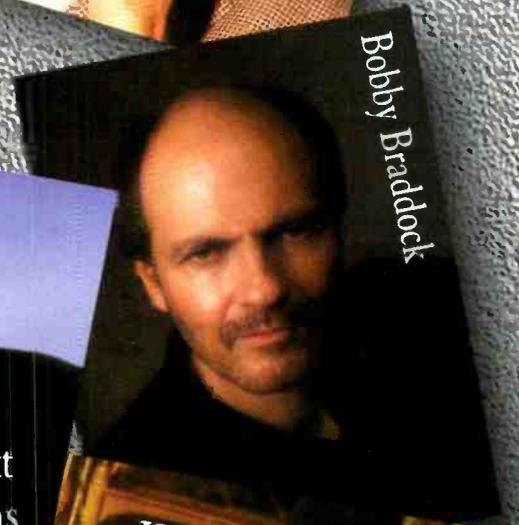
Sara Evans



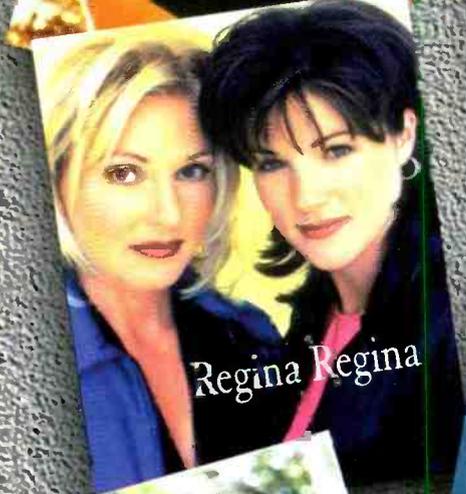
Gretchen Peters



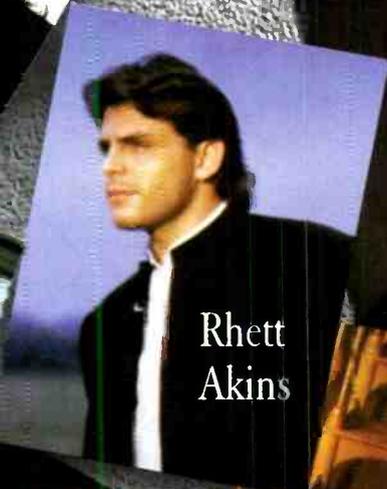
Billy Lawson



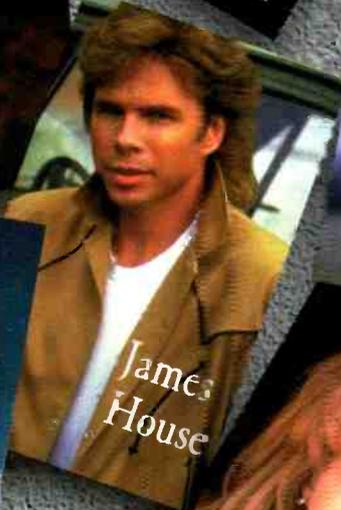
Bobby Braddock



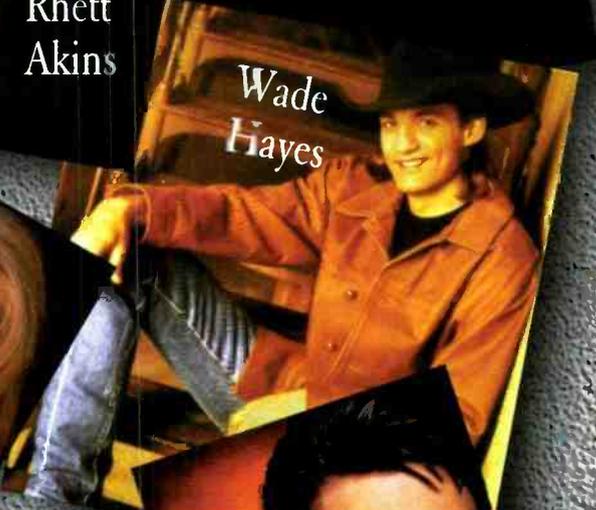
Regina Regina



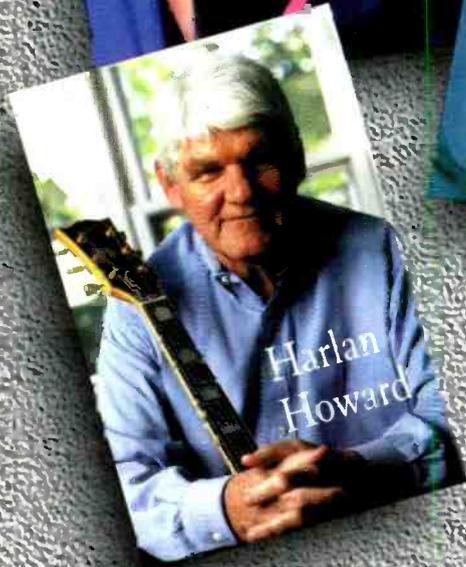
Rhett Akins



James House



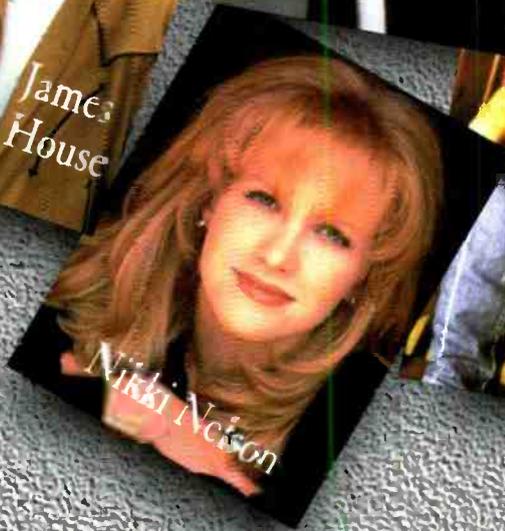
Wade Hayes



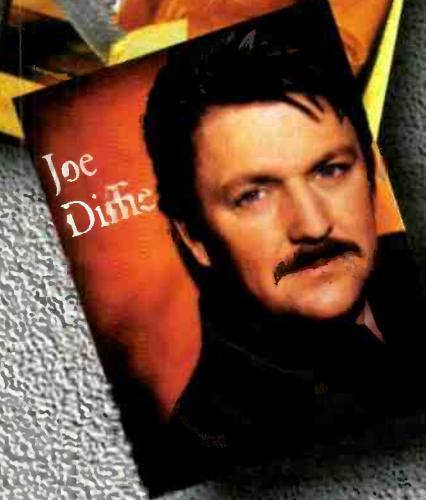
Harlan Howard



Bill Anderson



Nikki Nelson



Joe Dime

24  
CONSECUTIVE  
YEARS

SONY/ATV TREE



# COUNTRY

## CHARTS

Continued from page 40

- 3 CAPITOL NASHVILLE (35)
- 4 ARISTA NASHVILLE (33)
- 5 MERCURY (31)
- 6 ATLANTIC (24)
- 7 EPIC (29)
- 8 BNA (25)
- 9 WARNER BROS. (27)
- 10 RCA (25)

## Top Country Marketing Labels

Pos. MARKETING LABEL (No. Of Charted Albums & Singles)

- 1 MCA NASHVILLE (56)
- 2 CURB (40)
- 3 CAPITOL NASHVILLE (35)
- 4 ARISTA NASHVILLE (35)
- 5 RCA (36)

## Top Country Albums

Pos. TITLE—Artist—Label

- 1 BLUE—LeAnn Rimes—Curb
- 2 DID I SHAVE MY LEGS FOR THIS?—Deana Carter—Capitol Nashville
- 3 UNCHAINED MELODY/THE EARLY YEARS—LeAnn Rimes—Curb
- 4 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
- 5 EVERYTHING I LOVE—Alan Jackson—Arista Nashville
- 6 EVERYWHERE—Tim McGraw—Curb
- 7 WHAT IF IT'S YOU—Reba McEntire—MCA Nashville
- 8 THE GREATEST HITS—Clint Black—RCA

- 9 BORDERLINE—Brooks & Dunn—Arista Nashville
- 10 BLUE CLEAR SKY—George Strait—MCA Nashville

## Top Country Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 LEANN RIMES (2) Curb
- 2 GEORGE STRAIT (4) MCA Nashville
- 3 DEANA CARTER (1) Capitol Nashville
- 4 ALAN JACKSON (2) Arista Nashville
- 5 TIM MCGRAW (3) Curb
- 6 REBA McENTIRE (3) MCA Nashville
- 7 CLINT BLACK (2) RCA
- 8 BROOKS & DUNN (2) Arista Nashville
- 9 KEVIN SHARP (1) 143/Asylum
- 10 JOHN MICHAEL MONTGOMERY (2) Atlantic

**CURB**  
RECORDS

## Top Country Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 CURB (17)
- 2 MCA NASHVILLE (17)
- 3 CAPITOL NASHVILLE (11)
- 4 ARISTA NASHVILLE (13)
- 5 MERCURY (13)

## Top Country Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 CURB (13)
- 2 MCA NASHVILLE (22)
- 3 CAPITOL NASHVILLE (11)
- 4 ARISTA NASHVILLE (15)
- 5 RCA (19)

· A WISE PERSON ONCE SAID ·  
WE'D ALL BE A BETTER MAN, BETTER OFF  
IF WE WERE IN LOVE  
AND NOT WORRIED ABOUT THE LITTLE THINGS  
EXCEPT HOW YOUR LOVE MAKES ME FEEL



—KEN ALPHIN  
MICHAEL DULANEY  
BILLY HENDERSON  
BRETT JONES  
JERRY KILGORE  
TONY LANE  
SUSAN LONGACRE  
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Tim McGraw

## Top Country Singles

Pos. TITLE—Artist—Label

- 1 IT'S YOUR LOVE—Tim McGraw (With Faith Hill)—Curb
- 2 ONE NIGHT AT A TIME—George Strait—MCA Nashville
- 3 ON THE VERGE—Collin Raye—Epic
- 4 RUMOR HAS IT—Clay Walker—Giant
- 5 (THIS AIN'T) NO THINKIN' THING—Trace Adkins—Capitol Nashville
- 6 BETTER MAN, BETTER OFF—Tracy Lawrence—Atlantic
- 7 SAD LOOKIN' MOON—Alabama—RCA
- 8 A LITTLE MORE LOVE—Vince Gill—MCA Nashville
- 9 I'D RATHER RIDE AROUND WITH YOU—Reba McEntire—MCA Nashville
- 10 I LEFT SOMETHING TURNED ON AT HOME—Trace Adkins—Capitol Nashville

## Top Country Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 ALAN JACKSON (5) Arista Nashville
- 2 GEORGE STRAIT (7) MCA Nashville
- 3 TRACY LAWRENCE (4) Atlantic
- 4 REBA McENTIRE (4) MCA Nashville
- 5 LEANN RIMES (6) Curb
- 6 TRACE ADKINS (3) Capitol Nashville
- 7 DEANA CARTER (4) Capitol Nashville
- 8 JOHN MICHAEL MONTGOMERY (4) Atlantic (1) Warner Bros.
- 9 VINCE GILL (3) MCA Nashville
- 10 TRACY BYRD (3) MCA Nashville

Continued on page 48

# Wynonna

the other side

In stores October 21

featuring  
the hit single

“When  
Love  
Starts  
Talkin’”

plus

“Don’t Throw That  
Mojo On Me”

(with Naomi Judd and featuring Kenny Wayne Shepherd)

and

“We Can’t Unmake Love”

(duet with John Berry)



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Allen Shamblin / Chuck Cannon  
sung by: Toby Keith

To...

an incredible music community,

our  
writers...

the  
artists ...

# WE THANK YOU!

*Celia Froehlig Robin Palmer*

**FROEHLIG PALMER MUSIC GROUP**  
65 Music Square E., Nashville, TN 37203  
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# COUNTRY

## CHARTS

Continued from page 46

### Top Country Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA NASHVILLE (33)
- 2 CAPITOL NASHVILLE (24)
- 3 CURB (33)
- 4 ARISTA NASHVILLE (20)
- 5 EPIC (19)

**MCA.**  
NASHVILLE

### Top Country Singles Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 MCA NASHVILLE (34)
- 2 CAPITOL NASHVILLE (24)
- 3 ARISTA NASHVILLE (20)
- 4 CURB (27)
- 5 EPIC (19)



### Top Country Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI BLACKWOOD, BMI (21)
- 2 WARNER-TAMERLANE, BMI (27)
- 3 BENEFIT, BMI (4)

- 4 SONY/ATV TREE, BMI (30)
- 5 MCA, ASCAP (11)
- 6 MAYPOP, BMI (6)
- 7 EMI APRIL, ASCAP (15)
- 8 SONY/ATV CROSS KEYS, ASCAP (21)
- 9 IRVING, BMI (11)
- 10 WB, ASCAP (18)

### Top Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (43)
- 2 WARNER/CHAPPELL MUSIC (62)
- 3 SONY/ATV MUSIC (46)
- 4 WINDSWEPT PACIFIC MUSIC (20)
- 5 ALMO MUSIC (19)

### Top Country Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 TONY BROWN (27)
- 2 KEITH STEGALL (15)
- 3 CHRIS FARREN (9)
- 4 JAMES STROUD (25)
- 5 DOUG JOHNSON (9)
- 6 DON COOK (18)
- 7 SCOTT HENDRICKS (7)
- 8 CHUCK HOWARD (12)
- 9 BARRY BECKETT (11)
- 10 CSABA PETOCZ (5)



Tony Brown

### Top Country Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 VINCE GILL (4)
- 2 STEPHONY SMITH (5)
- 3 RICK BOWLES (5)
- 4 MARK D. SANDERS (7)
- 5 MATRACA BERG (5)
- 6 CRAIG WISEMAN (6)
- 7 HUGH PRESTWOOD (2)
- 8 TOM T. HALL (2)
- 9 ALAN JACKSON (2)
- 10 TIM NICHOLS (4)



Vince Gill

# "Smoker's Letter to the President"

Ray Stevens has been making people laugh for years. But who makes Ray Stevens laugh? Well Ray says "Big Ed Johnson is one of the funniest guys I've heard in years; he is a true comic original". High praise from Stevens who by the way produced, arranged and played on this album.

Produced by Ray Stevens for

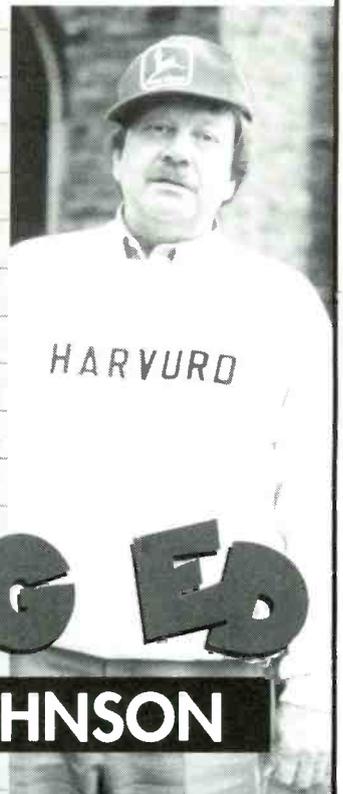


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★★★★★  
Novelty Song of the Year

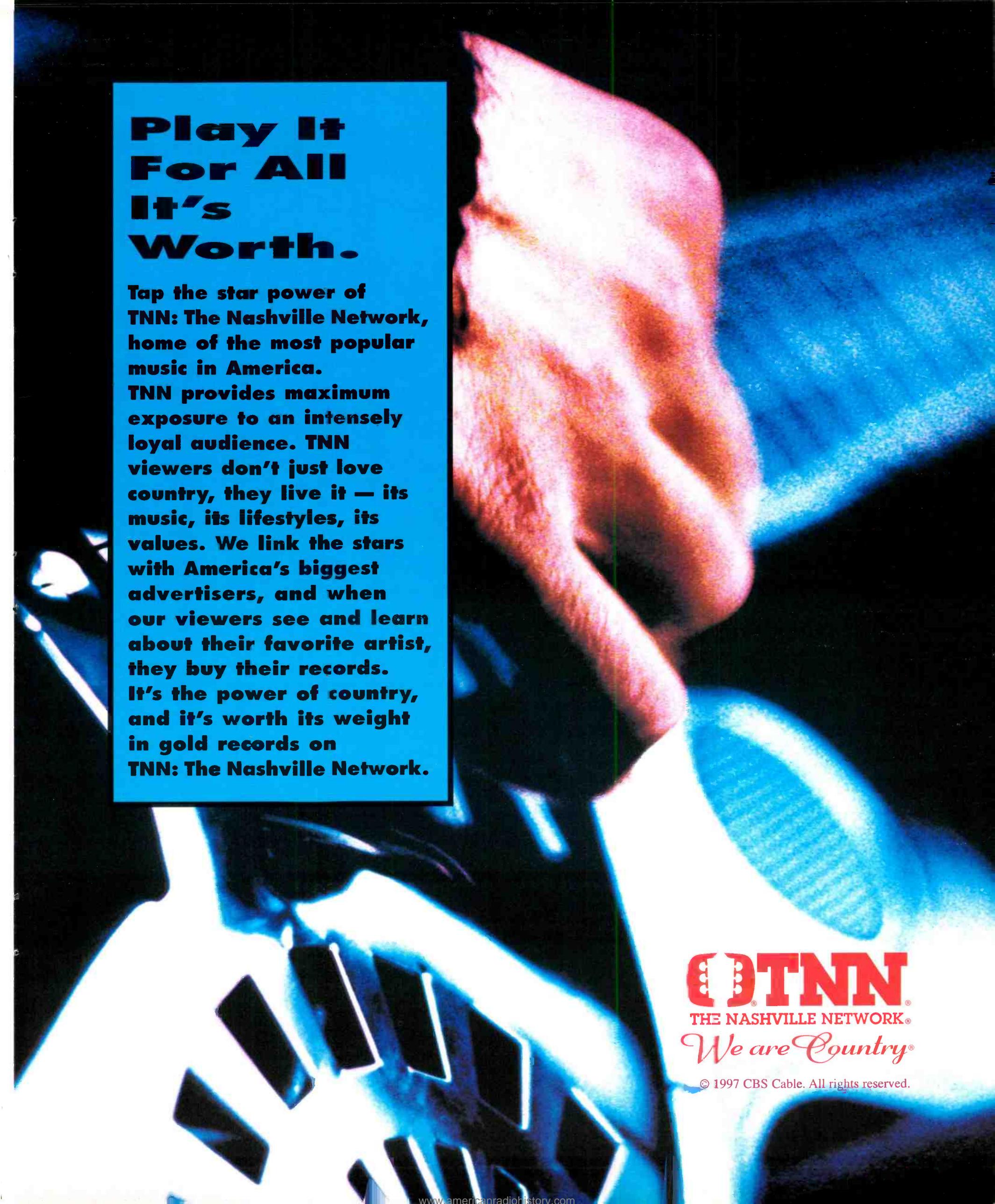
A mind  
is a  
terrible  
thing to  
waist.



**BIG ED  
JOHNSON**

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**Select-O-Hits and Paulstarr Distributing**



**Play It  
For All  
It's  
Worth.**

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music, its lifestyles, its  
values. We link the stars  
with America's biggest  
advertisers, and when  
our viewers see and learn  
about their favorite artist,  
they buy their records.  
It's the power of country,  
and it's worth its weight  
in gold records on  
TNN: The Nashville Network.**

**TNN**  
THE NASHVILLE NETWORK®  
*We are Country*®

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**BREAKING IT UP ABROAD**  
Continued from page 42

the bigger names in country music.

**BRAZILIAN COWBOYS**

Brazil is another growth market for country music. The major Brazilian country artists typically sell more than a million albums on each release. There is a lifestyle in Brazil that is compatible with country music. This includes an annual rodeo circuit in the state of São Paulo, culminating in the Barretos rodeo, which draws more than 1.2 million people over a 10-day period. Brazilian rodeo fans, coming from a high socio-economic sector, have created a multi-million dollar local country-music industry.

Some of the most popular U.S. country artists in Brazil include Garth Brooks, Shania Twain and Billy Ray Cyrus. Brooks has experienced the most success at radio, with a No. 1 song on the Radio Link Top 40 chart, resulting in total album sales of more than 100,000 units. Twain has had the benefit of being included in a compilation that was released in conjunction with a very popular soap opera on TV Globo. Cyrus toured Brazil in July. A duet with the multi-platinum-selling Brazilian country duo Chitãozinho & Xororó is included on the Brazilian release of Cyrus' new greatest-hits album. Cyrus sold more than 29,000 units on a previous album, and PolyGram is hoping to well exceed those sales on the current release.

The live scene in Brazil for Nashville artists is picking up, with an increasing number of U.S. country acts touring this year. Country Music Television (CMT) in Brazil was established last year and has experienced enormous growth. The service plays primarily U.S. country music but also includes both Brazilian country and rodeo programming. CMT Brasil's research has shown that the fans, while more familiar and comfortable with the local music, are very enthusiastic about the U.S. country artists.

With all of the encouraging signs from these markets, country music still faces several obstacles to significant growth outside the U.S., most notably a lack of radio airplay.

The fact is that much of Nashville's music is made for U.S. country radio and therefore has instrumentation and lyrics that limit it to this format. However, there are a number of artists and songs that fit very comfortably in the adult-contemporary format. International label executives have to keep an open mind and listen to their company's country releases for songs that transcend the format. Often a limited perception of what country is becomes a self-fulfilling prophecy.

**AIRPLAY AND ALBUM GRAPHICS**

While much of Nashville's music is locked into the country radio format, there are tracks that have the potential for airplay outside the U.S. Nashville is home to some of the best songwriters in the world, which is

Continued on page 52

# COWBOY JUNCTION RECORDS

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VIDEOS • LP'S • CASSETTES • CD'S



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BUDDY MAX  
SHOW  
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2 TO 4PM  
BUSHNELL  
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CLERMONT  
LECANTO  
FLORIDA  
CABLE TV  
CHANNEL 7  
QPI  
WED. 5:30-  
6:30PM**



LENORA GRAY FREDA BUDDY MAX MICHAEL SENKIW WALLY JONES

**HEARD ON  
OTHER RADIO  
STATIONS  
AROUND THE  
WORLD  
EIRWYN  
EVANS  
COUNTRY SHOW  
RADIO  
CEREDIGION  
96.6  
103.3  
FM  
WALES  
UK  
EUROPE**

Buddy Max, America's Singing Flea Market Cowboy, receiving World Hall Of Fame Award from International Biographical Centre Cambridge, England at Cowboy Junction Country Music Show, Sunday Feb. 2, 1997 as presented by Michael Senkiw, then read over Radio WLBE. Congratulated by Stephen J. Schurdell, President of WGUL-WINY, Inverness, FL on Friday Feb. 7, 1997, announced over radio station WKFL Bushnell, FL. and read by Henry Furhmann, President and General Manager of WKFL. Wednesday July 23-30, 1997 award shown over Cable TV, Channel 7 QPI Adepia, Inverness, Fla. Notice Buddy Max holding award and gold medallion while Professor Michael Senkiw reads the Proclamation with Blessings from the Queen. Great Hall Of Fame's - Cowboy Junction in Hollywood, Nashville, in every state. It was said, World Who's Who Hall Of Fame is the greatest in the whole world, International Biographical Centre, Cambridge, England. Buddy Max was inducted into the Hall Of Fame among five hundred participants for his songs, recordings and services to Country Western Bluegrass music. Other Cowboy Junction stars at the ceremony were Chuck Puckett, Maxine Griffis, Woody Faltinowski, Leo Vargason, Bill Gray, Troy Holliday, Doc Michael, Jay Bennet, Bruce Burrows, Evelyn Wydeck, Martha Dewesee, Barbara Holroyd, Annie Jane De-aga and hundreds of people who attended.

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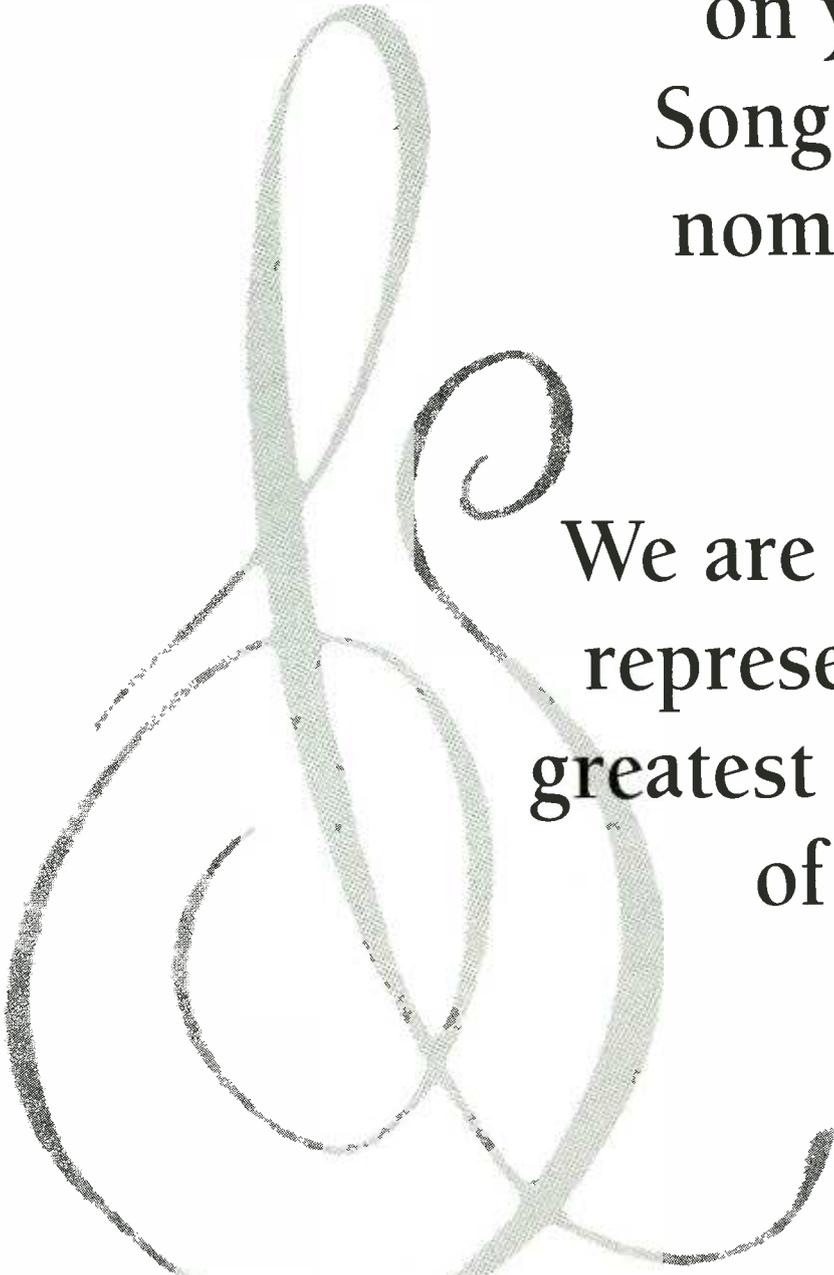
**OUR LATEST RECORDINGS:**

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**BREAKING IT UP ABROAD**

*Continued from page 50*

evidenced by the recent success of such pop hits as "Change The World" and "Butterfly Kisses." One recent example of a crossover track is the Martina McBride/Jim Brickman duet "Valentine," which had significant success at AC radio in the U.S. BMG will be targeting this track on Martina's international release later this year. The right recording of the right song will be what moves Nashville's music to the next level of sales outside the U.S.

Nashville artists need to look at other strategies that will increase their chance of airplay outside the U.S. These include remixes, the recording of additional tracks for international release and duets with local artists. The success of Shania Twain in Quebec can be traced to a remix of "I'm Outta Here." The coming year should see an increase in the number of artists recording duets with international artists.

Soundtracks have provided other good opportunities, such as the release of the Trisha Yearwood single on the "Con Air" soundtrack.

In addition to making some efforts to customize the music to the international market, Nashville also needs to look at its imaging. Album covers, photos and videos often need to be created specifically for the international market. Changing an often very outdated perception of country artists and their music is critical to its future international success. ■

**CLASS OF '89**

*Continued from page 42*

affectionate way. I don't mean to imply that artists are like a bar of soap," he says. "We are in the process of trying to develop a name for Neal McCoy, where it's a brand name, and that takes awhile. It doesn't happen overnight, and you need career songs."

Galante says building another strong class of country artists the audience can identify with is essential to country's future. "We depend on 12 releases a year to make 70% of the billing in this industry," he says. "We hope for the star to come along and save us, and it's not about a star. It's about having 'The Class.' That's what made country music so strong in those following years: you had a class [of artists]. It was Vince. It was Alan. It was Garth. It was Travis Tritt. It was Clint Black. And there was a consistency of product that followed that. Each one of those guys is a unique singer and has a unique approach. When we get back to that, I think we're going to be just fine. But when we sit here and play three versions of 'Butterfly Kisses' and jump on this song that nobody else has ever heard of just because it generates phones and there's no artist behind it... I don't have to name everything that's gone on where we've just jumped on cuts and nothing else has come out of it. We're not top 40. We're supposed to be a format that has artists people relate to." ■

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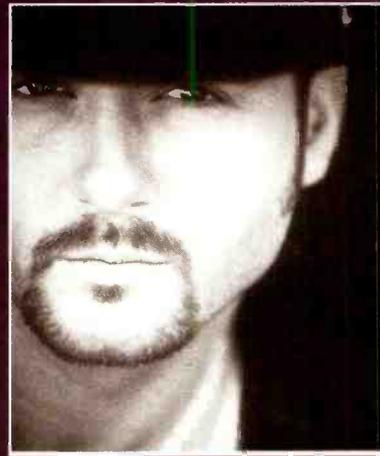
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*LeAnn Rimes*

#1 TOP  
Country Artist  
#1 TOP  
Country Female Artist  
#1 TOP  
Country Album Artist

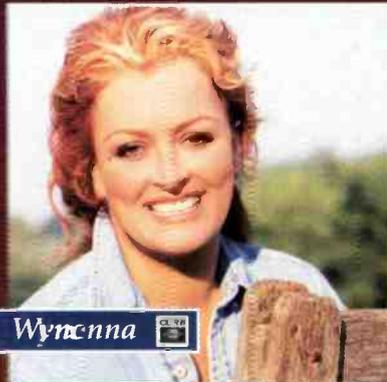


*Tim McGraw*

#1 TOP  
Country Single  
*"It's Your Love"*  
#1 Album  
Billboard Chart,  
11 Consecutive weeks



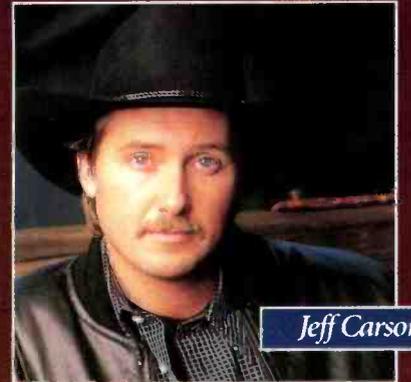
*Junior Brown*



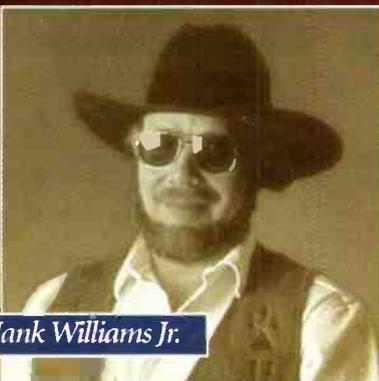
*Wynonna*



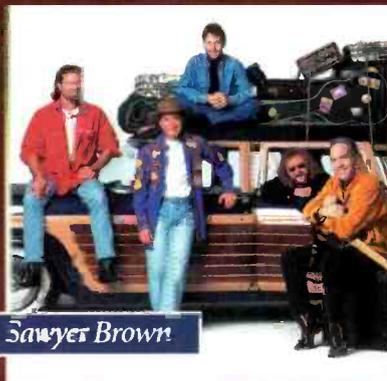
*Lyle Lovett*



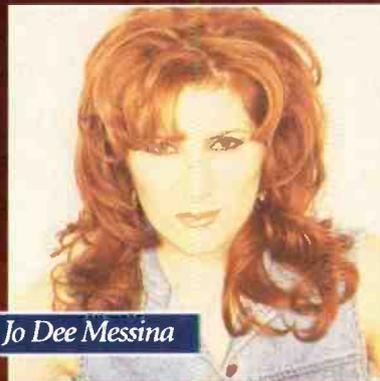
*Jeff Carson*



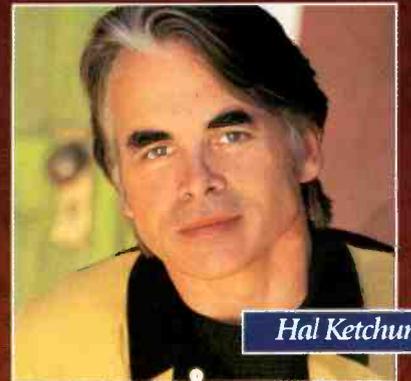
*Hank Williams Jr.*



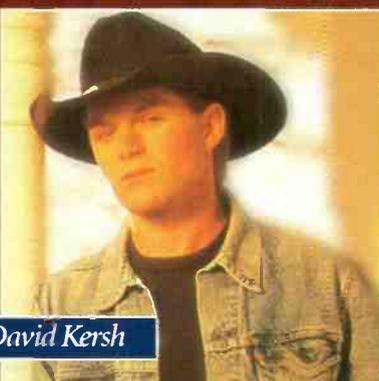
*Sawyer Brown*



*Jo Dee Messina*



*Hal Ketchum*



*David Kersh*

**CURB**  
R E C O R D S



*Blake & Brian*

Hill Country Christmas



Hill Country Christmas

The all new recording for Christmas 1997 introduces Willie Nelson's original composition El Niño (the Christ Child)

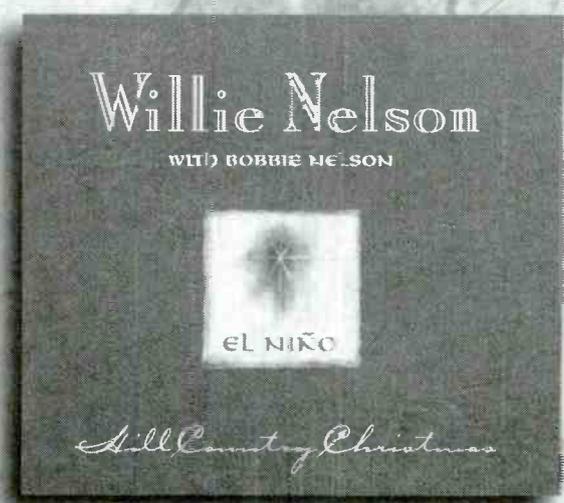
El Niño

Away In A Manger

Joy To The World

Little Town Of Bethlehem

Here Comes Santa Claus



Pretty Paper

Hark The Herald Angels Sing

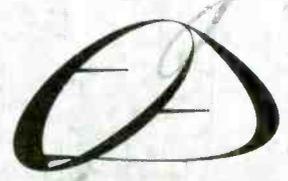
Silent Night

Deck The Halls

White Christmas

El Niño (instrumental)

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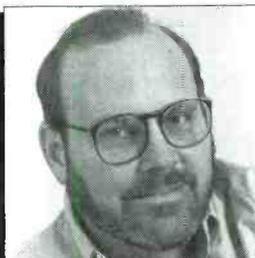
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	9	<b>LUIS MIGUEL</b> WEA LATINA	<b>★ ★ ★ No. 1 ★ ★ ★</b> POR DEBAJO DE LA MESA L.MIGUEL (A.MANZANERO)
2	2	3	17	<b>JUAN GABRIEL</b> ARIOLA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
3	3	24	3	<b>CRISTIAN</b> ARIOLA/BMG	LO MEJOR DE MI R.PEREZ (R.PEREZ)
4	4	2	9	<b>ENRIQUE IGLESIAS</b> FONOVISIA	MIENTE R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)
5	5	—	2	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
6	6	4	13	<b>JORDI</b> FONOVISIA	DESESPERADAMENTE ENAMORADO DYANGO (FMARTINEZ)
7	13	8	4	<b>DLG</b> SONY TROPICAL/SONY	LA QUIERO A MORIR S.GEORGE (F.GABRIEL)
8	7	7	22	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA/BMG	EL DESTINO J.GABRIEL E. OKAMURA (J.GABRIEL)
9	9	6	13	<b>MARCO ANTONIO SOLIS</b> FONOVISIA	MI ULTIMO ADIOS M.A.SOLIS (M.A.SOLIS)
10	10	—	2	<b>VICTOR MANUELLE</b> SONY TROPICAL/SONY	HE TRATADO S.GEORGE (V.MANUELLE)
11	14	15	4	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	ES VERDAD G.FELIX (M.QUINTERO LARA)
12	8	5	8	<b>FRANKIE NEGRON</b> WEACARIBE/WEA LATINA	HOY ME HE VUELTO A ENAMORAR LEM (J.L.PILOTO)
13	15	13	12	<b>BANDA EL RECODO</b> FONOVISIA	QUE SOLO ESTOY SIN TI G.LIZARRAGA (M.A.SOLIS)
14	12	14	5	<b>CHICHI PERALTA + SON FAMILIA</b> CAIMAN	AMOR NARCOTICO C.PERALTA (J.FELIX)
15	18	23	5	<b>FEY</b> SONY LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADA J.R.FLOREZ (J.R.FLOREZ, F.MARUGAN)
16	11	9	14	<b>GLORIA ESTEFAN</b> EPIC/SONY	NO PRETENDO E.ESTEFAN JR., K.SANTANDER (G.ESTEFAN, K.SANTANDER)
17	16	11	12	<b>LOS TEMERARIOS</b> FONOVISIA	ACEPTA MI ERROR A.ANGEL ALBA (G.A.ALVA)
18	19	10	8	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	JEFF DE JEFES TN INC. (T.BELLO)
19	26	17	25	<b>LOS TEMERARIOS</b> FONOVISIA	YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.V.FLORES)
20	28	21	6	<b>CHAYANNE</b> SONY LATIN/SONY	TAL VEZ ES AMOR R.FOSTER (A.CESAR, R.S.VALLE)
21	17	19	8	<b>VICENTE FERNANDEZ</b> SONY DISCOS/SONY	ESTATUA DE MARFIL PRAMIRES (M.URIBETA)
22	NEW ▶	1	1	<b>GRUPO HEAVY</b> MERENGAZO/RMM	ENAMORADO N.GONZALEZ (J.C.CENTERO)
23	22	25	10	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA/BMG	LA INCERTIDUMBRE J.GABRIEL E. OKAMURA (J.GABRIEL)
24	RE-ENTRY	12	12	<b>THALIA</b> EMI LATIN	AMOR A LA MEXICANA K.SANTANDER, B.OSSA (M.PUPPARO)
25	25	31	3	<b>EDNITA NAZARIO</b> EMI LATIN	NO TE PIDO MAS E.NAZARIO, K.C.PORTER (J.M.PURON)
26	29	—	2	<b>TONO ROSARIO</b> WEA LATINA	SEGUIRE Y.CASADO, T.ROSARIO (R.SOLIS)
27	NEW ▶	1	1	<b>PRISCILA Y SUS BALAS DE PLATA</b> FONOVISIA	NO SE SI ES AMOR T.PAIZ (P.GESS/E)
28	33	28	11	<b>BANDA EL LIMON</b> FONOVISIA	QUE SE TE OLVIDO M.CONTRERAS (PGARZA)
29	RE-ENTRY	8	8	<b>LORENZO ANTONIO</b> FONOVISIA	NO QUIEREN QUE TE QUIERA T.MORRIE (L.ANTONIO)
30	39	—	13	<b>BANDA MAGUEY</b> FONOVISIA	PERO TE AMO E.SOLANO (E.SOLANO)
31	31	30	11	<b>INTOCABLE</b> EMI LATIN	VIVIR SIN ELLAS J.L.AYALA (DARIAN)
32	20	12	4	<b>BACKSTREET BOYS</b> JIVE	QUIT PLAYING GAMES (WITH MY HEART) M.MARTIN, K.LUNDIN (M.MARTIN, H.CRICHLOW)
33	NEW ▶	1	1	<b>GRUPO EXTERMINADOR</b> FONOVISIA	SOLO TU A.ANAYA (T.BELLO)
34	30	29	9	<b>VICTORIA</b> FONOVISIA	QUISIERA R.LIVI (R.LIVI, J.MARCELO)
35	36	26	17	<b>MOJADO</b> FONOVISIA	MOTIVOS L.LOZANO (F.BARRIENTOS, L.LOZANO)
36	NEW ▶	1	1	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	QUE BUENO PRAMIRES (M.E.CASTRO)
37	38	—	7	<b>LOS MISMOS</b> EMI LATIN	AMAME LOS MISMOS (R.DAMIAN)
38	34	40	3	<b>SERGIO VARGAS</b> RCA/BMG	QUE TE HAS CREIDO M.TEJADA (M.LAURET)
39	NEW ▶	1	1	<b>LIBERACION</b> DISA/EMI LATIN	FUI CULPABLE D.L.CHAVEZ MORENO (E.ALANIS)
40	21	16	4	<b>LOS HURACANES DEL NORTE</b> FONOVISIA	SUFRO POR AMARTE G.GARCIA (M.RUBALCAVA)

## Latin Notas



by John Lannert

**JULIO'S BIG SEPTEMBER:** Viewed from both personal and professional perspectives, September 1997 is one month Julio Iglesias is not likely to forget anytime soon. The month got off to a rousing start for the Columbia/Sony superstar Sept. 4 when he walked prominent Miami radio DJ Betty Pino down the aisle as the best man at her wedding. Pino was one of the first radio personalities in the U.S. to back Iglesias when he launched his career in the mid-'70s.

On Sept. 7, Iglesias' longtime companion Miranda Rijnsburger gave birth to their son, Michael Alexander. That same day, Iglesias received a special MIDEEM Award during a ceremony that kicked off MIDEEM's Latin America and Caribbean trade fair.

On Sept. 8, Spanish authors' society SGAE honored the singer with the La Medalla De Oro De SGAE, given to Iglesias to commemorate his recording career.

That same day, at ASCAP's fifth annual El Premio ASCAP the performance right society awarded its most prestigious trophy, the Pied Piper Award, to Iglesias. The Spanish crooner was the first Latino to receive the lifetime achievement award.

Hosted by EMI Latin actor/singer Carlos Ponce, El Premio ASCAP took place at Miami Beach's Club Tropical. Sony Discos Tejano act La Mafia performed the song of the year, "Un Millón De Rosas." Famed Latino-influenced rock act War performed a Spanish rendition of its classic "Low Rider."

As for Iglesias, he will top off the month on Tuesday (23) when he celebrates his 54th birthday.

**MIDEM HITS LATINO JACKPOT:** Trade fair specialist Reed MIDEEM's initial foray into Latin America was a smashing success, as more than 3,300 delegates turned out Sept. 8-11 for MIDEEM's Latin America and Caribbean Music Market, held at the Miami Beach Convention Center.

According to Xavier Roy, executive director of Reed MIDEEM, there were 526 exhibitors operating in 303 booths that occupied 11,672 square feet of space.

North America accounted for the largest contingent of companies (548), followed by Europe (418) and Latin America and the Caribbean (368). In addition, 160 acts performed in 25 shows.

"This first event far exceeded our expectations and really underscored the need for this type of fair," says Roy, who adds that "we hope to increase the Latin American participation next year."

He adds, "This year's event broke even, which is good for the first year." The budget for the event was 13 million French francs, or about \$2.2 million.

Roy notes that the only "false note" sounded at the trade fair was the absence of Cuban artists and music industry figures. A Dade County, Fla., resolution prohibits companies that organize events with the county from doing business with firms that have business ties to Cuba.

Roy is hopeful that the Cuba issue can be resolved. Besides, he notes, Cuban product was being displayed at the fair and Cuban music industry professionals were in attendance.

"The local authorities have been very helpful," says Roy. "They have been a little bit flexible with those Cuban products. Really, for me and my clients, Miami Beach is the right choice. Miami can be the hub of Latin and Caribbean music, and MIDEEM confirmed the vitality of the industry in these regions."

(Continued on next page)

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2 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	2 VICTOR MANUELLE SONY HE TRARADO	2 LOS TUCANES DE TIJUANA ES VERDAD
3 JORDI FONOVISIA DESESPERADAMENTE ENAMORADO	3 FRANKIE NEGRON WEACARIBE/WEA LATINA HOY...	3 BANDA EL RECODO FONOVISIA QUE SOLO ESTOY SIN TI
4 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO	4 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	4 LOS TEMERARIOS FONOVISIA ACEPTA MI ERROR
5 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	5 CHICHI PERALTA + SON FAMILIA CAIMAN AMOR...	5 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
6 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO	6 GRUPO HEAVY MERENGAZO/RMM ENAMORADO	6 ENRIQUE IGLESIAS FONOVISIA MIENTE
7 ENRIQUE IGLESIAS FONOVISIA MIENTE	7 TONO ROSARIO WEA LATINA SEGUIRE	7 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...
8 GLORIA ESTEFAN EPIC/SONY NO PRETENDO	8 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	8 LOS TIGRES DEL NORTE FONOVISIA JEFF DE JEFES
9 FEY SONY LATIN/SONY LAS LAGRIMAS DE MI ALMOHADA	9 SERGIO VARGAS RCA/BMG QUE TE HAS CREIDO	9 VICENTE FERNANDEZ SONY DISCOS/SONY ESTATUA DE...
10 DLG SONY TROPICAL/SONY LA QUIERO A MORIR	10 BACKSTREET BOYS JIVE QUIT PLAYING GAMES (WITH...	10 LOS TEMERARIOS FONOVISIA YA ME VOY PARA SIEMPRE
11 CHAYANNE SONY LATIN/SONY TAL VEZ ES AMOR	11 FUERA DE LIGA FONOVISIA A QUE VINE	11 PRISCILA Y SUS BALAS DE PLATA FONOVISIA NO SE...
12 EDNITA NAZARIO EMI LATIN NO TE PIDO MAS	12 MICHAEL STUART RMM TE AMO	12 BANDA EL LIMON FONOVISIA QUE SE TE OLVIDO
13 VICTOR MANUELLE SONY TROPICAL/SONY HE TRARADO	13 ALEX BUENO J&N/SONY TE SIGO AMANDO	13 JORDI FONOVISIA DESESPERADAMENTE ENAMORADO
14 BACKSTREET BOYS JIVE QUIT PLAYING GAMES (WITH...	14 JAILENE EMI LATIN REGRESA A MI	14 BANDA MAGUEY FONOVISIA PERO TE AMO
15 CHICHI PERALTA + SON FAMILIA CAIMAN AMOR...	15 FEY SONY LATIN/SONY LAS LAGRIMAS DE MI...	15 INTOCABLE EMI LATIN VIVIR SIN ELLAS

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

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★		
1	1	6	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
			★ ★ ★ GREATEST GAINER ★ ★ ★		
2	2	5	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
3	3	13	CHARLIE ZAA	SONOLUX 82136/SONY	SENTIMIENTOS
			★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
4	NEW		INDIA	RMM 82157	SOBRE EL FUEGO
5	5	14	LOS TIGRES DEL NORTE	FONOVISIA 80711	JEFE DE JEFES
6	4	33	ENRIQUE IGLESIAS	FONOVISIA 0001	VIVIR
7	7	21	LOS TUCANES DE TIJUANA	EMI LATIN 56921	TUCANES DE ORO
8	6	48	GRUPO LIMITE	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
9	9	43	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
10	8	20	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG	JUNTOS OTRA VEZ
11	10	11	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA
12	NEW		CARLOS VIVES	EMI LATIN 59452	TENGO FE
13	NEW		GRUPO EXTERMINADOR	FONOVISIA 9590	NARCO CORRIDOS 2
14	12	33	FEY	SONY LATIN 82059/SONY	TIERNA LA NOCHE
15	13	19	VARIOUS ARTISTS	ARIOLA 46527/BMG	TE SIGO AMANDO
16	11	80	SHAKIRA	SONY LATIN 81795/SONY	PIES DESCALZOS
17	17	15	VICTOR MANUELLE	SONY TROPICAL 82334/SONY	A PESAR DE TODO
18	14	5	DLG	SONY TROPICAL 82340/SONY	SWING ON
19	18	4	LAURA FLORES	UNIVERSAL 40004	ME QUEDE VACIA
20	19	10	VICENTE FERNANDEZ	SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
21	15	5	JENNIFER Y LOS JETZ	EMI LATIN 59367	JENNIFER
22	20	38	ALEJANDRO FERNANDEZ	SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON
23	22	98	ENRIQUE IGLESIAS	FONOVISIA 0506	ENRIQUE IGLESIAS
24	16	3	MAZZ	EMI LATIN 28804	AL FRENTE DE TODOS
25	21	21	LOS TUCANES DE TIJUANA	EMI LATIN 56922	TUCANES DE PLATA
26	25	13	INTOCABLE	EMI LATIN 56694	IV
27	35	10	ALABINA	ASTOR PLACE 4004	ALABINA
28	24	13	GRUPO BRYNDIS	DISA 57594/EMI LATIN	ASI ES EL AMOR
29	29	20	OLGA TANON	WEA LATINA 18733	LLEVAME CONTIGO
30	26	29	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
31	RE-ENTRY		TONO ROSARIO	WEA LATINA 19530	SEGUIRE
32	23	8	BANDA EL RECODO	FONOVISIA 9580	DE PARRANDA CON LA BANDA
33	NEW		CHICHI PERALTA + SON FAMILIA	CAIMAN 2881	PA' OTRO LA'O
34	28	17	ILEGALES	ARIOLA 47761/BMG	REBOTANDO
35	33	15	LA MAFIA	SONY DISCOS 82267/SONY	EN TUS MANOS
36	30	28	BRONCO	FONOVISIA 6063	LA ULTIMA HUELLA
37	46	10	LOS HURACANES DEL NORTE	FONOVISIA 6068	TOP NORTEÑO
38	31	29	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
39	37	42	PEDRO FERNANDEZ	POLYGRAM LATINO 534120	DESEOS Y DELIRIOS
40	38	23	VARIOUS ARTISTS	BEAST 53172	DJ LATIN MIX '97
41	32	10	FRANKIE NEGRON	WEACARIBE 18730/WEA LATINA	CON AMOR SE GANA
42	36	6	JOSE JOSE	RCA 49443/BMG	SERIE PLATINO VOL. 2
43	34	30	MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL
44	39	2	GRUPO EXTERMINADOR	FONOVISIA 9591	EL CHILE PELAIZ
45	40	18	VARIOUS ARTISTS	SONY LATIN 82232/SONY	LO NUESTRO Y LO MEJOR
46	27	4	MICHAEL SALGADO	JOEY 8562	MI PRIMER AMOR
47	NEW		JORDI	FONOVISIA 6069	DESESPERADAMENTE ENAMORADO
48	41	2	LOS REHENES	DISA 59721/EMI LATIN	15 EXITOS, VOL. 1
49	RE-ENTRY		DI BLASIO	ARIOLA 48018/BMG	SOLO
50	47	10	BANDA MAGUEY	FONOVISIA 5969	EL MUNDO GIRA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA ROMANCES	1 CHARLIE ZAA SONOLUX/SONY SENTIMIENTOS	1 LOS TIGRES DEL NORTE FONOVISIA JEFE DE JEFES
2 GIPSY KINGS NONESUCH/ATLANTIC/AG COMPAS	2 INDIA RMM SOBRE EL FUEGO	2 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE ORO
3 ENRIQUE IGLESIAS FONOVISIA VIVIR	3 VICTOR MANUELLE SONY TROPICAL/SONY A PESAR DE TODO	3 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
4 JULIO IGLESIAS COLUMBIA/SONY TANGO	4 DLG SONY TROPICAL/SONY SWING ON	4 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG JUNTOS OTRA VEZ
5 THALIA EMI LATIN AMOR A LA MEXICANA	5 OLGA TANON WEA LATINA LLEVAME CONTIGO	5 GRUPO EXTERMINADOR FONOVISIA NARCO CORRIDOS 2
6 CARLOS VIVES EMI LATIN TENGO FE	6 TONO ROSARIO WEA LATINA SEGUIRE	6 VICENTE FERNANDEZ SONY DISCOS/SONY ESTATUA DE MARFIL
7 FEY SONY LATIN/SONY TIERNA LA NOCHE	7 CHICHI PERALTA + SON FAMILIA CAIMAN PA' OTRO LA'O	7 JENNIFER Y LOS JETZ EMI LATIN JENNIFER
8 VARIOUS ARTISTS ARIOLA/BMG TE SIGO AMANDO	8 FRANKIE NEGRON WEACARIBE/WEA LATINA CON AMOR SE GANA	8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY MUY DENTRO DE MI CORAZON
9 SHAKIRA SONY LATIN/SONY PIES DESCALZOS	9 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO YES FACIL?	9 MAZZ EMI LATIN AL FRENTE DE TODOS
10 LAURA FLORES UNIVERSAL ME QUEDE VACIA	10 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	10 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE PLATA
11 ENRIQUE IGLESIAS FONOVISIA ENRIQUE IGLESIAS	11 VARIOUS ARTISTS WEA LATINA MERENGON	11 INTOCABLE EMI LATIN IV
12 ALABINA ASTOR PLACE ALABINA	12 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO GRANDES EXITOS	12 GRUPO BRYNDIS DISA/EMI LATIN ASI ES EL AMOR
13 ILEGALES ARIOLA/BMG REBOTANDO	13 VARIOUS ARTISTS PUTU-MAYO/LATINO! LATINO!	13 LOS ANGELES AZULES DISA/EMI LATIN INOLVIDABLES
14 VARIOUS ARTISTS BEAST DJ LATIN MIX '97	14 GRUPO HEAVY MERENGAZO/RMM GRUPO HEAVY	14 BANDA EL RECODO FONOVISIA DE PARRANDA CON LA BANDA
15 JOSE JOSE RCA/BMG SERIE PLATINO VOL. 2	15 JAILENE EMI LATIN AQUI ESTOY	15 LA MAFIA SONY DISCOS/SONY EN TUS MANOS

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. Greatest Gainer shows chart's largest unit increase. [HS] indicates past and present Heatseeker titles. © 1997. Billboard/BPI Communications and SoundScan, Inc.

# Artists & Music

## NOTAS

(Continued from preceding page)

Dade County officials were unavailable for comment by press time.

**SESAC'S BIG TIME:** SESAC Latina staged its first Latin Music Awards Sept. 10 at Big Time Studios in Miami Beach. **Marco Antonio Solís.** Fonovisa's always sought-after singer/songwriter/producer, was named songwriter of the year. SESAC Latina awarded the publisher of the year honor to Fonovisa, a division of Fonovisa. Accepting the accolade was Fonovisa GM **Marvin Nolasco.**

Following is a list of other award winners:

**Regional Mexican song of the year:** "Cuanda Fuiste Mía," written by **Adolfo Angel Alba**, published by Editora Angel Musical.

**Tropical song of the year:** "Hay Que Poner El Alma," written and published by **Omar Alfanno.**

**Pop song of the year:** "Qué Pena Me Das," written and published by **Marco Antonio Solís.**

**Tejano song of the year:** "No Te Vayas," written by **Gilberto Abrego**, published by **Canciones Mexicanas.**

**Alternative song of the year:** "Melting Pot," written by **Luis Blanco, José Blanco, Martin Cunningham, and Glenda Lee**; published by **Los Niños De Yemalla Music, Musicor Music.**

**GLORIA'S UNIQUE TOP 40:** Epic/Sony idol **Gloria Estefan** came in at No. 31 on **Forbes' 1997 Top 40.** Estefan was the lone Latino artist to crack the magazine's annual list of the 40 biggest-earning entertainers.

According to **Forbes**, Estefan's 1997 earnings were \$30 million, compared

with the \$17 million she made in 1996. In addition, Estefan and her husband/producer/manager, **Emilio**, grace the magazine's cover as part of its article on the Estefans and the U.S. Latino music industry.

Complementing the **Forbes** piece on the Estefans was a mini-profile on **Fonovisa** and its CEO/president, **Guillermo Santiso.**

**LUIS MIGUEL ROMANCES ARGENTINA:** "Romances," the current blockbuster disc by Warner megastar **Luis Miguel**, entered at the top of Argentina's sales charts in August, according to that country's trade group, **CAPIF.**

Following is a list of the top 10 sellers in August in Argentina:

1. "Romances," **Luis Miguel** (Warner).
2. "Chiquititas Vol. 3," **Chiquititas** (Sony).
3. "Sigue Siendo El Maestro," **Antonio Ríos** (Leader).
4. "Hit Container '97," various artists (Sony).
5. "Poncho Al Viento," **Soledad** (Sony).
6. "Vivir," **Enrique Iglesias** (Fonovisa).
7. "El Negro Pega Con 'To,'" **Jean Carlos** (BMG).
8. "Lunas Rotas," **Rosana** (Universal).
9. "17 Grandes Éxitos," **Gilda** (Universal).
10. "El Color De Tu Corazón," **Grupo Red** (Leader).

**CHART NOTES—RETAIL:** After plunging almost 90% in the previous three weeks, sales of **Luis Miguel's** chart-topping "Romances" may be poised to stabilize. Sales this week of the No. 1 disc on **The Billboard Latin 50** slip only 9% to 18,500 units, about 90% higher than the **Gipsy Kings'** resurgent **Nonesuch/Atlantic/AG** disc "Compas" (9,500 units).

Also continuing to rise strongly is **Charlie Zaa's** surprise **Sonolux/Sony** hit "Sentimientos," up 10% to 5,500 units.

**RMM** salsa princess **India** returns in a big way after a three-year absence with the No. 4 entry, "Sobre El Fuego." Also debuting strongly this issue are **vallenato/rock** idol **Carlos Vives** with his **EMI Latin** debut, "Tengo Fe" (No. 12), and **Fonovisa's** star **norteño** band

**Grupo Exterminador** and its wickedly witty set of near "gangsta"-style tales titled "Narco Corridos 2" (No. 13).

In a move pioneered by **EMI Latin's Los Tucanes De Tijuana**, **Grupo Exterminador** is simultaneously charting this issue at No. 44 with another disc of a more romantic nature, "El Chile Pelaiz."

Interestingly, however, **Tucanes'** album of love songs "Tucanes De Oro" is charting higher (No. 7) than its **corrido** entry "Tucanes De Plata" (No. 25).

Among other acts making their **Billboard Latin 50** bows this issue is **Caimán Records' Chichi Peralta + Son Familia** with its excellent, Dominican-rooted "Pa' Otro La'o" (No. 33). The album is the **South Florida indie's** first retail entry as well.

Finally, **Jordi**, the handsome, smooth-singing son of **PolyGram Latino's Dyango**, bows this issue at No. 47 on **The Billboard Latin 50** with his fine **Fonovisa** premiere, "Desesperadamente Enamorado."

**CHART NOTES—RADIO:** **Luis Miguel's** smash hit "Por Debajo De La Mesa" (**WEA Latina**) continues to rule the roost on **Hot Latin Tracks**. Artists making their debut on **Hot Latin Tracks** this issue are fast-rising **Merengazo/RMM** act **Grupo Heavy** with the irresistibly catchy "Enamorado" and **Fonovisa's Grupo Limite-style** band **Priscila Y Sus Balas De Plata** and its infectious Mexican **cumbia** title "No Sé Si Es El Amor."

On the genre charts, **Luis Miguel's** aforementioned "Por Debajo De La Mesa" is No. 1 at pop, **DLG** leaps 4-1 on the **tropical/salsa** chart with its **Sony Tropical/Sony** title "La Quiero A Morir," and **Marco Antonio Solís** tops the regional Mexican chart with his **Fonovisa** hit "Mi Último Adiós."

Please note that this issue's chart includes the listeners of 10 simulcast stations. Although these stations are not monitored by **Broadcast Data Systems**, their audience cumes as determined by **Arbitron** are added to their sister stations.

The 10 simulcast stations are **WZCH-FM Chicago; KICI-FM and KTLR-FM Dallas; KJMN-FM Denver; KBNA-FM El Paso, Texas; KLTO-FM Houston; KBUA-FM Los Angeles; KGBT-FM and KTJX-FM McAllen/Brownsville, Texas; and KSOL-FM San Francisco.**

## LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 17 ACEPTA MI ERROR (Edimonsa, ASCAP)
  - 37 AMAME (Vander, ASCAP)
  - 24 AMOR A LA MEXICANA (Peermusic, BMI)
  - 14 AMOR NARCOTICO (Copyright Control)
  - 6 DESESPERADAMENTE ENAMORADO (Latin Teddy Songs, SESAC)
  - 8 EL DESTINO (BMG Songs, ASCAP)
  - 22 ENAMORADO (Prodemus)
  - 21 ESTATUA DE MARFIL (Fonovisa, SESAC)
  - 11 ES VERDAD (Flamingo)
  - 37 FUI CULPABLE (Edimonsa, ASCAP)
  - 10 HE TRATADO (PMC, ASCAP)
  - 12 HOY ME HE VUELTO A ENAMORAR (Lanfranco, ASCAP)
  - 18 JEFE DE JEFES (TN Ediciones Musicales, BMI)
  - 23 LA INCERTIDUMBRE (BMG Songs, ASCAP)
  - 7 LA QUIERO A MORIR (Karen, ASCAP)
  - 15 LAS LAGRIMAS DE MI ALMOHADA (EMI Blackwood, BMI)
  - 3 LO MEJOR DE MI (JMC)
  - 4 MIENTE (Fonovisa, SESAC)
  - 9 MI ULTIMO ADIOS (Marsosa, SESAC)
  - 35 MOTIVOS (Fonovisa, SESAC)
  - 16 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)
  - 29 NO QUIEREN QUE TE QUIERA (Striking, BMI)
  - 27 NO SE SI ES AMOR (Copyright Control)
  - 25 NO TE PIDO MAS (Copyright Control)
  - 30 PERO TE AMO (Ernesto Musical)
  - 1 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)
  - 36 QUE BUENO (Copyright Control)
  - 28 QUE SE TE OLVIDO (Unimúsica, ASCAP)
  - 13 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)
  - 38 QUE TE HAS CREIDO (Peer, ASCAP)
  - 34 QUISIERA (2000 Amor)
  - 32 QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP)
  - 26 SEGUIRE (Unimúsica, ASCAP)
  - 5 SI TU SUPIERAS (FIPP, BMI)
  - 33 SOLO TU (Jam Entertainment, BMI)
  - 40 SUFRÍ POR AMARTE (Garmex)
  - 20 TAL VEZ ES AMOR (TALVEZ SEJA AMOR) (Sony Discos, ASCAP/EMI April, ASCAP)
  - 2 TE SIGO AMANDO (BMG Songs, ASCAP)
  - 31 VIVIR SIN ELLAS (Copyright Control)
  - 19 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)

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## Mason Mends Country, Jazz; Berklee's Best At Monterey

**T**WANG/SWANG: A lot of people are going country, but at least one country artist is going jazz. Guitarist Brent Mason has appeared on innumerable Nashville sessions; his polished twang helps define the sound of modern country. But on Mercury's forthcoming "Hot Wired," it's Mason's polished glide that might turn heads outside the country charts.

The instrumentals that make up the disc are kin to some of the era's contemporary jazz sounds—sleek and lightly syncopated. After hearing the music, it comes as little surprise that among those thanked by Mason in the record's notes are George Benson, Pat Martino, and Larry Carlton. Mason has previously recorded with contemporary jazz saxophonist Warren Hill. The label wants to make sure that the Oct. 7 release is appreciated by two audiences.

"This is the first jazz release we've ever done," says Chris Stacey, Mercury's national director for promotion and artist development, "so we're learning as we go. But we're definitely chasing NAC and smooth jazz formats, as well as country radio. We've brought in an independent promotion person to help out on this title because we don't know all the particulars of the jazz format. But I know that if we can get them to listen, 'Hot Wired' will really go somewhere."

The label did a late-in-the-game sequencing change to place the lead track, "Blue Water Girl," in its primary spot. The former lead was the record's title cut. "That one is the only really twangy thing on the album," says Stacey. "We said, 'Let's not do that, we might scare off the jazz aficionados.' This record actually shows off Brent's chops and diversity, which isn't hard to do."

Ads will be taken out in guitar magazines and musician-oriented trade publications. Live dates will be planned according to how well "Hot Wired" does. "Because of his studio

schedule, Brent's not going to be out there on the road a lot," says Stacey. "But if radio airplay demands it in certain markets, we're going to back it up with the promotional boogie—put players behind him to show the jazz community what this guy's all about." Country fans shouldn't fret too much: "Hot Wired" also has a blistering take on the traditional picking staple "Sugarfoot Rag."

**E**AST COAST, WEST COAST: Youngsters are getting breaks all over the jazz spectrum these days. Included on this year's Monterey Jazz Festival bill is a student group from Boston's Berklee College of Music. Dubbed the Ber-

klee Monterey Quartet '97, the ensemble will play Sunday (21) on the festival's Garden Stage. The band members hail from all over the globe. Pianist Leo Blanco is from Venezuela, tenor sax player Anat Cohen from Israel, bassist Yoshi Waki is a Tokyo native, and drummer Steve Hass is a Brooklyn, N.Y., boy.

This is the second year the school has sent a band to the festival. Berklee has also been documenting its talent in the studio. On Sept. 6, a compilation of collegiate musicians titled "Summa Cum Jazz" was released through a relationship with the BMG record club. It carries a \$6.98 list. The club's World Wide Web address is [www.bmgmusicsservice.com](http://www.bmgmusicsservice.com).

Speaking of Berklee, jazz guitarist John Scofield accepted an honorary doctor of music degree Sept. 5 at the school's convocation. The well-known improviser and Verve recording artist is a Berklee alumnus, class of 1973.

This, the 40th edition of the Monterey bash, packs an immense amount of music into a three-day stretch, starting Sept. 19 and ending Sunday (21). Highlights include a pair of notable debuts. On opening night, Dave Grusin presents his update of

(Continued on page 59)



by Jim Macnie



## TOP BLUES ALBUMS™

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	<b>LIVE AT CARNEGIE HALL</b> EPIC 68163	★★ NO. 1 ★★ STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 7 weeks at No. 1
2	2	33	<b>LIE TO ME</b> A&M 540640 [CS]	JONNY LANG
3	3	98	<b>GREATEST HITS</b> ▲ EPIC 66217*	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	4	23	<b>COME ON HOME</b> VIRGIN 42984	BOZ SCAGGS
5	5	13	<b>SENROR BLUES</b> PRIVATE MUSIC 82151	TAJ MAHAL
6	6	44	<b>HELP YOURSELF</b> MISS BUTCH 4003/MARDI GRAS [CS]	PEGGY SCOTT-ADAMS
7	7	19	<b>ROAD TO ZEN</b> EUREKA 77061/DISCOVERY [CS]	COREY STEVENS
8	9	97	<b>LEDBETTER HEIGHTS</b> ● GIANT 24621/WARNER BROS. [CS]	KENNY WAYNE SHEPHERD
9	8	19	<b>SWEET POTATO PIE</b> MERCURY 534483	THE ROBERT CRAY BAND
10	NEW		<b>ROLL AWAY THE STONE</b> RYKODISC 10393	KELLY JOE PHELPS
11	10	65	<b>JUST LIKE YOU</b> OKEH 67316/EPIC [CS]	KEB' MO'
12	12	17	<b>LIVE FROM CHICAGO'S HOUSE OF BLUES</b> HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
13	13	68	<b>GOOD LOVE!</b> MALACO 7480	JOHNNIE TAYLOR
14	11	28	<b>DON'T LOOK BACK</b> POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
15	14	20	<b>LOVE'S BEEN ROUGH ON ME</b> PRIVATE MUSIC 82140	ETTA JAMES

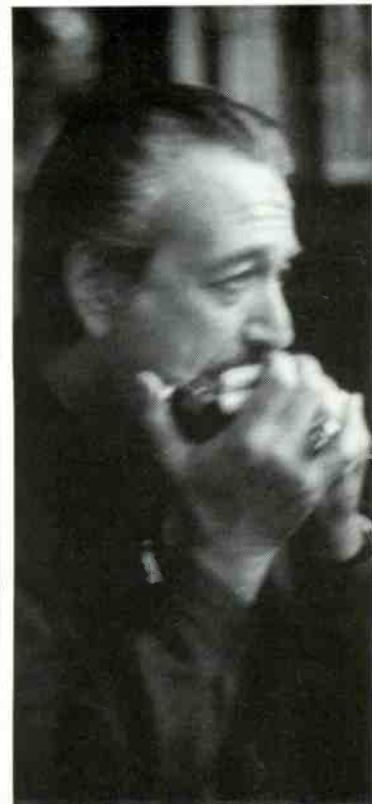
## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	<b>MIDNIGHT LOVER</b> VIRGIN 44487*	★★ NO. 1 ★★ SHAGGY 3 weeks at No. 1
2	2	17	<b>REGGAE GOLD 1997</b> VP 1509*	VARIOUS ARTISTS
3	3	9	<b>FALLEN IS BABYLON</b> ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
4	4	7	<b>REGGATTA MONDATT</b> ARK 21 61868	VARIOUS ARTISTS
5	5	11	<b>GUNS IN THE GHETTO</b> VIRGIN 44402	UB40
6	6	4	<b>RAGE AND FURY</b> BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
7	7	96	<b>THE BEST OF-VOLUME ONE</b> VIRGIN 41009	UB40
8	9	97	<b>THE BEST OF-VOLUME TWO</b> VIRGIN 41010	UB40
9	8	14	<b>YARDCORE</b> DELICIOUS VINYL 5018*/RED ANT [CS]	BORN JAMERICANS
10	13	5	<b>APPOINTMENT WITH HIS MAJESTY</b> HEARTBEAT 211*	BURNING SPEAR
11	11	13	<b>FIRE ON THE MOUNTAIN 2... REGGAE CELEBRATES THE GRATEFUL DEAD</b> POW WOW 7466	VARIOUS ARTISTS
12	14	4	<b>GHETTO GRAMMA!</b> GREENSLEEVES 238*	BOUNTY KILLER
13	10	13	<b>PASSION</b> VP 1493*	LADY SAW
14	15	2	<b>DANCEHALL QUEEN</b> ISLAND JAMAICA 524396*/ISLAND	SOUNDTRACK
15	12	23	<b>THE BEST OF ZIGGY MARLEY... (1988-1993)</b> VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	<b>COMPAS</b> NONESUCH/ATLANTIC 79466/AG	★★ NO. 1 ★★ GIPSY KINGS 4 weeks at No. 1
2	2	28	<b>MICHAEL FLATLEY'S LORD OF THE DANCE</b> PHILIPS 533757 [CS]	RONAN HARDIMAN
3	3	13	<b>RIVERDANCE</b> CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
4	4	66	<b>RIVERDANCE</b> ● CELTIC HEARTBEAT 82816/AG [CS]	BILL WHELAN
5	5	14	<b>CELTIC PRIDE</b> RETRO 0090 [CS]	COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND
6	6	30	<b>N DIS LIFE</b> BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
7	7	11	<b>IN THE NAME OF LOVE</b> COCONUT GROVE 8197	HAPA
8	8	13	<b>ANOKHA...SOUNDZ OF THE ASIAN UNDERGROUND</b> QUANGO 524341/ISLAND	TALVIN SINGH
9	9	19	<b>CHANT OF INDIA</b> ANGEL 55948	RAVI SHANKAR
10	10	26	<b>CABO VERDE</b> NONESUCH 79450/AG [CS]	CESARIA EVORA
11	11	13	<b>COLORS OF THE WORLD</b> ALLEGRO 1	VARIOUS ARTISTS
12	14	6	<b>CARIBBEAN PARTY</b> PUTUMAYO 132	VARIOUS ARTISTS
13	13	29	<b>LEGENDS</b> RCA VICTOR 68776 [CS]	JAMES GALWAY & PHIL COULTER
14	NEW		<b>THE SUPREME COLLECTION VOLUME 1</b> CAROLINE 7552	NUSRAT FATEH ALI KHAN & PARTY
15	RE-ENTRY		<b>NARADA WORLD A GLOBAL VISION</b> NARADA 63935	VARIOUS ARTISTS

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



"Musselwhite's charmingly laconic vocals and frequently astonishing harp work sparkle on an uncommonly diverse set. ★★"

Chicago Tribune

"Harmonica wizardry, gin soaked vocals and guitar licks mark Musselwhite's latest... a sound and tone all Musselwhite's own. Deep dish blues. ★★★★★"

San Francisco Chronicle

"Charlie Musselwhite plays some of the most compelling blues on the planet, and his 17th feature album is a gem. His stellar harmonica playing encompasses all emotions."

Downbeat

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## LARGEST DISTRIBUTOR

# Artists & Music

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by. 	
			★★ NO. 1 ★★	
1	NEW		LEANN RIMES CUBB 77865/WCT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	NEW		AMY GRANT MYRRH 7008/WORD	BEHIND THE EYES
3	1	64	BOB CARLISLE ▲ DIADEM 1139/PROVIDENT	SHADES OF GRACE
4	2	3	THIRD DAY REUNION 10006/PROVIDENT	CONSPIRACY NO. 5
5	3	3	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
6	4	69	JACI VELASQUEZ MYRRH 6995/WORD	HEAVENLY PLACE
7	6	53	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
8	5	15	THE SUPERTONES BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
9	7	95	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
10	8	46	VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
11	NEW		THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
12	11	72	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
13	9	24	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
14	14	13	CHRIS RICE ROCKETTOWN 1528/WORD	DEEP ENOUGH TO DREAM
15	13	7	PHILLIPS, CRAIG AND DEAN STAR SONG/SPARROW 0156/CHORDANT	WHERE STRENGTH BEGINS
16	12	11	CLAY CROSSE REUNION 10005/PROVIDENT	STAINED GLASS
17	15	25	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD	CAEDMON'S CALL
18	17	39	VARIOUS ARTISTS HOSANNA/INTEGRITY 8952/WORD	SHOUT TO THE LORD
19	10	54	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
20	16	20	KATHY TROCCOLI REUNION 10003/PROVIDENT	LOVE AND MERCY
21	18	29	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
22	20	50	CRYSTAL LEWIS MYRRH 5039/WORD	BEAUTY FOR ASHES
23	19	13	OLETA ADAMS HARMONY 7701/CHORDANT	COME WALK WITH ME
24	31	5	VARIOUS ARTISTS PSALM 150 8013/DIAMANTE	BUTTERFLY KISSES
25	25	42	VARIOUS ARTISTS HOSANNA/INTEGRITY 10492/WORD	REVIVAL AT BROWNSVILLE
26	22	64	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT	GOD
27	24	41	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
28	21	82	NEWSBOYS ● STAR SONG/SPARROW 0075/CHORDANT	TAKE ME TO YOUR LEADER
29	23	18	VIRTUE VERITY 50032/PROVIDENT	VIRTUE THE GREATEST PART OF ME
30	26	82	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
31	27	39	MXPX TOOTH & NAIL 1060*/DIAMANTE	LIFE IN GENERAL
32	28	75	ANDY GRIFFITH ● SPARROW 1440/CHORDANT	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
33	30	3	DON MOEN HOSANNA/INTEGRITY 11522/WORD	LET YOUR GLORY FALL
34	33	45	RAY BOLTZ WORD 9937	NO GREATER SACRIFICE
35	29	80	THIRD DAY REUNION 0117/PROVIDENT	THIRD DAY
36	NEW		SHADED RED CADENCE 46724/WCD	SHADED RED
37	32	20	VARIOUS ARTISTS VINEYARD/STAR SONG 9243/CHORDANT	CHANGE MY HEART OH GOD, VOLUME 2
38	RE-ENTRY		SMALLTOWN POETS FOREFRONT 5163/CHORDANT	SMALLTOWN POETS
39	NEW		VARIOUS ARTISTS VINEYARD/STAR SONG 9249/CHORDANT	YOU ARE GOD/TOUCHING THE FATHER'S HEART #31
40	RE-ENTRY		VARIOUS ARTISTS HOSANNA 10392/WORD	AMERICA'S BEST PRAISE & WORSHIP SONGS

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.

## HIGHER GROUND



by Deborah Evans Price

**NQC CELEBRATES 40TH ANNIVERSARY:** The Southern gospel community was out in full force and the mood definitely celebratory at the 40th annual National Quartet Convention (NQC) Sept. 8-13, held at the Kentucky Fair and Exposition Center in Louisville, Ky. The six-day event featured the top names in Southern gospel music, including the Florida Boys, the Bishops, the McKameys, the Isaacs, the Gaither Vocal Band, the Steeles, the Nelsons, the Speers, and numerous other acts, not to mention seminars, showcases, and guest speakers, among them Dr. Jerry Falwell.

"The week has been sensational," NQC executive director Clarke Beasley reported on Saturday just before the final evening's performances began. "The show has performed beyond our expectations. On the nights we were able to grow, we grew substantially, and on the nights we were at capacity, we were at capacity again. The exhibit hall was completely full, 420 exhibitors, 150,000 square feet of exhibit space. And our afternoon packages were stunning and very well received. We had Jerry Falwell come in on Wednesday. It was his first time at the Quartet Convention, and everyone enjoyed that.

"[Bill] Gaither did his class sing-along, much the same format he uses on his videos. That's always a favorite and was again this year. Something we added new on Thursday was Jacksonville's First Baptist Choir bringing in their 230-voice choir and 60-piece orchestra. They performed, and it was almost breathtaking. It was overwhelming being in that room, and the sound that massive a choir can generate. It was stunning. Then on the Songwriter Showcase, they paid a special and surprise tribute to Dottie Rambo,

and the room was absolutely packed. There was so much emotion flowing out of that room."

On Friday night, NQC once again sold out the 19,500-seat Freedom Hall at the exposition center. Saturday was a near sell-out, with only a few scattered single seats unsold. "Monday and Tuesday nights [attendance] were up between 14% and 18%," Beasley says. "So the nights we could grow, we sustained some pretty substantial growth."

Overall attendance was up 25% this year. Beasley attributes some of that to the fact that they "hit the local community. The first three nights we really feel the local community is our target," he says. "We put some advertisements in some Christian newspapers, and we blanketed the Christian radio waves with advertisements. I don't think you could have listened to 30 minutes of Christian radio in the past six weeks and not heard our ad twice."

In May '96, the NQC held its first convention on the West Coast in Fresno, Calif. The second "Western" is slated for Mother's Day weekend 1998. Plans call for it to be an annual event, and during the show, NQC executives announced plans to host the first Canadian convention July 15-17, 1999, in Red Deer, Alberta. "We think there's a large fan base in Canada, big supporters of our music, who aren't getting enough," Beasley says. "That was the motivational factor that took us to Fresno. So we're going to give it a try in Red Deer in 1999."

Another exciting aspect of this year's NQC is that Greystone, a Los Angeles-based company that produces numerous programs, including TNN's "Life & Times" and A&E's "Biography" series, was filming the convention for a documentary on Southern gospel. Greystone's Judy Blatchford is producing the program, which is slated to be released to the home video market in December. The Greystone crew was working hard to capture NQC's unique flavor. I can't wait to see the results.

From a musical standpoint, there were so many highlights during the week, it's hard to mention them all. One of my favorite moments was seeing Homeland recording act the Bishops perform at a Saturday-afternoon tea at the Brown

(Continued on page 97)

## In the SPIRIT



by Lisa Collins

**IS IT CHRISTMAS ALREADY?** Leading the holiday release schedule is Donald Lawrence's "Hello Christmas," due in stores Oct. 7 on the Crystal Rose Records label (EMI Christian). Lawrence, whose Tri-City Singers have not had an album release in more than two years, just wrapped work on Karen Clark's "Finally Karen" for Island Records, the label where he will not only do the next Tri-City record (sometime next year) but also take on executive duties this fall, as director of A&R for Island's inspirational arm.

"I like being an artist, but I know the business," says Lawrence, who can hardly contain his excitement at the prospect of doing both. "Creatively, I will be able to go and do the album when I need to, then I can turn around and help to make the records work in the marketplace."

For the moment, however, he will concentrate on "Hello Christmas," which features Carman, Men Of Standard, and, of course, the Tri-City Singers. On the album, Lawrence offers a different twist to some classic Christmas carols.

"I took a D'Angelo/Al Green approach to 'The First Noel' for the cut 'Soulful Noel,'" he notes. "Then 'Hello Christmas' is a tune I wrote with a Nat 'King' Cole kind of feel, and 'I Can Hear The Angels' has an Isley Brothers feel. Of course, I did some real traditional things . . . an arrangement of 'Sweet Little Jesus Boy' called 'We Didn't Know,' and there's a very interesting arrangement of 'Rudolph The Red-Nosed Reindeer.'"

Also getting in the holiday spirit are Yolanda Adams, Helen Baylor, Shirley Caesar, Karen Clark, Donnie McClurkin, Special Gift, Virtue, and the Winans, who are set to join Aaron Neville, Kenny Lattimore, and other secular stars for the "Holiday Gospel Music Event," a nationally televised concert scheduled to tape Oct. 11 at the Great Western Forum in Inglewood, Calif. The hour-long special will air on local stations across the country throughout November and December and is being billed as a nonstop symphony of gospel music.

**LAUGHING ALL THE WAY:** Comedian Johnathan Slocumb's Tuesday (23) release "Laugh Yo' Self 2 Life" is no joke to Warner Alliance execs. They're betting that his unique brand of comedy will appeal to gospel lovers and mainstream audiences alike.

"We're setting up a mini-promo tour with press and radio as well as in-stores in major markets," reports Warner Alliance VP Demetris Alexander. "Plus, we've created a sampler of 12 60-second comedy snippets to be serviced to both gospel and mainstream radio, and our mainstream black music promotions team has jumped on board. So we're looking for great things to happen."

The release marks the recording debut of the Los Angeles-based comedian, whose talents have been showcased on HBO's "Def Comedy Jam," "The Steve Harvey Show," and most recently BET's "Planet Groove." The set—which will release in both markets concurrently—was recorded live in May before a crowd at the Rialto Theatre in Atlanta.

**BRIEFLY:** Pre-release sales are swift for Shirley Caesar's newest longform "Miracle In Harlem" concert video, shot in July at the World Baptist Center in Nashville. Guesting on the video—slated for release Oct. 14—is Bishop T.D. Jakes.

<http://www.billboard.com>

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# 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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	17	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE 16 weeks at No. 1	GOD'S PROPERTY
2	2	42	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951	THE PREACHER'S WIFE
3	3	73	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
4	4	9	THE CANTON SPIRITUALS VERITY 43021 [RS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
5	5	13	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
6	6	18	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [RS]	LIVE IN LONDON AT WEMBLEY
7	8	68	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [RS]	THE SPIRIT OF DAVID
8	9	46	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	10	28	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
10	7	18	VIRTUE VERITY 43020	VIRTUE
(11)	13	20	SHIRLEY CAESAR WORD 68003/EPIC [RS]	A MIRACLE IN HARLEM
12	11	31	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
13	12	5	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095	GIT YO PRAYZE ON
14	15	46	ANOINTED WORD 67804/EPIC [RS]	UNDER THE INFLUENCE
15	18	50	THE WILLIAMS SISTERS FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
(16)	22	26	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
17	17	46	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
18	16	72	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
19	20	31	CARLTON PEARSON WARNER ALLIANCE 46354 [RS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
20	19	10	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
(21)	26	36	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
22	14	16	ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
(23)	25	62	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
(24)	27	3	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
25	21	12	VICKIE WINANS CGI 161279	LIVE IN DETROIT
26	23	17	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
27	28	9	JAMES HALL & WORSHIP AND PRAISE CGI 161278	...ACCORDING TO JAMES HALL—CHAPT. III
28	24	18	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
29	30	101	CECE WINANS ● SPARROW 51441	ALONE IN HIS PRESENCE
30	29	3	THE GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/STAR SONG 20152/SPARROW	WHEN I GET HOME
31	33	18	BAM CRAWFORD'S PURPOSE HARMONY 1600	THE KING IS COMING ANY DAY!
(32)	RE-ENTRY		CHRISTOPHER BRINSON MALACO 4487	WHAT IF GOD IS UNHAPPY?
33	31	3	REV. JAMES MOORE MALACO 6026	IT AIN'T OVER (TILL GOD SAYS IT'S OVER)—LIVE IN PITTSBURGH
(34)	35	18	DOROTHY NORWOOD MALACO 6024	HATTIE B'S DAUGHTER
(35)	RE-ENTRY		V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [RS]	STAND!
36	34	19	CANDI STATON CGI 161276	COVER ME
37	37	68	MISSISSIPPI MASS CHOIR MALACO 6022 [RS]	I'LL SEE YOU IN THE RAPTURE
38	32	9	DOC MCKENZIE & THE GOSPEL HI-LITES FIRST LITE 4007	RIDE WITH JESUS
39	36	41	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
(40)	RE-ENTRY		EDWIN HAWKINS HARMONY 1612	DALLAS MUSIC & ARTS SEMINAR MASS CHOIR

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## BLUE NOTES

(Continued from page 57)

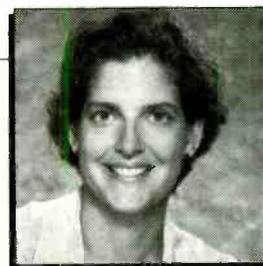
"West Side Story," due to be released in album form by N2K Tuesday (23). The next evening finds guitarist **Jim Hall** augmenting his quartet with a brass ensemble, addressing pieces from his latest Telarc disc, "Textures."

Warner Bros.' historical overview, the three-disc "Monterey Jazz Festival: 40 Legendary Years," was released Sept. 9.

**REST IN PEACE:** Jazz: Blue Notes is late with the news of gui-

tarist **Chuck Wayne's** July 29 death. One of the first bop guitarists to work on 52nd Street during the heyday of swing, he participated on several studio dates with **Dizzy Gillespie**. He also helped **Woody Herman's Orchestra** with its fluid stomp during the mid-'40s. From there it was a gig with a bit more restraint: the **George Shearing Quintet**. During his later years, Wayne taught in the New York area. Emphysema was the cause of death. Wayne was 74.

## Classical KEEPING SCORE



by Heidi Waleson

**VINTAGE VOICES:** EMI is giving us **Maria Callas**, repackaged and remastered (Billboard, Sept. 6), and now Kultur Video is offering up some vintage tenors in a new series, "Bel Canto: The Tenors Of The 78 Era," scheduled for release on Tuesday (23). The 12-part series examines the great tenors of the first half of the 20th century, including **Enrico Caruso**, **Beniamino Gigli**, **Lauritz Melchior**, and **Leo Slezak**. The singers are analyzed artistically and historically; the programs include conversations with their family and friends as well as commentary by contemporary singers, teachers, and opera experts. Filmed in black and white to match the film clips, the 12 30-minute individual programs are available as a boxed set, retailing at \$99.95, or in individual volumes, each including three programs, priced at \$29.95.

**TODAY'S VOICES:** The Metropolitan Opera has appointed **Valery Gergiev**, director of the Mariinsky Theatre in St. Petersburg, Russia, to the post of principal guest conductor, the first in the company's history. Gergiev, whose recordings with his **Kirov Opera** for Philips Classics have placed the Russian repertoire and a bevy of exciting Russian singers squarely before Western listeners, made his Met debut in 1994. He will be conducting "Boris Godunov" at the house in December and January and is bringing the Kirov company to New York with four productions in April and May '98.

**James Levine** (whose role as the Met's artistic director will not change with this appointment) is featured on a new Deutsche Grammophon release that should gladden the

hearts of those who love Wagner but can do without all that singing—a sumptuous recording by the **Met Orchestra** of the composer's orchestral music ("Forest Murmurs" from "Siegfried," "Good Friday Spell" from "Parsifal," etc.). A London disc of "I Lombardi," with **June Anderson**, **Luciano Pavarotti**, and **Samuel Ramey**, is due this fall; Levine says that given the state of the record business, the company's future opera recording commitments are still under discussion. He is, however, extremely enthusiastic about the prospect of making live opera recordings as opposed to studio ones, not merely for their economic advantages, but because of the greater excitement inherent in live performance. Announcements of firm plans, Levine says, are forthcoming.

**REMEMBERING DIANA:** Maybe it won't make **Elton John** numbers, but the U.S.-based Vox Classics is putting out "A Tribute To Diana," subtitled "A Commemorative Album Of Her Chosen Music." While there is an "official" album of the **Princess of Wales'** funeral being put out by the BBC and PolyGram Classics (Billboard, Sept. 20), Vox plans a newly recorded, all-music recording of the music from her funeral, including "Libera Me" from the **Verdi** "Requiem," "Nimrod" from **Elgar's** "Enigma Variations," the **Pachabel Canon**, an assortment of hymns and organ works, and a piano version of John's "Candle In The Wind." The disc will also include a cut not from the funeral, **Ravel's** "Pavane Pour Une Infante Defunte," for obvious reasons. (OK, non-Francophiles, it means "Pavane For A Dead Princess.") Performers include **Mary Jane Newman** and her choir **Voci Angeli**, **Musica Antiqua New York**, pianist **Randall Acheson**, and soprano **Gale Limansky**. The disc, set for release Oct. 3, will be (Continued on page 97)



## INTERSCOPE'S TRANSISTER RISES THROUGH RADIO

(Continued from page 18)

calls immediately after its music aired on the station.

Transister guitarist Gary Clark says the band's schedule has been nothing less than frantic. In fact, even before signing to Interscope, the three bandmates found themselves rushing to complete their demo tape in Clark and Hawkes' native U.K. homeland (he is Scottish, she is British) before Pressly's visa expired.

"It was incredible how fast everything happened," says Clark. "Eric went back [to] Los Angeles with the DAT tape, and for a while no one would return his calls. Two weeks later, he got a call from Chris [Douridas]. It was astonishing. Eric, especially, was spending a lot of time and energy getting the record deal together, so when he came back to record the rest of the songs there was kind of a gap."

"Transister" is a wonderful and fluid collection of songs rife with some cleverly turned lyrics. The album cuts "I Saw Red," "Head," "What You Are," "Day 1," and "Falling Off The World"—all recorded after the band's radio windfall—were committed to tape with a different philosophy.

"We put a lot of thought into [how the album sounded] as a whole. It wasn't haphazard," says Pressly. "Sometimes we would have a great idea, but instead of following through, we would ask ourselves if that was what we needed on the record."

"The first six were pretty inspired, but toward the end we were conscious of trying not to be too soft, for lack of a better word," he adds. "It wasn't as big of a consideration later on."

With the imminent release of "Tran-

sister" and Interscope's promotional activities in full swing, it may appear that the band is moving into phase two of its harried schedule.

Still, Interscope head of marketing and sales Steve Berman says the label will execute a metered, thoughtful promotion plan.

"Our intention is not to force this record," says Berman. "Our intention is to build this record."

"This is a group that we feel strongly about, and we want to see it build naturally, so our approach is to be aggressive and make it a huge priority, but do it the right way. Our immediate goal is to let people hear it and get the music in everyone's hands."

New-artist pricing and an active push at lifestyle accounts are part of this plan.

After seeding radio, retail, and the press with advance copies of the album, Berman says early feedback is "fantastic."

Interscope began working the band's first single, "Look Who's Perfect Now," Sept. 9 at modern rock radio. Eventually, top 40 radio will receive the single.

The band also recently finished shooting a clip for the single—lensed by Walter Stern (Prodigy, Verve)—in the U.K.

According to Hawkes, the clip climaxes with the singer falling from a four-story window and landing in a police chalk outline that is surrounded by onlookers.

"It has a subplot that relates to the lyric and verse of the song," says Hawkes. "Basically, the song is 'Look Who's Perfect Now,' and my perfect state is in death or something."

Interscope, which is releasing the album in North America, and Virgin,

which holds rights to the album in other territories, shared costs on the video shoot and will coordinate future promotional efforts where appropriate.

Ironically, Pressly and Clark, as former members of now-defunct rock act King L, were let go by Virgin.

"Sure, they dropped us, but it's a matter of business, isn't it?" says Pressly. "When they came back to us, we still had a lot of respect for them, and they had respect for us. We knew them, and we liked them."

In fact, it was Pressly and Clark's release from Virgin, says the latter, that spurred the duo to tap into its new sound.

"[King L] was a more traditional band lineup," he says. "I had begun to experiment with loops, so basically, when we got dropped, I decided to spend our last bit of money on a really good sampler. Eric and I just retreated into a room and went to work."

Release dates for the album in territories outside the U.S. have not yet been set.

Tentative tour plans for the act will include promotional dates at radio stations' Christmas shows.

Though the band's members have all performed live for several years with other acts, they are still developing their own show.

"Apart from our performance on ['Morning Becomes Eclectic'], which was an acoustic session, we haven't played for an audience, so it's going to be fascinating to see what people feel about us," says Clark. "It's not like we came out the same school together and have been playing together all our lives."

# Songwriters & Publishers

ARTISTS & MUSIC

## Hamstein Cumberland On Top Nashville Co. Boasts Strong Roster Of Writers

BY DEBORAH EVANS PRICE

NASHVILLE—Developing a solid group of songwriters and creating a strong synergy between Nashville and its Austin, Texas-based parent company are just two factors that have made Hamstein Cumberland Music one of the most successful publishing ventures on Music Row.

The company boasts an impressive roster of songwriters—Rick Giles, Chuck Jones, Chris Waters, Monty Criswell, Dino Harris, Tony Martin, Lee Thomas Miller, Stuart Montgomery, Sterling Whipple, Reese Wilson, Gavin Reily, and Tom Shapiro, who tied for BMI's country songwriter of the year last year with Ronnie Dunn.

The Hamstein Cumberland catalog includes a diverse catalog of hits ranging from Peter Cetera's "Faithfully" to Christian country artist Ken Holloway's "Daddy Whipped The Devil" to numerous country hits, including Reba McEntire's "Is There Life Out There," Tim McGraw's "Indian Outlaw," Collin Raye's "That Was A River," Trisha Yearwood's "Thinkin' About You," Rhett Akins' "That Ain't My Truck," and Billy Yates' "Flowers."

Hamstein Cumberland is actually a combination of two successful publishing companies. Bill Ham, well known as the producer/manager of ZZ Top, founded Hamstein Publishing in 1969 primarily for ZZ Top's publishing, but it has grown to include such acclaimed writers as Stephen Allen Davis and Jerry Lynn Williams. The company's catalog includes hits by numerous artists, including Bonnie Raitt, B.B. King, Bob Seger, Rod Stewart, Wilson Pickett, and Ray Charles. The company is based in Austin and is headed by VP of creative affairs Richard Perna and VP of business affairs Dean Migchelbrink.

Great Cumberland Music was started in 1989 by Ham, James Stroud, and Jimmy Bowen (who was later bought out of the company in 1993). Stroud founded Stroudavarious

Music in 1991. Hamstein Cumberland VP/GM Jeff Carlton was running Stroudavarious Music. The companies merged in 1995 to form Hamstein Cumberland.

Says Carlton, "A lot of people really contribute to the success of both companies. Bill Ham's vision and willingness to empower talented people" is a key ingredient in the company's success, which includes 78 top 10 singles, 34 No. 1 singles, 56 ASCAP Awards, and 29 BMI Awards.



JEFF CARLTON & RICHARD PERNA

Besides Carlton, the staff includes VP of creative services Chip Hardy, director of office operations Janice Bane, director of creative marketing Jan Perry, creative manager Tim Hunze, manager of administration Jennifer Rainwater, and catalog manager Scott Parker.

Hamstein Cumberland shares its Nashville offices with parent company Hamstein Music, whose Music City division is headed by creative director Kim Jones, who shares staff with Hamstein Cumberland. The Hamstein Music writers include Stephen Allen Davis, Del Gray, Porter Howell, Billy Kirsch, Ralph Murphy, Dwayne O'Brien, Caryl Mack Parker, Scott Parker, Tim Rushlow, and Jerry Lynn Williams.

Chuck Jones, who writes for Hamstein Cumberland, has been with the Great Cumberland since his career started. He's currently enjoying tremendous success, including co-

writing Deana Carter's recent hit "Count Me In" as well as two other tunes on her multi-platinum debut album.

Jones says Hamstein Cumberland's ties to the parent company in Austin are a plus. Hamstein Music has satellite offices in Paris and London that are scoring cuts in the European market. According to Hamstein Publishing VP of creative affairs Richard Perna, the company recently placed five cuts on French artist Johnny Hallyday's current album. Hamstein Publishing also has subpublishing deals in other foreign countries to work the Hamstein and Hamstein Cumberland catalogs.

Carlton and Perna both say the synergy between the Austin and Nashville offices is a big plus. "I travel to Nashville," Perna says, "and Jeff travels to Austin on a monthly basis, and we discuss how we can assist each other. Jeff also brings writers down, and we've started a showcase for the Austin community."

Hamstein Publishing and Hamstein Cumberland sponsor a big, five-day A&R conference each year to showcase their writers. The two companies invite producers, managers, writers, and other key people in the industry from all over the world to Austin each October. (This year the conference is Oct. 27-31.)

From 9 a.m. to 6 p.m., Monday through Friday, they hold sessions exposing their writers, usually just by means of tapes and projectors, where they discuss each writer's history, style of writing, whom they've co-written with, and what kind of material they are pitching. They also have sessions called "Buried Treasures" where they bring out older songs in their catalog. People from their overseas operations also spotlight their writers.

Perna says they look for opportunities for their writers to be utilized, and "the remainder of the year, we follow up on situations that have been set up during the conference. It creates great relationships."



**Good For Each Other.** Writer/producer Malik Pendleton continues to make music for BMG Music Publishing under a new deal. His writing/producing credits are on major sellers by Mary J. Blige, Zhané, and 702, with future releases from Jody Watley and SWV. On his own, he will soon debut with an album on Big Beat/Atlantic. Shown at BMG Music's New York offices, from left, are Derrick Thompson, director of urban music; Danny Strick, president of BMG Songs; Dave Nelson, Pendleton's manager; and Erskine Issac, Pendleton's co-manager.



**Jimmie's Cracked Peermusic.** Jimmie's Chicken Shack has signed a global deal with peermusic. The group, currently on tour in the U.S., had its "Pushing The Salmonella Envelope" released this summer on Rocket Records and was at peermusic's New York offices recently. Shown there, from left, are Kathy Spanberger, COO; Richard Burgess, manager of the group; band members Jimi Haha, Che' Lemon, Jim Chaney, and Jim Mcd; and attorney David P. Fritz.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
HONEY • Mariah Carey, Sean "Puffy" Combs, K. Fared, Steven Jordan, S. Hague, Bobby Robinson, R. Larkins, L. Price • Sony/ATV Songs, BMI, Rye/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Zomba/ASCAP, Jazz Merchant/ASCAP, Steven A. Jordan/ASCAP, Bobby Robinson/BMI		
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
HOW YOUR LOVE MAKES ME FEEL • Max T. Barnes, Trey Bruce • Island Bound/ASCAP, Famous/ASCAP, WB/ASCAP, Pop-A-Wheelie/ASCAP, Big Tractor/ASCAP		
<b>HOT R&amp;B SINGLES</b>		
YOU MAKE ME WANNA ... • Jermaine Dupri, Manuel Seal, Usher • EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP		
<b>HOT RAP SINGLES</b>		
UP JUMPS DA BOOGIE • T. Mosley, M. Barcliff, Missy Elliott • Virginia Beach/ASCAP, Mag/oo/ASCAP, Mass Confusion/ASCAP		
<b>HOT LATIN TRACKS</b>		
POR DEBAJO DE LA MESA • Armando Manzanero • Tillandsia/ASCAP		

## Levine's Legacy Lives On; Harlem's Hotshots Onstage

**THE 'LYRICS' MAN:** Although his success as the founder/artistic director of New York's "Lyrics & Lyricists" series at the 92nd St. Y built a reputation that qualified him as a major contributor to the New York cultural scene, Maurice Levine, who died Sept. 8 at age 79, had made a career for himself as a musician more than two decades before his annual salute to songwriters was born in 1970.

He was a violinist who was among the first students, with Leonard Bernstein, at Tanglewood in 1940. And Levine later conducted a number of Broadway shows. He was selected by composer Kurt Weill in 1949 to conduct "Lost In The Stars," Weill and Maxwell Anderson's adaptation of Alan Payton's "Cry The Beloved Country."

Happily, Levine drew little distinction between classical music and the classics of the Broadway stage. His own narratives, delivered by himself and others at each "Lyrics & Lyricists" event, drew

from his vast experience and firsthand knowledge of the great Broadway writers. Eager to tap other music genres for the Y, he even tested the idea of presenting a blues program at the Y last holiday season.

"Lyrics & Lyricists" is truly a wonder of the New York scene, drawing more interest than its venue can accommodate, even with two added performances starting last season. It was especially comforting to see Levine walk to the lectern onstage—haltingly in recent years because of illness—to get things under way.

Things won't be the same without Levine and his annual date with the greats of song. But the show must go on, right Maurice?

**PLAYING BALL—ONSTAGE:** The 1951 cult movie "Go Man Go," based on the legendary Harlem (N.Y.) Globetrotters basketball team and its manager, Abe Saperstein, is coming to Broadway as a musical. John Scher's New York-based Metropolitan Entertainment Group has picked up rights to adapt the movie to the stage for a 1999 premiere. Scher made the deal with Alfred Palca, writer/

producer of the movie, who was black-listed by Hollywood in the McCarthy era. The movie itself was a victim of racial segregation in the South. Palca and former Harlem Globetrotter Marcus Haynes are consultants to the show. Scher says that Ed Eckstine, serving as musical director, will assemble music of the era and perhaps have new songs commissioned for the show. One logical oldie Scher is shooting for is the team's signature song, Ben Bernie, Maceo Pinkard, and Ken Casey's "Sweet Georgia Brown," first published in 1925. No label deal has been made yet. "There's no question about it, we'll be playing basketball onstage," says Scher.

**SETTING THE STAGE:** "The Capeman," Paul Simon's first Broadway score, is getting a concept album from Warner Bros. Records. Due Nov. 18, the album will feature Simon and three of the show's stars, Marc Anthony, Ruben Blades, and Editna Nazario. The musical is based on the life of Salvador

Agron, a Puerto Rican from New York who, at age 16, was sentenced to death for the murder of two youths, the youngest person ever to receive the death penalty in New York. Then Gov. Nelson Rockefeller commuted the sentence, and, following his release years later, Agron developed into one of the most significant poets of Puerto Rican heritage. Agron died in the mid-'80s. Simon, a teenager himself at the time of the murder, recalls being terrified on hearing that Agron was identified as wearing a black cape at the crime scene. The show is set to open Jan. 8, 1998, at New York's Marquis Theatre, following previews that begin Dec. 1. A full original-cast album is due from Warner Bros. after the New Year.

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:

1. Hanson, "Middle Of Nowhere."
2. Jewel, "Pieces Of You."
3. Korn, "Life Is Peachy."
4. Joni Mitchell, "Hits."
5. "Stars Wars Trilogy, Special Edition."



by Irv Lichtman

# Studio Action

ARTISTS & MUSIC

## Winter Takes His Studio Outside Cuts Solo Album In Grand Canyon

BY PAUL VERNA

Paul Winter is no stranger to recording in out-of-the-way locations. Throughout his lengthy and distinguished career as the leader of the Paul Winter Consort and other ensembles, the soprano saxophonist/composer has made landmark location recordings in such inspiring locales as the Grand Canyon and New York's Cathedral of St. John the Divine.

On his latest project—his first-ever solo album—Winter and a small crew toted a solar-powered Tascam DA-88 recording system to a remote part of the Grand Canyon, where the acoustics were perfect for his fluid, uplifting playing style.

As Winter explains in the liner notes to the album, titled "Canyon Lullaby," the project was born of his desire to find "a sound-space so magnificent that when you closed your eyes and played, you would hear a majesty similar to that which you see when you view the awesome panorama from the South Rim."

Enter Sam West, a friend of Winter's who had served as a National Park River Ranger at the Grand Canyon, rowing more than 150 expeditions, including journeys that Winter undertook in 1981 and 1983. West found a secluded side canyon that Winter describes as his "aural vision of this ultimate space."

Because of its many irregular surfaces, the side canyon has "myriad little echoes that all come together to create this reverb, but you don't hear anything coming back," says Winter. "You don't hear a sound being mimicked by the wall. In other places in the canyon I get echoes, two or three, but in this case the sound seems like it keeps going forever down canyon, reflected by this curving chamber that we're in."

Winter says he stood on the floor of the side canyon and played against an 800-foot wall of Navajo sandstone that

curves around the space "like a temple. In the middle of this sand floor, there's a 60-foot-long rock that comes up out of the sand that looks like the back of a humpback whale. The engineers sat with their gear in a tent atop a promontory 70 feet high, about 150 feet diagonally from me."

Winter compares the seven-second decay time in the canyon to the natural reverb of the cavernous Cathedral of St. John, where he and his Consort have held annual Winter Solstice shows for nearly 20 years and made several recordings.

"The sound was sublime, with the same seven-second reverberation time as in the [cathedral]," says Winter in the notes. "From the first notes I played, I knew we had found our 'sound-home.' We called it 'Bach's Canyon.'"

Except for a subtle organ overdub, "Canyon Lullaby" is a true solo album, with Winter performing on the sax accompanied only by the sounds of canyon wrens, mourning doves, white throated swifts, house finches, bats, hummingbirds, ravens, rain, wind, and thunder.

The album—which will be released Oct. 7 on Winter's Living Music label—was produced by Winter, West, and longtime collaborator Les Kahn. The other three members of the canyon expedition were recording engineer Steve Van Zandt, who also did post-production editing on the album; Jim Butler, who designed and operated the location power system; and cook Kimberley Sweet.

Kahn recorded Winter using front-, side-, and rear-facing Sennheiser MKH series microphones in a 360-degree, M/S configuration, according to the album notes. Kahn fed the mike outputs to a Grace Design Model 801 preamps, which went directly into a Tascam DA-88 digital 8-track recorder. The tape outputs were routed to a Mackie 1202 mixer, which was used for headphone monitoring during the ses-

sions.

The entire rig was powered by three 55-pound, deep-cycle, 12-volt batteries, used one at a time in rotation, according to the notes. The battery in use fed into a 250-watt, Exel Tech low-distortion inverter, which delivered the AC power needed to drive the system. While one battery was in use, the others would be recharged using photovoltaic solar panels and/or a small portable generator—the latter of which was positioned more than a mile away to avoid noise interference.

Once the crew returned to the barn studio at Living Music's headquarters in Litchfield, Conn., Kahn mixed the album on a Yamaha O2r Digital Recording Console, preserving the front-to-rear audio information in a matrix that will be reproduced when the album is played back on any of the commercially available surround-sound formats, according to the notes. Kahn notes that "Canyon Lullaby" is also compatible with standard stereo systems.

"It's one of the more unusual recording adventures that's been done," says Winter, reflecting on a mental image of Van Zandt hiking up the canyon "with a DA-88 on his back."

Although Winter remembers his "Canyon Lullaby" mission fondly and



Paul Winter and his daughter, Keetu, in the Grand Canyon. (Photo: Jennifer Almquist)

is preparing to embark on another expedition, he says that working in nature is not without its difficulties.

"Wind was often a problem," he recalls. "Sometimes I'd stand for hours, waiting for the wind to die down. Also, airplanes overhead ruined a lot of takes, and on humid nights gnats were occasionally so bad I'd suck in a whole mouthful when I began to play. For that, Jim Butler had a beekeeping hat and net, which I put over my head."

Another challenge of canyon life—at least at the site that Winter used—was maintaining a steady water supply. "It's a totally dry canyon," he

explains, "so every day someone would have to hike down river and bring water."

At press time, Winter and his team were preparing to depart on a canyon mission for an album Winter is recording with renowned Brazilian guitarist/pianist/composer Oscar Castro Neves.

"The last time, we had two DA-88s," says Winter. "Now we'll have a third DA-88 backup that we'll leave by the river. We're taking the Grace preamps again, and we're debating whether to take Apogee converters. It's worth the effort, because it's one of the great places on earth."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 20, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HONEY Mariah Carey/ Sean "Puffy" Combs, The Ummah, Stevie J., Mariah Carey (Columbia)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	THERE GOES Alan Jackson/ K. Stegall (Arista)	FLY Sugar Ray/ David Kahne (Lava/Atlantic)	PINK Aerosmith/ Kevin Shirley (Columbia)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) DJC, Rich Travali	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	SOUNDSTAGE/CASTLE RECORDING (Nashville/Franklin, TN) John Kelton	NRG STUDIOS (Studio City, CA) David Kahne	AVATAR STUDIOS/ THE HIT FACTORY (New York, NY) Kevin Shirley
RECORDING CONSOLE(S)	Neve VRSP 72FF/ SSL 9096J	DDA AMR 12	SSL 4000/4056G	Neve 8068	Neve 8068/ Neve VRSP 72FF
RECORDER(S)	Sony 3348	Sony APR 24	Mitsubishi X850/ Studer A820	Studer 827	Studer A800/A827
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467/456	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Tony Maserati	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	SOUNDSTAGE/CASTLE RECORDING (Nashville/Franklin, TN) John Kelton	SCREAM STUDIOS/QUAD RECORDING (Studio City, CA/New York, NY) David Kahne	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	Neve VR 60FF	SSL 4064G+ w/Ultimation	SSL 4000/4056G	SSL 4056G/SSL J9000	Neve VRP 72
RECORDER(S)	Sony 3348/ Studer A820	Studer A827	Mitsubishi X850/ Studer A820	Studer A820/A800	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467/456	BASF 900	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERMIX Hank Williams	PRECISION SOUND Stephen Marcussen	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	Sony	BMG	BMG	WEA	Sony

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**Electric Lady Land.** The three producers of "South Saturn Delta," a Jimi Hendrix solo album consisting of previously unavailable tracks, take a break from remastering the material at the legendary Electric Lady Studios in New York—the facility built by Hendrix just prior to his death. Shown, from left, are Eddie Kramer, Hendrix's original engineer; Janie Hendrix, the late artist's sister and president/CEO of Experience Hendrix; and John McDermott, a Hendrix biographer who serves as catalog manager of Experience Hendrix. "South Saturn Delta" is due in October on the Experience Hendrix label, which is distributed by MCA Records.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Is Taiwan Tuned For Country?

### U.S.' Trisha Yearwood Scores With 'How Do I Live'

This story was prepared by Victor Wong in Taipei, Taiwan, and Geoff Burpee in Hong Kong.

"How Do I Live" is a triumph in Taiwan, but Country Music Assn. executives in Nashville might want to keep their champagne corked for a while longer.

Trisha Yearwood's version of the theme from "Con Air" recently topped the International Federation



YEARWOOD

of the Phonographic Industry's Taiwan chart, but label executives are not sure it marks a country music breakthrough in this all-important Asian market. "This is most importantly a love song, and

not really country. And good love ballads always sell well in Taiwan," says Universal Music international label manager Justin Ao.

MTV Taiwan programming manager Dennis Yang concurs. "It doesn't really sound like country music," he says. "Most people in Taiwan have never heard of Trisha Yearwood, so even though she's popular in America, she's something different here." Consumers consider her a new artist, Yang adds.

"How Do I Live" topped the local chart in August, stepped down, and then returned to the summit in September, selling more than 10,000 copies *en route*. "We were playing the song two or three times a day," says Yang, referring to his previous post as music programming director at the Voice of Taipei radio station.

Yearwood's recording was prominently featured in "Con Air" as well as on the movie's soundtrack album and, of course, as a single. "The video driving the song contains extracts from the movie, or backdrops from the movie where she's looking really good," says Universal Music label manager Karen Jones. She says the melody is "very, very accessible for radio and doing very well in Singapore and the Philippines as well as Taiwan in terms of airplay."

The movie tie-in may go some way in explaining how "How Do I Live" competitor LeAnn Rimes, whose Curb Records interpretation of the song is represented in the region by Hong Kong's Media Bank, has been at a disadvantage. Movie theme songs "usually have a great impact on the audience," says Universal's Ao, "and 'Con Air' was a blockbuster in Taiwan."

In addition, Ao notes that close cooperation with the film's distributor, Buena Vista, greatly helped the marketing efforts. "We worked very

closely with the movie company and tried to time our release schedule with their schedule." Also, he says, "[Buena Vista] was very helpful to us in providing promotional materials that we used to promote the single."

Buena Vista executives agree that the close cooperation paid off. "The main segment of the CD market ranges in age from 15 to 35, which is exactly the people that we are targeting as well," says Kerwin Lo, the company's assistant GM. "We definitely need the record companies prerelease-wise, because they can get into one place—record stores—where we can't reach."

"Con Air" marks the second time Universal has worked with Buena Vista; previously, they collaborated

for 1995's "Dangerous Minds." The cross-promotion works for others, too. "The 'Shine' soundtrack sold three or four times what it [otherwise] would have because of the movie," says Bernard Fu, production supervisor at PolyGram Taiwan's classical and jazz department.

Yearwood's "How Do I Live" is included on a recent Universal compilation album, "Love Diary 2," which also contains tracks by the Backstreet Boys, Spice Girls, No Doubt, and George Benson, among others. "I thought the Trisha Yearwood track would have some impact," says Universal's Jones. "But for a Nashville artist to impact here regionally? I don't know."

## Irish Group: ASCAP Int'l Program Is 'A Farce'

BY KEN STEWART

DUBLIN—The two-year row between Irish and American authors' rights bodies is showing no signs of abating.

Brandan Graham, chairman of the Irish Music Rights Organisation (IMRO), says the ASCAP International Awards program intended to boost



the U.S. earnings of non-American composers is "a farce." IMRO will not be participating in the program, Graham states.

Graham was speaking at IMRO's annual general meeting Sept. 10, where it was reported that the organization's revenues, collected on behalf of its 1,800 members in 1996, were 13 million Irish pounds (\$19.3 million), compared with 11 million pounds (\$16.3 million) in 1995. Revenues of 15 million pounds (\$22.3 million) are projected for 1997.

Graham spoke of IMRO's rejection of ASCAP's International Awards Program. "Even though the program comes as a direct response to IMRO's two-year battle with ASCAP, this is not the appropriate answer, and IMRO will not participate in this farce," he stated.

"Arbitrary 'awards' in place of payment for actual performances of our members' works in the U.S. is insulting and patronizing. IMRO expects nothing less from ASCAP than that required by international copyright law and the type of service we extend to them for the use of their members' music in Ireland.

"The popularity of Irish music in every genre is growing, and it is up to the larger, older societies, like ASCAP, to change their practices to appropriately recognize and pay for the significant

musical contribution of Irish songwriters and composers in that territory."

Graham added that, in the age of high-tech monitoring, using the argument that better monitoring of IMRO members' works in the U.S. would increase costs was "just nonsense. This kind of talk is just a smoke screen for inefficiency.

"It is no wonder collecting societies are under attack worldwide. They have only themselves to blame for not gearing up for the new millennium and for not providing the transparent services their members and the user marketplace demands."

In a reply by ASCAP from its New York headquarters, CEO John LoFruento says, "We treat members of affil-

## Kung To Exit HMV In Asia

HONG KONG—Philip Y.F. Kung, managing director of HMV in the Greater China and Southeast Asia region, is to leave the company at the end of October. Kung is to be senior VP of DFS, a duty-free goods company in Hong Kong.

Based in Hong Kong, Kung has been HMV's regional managing director for more than three years, during which time he has been recognized as a vocal champion of value-added, deep catalog music retailing in Asia. During his tenure, Kung has seen the chain's entry into the Southeast Asian market, including the launch and successful development of four stores in Hong Kong and another in Singapore.

The executive was also actively involved in lobbying government on the structure of Hong Kong's new copyright legislation in the final days of the British administration.

HMV's Tokyo-based Asia region



'Drag' Down Under. WEA Records Australia presents k.d. lang with a Tiffany crystal star to mark her national promotional tour supporting "Drag." Pictured, from left, are Robert Rigby, managing director of WEA Records Australia; lang; Bo Martin, GM of promotion and publicity at WEA Records Australia; and Brian Harris, senior VP of Warner Music Asia Pacific.

iated societies no differently than we treat our own domestic members—performances are paid in exactly the same manner.

"The new International Awards are distinct from our distribution—they are an extension of our ongoing Special Awards for ASCAP members whose works don't fall within the survey and are substantially performed in general license venues. Over the past 35 years, ASCAP members have benefited to the tune of \$35 million in Special Awards—a number that is hardly a farce. Despite IMRO's characterization, ASCAP is committed to distributing revenue from unsurveyed U.S. venues fairly and subjectively.

"ASCAP has in excess of 400,000 gen-

eral [non-broadcast] licences that are not directly surveyed. ASCAP's collections from IMRO to date are far less than the 'several million dollars' referred to in the IMRO statement."

Graham also had harsh words for the Irish government, whose lax attitude toward intellectual property matters, he said, had "resulted in Ireland's dubious distinction as the copyright black spot of Europe."

Later, the meeting heard that IMRO has positioned itself for future expansion into new areas of copyright administration. Graham said the organization "is now prepared to meet challenges within the rapidly changing landscape of intellectual property. The likely introduction of the one-stop shop offers an opportunity for us to more easily facilitate user demand for copyright clearances in all areas covered in the new media—graphic design, art, writing, production, animation, and, of course, music.

"This will allow IMRO to increase its income flow and spread its cost base, as well as being centrally placed to look after the rights of our members."

Graham also announced IMRO's intention to expand into the administration of mechanical rights.

"In every other country in Europe, societies such as IMRO administer both mechanical and performing rights. It makes sense to combine both activities, as common databases are used and the core activity is the same—collecting and distributing royalties. We can offer a competitive, effective service to our members."

New board members Barbara Galavan (McGuinness Whelan Publishing Ltd.) and Eddie Joyce (Jeeldaire Ltd., trading as Danceline) were announced as publisher-directors at the annual general meeting. Writer-directors Jimmy MacCarthy and Mike Hanrahan were re-elected.



Of Kung, he adds, "I'm sorry to see him go. He's done a very good job in helping to launch HMV, and particularly HMV Hong Kong and Singapore. We'll always be indebted to him for what he has done. We say farewell with lots of thanks."

Kung's replacement will have the title of managing director, Hong Kong and Singapore. Under the new structure this represents, the managing directors of individual countries will report to Walker. GEOFF BURPEE

# Norwegian Web Expanding Into Sweden

## Musikk Buen Buys Sony Store, Aims To Build Market Share

■ BY KAI ROGER OTTESEN

OSLO—Leading Norwegian retailer Musikk Buen is expanding its foothold in the Swedish market with the acquisition of the last of the four stores sold by Sony Music Entertainment Sweden.

Musikk Buen, the holding company for Norway's 46-store Hysj! Hysj! chain, takes ownership Oct. 1 of the 2,800-square-meter Mega Skivakademien at Sergels Torg in the Stockholm city center. The price of the deal has not been disclosed.

Musikk Buen/Hysj! Hysj! is already present in the Swedish market after buying the Mega Skivakademien store in Stockholm's Stureplan from Sony in 1995. That store was subsequently converted to the Hysj! Hysj! brand. However, Musikk Buen says it intends to keep the Mega name and profile for its latest acquisition. A company source says no layoffs or insertion of Norwegian personnel are expected.

Sony was prepared to sell the store and three other retail outlets to allow the company to concentrate on its core label activities, it says in a statement. Its three other stores were sold in 1993, 1994, and 1995. The stores were originally bought by Sony Sweden under a previous management of the company.

For Musikk Buen, the acquisition is part of a strategy to establish a number of stores in shopping malls across Sweden within three to five years.

That expansion builds on a platform

of Hysj! Hysj! stores in Norway mainly based in shopping malls, a concept the chain hopes can add more value to the Swedish market.

Hysj! Hysj! managing director Are Pedersen, who is also one of the group's founders and major shareholders, comments, "There aren't really any [music retail] chains in Sweden, and [the country] lags behind many European countries, including Norway. Our main goal, over a three- to five-year period, is to achieve the same market share in Sweden as we have in Norway."

According to Pedersen, Hysj! Hysj! accounts for around 33% of Norway's music retail market.

The projected gross revenues in 1997 for the Norwegian stores is 327 million kroner (\$44 million). The two stores in Sweden are likely to gross 150 million kroner this year (\$20 million). Next year, the chain hopes to exceed 500 million kroner (\$67 million) in the two countries. There are no plans for a public stock offering.

Rolf Kjos-Hanssen and Pedersen launched the first Musikk Buen-store in Trondheim, Norway, 11 years ago. The 17-square-meter store grossed 1.4 million kroner (\$200,000) in its first year. The Hysj! Hysj! concept was established in 1993.

"We consider the growth phase, in

terms of expanding the number of stores in Norway, as being over," Pedersen says. The only major cities that are not served by the chain are Bergen and Tromsø.

In Sweden, Mega Skivakademien has made its mark especially in imports of vinyl maxi-singles. Pedersen sees that as "not one of the most profitable parts of the store, but the single department as a whole is profitable and has a fantastic market share in Stockholm. That department will remain unchanged. We see that the market for singles is still growing."

Pedersen argues that it is too early to say what cross-border synergies can be had from expanding into Sweden. But, he notes, "we can't rule out the concept. For instance, international products are the same in Norway and Sweden."

Such cross-border transshipments are "not our No. 1 priority, however. We have a very good relationship with the Norwegian record companies, and we want to continue that. I also know that Mega has an extremely strong position among the Swedish record companies. It's important to maintain that."

Asked why the acquisition of the Mega store was attractive, he cites its market position, size, and trading volume as crucial in the decision making. "It's still a store with growth potential. That's very impressive to us," states Pedersen.



# Disc Tara Gains Dominance In Indonesia

■ BY DEBE CAMPBELL

JAKARTA, Indonesia—Disc Tara, among the country's oldest audio outlets, is now the fastest growing music retailer in Indonesia, with almost 50 shops on five islands and outlets opening at the rate of three a month through the end of the year.

In just 12 years, Disc Tara has singlehandedly created a demand for CDs in Indonesia, and the format now accounts for more than 10% of the traditionally cassette-dominated market.

Disc Tara got its start in Jakarta in the 1950s with one LP shop. This grew to include cassette, audio, and video rental and retail over the years, expanding into the Musica Recording studios. With a strong foothold in the

market where the price of a disc was more than the average weekly income.

Hartawan hung on for 3½ years with the philosophy of "just wait and it will grow."

Hartawan drew on connections and clients from former employment at CitiBank to create CD demand. Entering into an agreement with Indomobil auto assemblers and Sony, Hartawan got 40 new luxury cars on the road each month with multi-disc changers installed. That soon grew to 400 cars a month, and he was finally selling CDs.

Another tactic was signing with Sony Japan for a six-month exhibition across the island of Java, demonstrating CD sound quality. "The deal was they sold hardware and I sold the software," Hartawan recalls.

Panasonic joined in for home system sales, and local music fan clubs were invited to listen to CDs.

By 1989, Hartawan committed to open 10 shops, in collaboration with a national supermarket chain. The network grew to 25 outlets by 1995. During the last two years, it has grown to 46 stores, with 100% growth annually. All the shops are linked to the central marketing, merchandising, and distribution center by a barcode-based network, said to be the only one in Indonesia.

Other than mom-and-pop retailers, there are only two other small chains, the largest, Duta Suara, having only a handful of shops in Jakarta.

Hartawan says international suppliers are now looking to link up with Disc Tara to collaborate on campaigns and artist appearances.

Recent cooperation with PolyGram brought Code Red to Disc Tara shops. The group drew 2,000 fans in one hour for an autograph session.

Similar crowds turned out for Simply Red, All-4-One, and the Backstreet Boys. Local artist appearances have drawn up to 5,000. Hartawan says he has 10 local and eight international appearances scheduled for the remainder of the year.

The promotions are all part of his effort to create an entertainment atmosphere for customers. By refocusing the organization, Hartawan has designed three store concepts to be implemented across Indonesia. The standard Disc Tara outlet, about 100 square meters, is in smaller cities and serves as a secondary store in larger cities. It carries a basic music line. Music Megastores, with less than 500 square meters, are in larger cities and include an upgraded product range along with imported CD-ROMs, imported lifestyle magazines, T-shirts, music- and youth-oriented products, children's computer software, video, and laserdiscs.

Two exclusive 1,000-square-meter Tara Megastores in Jakarta are based on the HMV and Tower store concepts. Not only is the music departmentalized, but soundproofed rooms with classical and jazz collections have different atmospheres and separate in-house stereo systems along with listening stations designed and built by Disc Tara. No other Indonesian music retailer is using listening stations. Displays and a 50-unit TV wall make the stores appealing and entertaining for families.

(Continued on page 66)



industry, the group opened a vinyl factory and later moved into audio and videocassette production, prior to the crackdown on copyright laws in Indonesia.

Legitimizing the business, the organization obtained licensing for videos and began subtitled and dubbing imports. Now the company has a CD factory, a printing and packaging facility, and an injection plant to support production.

In 1985, Disc Tara opened the country's first CD store, a 300-square-meter outlet carrying 15,000 titles. Operated by Wirawan Hartawan, now the organization's president director, the shop

# newsline...

**TWO OPUS ONE RECORD STORES** in Antwerp, Belgium, are closing after being officially declared bankrupt. The recent arrival of a Virgin Megastore in the Century Center shopping mall in the center of the city is being blamed for contributing to the failure of the Opus One outlet there, which is to close next month. Further competition has come from two French-owned FNAC stores in Antwerp, and the Century Center closure follows the shuttering Sept. 6 of an Opus One store in Brasschaat on the city's outskirts. The official receiver has ruled that the remaining Opus One stock of 45,000 CDs is to be sold at a 40% discount. **MARC MAES**

**TOWER RECORDS** has announced plans for a second store in Singapore. The 11,000-square-foot outlet is expected to open in November on the second floor of the Suntec City Plaza shopping mall in the city center. It will stock about 140,000 CDs and feature a permanent showcase stage for visiting artists, as well as a coffee bar to be operated in partnership with a local company. Tower's first Singapore store opened in the Pacific Plaza mall in 1993, its second in the region following the retailer's debut with a flagship store in Hong Kong the previous year. The company has suggested that further expansion in Singapore is under consideration. **GEOFF BURPEE**



**U.K. AUTHORS' BODY** the Performing Right Society (PRS) received income of 192 million pounds (\$307 million) last year, an increase of 8% over 1995, the organization's annual general meeting was told. It distributed 163 million pounds (\$261 million) to its 30,000 composer, lyricist, and publisher members, 9% more than the previous year. The difference of 29 million pounds (\$47 million) represents fees and administration costs and is 15% of total revenues, one percentage point lower than in 1995. Overseas income, at 64 million pounds (\$102 million), was up 10%. The biggest foreign revenue sources were the U.S., providing 13.3 million pounds (\$21.3 million); Germany, 9.7 million pounds (\$15.5 million); and France, 7.4 million pounds (\$11.8 million). Announcing the figures at the Sept. 12 meeting, chairman Andrew Potter said that increased vigilance by the PRS over overseas collection societies had aided the boost in revenues. **MARK SOLOMONS**

**RONI SIZE & REPRAZENT**, which won the coveted Mercury Music Prize (Billboard Bulletin, Aug. 29) for its album "New Forms" (Talkin' Loud/Mercury) has sold an additional 20,000 copies of the set in the U.K. since the Aug. 28 ceremony, according to Mercury Records U.K. More than 50,000 units of the album have been moved in total. Observers noted after the win that the prize's effect on sales of the drum'n'bass act's debut would be relatively easy to quantify compared with better-established acts such as Radiohead or Prodigy, which were also nominated for the award. **DOMINIC PRIDE**

**FORMER WHO GUITARIST PETE TOWNSHEND** unveiled Sept. 14 a plaque from U.K. government agency English Heritage honoring Jimi Hendrix on the wall of Hendrix's former London home. More than 2,000 fans attended the ceremony, as well as Jimi's father; his sister Janie; Noel Redding, erstwhile bass player with the Jimi Hendrix Experience; Led Zeppelin's John Paul Jones; and Robert Wyatt of Soft Machine. "It represents a cultural acceptance of the fact that popular music has proved itself to be long-lasting," said Kathy Etchingham, who lived with Hendrix in the house in 1969 and campaigned for six years for the plaque after city fathers in Seattle, the artist's birthplace, refused a memorial. Such English Heritage honors are normally reserved for former prime ministers, diplomats, and members of the British establishment. **NIGEL WILLIAMSON**



HENDRIX

**TOWER RECORDS** in the U.K. says it will boycott the country's leading classical honors, the Gramophone Awards, because of the awards' sponsorship by mail-order company the Britannia Music Club. Tower will not be providing in-store marketing support to the winners, says U.K. managing director Andy Lown. "Music clubs are like supermarkets: They cream off profits from the most popular works and do nothing to encourage investment in a wider range of music," Lown says. Responding to a question from Billboard, a Tower spokesman says the company will not be extending this philosophy to the Brit Awards, which are also sponsored by Britannia. No comment was forthcoming from the organizers of the Gramophone Awards. **JEFF CLARK-MEADS**

**VIRGIN MEGASTORES AND MTV U.K.** are sponsoring a tour of British universities by baby acts on Richard Branson's V2 Records and affiliated labels. Acts confirmed include Number 1 Cup, the hormones, Kings Of Infinite Space, Daytona, Tin Star, Addict, and Stony Sleep. The 20-date tour kicks off Oct. 15 at the University of London and runs through Nov. 7.

**PUBLIC PERFORMANCE LTD.**, the U.K. labels' collecting body, collected total revenues of 21.7 million pounds (\$35 million) in the six months to November 1996. It has also reported revenues of 42.2 million pounds (\$68 million) in the 12 months to May 1996, 11.8% up from the previous year.

# HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 09/15/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HOWEVER GLAY PLATINUM	
2	3	GARUSUNO SYONEN KINKI KIDS JOHNNY'S ENTERTAINMENT	
3	4	MELTY LOVE SHAZNA BMG JAPAN	
4	NEW	SABITSUITA MACHINE GUN DE IMA WO UCH- INKOU WANDS B-GRAM	
5	11	BEAT RIUICHI KAWAMURA VICTOR	
6	2	EIEN ZARD B-GRAM	
7	6	SHUFFLE MY LITTLE LOVER TOY'S FACTORY	
8	7	HIDAMARINO UTA LE COUPLE PONY CANYON	
9	5	01 MESSENGER (DENSHIKYO NO UTA) SOUTH-ERN ALL STARS VICTOR	
10	8	DEATTA KORO NO YONI EVERY LITTLE THING AVEX TRAX	
11	9	KOYOI NO TSUKI NO YONI ELEPHANT KASHIMASHI PONY CANYON	
12	10	WAKE ME UP! SPEED TOY'S FACTORY	
13	16	THANATOS—IF I CAN'T BE YOURS LOREN & MASH KING	
14	17	FOREVER TAKASHI SORIMACHI WITH RICHIE SAMBORA MERCURY	
15	14	POWER SONG SYARANQ BMG JAPAN	
16	15	MONONOKE HIME YOSHIKAZU MERA TOKUMA JAPAN	
17	13	BURN THE YELLOW MONKEY FUN HOUSE	
18	19	HIMAWARI TSUYOSHI NAGABUCHI FOR LIFE	
19	20	MR. LONELY KOJI TAMAKI SONY	
20	18	KIMI GA INAI NATSU DEEN B-GRAM	
<b>ALBUMS</b>			
1	NEW	TSUYOSHI NAGABUCHI FUZAKENJYANEE FOR LIFE	
2	NEW	SARUGANSEKI MAGURE COLUMBIA	
3	2	TOKO FURUUCHI KOI SONY	
4	1	MAKI OHGURO POWER OF DREAMS B-GRAM	
5	NEW	YNGWIE MALMSTEEN FACING THE ANIMAL PONY CANYON	
6	4	MIKI IMAI PRIDE FOR LIFE	
7	3	OASIS BE HERE NOW EPIC SONY	
8	5	NAMIE AMURO CONCENTRATION 20 AVEX TRAX	
9	9	DIANA KING THINK LIKE A GIRL SONY	
10	8	KINKI KIDS A ALBUM JOHNNY'S ENTERTAINMENT	
11	7	SOUNDTRACK MONONOKE HIME TOKUMA JAPAN	
12	6	V6 NATURE RHYTHM AVEX TRAX	
13	10	SMAP SNAP 011 SU VICTOR	
14	12	BILLY JOEL GREATEST HITS VOLUME III SONY	
15	NEW	SHIKAO SUGA CLOVER KITTY	
16	13	EVERY LITTLE THING EVERLASTING AVEX TRAX	
17	11	AMI OHNUKI & YUMI YOSHIMURA SOLOSOLO EPIC SONY	
18	14	SOUNDTRACK SYARANQ NO ENKA NO HANAMICHI BMG	
19	17	VARIOUS ARTISTS SUPER EUROBEAT VOL. 80 AVEX TRAX	
20	18	HANSON KIRAMEKI MMMBOP MERCURY	

GERMANY		(Media Control) 09/16/97	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN MERCURY	
2	1	MEN IN BLACK WILL SMITH COLUMBIA	
3	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA	
4	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EASTWEST	
5	5	MEET HER AT THE LOVE PARADE DA HOOL ARIOLA	
6	6	CRUSH ON YOU AARON CARTER EDEL	
7	3	BECAUSE IT'S LOVE THE KELLY FAMILY EMI	
8	11	HE'S COMING NANA MOTOR	
9	9	GOTHAM CITY R. KELLY ROUGH TRADE	
10	7	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS ROUGH TRADE	
11	12	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA	
12	NEW	WHAT IS LOVE JUST FRIENDS EDEL	
13	8	A-N-N-A FREUNDESKREIS COLUMBIA	
14	NEW	TAKE ME TO THE LIMIT MR. PRESIDENT WEA	
15	10	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	
16	14	HISTORY MICHAEL JACKSON EPIC	
17	NEW	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL ARCADE	
18	18	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI	
19	15	TIC TIC TAC CHILLI FEATURING CARRAPICHO ARIOLA	
20	17	HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC	
<b>ALBUMS</b>			
1	1	RAMMSTEIN SEHNSUCHT MOTOR MUSIC	
2	3	WOLFGANG PETRY NIE GENUG ARIOLA	
3	2	GENESIS CALLING ALL STATIONS VIRGIN	
4	4	BACKSTREET BOYS BACKSTREET'S BACK ROUGH TRADE	
5	5	JOE COCKER ACROSS FROM MIDNIGHT EMI	
6	10	SOUNDTRACK MEN IN BLACK COLUMBIA	
7	13	BOEHSE ONKELZ LIVE IN DORTMUND VIRGIN	
8	9	TIC TIC TAC KLASPE DIE 2TE RCA	
9	6	OASIS BE HERE NOW EPIC	
10	7	RICHIE SONST HOL ISCH MEINAE BRUEDA! ARIOLA	
11	8	SOUNDTRACK BANDITS POLYDOR	
12	NEW	LIFE OF AGONY SOUL SEARCHING SUN INTERCORD	
13	14	WOLFGANG PETRY ALLES ARIOLA	
14	12	MEREDITH BROOKS BLURRING THE EDGES EMI	
15	NEW	MARIAH CAREY BUTTERFLY COLUMBIA	
16	11	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	
17	16	NANA NANA MOTOR	
18	15	ANDREA BOCELLI ROMANZA POLYDOR	
19	NEW	SHOLA AMA MUCH LOVE WEA	
20	17	MR. PRESIDENT NIGHT CLUB WEA	

U.K.		(Chart-Track) 09/15/97	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN MERCURY	
2	20	YOU HAVE BEEN LOVED GEORGE MICHAEL VIRGIN	
3	1	THE DRUGS DON'T WORK THE VERVE HUT/VIRGIN	
4	NEW	ALL MINE PORTISHEAD GO! BEAT	
5	4	MEN IN BLACK WILL SMITH COLUMBIA	
6	2	TUBTHUMPING CHUMBAWAMBA EMI	
7	7	NEVER GONNA LET YOU GO TINA MOORE DELIRIOUS	
8	5	WHERE'S THE LOVE HANSON MERCURY	
9	3	FREE DJ QUICKSILVER POSITIVA	
10	10	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA	
11	12	ELEKTROBANK CHEMICAL BROTHERS VIRGIN	
12	8	I KNOW WHERE IT'S AT ALL SAINTS LONDON	
13	NEW	NIGHT NURSE SLY & ROBBIE FEAT. SIMPLY RED EASTWEST	
14	11	HONEY MARIAH CAREY COLUMBIA	
15	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	
16	NEW	SUMMERTIME SUNDAYS PARLOPHONE	
17	6	EVEN AFTER ALL FINLEY QUAYLE EPIC	
18	NEW	STRINGS FOR YASMIN TIN TIN OUT VC	
19	NEW	WHO'S THE MACK! MARK MORRISON WEA	
20	NEW	4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN	
<b>ALBUMS</b>			
1	1	OASIS BE HERE NOW CREATION	
2	NEW	MARIAH CAREY BUTTERFLY COLUMBIA	
3	2	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN	
4	4	VARIOUS ARTISTS DANCE NATION 4 MINISTRY OF SOUND	
5	NEW	OCEAN COLOUR SCENE MARCHIN' ALREADY MCA	
6	5	PRODIGY THE FAT OF THE LAND XL	
7	7	RADIOHEAD OK COMPUTER PARLOPHONE	
8	3	GENESIS CALLING ALL STATIONS VIRGIN	
9	6	SHOLA AMA MUCH LOVE WEA	
10	11	VARIOUS ARTISTS FRESH HITS '97 GLOBAL TV	
11	16	CHUMBAWAMBA TUBTHUMPER EMI	
12	15	RONI SIZE & REPRAZENT NEW FORMS TALKIN' LOUD	
13	8	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM	
14	12	LEVELLERS MOUTH TO MOUTH CHINA	
15	10	TEXAS WHITE ON BLONDE MERCURY	
16	NEW	MORRISSEY THE BEST OF—SUEDEHEAD EMI	
17	NEW	TRAVIS GOOD FEELING INDEPENDIENTE	
18	NEW	VARIOUS ARTISTS CLUB HITS 97/98 VIRGIN	
19	NEW	LED ZEPPELIN REMASTERS EASTWEST	
20	NEW	BENTLEY RHYTHM ACE BENTLEY RHYTHM ACE SKINT	

FRANCE		(SNEP/FOP/Tite-Live) 09/13/97	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN MERCURY	
2	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA	
3	1	MEN IN BLACK WILL SMITH COLUMBIA	
4	3	BELLINI SAMBA DE JANEIRO SCORPIO	
5	4	ALANE WES SAINT GEORGE/SONY	
6	13	FREE ULTRA NATÉ HAPPY/SONY	
7	5	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY	
8	6	MMMBOP HANSON MERCURY	
9	9	GIRLS IN LOVE GRUNGERMAN & FOREVER SWEET PANIC/POLYGRAM	
10	8	TOUT LARA FABIAN POLYDOR	
11	7	IL EST VRAIMENT PHENOMENAL! PHENOMENAL CLUB VERSAILLES/SONY	
12	15	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA	
13	NEW	LES TEMPS QUI COURT ALLIAGE BAXTER/POLYGRAM	
14	12	MA MELISSA LES MINIKEUMS FDI/POLYGRAM	
15	14	UH LA LA LA ALEXIA PANIC/POLYGRAM	
16	NEW	YA RAYAH RACHID TAHA BARCLAY/POLYGRAM	
17	11	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR	
18	19	LA NEIGE AU SAHARA ANGGUN COLUMBIA	
19	17	GOTHAM CITY R. KELLY EASTWEST	
20	10	BALLA BALLA DOMINO MIKADO/BMG	
<b>ALBUMS</b>			
1	1	JEAN-JAQUES GOLDMAN EN PASSANT COLUMBIA	
2	4	DOC GYNECO PREMIERE CONSULTATION VIRGIN	
3	7	ANDREA BOCELLI ROMANZA POLYDOR	
4	2	OASIS BE HERE NOW SMALL/SONY	
5	9	RADIOHEAD OK COMPUTER EMI	
6	NEW	MARIAH CAREY BUTTERFLY COLUMBIA	
7	3	WORLDS APART DON'T CHANGE DLAVEMI	
8	6	ERA AMENO MERCURY	
9	10	MYLENE FARMER LIVE À BERCY POLYDOR	
10	8	NOIR DESIR 666667 CLUB BARCLAY/POLYGRAM	
11	5	GENESIS CALLING ALL STATIONS VIRGIN	
12	13	BERNARD LAVILLIERS CLAIR-OBSCUR BARCLAY/POLYGRAM	
13	12	PASCAL OBISPO SUPERFLU EPIC	
14	15	JOE COCKER ACROSS FROM MIDNIGHT CHRYSALIS/EMI	
15	11	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN	
16	17	PATRICIA KAAS DANS MA CHAIR COLUMBIA	
17	18	2 BE 3 PARTIR UN JOUR EMI	
18	20	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	
19	16	SOUNDTRACK MEN IN BLACK COLUMBIA	
20	RE	PRODIGY THE FAT OF THE LAND DELABEL/VIRGIN	

CANADA		(SoundScan) 09/27/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	PUFF DADDY & FAITH EVANS (FEAT. 112) I'LL BE MISSING YOU ARIOLA	
2	3	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA	
3	2	HONEY MARIAH CAREY COLUMBIA	
4	4	HOW DO I LIVE LEANN RIMES CURB	
5	5	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	
6	11	INVISIBLE MAN 98 DEGREES MOTOWN	
7	6	DO YOU KNOW (WHAT IT TAKES) ROBYN RCA	
8	7	FIX BLACKSTREET FEAT. SLASH INTERSCOPE	
9	8	BREATHE PRODIGY XL/KOCH	
10	13	LEMON TREE FOOL'S GARDEN EMI	
11	9	EVERYBODY (REMIXES) BACKSTREET BOYS JIVE	
12	10	NOT TONIGHT LIL' KIM TOMMY BOY	
13	17	PERFECT DRUG (EP) NINE INCH NAILS NOTHING/INTERSCOPE	
14	12	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY	
15	16	QUIT PLAYIN' GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	
16	14	FRUIT DE LA PASSION TIC TIC TAC RCA	
17	18	CAN'T NOBODY HOLD ME DOWN PUFF DADDY FEAT. MASE ARIOLA	
18	15	D'YOU KNOW WHAT I MEAN? OASIS COLUMBIA	
19	RE	HYPNOTIZE THE NOTORIOUS B.I.G. ARIOLA	
20	19	LAST NIGHT ON EARTH U2 ISLAND	
<b>ALBUMS</b>			
1	1	BACKSTREET BOYS BACKSTREET'S BACK JIVE	
2	2	SARAH McLACHLAN SURFACING NETWORK	
3	3	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	
4	NEW	AQUA AQUARIUM UNIVERSAL	
5	6	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	
6	5	TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA	
7	7	PRODIGY THE FAT OF THE LAND XL/KOCH	
8	9	JEWEL PIECES OF YOU ATLANTIC	
9	4	OASIS BE HERE NOW COLUMBIA	
10	8	OUR LADY PEACE CLUMSY EPIC	
11	10	SPICE GIRLS SPICE VIRGIN	
12	11	VARIOUS ARTISTS NOW 2! WARNER BROS.	
13	12	SOUNDTRACK MEN IN BLACK COLUMBIA	
14	13	HANSON MIDDLE OF NOWHERE MERCURY	
15	17	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE	
16	16	MATCHBOX 20 YOURSELF OR SOMEONE ELSE LAVA/ATLANTIC	
17	15	DAFT PUNK HOMEWORK VIRGIN	
18	15	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	
19	NEW	SUGAR RAY FLOORED WARNER	
20	18	AMANDA MARSHALL AMANDA MARSHALL EPIC	

NETHERLANDS		(Stichting Mega Top 100) 09/20/97	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN MERCURY	
2	4	BARBIE GIRL AQUA UNIVERSAL	
3	2	LEVEN NA DE DOOD FREET DE JONGE EMI	
4	1	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG	
5	6	IN NIJE DEI DE KAST CNR	
6	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	
7	9	ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIA	
8	5	MEN IN BLACK WILL SMITH COLUMBIA	
9	14	WEDDING BELLS BZN MERCURY	
10	8	SEX ON THE BEACH T-SPOON ALA BIANCA	
11	7	WERELD ZONDER JOU MARCO BORSATO & TRIJN-TJE OOSTERHUIS POLYDOR	
12	12	ON THE RUN DE BOS ZOMBA-ROUGH TRADE	
13	10	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS ZOMBA-ROUGH TRADE	
14	11	GOTHAM CITY R. KELLY ZOMBA-ROUGH TRADE	
15	17	WHEN DOVES CRY GINUWINE EPIC	
16	13	I NEED LOVE FLAMMAN & ABRAXAS PRESENT MC LYNX POLYDOR	
17	NEW	FIX BLACKSTREET UNIVERSAL	
18	16	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ PIAS	
19	15	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI	
20	19	BITCH MEREDITH BROOKS EMI	
<b>ALBUMS</b>			
1	4	DE KAST NIETS TE VERLIEZEN CNR	
2	NEW	JOE COCKER ACROSS FROM MIDNIGHT EMI	
3	2	ELVIS PRESLEY ALWAYS ELVIS BMG	
4	3	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA	
5	1	OASIS BE HERE NOW EPIC	
6	-5	MARCO BORSATO DE WAARHEID POLYDOR	
7	5	FLEETWOOD MAC THE DANCE WARNER	
8	10	CELINE DION FALLING INTO YOU COLUMBIA	
9	NEW	GENESIS CALLING ALL STATIONS VIRGIN	
10	15	RADIOHEAD OK COMPUTER EMI	
11	7	SPICE GIRLS SPICE VIRGIN	
12	NEW	COOLIO MY SOUL PIAS	
13	9	MEREDITH BROOKS BLURRING THE EDGES EMI	
14	12	BUENA VISTA SOCIAL CLUB FEAT. RY COODER BUENA VISTA SOCIAL CLUB MUNICH	
15	8	JISKEFET BULL DOUBLE T	
16	NEW	ROBERT LONG UIT LIEFDE EN RESPECT VOOR GERSHWIN EMI	
17	17	BOB DYLAN THE BEST OF COLUMBIA	
18	11	PRODIGY THE FAT OF THE LAND PIAS	
19	13	PUFF DADDY & THE FAMILY NO WAY OUT BMG	
20	RE	TOTAL TOUCH TOTAL TOUCH BMG	

AUSTRALIA		(ARIA) 09/07/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MEN IN BLACK WILL SMITH COLUMBIA	
2	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	
3	3	WHERE'S THE LOVE HANSON MERCURY	
4	4	BITCH MEREDITH BROOKS EMI	
5	5	HOW COME, HOW LONG BABYFACE & STEVIE WONDER SONY	
6	6	HOW DO I LIVE TRISHA YEARWOOD UNIVERSAL	
7	7	ALONE BEE GEES POLYDOR	
8	9	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG	
9	8	WHEN DOVES CRY QUINDON TARVER EMI	
10	10	SEMI-CHARMED LIFE THIRD EYE BLIND WARNER	
11	11	AROUND THE WORLD DAFT PUNK VIRGIN	
12	13	HONEY MARIAH CAREY COLUMBIA	
13	19	FOREVER DAMAGE LIBERATION/SONY	
14	17	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ LIBERATION/SONY	
15	16	YOU WERE MEANT FOR ME JEWEL EASTWEST	
16	15	ONE HEADLIGHT THE WALLFLOWERS UNIVERSAL	
17	RE	MAMA/WHO DO YOU THINK YOU ARE SPICE GIRLS VIRGIN	
18	12	RUNNIN' 2 PAC & THE NOTORIOUS B.I.G. SHOCK	
19	RE	MMMBOP HANSON MERCURY	
20	14	EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM	
<b>ALBUMS</b>			
1	3	TINA ARENA IN DEEP SONY	
2	2	HANSON MIDDLE OF NOWHERE MERCURY	
3	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW	
4	5	FLEETWOOD MAC THE DANCE WARNER	
5	6	BEE GEES STILL WATERS POLYDOR	
6	8	JOHN WILLIAMSON PIPE DREAM/BEHIND THE DREAM EMI	
7	7	PAUL KELLY SONGS FROM THE SOUTH SONY	
8	12	SOUNDTRACK MEN IN BLACK SONY	
9	10	JEWEL PIECES OF YOU EASTWEST	
10	4	OASIS BE HERE NOW SONY	
11	11	NO MERCY MY PROMISE BMG	
12	18	BILLY JOEL GREATEST HITS VOLUME III COLUMBIA	
13	15	JOHN FOGERTY BLUE MOON SWAMP WEA	
14	RE	BOB CARLISLE BUTTERFLY KISSES LIBERATION/SONY	
15	NEW	BOB DYLAN THE BEST OF SONY	
16	9	THE WALLFLOWERS BRINGING DOWN THE HORSE UNIVERSAL	
17	14	PRODIGY THE FAT OF THE LAND DANCEPOOL/SONY	
18	16	SILVERCHAIR FREAK SHOW SONY	
19			

# HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB) 09/06/97
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA	1	1	FREE ULTRA NATÉ BLANCO Y NEGRO
2	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN ROCKET	2	2	BEACHBALL NALIN & KANE MAX
3	1	MEN IN BLACK WILL SMITH COLUMBIA	3	NEW	MR. DJ DR. ALBAN ARCADE
4	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY	4	NEW	VIRTUAL EXPERIENCE COCOOMA GINGER
5	3	SAMBA DE JANEIRO BELLINI VIRGIN	5	8	CAFE DEL MAR ENERGY 52 MAX
6	5	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	6	4	MMMBOP HANSON MERCURY
7	6	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR	7	RE	ATTACK VOL. 1 PASTIS & BUERNI DJS AT W-MAX
8	RE	FREE ULTRA NATÉ A&M	8	RE	ANONIM ANONIM VOL. 2 MAX
9	NEW	YOU HAVE BEEN LOVED/STRANGEST THING '97 GEORGE MICHAEL VIRGIN	9	NEW	REMIXES EX-3 GINGER
10	RE	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)	10	3	MEN IN BLACK WILL SMITH COLUMBIA
		<b>ALBUMS</b>			<b>ALBUMS</b>
1	1	OASIS BE HERE NOW CREATION	1	NEW	ALEJANDRO SANZ MAS WARNER
2	3	BACKSTREET BOYS BACKSTREET'S BACK JIVE	2	1	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
3	2	GENESIS CALLING ALL STATIONS VIRGIN	3	2	LUIS MIGUEL ROMANCES WARNER
4	5	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	4	3	OASIS BE HERE NOW COLUMBIA
5	NEW	MARIAH CAREY BUTTERFLY COLUMBIA	5	4	JARABE DE PALO LA FLACA VIRGIN
6	4	PRODIGY THE FAT OF THE LAND XL	6	5	MONICA NARANJO PALABRA DE MUJER EPIC
7	6	RADIOHEAD OK COMPUTER PARLOPHONE	7	6	NEK NEK WEA
8	10	JOE COCKER ACROSS FROM MIDNIGHT CAPITOL	8	7	ANA TORROJA PUNTOS CARDINALES ARIOLA
9	7	RAMMSTEIN SEHNSUCHT MOTOR	9	8	PRODIGY THE FAT OF THE LAND CAROLINE ESPANA
10	9	SOUNDTRACK MEN IN BLACK COLUMBIA	10	10	DOVER DEVIL CAME TO ME SUBTERFUGE

MALAYSIA		(RIM) 09/16/97	PORTUGAL		(Portugal/AFP) 09/16/97
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS BACKSTREET'S BACK FORM	1	1	PAULO GONZO QUASE TUDO SONY
2	NEW	VARIOUS ARTISTS NOW 3 EMI	2	3	DANIELA MERCURY FEIJAO COM ARROZ SONY
3	3	PUFF DADDY & THE FAMILY NO WAY OUT BMG	3	2	THE KELLY FAMILY ALMOST HEAVEN EMI
4	5	LUAHAN SPRING SONY	4	6	SANTANA SUMMERDREAMS SONY
5	4	VARIOUS ARTISTS METAL 60S LIFE RECORDS	5	5	BACKSTREET BOYS BACKSTREET'S BACK EMI
6	2	OASIS BE HERE NOW SONY	6	4	OASIS BE HERE NOW SONY
7	8	ZIANA ZAIN PUNCAK KASIH BMG	7	7	GABRIEL O PENSADOR QUEBRA-CABECA SONY
8	NEW	EMIL CHAU GUANG YING SI JIAN ROCK	8	RE	U2 POP POLYGRAM
9	6	GARY BARLOW OPEN ROAD BMG	9	9	ELVIS PRESLEY FOREVER IN LOVE BMG
10	9	VARIOUS ARTISTS BA MIAN LING LONG ROCK	10	RE	U2 UNDER A BLOOD RED SKY POLYGRAM

SWEDEN		(GLF) 09/12/97	DENMARK		(IFPI/Nielsen Marketing Research) 09/11/97
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	2	2	SUPER HERO DAZE SONY
3	3	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EDELPIECH	3	6	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS VIRGIN
4	4	MEN IN BLACK WILL SMITH SONY	4	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EDELPIECH
5	5	KUNG FOR EN DAG MAGNUS UGGLA SONY	5	3	MEN IN BLACK WILL SMITH SONY
6	8	GUESS WHO'S COMING TO DINNER/MR. DJ DE. ALBAN ARCADE	6	5	LONELY NANA POLYGRAM
7	7	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG	7	7	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
8	NEW	HONEY MARIAH CAREY SONY	8	NEW	YOU HAVE BEEN LOVED/STRANGEST THING '97 GEORGE MICHAEL VIRGIN
9	RE	HOW COME, HOW LONG BABYFACE & STEVIE WONDER SONY	9	8	ECUADOR SASH! SCANDINAVIAN
10	10	BITTERSWEET SYMPHONY THE VERVE VIRGIN	10	10	HOW COME, HOW LONG BABYFACE & STEVIE WONDER SONY
		<b>ALBUMS</b>			<b>ALBUMS</b>
1	1	OASIS BE HERE NOW SONY	1	3	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
2	2	AQUA AQUARIUM UNIVERSAL	2	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
3	3	JOHN FOGERTY BLUE MOON SWAMP WARNER	3	2	OASIS BE HERE NOW SONY
4	4	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN	4	7	JUICE SOMETHING TO FEEL EMI
5	6	SPICE GIRLS SPICE VIRGIN	5	5	ANDREA BOCELLI ROMANZA POLYGRAM
6	9	NO DOUBT TRAGIC KINGDOM UNIVERSAL	6	NEW	BILLY JOEL GREATEST HITS VOLUME III SONY
7	8	ERIC GADD THE RIGHT WAY STRAWBERRY/EDELPIECH	7	6	GARY BARLOW OPEN ROAD BMG
8	5	PRODIGY THE FAT OF THE LAND MNW	8	8	AQUA AQUARIUM UNIVERSAL
9	7	STEFAN SUNDBLOND BABYLAND MNW	9	4	VARIOUS ARTISTS BURNING LOVE BMG
10	10	SARAH BRIGHTMAN/LSO TIMELESS WARNER	10	10	MOONJAM SAXOPHONESONGS VOL. 2 REPLAY

NORWAY		(Verdens Gang Norway) 09/16/97	FINLAND		(Seura/IFPI Finland) 09/14/97
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	NEW	LIKAA APULANTA LEVY
2	2	C U WHEN U GET THERE COOLIO WARNER	2	NEW	MITA VAAN APULANTA LEVY
3	3	MEN IN BLACK WILL SMITH SONY	3	3	BARBIE GIRL AQUA BMG
4	10	IN MY MIND ANTILOOP POLYGRAM	4	6	MITA VAAN MUUTA EI OO LEHTIVIHREAT LEVY
5	4	TIC TIC TAC CHILLI FEATURING CARRAPICHO BMG	5	1	THE AGE OF LOVE SCOOTER K-TEL
6	6	I'LL BE THERE FOR YOU THE REMBRANDTS WARNER	6	4	MEN IN BLACK WILL SMITH SONY
7	7	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS VIRGIN	7	2	MATO APULANTA LEVY
8	NEW	LONELY NANA POLYGRAM	8	NEW	MR. DJ DR. ALBAN K-TEL
9	5	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI	9	5	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
10	9	BITTERSWEET SYMPHONY THE VERVE VIRGIN	10	9	IN MY MIND ANTILOOP POLYGRAM
		<b>ALBUMS</b>			<b>ALBUMS</b>
1	1	OASIS BE HERE NOW SONY	1	2	LED ZEPPELIN REMASTERS WARNER
2	2	GENESIS CALLING ALL STATIONS VIRGIN	2	1	OASIS BE HERE NOW SONY
3	3	ANDREA BOCELLI ROMANZA POLYGRAM	3	5	CMX CLOACA MAXIMA EMI
4	10	RADIOHEAD OK COMPUTER EMI	4	4	SCOOTER THE AGE OF LOVE K-TEL
5	NEW	BJORN AFZELIUS TANKER VID 50 AFZELIUS	5	6	RASMUS PLAYBOYS WARNER
6	4	BOB DYLAN BEST OF SONY	6	NEW	AQUA AQUARIUM BMG
7	4	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN	7	7	MICHAEL JACKSON HISTORY—PAST, PRESENT AND FUTURE SONY
8	8	AQUA AQUARIUM UNIVERSAL	8	3	BACKSTREET BOYS BACKSTREET'S BACK EMI
9	RE	PRODIGY THE FAT OF THE LAND MD	9	8	TOMMI LANTINEN PUNAINEN GRANIITTI SONY
10	5	SMURFENE SMURFEHITS 3 ARCADE	10	NEW	MR. PRESIDENT NIGHT CLUB WARNER

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**INDONESIA/France:** Indonesian singer Anggun Sasmis has released her latest album, "Au Nom De La Lune" (By The Moon), on Sony Columbia in France, with versions in English and French.



For the Indonesian market, she has released a special edition comprising 16 songs in English, French, and Indonesian. The French album sold 82,000 copies in France in four weeks, while in Indonesia, sales have topped 100,000, according to Sony Music Indonesia managing director **Sutanto Hartono**. An exotic mix of modern tunes, including a version of **David Bowie's** "Life On Mars," and traditional sounds, "Au Nom De La Lune" is a departure from Sasmis' previous pop/rock style. The album's musical director, with whom Sasmis co-wrote four of the songs, was French composer **Erick Benzi**, who has written arrangements in the past for **Celine Dion** and **Mariah Carey**. The album will be released soon in India, Japan, Canada, the U.S., and Europe. Sasmis' first album, released in 1986, was "Dunia Aku Punya" (The World I Own), which included the song "Tegang" (Tense), co-written with her father, **Darto Singo**, and arranged by **Ian Antono**, a notable figure on the Indonesian rock scene. Sasmis' last two albums, "Noc Turno" and "Anggung C. Sasmis... Lah!," were produced by her French husband and manager, **Michael Georgea**. **DEBE CAMPBELL**

**NETHERLANDS:** The success in this country of such American R&B acts as **Blackstreet**, **Az Yet**, and **R. Kelly** has had local A&R managers shifting into higher gear in their search for home-grown acts with a similar style. Having previously developed the Dutch-language R&B act **Arnhemsgewijs** for Mercury, **Hans Diener**, now of indie label/distributor **Dureco**, has discovered **Roméo**, a male quartet from Rotterdam. The group comprises English twins **Spencer** and **Julian Barry** (26) with Dutchmen **Milton Wijngaarde** (19) and **Clifton Giersthove** (24). The group showcases its cool blend of harmony soul on the first single, a romantic ballad called "Always Fall For Love," which was co-written by **Az Yet's Marc Nelson**. The single is accompanied by a video shot on film that is expected to air soon on MTV Europe, VIVA, and MCM. **Dureco** has optioned worldwide rights for the song. **THESSA MOOLJ**

**IRELAND:** **Dolores Keane**, whom **Nanci Griffith** has called "the voice of Ireland," was born into one of the country's most celebrated musical families, in which, as she recalls, "learning songs and tunes was like learning to walk." She first came to widespread attention as singer with **De Danann**, a group that has at various times included **Mary Black**, **Maura O'Connell**, and **Eleanor Shanley**, all of whom went on to solo careers. "The Best Of Dolores Keane" (Dara/RTE) is a 16-track compilation from albums including "Lion In A Cage," "Solid Ground," and "Dolores Keane." Keane is an artist who is at ease with both traditional and contemporary material, and the album features songs written by **Kieran Halpin**, **Paul Brady**, **John Faulkner**, **Donagh Long**, **Van Morrison**, and **John Lennon** and **Paul McCartney**. The performances include collaborations with **Mick Hanly** ("My Love Is In America"), **Emmylou Harris** ("Never Be The Sun," "Emigrant Eyes"), **De Danann** ("Let It Be"), and **Liam Bradley** ("Have I Told You Lately"). **KEN STEWART**



**SOUTH AFRICA:** The sound of township jive reaches far beyond the confines of Soweto with the international release of "Born To Jive" by **the Soul Brothers** (Sterns/Earthworks). In South Africa, the group's albums circulate mostly on cassette, many of them bootlegged, and this release for a wider market is made up of tracks from two recent South African hit albums and an acclaimed session recorded on the group's European tour for the BBC Radio One show hosted by U.K. radio's leading champion of world music, **Andy Kershaw**. With more than 20 years in the business but with a shifting lineup, the Soul Brothers are the finest exponents of the rhythms of *mbaqanga*, the Zulu term meaning "home-made," originally applied as an insult but gleefully adopted as a term of endearment by performers and audiences alike. Strong vocal harmonies also inspired by Zimbabwean styles, driving saxophones, and the classic Hammond B-3 organ sound constitute an explosive mix. Onstage the group is dynamite, with the vocalists, led by **David Masondo**, performing outrageous steps that the old Motown vocal groups would never have imagined in their wildest dreams, and "Born To Jive" captures the excitement of the Brothers' live performances as well as any studio recording ever could. **NIGEL WILLIAMSON**

**PHILIPPINES:** What passes for jazz here is often little more than straightforward instrumental music, but pianist **Bel Cruz Jr.**, 53, plays the real thing on his debut album, "Bugudoy" (Cruz's childhood nickname—no English translation), released on the Musiko Records label of **BMG Records** (Pilipinas) Inc. As well as featuring five Cruz compositions, "Bugudoy" contains five passionate jazz treatments of well-known Filipino standards and folk songs, including "Dahil Sa 'Yo" (Because Of You) composed by **Mike Velarde**, and "Ang Tangi Kong Pag-Ibig" (My Only Love) by **Nicanor Abelardo**. Arranged for a conventional lineup of piano, bass, and drums, the songs are also imbued with a Latin rhythmic pulse, thanks to the additional use of *congas* and *timbales*. According to Cruz, there is a treasure chest of Filipino standards waiting to be discovered. "Too many people overlook the Filipino traditional songs, and I wanted people to hear how fine they sound with a jazz approach," he says. "These are great songs by great composers." Cruz, whose fluent playing style resembles that of **Oscar Peterson**, mixes an accessible, melodic flow with thrilling improvisational passages often punctuated with dazzling, **Art Tatum**-like touches. "I never play a song the same way twice," he says. "The chord voicings and the improvisation come out of me differently each time." While the opportunities for jazz artists to record albums in this country remain limited, Cruz is helping to break down barriers. **DAVID GONZALES**

## Yamo Offers Alternative To Cold Electronica On 'Pie'

WARMTH and whimsicality are not qualities usually associated with the technologically driven genre of electronic music. Yet they are found in abundance on "Time Pie," the noteworthy new album from Yamo, a collaborative electro-pop project led by Germany's Wolfgang Flür, a former member of the pioneering electronic music band Kraftwerk.

Released Tuesday (23) on the independent Hypnotic Recordings in the U.S. and other labels in Europe and Japan, "Time Pie" is the result of a long personal and musical journey for Flür, who has built upon and moved beyond the legacy of the music he made with Kraftwerk from the '70s onward.

That legacy—the trance-inducing, coolly impersonal sounds of such albums as 1974's "Autobahn" or 1977's "Trans-Europe Express"—has had an influence on the development of styles including disco, rap, techno, electronica, and modern dance music. While he is aware of Kraftwerk's substantial influence, Flür is the first to admit that, for him, listening to contemporary pop is not a priority.

"I ignore a lot of [what's on] radio because I have to have my eyes and ears free from other influences," he says, speaking from his home in Düsseldorf, in Germany's Rhineland region. "There is enough sound in the air when you live in a big city. I get my ideas from that and what I listen to in nature."

Early this month, Flür participated in a panel on electronic music in the '90s at the CMJ convention in New York and acknowledged that Europe continues to embrace electronic styles much more fervently than the U.S., the land of guitar rock.

"It is so big here in Europe and has such radio play, and so little in America," he says. "Since 1974, when a band like Kraftwerk brought electronic music inside of pop to America, nothing has changed too much. Only special radio stations play this music."

It also takes a special record label to properly market electronic music. Flür says he learned that Hypnotic Recordings, based in California, had previously released albums by other electronic bands, including the early albums from Kraftwerk, licensed from Capitol Records. "I'm really happy with those guys," he says of Hypnotic.

Germany's culture of technological precision certainly can be credited, in part, for nurturing the rise of

electronic music in the '70s and, more recently, for the market's success with dance music. But Flür today draws from another aspect of German culture. He describes the songs on "Time Pie" as an electronic pop fairy tale. Think of the Brothers Grimm with synthesizers.

A playful spirit runs through "Time Pie": in the metronomic lyrics and vocal delivery of the title track; in the buzzing bite of a song called "Mosquito"; in the kiss-and-giggle intro to "Awomana-man"; or in the driving highway pulse of "Guiding Ray" (subtitled "Space Journey To Funny Faces From Foreign Towns"), an autobiographical tale of Flür's search for new musical styles since leaving Kraftwerk in the '80s.

Adding a touch of innocence, Flür's teenage niece, Jeannine Flür, makes her vocal debut on the single "Stereomatic," a retro-sounding paean to stereo recording, "this brilliant technique from the '50s which allows us artists to be able to pack our musical stories so effectively," writes Flür in the liner notes for "Time Pie."

For the recording of "Stereomatic," Flür even dusted off the original electronic drum pad that he and Kraftwerk's Florian Schneider created in the '70s. "That was just for fun," he says. "We do everything for fun."

That attitude is a far cry from the cool and serious image of Kraftwerk, suggesting why Flür left the group in pursuit of more emotionally engaging music.

"There was not enough warmth, in our being together personally or in our music. That was the reason to leave and to search for a new style. I like to tell stories," he says.

"I'm a bit like an actor when I go inside the recording studio," he continues. "I'm only interested in working with people who have no problems in showing their feelings. That was my goal, of course. And that was the reason I left Kraftwerk, with a heart full of pain, of course, because it's not easy to leave a band. I changed, I really have to tell you, not Kraftwerk, and we went different ways."

"Sometimes, it's so healthy to let things go," adds Flür. "Now I only want to find something that makes me feel good. What brings me the most joy in life is the synthesizer music inside of me."

*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.*

### HOME & ABROAD



by Thom Duffy



FLÜR

## Myers' 'Rain' Falls On Stony Plain Canadian Radio Hit Ignites Singer's Career

BY LARRY LeBLANC

TORONTO—"Let It Rain," the debut album by traditional-styled country singer Shirley Myers, to be released on Stony Plain Records in Canada Oct. 14, came about only because of the unexpected popularity of its title track.

Serviced to Canadian country radio on a Warner Music Canada promotional sampler April 14, the song "Let It Rain" peaked at No. 9 on Broadcast Data Systems' country chart here July 7, a significant feat for a virtual unknown without a label deal.

"Let It Rain" was also featured on the WEA compilation "New Country 4," released May 13. According to Alan Fletcher, director of strategic projects for Warner Music Canada, the album, which also contains tracks by Paul Brandt, Kevin Sharp, and Bryan White, has sold 147,000 units in Canada.

Following the airplay success of the "Let It Rain" track, several executives at Warner Music Canada had wanted to sign the 29-year-old Myers directly to the company, but that didn't happen. However, Garry Newman, senior VP/managing director of the company's domestic/international division, who had been enthusiastic about the "Let It Rain" single the first time he heard it, telephoned Holger Petersen, president of Stony Plain, based in Edmonton, Alberta, to suggest that the roots-based indie sign the twangy-voiced, Canadian-born performer.

"It all happened very quickly," recalls Petersen. "We made the [recording] deal before the album was completed [in mid-August]. I heard eight songs Shirley had as demos, and the quality of the songwriting really impressed me. She's a great singer. I don't know how you would describe [her music]. It's more traditional than contemporary. It has a real simplicity that rings true."

Produced by Myers, her boyfriend, steel guitarist Rod Nicholson, and engineer Troy Lancaster, the album was recorded at Fireside Studio in Nashville using mostly studio musicians. Of the song's 10 tracks, five were co-penned by Myers, including the title song, which she co-wrote with Nicholson.

"Some of the tracks, [like] 'Long

Long Gone,' were recorded 2½ years ago, while in the past year we recorded 'Fallin' Out Of Love,' 'Let It Rain,' and 'Lettin' Go,'" says Myers. "Every six or eight months, we'd go in the studio and track three songs. 'One Last Step' was the last song put on. Rod and I wrote it just the day before we tracked it three weeks ago along with 'Don't Say A Word,' the duet with Johnny Lee."

For the follow-up to the "Let It Rain" single, Stony Plain released "Haven't You Heard" to Canadian country radio on Monday (22). "We're going to hit radio hard because [radio programmers] have been waiting for a follow-up," says Petersen. "'Let It Rain' was certainly a successful tune."

"'Let It Rain' is the most-requested song we've played this year," says Steve Jones, program manager of country CFQM in Myers' hometown, Moncton, New Brunswick. "We can't wait to start playing tracks from the album."

Despite his initial disappointment at Warner Music Canada passing on Myers, her Nashville-based manager, Peter Leggett, says he was enthusiastic about signing a deal with Stony Plain because recording rights were restricted to Canada, making it possible for him to secure another deal in the U.S.

"We had jump-started Shirley's career with 'Let It Rain,' and I didn't want to lose any momentum," says Leggett. "If the [contract] with Stony Plain had been such that it had tied my hands down in the U.S., I would have waited [for a U.S.-based deal]. Now, the minute I get a deal in the United States, Stony Plain steps aside and only keeps this first album in Canada."

Leggett adds that he is "now talking seriously to several U.S. labels [about Myers' album], and there's been some interest in what's been happening [in Canada]. I will eventually get her a U.S. deal. Here's a 29-year-old girl who can sing, who writes, and who doesn't have to be taught the [music] business."

Myers certainly knows country music from growing up in Moncton. Her father, singer/guitarist Gerry Myers, has been a well-known figure for decades throughout Canada's East Coast as a member of the Bunkhouse Boys, which recorded for Apex Records of Canada (now Universal Music Canada) and Rodeo Records in the 1950s.

The group's enormous regional popularity was bolstered by its highly rated shows, both named "The Bunkhouse Boys," which ran on Moncton radio station CKCW from 1942 to 1951, and on affiliated CKCW-TV from 1952 to 1964. "The Bunkhouse Boys covered a lot of ground, [touring] New Brunswick, Nova Scotia, and Prince Edward Island," says Gerry Myers. "We also played in Montreal and Toronto."

As a youngster, Shirley Myers was keenly aware of her father's celebrated status. "As kids, shopping with my mom, wherever we went, my two sisters and I always had people staring and pointing at us," she says. "There were always musicians coming over to the house, and we always had music playing at home. Dad used to play a lot of Hank Snow and Buck Owens. He used to buy me records when I was as young as 2 years old. Marie Osmond was my biggest influence when I was little."

Gerry avidly recalls his daughter's enthusiasm for music-making early on,

"When Shirley was 8 or 9 years old, she'd take her mother's pots and pans into the backyard and use them as drums," he says.

By the time she was 8, Gerry was inviting Shirley and her sister Debbie separately onstage to sing. In junior high school, the two sisters began performing together at weddings. As a teenager, Shirley played drums in the family's country & western band, Gerry Myers & the Myers Sisters, performing locally with a repertoire of Snow, Loretta Lynn, Owens, and Conway Twitty hits.

After graduating from high school, Myers immediately joined a Moncton-based band, touring 2½ years nationally as a drummer with the country group Southern Express. This was followed by a stint as a lead singer in another Moncton-based country act, Major Moves, for three years.

In 1989, after winning \$10,000 (Canadian) in the national Bud Country Talent Search the year before, Myers decided to try her luck in Nashville. "I took the winnings from the talent contest and paid for [plane] tickets, demos, and tried to push myself a little bit there," she says. "However, things didn't happen the way I wanted them to."

After this abortive Nashville trip and following management problems in the same period, Myers mostly concentrated on performing on Canada's country club circuit with her own band, Madison Avenue, for the next few years.

"I had bad management experience, so I shied away from the [record] business," she says. "I got so involved with managing the band, booking the band, and repairing the bus on my days off, I was too busy to look after the business side. I knew I needed some guidance as far as getting into recording."

Three years ago, on a recommendation of a mutual friend, Myers telephoned Leggett looking for possible management. The day the two met in Nashville, Leggett was going to see Johnny Lee perform at Gilley's nightclub and invited her along. At the club, he asked the Texas singer to let Myers perform one song. Lee asked her to come onstage, and after singing that one tune, audience response was so enthusiastic that Myers stayed onstage to perform five additional songs.

"She grabbed hold of an audience in the middle of [that] show and owned it," recalls Leggett. "I went, 'Holy smoke.'"

After advising Myers to invest \$3,000 (U.S.) in four Nashville-recorded demos and after seeing her in a showcase in Moncton, Leggett promised the singer that if she left the Canadian club circuit and moved to Nashville, he would manage and support her. Following four 28-hour drives from Moncton to Nashville for meetings and sessions that year, Myers moved to the city two years ago.

"Peter thought moving to Nashville would be a good move for me because I'd be able to get out of the club scene and be able to focus on my songwriting," says Myers.

Booked by Buddy Lee Attractions in Nashville, Myers has since opened shows for George Jones, Tracy Lawrence, and John Michael Montgomery and appeared on TNN's "Prime Time Country" show, performing Lee's 1984 No. 1 country hit "The Yellow Rose" with him.

### DISC TARA

(Continued from page 63)

Hartawan believes his company may have room to move in the megastore market for some time to come as, he feels, the Indonesian Music Assn. ban on foreign retailers will not be lifted for several years. "Because Tower Records usually targets tourist markets and tax-free countries in Asia, Indonesia may not be in the immediate plan anyway," he says, "especially since it is still a 90% cassette market here."

"The market is not ready for CD-only-oriented retailers. Besides, Singapore and Hong Kong have bigger buying power. But it will happen eventually, and we have to be prepared."

The competition will help the growth of CDs and the CD market share, Hartawan predicts. "The Singapore market has grown 40% since Tower came in," he adds. "We have five to 10 years of growth to focus on to position ourselves as the market leader."

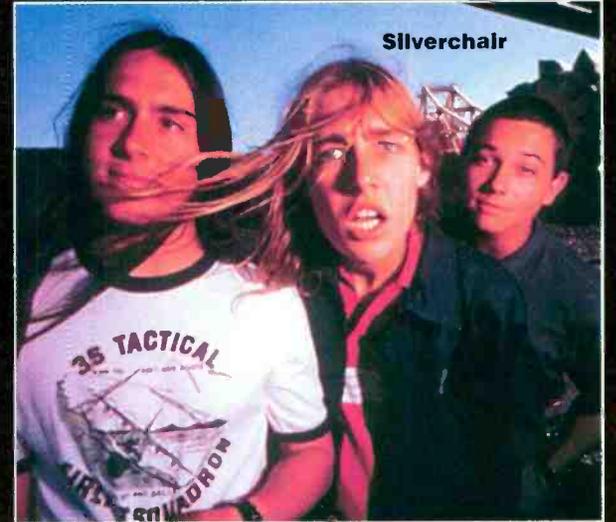
# AUSTRALIA



Regurgitator



Savage Garden



Silverchair

## The World Mines Australia For Golden Talent And Diamonds In The Rough

*Meanwhile, Oz Industry Minds Its Economy And Promotes Acts Abroad*

While Australia's domestic music market struggles out of a slump, the country's newest crop of successful artists continue to reach new heights around the globe.

With its second album, "Freak Show," silverchair (Murmur/Sony) has racked up international sales of another 2 million units. After a top 5 hit in the U.S. with "I Want You," Savage Garden (Roadshow) toured Japan and Asia and broke in Europe. Peter Andre (Mushroom) notched his sixth top 5 hit in the U.K. Meanwhile, Deni Hines (Mushroom) and Human Nature (Sony) expanded their success in Asia to the U.K., the latter touring Europe with Michael Jackson and Celine Dion before audiences of 2 million. Among other achievements: Regurgitator (Warner) undertook its fourth U.S. tour, opening for Helmet. Spiderbait (PolyGram) played Canada three times this year, to growing radio acceptance. David Helfgott (BMG) topped the Billboard classical charts and sold a half-million CDs worldwide. Hardcore act Frenzal Rhomb (Shock) toured the U.S. for the first time and, like labelmates Bodyjar and Big Heavy Stuff, continued to build a presence in Japan through touring.

Australia has remained a hotbed of A&R activity. Most labels are planning a renewed attack on the international market next year.

### UP WITH THE ROSTERS

Sony Music Australia split into Epic and Columbia in order to better market acts and acquired local distribution of the Roadrunner, V2 and Harvestone labels. A much-publicized deal between Sony and Mushroom saw, within its first three months, the reunion of the multi-platinum '80s act Cold Chisel, a double-platinum Paul Kelly hits set and a gold single for newcomer Leonardo's Bride.

"It's been my dream for 20 years to get Cold Chisel," says Mushroom CEO Michael Gudinski, who passed on the act first time around. "Getting them caps off the company's 25th-anniversary celebrations."

Denis Handlin, CEO and chairman of Sony Music



Tina Arena and Sony's Denis Handlin

Australia, says of his company's strong showing, "We've been at the front when it came to new talent. We've been aggressive, and, as market leaders for three years [with a 22% share], we have the responsibility to excite and drive local business. We became closer to our partners at retail and media. Rather than whine about lack of airplay, we try to understand their concerns."

BY CHRISTIE ELIEZER

Adds Chris Hanlon, managing director of EastWest, "The A&R policy we put into place at Warner four years ago is paying off." R&B vocal group Kulcha, with 100,000-unit sales in Southeast Asia, remains Warner Australia's biggest overseas act of its 18 local signings. But the company also is gearing up for U.S. releases next year for the Superjesus, a joint signing with Warner Bros.; the Earthmen, signed by Sire's Seymour Stein; pioneering dance producer Ollie Olsen's Primitive Ghost project; and U.S.-based country act Keith Urban & The Ranch, who is signed to Capitol.

"There's never been such a diversity of talent before," declares Tim Prescott, MD at BMG. "But that doesn't mean every act is worth signing. It's still a case of finding a diamond in the rough." When Prescott took over at BMG in March, he stripped back the company's multimedia interests to refocus on music, a move that led to a 3% rise in market share. Its biggest local act remains John Farnham, whose "Anthology 1," out next month, is expected to shift 350,000 units and generate reinterest in European markets—particularly as a new track is a duet with Human Nature. BMG's buy-out of rooArt and Rubber landed acts with previous international success—Screaming Jets, Wendy Matthews, Even, Custard and Mark Of Cain.

EMI's reported advance of 4 million Australian dollars for the Seekers—the highest for a local act—reflected its faith in the veteran adult-contemporary act's potential in the U.K., and the U.S. soul singer Rani has been released by EMI affiliates in New Zealand, South Africa and Asia. Suva Pacifica, a joint signing between Virgin Australia and France, went gold in France. EMI this year also inked AC acts Helena, Simone Hardy and Drew McAllister.

### FRESH EXPORTS

"There's considerable interest in Australian acts from abroad," confirms EMI A&R executive Kathy McCabe. "Interestingly, I'm finding it difficult to get quality acts

*Continued on page 70*

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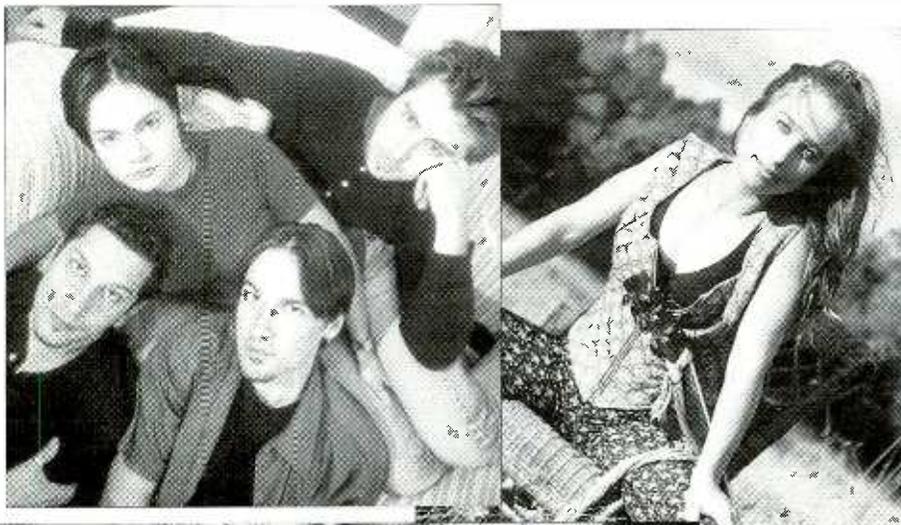
# AUSTRALIA

## Critic's Choices

Who are the best new artists coming up from Down Under? Billboard correspondent Christie Eliezer offers his selections.

**Artist:** *The Superjesus*  
**Album:** "The Absolute Truth"  
**Label:** EastWest  
**Distributor:** Warner Music  
**Publisher:** None  
**Manager:** Aloha Management  
**Booking Agent:** Premier Harbour

The Superjesus is a joint signing of Warner Music Australia and Warner Bros. in the U.S. The four-piece Adelaide band, fronted by extroverted singer Sarah McLeod, has aroused considerable industry attention. First came a guitar-pop attack that avoids independent pretensions and then a self-financed EP, "Eight Step Rail" (Aloha), which topped the alternative chart for five weeks. "We were completely naive," laughs guitarist Chris Tennent, who joined the band in 1994 temporarily while taking a break from teaching music. In April, the band journeyed to Atlanta to make "The Absolute Truth" with Matt Serletic (Collective Soul, Cool For August). The album is due out in Australia later this year and in the U.S. in early '98.



Clockwise from top left: The Superjesus, Diana Ah Naid, Jebediah, Leonardo's Bride, Grinspoon



**Artist:** *Jebediah*  
**Album:** "Slightly Odway"  
**Label:** Murrmur  
**Distributor:** Sony Music  
**Publisher:** Sony Music  
**Manager:** Naked Ape  
**Booking Agent:** IMC

Guitarist Chris Daymond is such a fan of "The Simpsons" that he vowed to name his first child after the town's founding father, Jebediah Springfield. Instead, he used it for a band he formed in Perth in 1995 with Kevin Mitchell (vocals, guitar), Kevin's drummer brother Brett



and single-named Vanessa (bass). Early rehearsals saw the group playing punky covers of songs from Archers Of Loaf to the Muppets. At their 13th gig, they won a national campus competition and signed to silverchair's Australian label, Murrmur. In August, the band's debut album, "Slightly Odway," was released, following an EP, "Twitch," which topped the West Australia state album chart, and an indie hit single, "Jerks Of Attention."

Continued on page 72

# The ARIA Nominees

The Australian Record Industry Association will present the 11th annual ARIA Awards Sept. 22 at the Capitol Theater in Sydney. Here is a look at the nominees in key categories.

### BEST AUSTRALIAN ALBUM

Nick Cave & The Bad Seeds, "The Boatman's Call" (Mute/Liberation/Festival)  
Powderfinger, "Double Allergic" (Polydor)  
Savage Garden, "Savage Garden" (Roadshow/Warner)  
silverchair, "Freak Show" (Murrmur/Epic/Sony)  
Spiderbait, "Ivy & The Big Apples" (Polydor)

### BEST AUSTRALIAN SINGLE

Nick Cave & The Bad Seeds, "Into My Arms" (Mute/Liberation/Festival)  
Leonardo's Bride, "Even When I'm Sleeping" (Mushroom/Sony)  
Powderfinger, "D.A.F." (Polydor)  
Savage Garden, "Truly Madly Deeply" (Roadshow/Warner)  
Spiderbait, "Buy Me A Pony" (Polydor)

### BEST AUSTRALIAN GROUP

Crowded House (EMI)  
Powderfinger (Polydor)  
Savage Garden (Roadshow/Warner)  
silverchair (Murrmur/Epic/Sony)  
Spiderbait (Polydor)

### BEST FEMALE ARTIST

Monique Brumby, "Mary" (Columbia/Sony)  
Nikka Costa, "Get Off My Sunshine" (Mushroom/Sony)  
Annie Crummer, "Seventh Wave" (EastWest/Warner)  
Deni Hines, "I'm Not In Love" (Mushroom/Festival)  
Wendy Matthews, "Then I Walked Away" (BMG)

### BEST MALE ARTIST

Jimmy Barnes, "Lover Lover" (Mushroom/Festival)  
Dave Graney, "The Devil Drives" (Mercury)  
Paul Kelly, "How To Make Gravy" (White/Mushroom/Festival)  
Tex Perkins, "Far Be It From Me" (Slick/Polydor)  
Mark Seymour, "Last Ditch Cabaret" (Mushroom/Sony)

### BEST NEW ARTIST

Frank Bennett, "Five O'Clock Shadow" (Mercury)  
Fini Scad, "Coppertone"/"Testrider" (Bark/Mushroom/Festival)  
Jebediah, "Jerks Of Attention" (Murrmur/Epic/Sony)  
Rani, "Always On My Mind" (Virgin)  
The Superjesus, "Eight Step Rail" (EastWest/Warner)

### BEST DEBUT ALBUM

The Earthmen, "Love Walked In" (EastWest/Warner)  
Human Nature, "Telling Everybody" (Columbia/Sony)  
Leonardo's Bride, "Angel Blood" (Mushroom/Sony)  
Rebecca's Empire, "Way Of All Things" (Eternity/Polydor)  
Savage Garden, "Savage Garden" (Roadshow/Warner)

### SONG OF THE YEAR

Nick Cave, "Into My Arms," Nick Cave & The Bad Seeds (Mute/Liberation/Festival)  
Darren Hayes/Daniel Jones, "Truly Madly Deeply," Savage Garden (Roadshow/Warner)  
Darren Hayes/Daniel Jones, "To The Moon And Back," Savage Garden (Roadshow/Warner)  
Paul Kelly, "How To Make Gravy," Paul Kelly (White/Mushroom/Festival)  
Powderfinger, "D.A.F.," Powderfinger (Polydor)

### BEST INDIGENOUS RELEASE

Archie Roach, "Hold On Tight" (Aurora/Mushroom/Sony)  
Telek, "Telek" (Origin)  
Tiddas, "Tiddas" (Id/Mercury)  
Warumpi Band, "Stomp'n' Ground" (CAAMA)  
Yothu Yindi, "Birrakuta—Wild Honey" (Mushroom/Festival)

Continued on page 74

## What's Up Down Under

### A Recap Of Significant Developments On The Australian Music Scene During The Past 12 Months

- ✦ You Am I, Regurgitator and Christine Anu dominated the nationally televised ARIA awards in September 1996. You Am I, who won six of nine nominations, left the next day for a European tour. Meanwhile, BMG had purchased the group's label, rooArt, for a reported \$5 million, giving You Am I, as well as acts Screaming Jets, Custard and Wendy Matthews, new international clout.
- ✦ October saw the deaths of Australian Crawl guitarist Brad Robinson and dance pioneer Robert Racic. EMI parted with managing director Paul Martinovich. Alanis Morissette's "Jagged Little Pill" (850,000 units) replaced Fleetwood Mac's "Rumours" after 20 years as Warner Australia's biggest seller.
- ✦ In November, the Australasian Performing Rights Association cited Nick Cave as Songwriter Of The Year and Tina Arena's "Wasn't It Good" as Song Of The Year. Crowded House's farewell performance on the steps of the Sydney Opera House was attended by a crowd estimated by EMI at 250,000.
- ✦ Sony assumed distribution of Roadrunner in December. Rupert Murdoch appointed his son, James, as VP, music & new media of News Ltd. moving further into the music industry and setting up TK News with Japanese producer Tetsuya Komusio to source talent in East Asia. Columbia Records in the U.S. signed Savage Garden for North America.
- ✦ In January 1997, influential act-breaking festival Big Day Out staged its final series of shows. Tim Read, managing director of PolyGram Australia was named executive VP for Asia-Pacific, while Polydor managing director Paul Dickson became group managing director (music operations) for Oz. The market leader Austereo radio network's joint venture with Malaysia's MEASAT saw the launch of Hitz-FM in that country, to an audience of 1.1 million.
- ✦ The February launch of the electronic point-of-sale chart information system ARIAnet saw such genres as country register higher sales. Tim Prescott became managing director of BMG. The Hoodoo Gurus announced their split. Channel V and MTV arrived in the market, taking over local Red and ARC-TV channels, respectively.
- ✦ Warner Music, whose A&R motto is "export or perish," signed four acts to North America: Regurgitator to Reprise, the Earthmen to Primary/Sire and Keith Urban & The Ranch to Capitol, while The Superjesus is a joint signing with Warner Bros.
- ✦ In March, the Pacific Circle Music Convention was announced for this September as a new international industry meeting. Mushroom Records ended its distribution relationship with Festival after 25 years in favor of a new deal with Sony. Mercury managing director Tim Delaney, who transferred to London as a VP of international marketing, was replaced by Mike Allen—who previously held that London post. Savage Garden's album "Truly Madly Deeply," on Roadshow/Warner in Australia, sold 65,000 copies in its first three days.



You Am I and BMG's Tim Prescott

- ✦ During April, retail was reeling from a soft first quarter. The Australian government contemplated relaxing parallel-import restrictions to bring down CD prices—leading to warnings of retaliation from trade bodies in the U.S. and the European Commission. ARIA announced plans for an all-Australian Top 20 album chart. Sony split into Epic and Columbia labels, poaching Brash's chain general manager Matt Campbell to head Epic. EMI signed the Seekers for a reported 4 million Australian dollars, the largest deal for a local act.
- ✦ PolyGram International Publishing bought out its remaining 50% share in MMA Music in May, acquiring the catalog of INXS, You Am I and Screaming Jets, among others. Shock opened its first U.S. office. Australasian Performing Rights Association (APRA) initiated a meeting for the first time in 10 years between radio and the record business, at which attendees learned new radio licenses would not be available until 1999.
- ✦ In June, BMG bought into indie Rubber Records. Mushroom, in the wake of overseas success for Deni Hines, Peter Andre and Garbage, introduced a new senior-management team and expanded its A&R and promo teams. The Clouds split up.
- ✦ In July, APRA claimed a world first with a new system of census-logging of commercial radio outlets here and in New Zealand, increasing the hours logged a year from 100,000 to 1.3 million. Country Music Association signaled a push Down Under by appointing its first local representative, Trevor Smith. Longtime indie Hot split from TWA and set up its own Didgeeridoo distribution. V2 arrived Down Under, appointing Sony as its distributor. Shock undertook a big restructuring to strengthen its organization.
- ✦ After a bidding war in which offers surpassed 1 million Australian dollars, the reunited Cold Chisel, the country's most popular act of the 1980s, signed with Mushroom Records in August. The deal promises the band a high degree of creative freedom. ■

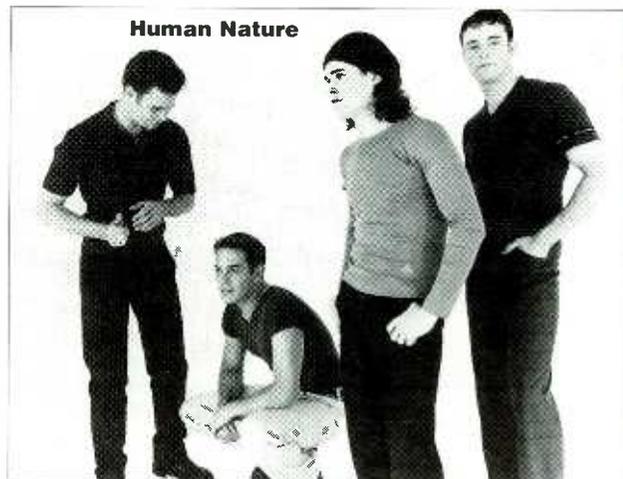
#### WORLD MINES AUSTRALIA

Continued from page 67

from the contemporary-rock field. The fresh talent is mostly in pop and country."

Paul Krige, managing director of Universal Music, is more forthright. "I'd put up my acts against anything coming from abroad," he says of his signings Grinspoon, Floyd Vincent & The Child Brides and Cactus Child.

PolyGram's platinum acts Spiderbait, Powderfinger and Dave Graney 'N' The Coral Snakes have toured extensively through Canada and/or Europe. The company signed pop acts Magnet, ex-Girlfriend singer Robyn Loau, Mercy Bell and New Zealand hard-rock act Sihad and bought Sydney indie label Redeye, originally home to The Cruel



Sea. "We're looking at one hell of a year in '98, especially with additional albums from The Cruel Sea and Tumbleweed and a solo album from [The Cruel Sea's] Tex Perkins," says A&R chief Craig Kamber.

One important sign of the renewed international interest in the Australian music scene is the Pacific Circle Music Convention, which will take place in Sydney Sept. 21 to 25, organized by Michael Chugg, general manager of the Frontier Touring Company, a division of the Mushroom

**"There's never been such a diversity of talent before. But that doesn't mean every act is worth signing. It's still a case of finding a diamond in the rough."**

—Tim Prescott, BMG

Group. Described by Chugg as "a five-day conference on initiatives and strategies to capitalize on the music world's last Shangri-la," the event will include showcase performances, expos, gala concerts, workshops, a fan fair, technology and memorabilia displays, a massive CD sale, a musicians' golf tournament and closed-door industry meetings. It will coincide with the 11th annual ARIA awards in Sydney Sept. 22.

In other developments, the country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIAnet showed higher sales for the genre than previously expected. Festival signed country artists including Don Webley (grooming him for the teen market), Sydney's Stetsons and Adelaide bluegrass act Trevor & Kim Warner. Fiddle player Pixie Jenkins found a home at ABC and singer/songwriter Felicity at EMI. Country acts making a dent abroad include Capitol's Keith Urban & The Ranch and Arista's Sherri Austin. Sony's Tommy Emmanuel is working in Nashville on his second album with Chet Atkins. ABC is negotiating to showcase Gina Jeffreys in Asia.

#### TROUBLE AT HOME

And yet some of the momentum for new acts at home was lost when, after a boom year in 1996 (14% unit sales growth and sales volume rising from \$500 million to \$568 million), the domestic market flattened out. Figures released by the Australian Record Industry Association (ARIA) registered an 8% slump for the first half of 1997. The music industry had been forewarned. Reasons were several-fold. A flat economy, despite the lowest interest

Continued on page 77



WARNER MUSIC  
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# GROUNDBREAKING

## IN ORBIT:

REGURGITATOR (ON REPRISE)  
THE SUPERJESUS (ON WARNER BROS)  
THE EARTHMEN (ON SIRE)  
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THE RANCH (ON CAPITOL)

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KULCHA  
MARIE WILSON  
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# AUSTRALIA

## CRITIC'S CHOICES

Continued from page 69

**Artist:** Grinspoon  
**Album:** "Grinspoon's Guide To Betta Living"  
**Label:** Grudge  
**Distributor:** Universal  
**Publisher:** None  
**Manager:** Apollo Artists  
**Booking Agent:** Trading Post Agency

Aged between 19 and 24, the members of Grinspoon emerged from Lismore, a laid-back hippie haunt in New South Wales, which singer Phil Jamieson says "is a place

where you rehearse continually because there's not a lot to do." It paid off when a two-song demo, recorded in three hours, won radio network Triple J's Unearthed contest. National attention for their EP, "Licker Bottle Crazy," is followed this month by the debut album, a psychedelic pop extravaganza of continually moving textures. "We've a wider definition than most '90s band are allowed," says Jamieson.

**Artist:** Monique Brumby  
**Album:** "Thylacine"  
**Label:** Columbia  
**Distributor:** Sony Music  
**Publisher:** Mushroom Music  
**Manager:** BB Management  
**Booking Agent:** Premier Harbour  
 "Thylacine" is the Latin word for Tasmanian Tiger, an apt term for 22-



year-old Monique Brumby, who was born in Tasmania in the Chinese year of the tiger. Her semi-autobiographical debut album is classy and, in cases like the song "Fallen Angel," quite moving. Brumby began writing in high school and busked for a while before heading for Melbourne's acoustic circuit. "Thylacine" was produced by David Bridie of the group My Friend The Chocolate Cake, recently known for his production work with Christine Anu and PNG's George Telek. In August, Brumby visited the U.S. for meetings with executives from Columbia Records, with an eye toward an American release. She intends to

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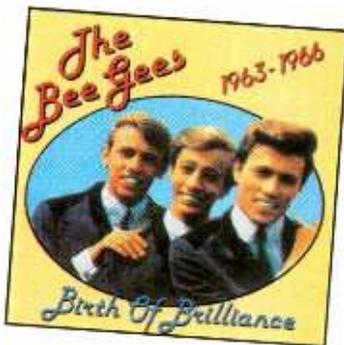
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From top:  
Screaming  
Jets, Karma  
County, Big  
Heavy Stuff

record again later this year. "I love performing my older songs," she says, "but they were written when I was 18."

**Artist:** Spiderbait  
**Album:** "Ivy And The Big Apples"  
**Label:** Polydor  
**Distributor:** PolyGram  
**Publisher:** None  
**Manager:** Loog Management  
**Booking Agent:** IMC

Spiderbait's leaps between bursts of fuzzpop and acid-art metal anchored "Ivy And The Big Apples," which went to No. 3 on the national album chart. In the wake of that success, this fiercely alternative act received lucrative offers to expose its music, including a Coca-Cola ad and a show at a Super-League rugby game. The trio from the New South Wales town of Finley turned them down in favor of solo side projects to be issued this year under the unlikely moniker Hot Rollers And The Shits. Says drummer and singer Kram, "We don't want to put out a Spiderbait record for the sake of putting one out. We're keen not to repeat ourselves." Within 12 months, the act toured three times through Canada (where the album is issued through Polydor Canada), and European dates are expected soon.

**Artist:** Diana Ah Naid  
**Album:** "S/T"  
**Label:** Origin  
**Distributor:** MDS  
**Publisher:** Leosongs  
**Manager:** None  
**Booking Agent:** None

After her mother died when she was 1, Diana Ah Naid's father took her and her two brothers around the country

Continued on page 74

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# AUSTRALIA

Bidstrup, is to be issued in Australia this month.

**Artist:** Karma County  
**Album:** "Last Stop Heavenly Heights"  
**Label & Distributor:** TWA  
**Publisher:** None  
**Manager:** S/M  
**Booking Agent:** TWA

Karma County fuses Middle Eastern musical influences with country blues, gaining an emotional effect inspired by Elvis Costello's 1986 album "King Of America." Says Brian Gallagher, singer and guitarist, "I apply two creeds to my music. One is composer Maurice Revell's belief that music is emotional first and intellectual second. In other words, get the idea out and tidy it up later. The second is from a 19th-century French pianist who observed that music and words should be a marriage of love and convenience. If you write something you don't believe in, it shouldn't be there." The debut album, "Last Stop Heavenly Heights," combines urban and country, native and immigrant. Not surprisingly, the act has aroused interest in the U.S.

## CRITIC'S CHOICES

Continued from page 72

seeking work. The journey ended 14 years later, when she settled in northern New South Wales. Two years later, she had a son, Stone. Now 21, Ah Naid is extremely confident, and with every good reason. A friend's uncle saw her perform and gave her \$10,000 to make an album. A track "I Go Off" was sent to the Triple J radio network and received enough high-rotation play to earn major labels' and management interest. But Ah Naid inked with Origin, a Sydney indie with a roster of acts that have long shelf lives. Her album, remixed by Gang Gajang's Buzz

**Artist:** Screaming Jets  
**Album:** "World Gone Crazy"  
**Label:** rooArt  
**Distributor:** BMG  
**Publisher:** MMA/PolyGram  
**Manager:** Grant Thomas Management  
**Booking Agent:** Premier Harbour

When Screaming Jets burst out of Newcastle over five years ago, critics hailed them as the next hard-rock band to follow AC/DC to international success. A powerhouse live act, the Jets toured regularly, driving earlier albums to platinum sales (70,000) at home while creating pockets of fan support in Europe. "Right from the very beginning, the agenda was to play with the big guys," acknowledges singer Dave Gleeson. The album, issued in Australia last month, boasts a selection of strong songs and dynamic production courtesy of British producer Steve James.

**Artist:** Big Heavy Stuff  
**Album:** "Maximum Sincere"  
**Label:** Hypnotised  
**Distributor:** Shock  
**Publisher:** None  
**Manager:** Longshot Management  
**Booking Agent:** IMC

Unlike the "next big thing" tag of his earlier band Ups & Downs, guitarist Greg Atkinson describes Big Heavy Stuff as "quiet achievers. We've slugged on and put out records which captured what the band's about." The "Covered In Bruises" EP, one of the best-selling indie records of 1995, displayed the band's rumbling bass and serrated guitar lines. Its debut album, "Maximum Sincere," widens the appeal, with four tracks featuring strings. It was released in Japan (The Quattro Label) and through Southeast Asia (Pony Canyon) in August, with ongoing negotiations for a U.S. release.

**Artist:** Leonardo's Bride  
**Album:** "Angel Blood"  
**Label:** Mushroom  
**Distributor:** Sony  
**Publisher:** Mushroom Music  
**Manager:** Norman Parkhill  
**Booking Agent:** Premier Harbour

When an acoustic duo teamed up with conservatorium-trained jazz players three years ago, the result was inevitably compelling. A further mix of street poetry and chic mysticism made Leonardo's Bride a hit with local audiences. The single "Even When I Sleep" peaked at No. 4 nationally on the ARIA charts, while the album hit No. 25. Following its chart presence in New Zealand, the band will tour through Southeast Asia in late September, when the album is released in a half-dozen territories through Mushroom's international partner, BMG. A Japanese release is set for October. ■

ABC MUSIC



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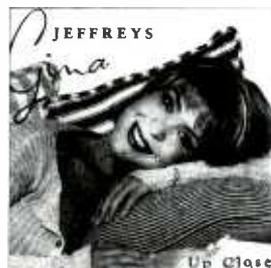
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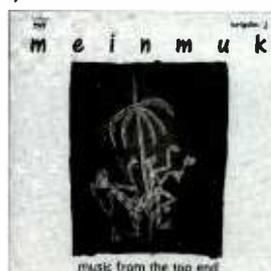
ABC Country



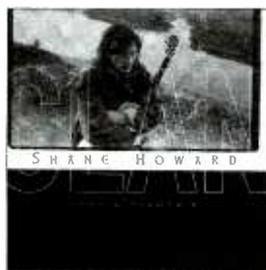
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## ARIA NOMINEES

Continued from page 69

### BEST INDEPENDENT RELEASE

Deadstar, "Don't Let It Get You Down" (Mushroom/Festival)  
 Dirty Three, "Horse Stories" (Anchor & Hope/Shock)  
 Even, "Less Is More" (Rubber/Shock)  
 Ed Kuepper, "Frontierland" (Hot)  
 Savage Garden, "Savage Garden" (Roadshow/Warner)

### BEST DANCE RELEASE

Boo & Mace, "Flowers In The Sky" (Prozaac/Shock)  
 The Lord's Garden, "Journeys" (ACML/Sony)  
 Our House, "Floorspace" (MDS)  
 Pendulum, "Coma" (MDS)  
 Wicked Beat Sound System, "Music From The Core" (MDS)

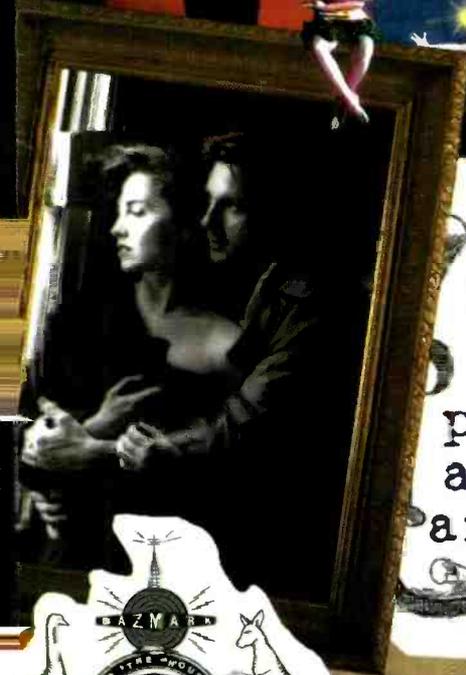
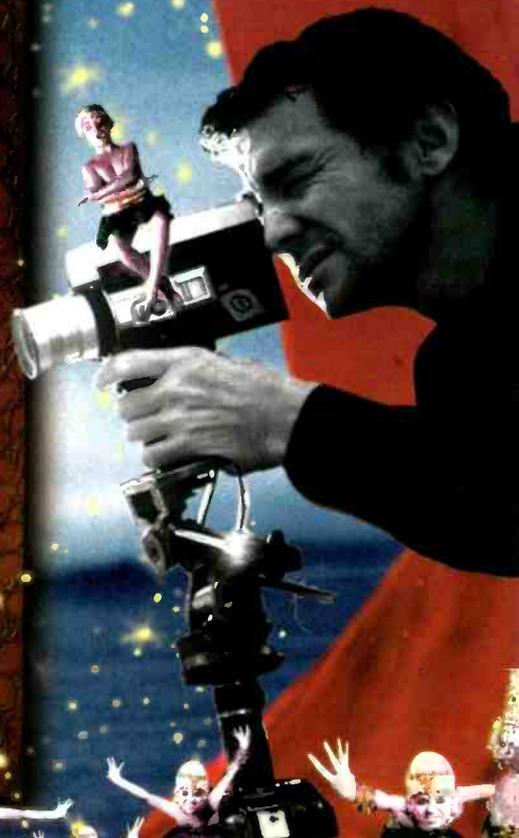
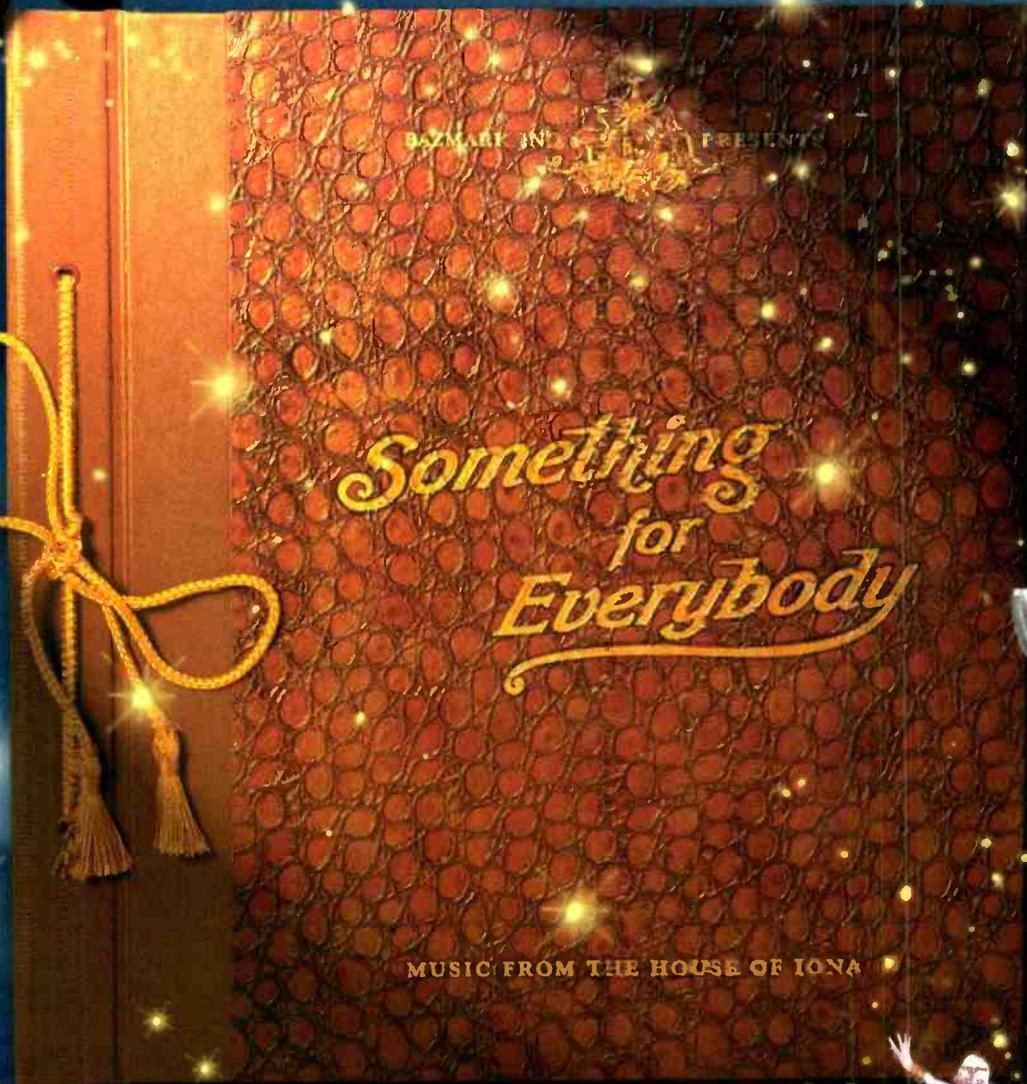
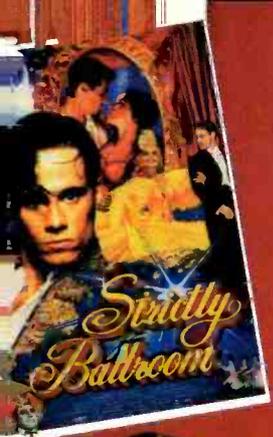
### BEST COUNTRY RELEASE

Troy Cassar-Daley, "True Believer" (Columbia/Sony)  
 Graeme Connors, "The Road Less Travelled" (ABC/EMI)  
 Dead Ringer Band, "Living In The Circle" (Massive)  
 Tina Martyn, "Lying In My Bed" (ABC/EMI)  
 Keith Urban & The Ranch, "The Ranch" (WEA/Warner)

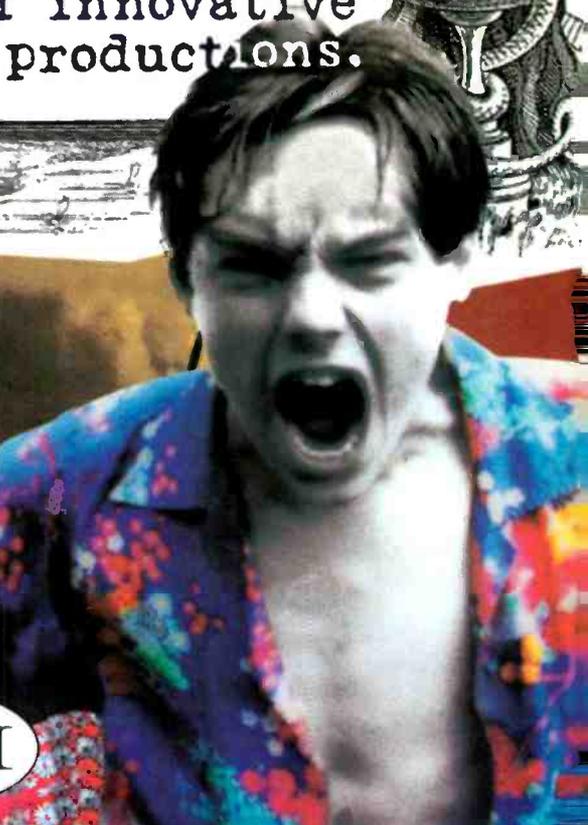
### BEST ADULT CONTEMPORARY RELEASE

Annie Crummer, "Seventh Wave" (EastWest/Warner)  
 Tommy Emmanuel, "Can't Get Enough" (Epic/Sony)  
 Ed Kuepper, "Starstruck" (Hot)  
 My Friend The Chocolate Cake, "Good Luck"  
 (Mushroom/Festival)  
 Vika & Linda, "Princess Tabu" (Mushroom/Festival)

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- artists include
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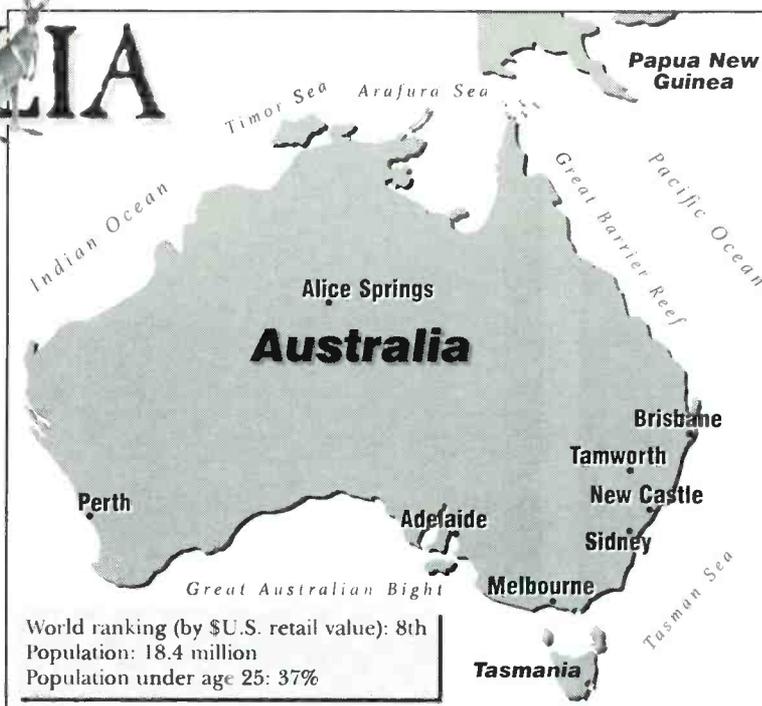
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# AUSTRALIA



### ECONOMIC WATCH

Currency: Australian dollar  
Exchange rate: \$1 = 1.34 Australian dollars  
GDP in U.S. dollars (1994): \$21,283 billion  
Inflation rate (1997): 0.5%  
Unemployment rate (July 1997): 8%

### SALES WATCH

Average wholesale album price (\$U.S.): \$15.70  
Average retail album price (\$U.S.): \$22.35  
Mechanical royalty rate: 9.306%  
Sales tax on sound recordings: 22%  
Unit sales (First six months 1997): 19.2 million  
Change over previous year: -7.54%  
Per capita album sales: 2.7  
Piracy level: 4% of units  
CD-player household penetration: 62%  
Platinum album award: 70,000 units  
Gold album award: 35,000 units

### MEDIA WATCH (key promotional outlets)

"Hey, Hey It's Saturday" (Channel 9): 5 million viewers  
Austereo radio network: 3.1 million listeners daily  
Triple M network: 2.9 million listeners daily  
Triple J network: 2 million listeners daily  
"Hit" (Melbourne Herald Sun): circulation 558,500  
"The Metro" (Sydney Morning Herald): circulation 240,400

### RETAIL WATCH (key retail outlets)

Brashs: 90 stores  
Sanity: 80 stores  
HMV: 21 stores  
Central Station Records: 7 stores  
Blockbuster: 5 stores

### CHART WATCH

Top-Selling Albums: January-June 1997 (Source: ARIA)

- 1) "Savage Garden" (Roadshow/Warner)—Savage Garden
- 2) "Romeo & Juliet" (EMI)—Original Soundtrack
- 3) "Tragic Kingdom" (Universal)—No Doubt
- 4) "Secret Samadhi" (Radioactive/Universal)—Live
- 5) "Spice" (Virgin/EMI)—Spice Girls
- 6) "Freak Show" (Murmur/Sony)—silverchair
- 7) "Ixnay On The Hombre" (Columbia/Sony)—Offspring
- 8) "Falling Into You" (Epic/Sony)—Celine Dion
- 9) "Forgiven Not Forgotten Tour Pack 1997" (EastWest/Warner)—The Corrs
- 10) "Pop" (Island/PolyGram)—U2

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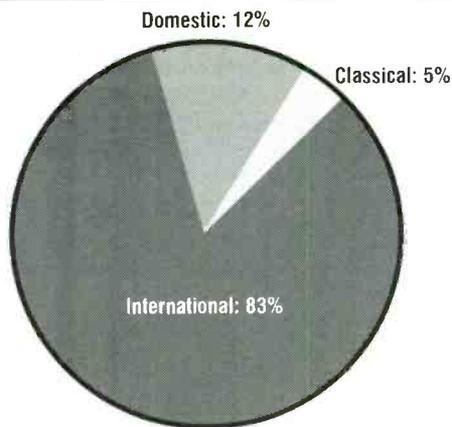
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**Top-Selling Singles: January–June 1997 (Source: ARIA)**

1)	"Truly, Madly, Deeply" (Roadshow/Warner)—Savage Garden
2)	"Don't Speak" (Universal)—No Doubt
3)	"MMMBop" (Mercury/PolyGram)—Hanson
4)	"Breathe" (Sony)—Prodigy
5)	"I Finally Found Someone" (A&M)—Bryan Adams/Barbra Streisand
6)	"Don't Let Go (Love)" (EastWest/Warner)—En Vogue
7)	"Last Night" (BMG)—Az Yet
8)	"Break My Stride" (Sony)—Unique II
9)	"Freak" (Murmur/Sony)—silverchair
10)	"Sexy Eyes" (Transistor/BMG)—Whigfield

**REPERTOIRE BREAKDOWN**



**TRADE CONTACTS**

IFPI national group: ARIA  
 Mechanical-rights society: AMGOS  
 Performing-rights society: APRA  
 Music-publishers associations: AMPAL

*Source: IFPI, ARIA and Billboard research*

**WORLD MINES AUSTRALIA**

*Continued from page 70*

rates in 17 years and an inflation rate of 0.5%, showed consumers were unwilling to spend. The unemployment rate was 8%, with youth joblessness at 16%. There was a dearth of blockbuster releases—although albums by Savage Garden, the Corrs, Celine Dion and Alanis Morissette broke the half-million-unit sales mark.

The computer-game sector siphoned teenage cash: Sony Playstation sold a half-million software units and 300,000 hardware units, while demand for Nintendo's 64 was so extensive that supplies dried up for six weeks. The opening of casinos in Sydney and Melbourne diverted older entertainment spending.

**"There's considerable interest in Australian acts from abroad. Interestingly, I'm finding it difficult to get quality acts from the contemporary rock field. The fresh talent is mostly in pop and country."**

—Kathy McCabe, EMI

The claims of some government ministers and consumer groups that compact discs in Australia were overpriced may have confused consumers as to the value of a CD. Too many releases put added pressure on retail.

Downsizing and catalog marketing (which accounts for 40% of business for most majors here) were facts of life. PolyGram closed a state office, Mushroom shuttered its export division, and Festival pared down its operation after losing Mushroom's distribution to Sony.

There were other issues to contend with. The Australian government's threat to relax parallel-imports restrictions lost steam due to lobbying and stern warnings from U.S. and European trade organizations. But the threat

remains. "More and more ministers are appreciating it's a negative move," says ARIA CEO Emmanuel Candi.

The Australasian Performance Rights Association (APRA), exasperated with mainstream radio's low exposure of new music, set up the first meeting in a decade between the radio and music industries. It was not good news for the music industry: radio refused to loosen up, and no new radio licenses are available until 1999. ARIA continued talks with what Candi describes as "the highest level of radio, and we've got to the point where we're reaching an understanding."

Retail suffered a soft first half, with some months registering an 18% drop. About 10 stores closed. There was, however, no panic discounting; many had learned a lesson from the Sanity chain, which maintained full price to fund its expansion and still maintained a strong market share.

"Australian music retailers have been hit with a double whammy," observes Barry Bull, chairman of the Australian Music Retailers Association (AMRA) and owner of Toombul Music in Queensland. "Both were out of our control—a recession hit retail across the board, and too many major releases failed to sustain volume."

Bull says retail rose to the challenge, with more creative marketing and branding, and expanded their customer database to increase target marketing and create loyalty programs. AMRA's convention in Sydney this month serves as a forum to address challenges and opportunities.

**ON THE BRIGHT SIDE**

All was not doom and gloom on the domestic front. The Triple J radio network added 50 more outlets through regional Australia. The arrival of MTV and Channel V jump-started the pay-TV industry, with the "Telecommunications Strategies Report," released last month, forecasting market penetration would jump from the current 16% level (or 650,000 subscribers) to 20% or 25% by the end of '98. A new ABC-TV show "Recovery" proved, through an anarchic format, to break new acts.

ARIA switched to electronic point-of-sale data collection for its charts with ARIAnet, launched 20 actions against alleged pirates, negotiated with pay-TV for a local quota and successfully argued for self-regulation of the record industry instead of government-imposed censorship

*Continued on page 78*

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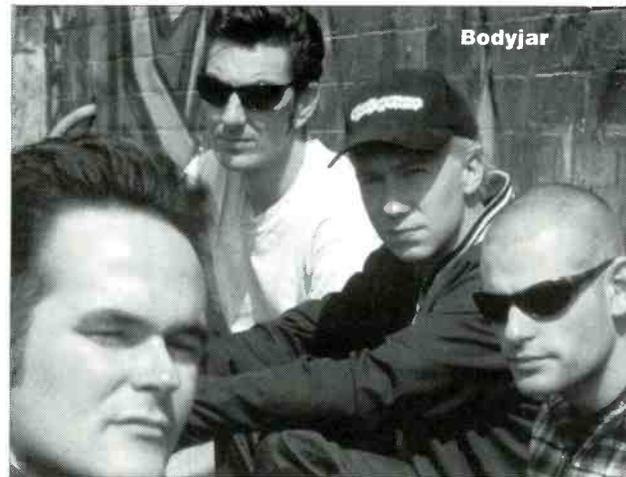
WORLD MINES AUSTRALIA

Continued from page 77

moves (which would have cost an estimated \$1,500 per record released here).

Emmanuel Candi at ARIA believes that the government next year will finally introduce the long-awaited transmissions right covering digitally delivered music.

Major labels learned to break acts at home through



Bodyjar

showcase tours, with Warner accounting for 26 visits by international artists this year. "We've learned that, too often, a company is dictated to by outside influences. Faith and commitment to your gut instinct is important," says EastWest's Hanlon. He notes that excitement over American artist Jewel, after she appeared at a Warner Music conference in Australia, helped the company break

The country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIAnet showed higher sales for the genre than previously expected.

radio's reluctance to program the singer. The label managed a top 10 single and platinum album (70,000-units) for the artist in her best-selling territory outside the U.S. and Canada.

Sony's Denis Handlin is characteristically exuberant. "We've just got to work harder and smarter, create some exciting music, encourage retail to become more like consumer magnets, and market more actively through new technology like DVD and the Internet. That Savage Garden can sell half a million proves that you can't keep a bunch of good songs down. Somewhat dramatically, I'd say we're in the throes of a great revolution in the music industry, and I love a challenge like this."

Independents restructured for a greater share of market. Shock and MDS in particular brought in personnel from sales and marketing divisions at the majors. "We're turning 10; it's about time to join the big boys," says Shock Records director David Williams. Shock had more signings in Asia and Europe, opened an office in San Francisco and has plans for one in Japan. Myriad dance labels, such as Creative Vibes, Dirty House, Colossal, Sirius, Transistor, Prozaac and Vicious Vinyl, found new markets.

With worldwide successes continuing to roll in and strong domestic sales expected from upcoming home-grown and international artists alike—Oasis, Janet Jackson, Mariah Carey, Midnight Oil, Tina Arena, Seal, Rod Stewart, Kylie Minogue, Green Day, Metallica and the Corrs—the Australian industry outlook for the second half of 1997 is decidedly upbeat. ■

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## DG Compilation Helps 'Tune Brains' CD To Illustrate Book's Theories On Mood Music

■ BY TERRI HORAK

NEW YORK—In an unusual move for the venerable classical label, Deutsche Grammophon (DG) is releasing a compilation CD aimed squarely at mainstream audiences: the musical companion to the new book "Tune Your Brain" by author/ethnomusicologist Elizabeth Miles.

Out this month from Berkley Press, "Tune Your Brain" pulls together scientific research from a number of different areas in an effort to teach readers how they can use music to alter moods and improve their health.

For the companion "Tune Your Brain" CD, out Sept. 16, Miles culled material from DG's vast catalog to illustrate her various points. In detailed liner notes, she helps listeners understand and apply the concept, and with complete citations of the original sources, the CD also serves as an efficient label sampler.

DG VP and label director Albert Imperato acknowledges that this is a different type of marketing effort for DG and sees it as a celebration of classical music. He also says it's a way to engage and educate new listeners that fits well with the label's overall image and philosophy.

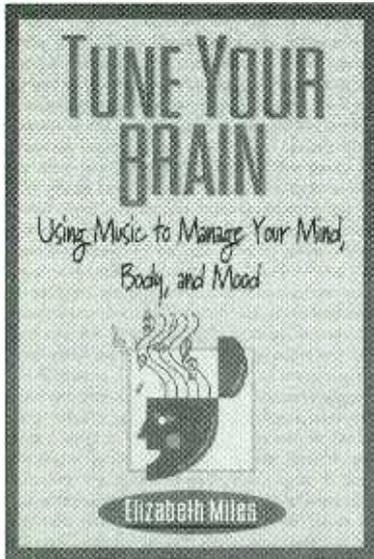
"We selected this project for a very specific reason," he says. "A lot of the flesh and real-life human issues in classical music have sort of been pushed out of the process. You're not supposed to talk about how the music strikes our emotions and spurs idealism, but you can't have a critical discussion of Beethoven's music that doesn't discuss the emotional impact. I think we serve this music by helping to promote the goals that all the composers have had."

Miles offers extensive and diverse discographies in support of each chapter—or desired effect, such as relaxation—and includes an 800 number through which readers can order any of the discs mentioned. She points out that classical music was the most logical choice for a companion CD.

"Part of the intrigue for me is that a

lot of the music that has been used in experiments is classical, so it's proven that it works. But it's also what I like to call super-potent, especially from the neurological standpoint, because it's more complex," Miles says.

She adds that classical music has the added benefit of being a familiar entity to most listeners, even if they are not fans, and is less likely to turn off or distract listeners than, say, rock or world music.



Initially, DG is taking a regional approach to marketing "Tune Your Brain" that is centered around a unique opportunity with Los Angeles commercial classical station KKGO. The station, which has sister stations that carry its programming in San Francisco and San Diego, has begun running 90-second "Braintuning Breaks" three times a day, hosted by Miles. During the first two weeks of the 16-week program, Miles is presenting general background information on the research she has gathered. Subsequent weeks will each focus on a specific application, such as relaxing, healing, uplifting, creating, or energizing.

"Elizabeth came to us with the idea,

and we said, 'Yeah, this is kind of neat,'" says Kimberly Theodore, assistant PD at KKGO. "It expands the concept of how music can fit into everyone's lives, and it's useful information. We've already had a lot of positive response from our listeners."

To support the effort, DG is also advertising the "Tune Your Brain" CD on the station. October ads will carry tags for Tower Records, and, in November, DG will key the spots to Borders Books & Music. The label is working on setting up in-store appearances for Miles and attempting to cross-merchandise the book and CD at each store. The book and CD have the same cover artwork, and each will carry an ad for the other.

In November, "Tune Your Brain" will be featured as part of DG's "100 Reasons You Should Be Listening To Classical Music" promotion with Borders (Billboard, Aug. 30). The overall promotion includes a DG-dedicated listening station, as well as a range of value-added cross-promotions and contests.

The campaign for "Tune Your Brain" will expand to the national level once the label is able to gauge initial consumer interest. So far, Miles is slated to make in-store appearances in California, but DG and Berkley Press will be working toward gaining national publicity and television exposure for the author.

"One reason we have such a tough time marketing classical music is because it appeals to people in all demographics in every country. 'Tune Your Brain' targets Americans in particular because it captures the quintessential American experience of wanting the quickest way to self-improvement, and Elizabeth shares the same missionary zeal in terms of understanding that classical music is uniquely good and powerful," Imperato says.

The "Tune Your Brain" CD is designed to be a "mood journey" through the various states explored in the book. Miles' liner notes provide brief examples of her research as well as how the selected music works for each

(Continued on page 84)



Recordmasters co-founder Mike Richman and his son Colin, right, show off the successful Classics outlet in the Rotunda mall. (Photo: Steve Traiman)

## At 25, Recordmasters Is Venerable Baltimore Indie

■ BY STEVE TRAIMAN

BALTIMORE—Mike Richman has survived as an independent record retailer for more than 37 years, currently operating three Recordmasters outlets in one of the oldest, and newest, Baltimore-area malls.

Success is due to an unusual set of factors: a focus on classical and jazz, as well as a broad mix of many other genres; an aggressive music tape approach; a growing mail-order business; and video rentals. The formula earned Recordmasters the accolade "best eclectic music store" in Baltimore magazine's recent annual list.

"My partner Bill Rush and I are still around because we've never stopped being listeners," he emphasizes. Richman has a classical background, and Rush is a jazz aficionado, but they both had an ear for what they first offered in a "cosmic music" section and now is found in the new-age rack.

"There are a few vital keys for survival as an indie today," Richman says. "You've got to remain fully stocked year-round, you've got to be competitive on pricing, and you've got to be flexible to anticipate your customers' continuing, and changing, tastes."

"If there's any one reason that stands out, it's that both Bill and I still



work the stores every day. You can't take away that many years of knowledge in this business," he adds.

Richman cut his music teeth in the early '60s with Modern Music House, one of the first suburban Baltimore indie chains, with four stores. He then joined Nat Barnett with the Hi Fi Record Shop, which became Record & Tape Collectors, one of the area's first full-catalog stores, in the Roland Park section.

By 1972 Richman, along with Rush, had put enough financing together to open two stores. They had one of the first retail outlets in the Roland Park Rotunda mall, which at the time had only anchor stores Giant Foods and Rite-Aid Drugs. The second store was located in the Cockeysville neighborhood.

The main Rotunda outlet is about 2,700 square feet, and is joined by a satellite 700-square-foot Classics outlet just across the mall. "Why listen to rock when you're buying Bach?" is a

(Continued on next page)

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NAIRD

## AT 25, RECORDMASTERS IS VENERABLE BALTIMORE INDIE

(Continued from preceding page)

slogan they still use effectively in print ads. The Cockeysville outlet was closed, and a new 2,800-square-foot store was opened in the new upscale Kenilworth Park Mall in suburban Towson, Md., which caters to more adult-oriented music tastes.

Richman credits Recordmasters' longevity to what he calls the "personal touch, with friendly customer service from a knowledgeable staff that has built up a nice 'neighborhood' business in both locations."

Included are his son Colin, now 27 and Rotunda Center manager, who started as a stock boy at age 13; Carl Lochte, manager of the Kenilworth store; Jim Bailey, manager of the classical outlet; Jamie Hopkins, video and jazz buyer; and Victor Walters, jazz and R&B music expert.

Although Mark Richman says that radio was never that good an advertising outlet for music in the Baltimore area, Recordmasters does support Baltimore Junior College's WBJC. Rush hosts a bimonthly "new release" show that gets good listenership based on call-ins and store traffic following each program.

"The co-op situation has changed dramatically over the years, and now it's down to almost nothing," Richman observes. He does cite good cooperation from distributors, including Independent National Distributors Inc., Malverne, Select-O-Hits, and M.S. Dis-



The main Recordmasters outlet in Baltimore's Rotunda mall opened 25 years ago. (Photo: Steve Traiman)

tributing. This helps with monthly print ads in Baltimore alternative weekly Citypaper and a holiday mailer.

On the promotion side, the stores lend recordings for in-store play in other, non-music retail outlets in both malls, getting some nice referral business. Richman notes that they've done an ongoing series of soundtrack promotions with the Sony Twin Theaters in Rotunda Center, which features art-house movies. He cites success for films like "Fargo," "Shine," and "Brassed Off," among others.

While CDs represent about 70% of overall music business, tapes are still a

strong 30%, much higher than the dwindling industry average. "We know it's a disappearing market," he says, "but with our eclectic mix of music and our faithful customers, they know where to come for tapes for their boomboxes, Walkmans, and car players."

There's also an interesting mix of what Richman calls "accessories and et cetera stuff." This includes CD and tape cases and stands, blank tapes, headphones and other audio accessories, rock and rap posters and stickers, and a magazine rack with nearly 100 music and general-interest titles.

Mostly as an accommodation to customers, Recordmasters made an early commitment to video rental when the first 20th Century Fox movies came out on tape in the early '80s and Schwartz Bros. became one of the first area distributors to get into video. The stores offer a large selection of titles but keep a tight inventory due to space. The price is a competitive \$2.99 rental for two days. The stores do some sell-through business and a good trade in used videos.

Pricing is equally competitive on the music side, with at least three other major outlets close to the Rotunda stores and several near the Kenilworth Park location. A sale wall offers about 140 titles at \$11.99 for CDs and \$8.99 for cassettes, with new releases offered at \$12.99 and \$13.99 for CDs, and \$9.99 and \$10.99 for tapes when available. There's also an active buying and selling of used CDs.

The mostly classical mail-order business, also handled by Bailey, has gotten a big boost since the retailer's World Wide Web site went up about two years ago. With new releases highlighted at <http://www.recordmasters.com>, the retailer has seen a growing number of E-mail orders. Richman and Bailey will be doing more couponing on the Web in the future, as well as promotions, including an upcoming one with Angel Records for new fall releases. They both see a lot more mail-order sales potential via the Web site outside the Baltimore area.

As for the future, "DVD is our next big commitment," Richman says. "We're actively trying to get into the business very soon, working with PolyGram on an introductory program. Music video business has always been just so-so for us, but DVD video movies and music releases could be really big. And when DVD Audio comes online in the next two years, Recordmasters will be ready."



Colin Richman, center, manager of Recordmasters' Rotunda mall outlet, is flanked by Jamie Hopkins, left, video and jazz buyer, and Victor Walters, jazz and R&B music expert. (Photo: Steve Traiman)

## EXECUTIVE TURNTABLE

**MUSIC VIDEO.** Brian Graden is named executive VP of television programming at MTV in New York. He was executive producer of the animated series "South Park."

Lorin W. Finkelstein is named music video commissioner at RCA Records in New York. He was director at RSA/USA Inc.

**HOME VIDEO.** Trisha Robinson is named VP of theatrical and video distribution at Showtime Networks Inc. in Los Angeles. She was co-founder of MEMGI.

Columbia TriStar Home Video promotes John DeLeon to director of sales for national and direct accounts in Phoenix and names Diane Maggio director of special markets, Suzette Schaefer national accounts manager in Los Angeles, and Joe Barrett Northeast regional sales manager in Boston. They were, respectively, regional sales manager, executive director of business and legal affairs at Orion Pictures, national accounts



GRADEN

FINKELSTEIN

manager at Turner Home Video, and visual production manager at Northeast Audio Visual.

**RETAIL.** The Good Guys Inc. in San Francisco promotes Dennis Carroll to senior VP of finance and administration and names Cathy Stauffer VP of quality. Carroll will continue his duties as CFO. Stauffer was an independent consultant for the Good Guys.

Debbie Roberts is appointed senior product manager of music and video at Future Shop in Burnaby, B.C. She was director, purchasing at Trans-Canada/Archambault.

# newsline...

**K-TEL INTERNATIONAL** has terminated a deal to sell most of its music assets to Platinum Entertainment Inc. for \$35 million in cash. Although K-tel says that the agreement allows it to keep a \$1.75 million deposit held by a third-party bank, Platinum has indicated it plans to contest that. K-tel says in a statement, "The assets included in the Platinum transaction continue to represent significant value, which has not been adequately reflected in our company's public-market capitalization. Our objectives now will be to further build these assets as well as our infomercial, video, consumer products, and direct-response businesses and to achieve a level of market valuation which is more reflective of our company's worth." The Plymouth, Minn.-based marketer of music compilations also has authorized the repurchase of up to \$2 million worth of K-tel shares in the open market.

**HARVEY ENTERTAINMENT** and Saban Entertainment say they plan to co-produce a second full-length, live-action, direct-to-video film based on Casper the Friendly Ghost. The movie, tentatively titled "Casper Meets Wendy," is slated for release in fall 1998 and features two of Harvey's licensed cartoon characters. Harvey also says that first-week retail sales for the direct-to-video "Casper: A Spirited Beginning" approached 1.2 million units. The video, released by 20th Century Fox Home Entertainment, is selling for between \$12.95 and \$19.98 at retail.



**ALL AMERICAN COMMUNICATIONS**, the owner of the Scotti Bros. record label, announces that it is in preliminary discussions with other firms about a possible sale of the company. All American has retained Goldman, Sachs and Media Finance as investment advisers. The company is also in the television production and syndication business, with shows like "Baywatch" and "The Price Is Right."

**TICKETMASTER GROUP** reports net profit of \$2 million in the second fiscal quarter on \$81.7 million in revenue, compared with a loss of \$400,000 on revenue of \$53.2 million in the same period last year. The Los Angeles-based company says it sold 16.3 million tickets in the quarter that ended July 31, up 7.6% from the year before. In a statement, the company says, "We also took significant steps to consolidate our ticketing joint ventures and licensees and to expand our business internationally." Separately, the company announced that it had purchased an additional one-third interest in its Ticketmaster-Southeast joint venture from Time Warner. It now owns two-thirds of the venture.

**THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM)** reports that more than 450 industry people—"more than expected," according to president Pamela Horowitz—attended its fall conference at the Laguna Cliffs Marriott Resort in Dana Point, Calif. NARM says that its 40th annual convention will be held March 14-17, 1998, in San Francisco and that the conventions the following two years will be in Las Vegas and San Antonio, Texas.

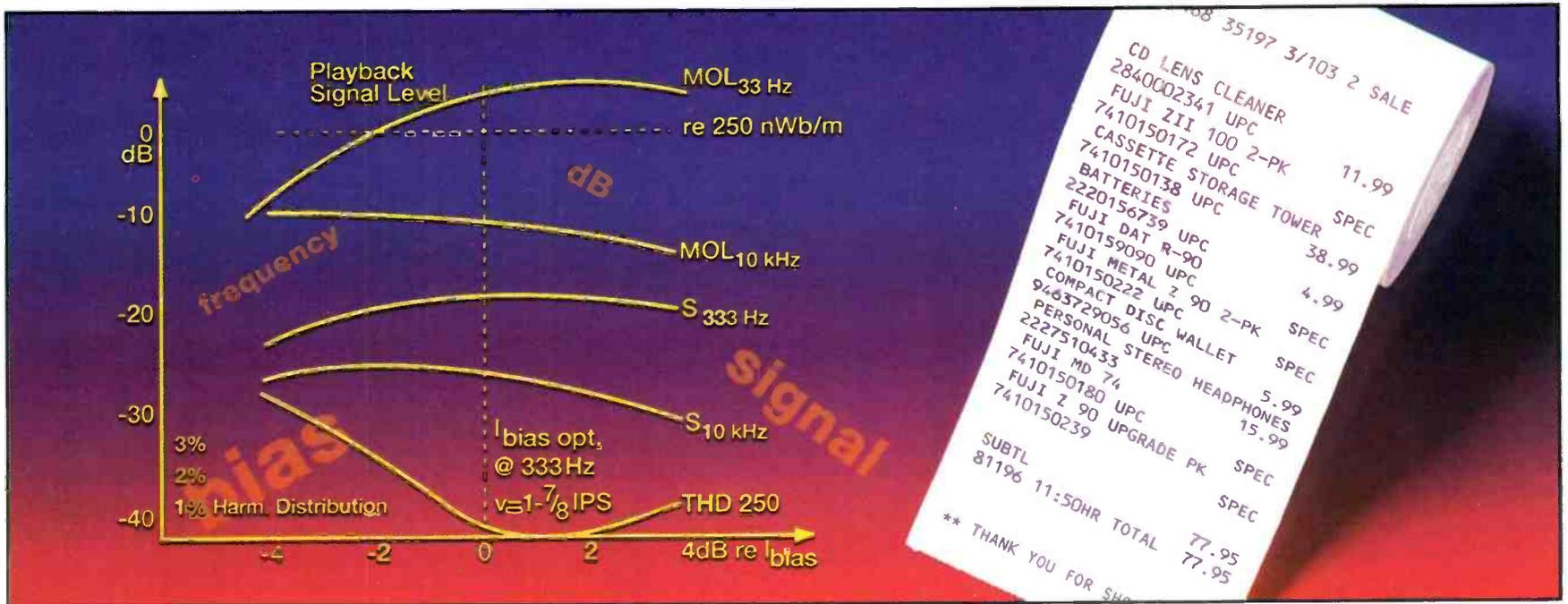
**IMAGE ENTERTAINMENT**, the laserdisc distributor, says it has signed an exclusive deal with Digital Theater Systems (DTS) to distribute DTS' music programming on CD and to encode DTS multichannel sound on laserdiscs and DVDs. DTS markets a 6-track audio system used for feature films. This year Image began to release films on laserdisc featuring DTS sound. The music programs on Image laserdiscs encoded with DTS multichannel audio include "Hell Freezes Over" by the Eagles and "Tina Turner: Live From Amsterdam."

**BARNES & NOBLE** announces new deals to strengthen its online shopping service ([barnesandnoble.com](http://barnesandnoble.com)). It says it will be the exclusive bookseller on Internet search firm Excite's WebCrawler and enter a partnership with Internet directory company InfoSpace. Barnes & Noble is also unveiling its Affiliate Network, which will market books from thousands of other World Wide Web sites.

**RHINO RECORDS** says it is releasing a new comedy title, "The 2000 Year Old Man In The Year 2000: The Album," by Carl Reiner and Mel Brooks, in conjunction with a 160-page hardbound book published by Cliff Street Books/HarperCollins, "The 2000 Year Old Man In The Year 2000: The Book (Including How To Not Die And Other Tips)." The street date for the book is Oct. 7. The album, available at \$16.98 list for the CD and \$10.98 for the cassette, will be out Oct. 14. This will be the fifth "2000 Year Old Man" recording from Rhino.



**PUTUMAYO WORLD MUSIC** has teamed with Barnes & Noble on a promotion for the album "A Putumayo Blend: Music From The Coffee Lands," to be released Oct. 7. The bookseller will place counter-display units in the 240 stores that have cafes and offer customers a free coffee with each CD purchase. A portion of the proceeds from the album will go to Coffee Kids, a nonprofit organization that helps children and their families in coffee-producing countries. The artists on the album include Café Tacuba, Susana Baca, and Ernest Ranglin.



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## NARM Road Trip Yields Some Updates On Valley

**ON THE ROAD:** Retail Track spent the week on the road, first at the Trans World Entertainment Corp. Convention and then onward to the National Assn. of Recording Merchandisers' (NARM) Fall Conference.

The Trans World Convention was held Sept. 6-10 at the Sheraton Hotel in Saratoga Springs, N.Y., and it was a very upbeat affair. No doubt thanks to the chain's kick-ass performance over

the last year, the troops were ready to celebrate. The labels helped them accomplish this by supplying performers who excel at party music, including **Buster Poindexter, Tower Of Power, and the Average White Band.**

From there I headed out to California for the NARM conference, or mini-NARM, which was held Sept. 11-14 at the Marriott Laguna Cliffs Resort in Dana Point. Mini-NARM was well

attended, and like all NARM conventions, attendees get out of it what they put into it. In other words, those offering their opinions to Retail Track gave the affair mixed reviews. But whether they liked the conference or not, the hotel got an overwhelming thumbs down as a place considered not conducive for hosting a NARM event. On the other hand, the Dana Point/Laguna Beach locale got an overwhelming thumbs up as a splendid place to hold the event, ad infinitum.

Anyway, while I was at mini-NARM, I ran into **Barney Cohen**, CEO of Valley Record Distributors, who brought me up to date on the latest events at his company.

First off, he reported that he has hired Wall Street investment banking firm J.P. Morgan to help the company raise equity, possibly through a public offering.

"Our goal is to sell one-third of the company and raise \$35 million or \$40 million, although we have yet to do a serious valuation of the company," Cohen stated.

I pointed out that Alliance Entertainment Corp.'s Chapter 11 filing may make the possibility of selling a public offering a difficult proposition. Cohen conceded, "That's one of the challenges. We don't want to trash our competitors, but we will want to distance ourselves from the Alliance situation."

But he pointed out that music retail has been reporting stronger numbers to Wall Street, which should help strengthen Valley's position. Also, he pointed out that Valley has a very different account base than Alliance, with 65% of its volume coming from inde-

pendent stores. Alliance is more reliant on chain business.

In other Valley news, Cohen reported that the company just broke ground in Louisville, Ky., on a 330,000-square-foot distribution facility. "It's mezzanine-able and can be expanded as well," Cohen said, meaning that in addition to putting in a second level, the property allows for the warehouse to be enlarged beyond the 330,000-square-foot ground-floor area.

He said that both the Valley facility,

which measures 185,000 square feet, and the new one will be complete stocking branches. He said that after studying the issue, Valley executives decided

to not split inventory between the two facilities.

Also, as a result of the new facility, the company will implement numerous upgrades to its current system, which will be applied to the Valley warehouse as well. He adds, "And we think our current warehouse is pretty special already."

In addition to recently launching a music label, Valley Entertainment, the company continues to digest its acquisition of Star Video, Cohen said. He said that the two companies are putting together their computer systems, adding that the process will take another six to nine months and "by this time next year, the integration of the two companies will be completed, and we will be running smoothly. We want to get it so any salesman can sell any product," meaning that those currently working as video salesmen will also be able to sell music and vice versa.

(Continued on page 84)

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# Shuttering Appears Imminent For INDI

## Closure Would Leave Labels In Lurch For 4th Quarter

**ENDGAME FOR INDI?** As this is written, there has been no official word on the fate of Alliance Entertainment Corp.'s Independent National Distributors Inc. (INDI). Ed Christman reported in these pages last issue that it is believed the firm will close its doors by the end of the year (Billboard, Sept. 20).

Demoralized INDI staffers contacted by Declarations of Independents were virtually certain that Alliance, which filed for Chapter 11 bankruptcy protection in July (Billboard, July 26), would officially communicate a shutdown date to employees by the close of the week ending Sept. 20. One reliable INDI source confirmed that the company has told its labels to seek other avenues to sell their fourth-quarter releases.

A source at one INDI label says that the distributor has laid off a half-dozen New York-based label managers, essentially leaving vendors with no one with whom to communicate.

Perhaps the best indicator of a probable imminent closure of INDI was the firm's diminished presence at the National Assn. of Recording Merchandisers (NARM) Mid-Year Conference, held Sept. 11-14 in Dana Point, Calif. The event is basically a retooled version of NARM's Fall Wholesalers Conference, the annual indie label-distributor huddle held in previous years in October in Phoenix; this year, the renamed confab was moved up a month and wrapped in a retail component.

In past years, INDI dispatched an enormous platoon of sales personnel to the late-year NARM event; in fact, no other distributor came close to equaling the company's strength there. This year, INDI was represented by only three executives—president Larry Stessel, senior VP Joe Parker, and VP Todd Van Gorp. None of the company's senior salesmen were in attendance.

An INDI source says that after some waffling that saw trips to Dana Point for the company's salespeople scheduled, rescinded, and then reinstated, the staffers finally had their trips canceled Sept. 5, six days before the start of the sit-down.

INDI's salesmen had already noted with alarm the ongoing defection of labels from the distributor's ranks as the financial woes of the company's parent deepened, and that erosion has contin-



by Chris Morris

ued in the two months since Alliance's bankruptcy filing.

Possibly the most catastrophic exit was that of American Gramophone, the Omaha, Neb.-based label that is home to founder Chip Davis' act Mannheim Steamroller, and possibly INDI's volume leader. On Aug. 29, the label—which has another potentially big-selling Christmas album by Mannheim in the pipeline for October—sealed a new national distribution pact with Navarre Corp. in New Hope, Minn. (Billboard, Sept. 20).

Other companies that have left the INDI fold in recent weeks include W.A.R.? (now with Select-O-Hits), Instinct (now going through Koch), JVC, Warlock, and Shadow. The most recent vendor list supplied to Declarations of Independents encompasses only some 55 labels, including proprietary operations Castle, Concord Jazz, and One Way; only 20 are exclusive deals. Before its major housecleaning early this year, INDI distributed hundreds of labels.

An INDI source also notes the departure of one high-profile sales staffer, John Horn, who serviced Camelot Music and other Midwestern accounts out of Cleveland. Horn has reportedly taken a job with another national distributor.

"Stunning" may be the only word that adequately describes the reversal of INDI's fortunes. One source notes with dismay that only four years ago, INDI was the exclusive national distributor of one of the biggest singles in history, Tag Team's "Whoop! (There It Is)." Only a year ago, an Alliance executive told us that INDI controlled 20% of the domestic independent distribution business.

And by December, it all may be . . . gone.

Maybe "stunning" isn't a good enough word, at that.

**FLAG WAVING:** Fear not, Smithereens fans. The Oct. 7 arrival of Pat DiNizio's Velvel solo debut, "Songs And Sounds," doesn't mean that the cherished pop/rock band has gone the way of all flesh.

Explaining his decision to make an album apart from his longtime bandmates, singer/songwriter/guitarist DiNizio says, "I wanted to work with my favorite musicians of all time, people whose music meant a lot to me, and people whose work played a role in mine."

So DiNizio assembled a band for the album that reflects his diverse interests. Bassist JJ Burnel was enlisted from the Stranglers ("my favorite band," according to DiNizio); Tony Smith, most recently with Lou Reed's (Continued on next page)

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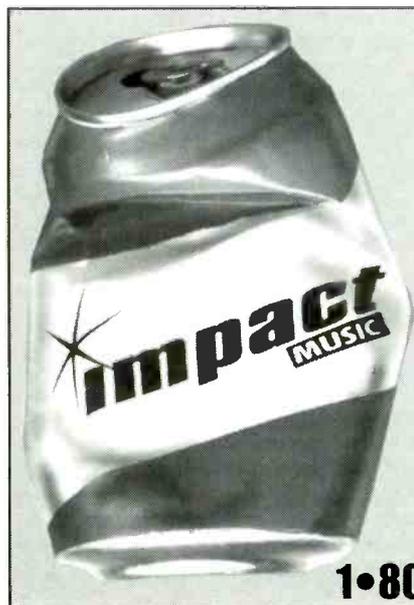
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## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

group and a veteran of the Jeff Beck/Jan Hammer unit, was drafted on drums; and a jazz-bred wild card, former Miles Davis sideman Sonny Fortune, appears on saxophone.

Of Fortune, whom DiNizio used to hear regularly at New York's Village Vanguard, the leader says, "I always thought he was heir to the Coltrane legacy. Sonny was my Coltrane."

Had fate not intervened, another jazz player probably would have filled the drum chair on "Songs And Sounds." According to DiNizio, Tony Williams, another veteran of Miles' band and leader of the spectacular early fusion group Lifetime, had agreed to do the record; DiNizio was stunned to learn, just before sessions were scheduled to begin earlier this year, that Williams had died after undergoing what he thought would be minor surgery.

As constituted on the Velvel release,

the band supplies meaty backing for a punchy and powerful batch of new original songs, which DiNizio says were inspired by some dark hours in his life.

"This record is a reflection of the demise of my marriage and the near-demise of my band," he says.

Probably the most potent number on the album is the almost uncomfortably affecting "Liza," addressed to his young daughter: "I was concerned about that track," DiNizio confesses. "It was so personal to me, I was unsure about putting it on the record. But it stays."

While one or two of the songs date back to 1994, when "A Date With The Smithereens" was issued by RCA, most were penned in a rush following a week of solo shows.

"I thought that if I booked some coffeehouse dates and did it all myself, I'd get a breakthrough," DiNizio says. "All the material came out in a week. I did

the demos in one night at my kitchen table at my house in New Jersey."

When it came time to record the songs, DiNizio turned to Don Dixon, the crafty pop fabricator who had co-produced "A Date."

## DG COMPILATION HELPS 'TUNE BRAINS'

(Continued from page 79)

desired state. It is designed to be listened to either in its entirety or for a specific goal.

For example, if a listener has had a rough day at work or an argument with a spouse, he or she may want to go right to the "cleanse" section to help vent "rage and detoxify." Along with becoming absorbed in the intensity in "Mars, The Bringer Of War" from Gustav Holst's "The Planets," a listener may take suggestions from Miles for accom-

"One bonus on this project was, every time I headed into Smithereens territory, Don would censor me, he'd stop me," he says. "I think that was good."

Having finished a run of gigs with the Smithereens this summer, DiNizio

plans to support "Songs And Sounds" with dates featuring the band heard on the album. He'll be promoting the record in September with radio stops in Denver, San Francisco, L.A., and San Diego.

panying physical releases, such as pounding a table in time to the music or using a yoga breathing technique.

DG will also take advantage of the project's natural appeal to the new age market segment and plans to work closely at first with the largest specialized book and music one-stops, as well as with larger chains that buy direct from the label.

"One thing that's interesting with these stores is that they act very much like a publicity base and generate a lot of word-of-mouth," says Christian Dalbavie, national director of alternative marketing for PolyGram Classics & Jazz.

Imperato points out that the project has the potential to expand greatly on the notoriety of the 1993 University of California study that found that listening to a particular Mozart piece raised

students' IQs. He adds that he thinks Miles has the potential to become something of a media personality on the subject of music in general and a spokeswoman for classical music in particular.

"There are people in every field who get onto TV and in print and talk about their expertise. People learn about politics from watching talking-head shows and movies from Siskel and Ebert, and I think classical music needs recognizable figures besides the artists themselves to talk about it," Imperato says.

"She has a perfect mix of brilliance and a tremendous sense of humor. This is not just another compilation; it has a real person behind it, and she has the same noble aspirations. We want more listeners, but the focus is on the music, and Elizabeth's details give it a new dimension."

## RETAIL TRACK

(Continued from page 82)

**S**PEAKING OF ALLIANCE, last issue in a news story I reported that Richard Bernstein, who heads up R.A.B. Holdings, is interested in acquiring the Alliance One-Stop Group.

Bernstein, who was chairman of Western Publishing for 10 years, has an extensive background in distribution, having once owned Harris Wholesale Drug, and his R.A.B. Holdings owns Milbrook Distribution Services, based in Leicester, Mass., which sells health

and beauty products and specialty foods to supermarkets.

Bernstein and I spoke at length about distribution. For instance, in addition to the distribution companies he now owns or did own in the past, he points out that "to a great extent a lot of the strengths of Western Publishing was our distribution capabilities. We serviced 124,000 stores, including 75,000 racked accounts. We were a very distribution-oriented company."

(Continued on page 86)



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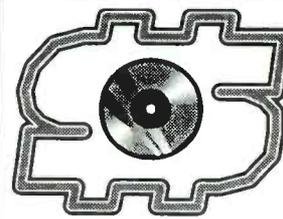
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## Sharon, Lois & Bram Return With Their 'Skinnamarink TV'

**S,L&B RETURN:** Child's Play caught up with Sharon, Lois & Bram in a Toronto recording studio Sept. 9, where the venerable children's trio was in the midst of an intensive recording session. Sharon Hapson, Lois Lilienstein, and Bram Morrison were laying down vocal tracks for the many musical numbers on their soon-to-debut television series "Skinnamarink TV."

The program premieres at 11:30 a.m. (EST) Oct. 27 on cable network the Learning Channel (TLC), where it will be shown Monday through Thursday during TLC's commercial-free preschool block "Ready, Set, Learn!" In January, it begins running twice a day. In the trio's home base of Canada, the show will also air on Saturdays on the Canadian Broadcasting Co. (CBC) network. A soundtrack album from the show will be released approximately a year from now, as will the first "Skinnamarink TV" home video product, according to Steve McNie, president of the trio's Toronto-based label, Elephant Records (distributed in the U.S. by Drive Entertainment).

"Skinnamarink TV," produced by Twist Productions for Skinnamarink Entertainment in association with Craftsman & Scribes Creative Workshop, TLC, and the CBC, is S,L&B's triumphant return to television after nearly a decade. The trio's long-running program "The Elephant Show," which garnered it major followings in America and Canada alike, last aired new episodes in 1988. ("The Elephant Show"

is still in reruns stateside on cable.)

Along with our 8-year-old, Lily, we had the opportunity to observe S,L&B's recording sessions at Toronto's Inception Sound Studio. Working their three-part-harmony magic on the bouncy old-timey tune "Everybody Happy," these seasoned pros nailed it in less than 30 minutes. (Ever the perfectionists, though, they weren't 100% satisfied. "You know what I don't like?" said Hapson after the final take. "The descending run," offered Morrison. "That chord jars me every time," affirmed Hapson. Of course, it sounded just grand from our vantage point.)

The first 26-episode run of "Skinnamarink TV" requires the trio to cut a staggering 120 songs. Six full-length numbers are performed in each episode, as well as dozens of little theme songs and commercials. "Skinnamarink TV," you see, is set up as a parody of a television network. "It's a humorous takeoff on TV," says Lilienstein, "with news, weather, sports, an exercise show, a cooking show, game shows, soap operas, etc." A pair of animal characters (actually costumed humans), Ella Elephant and C.C. CopyCat, contributes to the fun. Segments last from one to three minutes and are centered around the music. "Usually in kids' TV," says McNie, "the script is written, and then appropriate songs are plugged in. With 'Skinnamarink TV,' the show's 16 writers are writing scripts to the music." Producer Paul Mills, who

(Continued on next page)



by Moira McCormick

Billboard®

SEPTEMBER 27, 1997

# Top Pop Catalog Albums™

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		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	9	ELTON JOHN ▲ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS 2 weeks at No. 1	391
2	2	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	266
3	3	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	318
4	1	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	360
5	4	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/17.98)	GREASE	219
6	6	BOB MARLEY AND THE WAILERS ▲ <sup>7</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	431
7	8	FLEETWOOD MAC ▲ <sup>17</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	141
8	5	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1069
9	7	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	46
10	13	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	112
11	10	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	118
12	11	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	315
13	12	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	157
14	14	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	151
15	16	BEE GEES ▲ <sup>2</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	48
16	15	JIMMY BUFFETT ▲ <sup>3</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	346
17	19	EAGLES ▲ <sup>6</sup> GEPFEN 24725 (12.98/17.98)	HELL FREEZES OVER	149
18	18	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	112
19	22	METALLICA ▲ <sup>4</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	391
20	17	GARTH BROOKS ▲ <sup>9</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	144
21	20	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	191
22	35	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	91
23	—	ELTON JOHN ▲ <sup>9</sup> ROCKET 528159/A&M (10.98/15.98)	GOODBYE YELLOW BRICK ROAD	104
24	21	VAN MORRISON ▲ <sup>3</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	354
25	34	JOURNEY ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	419
26	27	JIMI HENDRIX ▲ <sup>3</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	196
27	23	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	60
28	28	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	156
29	30	BUSH ▲ <sup>5</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	140
30	31	SHANIA TWAIN ▲ <sup>9</sup> MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	133
31	36	ENIGMA ▲ <sup>3</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	325
32	24	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	153
33	33	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	40
34	46	TRACY CHAPMAN ▲ <sup>4</sup> ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	106
35	25	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	280
36	—	ABBA ▲ <sup>2</sup> POLYDOR 517007/A&M (10.98/17.98)	GOLD	143
37	29	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	5
38	42	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	246
39	43	BRUCE SPRINGSTEEN ▲ <sup>9</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	59
40	32	311 ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (11.98 EQ/17.398)	311	80
41	39	METALLICA ▲ <sup>3</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	345
42	45	CELINE DION ▲ <sup>4</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	186
43	—	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	69
44	37	BILLY JOEL ▲ <sup>18</sup> COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	209
45	49	ENYA ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	334
46	38	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	236
47	—	METALLICA ▲ <sup>3</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	362
48	26	LINDA RONSTADT ▲ <sup>3</sup> ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	83
49	47	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	244
50	—	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	80

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

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# Merchants & Marketing

## CHILD'S PLAY

(Continued from preceding page)

hemed five of S,L&B's previous albums, is co-producing the music with Bill Garrett. (The name "Skinnamarink TV," of course, comes from one of the trio's theme songs, "Skinnamarink," which closed every "Elephant Show.")

"Ten percent of this repertoire we've done before," says Hapson, who notes that all songs are newly recorded. "The rest are new to us, encompassing the 1920s to the 1960s."

Long one of children's music's most eclectic musical archivists, the interpretive trio continues to put its distinctive stamp on the works of a wide array of songwriters. "I'd encouraged them to write songs themselves for the first time," says McNie, "but they declined—they understand their strength. Bram said to me, 'Just think of us as Frank Sinatra.'" Mills says the trio is drawing from a database of more than 500 songs—and all of the music, the trio proudly points out, is made with real instruments. "The only time we ever use a synthesizer," says Morrison, "is when a certain sound effect is called for."

Each member is playing four or more regular roles on "Skinnamarink TV." Hapson is tongue-tied news anchor Lianna Brianna Smith; exercise show host Patti Pert ("We do 'The Hokey Pokey,' 'Tennessee Wig Walk,' and so

forth"); the psychic Singing Sage, who "sees all, knows all, and tells a little"; and Grandma Griselda, who renders fairy tales her own way. "Jack And The Beanstalk," for instance, becomes "Jack And The Jeanstalk," and the hero ends up opening a store called Jack's Jean Shack.

Morrison's alter egos include Shameless O'Toole, a Bob Vila *manqué* who hosts "Construction Site"; weatherman Percy P. Tation, who sings a lot of climate-related songs, like "It Ain't Gonna Rain No More"; science show host Professor Hmmm; Crazy Jake, whose Joke Emporium is "a tip of the hat to 'Laugh-In'"; and Inspector Gumshoe, "who never solves anything."

Lilienstein becomes Cookie LaFrano, whose cuisine-oriented show "Cook-

ie's Diner" includes "lots of food songs" on the menu; a male sportscaster, Kenny G. Whiz, who can't quite get with the program; fashion segment host Chi Chi Darling, who advises kids what to wear in all circumstances ("Forgot to bring a birthday present to the party? Keep your hat in front of your face?"); and Cousin Henny Hayseed, who does the farm report. She and Hapson also appear as extra-close twins Millie and Tillie.

"This is a much more ambitious program than was 'The Elephant Show,'" notes Hapson. "We're being asked to stretch ourselves, and it feels great."

Adds Morrison, "We haven't had time to look at our footage after we've shot it—when it does air; this show will be as much a surprise to us as to anyone."

Billboard®

SEPTEMBER 27, 1997

## Top Kid Audio™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	89	VARIOUS ARTISTS▲ <sup>3</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
2	2	86	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
3	3	108	VARIOUS ARTISTS▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
4	4	16	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
5	7	44	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
6	5	108	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
7	6	86	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
8	8	54	VARIOUS ARTISTS▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
9	9	10	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
10	14	4	KATHIE LEE GIFFORD WALT DISNEY 60619 (6.98/13.98)	POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE
11	10	108	BARNEY▲ <sup>1</sup> BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
12	11	63	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
13	12	26	THE SIMPSONS RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD
14	NEW ▶		SPACE GHOST KID RHINO 72875/RHINO (9.98/15.98)	SPACE GHOST'S MUSICAL BAR-B-QUE
15	13	85	READ-ALONG▲ <sup>2</sup> WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
16	15	95	KENNY LOGGINS▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
17	16	91	READ-ALONG▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
18	17	75	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
19	19	11	READ-ALONG WALT DISNEY 60231 (6.98 Cassette)	WINNIE THE POOH & TIGGER TOO
20	20	11	READ-ALONG WALT DISNEY 60229 (6.98 Cassette)	WINNIE THE POOH & THE HONEY TREE
21	23	83	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOLUME 2
22	18	89	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
23	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
24	22	47	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
25	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS

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.

## RETAIL TRACK

(Continued from page 84)

His current distribution endeavor is through Milbrook, which will do about \$600 million this year. He adds that the company has a 1 million-square-foot facility in Harrison, Ark., with sufficient capacity to stock music product, should his company pursue an Alliance acquisition.

He says that while the music business is clearly different than the businesses he has experience in, there is a fundamental similarity to all forms of distribution.

The problem that Alliance executives had, according to Bernstein, is remembering what business they are in. "They are a service one-stop," he says. "It fills an important economic position of getting product to the people and stores."

He says that his team has experience in providing service to manufacturers in helping them get product to retailers and in providing service to retailers, in helping them to effectively merchandise it.

In fact, he says, his company is effective in bringing in product that merchants aren't familiar with. For example, Milbrook has relationships with nearly 15,000 supermarkets, which he sees as an area ripe for carrying music in some capacity.

"We can provide product that is outside a [merchant's] norm," he states. "We can set it up, break it down, and get it off the floor. We have over 800 people who do nothing but service."

He says that should he have the opportunity to acquire Alliance, his goal would be to turn around the company by "fixing the core distribution business and making sure it is working on all eight cylinders."

He adds that the core business is servicing both the manufacturer and the retailer, and "that's the business we want to be in."

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**This Is No Stunt.** Daredevil cyclist Evel Knievel, seated on a conveyance he knows well, celebrates the North American launch of "Duke," the largest motor sports video line in the world, with 1,200 titles, according to distributor White Star. The scene is the Harley Davidson Cafe in New York. Knievel is joined, from left, by White Star president Dennis Hedlund; world champion motorcycle racer Geoff Duke; and his son, Peter Duke, managing director of Duke Marketing.

## Vid Market Makes Way For Moms Enterprising Producers Focus On Children

BY MOIRA McCORMICK

CHICAGO—Dads inaugurated the last big trend in children's video three years ago when they wielded camcorders to tape real-life kiddie documentaries focusing on trucks, trains, road graders, and all manner of heavy machinery. Now it's mom's turn to be an independent producer.

Inspired by the runaway success of "Babymugs!," the focus is entertainment that incorporates child development, based largely on mothers' own observations about their children.

"There's a plethora of titles produced by educators, but parents want product

made by other parents," says Meredith Emmanuel, director of acquisitions and licensing for MVP Home Entertainment in Canoga Park, Calif., which picked up "Babymugs!" and has since acquired other mom-produced titles from entrepreneurs Carpool Productions and Two-Can Enterprises.

"The wonderful thing about these programs is that they have multiple functions—they address kids' social skills, giving parents a break," says Emmanuel. Moms are trying to break new ground, from crib-side education to advice to baby sitters. Like "Babymugs!" their success—if it happens—will bring out the clones.

"Babymugs!" was produced by San Francisco-area mothers Linda Warwick and Shelley Frost. After observing how fascinated their own babies were with other tots' faces, they shot closeup footage of infants' faces, set them to music, and put out a video.

"We knew nothing of the business when we started," says Frost. "We'd looked through the Yellow Pages to find a cameraman; we learned as we went." Frost says much of the \$10,000 needs for "Babymugs!" came from garage sales, walking neighborhood dogs, and the like.

Following its release three years ago, Warwick and Frost sold the tape themselves before signing with MVP in 1995. "It didn't do well the first four or five months," says Emmanuel. "But we kept working on it—we had a staff of eight at the time. Then People magazine did a story on them."

"We went from selling eight a month to 50,000 a month," says Warwick, a former art director for Hewlett-Packard. "There was a lot of spinoff publicity. Katie Couric got 'Dateline

NBC' to do a story. Not a dime was spent on advertising." Sales to retailers still average 1,000 units a month, at 50% off the \$9.99 suggested list for volume orders. Emmanuel says "Babymugs!" helped MVP grow to 30 employees and a \$1.5 million net.

Warwick, now on her own, has launched a series called "Toddler Togs" on her Woodside, Calif.-based label, Warwick Publishing. The theme is early imagination, she says, inspired by the activities of her toddler daughter.

"Toddler Togs" features kids in 12 live-action fantasy segments, such as one in which her daughter is under a giant papier-mâché mushroom. "She came up to me one day holding a real mushroom, saying, 'This is where I hide when it rains,'" says Warwick. "Three or four of the segments were directly based on [her daughter] and friends' play. Producing this video was really an exercise in imagination for me, having to think like they think."

Warwick hired a composer to write music in samba, calypso, and classical styles; she worked with five different seamstresses to create the costumes and spared no expense on the set—the giant mushroom, for instance, cost \$1,100. Toy retailer FAO Schwarz, she says, loaned thousands of dollars' worth of toys to use as props.

The half-hour, \$9.98 "Toddler Togs" came out June 12 and is being manufactured and sold by Warwick herself—she has chosen not to use a distributor. She says the success of "Babymugs!" has opened doors at FAO Schwarz, Toys 'R' Us, and Imaginarium, and video retailers such as Suncoast Motion Picture Co. and Tower  
(Continued on page 91)

## Even With Some Studios Committed, Divx Faces A Lengthy Uphill Fight

**WAVING THE GREEN:** It's take the money and run for the studios supporting Divx, the DVD variant that threatens to rekindle a format war (Billboard, Sept. 20).

By all accounts, Circuit City Stores and a major entertainment law firm struck their deals with the rulers of Disney, Paramount, Universal, and DreamWorks, not the home video executives who actually run that end of the business. Indeed, DreamWorks, which debuts its first theatrical feature this fall, doesn't have a home video division to lead negotiations. So Ziffren, Brittenham, Branca & Fischer—especially partner **John Branca**—did what it does best: Start and finish at the top.

Hollywood's chief concern, as always, was getting proper value for its product. In the case of a new technology, that usually takes years, tears, and the expenditure of a few million dollars before the studios spend their first

dime. Digital Video Express, the Circuit City/Ziffren, Brittenham joint venture, appears to have found an expensive shortcut. Reportedly it has paid Disney, et al., about \$20 million each to commit to Divx.

For studio heads, even those inured to spending \$100 million on a movie, that's hardly chump change. You can be sure that the checks are not refundable, whether or not Divx succeeds, and that the studios will be fully indemnified for any copy-protection hassles (a subject likely to arise since Divx, like "open standard" DVD, makes perfect copies). The studios' responsibility is, pure and simple, providing titles. Therein lies some difficulties.

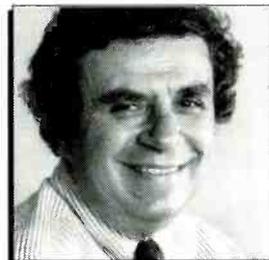
With home video divisions out of the loop, Digital Video has to assume it knows equally well how to reach retail. Circuit City is nonpareil selling consumer-electronics hardware, but that expertise doesn't necessarily translate to video software. Divx, in particular, is an odd breed, a mix of rental, sell-through, and pay-per-view. Emulating pay-per-view, which has never lived up to a fraction of its potential, may be indicative of a marketplace dysfunction.

Divx, as a result, begs for comment. However, some programming executives normally willing to go on the record begged off instead. To us, it appears as if they're wearing corporate gags at least until the dealmaking ends. The Circuit City/Ziffren, Brittenham conversations continue; more checks remain to be written.

DVD's retail supporters are speaking up, though, and their comments indicate the width of the gap to be bridged. Tower Records' **Russ Solomon** is on record as saying Divx is a bad idea because it could hurt a good one. Best Buy's **Joe Pagano** says, "There's no interest on our part. It just doesn't make sense to us."

Even Blockbuster, which could be considered part of the Divx family because of Paramount's involvement, is unenthused. Consider these remarks from spokesman **Jonathan Baskin**: "We have some concerns regarding certain announced features of Divx, so we will closely monitor it to determine whether there would be mainstream consumer acceptance of a new playback machine, just as we're watching DVD." Blockbuster found out about Paramount, we're told, when Digital Video's press release came over the fax. It's another clue, if one's needed, about the level of those negotiations.

Digital Video and its detractors would agree on at least one point: Divx is best served if all the majors are committed. Otherwise, Pagano points out, retailers lose the impact of "locomotive" titles exclusive to the hybrid. Consumers renting a Divx release for \$5 would likely ignore open-standard cat-



by Seth Goldstein

alog, and catalog sales are the key to profits. "If we take away that element, is that not bad for the industry?" Pagano asks.

Video specialists, relying on rental, have a bigger problem. Not only do they lose catalog sales, they also lose the return-trip action if the Divx borrower decides to convert the rental into a purchase or throws away the disc. Stores don't participate in anything except the first transaction. Retailers aren't talking DVD theory here. "It's one of the fastest-growing introductions in recent times," says Pagano. The 270 outlets he oversees are now averaging more than 60,000 units a month. "We are very pro DVD. We don't want any confusion."

Divx's supporters are on the supply side of the street—a situation that won't change until Digital Video has a demonstration model. For replicators, Digital Video could be another high-volume customer. "I think the format is extremely good," says Nimbus CD International corporate VP **John Town**. "Instead of one VHS rented 50 times, there would be 50 discs. That's obviously attractive to us." Town doubts that Divx titles will be hard to manufacture. "The technical barriers are nothing like the barriers to DVD discs. It could be a couple of extra steps. I have great confidence it has been well thought out," he adds. Town says that Nimbus "can't confirm or deny" conversations with Digital Video, "but this hasn't been thought up overnight."

Assuming they've talked, Nimbus is sure to have urged the joint venture not to trample a budding flower. Town claims to have replicated 400,000-500,000 DVDs, including 100,000 in the first two weeks in September. Let's hope Digital Video is listening.

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# 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	78	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
2	2	5	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
3	3	5	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
4	7	2	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
5	4	5	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
6	5	15	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
7	6	4	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
8	10	5	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.99
9	15	2	FLEETWOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
10	8	6	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
11	11	153	MARY POPPINS ♦	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1964	G	22.99
12	9	8	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99
13	24	3	CATS DON'T DANCE	Warner Home Video 96473	Animated	1997	NR	19.98
14	12	68	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
15	16	12	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
16	13	9	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98
17	<b>NEW ▶</b>		PHENOMENON	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgewick	1996	PG	19.99
18	22	3	DRAGONBALL Z: ARRIVAL	FUNimation Pioneer Entertainment 1329	Animated	1997	NR	14.98
19	14	30	LORD OF THE DANCE ▲ <sup>7</sup>	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
20	20	85	GREASE ▲ <sup>*</sup>	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
21	17	10	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
22	19	2	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
23	33	3	COURAGE UNDER FIRE	FoxVideo 1871	Denzel Washington Meg Ryan	1996	R	14.98
24	25	22	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
25	29	94	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
26	21	15	I'M BOUT IT ▲ <sup>2</sup>	No Limit Video Priority Video 53423	Master P	1997	R	19.98
27	<b>NEW ▶</b>		MICROCOSMOS	Walt Disney Home Video Buena Vista Home Video 10480	Not Listed	1997	NR	14.99
28	23	2	BETTER OFF DEAD	FoxVideo 7083	John Cusack Amanda Wyss	1985	PG	9.98
29	26	27	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
30	39	121	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
31	<b>NEW ▶</b>		SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN	Warner Family Entertainment Warner Home Video 98033	Animated	1997	G	19.96
32	28	17	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
33	32	82	PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
34	30	64	JURASSIC PARK ◊	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
35	<b>NEW ▶</b>		NOTORIOUS B.I.G.: BIGGA THAN LIFE	Beast Video Simitar Ent. Inc. 4719	The Notorious B.I.G.	1997	NR	12.95
36	<b>NEW ▶</b>		TUPAC SHAKUR: WORD NEVER DIES	Beast Video Simitar Ent. Inc. 4719	Tupac Shakur	1997	NR	12.95
37	36	2	MST 3000: THE UNEARTHLY	Rhino Home Video 2335	Joel Hodgson John Carradine	1997	NR	19.95
38	35	3	SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
39	<b>NEW ▶</b>		BARNEY'S ADVENTURE BUS	Barney Home Video The Lyons Group 2020	Barney	1997	NR	14.95
40	<b>NEW ▶</b>		VOLTAGE FIGHTER: GOWCAIZER	Central Park Media 1628	Animated	1997	NR	19.95

● 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.

## Fox, Hollywood In Legal Tug Of War Over Yapp

SEE YOU IN COURT: 20th Century Fox Home Entertainment and Hollywood Entertainment were slugging it out in court the week of Sept. 8 over who gets to employ Jeffrey Yapp.

Yapp, worldwide president of Fox Home Entertainment, intends to leave to become president of the Portland, Ore.-based retailer. But the studio isn't willing to let him out of his contract, which it says runs until Oct. 16, 1999.

A Fox spokesman confirmed that Fox has taken legal action against Yapp, claiming breach of contract. "We have filed suit and will vigorously enforce our rights," he says. "The matter is now in the hands of the court."

When asked who will be running the video division

during the dispute, the spokesman responded, "Mr. Yapp still works here." Yapp was named president of Fox Home Entertainment four months ago, succeeding longtime Fox president Bob DeLellis, who left to pursue a retail opportunity.

While the departure seems abrupt, it has been in the works for some time, according to Hollywood CEO Mark Wattles. "He's moved here, but hasn't spent a single day in the office because he's been in a Los Angeles courtroom with a bunch of attorneys." Wattles claims that Yapp is not under contract with Fox and "is currently president of Hollywood."

Hollywood, which is representing Yapp in court, announced the appointment Sept. 9. But because a judge didn't render a decision at the hearing held earlier this month, Wattles says, Yapp remains in executive limbo.

One reason Fox may be so eager to hold on to Yapp is that there is no one groomed to move into the top spot. The video unit has had several executive shake-ups within the last couple of years, depleting its upper management ranks. In addition to DeLellis, top executives Bruce Pfander and Mike Dunn have also moved on.

In place are senior VPs Brad Kirk, who's been running the marketing department for about two years, and senior sales VP Vince Larinto, also GM for Canada. If either is promoted, another big hole has to be filled.

Moreover, Yapp was in the middle of reorganizing Fox Home Entertainment's domestic and international units and starting a direct-to-video operation, which is sorely needed to compete with well-established players like Disney and Universal Studios Home Video. Fox may want Yapp to finish what he started.

**'WEDDING' VIDEO:** A few blockbuster movies this summer have made Columbia TriStar Home Video the dominant player in this year's fourth-quarter sell-through race.

On the heels of announcing "Men In Black" for a Nov. 25 release, Columbia confirmed "My Best Friend's Wedding" for Dec. 9. The

title carries no suggested price but will have a \$14.95 minimum advertised price (MAP), \$1 lower than the MAP for "Men In Black."

"Retail clearly indicated to us that they really wanted 'Wedding' for the fourth quarter," says Columbia VP of marketing Nancy Harris. "Our concern was that we didn't want to get lost in the shuffle." Harris says the decision to price it for sale was made because there are no other romantic comedies in the schedule, which is heavy with action/adventure titles.

"Wedding" will feature a \$5 rebate with the additional purchase of "Jerry Maguire." No other consumer cross-promotions are scheduled.

The lack of other consumer promotions is no surprise; most of

Columbia's past sell-through titles have been unattached. The studio, though, is cross-promoting "Men In Black" with Ray Ban sunglasses, prominently displayed in the movie.

However, Columbia won't say no to the right deal. "We're open to promotion and look for ones that are intrinsic to the product and truly value added," says Harris. But, she cautions, the studio wants more than a "free-standing-insert drop. It's not significant exposure, and we don't get a whole lot out of them."

Harris says that Columbia has shied away from promotions largely because it has lacked the hits that would hold up its end of the bargain. "The studio is doing well now, and they are much more open to promotional opportunities," she adds.

Columbia has begun exploring "meaningful" cross-promotions for future sell-through candidates. Meanwhile, the studio continues exploiting its catalog. Next up will be the 20th-anniversary edition of "Close Encounters Of The Third Kind," slated for early '98. Harris says the supplier has completed interviews that will be part of a 10- to 15-minute extra segment. The project is under the watchful eye of director Steven Spielberg.

**RELIVING THE 'HYPE':** Republic Pictures is teaming up with A&M Records and Sub Pop Records for "Hype!" The title, which chronicles Seattle's grunge music scene, arrived in stores Sept. 16 priced at \$19.98.

People who purchase the video will receive a free Sub Pop CD sampler; a limited-edition poster for the movie, and a \$3 rebate. When consumers buy "Hype!" and any one of five Soundgarden CDs, distributed by A&M, they can mail in for the \$3 rebate. The offer expires March 31, 1998.

Soundgarden titles in the A&M promotion include "Down On The Upside," "Alive In The Superunknown," "Badmotorfinger," "Louder Than Love," and "Superunknown." Seattle-based Sub Pop features Pigeonhed, Thornetta Davis, the Grifters, Murder City Devils, and Eric Matthews on the CD sampler.

## SHELF TALK

by Eileen Fitzpatrick



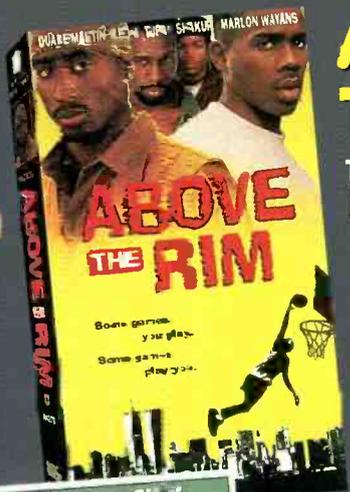
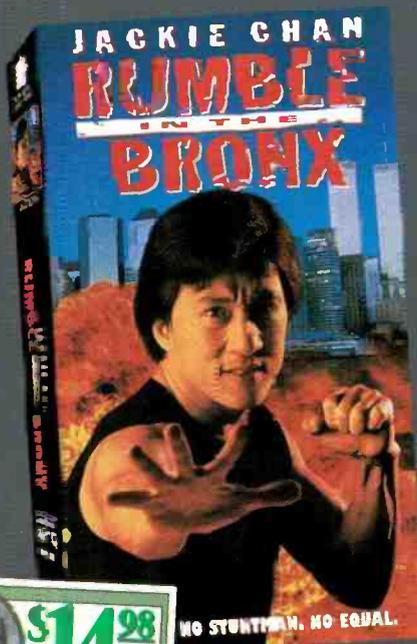
# Cash in on the Action!

The real action is at your cash register when you stock these sell-through hits!

## RUMBLE IN THE BRONX

Customers discover why the *N.Y. DAILY NEWS* proclaims "There is no greater action performer alive!" when they marvel at stunt-star Jackie Chan (*First Strike*) in a fun-packed, non-stop action film that picked up over **\$32 million** at the box office and a whole new generation of loyal fans. Rated R, Approx. 91 Minutes, VHS#N41CV, □

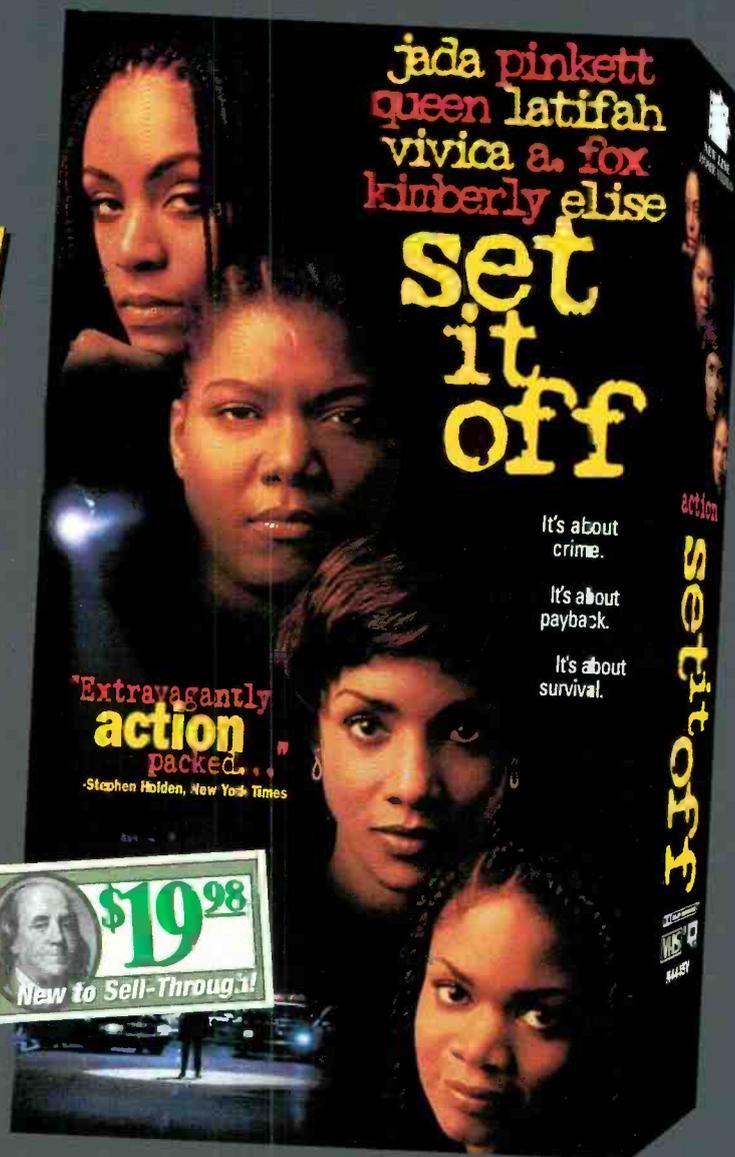
Also available Spanish Version  
Rated R, Approx. 91 Minutes, VHS#N4428V



## ABOVE THE RIM

Tupac Shakur (*Bullet*, *Gridlock'd*), Duane Martin (*The Inkwell*), Leon (*Waiting to Exhale*), Marlon Wayans (*Mo'Nin*) and Bernie Mac (*B.A.P.S.*) star in the grittiest basketball film ever made. *ABC RADIO NEWS* calls it, "Better than *White Men Can't Jump*!"

Rated R, 93 Minutes, VHS#427CV, □



## SET IT OFF

These women mean business! Jada Pinkett (*The Nutty Professor*), Queen Latifah (*Juice*), Vivica Fox (*Independence Day*, *Soul Food*) and newcomer Kimberly Elise star in a **\$35 million** box office blast, armed with a platinum-selling soundtrack, critical acclaim and consumer awareness at an all-time high!

Rated R, Approx. 123 Minutes, VHS#N4445V, □

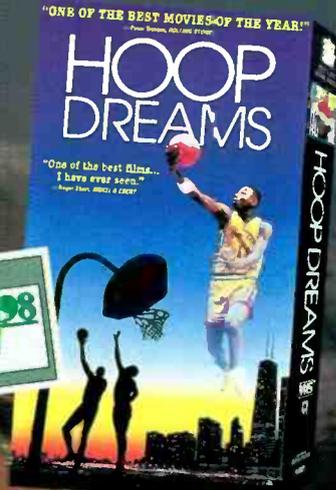
Also available Spanish Version

Rated R, Approx. 123 Minutes, VHS#N4547V

## HOOP DREAMS

"Unforgettable... Extraordinary!" says *SISKEL & EBERT*. "Thrilling... Powerful!" says *TIME*. This fantastic true-life story about two boys who take their shot at the American dream is full of action and emotion and is a must-have title for everyone's collection.

Rated PG-13,  
176 Minutes,  
VHS#N4321V, □



Street Date 10/21/97

NEW LINE HOME VIDEO



image

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	3	5	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
2	1	8	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
3	2	8	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
4	4	4	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
5	6	6	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
6	5	9	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
7	8	11	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
8	7	8	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
9	9	9	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
10	17	2	ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames
11	11	5	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
12	21	2	INVENTING THE ABBOTTS (R)	FoxVideo 6081	Joaquin Phoenix Liv Tyler
13	19	4	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
14	12	4	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
15	23	2	LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
16	16	3	THE BEAUTICIAN AND THE BEAST (PG)	Paramount Home Video 334003	Fran Drescher Timothy Dalton
17	13	8	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
18	10	6	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
19	14	6	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
20	20	9	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
21	24	9	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
22	26	4	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
23	22	5	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
24	18	15	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
25	33	2	HARD EIGHT (R)	Columbia TriStar Home Video 81033	Philip Baker Hall Gwyneth Paltrow
26	27	3	KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew
27	35	16	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
28	29	14	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
29	30	15	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courteney Love
30	32	9	GHOSTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video 95103	Alec Baldwin James Woods
31	28	17	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
32	15	13	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
33	34	2	MOUNTBATTEN: THE LAST VICEROY (NR)	Bonneville Worldwide Entertainment 0107	Nicol Williamson
34	31	7	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
35	25	10	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
36	36	2	HEAD ABOVE WATER (PG-13)	New Line Home Video Warner Home Video N4414	Cameron Diaz Harvey Keitel
37	39	3	SUBURBIA (R)	Warner Home Video 2509	Not Listed
38	NEW		KEYS TO TULSA (R)	PolyGram Video 400069	Eric Stoltz James Spader
39	NEW		THE ODYSSEY (PG-13)	Hallmark Home Entertainment 75303	Armand Assante Greta Scacchi
40	38	6	ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

# Home Video

## MERCHANTS & MARKETING

### MGM, Rykodisc Link For Soundtracks, Updated Vids

■ BY EILEEN FITZPATRICK

LOS ANGELES—A joint venture between MGM and music catalog specialist Rykodisc will bring new versions of cult and mainstream movies to retailers this fall.

Under the new partnership, Rykodisc will release "The Deluxe MGM Soundtrack Series," which in some cases will include a companion video. The series will consist of MGM features released after 1986 and selections from the United Artists library. Rhino Records acquired audio distribution rights to the pre-1986 MGM inventory in an earlier deal with Turner Entertainment, now part of the Time-Warner empire.

"This is probably one of the last unexplored soundtrack libraries on the planet," says Rykodisc president/CEO Don Rose. "None of the soundtracks have been released on CD, and new technology advances enable us to do a lot with the product."

Many of the audio selections have been out of print for more than a decade. The drought ends Oct. 14 when

Rykodisc releases "200 Motels," directed by the late Frank Zappa; "Chitty Chitty Bang Bang"; and a James Bond entry, "Octopussy." Arriving Dec. 4 are "Carrie" and "It's A Mad, Mad, Mad, Mad World."

Two soundtracks, "200 Motels" and "Chitty Chitty Bang Bang," eventually will be packaged with videos under the "Superlative Edition" banner. Release dates haven't been nailed down, but "Chitty Chitty Bang Bang" likely will arrive in time for its 30th anniversary next year, says an MGM spokesman. The price of this and other audio/video sets is expected to be in the \$50 range. CDs will list for \$16.98, except "200 Motels," which will list at \$34.98.

Audio elements include alternative music tracks edited from the soundtrack, movie dialogue, and enhanced CD interactive features. Extensive liner notes, archival photos, a reproduction of the original movie poster, and original LP art further dress up the CD release.

Rykodisc, MGM Music, and MGM Home Entertainment are jointly handling sales. "We'll be working hand-in-

hand with MGM to make the editions little histories of each film," according to Rykodisc director of A&R and special projects Jeff Rougvie. "This is an opportunity to go outside of the music and make this a unique collector's item."

Rougvie says additional releases will be selected based on the amount of added material available for the soundtrack and movie. Editions may also include other merchandise elements, such as toys. "We can do a lot with a title like 'Chitty' to take it beyond just a soundtrack/video gift set," he adds.

Although the United Artists catalog boasts some 300 titles, its most popular—the James Bond series—is tied up in litigation. Rose says "Octopussy" is not part of that action.

Ryko has 25-40 titles scheduled for 1998 release, including "Across 110th Street" featuring Bobby Womack + Peach; "Lenny," with the Miles Davis track "It Never Entered My Mind"; "Ned Kelly" featuring Waylon Jennings and Kris Kristofferson; and "Rancho Deluxe" with a score composed by Jimmy Buffet.

# Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
<b>★ ★ NO. 1 ★ ★</b>				
1	1	13	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
2	3	71	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	2	7	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
4	4	43	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
5	6	221	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
6	14	35	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
7	5	390	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
8	12	31	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
9	8	87	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
10	9	13	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
11	RE-ENTRY		THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
12	11	71	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
13	15	295	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
14	13	7	THE OFFICIAL 1996-97 STANLEY CUP CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 4090	19.98
15	19	39	SUPER SLUGGERS Orion Home Video 96001	14.98
16	10	33	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
17	RE-ENTRY		THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
18	18	21	IDOLS OF THE GAME Turner Home Entertainment 5426	39.98
19	RE-ENTRY		NHL POWER PLAYERS FoxVideo (CBS/Fox) 8427	14.98
20	20	441	DORF GOES FISHING◇ Victory	19.95
<b>HEALTH AND FITNESS™</b>				
<b>★ ★ NO. 1 ★ ★</b>				
1	2	89	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98
2	7	33	THE GRIND WORKOUT: STRENGTH AND FITNESS◆ Sony Music Video 49805	12.98
3	8	47	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
4	4	107	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
5	1	47	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
6	5	21	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
7	3	85	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
8	6	21	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
9	11	47	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
10	14	153	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
11	9	23	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
12	13	79	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
13	12	23	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
14	10	135	CINDY CRAWFORD: THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
15	16	43	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
16	RE-ENTRY		DIXIE CARTER'S YOGA FOR YOU Universal Studios Home Video 82096	19.98
17	20	63	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
18	18	81	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
19	17	67	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
20	15	49	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.

# 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	3	<b>THE DANCE</b> Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
2	2	15	<b>I'M BOUT IT</b> ▲ No Limit Video Priority Video 53423	Master P	LF	19.98
3	3	50	<b>LES MISERABLES: 10TH ANNIV. CONCERT</b> VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
4	4	13	<b>WELCOME TO THE FREAK SHOW</b> Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
5	10	98	<b>LIVE FROM AUSTIN, TEXAS</b> ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
6	6	11	<b>JAGGED LITTLE PILL, LIVE</b> Warner Reprise Video 38476	Alanis Morissette	LF	19.98
7	8	26	<b>WHO THEN NOW?</b> Epic Music Video Sony Music Video 50153	Korn	LF	19.98
8	9	24	<b>SELENA REMEMBERED</b> EMI Latin Video 77826	Selena	LF	19.98
9	11	17	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
10	12	15	<b>G3: LIVE IN CONCERT</b> Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
11	13	45	<b>ENLARGED TO SHOW DETAIL</b> ● PolyGram Video 4400439253	311	LF	19.95
12	7	3	<b>LIVING THE DREAM: LIVE IN WASHINGTON, D.C.</b> BMG Video 43021-3	The Canton Spirituals	LF	19.98
13	14	118	<b>PULSE</b> ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
14	15	193	<b>OUR FIRST VIDEO</b> ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
15	20	20	<b>JOY IN THE CAMP</b> Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
16	17	151	<b>THE BOB MARLEY STORY</b> ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
17	16	43	<b>THE COMPLETE WOMAN IN ME</b> ● PolyGram Video 4400450893	Shania Twain	LF	9.95
18	19	3	<b>DESTINATION ANYWHERE</b> PolyGram Video 4400466913	Jon Bon Jovi	LF	19.95
19	18	194	<b>LIVE SHIT: BINGE &amp; PURGE</b> ▲ Elektra Entertainment 5194	Metallica	LF	89.98
20	26	29	<b>WOMAN, THOU ART LOOSED!</b> Integrity Video 2394	T.D. Jakes	LF	19.95
21	21	15	<b>FEELIN' AT HOME</b> Chordant Dist. Group 4956	Gaither & Friends	LF	29.95
22	29	86	<b>VULGAR VIDEO</b> ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
23	22	184	<b>LIVE AT THE ACROPOLIS</b> ▲ Private Music BMG Video 82163	Yanni	LF	19.98
24	28	45	<b>WOW-1997</b> Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
25	34	46	<b>VIDEO HITS: VOLUME 1</b> ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
26	27	43	<b>NO BULL: LIVE AT PLAZA DE TOROS, MEXICO</b> Elektra Entertainment 40192	AC/DC	LF	19.95
27	30	14	<b>KEPPEL ROAD</b> PolyGram Video 4400548813	Bee Gees	LF	19.95
28	38	110	<b>VIDEO GREATEST HITS-HISTORY</b> ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
29	37	4	<b>LIVE IN AMSTERDAM</b> Winstar Home Entertainment Fox Lorber Video 71032	Tina Turner	LF	24.98
30	24	8	<b>LIVE IN LONDON</b> Verity BMG Video 43023	Hezekiah Walker & The Love Fellowship Crusade Choir	LF	19.98
31	23	18	<b>ELVIS-ALOHA FROM HAWAII</b> LightYear Ent. WarnerVision Entertainment 5042	Elvis Presley	LF	19.98
32	33	20	<b>OZZFEST I-LIVE!</b> Red Ant Video 17000	Ozzy Osbourne	LF	19.98
33	<b>NEW</b>		<b>ALWAYS AND FOREVER (DVD)</b> Sony Music Video 50119	Luther Vandross	LF	24.95
34	<b>RE-ENTRY</b>		<b>UNPLUGGED</b> ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	24.98
35	25	41	<b>THE EVOLUTION TOUR: LIVE IN MIAMI</b> Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
36	36	138	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	LF	24.98
37	<b>NEW</b>		<b>WHAT'S UP MATADOR</b> Matador Video 10163	Various Artists	LF	10.98
38	<b>RE-ENTRY</b>		<b>ZOO TV: LIVE FROM SYDNEY</b> ● Island Video PolyGram Video 8006313733	U2	LF	19.95
39	<b>RE-ENTRY</b>		<b>THE GIRLIE SHOW-LIVE DOWN UNDER</b> ● Warner Reprise Video 3-38391	Madonna	LF	24.98
40	32	10	<b>GATLIN BROTHERS COME HOME</b> Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95

● 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.

## Fox Lorber Moves Full Steam Ahead Into Foreign Film Vid Market

BY SETH GOLDSTEIN

NEW YORK—Fox Lorber Home Video wants to make a lot out of a little: foreign movies, small by Hollywood standards, that never went after big audiences on the theatrical circuit. "We're very much niche-oriented," says president Michael Olivieri. "And these are selective niches."

In the past 18 months, New York-based Fox Lorber has acquired a number of titles released from the 1960s to the present. More are in the offing. "There are many wonderful catalogs" waiting to be acquired, Olivieri adds.

Fox Lorber, which has 175 active titles and is adding six to eight a month, wants to be the dominant independent in the sector. Olivieri claims "we're well on our way," striking long-term licensing deals with theatrical distributors like Zeitgeist Films.

Zeitgeist's "The Umbrellas Of Cherbourg," with Catherine Deneuve, is Fox Lorber's most prominent release to date. The 30-year-old title has received

the full '90s treatment, including digital enhancement, which will qualify it for a higher sell-through price after the rental window closes.

Olivieri acknowledges that it's a challenge "finding the right folks," that licensing requires a serious capital investment, and that there's a danger of art-house supply exceeding demand. Nevertheless, he believes limits are nowhere in sight. In fact, Fox Lorber is sufficiently confident of what's ahead to have taken back distribution from Orion Home Video, since bought by MGM Entertainment. "It enables us to be in control of our own future," Olivieri says.

Although rental is still the first step for most releases, such as "Umbrellas" and the two-cassette "Ulysses' Gaze," starring Harvey Keitel, sell-through looms large. "We're getting confirmation at retail that people will buy these films," Olivieri says. Fox Lorber prices its digitally restored titles at \$29.98 and the others at \$19.98.

The right people are stocking copies—Tower Video, Borders Books & Music,

and Suncoast Motion Picture among them. Some questioned the pricing structure, Olivieri recalls, "but the [consumer] votes are in." The result, he suggests, are healthier margins all around.

Fox Lorber plans to release more than 50 titles at sell-through this year and nearly as many in 1998, when "Umbrellas" will be re-priced. Olivieri says sales of his best under-\$30 titles are "comfortably in the five figures." Catalog is deep enough to take the next step—boxed sets of French director Eric Rohmer's series "Moral Tales" and three Lina Wertmuller features.

Unquestionably, foreign-language titles are getting a friendlier reception at retail these days, starting with rental. "We're finding a very nice buy-in," Olivieri says. Nearly 50% of video outlets, including some supermarkets, now stock art-house features, he estimates.

Olivieri thinks one reason is baby boomers' never-ending quest for something else to watch. And if just a few choose a Fox Lorber movie, the results can be "disproportionately profitable."

## VID MARKET MAKES WAY FOR MOMS

(Continued from page 87)

Video are also paying attention. Warwick is currently working out terms with mass merchants. "Toddler Togs" got a plug on "The Leeza Show" and will appear on "Real TV."

Former partner Frost has put together "KidStuff!" co-produced and hosted by Dick Clark. Due Oct. 21, "it's a logical follow-up to 'Babymugs!'" says Emmanuel. MVP is releasing the title.

"Kidstuff!" is targeted at ages 3-7, the age group of Frost's son. It showcases children talking about their lives. "The project was conceptualized to celebrate our kids," says Emmanuel. "The whole family can enjoy it—and kids can see how other kids are thinking today."

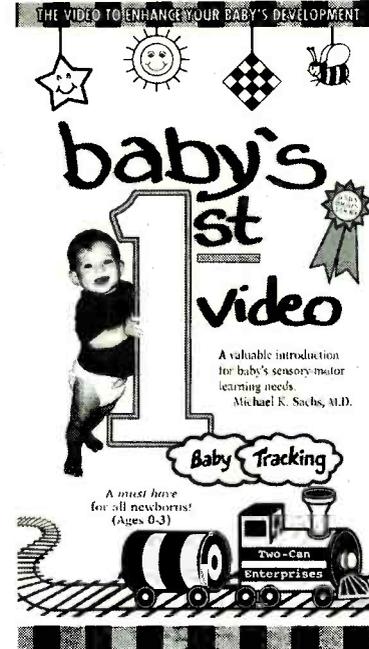
Next up is a video that Frost says encourages adolescent girls to "get into sports. It focuses on healthy, fun, enjoyable team sports—and I think it has the most importance of anything I've done. There's a need for this sort of programming for girls." She says the media attention paid to professional women's sports, such as the WNBA, indicates a high level of public interest.

"I was at the MVP booth at the most recent Video Software Dealers Assn. Convention," says Frost, "and there were all these mom producers coming out of nowhere. I thought, 'Look at this—all the results of 'Babymugs!'"

Two of those newcomers were Marci DeClaric and Amy Potter in San Anselmo, Calif., whose Carpool Productions has released the 30-minute title, "Baby-sitting 101: The Basics And Beyond," at \$14.95. "I had cut out an article about 'Babymugs!' and put it on my bulletin board for inspiration," says Potter.

"Baby-sitting 101" is meant to be viewed by the baby-sitter directly prior to his or her job. "You usually have a new baby-sitter come over in advance of your departure, to go over everything," Potter says. "We thought, 'Wouldn't it be a great idea to create a 30-minute video about the basics of care, safety, and hygiene for the sitter to watch when she arrives, which gives you more time to get ready?'"

"We wanted to make the video humorous so it would appeal to teens as well as to moms with babies. We got an Alicia Silverstone lookalike to play the Fairy Godmother and a 'Matilda' type as the baby-sitter. We wrote the script in be-



"Baby's 1st Video" is one of several child-rearing programs that moms have made and distributed following the success of MVP's "Babymugs!"

tween carpooling our kids, which is how we came up with the company name."

The production cost \$40,000, raised mostly from family members. Potter has a background in television and movies. The partners are trying to narrow their choices for distribution. In the meantime, they're sending out

screeners and approaching bookstores, video outlets, and school home-economics departments.

One of the most innovative of the new crop is the half-hour "Baby's 1st Video," priced at \$9.95. Produced by C.C. Pulitzer and Helene Shapiro's Two-Can Enterprises, it is distributed by MVP. "Moms do the most reading about child care and development," says Pulitzer. "They do the research—and they need the down time [that video provides]."

For the crib resident, "Baby's 1st Video" is in black and white rather than color, because up until three months of age, infants cannot tell the difference. Pulitzer and Shapiro's infants were their inspiration. "My son Tripp was riveted by black-and-white toys and shirts," says Pulitzer. "Helene and I said, 'There should be a video in black and white with images that move slowly so babies can track them.'" Music couldn't hurt and probably would help, according to studies.

Pulitzer and Shapiro's program captivated their audience. Familiar objects like a train, triangle, and star move at a leisurely pace across the screen to the strains of composer John Axelrod's variations on Mozart, Beethoven, and Bach. "Every other sound effect is a baby toy," Pulitzer notes.

Even when babies begin to perceive color after three months, says Pulitzer, they're still captivated by the tape's shapes and sounds.

Assistance in preparing this article was provided by Louella Garza.

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► AQUA

Aquarium  
PRODUCERS: Johnny Jam, Delgado, S. Rasted, C. Norreen, others  
MCA 11705

With the smash pop single "Barbie Girl" under its belt, Danish quartet Aqua would seem to be destined for the dubious distinction of one-hit novelty act. However, one listen to the group's debut album reveals songcraft that could translate into a broad and lasting appeal. In fact, virtually every cut here is a potential single, from peppy opener "Happy Boys & Girls" to the Caribbean mood of "Good Morning Sunshine," from the relentless techno groove of "Doctor Jones" to the predictably sugary "Lollipop (Candyman)." It doesn't get more gloriously, unabashedly pop than this.

#### CARLY SIMON

Film Noir  
PRODUCERS: Jimmy Webb, Carly Simon, additional production by Arif Mardin  
Arista 8984

Pop diva Carly Simon's latest effort is an exploration into music associated with a glorious and bygone era of filmmaking, including such pieces as "Ev'rytime We Say Goodbye," "Lili Marlene," "Don't Smoke In Bed," "Spring Will Be A Little Late This Year," and the title track. Like other pop and rock singers who have dared stray into pop standard territory—notably Sinéad O'Connor—Simon is likely to receive her share of flak for her adventurism. However, on purely musical terms, she acquits herself extremely well with the material, as do her duet partners, Jimmy Webb and John Travolta. A heartfelt tribute to a fertile period in American pop music.

#### VERBENA

Souls For Sale  
PRODUCERS: Dave Fridmann, Verbena, Jim Jones  
Setanta/Merge 35

From the sultry shred of "Hot Blood" to the pissy shuffle of "Kiss Yourself," Verbena boasts the charms of a Southern-fried X—all dirty guitar and indolent, off-kilter male/female harmonies. With "Souls For Sale," the Birmingham, Ala., quartet has crafted a soulful indie swan song (the band is bound for Capitol with the next set), as well as a keen statement about the continued creative (and thereby commercial) health of indie rock. Distributed in the U.S. by Touch and Go.

### COUNTRY

#### ► LeANN RIMES

You Light Up My Life  
PRODUCER: Wilbur C. Rimes  
Curb 77885

Just over a year into her spectacular career, Rimes can release whatever she wants to and apparently has done so with her third album. This collection of "inspirational songs" wrapped around a remix of the hit "How Do I Live" is either an awkward transition to pop music or a puzzling attempt at staking out territory. Rimes possesses one of the best set of pipes in contemporary music but is still

### SPOTLIGHT

## ELTON JOHN



### THE BIG PICTURE

#### ELTON JOHN

The Big Picture  
PRODUCER: Chris Thomas  
Rocket 31453 6266

Superstar Elton John's latest outing finds him in fine form, delivering a characteristically strong blend of midtempo pop tunes and ballads unified by his unmistakable voice, his facile tunes and piano-rich arrangements, and longtime collaborator Bernie Taupin's grand lyrics. Highlights of a set that will appeal to John's massive following at AC and pop radio are the sultry ballad "Something About The Way You Look Tonight," sentimental tune "Love's Got A Lot To Answer For," the breezy "Recover Your Soul," the funky "If The River Can Bend," and the epic title track. Dedicated to John's late friend Gianni Versace, another sad irony of "The Big Picture" is that it appears at a time when the artist's visibility is at a new peak because of his globally televised performance at the funeral of another friend, Diana, Princess of Wales.

using them at full bore here on tunes ranging from the title cut to "The Rose" to "God Bless America."

#### ★ MARK CHESNUTT

Thank God For Believers  
PRODUCER: Mark Wright  
Decca 70006

Seven years into his career, Mark Chesnutt stubbornly clings to his rawboned Texas honky-tonk strains, and the results are paying off. His robust voice, intelligent song selection, and careful production yield his best work to date. Ballads such as "Wherever You Are" can support vio-

### SPOTLIGHT



#### BUSTA RHYMES

When Disaster Strikes  
PRODUCERS: Various  
Violator/Elektra 62064

You know Busta Rhymes as the colorfully dressed, constantly moving human cartoon from numerous MTV power rotations. In the ingratiating clips for "Wooh Hah!!! (Got You All In Check)" from previous album "The Coming" and "Put Your Hands Where My Eyes Could See" from the current set, he resembles a man who's just gulped a handful of pep pills. Throughout his new release, which features progressive, quaking beats (thumping tracks of simple electro-funk; sweet, sticky soul; or intricate jazz), the hip-hop dynamo's raw, liquid voice sounds by turns tender and forceful. Identifying himself by such lofty labels as the "eighth wonder of the world," he gives listeners what they need to get the party started and keep it going. Lava lyrics flow from his mouth, and the catchy tracks burn themselves into the listener's mind.

lins as well as fiddles and still manage the difficult trick of sounding traditional without being retro. The same applies to honky-tonkers like "Numbers On The Jukebox," which maintain the weeper tradition without coming across as maudlin.

### JAZZ

#### ★ LAURENT DE WILDE

Spoon-a-Rhythm  
PRODUCER: Sony Jazz France  
EXECUTIVE PRODUCER: Francois Zalacain  
Columbia 68635

The second release for American-born,

### SPOTLIGHT



#### AMY GRANT

Behind The Eyes  
PRODUCERS: Wayne Kirkpatrick, Keith Thomas  
Myrr/A&M 7017008618

Amy Grant strips away layers of pop production for a more acoustic approach, but what makes this album brilliant is that she also strips away more than a few layers emotionally to create a collection of painfully vulnerable songs that will often take the listener back with their emotional punch. Such tunes as "I Will Be Your Friend" and "Somewhere Down The Road" offer the encouragement people associate with her music, but the best songs are the introspective cuts that reveal the myriad emotions a wife, mother, and career woman in her mid-'30s faces. Among the highlights are "Cry A River," "Like I Love You," "The Feeling I Had," and "Every Road." These gutsy, heartfelt songs are from an artist who opted not to travel the same musical path but to explore her own road less traveled instead. She leaves listeners richer for having shared the journey.

French-based pianist/composer Laurent de Wilde is a cleverly progressive set with a traditional acoustic trio (plus some additional percussion). De Wilde's restless solo style is sure-footed and sharp, whether on fluid runs or jagged chord-clusters. His originals include tributes to jazz greats, like the percussive blizzard of "Edward K." (for Ellington), the spare, nutty harmonies of "Tune For T." (for Monk), and the antic, mercurial theme of "Fathers" (for Ornette Coleman). The Ornette-styled title cut is split between avant-garde march and expansive swing, and the set concludes with the sweet, Bill Evans-like rhapsody "So Long Barney." Standards include an edgy, recklessly swinging version of "Relaxin' At Camarillo" and a spectrally graceful "Round Midnight."

### LATIN

#### ★ LORENNNA

Contigo Es Amar  
PRODUCER: Marco Antonio Solís  
Fonovisa 9544  
Guided by Fonovisa's renowned producer/songwriter/artist Marco Antonio Solís, this gorgeous newcomer from Sinaloa, Mexico, deftly applies her rich, rangy mezzo to a variety of styles, including uptempo pop ("Soy Otra"), percolating cumbia ("Contigo Es Amar"), and climactic balladry ("Mi Dulce Razón"). Her fine maiden disc has a chance to score big not only at regional Mexican radio, but also at pop outlets.

### LAS CHICAS DEL CAN

Las Chican  
PRODUCERS: Wilfrido Vargas, Chery Jiménez  
Palma/BMG 50571

The latest incarnation of this female merengue outfit acquits itself nicely with a pleasant crop of breezy merengue numbers led by "Chico Bello, Chico Malo," "Es Duro," and "Ahí José, Así José."

### CLASSICAL

#### ★ INGRAM MARSHALL

Evensongs  
PRODUCER: Ingram Marshall  
New Albion 92

With its effortless melding of art and accessibility, this lovely album of hymnal chamber pieces by American composer Ingram Marshall has the crossover potential of Arvo Pärt's "Te Deum" or Henryk Górecki's Symphony No. 3—only more so, since the works are more epigrammatic in nature and seem to echo melodies common to all. It would be a real shame if New Albion's recent distribution shift from Harmonia Mundi to Koch International led to "Evensongs" getting lost in the shuffle. Public radio and retail would do well to feature this sure crowd-pleaser, the finest album yet from a quality label.

### CONTEMPORARY CHRISTIAN

#### THE ALTERED

Yours Truly  
PRODUCER: Bob Parr  
Curb 7712

Musical maturity can sometimes masquerade with a boyish disguise, and such is the case with the debut by the Altered, a disc that's both deep and buoyant, filled with intense emotion wrapped in catchy pop rock hooks. Composed of brothers Chuck and Jeremy Ash, cousin Buck Weiss, and friend Justin Bickers, this young group hails from Bridgeport, Ill. They bring to Christian rock a freshness and energy that listeners should find appealing. Highlights of an album written entirely by the group include "Low," "John's Lament," "You Are All I Want," "Two Different Things," and the title cut. The performances are strong and the songs stirring, adding up to an impressive debut by a talented new group with a strong musical personality.

### GOSPEL

#### ► REV. JAMES MOORE

It Ain't Over (Till God Says It's Over)  
PRODUCERS: Rudolph Stanfield, Rev. James Moore  
Malaco 6026

After topping the chart with his last solo album, as well as his best-selling collaboration with the Mississippi Mass Choir, Moore returns with his most personal and heart-rending effort to date. Recently struck with total renal failure, as well as retinal deterioration that has left him blind, Moore crafts a statement—as indicated by the title—of the triumph of the spirit over the frailties of the body; it is intense and powerful beyond words. Strong singles candidates are abound (the title song, "Bread Of Heaven," "I Can Do All Things"), but it's Moore's utter commitment to his material and its message, and his determination to persevere, that make this a landmark recording.

### FOR THE RECORD

Contrary to a statement in a Sept. 13 Vital Reissues review, no tracks by Sam Cooke appear on Rhino Records' compilation "Beg, Scream & Shout! The Big Ol' Box Of '60s Soul."

### VITAL REISSUES

**VARIOUS ARTISTS**  
Jazz Piano Anthology  
COMPILED/PRODUCED: none listed  
Laserlight Digital 17 168 172  
Laserlight's newest budget-priced five-CD boxed set seems haphazard at times but still makes a worthwhile introduction to jazz piano. With variable but never inadequate sound quality, its "If The Beginning" disc features archival recordings from early practitioners: James P. Johnson, Jelly Roll Morton, and Fats Waller (although its Earl Hines and Teddy Wilson tracks were cut as late as the '70s and '80s). The "Bop" disc includes only Bud Powell, Thelonious Monk, and Art Tatum—and Tatum's bebop status is a bit shaky. The "Magic Touch" disc of dazzling stylists rightly features Erroll Garner, Bill Evans, and George Shearing but should have slotted Tatum in place of Roland Hanna or George Cables. The generic "Swingers" disc is a grab-bag, but its an interesting one that includes Duke Ellington, Count Basie, Horace Silver, Hank Jones, Cedar Walton, and others. The "Modern Evolutions" set features such progressives as Lennie Tristano, McCoy Tyner, Chick Corea, and Paul Bley. The overall set's whatever-we-could-get nature is not always a drawback, although it begs the question, Shouldn't Roger Kellaway, Eliane Elias, and Bill Mays have been replaced by Oscar Peterson, Herbie Hancock, and Cecil Taylor? Simultaneously released with a five-CD box of saxophone greats and a three-CD set of Village Vanguard recordings. Contact: 310-268-1205.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JE): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send 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).

## SINGLES

EDITED BY LARRY FLICK

### POP

► **MARIAH CAREY** *Butterfly* (4:34)  
 PRODUCERS: Mariah Carey, Walter Afanasieff  
 WRITERS: M. Carey, W. Afanasieff  
 PUBLISHERS: Sony/ATV Songs/Rye Songs, BMI; Sony/ATV Tunes/Wallyworld/Music Square West, ASCAP  
 REMIXER: David Morales  
**Columbia 67835** (c/o Sony) (cassette single)  
 "Honey" may still be lingering in the hearts of many, but Columbia is wisely beginning to stoke the flames of early interest in the title cut from La C's fine new collection. While "Honey" had a natural edge of adventure, the lovely "Butterfly" is classic Carey, from its gospel-kissed ballad instrumentation and choir chants to the diva's soaring, glass-shattering performance. This should not imply, however, that she is covering crusty old ground. The notable maturity in her lyrics and worldly warmth of her vocal reflect the growth that she has continually strived to attain. The fact that it's placed in a mildly familiar package that Carey's faithful followers will be quick to embrace is only a bonus.

► **XSCAPE** *Let's Do It Again* (3:15)  
 PRODUCERS: Jermaine Dupri, Manuel Seal  
 WRITERS: J. Dupri, M. Seal  
 PUBLISHERS: So So Def/EMI-April/Slack A.D./TCF, ASCAP  
**LaFace 4283** (c/o Arista) (cassette single)  
 The soundtrack to "Soul Food" spawns what will likely be the first of many hit pop and R&B singles. The budding divas that make up Xscape continue to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jermaine Dupri and Manuel Seal give 'em a kickin' jeep groove to ride that is enhanced by jiggly funk guitars and plucky keyboards. Kinda leaves ya hankering for a new album from this ever-evolving act.

► **JON B.** *Don't Say* (3:43)  
 PRODUCERS: Jon-John, Marc Nelson  
 WRITERS: Jon-John, M. Nelson, D. Spencer, J. Robinson  
 PUBLISHERS: Sony/ATV Songs/Yab Yum/Browntown Sound, BMI; MCA/Personal 21/WB/Stepping into the Blue, ASCAP  
**550 Music 78615** (c/o Sony) (cassette single)  
 Jon B.'s sophomore outing, "Cool Relax," is off to an excellent start with this smooth jeep slow jam. In recent times, he's been sharing his songs and production skills with other acts. It's nice to see that he saved a few good tunes for himself. "Don't Say" has a laid-back sing-along chorus that firmly supports Jon's fluid vocal. Kids will also dig the quietly bumpin' beat, which deftly straddles the line between pop accessibility and street purity.

★ **ALEXIA** *Number One* (3:45)  
 PRODUCER: Robyx  
 WRITERS: A. Aquilani, R. Zanetti  
 PUBLISHER: Extravaganza, ASCAP  
 REMIXER: Robyx  
**Popular/Critique 12163** (c/o BMG) (cassette single)  
 Import enthusiasts are already big fans of this fast-paced Italo-disco ditty. Alexia is a charming ingénue with the potential for great things, as evidenced in a performance that has more natural flair and earthy grit than is normally found on records like these. Producer Robyx surrounds her with a strobing dance beat and fluttering flamenco guitars, à la No Mercy's "Where Do You Go." One of several festive, hit-worthy jams on Alexia's forthcoming debut album, "Fun Club."

★ **CATIE CURTIS** *Soufully* (4:31)  
 PRODUCER: Roy Bittan  
 WRITER: C. Curtis  
 PUBLISHER: Water Tower, ASCAP  
**Guardian 11831** (c/o Angel) (cassette single)  
 If you're expecting introspective folk-pop similar to Curtis' 1995 critical darling, "Truth From Lies," think again. She previews her fine self-titled second set with a rhythm-savvy pop gem that has "top 40 sleeper smash" stamped all over it. Diehards, don't fret. Curtis is still mining the sensitive and intelligent lyrical ground that's earned her an army of cultists. With "Soufully," she's merely broadening her musical scope and revealing a far more confident (and, yes, notably more soulful) vocal delivery. Popsters need to care about this record, which is already winning ardent praise at triple-A and AC radio, and make it snappy!

**R & B**  
 ► **UNCLE SAM** *Can You Feel It* (3:58)  
 PRODUCERS: Wanya Morris, Popa Chief  
 WRITERS: W. Morris, S. Stockman, Mas-PD, Popa Chief  
 PUBLISHERS: Aynaw/Shawn Patrick/Ensign (BMI); Mas-PD, Fresh Fish Here Every Year/Bent Feather (ASCAP)  
 REMIXER: Chris "Kringie" Liggio, Clay Bogan III  
**Stonycreek 9957** (c/o Epic) (promo CD)  
 Uncle Sam, the debut artist on Boyz II Men's Stonycreek Recordings label, capitalizes on his stellar affiliation to propel his first single. Driven mostly by the production and its chorus (sung by the Boyz), Sam's solo verse gets lost in the midst of his high-powered progenitors. A promising artist nonetheless, Sam brings life back to the quartet lost in its pop/ballad stardom. Look for upcoming singles to give Sam the chance to shine.

► **EARTH, WIND & FIRE** *When Love Goes Wrong* (4:20)  
 PRODUCER: not listed  
 WRITERS: P. Bailey, A. Glass, A. Klippel  
 PUBLISHER: not listed  
**Pyramid 7258** (CD single)  
 There's only one Philip Bailey, and he flexes his signature falsetto to maximum effect all over the first new EWF album in eons. "When Love Goes Wrong" is a glossy pop/soul ballad that will remind some of the band's classic "After The Love Is Gone." Such comparisons will be helpful in opening doors at youth-driven R&B stations with a spotty sense of history. However, one fair listen will prove to the kiddies what most adults already know: EWF continues to be a vital, forward-moving act that requires the attention of the masses.

**COUNTRY**  
 ► **CLINT BLACK** *Something That We Do* (3:51)  
 PRODUCERS: Clint Black, James Stroud  
 WRITERS: C. Black, S. Ewing  
 PUBLISHERS: Blackened/Acuff-Rose, BMI  
**RCA 64960** (c/o BMG) (7-inch single)  
 This song has a powerful and poignant poetic tone that illuminates more about the nature of love and relationships in a few minutes than several books on the subject ever could. Black and co-writer Skip Ewing explore the complexities of romantic relationships and offer the simple truth that "We're on a road that has no end/And each day we begin again/Love isn't something that we're in/It's something that we do." This is a sweet, moving ballad that could prove to be one of Black's biggest hits.

► **MARTINA McBRIDE** *Broken Wing* (3:34)  
 PRODUCERS: Martina McBride, Paul Worley  
 WRITERS: J. House, S. Hogin, P. Barnhart  
 PUBLISHERS: Sony/ATV/Tree/Sam's Jammin' Songs/Suffer in Silence, BMI  
**RCA 64962** (c/o BMG) (7-inch single)  
 In the tradition of McBride's hit "Independence Day," this song relates the story of a woman trapped in an abusive

relationship and how she chooses to deal with it. Written by James House, Sam Hogin, and Phil Barnhart, the well-written lyric will haunt listeners. McBride turns in a powerful performance on this stunning tune that should fuel sales of her new "Evolution" album and resolidify her reputation as one of country music's most talented risk-takers.

► **LILA McCANN** *I Wanna Fall In Love* (3:44)  
 PRODUCER: Mark Spiro  
 WRITERS: M. Spiro, B. Brock  
 PUBLISHERS: M. Spiro/Hidden Words/Acuff-Rose, BMI  
**Asylum 9912** (CD promo)  
 McCann follows up her sales-driving debut single, "Down Came A Blackbird," with this absolutely infectious uptempo number. This high school sophomore has a distinctive edge to her voice and a definite talent for taking command of a lyric that should serve her well at country radio. When she breaks into the sweeping, soaring chorus, the listener can't help but get caught up in the experience.

★ **BIG HOUSE** *Love Ain't Easy* (3:43)  
 PRODUCERS: Peter Bunetta, Monty Byrom, David Neuhauser  
 WRITERS: M. Byrom, D. Neuhauser, S. Hutchinson, P. Hutchinson  
 PUBLISHERS: MCA/Shinini' Stone Cold/Bik Haus/BMG Songs/Secret Pond/Pride Hutch, ASCAP  
**MCA 72020** (c/o Uni) (CD promo)  
 Monty Byrom and his compadres deliver a beautiful ballad on this outing that should be more palatable to country radio than their more high-octane tunes. It's a lyric everyone can relate to, delivered via a smoldering vocal performance and tasteful guitar flourishes. The general consensus seems to be that this is a great band, albeit one that definitely stretches the boundaries of country radio. With this tune, country programmers should find just what they need to introduce these talented guys to their listeners.

**DANCE**  
 ► **SANDY B.** *Ain't No Need To Hide* (no timing listed)  
 PRODUCERS: Brinsley Evans, Thomas Del Grosso  
 WRITERS: B. Evans, T. Del Grosso  
 PUBLISHERS: Jelly's Jams/Class Clown/Champion, ASCAP  
 REMIXERS: the Maddlads, Deep Dish, Underground Distortion, Sol Brothers  
**Champion 33** (12-inch single)  
 It's high time that the diva who scored the No. 1 dance single of '96 serve her disciples a fresh recording. She makes up for lost time with a pop-smart, house-fueled anthem that perfectly showcases her limber range and deliciously sassy style of phrasing. Champion Records runs the risk of overwhelping the song

**NEW & NOTEWORTHY**  
**DOUBLE 99** *Ripgroove* (3:22)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
 REMIXERS: Ken "Jett Emitt" Brown, Matt "Jam" Larson  
**Logic 02344** (c/o BMG) (cassette single)  
 "Ripgroove" is among the leading tracks of the latest craze to hit dance-floors in the U.K. and Europe in a major way: Speed-parage. This exhaustingly fun single exemplifies the sound with its revved-up house music groove and use of jungle/reggae elements without breakbeats. The result is a racing anthem that has enough soul and techno intensity to possibly narrow the gap between urban and suburban club cultures. Will radio climb aboard? Once dance DJs embrace this jam—and they most certainly will, very soon—look for popsters to discover the infectious hook tucked within the track's frenetic percussion and herald it as rhythm radio's next big thing.

and Sandy's fine performance by issuing a triple pack of remixes that provides every programmable sound short of country steel guitars. In the end, the original production by Brinsley Evans and Thomas Del Grosso is strong enough to slam this track home. Still, in approaching the various versions offered, start with the Deep Dish reconstruction, and let it weave its effective hard-edged house magic. Contact: 212-675-5240.

► **CLUB 69 FEATURING SUZANNE PALMER** *Much Better* (10:09)  
 PRODUCER: Peter Rauhofer  
 WRITERS: Stonebridge, N. Nice, L. John  
 PUBLISHER: Notting Hill, PRS  
 REMIXERS: Future Shock, Boris Dlugosch, Peter Rauhofer, Phuzz  
**Twisted America 12971** (c/o MCA) (12-inch single)  
 The act's sterling new album, "Style," will enjoy a nifty boost from this lush house twirler. Group mastermind Peter Rauhofer wears his disco influences proudly, underlining the track's taut bassline with shimmering strings and twinkling keyboards. Guest vocalist Palmer is a highly effective centerpiece, vamping with the soulful ease of a baby Chaka Khan and leaving listeners salivating for her own solo project. A barrel of remixes are available for immediate turntable action, with Future Shock's wriggling, song-savvy version likely to stand apart from the rest.

★ **TERRY BURRUS FEATURING ADA DYER** *I Am For You* (6:25)  
 PRODUCER: Terry Burrus  
 WRITER: T. Burrus  
 PUBLISHERS: Odabe Songs, BMI; Burrus, ASCAP  
 REMIXER: Terry Burrus  
**Lovelight 2210** (12-inch single)  
 You may not yet know who Burrus is, but you certainly know his work as one of the top keyboardists in dance music. He's added his touch to recent remixes of hits by Toni Braxton, Mary J. Blige, and the Cardigans, among others. With "I Am For You," he is aiming to establish himself as a producer, composer, and artist in his own right. This single, which weaves a firm house beat with a candy-sweet melody and quasi-orchestral strings, demands instant DJ approval for Burrus, while Dyer makes an effective bid for her own rise to stardom with a wonderfully romantic performance. Contact: 212-330-8365.

**AC**  
 ★ **SARAH BRIGHTMAN** *Time To Say Goodbye* (4:04)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
**Angel 11829** (CD single)  
 Brightman has one of the truly glori-

ous voices in musical theater, and it's always a treat when she chooses to step to center-stage with a concert recording. This title track from her latest album places her in front of the London-Symphony Orchestra, and it has already become a favorite throughout Europe. Although such a lushly orchestral piece will struggle for airplay given the current state of AC radio, sophisticated adult stations and even classical outlets will find this a gem to behold. Others will simply find it a fitting opening to a fine, fine new album.

**ROCK TRACKS**  
 ► **PORTISHEAD** *All Mine* (3:59)  
 PRODUCERS: Geoff Barrow, Adrian Utley, Beth Gibbons  
 WRITERS: G. Barrow, A. Utley, B. Gibbons  
 PUBLISHER: Chrysalis, ASCAP  
**Go! Beat/London 7643** (cassette single)  
 The first domestic release from the innovative act's long-awaited second album shows 'em in a typically melancholy mood. Singer Beth Gibbons has perfected her Shirley Bassey vocal inflections, while partner Geoff Barrow builds a richly textured groove that compresses snakey guitars and ominous horn fills into a dark trip-hop groove. Nourishment for the adventurous at heart, but accessible to the mainstream at the same time. Look for club DJs, college kids, and modern rockers to be the first and most ardent champions of this winning effort.

★ **MANBREAK** *Kop Karma (Get Up)* (3:19)  
 PRODUCER: Stephen Hague  
 WRITER: Swindelli  
 PUBLISHER: Rondor, PRS  
**Almo 8031** (CD promo)  
 On the second single by this slamming Liverpool, England, rock band, front man Swindelli rails against such societal ills as police brutality and urban malaise over a relentless dance groove punctuated by such mantras as "these are the things that drive me crazy" and "get up." Like most of the tracks on the band's underappreciated debut album, "Come And See," "Kop Karma" is as politically charged as it is melodically inspired. A gem waiting to be discovered by club DJs and radio formats ranging from modern rock to college to pop.

**TREBLE CHARGER** *Red* (4:08)  
 PRODUCER: Lori Giordano  
 WRITERS: Treble Charger  
 PUBLISHER: Smokin' Worm, SOCAN  
**RCA 64766** (c/o BMG) (cassette single)  
 An opening slot on Foo Fighters' fall tour should prove to be an enticement for modern rockers to sample the guitar-anchored musings of this Canadian outfit. "Red" is an excellent calling card for the cool "Maybe It's Me" album with its fuzzy rhythm riffs and sullen and dreamy vocals. Given the right momentum, it's easy to envision this track making the transition into top 40 and even triple-A radio territory.

**RAP**  
 ► **LIL' O** *Can't Stop* (3:49)  
 PRODUCERS: Bilal Allah, Mathew Knowles, Derek "Griz" Edwards  
 WRITERS: O.M. Lawson, D. Edwards, B. Knowles, J. Eugene, S.O. Nichol, C.G. McIntosh  
 PUBLISHER: Brampton, ASCAP  
**MCA 4030** (c/o Uni) (cassette single)  
 Lil' O turns in an impressive first single that features upcoming act Destiny's Child. Another hustler-to-rapper type, Lil' O doesn't offer any new insights into shedding the drug game for the rap game. His use of Loose Ends' "Hangin' On A String (Contemplating)" sample will at least open programmers' ears to the track.

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

# Reviews & Previews



## BREASTS: A DOCUMENTARY

HBO Home Video  
50 minutes, \$34.99  
It may sound like a Playboy video, but there are no glamour shots or fantasies played out here. What this Cinemax documentary focuses on is 22 women and 41 breasts. At times this irreverent program is a tribute to the equally glorified and misunderstood female breast, but it's also a series of candid commentaries by women and girls ages 6 to 84 talking about their own breasts, their idea of the perfect body, breast reduction and enlargement surgery, and more. Two mother-daughter teams, a woman who has undergone a mastectomy, and a 30-something transsexual offer insights, among others. All participants are interviewed either topless or in some variation of brassiere. Spliced between the interview segments are snippets from bra commercials that through the years have helped shape society's view of the breast.

## TINA TURNER IN AMSTERDAM: WILDEST DREAMS TOUR

WinStar Home Entertainment  
22 minutes, \$19.95  
Fans of the always-energetic diva are in for a real treat with this Showtime Production, which features concert footage from her Amsterdam tour stop last September, rehearsal footage, and videoclip snippets, as well as interviews with Turner, her backup singers and dancers, and some of her devotees. Turner stages a no-holds-barred production on an ark-shaped stage that complements her powerful style and presence. The repertoire is a mixture of songs that have been her trademark through the years, with a heavy emphasis on such hits as "Private Dancer," "What's Love Got To Do With It," "We Don't Need Another Hero (Thunderdome)," and "Proud Mary."

## THOMAS THE TANK ENGINE & FRIENDS: THOMAS MEETS THE QUEEN

Anchor Bay Entertainment  
35 minutes, \$12.98  
The Queen of England is a most glorified subject among Thomas the Tank's crowd in this delightful video that proves the franchise isn't running out of steam. When Henry knocks over some paint, the friends must race to get the station spic and span before the Queen pays a visit. Among the five other new-to-video Thomas tales are "Mind The Bike," in which Percy does the town postman a favor by accident, literally. When the engine mistakenly runs over his bicycle, the postman winds up getting a brand-new van to help ease the weight of heavy mail bags. Also included are "Bulls Eye," "Special Funnel," "Four Little Engines," and "Train Stops Play," plus the exotic music videoclip "Island Song."

## H.R. PUFNSTUF: LIVE AT THE HOLLYWOOD BOWL

Rhino Home Video  
50 minutes, \$12.95  
It's a real blast from the past, Sid and Marty Krofft-style, in this live-action discovery from the vaults of '70s television classics. H.R. Pufnstuf takes the role of master of ceremonies at this evening to remember, featuring fellow series stars Jimmy and his flute and Witchiepoo and even some of the diverse hats from the

neighboring "Lidsville." As if the antics of these characters aren't enough, there's also an appearance by the Brady Bunch, who sing a rock-'n-roll medley that would've made Davey Jones proud. Also new from Rhino is a companion cassette/CD, complete with an eight-page booklet of extensive liner notes.

## THE GRIND WORKOUT: FAT BURNING GROOVES

SMV/MTV Home Video  
50 minutes, \$12.98  
This lite-impact, heavy-duty fat burning routine will be in stores in plenty of time for pre-holiday revelers to prepare for the onslaught of goodies that will tempt them later this year. Host Eric Nies and those indefatigable Grind dancers are back to hip-hop their way to still better physiques in this fourth home video offering. The tape can also be used with free weights if viewers choose. The emphasis this time is on the lower

body, with special segments aimed at "thigh-thinning" and "butt-blasting." The soundtrack includes thumping tunes from Max-A-Million, Jocelyn Enriquez, and Livin' Joy.

## BURGER TOWN

Goldhil Home Media  
50 minutes, \$19.95  
Los Angeles may be the entertainment capital of the world, but it's also the home of the great American fast-food hamburger. This meaty documentary looks at the genesis of the fast-food burger chain, from coffee stops and carhops to the sprawling speed eateries of today. Interviews with a variety of burger experts include McDonald's founder Richard McDonald, the author of nostalgia tome "Hamburger Heaven," and the man who claims to have the largest collection of burger memorabilia in the world. The video is intertwined with a spectrum of commercials that have run through the years, vintage

photos, and film footage of some of L.A.'s most sizzling burger joints. There's no talk of E. coli bacteria here—just tasteful commentary. Contact: 805-495-0735.

## ECO-CHALLENGE

Unapix Entertainment/Miramir  
200 minutes, \$39.98  
Discovery Channel aired this ode to the hyperactive athlete in late August, and complete coverage of the rugged event is now available in this three-video set. The 350 men and women who participated in the Eco-Challenge include military types to a 74-year-old great-grandmother. They find themselves high in the mountains over British Columbia. The event involves a rugged web of horseback riding, canoeing, mountaineering, whitewater rafting, running, mountain biking, and other grueling events. The J.T. Walsh-narrated series is an engaging tribute to a group of people who pushed their

bodies, minds, and spirits to the limit, with mixed results on all three fronts.

## ENTER\*ACTIVE BY BRETT ATWOOD

### HI-VAL DVD PC

Hi-Val, \$600  
The Hi-Val DVD PC kit is among the first generation of DVD-ROM upgrade kits for computer owners who want to experience the high-quality audio and video capabilities of DVD on both their home PC and TV. The Hi-Val system outputs the DVD video signal direct to a TV set. In addition, the DVD PC is compatible with both CD-ROM and DVD-ROM titles. Six DVD-ROM titles—"Silent Steel," "Spycraft," "Wing Commander IV," "The Daedulus Encounter," "Muppet Treasure Island," and "Electronica"—are bundled with the system. Hi-Val's kit compares favorably with other DVD upgrade kits, which do not contain direct output to TV sets. Installation is relatively simple, and the video and audio quality is excellent. Other upgrade kits that rival the stand-alone DVD video player are expected within the coming months.

## AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

### UP ISLAND

By Anne Rivers Siddons  
Read by Dana Ivey  
HarperAudio  
6 hours (abridged), \$25.00  
ISBN 0-694-51843-3  
Best-selling novelist Anne Rivers Siddons has a gift for creating memorable, living characters. In "Up Island," it's Molly Redwine, a gentle, middle-aged Southern woman who has always been taught to put her family's needs before her own. But suddenly, in a span of just a few months, her husband leaves her for another woman, her mother dies, and her college-age son leaves home. Left alone, she doesn't know what to make of her life. After visiting friends on Martha's Vineyard, Mass., for the summer, she decides to stay on through the winter and takes a job as caretaker to an elderly woman and her terminally ill, bitter son. Gradually, Molly forms a new life and a new identity. Dana Ivey gives a warm, expressive reading, drawing readers into this satisfying story.

### SNOW IN AUGUST

By Pete Hamill  
Read by Tom Merritt  
Soundelux Audio Publishing  
3 hours (abridged), \$17.95  
ISBN 1-55935-250-7  
In his eighth novel, former newspaper columnist and editor in chief of The Daily News Hamill vividly evokes 1940s Brooklyn, N.Y. The story tells of the unlikely friendship between Michael, a young Irish Catholic boy, and Rabbi Hirsch, an elderly Jewish immigrant from Prague in the Czech Republic. The first three-quarters of the story is realistic, but toward the end it takes a surprising flight of fantasy, as Michael succeeds in resurrecting a golem. The creature, a clay giant in Jewish mythology, takes revenge against a gang of violent youths. Unfortunately, Merritt is a very poor choice as reader, because he is unable to do accents. We are told that Michael's mother has an Irish accent, but there is no trace of it in Merritt's reading. Likewise, the dialogue of the Eastern European rabbi, who speaks in broken English sprinkled with Yiddish phrases, sounds jarring in an American accent.

## IN PRINT

### STRAIGHT, NO CHASER: THE LIFE AND GENIUS OF THELONIOUS MONK

By Leslie Gourse

Schirmer Books, 400 pages

It took Albert Einstein's unique view of the universe to produce his influential theory of relativity, and it took Thelonious Monk's unique view of jazz to produce his similarly influential approach to composition and improvisation. Like a musical Mondrian, Monk reduced his melodies to their most basic geometries but at the same time opened people's ears to rich, unconventional harmonies. Many jazz fans, critics, and even other musicians found Monk's spare and angular music to be just shy of incomprehensible, but greats like Miles Davis and John Coltrane knew that the eccentric, often moody Monk was a visionary with much to teach.

Leslie Gourse's "Straight, No Chaser: The Life And Genius Of Thelonious Monk" charts his influence on and contact with jazz legends like Charlie Parker and Dizzy Gillespie, with whom Monk is considered the third branch of the bebop trinity.

"Straight, No Chaser" tells the story of Monk's upbringing in New York, his early struggles for popular and critical recognition, his gradual acceptance by the listening public that resulted in a Time magazine cover story, and the often hilarious anecdotes of his world travels, as well as his drug use and increasing mental illness that led to his complete withdrawal from music and society.

Gourse introduces a cast of supporting characters that includes his sister Marion Monk White and his son, drummer/bandleader Thelonious S. Monk Jr., who provides the book's most humanizing portrait of Monk.

Monk's music and personality are discussed by such fellow musicians as Johnny Griffin, Randy Weston, and Steve Lacy, as well as by his manager, Harry Colomby.

Important to Monk's story is his friendship with aristocratic jazz fan Baroness Pannonica de Koenigswarter, who helped Monk's wife, Nellie, care for the increasingly ill and reclusive Monk.

Although Gourse interviews as many relevant sources as she can, Monk remains enigmatic. Many recollections of past events are often hazy and not always agreed upon by all parties.

What is truly missing in "Straight, No Chaser" is Monk's own voice. He was a man of few words who likewise kept no diaries, wrote no essays, and sent few letters. Even his responses to journalist's questions were as economical as his music, sounding a bit like haiku one-liners.

One of Monk's most straightforward assessments of his musical role came in a 1961 interview: "Maybe I've turned jazz another way. Maybe I'm a major influence. I don't know." More often, he was cryptic. When told by a fan that he was wonderful, Monk's rejoinder was, "I make a whole lot of noise, man, and everybody claps."

The absence of solid information about Monk's personality makes it hard to arrive at a fully

realized portrait. This is indeed a weakness, although Gourse shouldn't be faulted.

Interviews with Monk's son suggest that Monk also led a sometimes normal family life. He routinely brought his children to his gigs and loved to play games like Yahtzee and ping-pong with them at the baroness' house.

Monk's drug problems began with his abuse of alcohol, which is more than hinted at by this book's title, taken from one of his best-known compositions. His health may have been imperiled by marijuana, cocaine, and other drugs, but they threatened his professional life as well. His 1951 drug bust with Bud Powell led to the loss of his New York cabaret card, leaving him effectively unemployed for a long period.

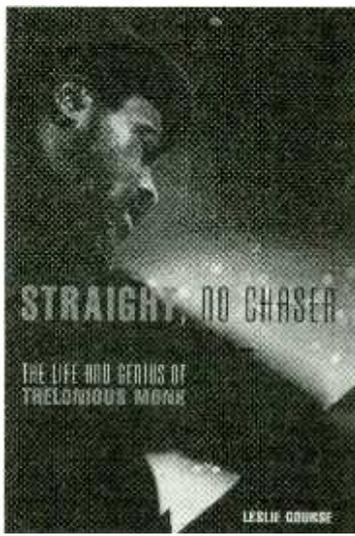
Monk's eccentricity started to cross over into deeper mental illness in an episode Gourse traces back to 1956. He reportedly looked directly at his wife and professed not to know who she was. His son has recounted similar experiences with his father.

After his last performance in 1976 until his death in 1982, Monk was increasingly bed-ridden, even though he was physically capable of walking. A doctor who observed him in the 1970s said that the oft-hospitalized Monk had been misdiagnosed and wrongly medicated for years.

Gourse puts forth the theory that Monk's years of drug abuse resulted in irreversible brain damage. Unfortunately, his medical and psychiatric records are still guarded by his family, and the true story may never be revealed.

No biography may ever paint a complete portrait of Thelonious Monk, but "Straight, No Chaser" provides good insights into his enduring mystery and why, when jazz fans of today and tomorrow hear the music of Thelonious Monk, "everybody claps."

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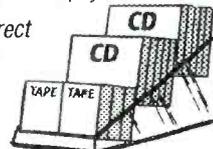
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## HIGHER GROUND

(Continued from page 58)

Hotel hosted by **Rob Patz** of the syndicated show "Southern Styles." They performed selections from their current a cappella album, "The Front Porch Collection, Vol. 2," that were absolutely stunning. **Kenny and Mark Bishop** along with their father, **Kenneth**, and vocalist **Carl Williams Jr.** delivered an incredible performance. The interplay of their vocals was engaging, and when they launched into their hit "You Can't Ask Too Much Of My God," I confess, I had tears. It was beautiful. That song, by the way, didn't go unnoticed at NQC. Mark won the Southern Gospel Songwriters Assn.'s songwriter of the year accolade, and the Bishops won trio of the year at the Singing News magazine awards and album of the year at the Gospel Voice magazine awards. Their new Homeland album, "Reach The World," will be released next month, and it looks to be another outstanding collection.

There were several memorable performances on Saturday evening, among them the **McKameys** (doesn't joy just radiate from **Peg's** face?), the **Isaacs**, the **Hoppers**, the **Nelons**, the **Cathedrals**, and the **Palmetto State Quartet**. It was an emotional performance from Palmetto State as members **Jack Pittman** and **Jack Bagwell** announced their retirement after 56 years in Southern gospel music. Bass singer **Harold Gilley** is also leaving the group to preach. He introduced his replacement, **Jeff Pearles**, who closed the 40th NQC with a stirring rendition of "How Great Thou Art."

**HOT NEWS:** After months of speculation, it's official. **Steve Taylor** has launched a new company, **Squint Entertainment**, which will be involved in music and film projects. The company is a partnership with **Word/Gaylord Entertainment**. **Stephen Prendergast** has been named VP and will work out of the company's Los Angeles office. Stay tuned for more details.

## KEEPING SCORE

(Continued from page 59)

available at Vox's usual budget price; the company will donate a portion of the proceeds to the Diana, Princess of Wales Memorial Fund.

Newman and her group are also featured on a new Vox recording of traditional Jewish liturgical music, pitched toward **Yom Kippur** and titled "Thank God It's Friday," which **Vox GM Todd Landor** hopes will match the success of Vox's "Mystical Chants," which went platinum.

**DIFFERENT STROKES:** Sony Classical is following up on its "Appalachia Waltz" quasi-crossover disc with "Uncommon Ritual," which features one member of the "Appalachia" trio, composer/bassist **Edgar Meyer**, who this time is collaborating with bluegrass and jazz instrumentalists **Béla Fleck** on banjo and guitar and **Mike Marshall** on mandolin, guitar, mandocello, and mandola. The disc is a mix of classical, jazz, and bluegrass; it includes a selection from **Bach's** "Art Of The Fugue" and **Pablo de Sarasate's** "Zigeunerweisen" and compositions by each of the players as well as collaborations among them. The trio will open the Chamber Music Society of Lincoln Center season Oct. 14, and WNYC-FM New York will broadcast the concert live.

## 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.*

### SEPTEMBER

Sept. 17-20, **National Assn. Of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.

Sept. 18-20, **Cutting Edge Music Business Conference**, Music Business Institute, Contemporary Arts Center, New Orleans. 504-945-1800.

Sept. 20-21, **Second Business Of The Music Conference**, West Las Vegas Library Theater, Las Vegas. 702-647-7735.

Sept. 20-25, **The Australian Music Convention Seminar, Fair And Festival**, Sydney. 011-612-9380-6864.

Sept. 23, **Rock On: The Art Of Producing**, sponsored by WBAI-FM New York. 718-693-1280.

Sept. 24, **The Country Music Assn.'s 31st Annual Country Music Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 24, **Second Celebrity Fashion Show**, sponsored by the Sony Volunteer Group/Making a Difference, New York Hilton and Towers, New York. 212-833-5558.

Sept. 25, **SESAC Country Music Awards**, SESAC headquarters, Nashville. 615-320-0055.

Sept. 25, **How To Choose A Subpublisher**, sponsored by Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

Sept. 25, **Women In Music's Working The Industry series seminar—"Working Live Shows: The Ins & Outs of Touring,"** ASCAP Building, New York. 212-459-4580.

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.

Sept. 28, **Concert At The Point**, Town Point Park, Norfolk, Va. 757-441-2345.

Sept. 29, **Lauri Strauss Leukemia Foundation Eighth Annual Benefit Performance**, "Melodies And Memories," Carnegie Hall, New York. 212-696-1033.

Sept 29-Oct. 1, **Wherehouse Entertainment Annual Conference**, Los Angeles Marriott, Los Angeles. 310-538-2314, extension 1905.

### OCTOBER

Oct. 1, **Program Director Seminar**, sponsored by Arbitron, Atlanta Airport Hilton and Towers, Atlanta. 410-312-8311.

Oct. 4, **Black Talent News Music Business Summit**, Seavers Hall, Loyola Marymount University, Los Angeles. 310-226-8497.

Oct. 5, **Fifth Annual Michael Bolton Foundation Celebrity Softball Game & Black Tie Gala/Auction**, Cubeta Stadium, Stamford, Conn., and Hyatt Regency Greenwich, Old Greenwich, Conn. 203-483-6463.

Oct. 6, **Indie Label Forum**, co-sponsored by the New York Chapter of the National Academy of Recording Arts and Sciences and B'nai B'rith, location to be announced. 212-245-5440.

Oct. 6, **New York NARAS JazzJam**, Birdland, New York. 212-245-5440.

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

Oct. 9, **Wizards At The Board: New Technology For Engineers**, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, New York. 212-455-5440.

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. 16-18, **North By Northwest Music & Media Conference**, Portland Hilton, Portland, Ore. 512-467-7979.

Oct. 17-19, **MusicWomen International Fourth Annual Global Conference**, Loew's Vanderbilt Plaza, Nashville. 615-860-4084.

Oct. 20, **15th Annual Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 23, **Women In Music's Working The Industry series seminar—"Working The Net: Using New Media to the Max,"** ASCAP Building, New York. 212-459-4580.

Oct. 23, **Sixth Annual Salute To Excellence Dinner Honoring Tony Gray**, New York Ballroom, Sheraton New York Hotel & Towers. 212-222-9400.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

Oct. 24-26, **National Academy Of Songwriters Presents Songwriters Expo 20**, Burbank Airport Hilton and Convention Center, Burbank, Calif. 213-463-7178.

Oct. 25, **Fourth Annual Principal Health Care Jazz On The Run 5K Run**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-739-1917.

Oct. 27, **The Museum Of Television And Radio's Third Annual Radio Festival**, New York. 212-621-6735.

Oct. 29, **City Of Hope Spirit Award Ceremony**, honoring Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, Century City Plaza Hotel backlot, Century City, Calif. 213-892-7268.

Oct. 29-Nov. 2, **Black Entertainment & Sports Lawyers Assn.'s 17th Annual Conference**, Rio Del Mar Resorts Center, San Juan, Puerto Rico. 301-333-0003.

### NOVEMBER

Nov. 1, **Sixth Annual West River Jazz Fest**, sponsored by the Chesapeake Cultural Arts Inc., Our Lady of Perpetual Help Hall, Edgewater, Md. 410-867-0888.

Nov. 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.

## FOR THE RECORD

In the Sept. 13 issue of *Latin Music Quarterly*, some photos were misidentified. The artists pictured on page 12, from left, were Fey, Charlie Zaa, Shakira, and Frankie Negrón. Artists on page 16, from left, were Marc Anthony and Carlos Vives.

Ron Stuve, senior director of BMG Songs/Nashville, reports to Karen Conrad, VP of country operations at the company. Last issue's Executive Turntable announcement of their respective appointments intimated otherwise.

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. 18, **SESAC New York Music Awards**, Supper Club, New York. 212-586-3450.

Nov. 20, **Studio Musicians: Instinct/Extinct?**, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

### DECEMBER

Dec. 3, **Third Annual New York NARAS Heroes Awards**, New York. 212-245-5440.

## LIFELINES

### BIRTHS

Boy, **Brian Thomas**, to **Cathy** and **Kevin Morgan**, Aug. 26 in Ridgefield Park, N.J. Mother is copyright associate at Famous Music Publishing.

Girl, **Emily Stephanie**, to **Dominic** and **Jilly Pride**, Sept. 12 in London. Father is international music editor at Billboard.

Girl, **Sara Kate**, to **Harry** and **Jill Connick Jr.**, Sept. 12 in New York. Father is a recording artist and actor.

### MARRIAGES

**Karima Trotter** to **Joey Kibble**, Aug. 17 in New Orleans. Bride is a member of gospel group Virtue. Groom is a member of Take 6.

**Susan Wassenaar** to **Denis Rizzardi**, Sept. 7 in Las Vegas. Bride is executive assistant/administration manager at Arista Records. Groom is Northeast branch sales representative at PolyGram Group Distribution.

**Amy Hill** to **Chris Reiss**, Sept. 7 in San Diego. Bride and groom are directors at Tony Kaye & Partners.

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## GOOD WORKS

**HEALING MUSIC:** Spearheaded by Nashville singer/songwriter **Vanessa Hill** and Warner/Reprise Nashville, the project **Students Against Violence (SAVE)** will bring live performances of healing music to children and the community of Nashville. In conjunction with SAVE, Hill has released a single, "Everything's Gonna Be Alright," which she will perform live at a local Blockbuster Music outlet. Contact: Warner/Reprise Nashville at 615-320-7525.

**PLAYING FOR SPACE:** Acoustic duo **Eric Tingstad** and **Nancy Rumbel** will play a benefit concert Oct. 4 at the Music Center for the Performing Arts in Milwaukee to raise funds and public awareness for the Alliance to Save the County Grounds, a coalition of community groups trying to preserve the urban green space and historic buildings on the Milwaukee County Grounds. The duo has been active in using music to help boost public environmental awareness. Tingstad and Rumbel have released eight albums on the Narada label. Contact: **Sue Schrader** at 414-961-8350.

**BROOKS HOSTS TOURNEY:**

Host **Garth Brooks** and other country music personalities will participate in the 15th annual **Academy of Country Music Bill Boyd Golf Classic** Oct. 20 at the De Bell Golf Course in Burbank, Calif., to raise funds for the T.J. Martell Foundation for Cancer, AIDS and Leukemia Research, including its West Coast division, the Neil Bogart Memorial Laboratory, and the Los Angeles Shriners Hospital for Crippled Children. More than \$600,000 from this annual event has been donated to various causes. Contact: 213-462-2351.

**CONCERT FIGHTS LEUKEMIA:** **Marvin Hamlisch** and **Skitch Henderson** will co-host a concert Sept. 29 at New York's Carnegie Hall to benefit the **Lauri Strauss Leukemia Foundation**, which has raised more than \$1.5 million in grants for leukemia and allied cancer research at various hospitals in the U.S. **Lauri Strauss'** parents, **Herb** and **Evelyn**, established the foundation in memory of their daughter, who died at the age of 26. The event will also feature **Maureen McGovern**, **Peter Yarrow**, **John Pizzarelli**, and **the Dallas Brass**. Contact: **Jim Murtha** at 212-967-7350.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## WEB WAVES

BY FLIP MICHAELS



With this issue, *Billboard* debuts a new feature within the Programming section, *WebWaves*. The monthly column takes a look at the nation's most innovative radio station World Web sites. First up is KIIS-FM Los Angeles.

As one of America's most-visited radio station Web sites, top 40 KIIS-FM Los Angeles knew it had to create as high profile a product as its daily uptempo offerings of pop music and morning man Rick Dees.

"We wanted to be the first radio station with a high-quality extension of its on-air image," says KIIS GM Roy Laughlin. "Our PD Dan Kieley is always looking for new ways to keep it fresh and mirror exactly what's on-air."

It must be working. According to Web wrangler Chris Peaslee, who doubles as the station's traffic manager, KIISFM.com averages 1 million hits per month. "Now, we're even more so mass-appeal," he says.

The KIIS Web site serves up the usual stuff like concert info and personality bios but takes its effort a step further with a guest book and Plug In, allowing visitors to share demographic details for KIIS' database, as well as featuring a Digital Dees screen saver with download instructions and the KIIS Closet, where station-logoed merchandise can easily be ordered.

As well, Peaslee lays claim to the first-ever live charity auction over the Internet. "It's just so KIIS," he enthuses. "When this project first started, we hooked up exclusively with Yahoo! L.A. Our banners are now seen by some 1.5 million surfers each month."

Add that to a full load of big-name banners like CompUSA, Lenscrafters, and Pennzoil atop the station's site, which Laughlin says brings in value-added opportunities for on-air advertisers: "We use it to extend the on-air promotional [package] value of our advertisers, which, in the end, always results in added dollars."

## Rock Stations Keep Heritage Alive

### Longtime Listeners Lean Toward The Familiar

This story was prepared by Rock Airplay Monitor managing editor Marc Schuffman.

For PDs of heritage rock stations, the million-dollar challenge has become how to pilot their outlets successfully into the new millennium, especially when they're dealing with a format that's been seriously dented in recent years by the fragmentation of rock radio.

That's just the question facing John Duncan, who recently inherited the PD seat at KLOS Los Angeles, which sat at a 2.2 in the spring Arbitron. Ultimately, he says, the goal is to be true to the call letters. While KLOS made a much-publicized stab at redefining itself as an active rocker, "it's a mistake to keep the calls and clear the slate. If you have a shot at taking a heritage station back to where it's been in the past, the calls are the most valuable commodity you have."

Duncan's first ally in reconciling the KLOS calls and its heritage was the "Mark And Brian Morning Show." "They are, in my view, the kingpins upon which the rest of the radio station must be built. It was vital to get to know them and to hopefully earn their trust and respect."

Beyond the morning show, Duncan has been re-evaluating the station's talent needs. "The station had been changed dramatically and was an active rock station [with] very good active rock people, but not right for a heritage station," he says. "Heritage people can be a great strength or a great weakness, depending upon their attitude, their energy level, their willingness to work hard and long to win, and how much they were able to maintain their name and reputation among a target audience."

Duncan adds, "I'm in the enviable position of having lots of great talent available in this market, with lots of great heritage associated with them. So there's a lot of people I can choose from if we're going in that direction."

Duncan says that heritage isn't merely in the audience's perception; it's something that can live in the halls of

the station itself. When it comes to music, Duncan feels it's invaluable. He's been testing the library to see what's still viable, but "the harder part is to mix into that fabric the spice of the radio station that creates relief and that creates excitement and 'Oh wow,'" he says. "You have to rely heavily on the collective experience of your staff. We're fortunate to have a lot of that heritage at our disposal. Music director Rita Wilde knows the market inside out and knows the music."

With KLOS having "lost the trust of the audience" through its previous changes, he says, trust is key to bringing the core back. "You have to go back to them and admit that 'We screwed up, but we're OK now.' Then give it time. Wounds take time to heal, and this is a wound between the station and the audience."

Once the product is fixed, "marketing is essential to the successful restoration," he adds. "Just fixing the product and making it what they like again doesn't tell them that you did that. A lot of them are so disenfranchised that they don't even come up anymore, so how would they know?"

In January of this year, album WBAB Long Island, N.Y., programming coordinator Eric Wellman was named operations manager. WBAB was at a 2.6 12-plus in the spring. "The challenge is obvious," he says. "How do you keep the young end interested while keeping the old end from being pissed off?"

Wellman says that before his arrival, "the station was going down the road of being [increasingly] tight on currents. We were probably headed in the direction WNEW [New York] is in right now—if it's not an established artist with new product, we won't play it." And that, says Wellman, is a problem. "You're going to wind up becoming an oldies station, and you're going to have a niche segment that will listen because they grew up listening to you."

Now, Wellman says, the goal is "to keep the same formula that was at AOR for 25 years: the best old stuff and the best new stuff that make sense. We

haven't done extreme things on the air. A good example is Sugar Ray's 'Fly.' It's hot and happening, but we felt that that was the kind of thing that was going to drive the 45-year-old guy away. On the other hand, Sublime was definitely new and quirky, and in 'What I Got,' you hear 'Lady Madonna,' and that lends familiarity to even an older listener."

Wellman sees a paradox when combing through new music for appropriate material. It's hard to tell from sales, because his core listeners, in their mid-30s, aren't an active record-buying audience. "There are some situations where we look at a John Fogerty record and know it's not going to be five-times platinum," but the station will play it nonetheless.

As for the younger end of his audience, he believes some will become fans because "this has probably been the first time youth grew up listening to their parents' music. A 20-year-old can listen to Zeppelin and Floyd and also be open to the newer stuff. You go to the H.O.R.D.E. festival with Neil Young and see just as many 20-year-olds as 40-year-olds."

With New York rock radio going through changes, Wellman sees an opportunity to funnel in new cume. "Once we get them, we want to provide everything they want to hear. We don't want to be just one thing to them."

When album WRDU Raleigh, N.C., PD Bob Edwards took over a year ago, he knew his station's heritage was his best ally. "WRDU certainly meant something to that 30-plus audience that grew up with the station. The image was very much burned into the [listener] in the market. We had the idea that if we did a better job with the music, we could increase the [time spent listening]."

He says heritage means that WRDU can still "feature a lot of the artists that were first exposed on the station 10-15 years ago." And being able to play everything from Queensryche to Kenny Wayne Shepherd means that "right now is a great time to be doing mainstream

(Continued on page 102)

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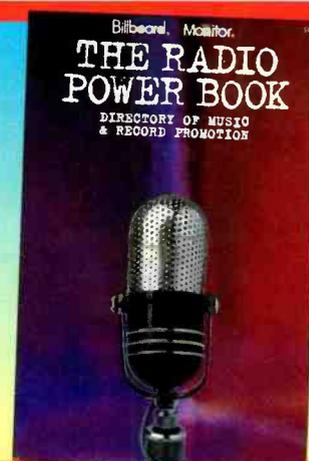
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### On Its Own, Epic's Poppy Peach Union Feeds U.S. Listeners' Appetite For Pop

**I**N GOOD COMPANY: Despite the sing-along pop branding of newcomer Peach Union's fast-breaking "On My Own," this is hardly a band whose fancies have been flavored through time with bubble gum.

Amid a backdrop of inspirations that range from Cole Porter and Kraftwerk to T. Rex and Isaac Hayes, accompanied by the melodic achievements of Burt Bacharach, Hal David, and '70s Motown, the trio that makes up the London-based ensemble stirs a mélange of musical styles into its own credible pop pastry.

"Every type of music has something to say that's valid. I think we try to merge all the critical elements of pop music into a sound that really represents us," says group member Pascal Gabriel. "We're quite selective of those elements that we filter in, but I think it's obvious we like a wide range of music."



PEACH UNION

Peach Union's first single on Epic, free of hype or history, made a ripe entry onto the Hot 100 Singles chart last issue at No. 50, the Hot Shot Debut. In this issue, it romps to No. 45, clear enough evidence of its ear-catching chug-along melody and instantly memorable mantra for independence.

"On My Own" was inspired by a "relationship that was going very badly wrong, and you decide you have to do things on your own," says the Belgian-born Gabriel. "You must stand by yourself and be counted by yourself, which is sometimes difficult to face. But then you realize that there's something good about that. The song actually looks at the positive side of breaking up."

For lead singer Lisa Lamb, the theme works on numerous levels. "It could be a romantic relationship or any situation that you're not really happy with. You're offering an olive branch to the person you're leaving, a fond farewell, which is bittersweet," she

says. "Things are not working so well, but it's not because the person isn't important. You just have to move on."

Lamb adds that she's found the song reacts well with women. "So often, songs sung by women leave them as victims, but this is very much, 'Look, babe, I love you, but I've got to go.' A lot of women have related to that."

Such an attempt to capture a slice of real life is a common thread throughout



by Chuck Taylor

the 10 tracks on Peach Union's self-produced debut album, "Audiopeach," due Oct. 28. Themes ranging from romance and lost love to death and desolation wrap themselves in accessible, creatively arranged melodies, such as the wistful, beat-bordered "From This Moment On," a no-brainer follow-up, or the equally enchanting, straight-ahead dance party-favor "Made In Vain."

"It started out as a dancehall kind of album, then when we came up with 'On My Own' and 'Made In Vain,' it became more midtempo," Gabriel says. "It's a bit eclectic with some dancefloor stompers, some midtempo tracks, and some fairly hard, upfront housey numbers as well."

Regardless of how it's defined, the simple fact is, the Peach Union sound has captured the attention of American radio and the ears of the listening public.

"Our success in the U.S. is weird. It's a privilege, it's fantastic," admits an awed Gabriel. "It's just hard for that to sink in. The States are so huge, it's difficult to imagine what having a hit there means."

Adds Lamb, "Yes, we get bulletins from the record company, but do I believe them?" Fortunately, the London-bred singer has family in Washington, D.C., including her stepmother, who heard the song playing at the U.S. Treasury gym, and two sisters, 7 and 9, who have reported airplay of the song on top 40 WWZZ there. "I've wanted to be a pop star ever since I was a little girl. I figured everyone at school would be nice

to me and I'd never get in trouble," Lamb says. "That thrill that my sister's get from hearing it escalates my level of fascination. Everyone wants to be friends with them now."

In case that still doesn't suffice in proving the group's burgeoning recognition, Epic Records senior director of A&R Lee Dannay assures, "There's been a tremendous amount of excitement from Epic on this act. They've been a favorite from the moment people started hearing it."

"I think Peach Union has a refreshing sound," she adds. "There's a lushness about it; there are fuller sounds that don't seem to me to have an immediate burn the way a lot of pop records do. They have more body, more depth."

Gabriel and Lamb, along with third Peach Paul Statham, will have the opportunity to check things out for themselves when they hit the States in late September, first at a radio station gig at WBZZ Pittsburgh, followed by a few days of promotional hoo-ha in New York. Remixes of "On My Own" will be released toward the beginning of October, while a tour is likely next year, following as much media, television, and video exposure as Epic can muster.

The band will also likely make rounds in Japan, where a buzz has begun, and in Europe, where "On My Own" is preparing for release. And maybe, too, a stop in Israel. "Believe it or not, 'On My Own' went to No. 1 there. 'From This Moment On' got as much airplay as the Spice Girls," says Gabriel.

In any case, public appearances are hardly uncharted territory for the members of Peach Union. Gabriel, with British record producers Mark Moore and Tim Simenon, masterminded three top five U.K. singles in the late '80s for dance outfit S'Express and four top 10 hits between 1988 and 1991 for Bomb The Bass.

Statham has written and recorded with former Bauhaus vocalist Peter Murphy, including his 1990 U.S. single "Cuts You Up." Lamb, after graduating from London's Chelsea School of Art, moved to the U.S., joined a jazz band, made a jungle record, then hit the stage in Las Vegas as a showgirl. She's also had poetry published.

The group came together in the early part of the decade when Statham, bored with his work after assisting on five Murphy albums, agreed to meet potential co-collaborator Gabriel in Istanbul, Turkey. The two discussed their under-

(Continued on page 102)

### Consultant Constantine Takes On KINK PD Duties

**D**ENNIS CONSTANTINE is one of those names synonymous with triple-A. The 17-year veteran of triple-A KBCO Denver left the station as VP programming to open his own consulting firm. At the beginning of the month, though, his career took a new turn with the announcement that he was named PD at KINK Portland, Ore. While he'll still be keeping the consulting shingle out, Constantine is focused on his new station and its American Radio Systems (ARS) parent as he executes a move he feels is necessitated by the current ownership climate.

Looking at the gathering phalanxes of stations in each market under one owner, Constantine says, "When you have four or five FMs, you don't need to have an outside vendor [consulting], you can have somebody in-house."

"You can have maybe somebody from the corporate office who is a consultant and research person. You can actually hire somebody on your staff to be a programmer or an overseer for the entire group. So, it's made being an independent vendor a lot more difficult in the new world of consolidation. For me, it made a lot of sense to go inside one of the companies and basically work my way up."

And Constantine is assured of ARS' commitment to the station and the format. "KINK at one time was the No. 1-billing radio station in Portland. Because of the quality audience, the type of people that listen to KINK, it has the opportunity to charge a lot more for its commercials and therefore be very dominant in the marketplace," says Constantine. "ARS recognizes this and will give the station the opportunity to capitalize on the quality audience it has."

With nearly 30 years of history, KINK is not only one of the first triple-A's but also one that stayed true to the format's broadest tenets. Constantine says it reminds him of KBCO's heyday, and he is mindful of the heritage. "I

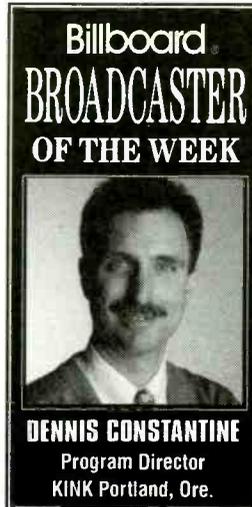
definitely am going to be respectful of what KINK is and what they're about. My job is not to go in and change what the station is about, because there are those expectations and I strongly believe that when listeners tune in to a radio station, they need to get what they expect to get. If people tuned in to KINK and didn't get what they expect KINK to be, it would harm the radio station."

"I can't go in there with an agenda and say, 'I'm going to make this into a rock station or a soft rock station or a classic-leaning [station] or whatever.' KINK has its own image and its own heritage, and I'm going to be very respectful of that and basically make the station fresh and exciting in what people expect it to be."

At least one area, though, that Constantine is eyeing is promotions that will allow KINK to bond with listeners. "I definitely think that the station could be more promotionally in-

involved with the community. That's one of the things that we can do. The most powerful form of advertising for a radio station is word-of-mouth, because it's a personal recommendation. The more you can personally involve people with your radio station, the stronger an advocate they become for the station. They become your evangelists, and that's really what's going to [allow] KINK to dominate the market."

After two dozen years in Colorado, Constantine admits there will be a learning curve to understanding his new market at anything close to the level of intimacy he has with the Denver area. But he considers himself a quick study. While he'll be out in the streets meeting people and listening to them, he's going to start with his air staff. "The air staff have all been there for a long time. I'm going to talk with each person individually and really get to know their perceptions to put together a picture of what this market is like." **MARC SCHIFFMAN**



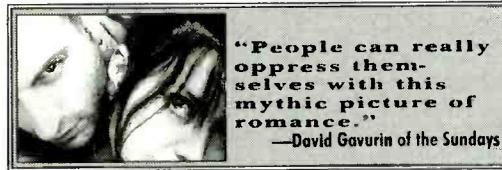
**And the Winner is . . .**  
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**Billboard & Monitor AIRPLAY RADIO AWARDS**  
*hosted by Casey Kasem*  
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Back after a five-year lull, the Sundays have a hit single titled "Summertime." But rather than extol the season, the characteristically lilt-ing song examines the burdensome ideal of romantic bliss. Sundays principals Harriet Wheeler and David Gavurin were inspired after a couple of their friends enrolled in a dating service.

"As society offers fewer and fewer opportunities for people to meet, the idea of going to dating services, joining lonely hearts' clubs, and placing singles adverts has become increasingly 'respectable,' at least in the U.K.," Gavurin says. And, Wheeler adds, "the trend of busy people ordering everything over the phone or your computer seems to contribute to that sort of made-to-measure mentality."

"But the idea that you have to crystallize every-

thing that's attractive about yourself into a short ad is really so tragic and funny," Wheeler continues. Gavurin says, "And people can really oppress themselves with that mythic picture of romance, so we just wanted to address in a tongue-in-cheek way that the



"People can really oppress themselves with this mythic picture of romance."  
—David Gavurin of the Sundays

easily gained perfect partnership is indeed a myth." No. 21 on Modern Rock Tracks, "Summertime" comes from the Sundays' third DGC album, "Static

& Silence" (the previous two, "Reading, Writing & Arithmetic," from 1990, and "Blind," from '92, are both certified gold in the U.S.). Wheeler and Gavurin met in '83 in their hometown of Bristol, England, moving to London a few years later to form the band with bassist Paul Brindley and drummer Patrick Hannan. Wheeler and Gavurin also eventually formed Billie, now a little girl of 2½.

The couple originally met through mutual friends, "back in the days when that was possible," Wheeler says. And they courted in the time-honored tradition. "Oh, I'm sure we annoyed our neighbors, sitting on garden walls talking about all the absurd things you talk about when you're 20 and drinking too much and smoking an inordinate amount of rollups."

**Billboard®**

SEPTEMBER 27, 1997

**Mainstream Rock Tracks™**

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	20	<b>PINK</b> NINE LIVES	AEROSMITH COLUMBIA
★ ★ ★ No. 1 ★ ★ ★ 4 weeks at No. 1					
2	2	2	10	<b>TOUCH, PEEL AND STAND</b> DAYS OF THE NEW OUTPOST/GEFFEN	
3	4	—	2	<b>ANYBODY SEEN MY BABY</b> BRIDGES TO BABYLON	◆ THE ROLLING STONES VIRGIN
4	3	4	8	<b>MARCHING TO MARS</b> MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
5	6	5	25	<b>IF YOU COULD ONLY SEE</b> LEMON PARADE	◆ TONIC POLYDOR/A&M
6	7	6	18	<b>TRUST</b> CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
7	5	3	12	<b>TURN MY HEAD</b> SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
8	9	11	10	<b>LIVE THROUGH THIS (FIFTEEN STORIES)</b> THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
9	8	8	29	<b>PUSH</b> YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
10	10	9	10	<b>LAZY EYE</b> "BATMAN & ROBIN" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
11	13	13	9	<b>I CHOOSE</b> IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
12	16	20	6	<b>EVERLONG</b> THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
13	15	19	4	<b>HELLO HELLO</b> TALK SHOW	◆ TALK SHOW ATLANTIC
14	11	7	19	<b>LISTEN</b> DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
15	12	12	16	<b>BLEEDING ME</b> LOAD	METALLICA ELEKTRA/VEEG
16	14	15	14	<b>SUPERMAN'S DEAD</b> CLUMSY	◆ OUR LADY PEACE COLUMBIA
★ ★ ★ AIRPOWER ★ ★ ★					
17	24	—	2	<b>HITCHIN' A RIDE</b> NIMROD	◆ GREEN DAY REPRISE
18	21	23	5	<b>MY OWN PRISON</b> MY OWN PRISON	CREED WIND-UP
19	19	18	31	<b>GONE AWAY</b> IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
20	18	14	15	<b>LAST CUP OF SORROW</b> ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
21	17	10	20	<b>THE DIFFERENCE</b> BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
22	20	16	11	<b>SOUL OF LOVE</b> NOW	◆ PAUL RODGERS VELVEL
23	22	22	7	<b>SUGARCANE</b> DIAMONDS & DEBRIS	CRY OF LOVE COLUMBIA
24	27	31	6	<b>ONE ANGEL</b> STIR	◆ STIR AWARE/CAPITOL
25	23	17	16	<b>CAROLINA BLUES</b> STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
26	30	30	6	<b>HIGH</b> PUSHING THE SALAMANILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK ROCKET/A&M
27	33	33	3	<b>WALKIN' ON THE SUN</b> FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
28	25	27	9	<b>AENEMA</b> AENIMA	◆ TOOL ZOO/VOLCANO
29	<b>NEW ▶</b>	1		<b>SLOW RIDE</b> TROUBLE IS	KENNY WAYNE SHEPHERD BAND REVOLUTION
30	<b>NEW ▶</b>	1		<b>EVERYTHING TO EVERYONE</b> SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
31	<b>NEW ▶</b>	1		<b>BLAME</b> DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
32	26	26	6	<b>CONGO</b> CALLING ALL STATIONS	◆ GENESIS ATLANTIC
33	31	28	5	<b>HIT THE GROUND RUNNING</b> LIE TO ME	JONNY LANG A&M
34	29	29	5	<b>FLY</b> FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
35	28	21	11	<b>LOCKED &amp; LOADED</b> CUT THE CRAP	JACKYL EPIC
36	36	—	2	<b>THE FALL</b> THE NIXONS	THE NIXONS MCA
37	37	—	2	<b>BEAUTY</b> GENERATION SWINE	MOTLEY CRUE ELEKTRA/VEEG
38	<b>NEW ▶</b>	1		<b>TRIALS</b> GRAND WORLD	COOL FOR AUGUST WARNER BROS.
39	35	34	4	<b>HAVE YOU SEEN ME LATELY?</b> RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
40	34	25	17	<b>BATON ROUGE</b> THE NIXONS	◆ THE NIXONS MCA

**Billboard®**

SEPTEMBER 27, 1997

**Modern Rock Tracks™**

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	2	2	11	<b>WALKIN' ON THE SUN</b> FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1					
2	1	1	14	<b>FLY</b> FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
3	4	8	9	<b>EVERLONG</b> THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
4	5	3	16	<b>WRONG WAY</b> SUBLINE	◆ SUBLIME GASOLINE ALLEY/MCA
5	6	9	10	<b>CRIMINAL</b> TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
6	3	4	13	<b>BUILDING A MYSTERY</b> SURFACING	◆ SAFAH MCLACHLAN NETTWERK/ARISTA
7	12	26	3	<b>HITCHIN' A RIDE</b> NIMROD	◆ GREEN DAY REPRISE
8	11	11	8	<b>THE RASCAL KING</b> LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
9	8	6	22	<b>PUSH</b> YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
10	10	12	19	<b>SELL OUT</b> TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
11	7	5	11	<b>D' YOU KNOW WHAT I MEAN?</b> BE HERE NOW	◆ OASIS EPIC
12	14	16	9	<b>SUPERMAN'S DEAD</b> CLUMSY	◆ OUR LADY PEACE COLUMBIA
★ ★ ★ AIRPOWER ★ ★ ★					
13	21	37	3	<b>EVERYTHING TO EVERYONE</b> SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
★ ★ ★ AIRPOWER ★ ★ ★					
14	27	—	2	<b>TUBTHUMPING</b> TUBTHUMPER	◆ CHUMBAWAMBA REPUBLIC/UNIVERSAL
15	9	7	16	<b>TURN MY HEAD</b> SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
16	18	19	8	<b>GRADUATE</b> THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
17	16	15	9	<b>JACK-ASS</b> ODELAY	◆ BECK DGC/GEFFEN
18	20	20	4	<b>HELLO HELLO</b> TALK SHOW	◆ TALK SHOW ATLANTIC
19	17	14	27	<b>SEMI-CHARMED LIFE</b> THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG
20	13	10	23	<b>6 UNDERGROUND</b> BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
★ ★ ★ AIRPOWER ★ ★ ★					
21	25	27	4	<b>SUMMERTIME</b> STATIC & SILENCE	◆ THE SUNDAYS DGC/GEFFEN
22	23	23	5	<b>DREAM</b> FOREST FOR THE TREES	◆ FOREST FOR THE TREES DREAMWORKS/GEFFEN
23	22	18	12	<b>BREATHE</b> THE FAT OF THE LAND	◆ PRODIGY XL MUTE/MAVERICK/WARNER BROS.
24	<b>NEW ▶</b>	1		<b>DON'T GO AWAY</b> BE HERE NOW	OASIS EPIC
25	29	33	4	<b>PRISONER</b> TRANSISTOR	◆ 311 CAPRICORN/MERCURY
26	37	—	2	<b>THIS LONELY PLACE</b> HANG-UPS	GOLDFINGER MOJO/UNIVERSAL
27	28	32	5	<b>MOST PRECARIOUS</b> STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
28	26	24	25	<b>SONG 2</b> BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
29	32	30	7	<b>(CAN'T YOU) TRIP LIKE I DO</b> "SPAWN" SOUNDTRACK	◆ FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC
30	24	22	8	<b>VILLAINS</b> VILLAINS	◆ THE VERVE PIPE RCA
31	30	29	7	<b>LET DOWN</b> OK COMPUTER	RADIOHEAD CAPITOL
32	34	28	20	<b>THE DIFFERENCE</b> BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
33	40	40	3	<b>LONG LONG TIME</b> TRYSOME EATONE	◆ LOVE SPIT LOVE MAVERICK/WARNER BROS.
34	<b>NEW ▶</b>	1		<b>LUCKY</b> ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
35	35	21	14	<b>SICK &amp; BEAUTIFUL</b> MELT	◆ ARTIFICIAL JOY CLUB CRUNCHY/INTERSCOPE
36	36	34	5	<b>HAVE YOU SEEN ME LATELY?</b> RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
37	39	35	8	<b>MY TOWN</b> TWENTY-EIGHT TEETH	◆ BUCK-O-NINE TVT
38	38	36	7	<b>NOT IF YOU WERE THE LAST JUNKIE ON EARTH</b> COME DOWN	◆ THE DANDY WARHOLS TIM KERR/CAPITOL
39	<b>NEW ▶</b>	1		<b>TOUCH, PEEL AND STAND</b> DAYS OF THE NEW	CAYS OF THE NEW OUTPOST/GEFFEN
40	31	25	10	<b>LAZY EYE</b> "BATMAN & ROBIN" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS.



**HITS!  
IN  
TOKIO**

Week of September 7, 1997

- ① D'You Know What I Mean? / Oasis
- ② I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- ③ Honey / Mariah Carey
- ④ Happiness / Vanessa Williams
- ⑤ MMBop / Hanson
- ⑥ Sunshine Day / Matt Bianco
- ⑦ Men In Black / Will Smith
- ⑧ Self Confidence / Newton
- ⑨ Daijoubu / Touko Furuuchi
- ⑩ Pleasure Dome / Soul II Soul
- ⑪ Just A Freak / Crystal Waters  
Featuring Dennis Rodman
- ⑫ Snow On The Sahara / Anggun
- ⑬ Someone / SWV Featuring Puff Daddy
- ⑭ To Make You Feel My Love / Billy Joel
- ⑮ Samba De Janeiro / Bellini
- ⑯ Smile / The Supernaturals
- ⑰ Star Fruits Surf Rider / Cornelius
- ⑱ I Know Where It's At / All Saints
- ⑲ Koyono Tsukino Yuni / Erefantokashimashi
- ⑳ Should I Walk Away / Summercamp
- ㉑ Koiba Itsumo Maborosino Yuni / Hofudiran
- ㉒ Timemachine / Chara
- ㉓ Star / Primal Scream
- ㉔ Let's Start Over Again / Shakatak
- ㉕ Waiting For You / The Trampolines
- ㉖ Mo Money Mo Problems / The Notorious B.I.G. Featuring Mase And Puff Daddy
- ㉗ Something About The Way You Look Tonight / Elton John
- ㉘ Not Where It's At / Del Amritri
- ㉙ Dam Dam Deo / Felicidad
- ㉚ Bitch / Meredith Brooks
- ㉛ Touch And Go / Soul Bossa Trio
- ㉜ Drive Ni Turette / Miki Imai
- ㉝ Serial Thrilla / Prodigy
- ㉞ Feel That Natural / Jenniter Brown
- ㉟ Fly / Sugar Ray
- ㊱ Love Love Mode / Dimitri From Paris
- ㊲ Endless Summer Nude / Magokoro Brothers
- ㊳ Stand By Me / Oasis
- ㊴ You Are The Universe / The Brand New Heavies
- ㊵ It Must Be Love / Robin S.
- ㊶ Gypsy Lady / Matt Bianco
- ㊷ If I Hadn't Got You / Chris Braide
- ㊸ Don't Say / Jon B
- ㊹ All My Love / Patricia
- ㊺ C U When U Get There / Coolio
- ㊻ Taiyoga Niaubasyo / Kouki Simizu
- ㊼ Best Days / Juice
- ㊽ I Say A Little Prayer / Diana King
- ㊾ 01 Messenger - Denshikyou Uta - / Southern All Stars
- ㊿ Buddy / Kenji Ozawa

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

**81.3FM J-WAVE**  
Station information available at:  
<http://www.infojapan.com/JWAVE/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 81 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

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	11	HOW DO I LIVE CURB 73022	◆ LEANN RIMES 4 weeks at No. 1
(2)	3	6	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
(3)	5	4	9	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
4	2	2	23	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
				★★★ AIRPOWER ★★★	
(5)	23	—	2	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	◆ ELTON JOHN
(6)	8	10	7	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
7	4	3	14	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
(8)	6	9	7	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
9	9	11	12	A SMILE LIKE YOURS ELEKTRA ALBUM CUT/EEG	NATALIE COLE
10	7	5	21	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
(11)	11	13	7	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
12	10	8	19	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
13	12	7	16	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
(14)	17	21	4	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
15	13	14	33	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
16	14	15	19	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
17	15	16	50	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
18	18	18	67	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
19	19	19	38	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
				★★★ AIRPOWER ★★★	
(20)	24	25	4	2 BECOME 1 VIRGIN 38604	◆ SPICE GIRLS
21	16	12	8	TO MAKE YOU FEEL MY LOVE COLUMBIA 78641	BILLY JOEL
22	22	23	25	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
23	21	17	24	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
(24)	25	26	7	ALL FOR YOU UNIVERSAL 96135	◆ SISTER HAZEL
				★★★ HOT SHOT DEBUT ★★★	
(25)	NEW ▶	1	1	SO HELP ME GIRL ARISTA ALBUM CUT	GARY BARLOW

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	22	ALL FOR YOU UNIVERSAL 96135	◆ SISTER HAZEL 7 weeks at No. 1
(2)	2	2	11	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
3	3	4	21	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
(4)	6	8	10	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
(5)	5	5	20	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
(6)	7	6	12	BUILDING A MYSTERY NETTWERK 13395/ARISTA	◆ SARAH MCLACHLAN
7	4	3	31	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
(8)	9	12	12	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
9	8	7	32	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
10	10	11	48	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
11	11	9	22	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
(12)	13	13	13	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
13	12	10	19	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
14	14	14	11	THE DIFFERENCE INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
(15)	17	19	6	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
16	15	16	31	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
17	18	17	45	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
18	16	15	13	MORE THAN THIS Geffen 19411	◆ 10,000 MANIACS
(19)	20	20	9	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	◆ THE MIGHTY MIGHTY BOSSTONES
(20)	21	22	10	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
				★★★ AIRPOWER ★★★	
(21)	23	27	5	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
				★★★ HOT SHOT DEBUT ★★★	
(22)	NEW ▶	1	1	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	◆ ELTON JOHN
(23)	26	28	5	CRIMINAL CLEAN SLATE ALBUM CUT/WORK	◆ FIONA APPLE
(24)	30	35	4	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
25	22	21	23	BITCH CAPITOL 58634	◆ MEREDITH BROOKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 63 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/EMI Communications.

# Radio

## PROGRAMMING

### ROCK STATIONS KEEP HERITAGE ALIVE

(Continued from page 98)

rock."

WRDU was up 6.9-7.1 in the spring, vs. a 4.3 share a year ago. It got some help from the departure of classic rock competitor WZZU (the calls have since resurfaced on another frequency) and WZZU's former morning show, featuring the syndicated "John Boy And Billy Show." "Putting on a syndicated morning show has advantages and disadvantages, and it's a decision you have to make pretty carefully," Edwards says. "It was a black-and-white ratings decision that they could bring in more cume to the station as a whole."

Edwards feels his first allies are those who have stuck with the station throughout most of its history. "The entire focus stays on that group. It's an easier sell on those people that grew up with the station. Everything we do is with 25-44 men in mind," he says. Despite this, Edwards shies away from

new music from Genesis, Paul McCartney, and Fleetwood Mac. "We play AC/DC and don't daypart," he says. "We keep the station pretty tempo-driven, whereas for the next guy down the road, Fleetwood Mac makes a ton of sense."

Promotions are equally aggressive. In the recent Sinners and Winners sweepstakes, the winner was offered a choice between taking his wife to the Bahamas for a week or bringing his buddy with him to a brothel for a week, all expenses paid. "The music is pretty mainstream, so we use the promotions to drive a lot of the image and attitude at the station," says Edwards.

At album WCCC Hartford, Conn., PD Ron Dresner's massive overhaul of the station, led by the addition of Howard Stern, has been accompanied by a 2.6-3.1 rise. (The station was at a 2.3 in spring '96.) Stern's presence has

"created an awareness of the station," says Dresner. "We cannot be in the position to get out and feel good about the ratings without Howard Stern, period. He's in the paper. What other PD can say, 'My morning guy has a movie'? I can sit back only because I have Howard on the air."

Musically, the station decided to follow Stern's lead. "Howard attracts 18-34 adults, and I made sure the music was in line with that, and that means being an active rocker," says Dresner. Even though WCCC has taken a very different musical route than WRDU, it's no less motivated by heritage. "In this market we're inundated by '70s and classic rock signals. There is no active [outlet]. The station was known for loud rock, and we decided to go where the roots are."

Dresner contends that his previous morning show spent 6½ years bad-mouthing WCCC on the air. "It didn't help our interest overall. We had to shake that and still do," says Dresner. "I've tried to overcome it with promo liners and other positive reinforcement messages." The station is pursuing events and trying to get out in front of the people as much as possible. "It takes time," Dresner notes.

Although still No. 2 in the market, WDVE has also been fragmented in recent years by the market's four-way rock battle. Hart says he isn't too concerned. "The only change that may be necessary is to review all the systems and see how we're working with the fundamentals."

Hart favors the musical flexibility that former operations manager Gene Romano set for WDVE. "The success of the station is that they didn't pick a specific sound and stay with it forever," he says. "Gene never said, 'This is good enough.' The market and audience changes, and you have to respond to how that works. That's going to be the challenge to me."



... With The Light Brown Hair. Barbara Eden and Bill Daily board the WPLJ New York "I Dream Of Jeannie" Reunion Cruise, along with WPLJ staffers. Pictured in rear, from left, are morning-show producer Monkey Boy, executive producer John "Kato" Machay, traffic director Joe Nolan, co-host Todd Pettengill, news anchor Naomi DiClemente, and co-host Scott Shannon. In front, from left, are morning-show producer Lady Di, Daily (Maj. Healy) and Eden (Jeannie).

# newslines...

**NAB CONVERGES.** The year's largest gathering of radiophiles convenes Oct. 16-18 in New Orleans for the National Assn. of Broadcasters Radio Show. Look for full coverage in the next issue of Billboard.

**OFFICER GREASEMAN?** Doug "Greaseman" Tracht, the syndicated morning host based at Washington, D.C., classic rock WARW, has become a volunteer sheriff's deputy in suburban Falls Church, Va., according to The Washington Post. The position doesn't sit well with the local NAACP, which remembers Tracht's comments on a rival station in January 1996, which marred the first Martin Luther King Day holiday. "Someone who is so insulting to African-Americans should not be carrying a gun and transporting prisoners, many [of whom] are African-Americans," asserts Fairfax County NAACP president Victor Dunbar. Tracht's response: "I don't think the radio persona gets in the way. As a police officer, you treat everybody equally."

**UP THE LADDER.** Chancellor Media's Kurt Johnson, PD of WAXQ (Q104.3) New York, is named PD of WYXR (Star 104.5) Philadelphia. Star PD Dave Allan is named VP/regional urban PD for Chancellor Media, covering WUSL/WDAS Philadelphia and WEDR Miami. John Fullam is named GM of WHTZ (Z100) New York; he also serves as VP/GM for Chancellor crosstown sister WKTU. WPNT (the Point) Chicago hires Mark Hamlin as PD, succeeding Lorrin Palagi, now at KHMV Houston. Former WRQX (Mix 107.3) Washington, D.C., OM/PD Randy James is tapped to fill the vacant PD chair at Jacor's AC WLTF Cleveland.

**EAST/WEST AS ONE.** Emmis young-end outlets WQHT (Hot 97) New York and KPWR (Power 106) Los Angeles team up for a Monday-night talk show, "One Nation," co-hosted by rapper Ice-T, who will emanate from L.A., and Lisa Evers, host of WQHT's Sunday-night "Street Soldiers" program. Sean "Puffy" Combs will be the first guest on the show, which is meant to unite East and West Coast audiences.

## PEACH UNION

(Continued from page 100)

lying penchant for pop and formed Peach Union (known simply as Peach elsewhere). Back in London, Gabriel and Statham attended an art exhibit, where Lamb overheard them talking about music. She joined in, with the three talking about Pulp and the "Grease" soundtrack. Later, they agreed to meet at a studio and try their hand at unifying. And, click.

"Lisa's vocals can be very melancholic, which suited the lyrics I was writing at the time," Gabriel says. "She can give her vocals a real Dusty Springfield kind of delivery at times."

"I'm much more concerned about putting out an honest vocal than putting olympic delivery behind it," Lamb adds. "What comes out is who I am and what I am."

And being what they are seems to be quite a suitable fit for the airwaves of the late 1990s. "You know, many musicians have always kind of rebelled against pop. You can't play a simple melody, that's wrong. You've got to play your tricky beats," Gabriel says. "But I've always been interested in fantastic simple songs. I don't find pop to be a dirty word, except when it's manufactured. Ours is not using the lowest common denominator in the studio. It just stands as it is, genuine."

# 'R&B '98' Due In Jan.; CMT Goes 'Stone Country'

**R**&B TV SERIES SET TO BOW: A new monthly one-hour music performance series, known as "R&B '98," is set to debut in January 1998 in the U.S. The program, which is being distributed and co-developed by Warner Bros. Domestic Pay-TV, Cable & Network Features and Black Pearl Entertainment, will feature interviews, performances, and videos from developing and established acts in R&B, hip-hop, and soul.

Two preview specials for the series, which is produced by Tri-Crown Productions, have already aired on some stations, including WWOR New York, KCAL Los Angeles, and WXON Detroit. Two additional specials are scheduled to air throughout September and December before the show enters monthly production.

**C**M T GOES BACK TO BASICS: CMT is reinforcing its commitment to traditional country clip programming with the new show "Stone Country," which is set to debut Oct. 4. The program, which will air twice a week, will focus on current and classic clips in the traditional country genre. Artists featured on the show include Alan Jackson, George Strait, and Mark Chesnut.

CMT is also seeking new promotional opportunities via the Internet. The channel is sponsoring a contest that offers viewers the chance to win an appearance in a music video with Brooks & Dunn. World Wide Web users can enter the contest on CMT's site (<http://www.country.com>), the Brooks & Dunn Web page (<http://www.brooksanddunn.com>), or Arista's country site (<http://www.twangthis.com>).

The grand-prize winner will be flown to the video shoot and will receive \$1,000 spending money, a VCR, a large-screen TV, and an autographed library of Brooks & Dunn CDs.

On-air spots for the promotion are already airing on CMT and sister station TNN.



by Brett Atwood

**Z** GOES FOR GENERATION X: Z Music Television recently debuted a new clip show, "Generation 01," which targets the Generation X audience with cutting-edge Christian clips. The show airs each Friday and Saturday at 6 p.m. EST on the Christian music video channel.

In other Z Music news, the programmer has been added to the Charter Communications cable system in Long Beach, Calif., which reaches about 45,000 subscribers.

**S**IGNING OFF: New eyes will soon be covering the music video beat at Billboard. After five years at Billboard, I am heading to Seattle as editor of MusicNet, a new music netcast project in development at Progressive Networks (maker of RealAudio, RealVideo, etc.). Effective Sept. 24, you can reach me at 206-674-2700 or via E-mail at [Atwood@real.com](mailto:Atwood@real.com). My new mailing address is 1111 Third Ave., Suite 2900, Seattle, Wash. 98101.

Billboard Music Video Conference editorial content is being handled by Sharon Steinbach, who can be reached at 212-366-5285. For registration, sponsorship, and awards show information, contact Maureen Ryan at 212-536-5002.

## PRODUCTION NOTES

**LOS ANGELES**  
Kevin Kerslake directed "The Meaning Of Life," the latest clip by the Offspring, in which the band zooms around the desert in antique motorized wheelchairs.

Jay Papke and Dante Ariola were the directorial eyes behind 311's video for "Prisoner," which was produced for Bonfire Films.

song, "Mourn You Till I Join You."

**NASHVILLE**  
Patty Loveless enlisted the help of director Gerry Wenner and producer Robin Beresford for her "Long Stretch Of Lonesome" video. Footage was also shot in Memphis.

**OTHER CITIES**  
Death In Vegas chose Paris as the setting and Andrea Giacobbe as the director for its "Dirt" clip. Director Sherman Halsey jetted to Las Vegas to film the Brooks & Dunn video for "Honky Tonk Truth." Race car driver Dale Earnhardt was there for a cameo.



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Busta Rhymes, Put Your Hands Where My Eyes...
- 2 Puff Daddy, It's All About The Benjamins
- 3 Boyz II Men, 4 Seasons Of Loneliness
- 4 Mariah Carey, Honey
- 5 Janet Jackson, Got 'Til It's Gone
- 6 Brian McKnight, You Should Be Mine
- 7 Lil' Kim, Not Tonight
- 8 Usher, You Make Me Wanna...
- 9 The Notorious B.I.G., Mo Money Mo Problems
- 10 Mary J. Blige, I Can Love You
- 11 Mary J. Blige, Everything
- 12 Somethin' For The People, My Love Is The Shhh!
- 13 R. Kelly, Gotham City
- 14 Aaliyah, Hot Like Fire
- 15 Foxy Brown, Big Bad Mamma
- 16 K-Beats, Do It On The Upside
- 17 Blackstreet, Fix
- 18 Mago and Timbaland, Up Jumps Da Boogie
- 19 4.O., Where A Little Mercy
- 20 Ginuwine, When Doves Cry
- 21 Vanessa Williams, Happiness
- 22 Kurtis Blow, The Breaks
- 23 Naughty By Nature, Mourn You Till I Join
- 24 Laurina, Can't Let Go
- 25 Wyclef Jean, We Trying To Stay Alive
- 26 Jagged Edge, The Way That You Talk
- 27 Next, Butta Love
- 28 Myron, We Can Get Down
- 29 Lost Boyz, Me And My Crazy World
- 30 Milestone, I Care 'Bout You

★ ★ NEW ON'S ★ ★

Queen Latifah, It's Alright  
Salt-N-Pepa, R U Ready  
Jonathan Butler, Do You Love Me



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Kenny Chesney, She's Got It All
- 2 Sawyer Brown, This Night Won't Last Forever
- 3 Trisha Yearwood, How Do I Live
- 4 Lee Ann Womack, The Fool
- 5 Neal McCoy, The Shake
- 6 Alabama, Dancin', Shaggin' On The Boulevard
- 7 Lorrie Morgan, Go Away
- 8 Vince Gill, You And You Alone
- 9 Tim McGraw, Everywhere
- 10 Bryan White, Love Is The Right Place
- 11 Martina McBride, A Broken Wing
- 12 Rhett Akins, More Than Everything
- 13 Travis Tritt Feat. Lari White, Helping... †
- 14 John Michael Montgomery, How Was I To Know
- 15 Diamond Rio, How Your Love Makes Me Feel

- 16 Big House, Love Ain't Easy
- 17 Tracy Byrd, Good Ol' Fashioned Love †
- 18 Trace Adkins, The Rest Of Mine
- 19 Reba McEntire, What If It's You †
- 20 Buffalo Club, Nothin' Less Than Love †
- 21 Wade Hayes, Wichita Lineman †
- 22 LeAnn Rimes, You Light Up My Life †
- 23 Brooks & Dunn, Honky Tonk Truth †
- 24 Ricochet, Blink Of An Eye
- 25 Michael Peterson, From Here To Eternity †
- 26 Patty Loveless, You Don't Seem To Miss Me †
- 27 Clay Walker, Watch This
- 28 George Strait, Carrying Your Love With Me
- 29 Toby Keith, We Were In Love
- 30 Alison Krauss & Union Station, Looking In... †
- 31 Sons Of The Desert, Hand Of Fate †
- 32 Asleep At The Wheel, Boogie Back To Texas
- 33 Jason Sellers, I'm Your Man
- 34 Lonestar, You Walked In
- 35 Chris LeDoux, This Cowboy's Hat
- 36 Ty Herndon, I Have To Surrender
- 37 Skip Ewing, Answer To My Prayer
- 38 John Fogerty, Southern Streamline
- 39 Joe Diffie, Somethin' Like This
- 40 Blackhawk, Hole In My Heart
- 41 Chely Wright, Shut Up And Drive
- 42 John Anderson, Somebody Slap Me
- 43 David Lee Murphy, All Lit Up In Love
- 44 Dean Miller, Nowhere, USA
- 45 Bryan Smith, Texas Twist Her
- 46 Victoria Shaw, Don't Move
- 47 Mark Chesnut, Thank God For Believers
- 48 Kinleys, Please
- 49 Matt King, A Woman Like You
- 50 Bill Engvall, Warning Signs

† Indicates Hot Shots

★ ★ NEW ON'S ★ ★

Clint Black, Something That We Do  
John Anderson, Small Town  
Lila McCann, I Wanna Fall In Love  
Sherrie Austin, One Solitary Tear  
The Tractors, The Last Time  
Wynonna, When Love Starts Talkin'



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Fiona Apple, Criminal
- 2 Sugar Ray, Fly
- 3 Jewel, Foolish Games
- 4 Busta Rhymes, Put Your Hands Where My Eyes...
- 5 Puff Daddy, It's All About The Benjamins
- 6 Mariah Carey, Honey
- 7 Janet Jackson, Got 'Til It's Gone
- 8 Wyclef Jean, We Trying To Stay Alive
- 9 Boyz II Men, 4 Seasons Of Loneliness
- 10 Smash Mouth, Walkin On The Sun
- 11 Foo Fighters, Everlong
- 12 Sarah McLachlan, Building A Mystery
- 13 Reel Big Fish, Sell Out
- 14 Lil' Kim, Not Tonight
- 15 Adam Sandler, The Lonesome Kicker
- 16 Matchbox 20, Push
- 17 Live, Turn My Head
- 18 Dandy Warhols, Not If You Were The Last

- 19 Mighty Mighty Bosstones, The Rascal King
- 20 311, Prisoner
- 21 Forest For The Trees, Dream
- 22 Fleetwood Mac, Silver Springs
- 23 The Notorious B.I.G., Mo Money Mo Problems
- 24 Verve, Bitter Sweet Symphony
- 25 Beck, Jack-Ass
- 26 Tool, Aenema
- 27 Chris Rock, Champagne
- 28 Filter & The Crystal Method, (Can't You) Tnp...
- 29 Oasis, D' You Know What I Mean?
- 30 Wu-Tang Clan, Triumph
- 31 Foxy Brown, Big Bad Mamma
- 32 Talk Show, Hello Hello
- 33 Coolio, Ooh La La
- 34 Mary J. Blige, Everything
- 35 Dru Hill, Never Make A Promise
- 36 Our Lady Peace, Superman's Dead
- 37 Spice Girls, 2 Become 1
- 38 The Verve Pipe, Villains
- 39 Usher, You Make Me Wanna
- 40 Jimmie's Chicken Shack, High
- 41 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 42 Lauren Christy, Breed
- 43 Jamiroquai, Alright
- 44 No Doubt, Just A Girl
- 45 Squirrel Nut Zippers, Put A Lid On It
- 46 Ginuwine, When Doves Cry
- 47 Sister Hazel, All For You
- 48 Mxpx, Chick Magnet
- 49 The Notorious B.I.G., Hypnotize
- 50 Mago and Timbaland, Up Jumps Da Boogie

\*\* Indicates MTV Exclusive

★ ★ NEW ON'S ★ ★

Oasis, Don't Go Away  
LL Cool J, Phenomenon  
Radiohead, Karma Police  
Salt-N-Pepa, R U Ready  
Will Smith, Just Cruisin'  
Aaliyah, The One I Gave My Heart To  
Allure Feat. 112, All Cried Out  
Beth Orton, She Cries Your Name  
Sublime, Doin' Time



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Diamond Rio, How Your Love Makes Me Feel
- 2 Brooks & Dunn, Honky Tonk Truth
- 3 Chris LeDoux, This Cowboy's Hat
- 4 John Michael Montgomery, How Was I To Know
- 5 Lee Ann Womack, The Fool
- 6 Clay Walker, Watch This
- 7 Buffalo Club, Nothin' Less Than Love
- 8 Sawyer Brown, This Night Won't Last Forever
- 9 Neal McCoy, The Shake
- 10 Vince Gill, You And You Alone
- 11 Lorrie Morgan, Go Away
- 12 Bryan White, Love Is The Right Place
- 13 Travis Tritt Feat. Lari White, Helping...
- 14 Reba McEntire, What If It's You
- 15 George Strait, Carrying Your Love With Me
- 16 Blake & Brian, Another Perfect Day
- 17 Tim McGraw, Everywhere

- 18 Alabama, Dancin', Shaggin' On The Boulevard
- 19 Blackhawk, Hole In My Heart
- 20 David Lee Murphy, All Lit Up In Love
- 21 James Bonamy, Naked To The Pain
- 22 Mark Chesnut, Thank God For Believers
- 23 Kinleys, Please
- 24 River Road, Nickajack
- 25 LeAnn Rimes, You Light Up My Life
- 26 George Strait, The Chair
- 27 Mark Chesnut, Your Love Is A Miracle
- 28 Lorrie Morgan, A Picture Of Me
- 29 Trisha Yearwood, That's What I Like About You
- 30 Mary Chapin Carpenter, I Feel Lucky

★ ★ NEW ON'S ★ ★

Trace Adkins, The Rest Of Mine  
Clint Black, Something That We Do  
Patty Loveless, You Don't Seem To Miss Me



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Sarah McLachlan, Building A Mystery
- 2 Jewel, Foolish Games
- 3 Matchbox 20, Push
- 4 Third Eye Blind, Semi-Charmed Life
- 5 The Wallflowers, The Difference
- 6 Spice Girls, 2 Become 1
- 7 Mariah Carey, Honey
- 8 Sister Hazel, All For You
- 9 Elton John, Candle In The Wind
- 10 Shawn Colvin, Sunny Came Home
- 11 Elton John, Something About The Way You
- 12 Hanson, Where's The Love
- 13 Fleetwood Mac, Silver Springs
- 14 Fiona Apple, Criminal
- 15 Paula Cole, I Don't Want To Wait
- 16 Sheryl Crow, Everyday Is A Winding Road
- 17 OMC, How Bizarre
- 18 No Doubt, Don't Speak
- 19 The Wallflowers, One Headlight
- 20 The Cardigans, Lovefool
- 21 Savage Garden, I Want You
- 22 Duncan Sheik, Barely Breathing
- 23 En Vogue, Don't Let Go
- 24 Tonic, If You Could Only See
- 25 Paula Cole, Where Have All The Cowboys Gone?
- 26 The Verve Pipe, The Freshmen
- 27 Duncan Sheik, She Runs Away
- 28 Spice Girls, Say You'll Be There
- 29 Meredith Brooks, I Need
- 30 Texas, Say What You Want

★ ★ NEW ON'S ★ ★

Shawn Colvin, You And The Mona Lisa  
Sami Lay, Fly  
Kumi Koda, Polka Dots  
Robyn, Show Me Love  
Ron Sexsmith, Strawberry Blonde  
Usher, You Make Me Wanna...

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 27, 1997.

**THE BOX**  
MUSIC TELEVISION  
YOU CONTROL

Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

**AMERICA'S NO. 1 VIDEO**

Aqua, Barbie Girl

**BOX TOPS**

Insane Clown Posse, Halls Of Illusion  
Mariah Carey, Honey (Remix)  
Usher, You Make Me Wanna...  
Mary J. Blige, Everything  
Master P, How You Do Dat  
Busta Rhymes, Put Your Hands Where My Eyes...  
SWV Feat. Puff Daddy, Someone  
Master P, I Miss My Homies  
Mack 10, Backyard Boogie  
God's Property, You Are The Only One  
Mia X, The Party Don't Stop  
Various Artists, The Jock Jam  
Mobb Deep, Hoodlum  
Robyn, Show Me Love  
Rome, Do You Like This  
K-Ci & JoJo, Last Night's Letter  
Puff Daddy, All About The Benjamins  
Somethin' For The People, My Love Is The Shhh!  
RBL Posse, How We Comin'

**NEW**

A-1, Represent  
Blink 182, Dammnit  
Buck-O-Nine, My Town  
D.E.X., Be A Leader  
Elton John, Something About The Way You...  
Ericka Yancey, Wait A While  
Funkdoobiest, Papi Chulo  
Junkster, Mr. Blue  
Kilo Ali, Baby, Baby  
MQ3, Everyday  
N.X., Get Up  
Playa, Don't Stop The Music  
Pretenders, Goodbye  
R. Kelly, Gotham City (Remix)  
Rolling Stones, Anybody Seen My Baby  
Sheryl Crow, Home

Total, What About Us  
Twista, Get It Wet

**M2**  
MUSIC TELEVISION  
MUSIC TELEVISION ONLINE

Continuous programming  
1515 Broadway  
New York, NY 10036

**NEW**

Chopper One, Touch My Fire  
Radiohead, Karma Police  
EPMD, Da Joint  
Shawn Colvin, You And The Mona Lisa  
Duran Duran, Electric Barabarella  
Reef, Come Back Brighter  
Royal Crown Revue, Barflies At The Beach  
KRS-One, A Friend  
Sublime, Doin' Time  
Faith No More, Ashes To Ashes  
Holly McNarland, Numb

**MuchMusic**

Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

Boyz II Men, 4 Seasons Of Loneliness (new)  
Boyzone, Picture Of You (new)  
Janet Jackson, Got 'Til It's Gone (new)  
Stephen Fearing, Anything You Want (new)  
Tariq, Not Just A Waiter (new)  
Bush, Bone Driven (new)  
Mariah Carey, Honey  
Sarah McLachlan, Building A Mystery  
Backstreet Boys, Everybody...  
Oasis, D'You Know What I Mean?  
The Tea Party, Temptation  
Hanson, Where's The Love  
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You  
Live, Turn My Head  
Our Lady Peace, Automatic Flowers  
Bran Van 3000, Drinking In L.A.  
Sugar Ray, Fly

**MTV**  
MUSIC TELEVISION  
LATINO

Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

Control Machete, Andamos Armados  
Oasis, D'You Know What I Mean?  
Plastilina Mosh, Nino Bomba  
Savage Garden, I Want You  
Julietta Venegas, De Mis Pasos  
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You  
Molotov, Voto Latino  
The Chemical Brothers, Block Rockin' Beats  
Luis Miguel, Por Debajo De La Mesa  
Paula Cole, Where Have All The Cowboys Gone?  
Meredith Brooks, Bitch  
Olive, You're Not Alone  
Daft Punk, Around The World  
10.000 Maniacs, More Than This  
Jon Bon Jovi, Queen Of New Orleans  
Apollo 440, Ain't Talkin' 'bout Dub  
Ely Guerra, Angel de Fuego  
Monaco, What Do You Want From Me  
Smash Mouth, Walkin On The Sun  
Aleks Synteks Y La Gente Normal, Otra Parte De Mi

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Foxy Brown, Big Bad Mamma  
Foo Fighters, Everlong  
Savage Garden, To The Moon And Back  
Fat, Downtime  
Coolio, C.U When You Get There  
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Coolio, Ooh La La  
Aaliyah, Hot Like Fire  
Foxy Brown, Big Bad Mamma  
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## WHITEHEART FINDS 'REDEMPTION' ON NEW SET

(Continued from page 12)

and here was a dark, disturbing, and edgy record."

Gersmehl feels Whiteheart is now back on track. "I felt this sense within myself of God saying, 'I want to sanctify you again. I want to wash your dreams,'" he relates. "I felt myself writing songs again that were filled with yearning for the heart of God, to see the heart of God move in the world, to be in some small way part of that in whatever I could do."

Mark Rider, developer of network image at Nashville's WAYM-FM, says he has been playing the single "Jesus" on the morning show and getting great phone response. "People are glad and excited that Whiteheart is still putting records out," he says. "I don't think people wanted Whiteheart to go away. This is certainly a great record. There's a lot of honesty in this album, which I really like."

Parr says she saw emotional reactions from fans who thought the band was breaking up. "We were getting calls from people who were in tears," she says, "fans who were calling to ask if it was true that the band was broken up. The great thing we have in the

Christian market is the loyalty of the fans."

Gersmehl hopes the fans will be pleased with what they hear on "Redemption," noting that it offers more of what they expect of Whiteheart, in part because the vocals are also more out front on this album. "I felt we missed the voices on the last time out," he says. "We created a [place] for those voices to speak again. There aren't massive guitar overdubs on this album. There aren't walls and walls of sound coming from guitars. There are plenty of guitars, but you are able to move them so the vocals come through the heart of the song."

To promote the album, Nashville residents Florian and Gersmehl, along with Smiley, who has moved to Phoenix to be closer to his family, have been traveling the country doing special acoustic performances at Christian retail outlets.

This Redemption Days promotional tour has hit numerous markets, including Los Angeles, Chicago, Dallas, Minneapolis, Seattle, Indianapolis, and St. Louis and will wind up at Nashville's Baptist Bookstore on the

set's street date. The album will be distributed to the Christian market through Warner Christian Distribution and to the mainstream through WEA.

Plans call for a radio special to promote the album as well as "win it before you can buy it" contests at radio. Parr says the label is also in discussion with the Interline company about initiating special promotions with church youth groups.

"The guys are also planning on going out in late fall or early January to do a series of church dates that are going to be very acoustic, very personality-driven, kind of like they did on the Salt Box tour last year," Parr adds.

Parr says the label has planned a "multilevel marketing plan that uses every avenue, over the course of a six-month period, to give us a prolonged presence in the marketplace."

The band plans to embark on the Redemption tour next spring. Whiteheart is managed by Cindy Dupree of the New York-based Dupree Management. At press time, the act was not signed to a booking agency.

## POLLY ANTHONY ADDS EPIC STRIPES

(Continued from page 1)

music for the label; Kaz Utsunomiya has joined Epic as a senior VP of A&R; and Michael Caplan, VP of A&R, has been promoted to senior VP of A&R.

In addition to the reassignment of Griffiths, Craig Lambert, senior VP at Epic, is expected to leave the label as a result of the realignment.

Mottola says the moves were made "to help refocus the two labels," adding that the changes also "allow other key executives to be elevated and have a chance to grow."

"There is no greater teacher than Dave Glew to groom these executives to reach the next level," he adds.

Glew says he will now "get a little more hands-on with the two labels." He plans on assisting both newly

named GMs as they become familiar with their new positions.

Glew adds that he is confident that Anthony can sustain "separate visions" for both labels that have now been put under her charge. But, he notes, "John Doelp has been a key player at 550, with a very distinct vision. He will be running 550 Music on a day-to-day basis."

According to SoundScan, the Epic Records Group, as of Sept. 14, had a market share of 5.8%, of which 3.8% was from Epic. The label group finished last year with a market share of about 6.1%, of which Epic contributed 4.3%.

Among 550's strongest-selling albums so far this year are Celine Dion's "Falling Into You," which is the No. 4-selling album of the year so

far, with 2.7 million units, according to SoundScan; and Ginuwine's "Ginuwine's . . . The Bachelor." Among Epic's successes this year are Babyface's "The Day"; the "Jerry Maguire" soundtrack; Silverchair's "Freak Show"; and Indigo Girls' "Shaming Of The Sun."

In addition, the label has just released Oasis' "Be Here Now" and has a Pearl Jam album on tap for later this year.

In addition to Epic and 550 Music, the Epic Records Group also encompasses the Work Group. Among its strongest-selling records this year are Jamiroquai's "Travelling Without Moving," the soundtrack to "My Best Friend's Wedding," and Fiona Apple's "Tidal."

Anthony has been president of 550 Music since November 1994 and had served as GM of the label since its inception in October 1993.

Previously, she had been senior VP of promotion for Epic Records. In June of this year, she received the CEO Special Recognition Award from Sony chairman/CEO Norio Ohga.

## SERGIO GEORGE FORMS LABEL WITH WEA LATINA

(Continued from page 8)

careers, broken artists, and discovered musical styles. And that is what we are looking for with this deal—the next millennium of music."

Zamora, who engineered the earlier Sir George distribution pact with Sony when he was Sony's VP/GM, says his relationship with George sealed the joint-venture deal.

"Sergio and I have worked together since the Sony days, and he has proved himself to be one of the best producers of Latin music," states Zamora. "Everything he touches hits No. 1."

George echoes Zamora's comments, saying that his previous dealings with the executive were a key element to the accord.

"I was approached by most of the majors a month before the Sony deal ended," recalls George, "but, basically, I was comfortable with George and what WEA Latina was building. It is a true partnership."

As for the upstart imprint's musical direction, George reckons the sounds could be classified best as a "bilingual hip-hop, Latin tropical thing" that could cross over into the English market.

Already, DLG, signed to George's production company, Sergio George Productions, is drawing interest from

Columbia Records.

Though no artists have yet been signed to Sir George Records, the label's initial product is expected to debut in January. Apart from his production duties related to the label, George is busy helming the projects of other artists.

George recently produced four tracks on Charly Cardona's forthcoming salsa disc on WEA Latina. Mike and Eddie, a production team signed to Sir George Productions, are overseeing the upcoming WEA Latina debut by merengue/pop duo Servando & Florentino.

Further, George is producing demo tracks with Jennifer López, star of the biopic "Selena." A jingle he composed for a Japanese brandy firm based on the classic "Bésame Mucho" has been released in Japan as a single by EMI Japan artist Anna.

Despite his past success, George figures that he has just struck the tip of the iceberg with his signature urban/tropical sound.

"I'm just scratching the surface," says George. "This music is the wave of the future. You are not going to really see this music explode for a couple of years, and that is why I am making inroads now."

## UNICEF Hooks Up With TNT For Benefit Concert

■ BY CARRIE BELL

LOS ANGELES—To celebrate the U.S. Committee for UNICEF's 50 years of helping needy children, Turner Network Television (TNT) will host and broadcast a benefit concert Dec. 10 at New York's Beacon Theatre.

Artists slated to perform live at the Gift of Song event include Mary Chapin Carpenter, Shawn Colvin, Celine Dion, the Fugees, Steve Winwood, and George Michael. Interspersed throughout the benefit will be creative pieces by a host of film and TV personalities that illustrate the goals and programs of UNICEF.

"With this eclectic mix of performers, this is destined to be taken out of the realm of just another concert on TV," says producer Ken Ehrlich. "There will be new songs or covers. Different types of artists will probably perform together. We'll shake things up enough that this will be a one-time-only event people won't want to miss."

All the artists involved agreed to turn over copyrights of the songs performed to the U.S. Committee for UNICEF.

"Of course, using a concert and celebrities to promote UNICEF's cause isn't a new idea," says Bob Brennan, chief of the public participation section of UNICEF. "The 1997 show follows in the footsteps of the first Gift of Song concert, held Jan. 10, 1979, at the United Nations. It included sets by 10 acts, among them the Bee Gees, Rod Stewart, and Donna Summer."

"Since we used our first celebrity spokesperson, Danny Kaye, in 1953, we've acknowledged that the public pays more attention to the views and goals of UNICEF when they are delivered by famous people. It especially works for younger people, who idolize these celebrities," he says.

Ehrlich, who produced the first Gift of Song as well as "VH1 Honors," "Fame," and 16 Grammy telecasts, agrees that using current stars is the best way to teach a new generation how vital UNICEF's work is.

"There are so many worthy causes out there fighting for attention

that the older ones seem to get lost in the shuffle," he says. "UNICEF is about more than Christmas cards, and if it takes a huge event to remind people of that, so be it."

Both Brennan and Ehrlich say they have proposed a second show several times only to have artists, venues, or financial backing fall through.

"The show in 1979 was one of the most exciting nights of my life. I've made several attempts to re-create it because it is worthwhile," Ehrlich says. "Luckily I didn't give up, because we found a real supporter in TNT."

That support will include a full national print and electronic advertising campaign as well as in-house TNT spots and cross-channel promotions on other Turner channels, such as TBS and CNN.

"TNT may seem like an unusual venue because we specialize in big-event movies or huge sporting events and not music," says Bradley J. Siegal, president of TNT and Turner Classic Movies. "But this is more than a concert. It is a major international charity event. Of all places, TNT is the one that can pull this off."

TNT will air the concert live in the U.S. with an encore show immediately following. It will also run live in as many countries as time zones and associated stations permit. There are no plans to repeat it.

Tickets will also be made available to the public, although how many and how much they will cost has yet to be determined. The 1979 performance was only open to U.N. delegates and VIPs.

Although there are no specific plans for the release of an album from the concert, it is likely. "Music For The UNICEF Concert—A Gift Of Song," a double album of the first concert released in 1979, helped raise \$10 million.

"Whether one sees it on TV, is in the audience, or is involved with the production, we want them to walk away wishing it had never ended," Brennan says.

"Whether one sees it on TV, is in the audience, or is involved with the production, we want them to walk away wishing it had never ended," Brennan says.



**Sony Soiree.** The MTV Video Music Awards after-party thrown by Thomas D. Mottola, president/COO of Sony Music Entertainment, at the Spy Bar was the gala of choice for many music executives and artists in New York for the show. Attending the event, from left, are Mottola; Sean "Puffy" Combs, president of Bad Boy Entertainment; former E Street Band singer Patti Scialfa; and Bruce Springsteen, who played guitar for the Wallflowers during their performance.

(Continued from page 12)

want to be pegged as a brand-new, off-the-street, hand-picked artist with no credibility. I've worked really hard for what I'm doing, and I think I deserve to get a fair shot."

After Universal Records and Universal Music Canada jointly signed McNarland last year, the two companies worked closely in supervising both the recording of the singer's first album and formulating an overall marketing strategy for its release in North America. The agreed-upon game plan was to go ahead first with the Canadian release of "Stuff" so McNarland could fully focus on developing a market in her own country.

Universal Music Canada launched the album with a May showcase in Vancouver, followed by launch parties in Toronto and Montreal the following month. "We had almost 700 people at the Toronto launch alone," says Randy Lennox, senior VP/GM of Universal Music Canada.

These showcase dates were followed by listening sessions for radio programmers, journalists, and retailers the same month in Vancouver; Calgary, Alberta; Edmonton, Alberta; Winnipeg; Manitoba; Toronto; Montreal; and Halifax, Nova Scotia. Throughout the summer, there was "extensive advertising" of the album in street papers and mainstream Canadian print media, notes Lennox.

A video of "Numb," directed by Wade Sherman, has been in heavy rotation at MuchMusic here for 11 weeks, says Denise Donlon, VP/GM of MuchMusic. "That video is really resonating with our audience. We're playing the hell out of it."

According to Lennox, the first step in Universal's two-pronged strategy has worked according to plan. "After 10 weeks we've sold 46,000 units, just a bit short of gold [50,000 units], and we're selling 5,000 to 6,000 units a week." Lennox attributes McNarland's healthy sales to "her performing so much in the market and having some terrific groundswell reaction from her 'Sour Pie' EP, which sold 10,000 units in Canada, allowing us to ship 20,000 units of this album day one."

He adds, "Having Holly do 18 dates across Canada, some with Live and with Supergarage, and doing four EdgeFest [festival] dates just after the album was released, obviously really helped us, too."

Universal Music Canada will service Canadian radio with the album's second focus track, "Elmo," Monday (22). A video of the track, directed by Lisa Mann, will be serviced to video outlets Oct. 1. "[Retail] account and radio feedback has indicated to us that 'Elmo' is the smash from this album," says Lennox.

Simon is equally enthused by Canada's warm response to the album.

"It's great having the Canadian success story to tell [U.S. music industry] people about," he says.

To create early interest in "Stuff" in the U.S., McNarland performed this summer at several Universal Music and Video Distribution branch presentations for the company's staff and local retailers.

"Holly is a career artist; we want to make sure she becomes known as an artist more than whatever song breaks through for us," says Simon. "We're trying to ensure that people who would like to be with Holly for her career find out about her before [her success] becomes that song you hear on the radio all the time."

Throughout July and August, an advance of the album was sent to Universal Music and Video Distribution reps, national chain buyers and managers, and independent retailers. On Monday (22), through the Music Marketing Network, Universal Records sent to music industry contacts 10,000 direct-mail pieces of a three-song McNarland sampler, featuring "Elmo" and "The Box" from "Stuff" and "Mr. 5 Minutes" from the "Sour Pie" EP, concentrating on mid-Atlantic and Northeast U.S. regions.

Universal Records is following its Canadian affiliate's lead by having "Numb" as the album's first focus track in the U.S. "We're going out for radio adds Sept. 22 with the track," says Simon. "Out of the box we're emphasizing modern rock. We're also sending it to triple-A and modern AC. Rock radio will get the record two weeks later."

EP BLAZES PATH

Boding well for the new album is the warm reception given McNarland's six-song "Sour Pie" EP, which brought her significant cult status in North America last year.

The set, also produced by Penner, hit a strong chord with such male-ego-bashing songs as "Mr. 5 Minutes" and "Sick Boy."

In Canada, "Sour Pie" was first issued independently by Penner's Paradise Alley Productions, selling 500 units, he says, before being released by Universal Music Canada in December 1995. The EP was first released state-side by Laser Records, operated by McNarland's manager, David Ehrlich, in August 1995. It sold "about 1,000 copies," says Ehrlich, before being reissued there in August 1996 by Universal Records and selling 1,000 units, according to SoundScan.

According to Ehrlich, the EP was released "to develop a grass-roots story for Holly at colleges." In fact, success of the EP enabled McNarland to tour Canada three times and perform 30 dates in the U.S. last year, and impressed Universal Music Canada executives enough that they offered her a distribution deal for the EP and then the co-production deal in conjunction with the company's American affiliate.

McNarland says the response to "Sour Pie" was unexpected. "I didn't go in [the studio] with the intention of making a CD. It was a demo with Dale and a band. I had worked with Dale previously doing acoustic demos. We jammed the songs a few times with the band. Everything just came together naturally."

With a recording deadline looming for her all-important first album last November, McNarland sought space and time to concentrate on writing songs. She packed up her mini-studio, her terrier, and her mom's guitar and headed for two weeks to a cottage on British Columbia's Galliano Island to complete songs for the album.

"I wasn't prepared for someone saying, 'You have to have these songs now,'" McNarland admits. "I just

cannot go ahead and write. The problem I have with writing is that I have to be completely alone. It makes me super-nervous knowing that people can hear me. I finished some of the stuff I had been working on and then I came up with 'The Box' and 'Just In Me,' the more fun songs. I had 'Numb' since 1995."

The song was inspired by "a Canadian film I saw called 'H,' about a couple trying to kick heroin," she continues. "I can't understand how anyone could even try heroin, knowing what it can do. I would never try it."

McNarland began her musical career at 17 when a boyfriend taught her a couple of guitar chords. When she was working at a local club, the owner would let her do a five-song set as people were being kicked out for the night. She began writing songs at 18 and played acoustic sets in 1992 at the Blue Note, the Spectrum, and the Tom Tom Club.

While the bulk of "Stuff" was recorded at Bruce Fairbairn's Armoury Studios in Vancouver, there were also sessions at O'Henry Sound Studio in Los Angeles and the Plant in San Francisco.

While completing "Stuff," McNarland decided to move from Vancouver to Toronto. "I needed a change. I was going through a weird thing because everything was changing so quickly at once."

But with a Canadian tour being planned for later in October, and with touring in the U.S. following, McNarland won't likely see much of her new home for some time.

"We want Holly to be [in the U.S.] as much as possible, touring," says Simon. "She can perform in a live scenario and deliver to just about anyone. We're going to be aggressive about getting people out to see her, whether she's headlining or supporting."

Lawsuit Doesn't Sink Aqua 'Barbie Girl' Driving Album Sales

BY EILEEN FITZPATRICK

LOS ANGELES—In spite of a pending lawsuit that could pull product from stores, MCA Records' Danish pop sensation Aqua is enjoying a successful American debut with its new album, "Aquarium."

MCA is being sued by Mattel Inc., which claims the group's hit single "Barbie Girl" is a trademark infringement against the company's 37-year-old plastic icon—the Barbie doll. The "Barbie Girl" single is featured on "Aquarium."

The lawsuit, filed Sept. 11 in U.S. District Court in L.A., also claims unfair competition, wrongful use of a registered mark, and six other counts.

The toy maker is seeking preliminary and permanent injunctions, against further distribution, promotion, and advertising of the album and single.

Also named in the suit are Universal Music International, MCA Music Scandinavia, Universal Music and Video Distribution, and the Danish company Locomotion Kofod Schiller Film.

Although the lawsuit has received a great deal of publicity, retailers say it is extensive radio airplay for "Barbie Girl," not publicity over the suit, that has spurred sales for the album.

"MCA cut out the single so quickly that people are buying the album for that song," says Borders Books & Music buyer Andy Sibray. "Mattel is giving them publicity, but I don't know if it's the controversy that is sparking sales."

The single, which was released Aug. 19, has sold 48,200 units, according to SoundScan, and is No. 11 on Billboard's Hot 100 Singles chart.

"Aquarium" debuted at No. 15 on The Billboard 200 this issue and has sold 55,000 units since its Sept. 9 release, according to SoundScan.

Musicland reports that the album and single are No. 15 at the chain. "The biggest selling factor is the airplay for the single, not publicity over the lawsuit," says a Musicland spokesman.

In the lawsuit, Mattel alleges that "the 'Barbie Girl' song contains lyrics that associate sexual and other unsavory themes with Mattel's Barbie."

In the lawsuit, Mattel specifically lists the song's lyrics "I'm a blonde bimbo girl, in a fantasy world... kiss me here, touch there, hanky, panky," and other lyrics "that convey a message that is inconsistent with the image Mattel has striven to maintain for its Barbie products and disparage and devalue the Barbie brand."

A spokesman for Mattel says the company holds no "ill will" toward the act.

"This is a business issue, not a freedom of speech issue," says the spokesman. "This is a \$2 billion company, and we don't want it messed around with, and situations like this gradually lead to brand erosion."

MCA has printed a disclaimer on the album and single that says, "The song 'Barbie Girl' is a social comment and was not created or approved by the makers of the doll."

In a statement, MCA Records president (U.S.) Jay Boberg says, "We believe Mattel's claims are baseless. 'Barbie Girl' is just a terrific pop song that's been embraced by the public."

The Mattel spokesman says there has been no activity on the lawsuit since the filing.

UMA LOOKING TO 'FARE WELL' FOR REFUGE

(Continued from page 11)

Meanwhile, local artists Jon Brion, known for his work with Aimee Mann, and Patrick Warren, who is Michael Penn's partner and musical director for Fiona Apple, volunteered to guest on the album. Wallflowers keyboardist Rami Jaffe also lent a hand.

The cumulative efforts of band members, guest musicians, and producer Gehman have wrought a striking collection of meditative lyrical portraits highlighted by Uma's pop sensibility. The music is published by Work-Fire Songs, ASCAP.

Still, the album was born out of healthy, in-studio friction, says the singer.

"We didn't necessarily agree on everything, and no one went down easily," says Hickey. "Every time something came up, we went through it, and I sort of think we're better off for having to deal with each other."

Gehman, too, admits that the recording process brought out some intense emotions.

"I'll have to take responsibility for making their lives miserable," he quips. "I guess it was harder to run away because I signed this band, and that was a lesson of sorts."

"My goal was to make an album with a little more rock energy," he adds. "Initially, the record was still, which is a quality that Chris really

enjoys, and I think a large portion of the record embodies that. But I felt it had a little too much of that quality, and I wanted to bring a level of passion to that stillness and intensify what was already there."

While the final product is impressive, the fact remains that the band as a unit has performed little outside of the studio and is relatively unknown even in its home market.

For this reason, says Gehman, the label will concentrate on breaking Uma with a West Coast tour. The act, which is booked by Engaged and managed by Melanie Ciccone management in L.A., hits the road this fall.

"The idea is to create a nurturing environment for the band to find its feet," says Gehman. "By focusing on the West Coast and taking them to San Francisco, San Diego, Seattle, Los Angeles, and Portland [Ore.], we're hoping to get people to the shows and create a story, so at the first of the year we can go to radio and say, 'This is what we've already got.'"

According to MCA director of marketing (U.S.) Paul Orescan, the label will service public and triple-A radio with the album but will not begin working it until early next year.

"The key to our setup is allowing people to discover the record," says Orescan. "We'll concentrate on

press and touring for driving early awareness until the end of December. This is a very warm, intimate record. It's not the kind of project that we want to start out with a big campaign at radio."

When the new year begins, MCA will service the act's first single, "Friday Morn."

Retailers will be featuring the album in listening stations, and indie stores may be tied into the band's fall tour.

Sampler cassettes will be distributed at shows and packaged with various tip sheets and trade papers.

As for the importance of the title as Refuge's first release, Gehman approaches the project with cautious optimism and the knowledge that artistic merit is the greater half of a bigger formula.

"We're trying to be realistic," says Gehman. "The statistics say that we would be lucky to get somewhere, but we have a lot of faith that we signed a great band and a great songwriter in Uma."

"As a producer, I always thought that I made good records, and in many cases an act would slip through the cracks," he adds. "A record company can only prioritize so many different things. A lot of records I worked on didn't get the attention they deserved, and that's part of the reason we started this label."

## MPGA TO TAKE PRODUCERS INTO THE NEXT CENTURY

(Continued from page 6)

David Z. John Frankenheimer and David Byrnes of Loeb and Loeb will serve as our legal advisers, and Neil Levin and Associates, CPA, will provide accounting services. Chris Stone, president of the World Studio Group, will serve as our executive director and David Goggin as our director of communications. We also have a tremendous amount of support and encouragement from prominent record company executives, manufacturers, and producer/engineer managers.

It's our hope that this organization be as inclusive and democratic as possible. Regular membership will be limited to full-time creative

contributors to the art of music production and audio engineering in North, Central, and South America. We want the guild to represent a true cross section of the music production community, from hip-hop and R&B to rock, jazz, country, and classical. Without that diversity, we won't have a true voice.

As to our goals and ambitions, the MPGA mission statement includes the following:

1. Define the creative role of producer and engineer in the record industry of today and tomorrow. The MPGA seeks representation in the World Intellectual Property Organization's development of the

proposed "New Instrument On The Rights Of Phonogram Producers" and the practical implementation of copyright management that new digital technologies demand, such as distribution of music over the Internet.

2. Provide benefits for our members, such as health insurance, vendor discounts, financial advice, and accounting assistance.

3. Provide educational opportunities for our members, including workshops, seminars, and forums, to discuss current issues that affect us all. We'd like to set up regional conferences and invite experts in various fields to speak to us.

4. Prepare written guides for our members, such as an A&R guide, producers legal guide (including template contracts), a resource list of qualified production assistants, and other informational aids to better our profession. We will also recommend production software, after testing, to help simplify the job of the professional music producer.

5. Publicize our organization and profession through consumer and industry publications as we establish public-service projects, internships, regional talent showcases, and the awarding of scholarships. We hope to be involved in the design of progressive and more practical educational curriculums and to offer MPGA counsel to universities and colleges.

6. Produce a quarterly newsletter detailing trends and reporting vital music industry information to our members, the press, and affiliated organizations.

7. Encourage corporate participation and financial support of our association's activities and events through music industry equipment suppliers, record companies, and other interested groups that provide goods and services to our profession.

8. Establish an MPGA site on the Internet.

9. Hold an annual picnic.

A career path or job security is often overlooked in freelance professions, and there are many things we can do as a group to make life more secure. We are looking into the creation of a credit union and group health insurance at special rates. We will work to establish equipment compatibility, pre-mastering standards, labeling consistency, archiving guidelines, and the audio integrity of encrypted and embedded signals. We are concerned with critical issues that affect our work and its distribution.

Are there aspects of a "produc-

er's contract" that could be standardized to save on legal bills? Do the current arrangements with record companies reflect the reality of the role we perform, or can we establish a more direct relationship with record companies? Can we simplify the procedures for clearing samples so that there is consistency throughout the industry?

The MPGA is absolutely against the standardization of remuneration. To do so would be against everything we stand for. The MPGA should represent the profession, not the careers of the individual members. We are independent, creative contributors to the art of music and should only determine for ourselves—individually—what compensation we should receive for our contributions. Our objective is to examine existing revenue and to boost new revenue sources.

At this point, we have set up a nonprofit corporation and opened a bank account. Regular voting membership is \$365 per year. Initially, the revenue is being used to draft resource literature and incorporate feedback from producers and engineers. The next steps will depend on the requests of the membership. I've been asked to spearhead MPGA activity, and we need the support, encouragement, and involvement of our entire community.

We have been separated for too long, and now is the time to come together and have a unified voice in the many common interests we share—and perhaps have the opportunity to make the music better.

Those interested in learning more about this group are invited to stop by the organization's booth during the AES Convention, Friday (26)-Sept. 29 in New York; write to MPGA, 216 N. Lucerne Blvd., Los Angeles, Calif. 90004; or call 213-465-7697.

## MOTOWN UNDER UMBRELLA OF NEW MERCURY GROUP

(Continued from page 1)

In his new role, Goldberg will remain president/CEO of Mercury Records but will also assume responsibility for overseeing Motown and PC&J in the U.S. (Billboard Bulletin, Sept. 17).

"My first mandate is to try not to screw things up," says Goldberg with a laugh. "Do no harm: I'm a big believer in that."

"Most of my time I will continue to run Mercury. I won't have the same kind of operational involvement with Motown and PolyGram Classics & Jazz that I have with Mercury. Instead, I'll be

sort of an adjunct to Roger Ames." Ames, to whom Goldberg reports, is president of PolyGram Music Group, Mercury's parent company.

Goldberg, who was named head of Mercury Records in 1995, says there are no plans to merge Mercury, Motown, and PC&J or to have a wholesale unifying of services. "They will remain distinct entities that stand alone," he says.

Instead, he says, he wants to create a climate that promotes cooperation between the labels, rather than shared functions. He cites an example where Mercury Nashville and Mercury's pop division jointly worked a recent release by Mercury Nashville act Kim Richey.

One of the first orders of business for Goldberg, in conjunction with Motown chairman Clarence Avant, will be to find a new president/CEO for Motown following the August departure of Andre Harrell. The sagging label is hoping to regain some of its luster from "Evolution," the new Boyz To Men album, which comes out Tuesday (23).

Although a number of names have been bandied about, including industry executives Ernie Singleton, Kirk Burrows, and Benny Medina, Goldberg says he has not met with anyone yet about assuming the Motown presidency.

"In all my years in the business, I've never seen the quantity of rumors and speculation that surrounds Motown," says Goldberg. "I can tell you, as God is my witness, we're not close to making any decision about a new president. It's a great, great company,

but I have not talked to or met with a single person about this." Goldberg says he hopes to name a new president by the end of the year.

While the announcement about Motown was expected, Goldberg's role with PC&J came as more of a surprise.

Chris Roberts, worldwide president of PC&J, will continue to report directly to Ames, but U.S.

promotion and marketing for PC&J will now come under Goldberg's purview. That move mirrors the operation of PC&J in other territories.

Goldberg says his agenda includes finding a GM for PC&J in the U.S., a search Roberts had been conducting before Goldberg's promotion.

Goldberg would not comment on any other staff changes that may come from his ascension.

"I've taken over three companies [Atlantic, Warner Bros., and Mercury], and I've learned that

you can't do a good job if you come in with a preconceived set of notions," he says. "You have to learn the terrain and listen to people involved before you can advise the corporation on what to do."

The formation of the Mercury Group is just the latest in PolyGram's ongoing restructuring. In an earlier move toward consolidation, PolyGram in January created A&M Associated Labels, which provides marketing, sales, and promotion for the Polydor and Rocket labels. A&M Associated Labels head John Barbis reports to A&M chairman/CEO Al Cafaro (Billboard, Feb. 1).

Restructuring of the worldwide jazz and classical divisions has been ongoing (Billboard, April 5). In March, Costa Pilavachi was named head of Philips Music Group, which includes Philips Classics, Gimell, Imaginary Road, and Point Music. Additionally, Chuck Mitchell was promoted to president of Verve Records, which also includes Antilles and Verve Forecast. Both Pilavachi and Mitchell report to Roberts.



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## GRIFTERS GIVE WEIGHT TO INDIE ROCK SCENE

(Continued from page 11)

"The term 'Americana' gets bandied about in radio circles a lot, referring to bluesy or country-rock bands," Poneman says. "But the Grifters incorporate nearly every strand of American music—they're a true American hybrid."

With "Full Blown Possession," the Grifters—Lamkins joined by drummer Stan Gallimore, vocalist/guitarist Dave Shouse, and vocalist/guitarist Scott Taylor, each in their 30s—have produced a rich, manifold album in which the dirges are never that depressing and the rave-ups not all that carefree. The album's calling card is the anthemic "Spaced Out," whose classic rock chorus should endear the band to many. "Full Blown Possession" also encompasses the opening grind of "Re-Entry Blues," the bummed-out beauty "Happy," and rhapsodic closer "Contact Me Now," as well as the funky "Centuries" and whistle-worthy "Wicked Thing," the latter issued as a 7-inch single preceding the album.

Produced by the Grifters with Doug Easley and Davis McCain, "Full Blown Possession" was recorded in Memphis in Easley Studios and the new Sun Studios. The album was the first by the Grifters to feature a professional mixing engineer (Nick Sansano, who's worked with Sonic Youth). But long-time fans need not fear: "Full Blown

Possession" still has the lived-in feel of past Grifters records.

The Grifters' full-length bow on Sub Pop, last year's "Ain't My Lookout," was auspicious artistically if not commercially, with the deep, diverse collection earning reams of critical praise and topping college radio playlists across the country (see ReDISCUSSION, this page). Before that album, the band put out a trio of releases via Memphis indie Shangri-La: the watershed "Eureka" EP in 1995 (standout track "X-Ray Hip"), the hard rockin' stunner "Crappin' You Negative" in '94 (with "Bronze Cast" and "Get Outta That Spaceship & Fight Like A Man"), and "One Sock Missing" from '93 (including "Corolla Hoist," one of the great lo-fi singles). The first Grifters album, the acid-tinged "So Happy Together," came out in '92 on Sonic Noise.

As with many sectors of the industry, the indie-rock world has been in a valley of late, with Lamkins noting the lower-than-usual guarantees for the band's sold-out spring tour and its current trek. Poneman acknowledges that Sub Pop has seen its share of dissension, dismissals, and disappointing sales, the latter due to both marketing miscues and the increasingly rigid state of radio. But high on the Grifters prospects for posterity, he says Sub Pop is working

"Full Blown Possession" with renewed vigor and a firm grasp of reality.

"I could come out and say, 'The Grifters are the next big thing, and they've made the ultimate Grifters album. We're coming with a hit single and video, and they're going to be all over the radio and MTV—and we're going to sell millions of records,'" Poneman says. "But that would be horse shit. That's just not what our relationship with this band is all about.

"It's been said before, and it sounds especially ironic coming out of my mouth, but Nirvana—the phenomenon, not the people—fucked everything up," Poneman adds. "The well got poisoned by all the overblown expectations. But 'indie rock is dead' is a mantra being repeated by people at the corporate level—not by the bands making art or the people who have contact with them on a daily basis. A lot of these one-hit wonders around now are just distracting people from career bands like the Grifters. But the passage of time will show that the Grifters are making albums for the ages.

"'Full Blown Possession' is one of the best records this label has ever put out, and there is no reason why it couldn't sell a few hundred thousand copies. But we're going to go thousand by thousand with this and take a long-term approach. Sub Pop is a money-making concern, obviously, but we're here to put out records we believe in, first and foremost."

Sub Pop's initial efforts on behalf of "Full Blown Possession" revolve around the Grifters' cross-country club tour. Arranged by Chicago's Flower Booking, the trek began in Birmingham, Ala., earlier this month and courses through the major markets and college towns of the Northeast and Canada the rest of September. In October, the band plays the Midwest and Texas before heading to the West for November and back through the Midwest before the holidays.

Like many Sub Pop acts, the Grifters sell a substantial number of discs at their shows, and the band will have a SoundScan apparatus in place to track those sales. Bobbi Miller, Sub Pop's director of marketing, says, "We don't want to take advantage of anyone in an inebriated state, of course, but this is an instant-gratification society, and we aim to please." She adds that for the benefit of those fans without funds at the clubs, there will be coupons handed out at most shows good for \$1 off "Full Blown Possession" at area retailers.

Sub Pop is distributed by the Alternative Distribution Alliance (ADA), and according to ADA sales rep Dennis Breton, orders for "Full Blown Possession" have been "above average" from such chains as Tower Records and Harmony House and one-stops like Ark in Cincinnati, Angott in Detroit, and Campus in Columbus, Ohio.

Indie shops have a particular bond with the Grifters, as the band has played in-stores at mom-and-pops in nearly every part of the country over the past few years. At one such outlet, Waterloo Records in Austin, Texas, "Full Blown Possession" "flew out of the store," reports manager Troy Peterson. "We had it on display, and a box [25 discs] went out in less than a week. Indie rock isn't dead here."

"Full Blown Possession" has also been featured on the CDNow online buying service. And Sub Pop will market the album via the lifestyle angle this fall as well, trying to get the album heard everywhere from "tattoo parlors to laundromats," Miller says.

The Grifters discography extends beyond its albums, including the elegiac "Empty Yard" on the "Red Hot + Bothered" charity compilation on Kinetic/Reprise as well as various 7-inch singles on Sub Pop, Shangri-La, Darla, Simple Machines, and Now Sound. The Grifters get significant airplay with their 7-inches, which regularly chart on college stations nationwide.

The Grifters' side projects have also kept the band on the campus airwaves. Under the moniker Those Bastard Souls, Shouse put out the glam-minded "Twentieth Century Chemical" last year via the San Francisco indie Darla, and he toured the U.S. and Europe to great acclaim. Taylor's solo outlet is Hot Monkey, which often features early versions of his Grifters contributions. His low-key, lo-fi collection "More Than Lazy" came out via Shangri-La last year, and Hot Monkey (including Lamkins) has played dates in the Midwest and South. Taylor is due to record a Hot Monkey 7-inch for Sub Pop next year.

So even if commercial radio turns a deaf ear to "Spaced Out," the Grifters' loyal constituency at college stations will help spread the word. On the University of Missouri's KCOU in Columbia, "Ain't My Lookout" was a No. 1 record

for more than a month. "We've played them so much that when people mention KCOU, the Grifters are probably the first band that comes to mind," says PD Korry Keeker. As Dan Mackta, head of indie promotion firm Autotonic, points out, the Grifters "have slept on a lot of floors and made a lot of friends."

The Grifters' songs are published by Course It's Real Music (BMI), and the band manages itself, guided by an inner compass that values the friends it's made. In his traditional "letter to the listener" accompanying "Full Blown Possession," Lamkins makes three promises that give perhaps the best indication of the Grifters' dedication to its art and audience:

"We promise not to incorporate hip-hop beats in an attempt to reach a younger audience (there are still so many genres to pilfer); we promise to keep touring until we have a freakish yet devoted following of drug-addled suburbanites hanging out in the parking lot at all our shows; we promise to not clean up our act any more than we did on this record. Why, even now we're working on ways of screwing up our personal lives even more just to assure you, the listener, that the future holds even more songs about confusion, heartbreak, and dependency."

## SHAKUR ESTATE FILES SUIT

(Continued from page 8)

Shakur's assailant on the night of the shooting.

Recent press reports on Shakur's murder have said that the investigation is stalled. In February, a Las Vegas homicide detective told The Los Angeles Times that Anderson was a suspect in the shooting, but that he is not charged with the crime. No other suspects have been named.

The Shakur estate's suit seeks damages to be determined at trial, plus the recovery of medical, funeral, and cremation expenses sustained by the family.

In some ways this new wrinkle in the Shakur saga parallels developments in the infamous O.J. Simpson case. Last year, a jury in the superstar athlete's criminal case found him innocent of charges he murdered his ex-wife Nicole Brown Simpson and her friend Ronald Goldman. The Brown and Goldman families later lodged a civil wrongful-death suit against Simpson and were awarded a \$33.5 million judgment by a jury earlier this year.

The Shakur estate's suit lays out the chain of events that purportedly led up to Shakur's shooting.

According to the action, fate was set in motion by a July 1996 confrontation in a Foot Locker store in the Lakewood (Calif.) Mall between unidentified members of the Southside Crips and Travon "Tray" Lane, Kevin "K.W." Woods, and Maurice "Lil Mo" Combs, alleged members of the Mob Pirus, a rival L.A. gang affiliated with the Bloods gang. In a scuffle between the gang members, the Crips allegedly stole a Death Row pendant Lane had received from Knight.

The suit says that on Sept. 7, while Knight, Shakur, and their entourage (including Lane and others the action says were "believed to be affiliated with the Bloods street gang") were attending the Mike Tyson/Bruce Seldon heavyweight fight at the MGM Grand, they spotted members of the Southside Crips, including Anderson, in the audience.

"Anderson was observed in the lobby of the MGM Grand by Lane and identified by Lane as the person who had

taken his necklace at the shopping mall," the suit says. "[T]he members of the Death Row entourage then asked Anderson whether he had taken Lane's necklace, and a fight ensued. The fight was broken up by hotel security, and the Death Row entourage left."

It was this brawl, captured on a hotel security videotape, that is the subject of Anderson's suit against Knight, Death Row, and the Shakur estate. The tape of the incident was used as evidence against Knight in his probation-violation hearing earlier this year; in February, he was sentenced to serve out a nine-year sentence for a 1992 armed assault (Billboard, March 15).

According to the suit, later on the evening of Sept. 7, Knight and Shakur, riding together in Knight's BMW, were leading a caravan of cars to Club 662, a night spot owned by the label operator, when a white Cadillac pulled next to Knight's vehicle. The suit claims that Bonds was behind the wheel and that Anderson "pulled a gun and started shooting at the BMW, willfully or negligently striking both Tupac and Suge."

Knight's head was grazed by a bullet, but he was otherwise uninjured. Seriously wounded in the right chest, right thigh, and right hand, Shakur was taken to the trauma unit of the University Medical Center of Southern Nevada. He died Sept. 13.

The action claims that Shakur's mother was "totally dependent on him for her support and maintenance," and that the estate "incurred medical bills for his hospitalization and lost earnings and loss of income [sic] from the date of his injury to the moment of his death."

The suit also alleges that Anderson showed "willful, wanton, and conscious disregard" for Shakur's safety in the shooting and was responsible for his "severe and serious injuries and death several days thereafter."

Anderson's attorney did not return calls seeking comment on the suit by press time. In an interview published Sept. 16 in The Los Angeles Times, Anderson proclaimed his innocence and disputed the scenario in the suit.

## REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard regards as being underappreciated at the time of their initial release.

"Not so much flirting with disaster as flirting with seduction" is Grifters vocalist/guitarist Scott Taylor's apt epigram for his band's "Ain't My Lookout," an album that shares the passionate desperation at the heart of the most potent rock'n'roll.

On "Ain't My Lookout"—the Grifters' fourth full-length album and first for Sub Pop—the Memphis quartet leavened the Stonies, basement-tape ambience of such previous albums as "Crappin' You Negative" with some studio pop craft (and backwards Beatles riffs). But the Grifters clean up nice, and the disc lives up to the band's stated standard of being a fitting soundtrack to the reproductive act.

The album teeters on poles of abstract melancholy and aggressive invention, with the metallic roar of "Covered With Flies," dissipated noir of "Mysterious Friends," Beach Boys-inflected pop of "Last Man Alive," and barbed wit of "Boho/Alt" stunning straightaway in their variety and visceral appeal. But the album is all killer and no filler as they say, and the cautionary epic "Radio City Suicide," wordplay drunk "Parting Shot," gorgeous instrumental "Fixed In The Sky" (with songful violin from the Dambuilders' Joan Wasser), and the rest reward even the casually bent ear.

"We like our records to have lots of mood swings, just like we do," explains bassist Tripp Lamkins.

Adds Taylor, "Ain't My Lookout" doesn't seem so much like a drinking record as maybe an after-you've-been-drinking record, the one for the ride home at the crack of dawn."

Throughout "Ain't My Lookout," Lamkins and drummer Stan Gallimore bob and weave with subtle strength as Taylor and fellow singer/guitarist Dave Shouse emote with the best of 'em. Even the jibe "Boho/Alt" almost sounds wistful at times, while the dark-hued "Mysterious Friends" is downright moving.

"The one thing we have in common with the Memphis blues greats is that the depressing parts of our songs come from actual depression," Taylor says.

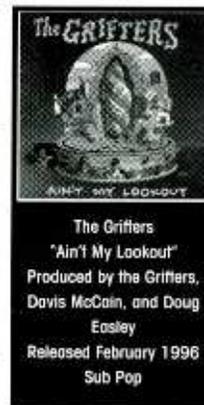
"Anyway, that's what you do in Memphis: sit on the porch, drink beer, and sing sad songs," he adds. "Although I hope people don't think our lives are as depressing as some of our songs. I mean, they are, but I just don't want people to think that."

What's truly depressing is the fact that despite critical acclaim,

"Ain't My Lookout" was often passed over in the shops in favor of flavors of the moment. "The album came out right about the time the bottom dropped out, and we fucked up trying to get the world to think 'Last Man Alive' was the Grifters' big hit song," says Sub Pop chairman Jonathan Poneman. "That was a mistake because the Grifters are bigger than that."

"There's such a special chemistry that exists among the Grifters that really comes out on 'Ain't My Lookout,'" Poneman adds. "Everybody has to make a living and get along, but you know, those guys are down there making art."

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**Hypnotic Werk.** Wolfgang Flür, a former member of electronic group Kraftwerk, has signed a deal with Hypnotic Recordings to record "Time Pie," his solo debut, under the name Yamo (see Home & Abroad, page 66). Flür is on tour to promote the album, which will be released later this month. Attending a celebratory dinner, from left, are Flür; Brian McNelis, GM of Hypnotic; and Brian Perrera, president of Hypnotic.

## WIPO RATIFICATION BILL

(Continued from page 8)

Motion Picture Assn. of America and other publishing and software content-provider groups also proposed quick passage of H.R. 2180.

As an example of why the new protections are needed, Cash said that he recently found one of his biggest hits, "Ring Of Fire," on a World Wide Web site in Slovenia, a country in the northwest part of the former Yugoslavia.

Cash told the lawmakers, "Maybe I should be flattered that someone in Slovenia likes my song, but when he or she makes it available to millions of people, this hardly seems fair."

All the pro-treaty witnesses opposed H.R. 2281, the bill put forward by the telephone companies and others to deal with the complicated issues of liability before ratification, saying that treaty passage does not preclude separate and detailed later hearings on those and other issues, such as encryption and circumvention of copyright-protection systems.

However, the opponents are concerned that language in several of the treaties' provisions might make them innocent victims.

They say that many services are information "conduits" and cannot monitor information flowing through their pipelines. Equipment manufacturers say that the law should outlaw behavior, not devices that may have both infringing and non-infringing uses (Billboard, Sept. 20).

Administration spokesman Bruce Lehman, Assistant Secretary of Commerce and Commissioner of Patents and Trademarks, testified at the Sept. 16 hearing that the U.S. must quickly ratify the treaty. He said that the U.S. has the most to gain and that if other nations are allowed to ratify the treaties ahead of the U.S., they may not offer this country the important level of same-as-at-home "national treatment" protections for U.S. copyrighted material.

"Other countries are looking for a signal from us," Lehman said. "We don't want to give them a loophole so that they don't have to pay us, which they have historically done."

Register of Copyright Marybeth Peters agreed, saying, "The treaties are extremely valuable for the United States, as they will require other countries to adopt a copyright system that comports with the balance already struck in U.S. law and ensure that U.S. works are adequately protected abroad in the digital age."

Despite such pro-ratification positions, and further muddying the waters for quick ratification, Rep. Rick Boucher, D-Va., said at the Sept.

16 hearing that he plans to introduce another liability bill that would contain more limitations of online liability, including "clean network" exemptions and a mandatory notice-and-take-down system to further shield service providers from lawsuits.

While it's too soon to tell if the subcommittee will vote to move forward either with the ratification-enabling bill alone or decide to deal with the time-consuming details of the separate legislation to modify the liability, circumvention, and encryption provisions, an informal head count indicates that more members would prefer to move ahead with ratification first and tidy up the details later. Some are undecided at this point.

## ISLAND HAS ALL-STAR 'GRACE'

(Continued from page 11)

"This album of songs, donated by the members and friends of the Island Records family, is dedicated to the pioneering research of Dr. Joseph Michael and his colleagues . . . who are at the forefront of the fight to conquer multiple myeloma," says the "Amazing Grace" CD booklet. "Their discoveries may also help pave the way for new treatments for many other forms of cancer and AIDS."

Island Records VP of marketing Andrew Kronfeld says, "We wanted to do a compilation for charity that was different and more subtle than the massive amounts of charity projects that are done, so we chose unique tracks that have a very spiritual vibe. You might not see artists like this put together on a compilation, but the tie that binds them is a spiritual vibe."

"Amazing Grace" was compiled by Bob Duski, founder and partner of San Francisco-based independent label Six Degrees, which is distributed by Island. Additionally, Six Degrees acts as an exclusive independent marketing entity for Island, according to Duski.

"The whole idea was to put together an album that reflected the breadth of the Island label, with ambient music, rock, pop, etc.," says Duski. "We wanted songs that imparted a sense of resiliency, strength, survival, and spirituality."

The record is made up of tracks—many of them previously unreleased—by Ani DiFranco, Uman, P.M. Dawn, Jane Siberry, Djamel Ben Yelles, the Cranberries, Marley, Automatic Baby (a group comprising members of U2 and R.E.M.), Kidjo, Etheridge, Wally Badarou, and Daniel Lanois.

Bookended by DiFranco's and

## CATIE CURTIS MAKES A 'SOULFUL' TRANSITION TO POP

(Continued from page 11)

because "her integrity as an artist is not being compromised in the process."

Susanne White, senior director of promotion at Guardian, views "Soulfully" as the record that can "firmly establish Catie as a fully accessible crossover artist. The response has been overwhelming and immediate."

Other stations already actively promoting the single include KTHX Reno, Nev.; KINK Portland, Ore.; WFUV New York; and WXRV Boston.

The initial enthusiasm of radio programmers has Curtis excited, but guardedly so.

"I try to invent a healthy dose of denial about such things," she says with a laugh. "I prefer to focus most of my energy on music and try not to get nervous about things like radio airplay and sales. At the same time, I wouldn't be truthful if I said I don't want a lot of people to discover and enjoy my music."

However, the singer/songwriter asserts that her decision to enlist E Street Band member Roy Bittan for production of the album and to develop more rhythmic, radio-friendly song arrangements was not born out of a need to court a larger audience. Rather, it came from a desire to simply revisit "her roots."

"I grew up listening to pop radio," she says. "And I've always liked a lush warmth in the production of music. It's been nice to indulge in that more."

It's a creative indulgence that has some retailers grinning in anticipation. Lisa Goren, manager of HMV

in Cambridge, Mass., says it will be "a pleasure to sell an album that doesn't have a sad story attached to it. We've done extremely well with Catie in the past, and I expect this record will do even better given the areas she's exploring on this new record."

As public awareness and interest in "Catie Curtis" builds, Guardian is examining touring options for the artist. Among them is landing an opening slot on a major fall tour.

"It's a logical step," says Guardian president Steve Murphy. "She's spent much of the last two years on the road, playing clubs and winning fans at the grass-roots level. With this album, she's taken a major leap as an artist. It's time for her to play in larger venues."

Murphy says he feels particularly close to this project since Curtis' 1995 debut, "Truth From Lies," was among Guardian's first releases. "I remember hearing a tape of her songs as the label was being formed. She's grown along with us."

For Curtis, it has been vital that such growth be organic. She says this album reflects a musical evolution she experienced while on the road, and she credits musician Jimmy Ryan with helping her form the textural basis for this album. His acoustic and electric mandolin riffs waft throughout much of the set's material. "As someone who started in the folk scene, I like paying tribute to organic instruments in a pop setting—and that's consistent from the last record to this one," she says.

When it was time to get off the

road and begin working on a new album, she met with Guardian A&R exec Jay Landers and began discussing the songs she'd felt strongly about at the time. "The first two I mentioned were 'Secret Garden' and 'Streets Of Philadelphia' [by Bruce Springsteen]," she recalls. "I liked the intensity and intimacy of the vocal and the warmth of the groove that propelled those songs."

Enter Bittan, who played on both of those cuts. The chemistry between the two is undeniable, given the sparks that fly from "Soulfully," as well as cuts like the blues-drenched "Memphis" and the rock-edged "I Don't Cry Anymore." Curtis says that part of what made their collaboration work was the fact that they're both "quite opinionated and willing to fight for what we believe. If it was my first record, I might have been tempted to allow him to make a lot of the decisions. I had a good time sticking to my guns on the major decisions."

In building the tracks, Curtis says, they developed the percussion first, adding musical elements along the way. "It was like a quilting process," she says.

She says the hardest challenge of making the album was not recording her guitar parts simultaneously with her vocals.

"It was first time I did that, and it was hard," she says, laughing. "They actually gave me an unplugged guitar and muted the strings so I could play while I sang. I guess some habits are too hard to completely break."

"We have a lot of support from the media, from a print and TV standpoint," says Kronfeld. "Retail has also been supportive, donating co-op space and placement in their stores."

The MTV and VH1 campaign will launch in New York, Los Angeles, San Francisco, and Seattle, with possible subsequent rollouts in other markets, according to Kronfeld. The label will follow with print ads in the fourth

quarter.

Although no tracks from the album will be serviced to radio, the entire album will go to rock, college, roots music, triple-A, and public radio outlets, according to Kronfeld.

In addition, Island will try to coordinate appearances by some of the album's participants on the talk-show circuit. However, to date, no such appearances have been planned.

## SAUDI PRINCE LINKS WITH MJJ

(Continued from page 8)

the financial terms of the deals—it is not clear how the original relationship between Jackson and Sony has evolved as a result of the prince moving in as a third partner.

Jackson and the prince, however, are assumed to have the dominant say now in aligning the company's fortunes and helping it to moving forward. But if MJJ Music evolves into the aggressive entity it seeks to become, Sony Music has a lot to gain by the prince's investment in the partnership.

The prince, who owns investment company Kingdom Holding, formed Kingdom Entertainment in conjunction with Jackson in 1996 and has played a major role in Jackson's current HIStory tour. Additionally, the prince's associate, Tark Ben Ammar, assumed personal management of Jackson a few months ago.

Along with Greenberg, other executives associated with the new development stress, in prepared statements, the global factors in making the deal.

"This venture brings together the

resources of a global music company, a global superstar, and a global investor," stated Tommy Mottola, Sony Music Entertainment president/COO. Said Jackson, "We are committed, along with my partners, to making MJJ Music a full-service label of international significance."

"Michael's intensified involvement with MJJ Music will help focus the label on the next stage in its development," said Dave Glew, Epic Records Group chairman.

In his statement, the prince perhaps signaled the length of the deal (or a time frame for growth) by stating his belief that MJJ Music "will experience tremendous growth over the next five years."

Whatever the future holds, MJJ Music has acquitted itself well since its launch in 1994, developing some marquee talent of its own. It has released seven albums, three of which have gone platinum: the soundtrack to "Free Willy," Brownstone's "From The Bottom Up," and 3T's "Brotherhood."

## VIRGIN RESTRUCTURING TO HERALD NEW RETAIL CONCEPT

(Continued from page 1)

chises for Hard Rock Cafe and Planet Hollywood, was also a 65% partner in Virgin Megastores Asia. This joint venture was created several years ago to open music stores in a number of Asian markets, but plans never came to fruition.

The move effectively buys out a slew of minority shareholders in Virgin's non-U.K. global retailing operations, which comprise Virgin Retail Europe, Virgin Stores SA, Virgin Entertainment Group Inc., and Virgin Entertainment Asia Ltd. Outgoing Virgin France chairman Patrick Zelnik has already sold his 3.5% stake in the company's French operation, and French broadcaster Canal+ will divest its 10% holding in Virgin Retail Europe. Blockbuster still owns 20% of Virgin Retail Europe, but Burke says that situation is "under review."

Asked about the rationale behind the new structure, Burke says, "We were never going to be able to develop the strategy we want to with the corporate structure we had. Everything was done at arm's length, and it was a scattered and chaotic organization."

The global and unified nature of the Virgin Entertainment Group means that the \$240 million investment package raised from U.S. investment bank Bankers Trust Co. can be used to develop the various arms of the group as a coordinated whole.

"We're trying to put together cinemas, retailing, and perhaps some other things as a combined entertainment offer, the kind of offer that has not been seen before," says Burke. "We want to reposition ourselves away from being a record store and be a purveyor of entertainment—both through locations and via the Internet. We are exploring ways in which cinemas and retailing can work together."

He says the location concept is in the mold of ideas successfully used by the Walt Disney Co. "For a ticket costing maybe 20 pounds [\$32], you would come in and see a major feature film,

have ice cream and popcorn while you watch it, and then a meal after. You would also, perhaps, use your ticket to get a discount on a CD."

Burke notes that many cities in the world have leisure areas where, for instance, a bowling alley, fast-food restaurant, cinema, and a bar are all on the same site, but "there's no cross-promotion," he says. "There's no reason why people should go from one element to another. Nothing is done to make two plus two equal five. We're trying to develop something that's much more integrated and trying to make something that does make two plus two equal five."

Virgin Retail already has a working relationship with Sony Cinemas in New York's Times Square, where the two share a common entrance from the street, necessitating a walk through the record store to reach the theater.

The newly established Virgin Entertainment Group now assumes ownership of 27 stores in continental Europe, 19 in Japan, and 11 in the U.S. and has a 25% stake in Virgin Our Price, which runs 80 Megastores in the U.K. and Ireland. It also takes control of 27 cinemas in the U.K. and Ireland, which operate under the Virgin Cinema moniker. According to the company, its combined elements have an expected revenue of 360 million pounds (\$576 million) for the current calendar year.

Burke says the process of putting its cinemas and retail interests under one roof in each city will be "an evolutionary one. Some will happen in terms of the developments we make next year."

The company is expected to develop its own new cinema sites as part of the new developments.

He cites the U.S. and Japan as the most propitious countries for the entertainment-complex process. Burke notes the American willingness to drive to out-of-town sites and feels that these could be fertile ground for new entertainment retailing developments. In Japan, the urbanization of most of soci-

ety means the same effect could be achieved within city centers, he argues. The new U.K. government's enthusiasm for revitalizing city centers might mean the same effect could be achieved here, Burke adds.

The management structure for the Virgin Entertainment Group is something that will take form as its operating philosophy develops, Burke says. In the short term, the cinema and retailing operations will continue under existing and separate managements.

However, changes are already in place. This month, Burke gave Virgin Retail Europe a more coherent management structure by announcing the closure of its headquarters in Uxbridge near London and dividing responsibility for Virgin Retail Europe's 27 continental European stores between its Paris offices and the London-based Virgin Our Price (Billboard, Sept. 20).

## VIRGIN ACQUIRES NARADA LABEL

(Continued from page 8)

for new age music. The label was started in 1983. Its biggest album has been David Lanz's "Cristofori's Dream," which it says has sold more than 800,000 units worldwide since its 1988 release.

On last issue's new age chart, Narada has four of the top 25 titles, including albums by Oscar Lopez and Jesse Cook.

According to the Recording Industry Assn. of America, sales of new age recordings rose to \$87.5 million last year from \$86.1 million the year before, representing about 0.7% of the U.S. music market for both years.

Morey, who was chairman and principal owner of Narada, says of the Virgin deal, "I think it's nothing but a positive move. We had interest from other companies. The deal with Virgin was not based on price but on a belief that Virgin offered the best prospects for the future; in the first place, that they really understood Narada and its busi-

A major stumbling block to the Virgin Entertainment Group building on this to integrate cinemas and retailing, Burke says, is the W H Smith Group, which owns 75% of Virgin Our Price.

Burke says that Smith declined the Virgin Group's \$200 million offer for its stake in Virgin Our Price earlier this year and that the companies' relations have since deteriorated. "We just have to wait and see whether they are capable of making up their minds about anything," Burke says. "We have not got a relationship either party is happy with. Evidence of that is the incapacity to agree on a managing director for Virgin Our Price for a year now."

The managing director's chair at Virgin Our Price has been empty since Burke vacated it in November '96 to head the Virgin Group's retail and cinema business worldwide (Billboard, Sept. 21, 1996).

Burke is caustic about Smith, saying that "important strategic decisions have gone unaddressed. Profits at Virgin Our Price were down 4 million pounds in the last results [Billboard, Sept. 6], and they don't seem to care. They don't seem to realize that not having a managing director is causing the business to suffer."

Executives at W H Smith did not return calls by press time.

Regarding the Virgin Entertainment Group's plans, label executives surveyed by Billboard say that Burke's proposals are too radical and too far in the future for them to be able to express an opinion at this stage.

However, a rival retailer says that by divesting itself of a large number of outside investors, Virgin now has a clarity of purpose. "Your brand should always be sovereign," he states. "You dilute that when you do joint ventures."

ness, and second, that they could expand on that."

Wesley Van Linda, president/CEO of Narada, says, "After meeting with them, we felt the people at Virgin and the corporate culture at Virgin were very compatible with Narada, and we felt strategically and personally this was the best move for us."

Van Linda will remain with Narada under a five-year employment contract. Morey, who resigned from active management of the company in 1993, has set up a private foundation and plans to focus on noncommercial activities.

Headquarters will remain in Milwaukee. The company also has a sales office in California and warehouses in Wisconsin and California. There are about 70 employees.

The Narada roster contains about 20 artists, including Lanz, Michael Jones, Cook, Billy McLaughlin, Lopez, and John Whelan. Releases this fall include

new work from Michael Gettel and Simon Wynberg; a Christmas record by the Irish group Dordan called "The Night Before A Celtic Christmas"; three compilations, "Masters Of Acoustic Guitar," "The Narada Smooth Jazz Collection," and "Heart Of The Celts"; and a Christmas release from David Arkenstone, who now records for Windham Hill.

Narada is currently distributed by Universal Music & Video Distribution in the U.S. and MCA Records Canada in that country but will switch to Virgin's distributor, EMI Music Distribution, next year. Narada's contract with Universal expires in May '98.

"They've been good partners for us for a long time," says Van Linda. "We like Universal a lot, and we're sorry to leave them."

Virgin Records America president/CEO Phil Quartararo was not available for comment.

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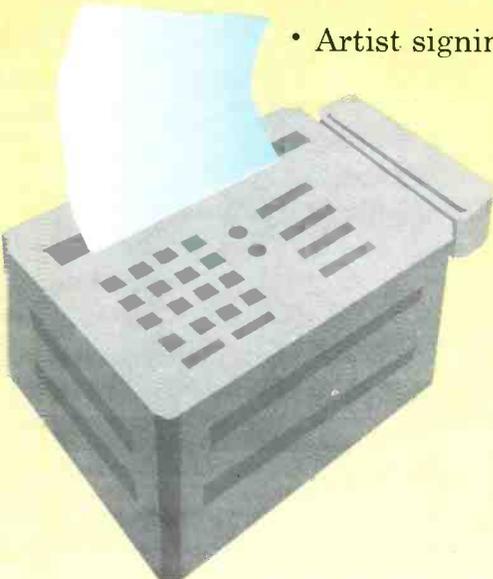
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# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**BIG BOYZ:** Boyz II Men's "4 Seasons Of Loneliness," the band's 15th Hot 100 Single, bows at No. 2, their highest debut to date. Well, actually that is not exactly true: "One Sweet Day" debuted at No. 1, but technically that was a **Mariah Carey** single on which the Boyz were featured performers. "4 Seasons Of Loneliness" scanned more than 125,000 pieces to enter the Hot 100 Singles Sales list at No. 2, their largest first-week sales ever. Nearly 79% of the song's Hot 100 chart points are derived from singles sales. "4 Seasons Of Loneliness" has 30 million audience impressions from airplay at 135 Hot 100 monitored stations. If you read the fine print on the Hot 100, you'll see that **Jimmy Jam** and **Terry Lewis** have written two songs debuting on the chart, the Boyz single and No. 29 **Mary J. Blige's** "Everything" (MCA).

**BARBIE'S KNOCKOFFS:** Considering the rapid reaction to **Aqua's** "Barbie Girl" at top 40 radio, it should not come as a surprise that there are a couple of cover versions and answer records getting airplay, too. This along with the fast-burning novelty aspect of "Barbie Girl" are the two most likely reasons why audience impressions have peaked on Hot 100 Airplay, shown by a 29-31 slip on that chart. WPOW Miami's music director, **Phil Jones**, tells Hot 100 Singles Spotlight that Miami-based Groove Records has pressed nine dance versions of "Barbie Girl" by **Velva Blue**. In addition, WHTZ New York is airing the parody "Bimbo Girl" by **Dave Kolin**. Radio syndicator United Stations Radio Networks says that 70 stations are airing Kolin's parody. Here's a taste of the lyrics: "I'm a bimbo girl in a bimbo world/My boobs are plastic, isn't that fantastic." **Eddie V** of WBBM Chicago's morning show created his own answer to "Barbie Girl" called "Ken Doll," which goes in part: "I'm a Ken doll, I'm no fun at all/You know I'll fail ya, I got no genitalia." Need I say more?

Will Mattel Inc.'s suit against MCA and Universal Music and Video Distribution for trademark infringement with "Barbie Girl" hamper the spread of other parodies? I doubt it.

**OTHER CUSTOM EDITS:** **Rob Morris**, PD at KDWB Minneapolis, tells Hot 100 Singles Spotlight that his station has created its own custom mix of **Puff Daddy & Faith Evans' "I'll Be Missing You."** The difference between KDWB's version and WHTZ New York's version, which was previously spotlighted here (Billboard, Aug. 2), is that the Minneapolis edit predominantly features the **Police's "Every Breath You Take."**

**WHAT'S NEW:** The following titles hit retail Sept. 16, which makes them eligible to chart on the Hot 100 next issue: **Aaliyah's "The One I Gave My Heart To"** (Blackground/Atlantic); **Real McCoy's** remake of **Shania Twain's "If You're Not In It For Love (I'm Outta Here!)"** (Arista); and **K-Ci & JoJo's "Last Night's Letter"** (MCA).

**FOR THE RECORD:** In the Sept. 6 issue, Hot 100 Singles Spotlight incorrectly stated that no singles from the "Star Wars" films had been released prior to RCA Victor's recent pressing of **John Williams' "The Imperial March (Darth Vader's Theme)."** **Michael Plen** from Virgin and **Gary Del Mastro** of Platters by Mail tell Hot 100 Singles Spotlight that a 45 of "Cantina Band" was commercially available in June 1977. RCA Victor's reissues mark the first time "Star Wars" singles are available on CD.

## Swedish Music Mentor Anderson Dies Pioneering Songwriter, Publisher Discovered Abba

This story was prepared by **Mark Solomons** in London and **Fred Bronson** in Los Angeles.

The sudden death of **Stig Anderson**, who succumbed to a heart attack Sept. 12 in Stockholm at age 66, has deprived the Scandinavian music industry of one of its great mentors and taken from Sweden a cultural ambassador. Best known as the man who discovered and managed **Abba**, one of the biggest-selling acts of all time, Anderson was also a prolific lyricist and publisher with a career in music that spanned five decades.



ANDERSON

"Stig meant a hell of a lot to me during the early years of my career," says **Bjorn Ulvaeus**, who, with **Benny Andersson**, made up the creative pairing at the core of **Abba**. "He was a man of vision, of relentless energy and great driving force. He introduced me to the record business, and it is sad and tragic that his life should end so prematurely."

Anderson published his first song in 1953 and soon discovered he had a talent for picking up songs he heard on **Radio Luxembourg**, writing Swedish lyrics, and finding local artists to record his versions, many of which became Scandinavian hits. He is registered as a writer on some 3,000 titles.

In 1960, he formed **Sweden Music**,

which was to become a Scandinavian publishing stronghold representing foreign catalog from **Columbia**, **United Artists**, **MCA**, **Don Kirshner**, **Rondor**, **Lowery**, **MAM**, **ATV**, and **RAK**, among others, as well as a raft of domestic talent. He set up **Polar Records** three years later with **Bengt Berghag** and in 1969 formed **Union Songs** with **Ulvaeus** and **Andersson**. Berghag's suicide after years of health problems in 1971 prompted Anderson to formalize his relationship with **Ulvaeus** and **Andersson**, whom he employed as producers.

It was the start of the **Abba** roller coaster. The band, formed in 1972, took off with its **Eurovision Song Contest** win in 1974 with "Waterloo"—a song whose lyrics were co-penned by Anderson—and was still selling millions of copies of greatest-hits packages in the early 1990s, 10 years after the members quit recording together.

"Stig was arguably the best and most well-known character in the music industry in Scandinavia, and his contribution is simply to have put Sweden on the international map," says **Peo Nylén**, now creative manager for Scandinavia at publisher **peermusic**, who worked with Anderson at **Sweden Music** from 1989-91.

"He made contacts all around the world with projects he knew had the potential before it happened here, even in the '60s, and this way of doing groundwork made him a pioneer in this field," Nylén continues. "He had very good ears for what people liked

and didn't care about what the media said."

Although **PolyGram** acquired **Sweden Music** and **Polar Records** from Anderson in 1990, he maintained an active role as a consultant up until his death. He also founded the **Polar Music Prize** in 1992, an award recognizing artists making an outstanding contribution to global music.

"Stig was a great music man and a gentleman to deal with, and I will miss him on both a professional and a personal level," says **David Hockman**, chief executive of **PolyGram International Music Publishing**. "That we will no longer be able to benefit from his experience and enthusiasm is a great loss to both **PolyGram** and the music industry."

### FOR THE RECORD

The premiere party for **Wynonna's** new album, "The Other Side," will take place Oct. 20 outside Nashville's **Hard Rock Cafe**. The date was incorrectly reported in the Sept. 6 issue of **Billboard**. Plans call for her performance to be on a specially built stage.

An article on **Interscope Records** in the Sept. 13 issue did not fully explain the relationship between **Trent Reznor's Nothing Records** and **TVT Records**. Nothing is a joint venture between **Interscope** and **TVT**.

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## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	—	1	THE JOINT	EPMD (DEF JAM/MERCURY)	14	10	6	SHOW ME	BILLY PORTER (DVB/A&M)
2	5	4	PLEASE	THE KINLEYS (EPIC)	15	15	7	IF I HAD YOU	FRANKIE (CHUCKLIFE/EPIC)
3	9	2	YOU'RE THE INSPIRATION	PETER CETERA FEAT. AZ YET (RIVER NORTH)	16	12	11	TALKIN' BOUT' BANK	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/RED ANT)
4	2	3	KISS AND TELL	BROWNSTONE (MJJ/WORK)	17	14	4	I GOT DAT FEELIN'	DJ KOOL (CLR/AMERICAN/WARNER BROS.)
5	22	2	YOU'RE NOT ALONE	OLIVE (RCA)	18	—	10	DANCE HALL DAYS	WANG CHUNG (Geffen)
6	8	3	LOVE SENSATION	911 (SABAN/VIRGIN)	19	21	2	SHUT UP AND DRIVE	CHELY WRIGHT (MCA NASHVILLE)
7	3	4	CRAZY	MARK MORRISON (ATLANTIC)	20	19	5	WE WERE IN LOVE	TOBY KEITH (MERCURY)
8	1	4	REMINING ME (OF SEF)	COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)	21	18	18	ALIVE	PEARL JAM (EPIC)
9	4	7	PUSHIN' INSIDE YOU	SONS OF FUNK (NO LIMIT/PRIORITY)	22	—	1	ELEKTROBANK	THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
10	7	4	IF IT AIN'T LOVE	KEYSTONE (QWEST/WARNER BROS.)	23	17	7	GIVE IT TO ME	TEDDY PENDERGRASS (SUREFIRE/WIND-UP)
11	6	7	GO AWAY	LORRIE MORGAN (BNA/RCA)	24	—	1	LOVE IS ALL AROUND	ADRIANA EVANS (PMP/LOUD/RCA)
12	13	2	YEAH! YEAH! YEAH!	SIMONE HINES (EPIC)	25	16	7	FOREVER ALL OVER AGAIN	NIGHT RANGER (LEGACY/COLUMBIA)
13	11	5	LOVE IS THE RIGHT PLACE	BRYAN WHITE (ASYLUM/EEG)					

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

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



SEPTEMBER 27, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				<b>★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★</b>		
1	NEW		1	<b>LEANN RIMES</b> CURB 77885 (10.98/16.98) 1 week at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
2	1	137	3	<b>MASTER P</b> NO LIMIT 50659/PRIORITY (10.98/16.98)	GHETTO D	1
3	2	1	8	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>2</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
4	3	3	4	<b>FLEETWOOD MAC</b> REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
5	5	8	83	<b>JEWEL</b> ▲ <sup>3</sup> ATLANTIC 82700*/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	4
6	4	4	3	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
7	6	5	32	<b>SPICE GIRLS</b> ▲ <sup>5</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
8	NEW		1	<b>AMY GRANT</b> A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
9	7	7	28	<b>MATCHBOX 20</b> ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	5
10	10	12	11	<b>PRODIGY</b> ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
11	8	6	11	<b>SOUNDTRACK</b> ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
12	12	13	12	<b>SUGAR RAY</b> ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
13	11	9	19	<b>HANSON</b> ▲ <sup>3</sup> MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	2
14	13	11	9	<b>SARAH MCLACHLAN</b> ▲ NETTWERK 18970/ARISTA (10.98/16.98)	SURFACING	2
15	NEW		1	<b>AQUA</b> MCA 11705 (10.98/16.98)	AQUARIUM	15
16	15	17	53	<b>FIONA APPLE</b> ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	15
17	9	2	3	<b>OASIS</b> EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
18	14	10	7	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
19	16	14	4	<b>BILLY JOEL</b> COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
20	19	21	63	<b>THE WALLFLOWERS</b> ▲ <sup>3</sup> INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	BRINGING DOWN THE HORSE	4
21	17	15	59	<b>SUBLIME</b> ▲ <sup>2</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
22	18	16	16	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
23	NEW		1	<b>VARIOUS ARTISTS</b> TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
24	29	75	35	<b>JAMIROQUAI</b> ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
25	22	28	20	<b>VARIOUS ARTISTS</b> ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
26	21	22	15	<b>TIM MCGRAW</b> CURB 77886 (10.98/16.98)	EVERYWHERE	2
27	20	20	21	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
28	24	27	26	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>5</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
29	25	30	12	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
30	23	26	7	<b>JOE</b> ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
31	41	46	9	<b>SMASH MOUTH</b> INTERSCOPE 90142 (8.98/12.98) <b>HS</b>	FUSH YU MANG	31
32	26	18	5	<b>BACKSTREET BOYS</b> ● JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
33	27	24	62	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3
34	32	34	27	<b>THE MIGHTY MIGHTY BOSSTONES</b> ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
35	51	83	65	<b>BECK</b> ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
36	31	31	9	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
37	44	54	31	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
38	30	25	7	<b>SOUNDTRACK</b> IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
39	33	38	3	<b>COLLIN RAYE</b> EPIC 67893 (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
40	38	37	4	<b>SOUNDTRACK</b> ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	37
41	42	41	24	<b>TONIC</b> ● POLYDOR 531042/A&M (10.98/16.98) <b>HS</b>	LEMON PARADE	28
42	61	114	3	<b>YANNI</b> PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
43	28	19	6	<b>SOUNDTRACK</b> ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	7
44	45	39	23	<b>THIRD EYE BLIND</b> ● ELEKTRA 62012/EEG (10.98/16.98) <b>HS</b>	THIRD EYE BLIND	38
45	40	42	72	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup> RCA 66904 (10.98/16.98)	CRASH	2
46	57	96	3	<b>VARIOUS ARTISTS</b> ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
47	35	33	13	<b>SOUNDTRACK</b> ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
48	53	61	17	<b>FOO FIGHTERS</b> ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
49	39	43	3	<b>COOLIO</b> TOMMY BOY 1180* (11.98/16.98)	MY SOUL	39
50	36	32	5	<b>SWV</b> RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
51	37	36	15	<b>WU-TANG CLAN</b> ▲ <sup>3</sup> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
52	46	44	19	<b>MEREDITH BROOKS</b> ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
53	43	35	21	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	49	52	79	<b>CELINE DION</b> ▲ <sup>9</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
55	34	29	6	<b>311</b> ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
56	50	45	21	<b>BOB CARLISLE</b> ▲ DIADEM 41613/JIVE (10.98/16.98) <b>HS</b>	BUTTERFLY KISSES (SHADES OF GRACE)	1
57	48	49	49	<b>GINUWINE</b> ▲ <sup>5</sup> 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	26
58	52	40	5	<b>LUIS MIGUEL</b> WEA LATINA 19798 (9.98/15.98)	ROMANCES	14
59	56	51	17	<b>SISTER HAZEL</b> ● UNIVERSAL 53030 (10.98/15.98) <b>HS</b>	SOMEWHERE MORE FAMILIAR	47
60	65	59	31	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
				<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>		
61	99	—	47	<b>ELTON JOHN</b> ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
62	55	47	11	<b>BLUES TRAVELER</b> A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
63	58	62	14	<b>NEAL MCCOY</b> ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	58
64	59	48	18	<b>OMC</b> ● HUH! 533435/MERCURY (10.98 EQ/16.98) <b>HS</b>	HOW BIZARRE	40
65	60	53	3	<b>VANESSA WILLIAMS</b> MERCURY 536060 (10.98 EQ/16.98)	NEXT	53
66	64	56	30	<b>LIVE</b> ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
67	62	58	44	<b>SOUNDTRACK</b> ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
68	68	66	26	<b>AEROSMITH</b> ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
69	63	60	22	<b>ROME</b> ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30
70	70	68	17	<b>SOUNDTRACK</b> NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
71	67	64	41	<b>DRU HILL</b> ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	23
72	79	73	17	<b>JOHN FOGERTY</b> ● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
73	74	70	18	<b>REEL BIG FISH</b> MOJO 53013/UNIVERSAL (7.98/11.98) <b>HS</b>	TURN THE RADIO OFF	57
74	69	63	40	<b>THE VERVE PIPE</b> ▲ RCA 66809 (10.98/15.98) <b>HS</b>	VILLAINS	24
75	NEW		1	<b>SAVE FERRIS</b> STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
76	71	67	32	<b>SQUIRREL NUT ZIPPERS</b> ● MAMMOTH 0137* (10.98/15.98) <b>HS</b>	HOT	27
77	54	—	2	<b>GENESIS</b> ATLANTIC 83037/AG (10.98/16.98)	CALLING ALL STATIONS	54
78	66	55	6	<b>MR. SERV-ON</b> NO LIMIT 50717*/PRIORITY (10.98/16.98) <b>HS</b>	LIFE INSURANCE	23
79	76	80	32	<b>PAULA COLE</b> ● IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	THIS FIRE	33
80	47	23	3	<b>VARIOUS ARTISTS</b> SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	23
81	80	86	3	<b>MARTINA MCBRIDE</b> RCA 67516 (10.98/16.98)	EVOLUTION	80
82	85	78	7	<b>CLINT BLACK</b> RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
83	73	71	12	<b>MIA X</b> NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
84	72	72	17	<b>JAMES TAYLOR</b> ● COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
85	NEW		1	<b>GOLDFINGER</b> MOJO 53079/UNIVERSAL (9.98/15.98)	HANG - UPS	85
86	78	81	89	<b>NO DOUBT</b> ▲ <sup>8</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) <b>HS</b>	TRAGIC KINGDOM	1
87	77	76	53	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	10
88	75	65	22	<b>SAVAGE GARDEN</b> ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
89	82	153	19	<b>BEE GEES</b> ● POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
90	94	90	12	<b>VARIOUS ARTISTS</b> SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
91	81	69	11	<b>RADIOHEAD</b> CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
92	90	95	30	<b>TRU</b> ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
93	87	82	51	<b>SHERYL CROW</b> ▲ <sup>3</sup> A&M 540587 (10.98/17.98)	SHERYL CROW	6
94	91	99	53	<b>BLACKSTREET</b> ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
95	96	91	50	<b>TOOL</b> ▲ ZOO 31087*/VOLCANO (10.98/16.98)	AENIMA	2
96	86	77	7	<b>PANTERA</b> EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF	15
97	106	92	3	<b>THE CRYSTAL METHOD</b> OUTPOST 30003/GEFFEN (12.98 CD)	VEGAS	92
98	92	93	7	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> EPIC 68163 (10.98 EQ/16.98)	LIVE AT CARNEGIE HALL	40
99	107	105	13	<b>EN VOGUE</b> ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
100	95	89	12	<b>PATTI LABELLE</b> MCA 11642 (10.98/16.98)	FLAME	39
101	98	101	65	<b>TONI BRAXTON</b> ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
102	88	87	13	<b>LOST BOYZ</b> ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
103	97	97	13	<b>K-CI &amp; JOJO</b> MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
104	108	109	9	<b>INSANE CLOWN POSSE</b> ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
105	127	112	5	<b>GIPSY KINGS</b> NONESUCH/ATLANTIC 79466/AG (10.98/16.98)	COMPAS	97
106	101	94	30	<b>VARIOUS ARTISTS</b> ● COLD FRONT 6242/K-Tel (12.98/17.98)	CLUB MIX '97	36
107	83	74	14	<b>SOUNDTRACK</b> ▲ WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5

○ 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 multiple platinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
108	84	57	3	THA ALKAHOLIKS	LOUD 67435/RCA (10.98/16.98)	LIKWIDATION	57
109	103	98	13	MEGADETH	CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
110	105	103	33	JONNY LANG ●	A&M 540640 (10.98/16.98) <b>HS</b>	LIE TO ME	44
111	100	100	5	SOUNDTRACK	LOUD 90131/INTERSCOPE (10.98/16.98)	HOODLUM	94
112	102	88	9	MAXWELL	COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
113	122	121	15	PAM TILLIS	ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
114	120	164	27	BLUR	FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
115	118	118	46	ALAN JACKSON ▲	ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
116	89	79	6	KILLARMY	WU-TANG 50633/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	34
117	112	123	21	CHICAGO	REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967-1997	55
118	113	111	67	METALLICA ▲ <sup>3</sup>	ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
119	126	117	9	DIAMOND RIO	ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
120	132	192	49	MARILYN MANSON ▲	NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
121	109	108	71	MAXWELL ▲	COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	37
122	129	125	83	2PAC ▲	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
123	125	134	38	MASTER P ●	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
124	137	124	8	TRIO	CHRONICLES 536205/MERCURY (10.98 EQ/16.98) <b>HS</b>	DA DA DA	118
125	93	50	3	THIRD DAY	REUNION/SILVERTONE 10006/JIVE (10.98/16.98)	CONSPIRACY NO. 5	50
126	115	104	7	LISA STANSFIELD	ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	55
127	153	187	3	★★★ PACESETTER ★★★	DAYS OF THE NEW	DAYS OF THE NEW	127
128	116	131	27	SOUNDTRACK ●	COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
129	123	115	18	SNEAKER PIMPS	CLEAN UP 42587/VIRGIN (10.98/15.98) <b>HS</b>	BECOMING X	111
130	128	122	3	DC TALK	FOREFRONT 25184 (10.98/15.98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	122
131	117	116	44	LIL' KIM ▲	UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
132	104	84	11	SOUNDTRACK ●	TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	12
133	124	156	3	VARIOUS ARTISTS	ARISTA 18985 (10.98/16.98)	ULTIMATE NEW WAVE PARTY 1998	124
134	121	113	44	VARIOUS ARTISTS ▲	ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
135	114	106	10	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	86
136	134	149	23	THE CHEMICAL BROTHERS ●	ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
137	139	133	45	MAKAVELI ▲ <sup>3</sup>	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
138	110	107	5	LORRIE MORGAN	BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
139	135	138	25	KENNY LOGGINS ●	COLUMBIA 67985 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
140	133	128	12	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	77
141	111	85	6	VARIOUS ARTISTS	SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	26
142	119	110	4	LORDS OF ACID	ANTLER SUBWAY 6036*/NEVER (9.98/16.98)	OUR LITTLE SECRET	100
143	136	127	13	10,000 MANIACS	GEFFEN 25009 (10.98/16.98)	LOVE AMONG THE RUINS	104
144	141	132	23	ALABAMA	RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
145	145	152	6	98 DEGREES	MOTOWN 530796* (6.98/10.98) <b>HS</b>	98 DEGREES	145
146	138	120	46	SHAWN COLVIN ●	COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
147	130	119	14	CHANGING FACES ●	BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
148	146	145	99	ALAN JACKSON ▲ <sup>3</sup>	ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
149	142	136	14	K.D. LANG	WARNER BROS. 46623 (10.98/16.98)	DRAG	29
150	160	172	9	DAFT PUNK	SOMA 42609*/VIRGIN (10.98/16.98) <b>HS</b>	HOMEWORK	150
151	131	—	2	TALK SHOW	ATLANTIC 83040/AG (10.98/16.98) <b>HS</b>	TALK SHOW	131
152	149	140	17	LEE ANN WOMACK	DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	106
153	140	130	7	BLACKHAWK	ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	79

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	
154	148	155	55	AALIYAH ▲ <sup>2</sup>	BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
155	154	154	12	ROBYN	RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	106
156	172	176	23	CLAY WALKER ●	GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
157	NEW ►	—	1	LIFE OF AGONY	ROADRUNNER 8816 (10.98/15.98) <b>HS</b>	SOUL SEARCHING SUN	157
158	169	182	4	OUR LADY PEACE	COLUMBIA 67940 (10.98 EQ/16.98) <b>HS</b>	CLUMSY	158
159	144	126	20	INDIGO GIRLS ●	EPIC 67391 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
160	191	—	6	CHRIS ROCK	DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	93
161	166	139	9	MICHAEL PETERSON	REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	134
162	177	188	18	SAWYER BROWN	CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
163	162	142	32	THE OFFSPRING ▲	COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
164	NEW ►	—	1	BOB & TOM	BIG MOUTH 97 (10.98/16.98) <b>HS</b>	FUN HOUSE	164
165	NEW ►	—	1	SQUIRREL NUT ZIPPERS	MAMMOTH 0177 (9.98 CD)	SOLD OUT	165
166	156	143	48	COUNTING CROWS ▲ <sup>2</sup>	DGC 24975*/GEFFEN (10.98/17.98)	RECOVERING THE SATELLITES	1
167	151	146	15	BOSTON	EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
168	165	150	13	JACI VELASQUEZ	MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) <b>HS</b>	HEAVENLY PLACE	142
169	147	179	33	KENNY LATTIMORE ●	COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	92
170	150	141	46	SOUNDTRACK ▲ <sup>3</sup>	CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
171	164	171	73	RAGE AGAINST THE MACHINE ▲	EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
172	159	151	55	112 ▲	BAD BOY 73009/ARISTA (10.98/15.98)	112	37
173	161	—	2	VARIOUS ARTISTS	BOSS 70012/SWERVE (10.98/14.98)	MARVELLUS & MARCELLUS PRESENT HEAT	161
174	168	181	7	SOUNDTRACK	HOLLYWOOD 162091 (10.98/16.98)	SWINGERS	168
175	174	180	46	BABYFACE ▲ <sup>2</sup>	EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
176	173	158	17	SAMMY HAGAR	THE TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
177	152	147	21	HEAVY D ●	UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
178	176	160	9	KENNY CHESNEY	BNA 67498/RCA (10.98/16.98)	I WILL STAND	95
179	155	148	9	THE O'JAYS	GLOBAL SOUL 31149*/MOLCANO (10.98/15.98)	LOVE YOU TO TEARS	75
180	175	167	48	KORN ●	IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
181	182	166	50	KENNY G ▲ <sup>3</sup>	ARISTA 18935 (10.98/16.98)	THE MOMENT	2
182	186	177	3	DIANA KRALL	IMPULSE! 233/GRP (16.98 CD) <b>HS</b>	LOVE SCENES	177
183	181	170	56	VARIOUS ARTISTS ▲	TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
184	170	162	12	TOBY KEITH	MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	107
185	200	—	2	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98) <b>HS</b>	SENTIMIENTOS	185
186	192	168	50	TRACE ADKINS ●	CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	53
187	163	144	16	PAUL MCCARTNEY ●	MPL 56500*/CAPITOL (10.98/16.98)	FLAMING PIE	2
188	158	129	10	ANT BANKS	PRIORITY 50698* (10.98/16.98)	BIG THINGS	20
189	171	174	28	U2 ▲	ISLAND 524334* (11.98/17.98)	POP	1
190	NEW ►	—	1	FOREST FOR THE TREES	DREAMWORKS 50002/GEFFEN (10.98/16.98) <b>HS</b>	FOREST FOR THE TREES	190
191	RE-ENTRY	—	11	BROWNSTONE	MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	51
192	RE-ENTRY	—	28	LL COOL J ●	DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
193	187	184	47	VAN HALEN ▲	WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
194	167	163	43	FOXY BROWN ▲	VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
195	185	—	3	VARIOUS ARTISTS	FFRR 553764/LONDON (10.98/17.98)	URBAL BEATS	184
196	143	102	3	CRU	VIOLATOR/DEF JAM 537607*/MERCURY (10.98 EQ/16.98) <b>HS</b>	DA DIRTY 30	102
197	157	135	4	O.C.	PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)	JEWELZ	90
198	RE-ENTRY	—	41	REBA MCENTIRE ▲	MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
199	184	194	35	DUNCAN SHEIK ●	ATLANTIC 82879/AG (10.98/15.98) <b>HS</b>	DUNCAN SHEIK	83
200	193	195	40	JOHN MICHAEL MONTGOMERY ●	ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 172 2Pac 122 311 55 10,000 Maniacs 143 98 Degrees 145	Toni Braxton 101 Meredith Brooks 52 Brownstone 191 Foxy Brown 194	Fleetwood Mac 4 John Fogerty 72 Foo Fighters 48 Forest For The Trees 190	K-Ci & JoJo 103 Toby Keith 184 Killarmy 116 Korn 180 Diana Krall 182	Reba McEntire 198 Tim McGraw 26 Sarah McLachlan 14 Megadeth 109 Metallica 118 Mia X 83 The Mighty Mighty Bosstones 34 Luis Miguel 58 John Michael Montgomery 200 Lorrie Morgan 138 Mr. Serv-on 78	Collin Raye 39 Reel Big Fish 73 LeAnn Rimes 1, 33, 60 Robyn 155 Chris Rock 160 Rome 69	Swingers 174 Spice Girls 7 Squirrel Nut Zippers 76, 165 Lisa Stansfield 126 George Strait 53 Sublime 21 Sugar Ray 12 SWV 50	3 23 Jock Jams Vol. 2 183 Marvellus & Marcellus Present Heat 173 Pure Moods 25 So So Def Bass All-Stars Vol. II 90 Southwest Riders 80 Suave House 141 Ultimate Dance Party 1997 134 Ultimate Hip Hop Party 1998 46 Ultimate New Wave Party 1998 133 Urbal Beats 195 Stevie Ray Vaughan And Double Trouble 98 The Verve Pipe 74
Aaliyah 154 Trace Adkins 186 Aerosmith 68 Alabama 144 Fiona Apple 16 Aqua 15	Bob Carlisle 56 Deana Carter 87 Changing Faces 147 The Chemical Brothers 136 Kenny Chesney 178 Chicago 117 Paula Cole 79 Shawn Colvin 146 Coolio 49 Counting Crows 166 Erykah Badu 37 Ant Banks 188 Beck 35 Bee Gees 89 Clint Black 82 Blackhawk 153 BLACKstreet 94 Mary J. Blige 27 Blues Traveler 62 Blur 114	Kenny G 181 Genesis 77 Ginuwine 57 Gipsy Kings 105 God's Property From Kirk Franklin's Nu Nation 22 Goldfinger 85 Amy Grant 8 Live 66 LL Cool J 192 Kenny Loggins 139 Lords Of Acid 142 Lost Boyz 102	Mia X 83 The Mighty Mighty Bosstones 34 Luis Miguel 58 John Michael Montgomery 200 Lorrie Morgan 138 Mr. Serv-on 78	Savage Garden 88 Save Ferris 75 Sawyer Brown 162 Duncan Sheik 199 Sister Hazel 59 Smash Mouth 31 Sneaker Pimps 129 SOUNDTRACK Batman & Robin 107 Def Jam's How To Be A Player 43 Hoodlum 111 I'm Bout It 70 Love Jones: The Music 128 Men In Black—The Album 11 Money Talks—The Album 40 My Best Friend's Wedding 47 Nothing To Lose 132 Romeo + Juliet 170 Space Jam 67 Spawn—The Album 38	Talk Show 151 James Taylor 84 The Alkaholiks 108 Third Day 125 Third Eye Blind 44 Pam Tillis 113 Tonic 41 Tool 95 Tru 124 Tru 92 Twista 140 U2 189	Yanni 42 Trisha Yearwood 6 Charlie Zaa 185	
Babyface 175 Backstreet Boys 32 Erykah Badu 37 Ant Banks 188 Beck 35 Bee Gees 89 Clint Black 82 Blackhawk 153 BLACKstreet 94 Mary J. Blige 27 Blues Traveler 62 Blur 114 Bob & Tom 164 Bone Thugs-N-Harmony 18 Boston 167	The Crystal Method 97 Daft Punk 150 Days Of The New 127 dc Talk 130 Diamond Rio 119 Celine Dion 54 Dru Hill 71	Indigo Girls 159 Insane Clown Posse 104 Alan Jackson 115, 148 Jamiroquai 24 Wyclef Jean Featuring Refugee Allstars 29 Jewel 5 Joe 30 Billy Joel 19 Elton John 61	Patti LaBelle 100 Jonny Lang 110 k.d. lang 149 Kenny Lattimore 169 Life Of Agony 157 Li* Kim 131 Live 66 LL Cool J 192 Kenny Loggins 139 Lords Of Acid 142 Lost Boyz 102 Makaveli 137 Marilyn Manson 120 Master P 2, 123 Matchbox 20 9 Dave Matthews Band 45 Maxwell 112, 121 Martina McBride 81 Lila McCann 135 Paul McCartney 187 Neal McCoy 63	No Doubt 86 The Notorious B.I.G. 28 The O'Jays 179 Oasis 17 O.C. 197 The Offspring 163 OMC 64 Our Lady Peace 158 Pantera 96 Michael Peterson 161 Prodigy 10 Puff Daddy & The Family 3 Radiohead 91 Rage Against The Machine 171	Talk Show 151 James Taylor 84 The Alkaholiks 108 Third Day 125 Third Eye Blind 44 Pam Tillis 113 Tonic 41 Tool 95 Tru 124 Tru 92 Twista 140 U2 189	Jaci Velasquez 168 Van Halen 193 VARIOUS ARTISTS Club Mix '97 106 ESPN Presents: Jock Jams Volume	

## SONY CLASSICAL EXPANDS REACH WITH O'CONNOR SET

(Continued from page 1)

Revolution."

The album serves as the soundtrack to the upcoming PBS documentary series of the same name, providing the label with a number of valuable marketing opportunities that it intends to exploit fully. But "Liberty! The American Revolution" is also designed to stand on its own merits, and Sony Classical hopes that O'Connor, who is signed to a multi-album deal, will help broaden the consumer base for new classical music with his accessible sound.

"Mark really fits into what our plans are in trying to expand the horizons of the classical record business in terms of artistic direction," says Sony Classical president Peter Gelb. "He did it with 'Appalachia Waltz,' and now we're hoping to stretch the boundaries with this recording.

"'Liberty!' is an example of what a great interpreter/composer can do," Gelb adds. "He's taken themes and ideas and transformed the ethnic music of America into modern, accessible, and original contemporary classical music, which is basically what a label like Sony Classical needs and what the public wants to hear. We think it will be very successful in reaching a broad audience."

O'Connor's collaborators in "Appalachia Waltz" also have new Sony Classical releases due. Bassist Edgar Meyer's "Uncommon Ritual," with Béla Fleck and Mike Marshall, is due Sept. 30. Next up for cellist Yo-Yo Ma is the Oct. 28 release "Soul Of The Tango," his tribute to *bandoneón* master Astor Piazzolla.

Neither retailers nor Sony Classical expect the three albums, with their entirely different themes and personalities, to compete directly for sales.

"Yo-Yo's sales are always good, and all of those artists are popular enough that just the name can constitute sales. Some of the cross-category stuff does very well, but generally not with the classical audience," says Chuck Buknel, a sales clerk at Tower Records in Boston.

Indeed, classical retail staffers point out that despite the success of "Appalachia Waltz" in that sphere, many fans will seek out the O'Connor and Meyer titles in other departments.

Featuring two O'Connor compositions alongside his arrangements of period songs, "Liberty!" includes guest appearances by Ma, James Taylor, and Wynton Marsalis, along with the Nashville Symphony conducted by Kenneth Schermerhorn. In addition, the set features the track "Freedom," written by the composer Richard Einhorn, who also wrote the PBS series' score.

For O'Connor, who has played and composed an eclectic array of music since he first established himself as an extraordinary fiddler and recording artist more than two decades ago, the project ties everything together.

"It's a meeting of the past and present for me and a chance for me to bring the best of what I do to a single project," he says. "I've got something for everybody: Fiddle tunes, slow ballads, and some of my orchestral work that I'm doing now, and then there's also the incredible occasion to play with special guests."

A live performance video of "Johnny Has Gone For A Soldier," sung by longtime O'Connor associate Taylor, has been created in 30-, 60-, and 90-second versions, as well as one for the full-length song. The latter is includ-

ed on the enhanced CD, for access by consumers with computers.

PBS has begun using the videoclip for on-air promotions, and the 90-second version will play under the end titles of each of the series segments, which will air in late November over three nights on more than 300 PBS stations.

"The music is an enormously big part of our series, and we were lucky enough to have Sony and the performers embrace it from the beginning," says series executive producer Catherine Allan.

Throughout the project, Sony Classical has worked closely with the program's producer, KTCa, which worked in association with Middlemarch Films and also with Norwest Bank, the underwriter of the program. Says Alex Miller, VP of marketing for Sony Classical, "We tried to find as many ways as possible to cooperate to create a successful project."

Minneapolis-based Norwest has created a Liberty Poster Guide, which includes information about the soundtrack. The guide will be placed in Norwest branches and is also available to record stores for in-store use. Norwest will play some of the album's selections on its telephone-hold tape, including "Johnny Has Gone For A Soldier," and the bank is also purchasing a quantity of CDs for use as customer premiums.

Viking Penguin is publishing a 400-page illustrated companion book for the series, and the first 100,000 copies will have a postcard insert advertising the soundtrack. The cards will also be available for in-store use at record stores and "lifestyle accounts," such as coffee shops, to which the album will be serviced.

The full album and a promotional CD of "Johnny" will ship to roots music, triple-A, and NPR stations, and independent promoters will work the album at all three formats.

"Liberty!" will also be serviced to classical stations.

While Sony Classical's Miller does not anticipate much airplay on classical radio stations, he says the NPR, roots music, and triple-A outlets will likely be more receptive, particularly those among the 300 stations that broadcast a live performance of "Appalachia Waltz" last year.

Triple-A WFUV New York co-produced the program, which was hosted by music director Rita Houston (with CBS-TV reporter Paula Zahn), and Houston is looking forward to hearing "Liberty!" "We play so many records that Mark plays on, as well as his solo stuff—this definitely sounds like something we would play," she says.

In addition, Houston says, "James Taylor is a core artist for us, and with the other guests, the album seems like it's building a bridge between different musical worlds, and that speaks to the progressive spirit of WFUV's programming."

Says Miller, "The album stands on its own, and it's important from the marketing standpoint to realize that it's more than a soundtrack. We are viewing this as a Mark O'Connor record and will do everything possible to break it open the way 'Appalachia Waltz' did. We believe it has a life way beyond the TV program."

Listening-post placement will be a priority, and Sony Classical will aggressively pursue display opportunities, including building light boxes for key accounts. The label is working closely with Viking Penguin and retailers that carry both books and music to cross-promote the titles, Miller says.

The "Liberty!" album developed in an interesting manner, O'Connor says. "I have hardly ever sought out a project like this, and I've never done a movie soundtrack," says O'Connor, who was between management deals when he heard that the documentary was in the works. "I think part of the reason I pursued it is I personally know the impact of 'Ashokan Farewell' from the 'Civil War' series, since I perform it in concert and recorded it with Pinchas Zukerman on O'Connor's 1993 'Heroes' album.

O'Connor says he was getting tired of disappointing audiences when they learned that he was not the originator of that series' instantly recognizable and popular fiddle theme, and he announced one night in concert that he was going to give it a rest.

"People would always come up to me and say, 'So you're the one who played it,' and I'd always have to say, 'No, that was my friend Jay Unger.'"

(Continued on next page)

## 'CANDLE' LIGHTS A FIRE IN STORES GLOBALLY

(Continued from page 8)

PolyGram Sales there, says more than 500,000 copies of "Candle In The Wind 1997" were shipped to stores in time for release and a further 700,000 were delivered during the following week.

He describes the 2 million advance orders and continuing intensity of demand as "the biggest logistical challenge in the history of the German record market."

In Australia, where the single was slated for release Monday (22), observers estimate advance orders at 400,000, the equivalent of quadruple-platinum. Tom Enright, label manager at Mercury Australia, declines to give specific figures but says, "It is by far Australia's biggest ship-out ever."

Such was the level of advance demand that Mercury could provide only 40% of ordered stock in time for the Monday (22) bow, with the remainder being shipped on the following two days.

Advance interest is also heavy in the U.S., where the single is due Tuesday (23), and advance retail shipments have been pegged by the label at more than 3.4 million.

In Japan, where the single is not due until Saturday (27), "there has been a great deal of interest from the Japanese public in the single," says a spokeswoman for Mercury Music Entertainment.

However, unlike in the U.K., where the government has agreed to turn over tax revenue from the single to the Diana, Princess of Wales Memorial Fund, the Japanese government says it will collect its 5% sales tax.

*This story was prepared by Jeff Clark-Meads in London from reports by Wolfgang Spahr in Hamburg, Remi Bouton in Paris, Christie Eliezer in Melbourne, Australia, and Steve McClure in Tokyo.*



by Geoff Mayfield

**T**HIRD TIME'S A CHARM, although the first two were, too: She's how old? Still shy of her driver's license, 15-year-old **LeAnn Rimes** notches her second No. 1 on The Billboard 200 and her third top five album. "You Light Up My Life" rings up 186,000 units in its first week, 12% more than her "Unchained Melody/The Early Years" did when it debuted on top in this year's March 3 issue. In fact, this week's tally ranks as the fourth-biggest week in her fledgling career, eclipsed only by the marks her first set, "Blue," hit during the three fatter weeks of the 1996 Christmas season.

The teen also rings the bell, naturally, on our Top Country Albums chart, her third No. 1 on that list (see Country Corner, page 35), and since the album contains a fair amount of inspirational songs, it also wears the crown on Top Contemporary Christian, the first time she has appeared on that chart.

No. 2 on Top Contemporary Christian, and the second-highest debut on the big chart (No. 8), belongs to **Amy Grant**, who started her recording career as a Christian artist when she was a year older than Rimes is today. This is Grant's first appearance in the top 10 since "Home For Christmas" peaked at No. 2 in the Dec. 26, 1992, issue. Grant's last album, 1994's "House Of Love," peaked at No. 13.

The debut of her new "Behind The Eyes," assisted by a "Tonight Show" visit, also beats the peak earned by another big Grant album, 1991's "Heart In Motion," which only spent one week in the top 10 despite the presence of No. 1 Hot 100 Single "Baby Baby." This week's tally, 80,000 units, is about 20% bigger than the 62,000 units "Heart" did the week it reached No. 10.

Christian bookstores were a much bigger factor for Grant than they were for Rimes. That market sector only accounted for 2,200 "Light" units, about 1.2% of Rimes' total, but represented a much larger chunk—33,000 pieces, or 41%—of the sales rung for "Eyes." So, with or without the Christian marketplace, Rimes would have been No. 1, but for Grant, those stores were the difference between a top 10 bow and one in the top 20.

**H**ER SONG: Attention surrounding **Elton John's** performance during the widely watched funeral of **Diana, Princess of Wales**, continues to pack a wallop on his album sales. Following a week during which sales for his recent "Love Songs" anthology and "Greatest Hits" more than doubled those of the prior week, both albums continue to accelerate. The former scoots 99-61 on The Billboard 200 (17,500 units), where a 60% increase earns the Greatest Gainer trophy, while the other hikes 9-1 on Top Pop Catalog Albums (15,500 units) with a 68.5% gain. The latter title has resided in the top 10 for 37 of the 287 weeks it has appeared on the catalog list, but this is only the second time it has topped the chart.

The original version of "Candle In The Wind," which John's lyricist **Bernie Taupin** rewrote as a tribute to Diana for her funeral (Billboard, Sept. 20), and "Your Song," which was said to be the princess' favorite John tune, appear on both "Love Songs" and "Greatest Hits." Another compilation, "Greatest Hits 1976-1986" contains neither track, yet it curiously resurges, re-entering the catalog list at No. 43 with close to 5,000 units, while "Goodbye Yellow Brick Road," the original home for "Candle In The Wind," moves 5,500 units and makes its first-ever catalog chart appearance at No. 23.

A studio recording of "Candle In The Wind 1997" will appear on a single with John's new radio song, "Something About The Way You Look Tonight," but will not appear on his forthcoming "The Big Picture" album, which hits store bins Tuesday (23); however, the live version will be included in the U.S. version of the BBC album of the funeral, which was released Sept. 15 in the U.K. Due in U.S. stores Sept. 30 from London through PolyGram Classics and Jazz, it will also include hymns, prayers, and speeches that occurred during the funeral, including the tribute by Diana's brother, **Earl Spencer**.

Finally, this issue's unpublished Top Classical Albums chart sees a re-entry at No. 13 by a year-old Sony Classical album from the **Westminster Abbey Choir**, which sang at the funeral. The album "Taverner: Innocence," includes "Song For Athene," which the choir sang at the funeral.

**C**OMING ATTRACTIONS: **Mariah Carey** is a slam-dunk to top next issue's Billboard 200, but new **Busta Rhymes**, **Adam Sandler**, **Mack 10**, and **Brooks & Dunn** albums will stand tall, too, with each having legitimate shots to enter in the top 10. **Usher**, No. 1 on Hot R&B Singles, also looks promising.

Aside from **Elton John**, whose profile has obviously swelled, a mighty album slate on Tuesday (23) will include **Boyz II Men**, **Jackson Browne**, and promising rookie **Chumbawamba**. The lead Boyz II Men track, "4 Seasons Of Loneliness," debuts at No. 2 on both Hot 100 Singles and Hot R&B Singles, while Chumbawamba's "Tubthumping" advances 63-47 on the Hot 100.

**P**HASE TWO: Several performers who rose in the wake of MTV's Video Music Awards squeeze more juice from that exposure, as **Jewel** (No. 5), **Fiona Apple** (No. 16), **Jamiroquai** (No. 24), **Beck** (No. 35), and **Foo Fighters** (No. 48) maintain Billboard 200 bullets, although one could argue that radio play for "Foolish Games" is the key behind Jewel's momentum. Awards show host **Chris Rock** also motors 191-160 with a 15% gain, but his visibility has also been assisted by "Late Night With Conan O'Brien" and the return of his HBO series. His Emmy wins Sept. 14 could also help maintain his album's roll.

## POLYMER SUPPLIERS CALLED ON TO HELP CURB PIRACY

(Continued from page 1)

Now, says IFPI, the multinational companies that supply CD raw materials to the pirates must decide where their loyalties lie—with the legitimate business or with the pirate plants.

IFPI director general Nic Garnett has long advocated the effectiveness of tackling piracy by targeting production rather than the distribution of discs.



Making a keynote speech at the British Phonographic Industry (BPI) annual general meeting earlier this year (Billboard, July 12), Garnett said, "It's better to

spend \$1 million closing down a CD plant than \$10 million chasing the discs it has produced."

Addressing the issues raised now by the IFPI's new figures for the world piracy market, Garnett says the polycarbonate manufacturers must help in that process of preventing pirate material from reaching the streets.

"There are major, European, public corporations who are supplying polycarbonate to pirates," Garnett says. "Those same companies rely for the bulk of their business on profits from legitimate producers.

"We have started talking to those companies, and we have told them they have to make a choice. They can't have their cake and eat it."

Garnett says he is not prepared to accept traditional defenses offered by the polymer companies. "I don't buy the arguments that if they don't supply the polycarbonate to the pirates, one of their competitors will. I don't buy the argument that the pirates will get the

## Manufacturing Capacity vs. Demand

COUNTRY	CURRENT ESTIMATED CAPACITY —ALL FORMATS— (CD-ROM, CD-Audio, CD-Video) (million units)	TOTAL LEGITIMATE DEMAND —ALL CD FORMATS— (CD-ROM, CD-Audio, CD-Video) (million units)
Bulgaria	45	0.1
China	200	26
Czech Republic	45	5
Hong Kong	330	17
Israel	50	6
Malaysia	90	4
Taiwan	350	32
Macau	100	negligible

Source: International Federation Of The Phonographic Industry

polycarbonate anyway. I don't buy the argument that they don't know what's going on in the market—they know more about it than we do. I don't buy the argument that they don't know who the pirates are; we carry out the raids, and Billboard reports it."

The IFPI has tried to bring the polycarbonate companies into line with its so-called Materials Suppliers Agreement (Billboard, Dec. 21, 1996), whereby legitimate companies would boycott suppliers found to be trading with pirates. The agreement is not yet in force, however, as it is still being considered by the U.S. Department of Justice and the European Commission for antitrust implications.

Though Garnett says both those bodies have expressed their satisfaction with it, he says he wants to go further

to establish a worldwide partnership with the polymer companies.

"The agreement is part of a bigger situation over how to get the [polymer] industry involved in this problem to work out how we can do this legally and in a commercially viable manner. We may eventually take a different direction from the Materials Suppliers Agreement."

The pressing problem Garnett wants the record and polymer industries to address is the growth of CD manufacturing capacity in countries where there is minimal local demand. The new IFPI figures show rises in such over-capacity stretching across the world from Bulgaria to Hong Kong (see table, this page), and the organization has long argued that overcapacity is closely linked with the amount of

pirate product being produced.

The latest figures put that problem into a new, sharper light, as they are the first to be compiled using polycarbonate supplies as a basis. Garnett told the BPI annual general meeting that IFPI's research organization monitors how much polycarbonate is sold worldwide, subtracts how much is required by the legitimate industry, and calculates how many discs can be made with the remainder. Previous IFPI piracy statistics were based on the organization's own expertise and its affiliate bodies' knowledge of their local market.

As such, a statement accompanying the figures says data for 1996 cannot be compared with previous years' figures. Nonetheless, the organization says that applying the same methodology to 1995 and 1996 shows a 6% increase in the value of the pirate market and a 25% rise in CD piracy. The IFPI data indicate 1.5 billion cassettes and 350 million CDs were put onto the pirate market in 1996.

Says the statement, "Fuelled by an explosion in the number of CD plants, in particular in Asia and Eastern Europe, worldwide CD manufacturing capacity for optical discs has risen from around 2.5 billion in 1992 to 9 billion in 1996.

"This increase is far in excess of the growth in legitimate demand. With excess capacity levels of 4 billion units in 1996, worldwide capacity is now about double that of legitimate demand. This massive surplus has inevitably led to increased piracy."

Such increased piracy has the potential to "overrun" the legitimate business in some areas, Garnett says.

Referring to Europe's piracy hot spot, he comments, "What we are seeing in Bulgaria could repeat itself in parts of the former USSR, meaning that those markets will remain closed to the legitimate industry for a long time to come."

Garnett also notes the global nature of piracy and reiterates that a large proportion of pirate material produced in any country is often destined for export. In that way, Bulgarian- and Chinese-made pirate product can be found in many of the world's developed markets.

### NEW WEAPON

The IFPI now has a new weapon to tackle this problem on a street level: its first director of anti-piracy, Iain Grant. Grant, a former anti-narcotics specialist with the Hong Kong police, is currently settling into his new office at IFPI headquarters in London and is putting together the strategies that, Garnett says, "will make him the scourge of the pirates."

In addition to financing Grant's salary, Garnett says, IFPI's members—primarily the major record companies—have expressed their willingness to commit new resources to the anti-piracy initiative Grant will spearhead.

"There's new funding to support his

operation," says Garnett. "I can't reveal a figure, but it's a significant budget, over and above what we are already spending on anti-piracy."

Part of Grant's responsibility, Garnett says, will be to work closely with other industry bodies sharing an interest in optical discs, such as the Motion Picture Assn. and the Business Software Alliance. Garnett explains that the increasing tendency of pirates to put feature films on disc has brought IFPI and the other bodies into closer contact.

"When the pirates put films on video, they tended to be made in a different place to their CDs. Now, one site will make audio discs, laserdiscs, and, increasingly, DVDs," he says.

He adds that discussions are under way as to how the audio, film, and software industries can best make use of their resources "and avoid the nightmare scenario where we all turn up to raid a plant on the same day."

In terms of local audio piracy, the IFPI figures rank Russia, Brazil, and China as priorities for the organization, with domestic piracy rates of, respectively, 70%, 45%, and 54%. Following those nations are Italy (22%), India (30%), Mexico (50%), Argentina (30%), Saudi Arabia (30%), Greece (25%), and Malaysia (20%). The IFPI ranks the nations in order of the total value of their pirate markets, which are estimated to range from \$350 million in Russia to \$18 million in Malaysia.

Sixteen nations worldwide, eight of them in Latin America, are said to have domestic piracy rates of more than 50% of all sales.

The world's cleanest markets, with rates under 10%, are Western Europe, North America, Japan, and Australia and New Zealand.

## TOOL, FREEWORLD IN LEGAL BATTLE OVER VALIDITY OF ACT'S CONTRACT

(Continued from page 8)

lawyer, Eric Greenspan, informed Freeworld that it had failed to exercise its option, in writing, to renew the band's contract.

The label says that it had verbally committed to the band and that there was no need to do so in writing.

Representatives from the band and the label held a series of meetings attempting to hammer out an agreement, but when the negotiations stalled, Freeworld filed a formal complaint against the band Sept. 12 in New York Supreme Court.

In its complaint, the label maintains that the group has received more than

\$1.5 million in advances and royalties and its attempts to leave the label are "fueled by greed and [are] in total disregard of their contractual obligations."

The complaint states that Gardner told the label the band would deliver its third album in late 1998 or early 1999, but that later the group acted as if it was free from contractual obligations to the label because Freeworld failed to provide written notice that it chose to exercise its option.

Freeworld co-president Kevin Czinger says that the requirement about written notice is not in the label's contract with the band.

"They're relying on a longform contract, which was never signed," he says. "They have no basis for their complaint. We love and respect the band, but we are willing to fight for our legal rights under a valid contract."

Czinger says the band still owes Freeworld up to seven albums—four more albums of new material and three compilations, two of which must contain new tracks.

The label is seeking a court order that declares its contract with the band is still valid, an injunction preventing Tool from delivering recordings to any entity other than Freeworld, and more than \$25 million in damages.

Freeworld's complaint also alleges that Tool and its representatives have engaged in discussions with other record companies, a claim that Gardner denies.

While Gardner admits that several major-label executives showed up at the L.A. and New York-area dates of Lollapalooza, it wasn't to court Tool, he says. "They came to see their own bands," he says. "No one came up to me and said, 'Let's sit down and talk.' That's totally incorrect and didn't occur."

Tool's complaint, filed Sept. 12 in L.A. Superior Court, seeks a court order to declare the band's contract with Freeworld is no longer valid.

Gardner says he doesn't expect the legal battle to interrupt the band's career. Tool had scheduled time off following the completion of Lollapalooza and has no plans to begin writing or recording a new album before the end of the year.

"We still hope that this can be resolved," Gardner says.

on a period theme. "After we talked about his project, I gave him the music and said, 'Let me know if you'd be interested in playing it,' and he looked at it and said, 'Well, let's try it.'

"I said, 'Right here, in the restaurant?' and Wynton said, 'Why not, we're professionals.'"

On an album full of beautiful, evocative melodies, the fierce violin and trumpet pas de deux of "Brave Wolfe" turns out to be one of the most compelling, but O'Connor is pleased with the whole experience.

"The coming together of so many different elements has been a unique, amazing process and very rewarding. At this stage, it's important for people to know that I'm more than just some hotshot violin player who's played on a bunch of albums. Hopefully, now the musician in me is coming out for more and more people to see."

## O'CONNOR HAS 'LIBERTY!' SET AS SONY DEBUT

(Continued from preceding page)

Then, literally, like two weeks later, I got this tip, so I got fired up and thought maybe I could have a signature piece of my own, and then I realized that if I didn't get on 'Liberty!,' we were running out of American wars with fiddle music."

Unbeknownst to O'Connor, who composed the series' theme, "Song Of The Liberty Bell," with multiple arrangements for the producers on spec, Sony Classical was simultaneously pursuing the soundtrack deal. Ma, Taylor, and Marsalis each offered to participate based on their interest in the project, O'Connor says.

In the case of Marsalis, "Liberty!" was nearly complete when the pair met for lunch to discuss a project of Marsalis. With the trumpet so central an instrument in the music of the time, O'Connor says, he took a chance and created a duet, "Brave Wolfe," based

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## Acts Sought For New Musician CD Sampler

Track reservations are being accepted for Volume 28 of Musician magazine's always-entertaining sampler, "A Little On The CD Side."

In its seventh year, this new-music series aims to deliver an exciting mix of sounds to music lovers. The CDs are also an effective method for major labels to break new material from recently signed or established artists.

"A Little On The CD Side," reaches over 2,000 record retailers, 500 radio programmers and

more than 10,000 Musician readers. It is the industry's only promotional CD package that targets both the trade and consumer audiences. The cost per track of \$1,400 includes liner notes and information on the artist's full-length recordings.

If you are interested in exposing your artist to an audience of active music listeners, call Gary Krasner at 212-536-5208 or Gregg Hurwitz at 213-525-2215.

Reserve By: Oct. 8  
Material Due: Oct. 15  
Release Date: Nov. 26

## Hot New Acts Score Big In Fantasy Billboard Game

It's time to announce another lucky seven winners of Fantasy Billboard, the online chart game presented exclusively on the Internet by Billboard Online (www.billboard.com). 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.

Fantasy Billboard players earn points based on the chart performance of each album they choose; standings are posted each week on Billboard Online. A new four-week game starts every Thursday.

Here is the latest crew of winners:

**Game 20:** Derek C. Simon's Willy Records captured the crown for the game ending Aug. 9 by choosing a roster heavy with new, high-scoring rock and pop acts such as Spice Girls, Sugar Ray, Matchbox 20, Sister Hazel, and Fiona Apple.

**Game 21:** The "Men In Black" soundtrack was the heavy hitter for Elaine Marinari's Krisis Productions. Also scoring big for the Krisis crew: Third Eye Blind, Matchbox 20, Fiona Apple, and Sugar Ray.

**Game 22:** Henderson "Triple H" Liu became our first three-time winner with his 3rd Degree Dyspnoea Inc. squad. Giving the 3rd Degree gang its big boost were strong weeks from Sister Hazel, Savage Garden, OMC, Sugar Ray, and the much-valued Spice Girls.

**Game 23:** Jason Fradin's Skipped Beats didn't miss a beat in drafting up-and-coming hit-makers Lila McCann and Smash Mouth to complement Matchbox 20, Sugar Ray, and Sister Hazel.

**Game 24:** It's no joke to say Winona Harowitz picked a gem when she signed up Jewel, who earned a sensational 943 points to lead the Nocturnal Tittering team to victory.

**Game 25:** Talk about stars! How about Puff Daddy & the Family? The hip-hoppers racked up 999 points for the Vanadium Vox crew assembled by Chua CW.

**Game 26:** Jonathan Swift modestly named his squad The IT Boy—and came up with a winner by choosing the likes of Jewel, Fiona Apple, and Smash Mouth.

Congratulations to all of our Fantasy Billboard players! And remember, it's never too late to join in the game and check out your own A&R skills.

Billboard Music Awards  
Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazo at 212-536-5173

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Resort, Orlando, Fla. • Oct. 16-18, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

Billboard's 1998 International Latin Music Conference & Awards

Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>  
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E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

## The Things Puffy Did Last Summer

WITH 'HONEY' REMAINING No. 1 on the Hot 100 for a third week, producers Sean "Puffy" Combs and Stevie J. have accomplished yet another first on the Hot 100. The pair moved to No. 1 the week of June 14 with "I'll Be Missing You" and have remained No. 1 ever since, through the reign of "Mo Money Mo Problems" and now "Honey." With that Mariah Carey single holding at No. 1 for the week ending Saturday (27), Puffy and Stevie have been the No. 1 producers for the whole summer. It is the first time in the history of the chart that a producer has remained on top for an entire season. The closest anyone has come before is when Carey and Walter AfanasiEFF, the producers of "One Sweet Day" by Carey and Boyz II Men, were No. 1 from the beginning of winter in 1995 through March 16, 1996, just a few days short of an entire season.



by Fred Bronson

**SEASONAL:** And speaking of seasons and Boyz II Men, the Motown quartet debuts at No. 2 on the Hot 100 with "4 Seasons Of Loneliness." That means the one-time recording partners on "One Sweet Day" hold down the top two positions on this chart. "4 Seasons" is the highest-debating single for a recording by the group on its own ("One Sweet Day" entered at No. 1) and is the only serious contender to interrupt the No. 1 reign of "Honey" before Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket) makes its highly expected, highly anticipated debut at No. 1.

**ALL 'CHANGE':** Eric Clapton has quietly amassed 67 weeks on the Adult Contemporary chart with "Change The World" (Reprise). That ties the AC longevity champ, "As I Lay Me Down" by Sophie B. Hawkins, which completed a 67-week run Aug. 31, 1996.

**'CANDLE' ON TOP:** Released in the U.K. 10 days ahead of the U.S., "Candle In The Wind 1997"/"Something About

The Way You Look Tonight" is Elton John's fourth chart-topper in the U.K. The tribute to the late Diana, Princess of Wales is the fastest No. 1 single in the history of the British chart and is only the second solo No. 1 for Elton in his home country. The first was the two-sided "Sacrifice"/"Healing Hands" in 1990. John has also been No. 1 with two duets, "Don't Go Breaking My Heart" with Kiki Dee in 1976 and "Don't Let The Sun Go Down On Me" with George Michael in 1991. This latest single stretches Elton's span of No. 1 hits to 21 years and two months. The only artists with longer chart spans of No. 1 hits in the U.K. are Cliff Richard, Cher, the Righteous Brothers, the Hollies, and Diana Ross.

**BABYLON 1:** "Anybody Seen My Baby" (Virgin) from the album "Bridges To Babylon" climbs to No. 3 on Mainstream Rock Tracks, giving the Rolling Stones their highest-charting song since "Love Is Strong" and "You Got Me Rocking" both peaked at No. 2 in the summer of 1994. The Stones made their first appearance on the Hot 100 some 33 years and four months ago with a remake of the Crickets' "Not Fade Away."

**BRIGHTER 'LIGHT':** What a week for LeAnn Rimes. Her third album, "You Light Up My Life" (Curb), enters The Billboard 200 at No. 1, besting the No. 6 peak of Debby Boone's album of the same name in 1977. Rimes' album also debuts at No. 1 on Top Country Albums (where she has three titles in the top 10) and the Top Contemporary Christian chart. Meanwhile, "How Do I Live" rebounds 5-4 on the Hot 100 and holds at No. 1 on the AC chart.

**CLEARLY CANADIAN:** Thanks to chart columnist Nanda Lwin for reporting that "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) is No. 1 for a 13th week in Canada, making it the longest-running No. 1 single in the history of the Canadian charts.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	474,943,000	503,098,000 (UP 5.9%)
ALBUMS	391,722,000	411,282,000 (UP 5%)
SINGLES	83,221,000	91,815,000 (UP 10.3%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	280,012,000	313,043,000 (UP 11.8%)
CASSETTE	110,722,000	97,251,000 (DN 12.2%)
OTHER	988,000	988,000

### OVERALL UNIT SALES THIS WEEK

12,456,000

### LAST WEEK

12,573,000

### CHANGE

DOWN 0.9%

### THIS WEEK 1996

13,437,000

### CHANGE

DOWN 7.3%

### ALBUM SALES THIS WEEK

10,176,000

### LAST WEEK

10,345,000

### CHANGE

DOWN 1.6%

### THIS WEEK 1996

11,020,000

### CHANGE

DOWN 7.7%

### SINGLES SALES THIS WEEK

2,280,000

### LAST WEEK

2,228,000

### CHANGE

UP 2.3%

### THIS WEEK 1996

2,417,000

### CHANGE

DOWN 5.7%

### YEAR-TO-DATE SINGLES SALES BY GEOGRAPHIC REGION

	1996	1997		1996	1997
NORTHEAST	4,498,000	4,743,000 (UP 5.4%)	SOUTH ATLANTIC	17,777,000	19,227,000 (UP 8.2%)
MIDDLE ATLANTIC	13,873,000	14,918,000 (UP 7.5%)	SOUTH CENTRAL	14,121,000	16,681,000 (UP 18.1%)
E. NORTH CENTRAL	14,498,000	15,752,000 (UP 8.7%)	MOUNTAIN	3,358,000	3,718,000 (UP 10.7%)
W. NORTH CENTRAL	4,062,000	4,898,000 (UP 20.6%)	PACIFIC	11,035,000	11,878,000 (UP 7.6%)

ROUNDED FIGURES

FOR WEEK ENDING 9/14/97

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



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Hand Workin' Man	She Used To Be Mine
That Ain't No Way To Go	Mama Don't Get Dressed Up For Nothing
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Neon Moon	Whiskey Under The Bridge
Last And Found	Little Miss Honky Tonk

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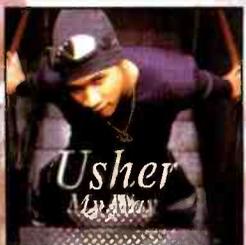
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