



**Jonatha Brooke Flies Solo On Her Forthcoming Refuge/MCA Album**

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OCTOBER 11, 1997

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## JAPANESE LABELS TAKING STEPS TO REVIVE BUSINESS

■ BY STEVE McCLURE

TOKYO—Industry leaders in the world's largest music market, the U.S., may want to spare a thought for their peers in the next-largest market, Japan, and consider the words of the man who helms its leading record company.

"We simply haven't made enough music that appeals to large numbers of people," says Ryokichi Kunugi, president of Sony Music Entertainment (Japan), assessing the music industry's responsibility for the downturn it is currently experiencing in this country. "I don't think the slump is caused by external

factors such as other forms of entertainment."

That no-nonsense analysis is mirrored by statistics. According to the Recording Industry Assn. of Japan, shipments to the trade from January to August totaled 305.3 million units, down 1% from the same period of 1996, for a value of 366.8 billion yen

(\$3 billion), down 3%. Many in the business had expected the market to bounce back after a particularly bad period at the end of last year. The anticipated recovery has yet to come. As a result, Japanese labels are slashing costs, cutting artist rosters and the number of new releases, and encouraging employees to take early retirement.

"Everybody in the industry is being very careful," says Avex chairman Tom Yoda, who has more cause for opti-

### NEWS ANALYSIS

## Huntington's Group To Fete Guthrie Family

■ BY EILEEN FITZPATRICK

LOS ANGELES—The foundation dedicated to finding a cure for the disease that killed legendary folk singer Woody Guthrie 30 years ago is preparing to honor him, and his family, in a gala benefit tribute this month.

On Oct. 16, the New York-based Huntington's Disease Society of Amer-

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**DAVID GRESHAM**  
25TH ANNIVERSARY

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## Blockbuster To Focus On Vids Suppliers Mull Impact On Its Music Biz

■ BY ED CHRISTMAN

NEW YORK—Blockbuster Entertainment's announcement that the company is being realigned so that it can focus on its core video business has left music suppliers wondering if the company has a vision for its record stores.

The company's music operation has been floundering for almost two years, in the view of senior executives at labels and distribution companies. During that time, Blockbuster Entertainment has gone from having separate stand-alone operations for its video rental and record stores to integrating the operations into one in an attempt to fulfill former CEO Bill Fields' vision of having complete "home entertainment stores."

During his tenure, the company added a substantial music inventory to nearly 1,000 video rental stores. It also

upgraded the video sell-through category and expanded impulse-sale items like magazines, candy, soda, etc.

But after Fields' departure and the company's move of its headquarters to Dallas, Blockbuster Music has been in a tailspin. The move was considered to have a disastrous effect on Blockbuster operations, and only recently has the company been able to get a semblance of control.

On Sept. 24, in a memo to employees, new CEO John Antioco, who joined Blockbuster in the spring, said that the company had recently completed a thorough evaluation of its structure and operations and as a result will realign the

(Continued on page 98)



## WB Jazz Surges On Strength Of A&R, Marketing

■ BY DOUG REECE

LOS ANGELES—While Warner Bros.' jazz division has historically maintained a strong presence on the Top Contemporary Jazz Albums chart, the label recently set a new standard for itself

by dominating half of the top 10 positions for the first time in its history. It has arrived at this place through a

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SOUND OF THE CITIES  
**TOKYO**  
A BILLBOARD SPOTLIGHT

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## 550's Sevelle Re-Creates Herself With 'Toys' Set

■ BY LARRY FLICK

NEW YORK—With "Toys Of Vanity," Taja Sevelle is shedding the factory-stamped dance-ingénue image of her late-'80s recordings in favor of an eclectic sound befitting an artist of adventurous vision. As the 550 Music set's first single, "I&I," demonstrates, it's a sound equally flush with commercial viability.

Although the label does not begin soliciting top 40 radio airplay until Monday (6), early word-of-mouth on the track, which combines hip-hop-flavored beats and

scratchy, alterna-rock guitars with splashes of traditional Middle Eastern culture, has been promising.

"It's such a unique record that it will probably take a moment for some people to fully get it," says Erik Bradley, music director at WBBM (B-96) Chicago. "But once you do, it's awesome. One thing that is evident from the first few seconds of the record is that you're dealing with an incredibly gifted, groundbreaking artist."

With the project's retail story tentatively due to begin unfolding later

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Metro Blue/Capitol's Holly Cole Leans Pop On Her Latest Set

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2 West 64th Street, New York City.

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# Crucial C'right Bills Advance In House

## Legislation Extends Term, Covers Theft Via Computer

■ BY BILL HOLLAND

WASHINGTON, D.C.—A House panel unanimously passed important pending copyright legislation Sept. 30. One measure would close a loophole in the La Cienega court case, which copyright owners have claimed could consign all pre-1978 copyrighted songs to public-domain status. The second is a long-blocked bill to extend the copyright term to life plus 70 years.

The House Intellectual Property Subcommittee also marked up the No Electronic Theft (NET) Act, a recent bill that would criminalize theft of intellectual property by computer, even if those accused of the misconduct did not profit financially by their Internet scams. A hearing on that bill was held Sept. 11.

An amendment was offered and approved for the NET bill regarding the retail value of infringing material that would keep it in line with the Copyright Act's existing threshold. The Copyright Act calls for felony penalties against infringers for distributing material that has a retail value of more than \$2,500. A \$5,000 threshold for electronic distribution of infringing material was originally proposed for the bill, but the amendment draws the line at \$2,500. The NET amendment also calls for misdemeanor punishment for electronic violations falling under the \$2,500 threshold.

Nevertheless, the figure, according to Rep. Barney Frank, D-Mass., the subcommittee's ranking minority member, would punish those guilty of "heavy" violations, especially in light of plea-bargain cases, yet avoid prosecuting "a teenager downloading software at home for his brother."

The bill does not address any other copyright liability issues. Those controversial issues are being dealt with in a bill still pending in the subcommittee.

All three bills, reflecting the first action on copyright legislation in this session of Congress, now advance to full committee, possibly by month's end, where passage is expected, according to insiders on both sides of the aisle.

If corresponding legislation in the Senate moves forward, as expected, the bills could become law next year.

The subcommittee legislative markup, especially of the two long-stagnant bills, is seen as a victory by copyright owners, who have waited for two years for legislative relief for both the copyright-law-loophole patch-up and the copyright-term extension (Billboard, Nov. 11, 1995).

The 1996 La Cienega vs. ZZ Top federal court decision affecting the copyright legality of pre-1978 songs was based on a literal interpretation of the old 1909 Copyright Act that musical composition copyright information must be "affixed" or placed on phono records.

However, the practice was discarded many decades ago, following the benediction of both the Copyright Office and congressional policy connected to Section 17 of the newer copyright law revisions of the '70s.

However, without the intervention of lawmakers, the recent court decision would hold, since the Supreme Court refused to hear the case and tossed it to Congress to fix, putting the copyrights in peril and jeopardizing more than an estimated \$1.2 billion in annual songwriter and music publisher revenue (Billboard, Oct. 4).

"The court obviously read only the statute, not the policy," Frank said. The new copyright-term extension legislation upgrades the current life plus 50 years provision in U.S. law to the life plus 70 years international standard under the new World Intellectual Property Organization treaties now awaiting ratification.

Subcommittee chairman and bill sponsor Rep. Howard Coble, R-N.C., added a provision to ensure the continued "good-faith bargaining" between film companies and the screen guilds on

dividing future additional revenue that will flow from the extended protection term. Coble added that it would be deleted if the groups negotiate an agreement.

There is also a provision to ensure that such rights are carried over on pre-1960 theatrical film productions when one company is sold to another.

Both bills have been "held hostage," as copyright owners termed it, by the author and some supporters of an unrelated bill that would grant an exemption to restaurateurs and religious broadcasters.

"We've supported passage of this bill for a long time," Coble said.

However, Rep. James Sensenbrenner, R-Wis., relinquished his hold on the bills after realizing that he didn't have the subcommittee votes necessary to get the as-yet-unresolved exemptions bill passed.

According to sources, Sensenbrenner will wait to push a version of his bill through in a future debate on the House floor.

The House action occurs less than two weeks after songwriters lobbied on Capitol Hill to ask for support on the La Cienega case and after religious broadcasters, who are also asking for a music-fee exemption in the Sensenbrenner bill, faced a setback after a rate court ruled that ASCAP's contested per-program license is reasonable.



**Billy Joel Is Telling Stories.** 1994 Billboard Century Award winner Billy Joel is the subject of an upcoming episode of VH1's "Storytellers." Pictured backstage at the filming, from left, are John Sykes, president of VH1; Joel; and Tom Freston, chairman/CEO of MTV Networks.

# FTC Widens Inquiry Of Music Biz Practices

■ BY ED CHRISTMAN

NEW YORK—The Federal Trade Commission (FTC) has stepped up its investigation into music industry advertising practices, but senior distribution executives grouse that the agency is merely grandstanding.

The week of Sept. 22, the agency sent subpoenas to the heads of the major distribution companies and to a number of large chains, asking them for documentation of a broad range of music industry practices (Billboard Bulletin, Sept. 29). That move marked a heightening of the "preliminary inquiry" into the minimum advertised price (MAP) policies of the majors that the FTC began in April (Billboard, April 26).

But what music industry executives find frustrating is that the FTC appears to be duplicating an investigation that it conducted from July 1993 through October 1996 in which topics covered included MAP policies, cooperative advertising policies, free goods policies, and whether the majors were communicating with one another on price information.

That investigation ended with a letter that stated that "no further action is warranted." It also stated that the closure of the investigation should not be construed as a determination that a violation may not have occurred (Billboard, Oct. 19, 1996).

In the latest go-around, according to one retailer subpoenaed, the FTC sent an 80-page document asking for all

types of material relative to pricing issues and advertising policies. It also raises "collusionary kind of questions," that merchant said.

However, distribution executives complain that the agency is asking to see the same documents that it already has from the previous investigation. One executive said that his company had already sent tractor-trailer loads of documents last time, only to have the FTC ask for the same documents all over again.

Jim Caparro, president/CEO of PolyGram Group Distribution, charges that the FTC is going after the music industry because of the "public opportunity" it provides.

The FTC did not return phone calls seeking comment.

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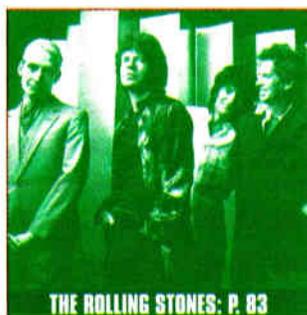
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 Billboard's October 4, 1997, commemorative special **Elton John — 30 Years of Music With Bernie Taupin** is now available through our back issues department. Call 212-536-5223 to reserve your copy for \$8 while supplies last.

**COMMENTARY**

## Copyright Order Belongs On The Cyber-Frontier

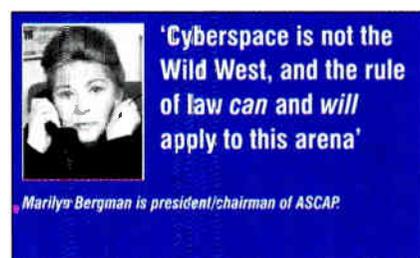
BY MARILYN BERGMAN

The Internet and other areas of the emerging new "digital world" are on a lot of people's minds these days, mine included. And, of course, the writers and publishers of copyrighted material are most concerned.

Just three years ago, ASCAP was a co-host of the CISAC World Congress in Washington, D.C., where the topic was the impact of new technologies on creators and rights holders.

At that time, while everyone agreed on the importance of this subject, it was a bit of an abstraction for some, who still hadn't really been exposed to the new technologies. Three years down the information superhighway, I'd venture to guess that it isn't abstract anymore—neither the benefits nor the dangers. World Wide Web sites

are now old news. We all E-mail, download, and upload constantly. We know about real-time audio, Liquid Audio, Web radio, and new ventures that supply downloadable music for a price. We've been hearing for years that record



stores and bookstores, as such, may be made obsolete in the foreseeable future. Is cyberspace the new wild frontier,

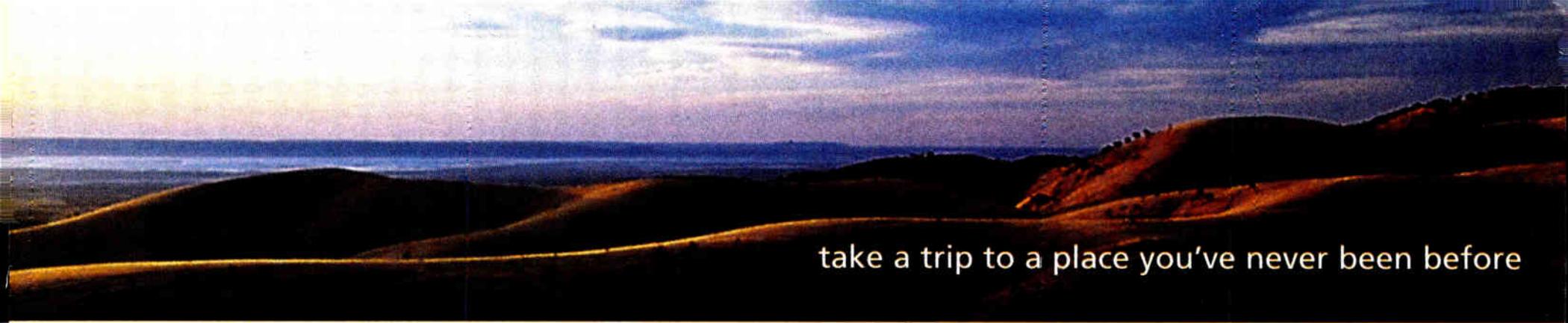
where anything goes? Do those of us who seek to ensure that the rights of writers and publishers are protected stand in the way of progress, as some would have it? On whom can we rely to guard our interests in cyberspace? These are tough questions that I certainly won't attempt to answer in this forum, but they must be dealt with when we consider that there are strong forces that believe that our intellectual property claims are irrelevant in the new digital environment.

What does that mean at a time when the number of home personal computers is expected to top 154 million in 2000?

Technology now permits recordings of copyrighted music to be easily copied to a computer hard drive. And nothing can now prevent these copied recordings from being uploaded without authorization to an Inter-

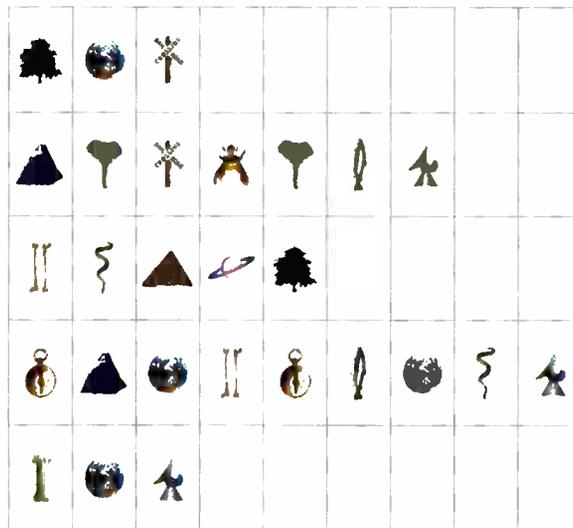
*(Continued on page 47)*

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



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## M.S. Distributing Trying Direct-Ship Approach

■ BY SETH GOLDSTEIN

NEW YORK—To get along, M.S. Distributing is going along with the dominant trend in video sell-through: direct shipment to mass merchants.

M.S., based in Hanover Park, Ill., concedes that it can't hang on to studio titles—either catalog or new releases. Instead, the distributor has customized an off-the-shelf inventory system to handle cassette deliveries from every vendor except the six Hollywood majors.

Its first client is Shopko, a 150-store chain headquartered in Green Bay, Wis. "They were among the first people we talked to," says M.S. co-owner Tony Dalesandro. Shopko, which acknowledges only that a change is under way, is switching to M.S. from Handleman, once the pre-eminent sell-through rackjobber.

The Troy, Mich.-based Handleman has been down this road before,

losing the video business of several key retailers, including Wal-Mart. The shift to direct delivery and a shortage of hit sell-through titles have devastated Handleman's bottom line. For the quarter ending Aug. 2, video rackjobbing revenue plummeted 54% to \$19.1 million from

**MS**  
distributing co.

\$41.6 million in the same period last year. Handleman video buyer Howard Kowalsky wasn't available for comment about Shopko.

M.S. sees more such business coming its way. Dalesandro and fellow co-owner John Salstone reason that  
*(Continued on page 100)*

## Jive Set To Benefit CHF

Label Enlists R&B Acts To Help Children

■ BY SHAWNEE SMITH

NEW YORK—In an effort to help ensure that homeless and underprivileged children receive adequate health care, Jive Records is issuing "Jive's Unreleased Masters For The Children's Health Fund (Vol. 1)" Nov. 25.

A 10-track compilation CD, the set features unreleased songs and remixes from such Jive R&B and rap artists as R. Kelly, KRS-One, A Tribe Called Quest, E-40, and Joe. One hundred percent of the album's profits will benefit the Children's Health Fund (CHF) organization, a program that provides primary health care to homeless and indigent children.

Formed by Paul Simon and Dr. Irwin Redlener in 1987, the CHF maintains mobile clinics in 10 cities

that serve children whose only source of health care is the emergency room.

"We offer immunizations and treat chronic illnesses like asthma and recurring ear infections," says Dr. Redlener. "We offer prevention care generally 24 hours a day."

CHF also offers an 800 number for parents to call when a problem arises, and the organization provides or helps coordinate whatever medical assistance the children need.

"Barry Weiss [president of Jive Records] and I went on a tour of the CHF facilities and met some of the children receiving treatment at no cost, and we were floored," says Jazzy Jordan, Jive Records VP of black music marketing. "Out of all the things we do in our professional endeavors to  
*(Continued on page 100)*

## Sony, Philips Showcase Super Audio CD Format

■ BY PAUL VERNA

NEW YORK—Days after the Warner Music Group's announcement of a proposed technology for DVD audio centered on a higher-resolution version of the current CD, Sony Corp. and Philips Electronics unveiled details of their plan to introduce a digital audio carrier based on their Direct Stream Digital (DSD) encoding process.

Sony and Philips touted their proposal in a series of demonstrations at Sony Music's New York headquarters timed to coincide with the Audio Engineering Society Convention, held Sept. 26-29 at the nearby Javits Center. They claim the technology—which they call Super Audio Compact Disc—is the answer to the industry's needs for a digital audio carrier that offers vast improvements over the CD but is compatible with the 16-year-old format.

Sony and Philips elaborated on their earlier announcement of a two-layer disc system by noting that the proposed format's high-density layer

would contain text, graphics, and video information in the outer band; a surround-sound music mix in the middle; and a high-resolution two-stereo mix in the inner band. The other layer would contain conventional Red Book (i.e.,  
*(Continued on page 98)*

## E-Prop, VI Link For Game, Music Promo

■ BY DOUG REECE

LOS ANGELES—As yet another plank in EMI's 100th anniversary promotional campaign, EMI-Capitol Entertainment Properties (E-Prop) has teamed with computer and video game maker Virgin Interactive (VI) and its subsidiary company Westwood Studios for a value-added promotion called Sale of the Century.

The promotion, which began Oct. 1 and continues through January

## Borders Branches Out In Asia, U.K.

Retailer Plans Singapore Store, Buys 22-Outlet Chain

■ BY DON JEFFREY

NEW YORK—Borders Group, architect of the books-and-music superstore concept in the U.S., is taking it overseas for the first time with a planned opening in Asia and an acquisition in the U.K.

On Nov. 1, the Ann Arbor, Mich.-based retailer expects to open its first location outside the U.S., a superstore in Singapore that will feature more than 200,000 book and music titles.

The company also announced that it is acquiring a 22-store, London-based

book chain called Books, etc. for an undisclosed price (Billboard Bulletin, Sept. 30).

At present, Books, etc. stocks mostly books and magazines, but Borders Group VP of planning and finance Rick Vanzura says, "We plan on opening superstores ultimately similar to the U.S. format."

The typical Borders Books & Music in the U.S. is a 27,000-square-foot superstore, with 8,500 square feet devoted to music and about 400 square feet given over to video, according to the company's financial statements.

Each superstore carries on average 50,000 SKUs of music and about 9,300 of video. Average annual sales per store are \$7.2 million.

The retailer operates 184 superstores in the U.S., of which 168 sell music as well as books. The company also owns three Planet Music superstores, but Borders has said that the music retailer, whose store count is down from nine, is no longer a growth vehicle. Borders also owns about 1,100 Waldenbooks stores in U.S. malls.

In its financial statements, Borders  
*(Continued on page 96)*



**Jazz Wall Of Fame.** ASCAP recently inaugurated its Jazz Wall of Fame in its New York office. The 11 inductees are Louis Armstrong, Count Basie, Benny Carter, Roy Eldridge, Duke Ellington, Benny Goodman, Coleman Hawkins, Billie Holiday, Charlie Parker, Buddy Rich, and Art Tatum. Pictured at the reception, in the back row from left, are Amina Claudine Myers, jazz composer/pianist; Hale Smith, jazz composer; Oliver Lake, jazz musician/composer; and Andy Bey, jazz vocalist/pianist. Shown in front are Carter and Jay Hoggard, jazz musician/composer.

## Disney Sets 2 U.S. Dates For 'Lion King' Cast Album

■ BY IRV LICHMAN

NEW YORK—In order to capitalize quickly on the Broadway opening of the stage version of a Disney animated hit, Walt Disney Records is taking the unusual step of releasing the Broadway cast recording of "The Lion King" on separate dates in the U.S.

The album, which was recorded late last month at Sony's New York studios, will be available Nov. 13 at retailers in the New York metro tri-state area and at the Disney-renovated New Amsterdam Theatre in New York, where the musical opens that day. A national release will follow Nov. 25.

The cast recording will feature 15 songs—including five from the original

Elton John and Tim Rice score—plus three new songs from the pair. Demand for the cast album is expected to begin perking up Oct. 15, when the production starts its pre-official run in rehearsals.

The non-John and Rice songs include music from the label's platinum-selling "Rhythm Of The Pride Lands" album, itself a spinoff of "The Lion King" film, which features songs by Hans Zimmer; African-born singer/arranger Lebo M.; Mark Mancina, who is producing all music for the stage version; and Jay Rifkin. In addition, the same foursome wrote music for the Broadway production, with three additional songs.  
*(Continued on page 96)*

## Bond-Based Loans Devised By Azoff, Bank

NEW YORK—Musical artists are lining up for multimillion dollar loans collateralized by the income from their future royalties in a new financing strategy put together by a large international bank and music business entrepreneur Irving Azoff.

This latest wrinkle in entertainment financing is presented by Nomura Capital Entertainment Finance, which expects to lend more than \$1 billion in a year to singers, bands, movie and TV actors, and producers. Sources say that the group has commitments for more than \$100 million in loans.

One name mentioned in a published report was Rod Stewart, but that could not be confirmed.

Irene Romero, a banker and consultant who is part of the Nomura team, says, "We're taking the position that we're going to treat our clients with confidentiality."

This venture is a variation on a deal earlier this year in which investors bought \$55 million worth of bonds guaranteed by the royalties on David Bowie's catalog. That financing was developed by Fahnstock & Co. and  
*(Continued on page 22)*

## Canadian Gov't Giving Hearing To Record Club Spat

■ BY LARRY LeBLANC

TORONTO—Citing a desire to maintain and further competition in Canada's annual \$200 million record club business, the federal government's Competition Bureau made an application to the Canadian Competition Tribunal in Ottawa Sept. 30 to force Warner Music Canada to license its catalog to BMG Direct in Canada.

No date has yet been set for the tribunal to rule on the matter, but the companies involved have 30 days to respond to the bureau's action.

BMG Direct, based in Mississauga, Ontario, is a wholly owned subsidiary of BMG Direct Marketing, itself a wholly owned subsidiary of BMG Entertainment, both New York-based. BMG Direct opened in Canada in December 1994.

Warner Music Canada, based in Scarborough, Ontario, is a wholly  
*(Continued on page 96)*

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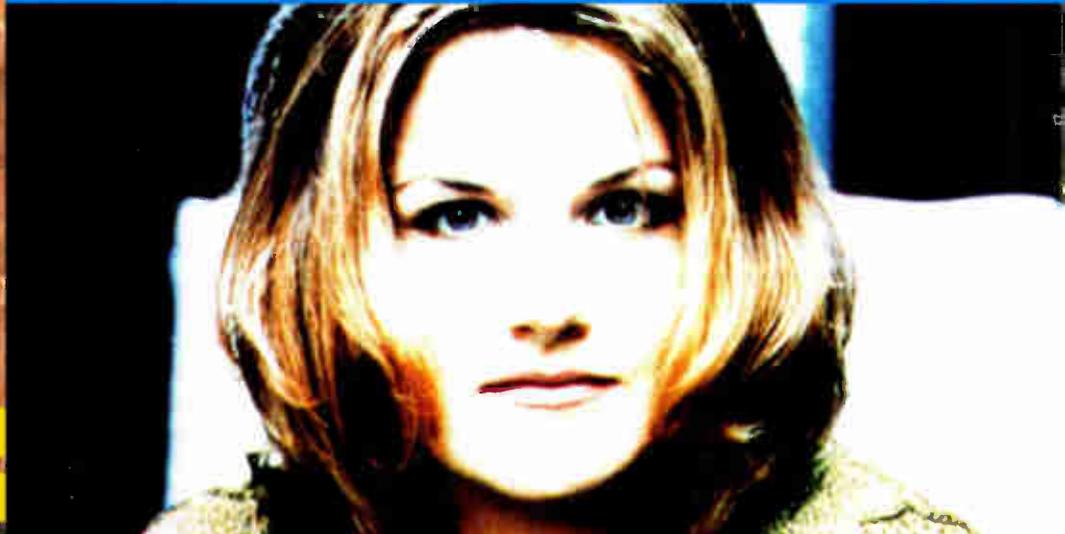
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VOCAL GROUP OF THE YEAR



KATHY MATTEA/"455 ROCKET":  
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MALE VOCALIST OF THE YEAR &  
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## Trio Setting Suits Summers

Guitarist Back To Old Approach On RCA Victor

■ BY PAUL VERNA and CARRIE BELL

NEW YORK—After a series of multi-layered, genre-defying solo albums, guitarist Andy Summers has returned to the stripped-down trio approach that he flourished in as a member of the Police in the late '70s and early '80s.

Summers' Oct. 14 release, "The Last Dance Of Mr. X," will be his first under a long-term contract with RCA Victor after an album for the now-defunct German indie CMP and a string of titles for Private Music.

"The last record I did, 'Synaesthesia,' was pretty different from this," says Summers. "There were a lot more instruments, and it was more cinemat-



SUMMERS

ic, more cut-and-paste. This one comes out of playing in clubs and improvising in space."

Featuring Summers on guitar, Tony Levin on bass, and Greg Bissonette on drums, "The Last Dance Of Mr. X" is a contemporary jazz record colored by Summers' singular playing, which relies as much on melodic lyricism as it does on innovative soundscapes made possible by



guitar synthesizers and other processing tools.

In keeping with the jazz approach, "The Last Dance" is made up of a mixture of original compositions and interpretations of such standards as Wayne Shorter's "The Three Marias" and "Footprints," Horace Silver's "Lonely Woman," Charles Mingus' "Goodbye Porkpie Hat," and Mongo Santa-

(Continued on page 108)

## Reprise, Mercury Hit Market With Letterman, Conan Compilations

■ BY CRAIG ROSEN

LOS ANGELES—The late-night TV wars are heading to a record store near you with the release of "Live From 6A: Great Musical Performances From 'Late Night With Conan O'Brien,'" out Tuesday (7) on Mercury, and "Live On Letterman: Music From The 'Late Show,'" due Nov. 18 from Reprise Records.

The release of the two albums has also heated up talk about the possibility of an album of performances from "Saturday Night Live." According to a source, the "SNL" camp will be keeping a close watch on the O'Brien and



REED



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Letterman albums to see if it is feasible to release its own collection.

If an "SNL" album does come to fruition, it will likely go to Mercury, since the label already has a relationship with Broadway Video and Lorne Michaels. Broadway produces the O'Brien show and "SNL," and Michaels

(Continued on page 98)

## Sept. RIAA Certs Led By Pink Floyd, Joel

■ BY CHRIS MORRIS

LOS ANGELES—Two-CD sets by Pink Floyd and Billy Joel topped September album certifications from the Recording Industry Assn. of America (RIAA).

However, the major news of the month was the previously announced, instantaneous multi-platinum certification of Elton John's tribute single for Princess Diana, "Candle In The Wind



JOEL

1997," which reached the 8 million mark upon its release Sept. 23 (Billboard, Oct. 4).



Pink Floyd's "The Wall" (Columbia, 1979) and Joel's "Greatest Hits Volume I & II" (Columbia, 1985) reached

new certified peaks of 22 million and 18 million, respectively; these totals represent sales levels of 11 million and 9 million, respectively, since RIAA certifications are calculated in multiples of CDs in a set.

The fresh certifications for the Floyd and Joel titles place the albums at third and fourth on the list of all-time best sellers, trailing Michael Jackson's "Thriller" (Epic, 1982, 25 million) and the Eagles' "Their Greatest Hits 1971-1975" (Elektra, 1976, 24 million).

With the certification of Barbra Streisand's 1994 two-CD set "The Concert" at 10 million, Streisand takes the lead as the female vocal-

(Continued on page 96)

## Red Ant's Salt 'N Pepa Gets 3-Label Campaign

■ BY SHAWNEE SMITH

NEW YORK—In an unprecedented arrangement, Salt 'N Pepa's fifth album, "Brand New," is being worked and released Oct. 21 through three labels: Red Ant Entertainment, London Records, and Island Black Music. "We went looking for one label, and the Lord blessed us with three," says Salt 'N Pepa's manager, Darryll Brooks, of the group's search for a label to buy out its MCA contract.

Officially signed to Red Ant Sept. 17, the trio suggested that the label approach London for a distribution agreement. Recently acquired by investment bank Wasserstein Perella & Co. (Billboard, Aug. 30), Red Ant has no established distribution contracts.

The group's original label, independent Next Plateau Records, gave Lon-

don the Salt 'N Pepa catalog—1987's "Hot Cool & Vicious," 1988's "A Salt With A Deadly Pepa," and 1990's "Blacks' Magic"—in 1992 through a licensing agreement. The act's fourth set, "Very Necessary," was released directly through London in 1993.

The group signed with MCA in 1995, but the contract never resulted in a project.

The MCA contract did serve to establish Salt 'N Pepa's label, Jireh Records, and called for the act to sign four acts each year for four years. The act's deal with Red Ant also includes a similar deal for Jireh.

(Continued on page 100)



SALT 'N PEPA

## Canada's Cole Showcases Pop Side On Metro Blue Set

■ BY LARRY LeBLANC

TORONTO—While far from an outright pop album, "Dark Dear Heart," due Oct. 21 in the U.S. on Metro Blue/Capitol Records, is Canadian singer Holly Cole's most pop-based recording to date.

"[With previous releases] I have slowly been inching my way toward pop," says the 33-year-old Cole, best known to date for her jazz-skewed sound. "This [album] is a slightly bigger step."

Produced by Larry Klein (Shawn Colvin, Joni Mitchell), the multihued album is released Tuesday (7) in Canada by Alert Music, distributed by the PolyGram Group Canada affiliate A&M/Island/Motown. The album was

released Sept. 25 in Japan and is due Oct. 21 in Germany and Nov. 3 in the U.K.

Highlighted by its leadoff single, an arresting cover of John Lennon and Paul McCartney's "I've Just Seen A Face," "Dark Dear Heart" is anchored by bassist David Pilch and keyboardist Aaron Davis, as well as percussionist Jim Kelso and guitarist Kevin Breit. Additionally, there are contributions by Dean Parks (guitar), Jon Hassell (trumpet), Greg Leisz (steel guitar), and Steve Tavaglione (soprano sax).

With its 16 Tom Waits compositions, Cole's previous album, 1995's darkly colored "Temptation," marked a pivotal transition for Cole, introducing to her work for the first time a main-

(Continued on page 99)



COLE



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## Metheny Group Expands Scope With 'Day'

### Warner Expects Tour To Drive Sales For Label Debut

■ BY BRADLEY BAMBARGER

NEW YORK—One of the great attributes of the ever-intrepid Pat Metheny Group has always been its high "trip quotient," as Metheny likes to say. And with "Imaginary Day"—its 12th album and first for Warner Bros.—the Group has broadened its horizons considerably.

"Our past albums have always had a couple nine- or 10-minute songs that really try to take you somewhere," Metheny explains, "but with the new record, we wanted to explore that territory from beginning to end. When I first took what became the title track to the band, I described it as a Chinese opera/blues with a Miles [Davis] 'Filles De Kilimanjaro' interlude. Maybe that's indicative of where we're at."

Out Tuesday (7), "Imaginary Day" definitely features some of the most complex, indefinable Metheny Group music yet, as well as some of the most beguiling. The exotic 10-minute title epic is matched by a host of tracks boasting bold, cinematic textures and nearly double-digit lengths, while the songful charms of the radiant "Follow Me" and the yearning "Across The Sky" are more pointed yet no less abiding.

Throughout the album, intricate composition is wedded to spirited improvisation, yielding a far-reaching stylistic hybrid. It's music rooted in jazz but not limited to any preconceptions of how a jazz band should sound—in league with the legacy of fusion pioneers Weather Report but more evolved and even more electric.

Beyond the core Group of guitarist Metheny, co-composer/keyboardist Lyle Mays, bassist Steve Rodby, and drummer Paul Wertico, "Imaginary Day" features the vocalise and multi-instrumental skills of David Blamires and Mark Ledford as well as a battery of percussionists. Plus, Metheny wields an array of futuristic stringed instruments to broaden the palette further.

The Metheny Group has always been at the forefront of technology, and the outfit's volume level rivals most

rock bands. But one especially charged new track, "The Roots Of Coincidence," even finds common ground with the likes of Nine Inch Nails. "We question ourselves less and less about idiom as we go on," Metheny says.

"We're just following the material where it takes us—and on this album, that meant following it as far as it would go. 'Roots Of Coincidence' is my favorite track because that seems like truly modern music to me, in that so many elements of that song could only exist today.



METHENY

And it shows off a facet of the Group's sound that we've never exploited fully. It really rocks."

The Metheny Group's debut on Warner Bros. comes after long associations with first ECM and then Geffen that produced a series of chart-topping, Grammy-winning albums by the Group as well as Metheny in various solo settings. Last year, the Group's stripped-

down "Quartet" crowned Top Jazz Albums during a 32-week chart run (Billboard, Nov. 23, 1996). The groove-oriented "We Live Here" peaked at No. 2 on Top Contemporary Jazz Albums in '95; moreover, it hit No. 83 on The Billboard 200, a rare feat for a jazz record (Billboard, Dec. 10, 1994).

A star collaborator outside the Group, Metheny has both pushed the envelope of late and pursued more populist projects. Last year, he played live and in the studio with an exploratory quartet featuring British free jazz guitarist Derek Bailey, percussionist Gregg Bendian, and Wertico; this past spring, the band issued "The Sign Of 4," a three-CD document of those seething performances on Knitting Factory Works (Billboard, Feb. 1).

With bass legend and longtime friend Charlie Haden, Metheny produced one of this year's true jazz events, the sublime acoustic duet album "Beyond The Missouri Sky (Short Stories)." The Verve set hit No. 1 on Top Jazz Albums and is still at No. 7 after 30 weeks. Next year, Metheny (Continued on page 100)

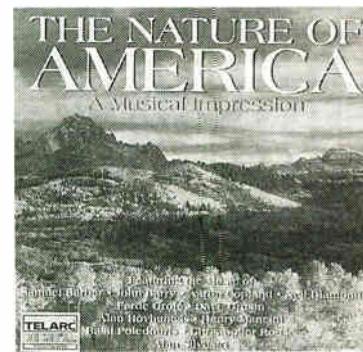
## Telarc Ties In With Book Co. For 'Nature Of America' Set

■ BY DYLAN SIEGLER

Performances by the Cincinnati Pops Orchestra and themes from popular nature-themed films will be featured in an unusual CD/book tie-in that seeks to capture "The Nature Of America." Telarc International is set to release the compilation "The Nature Of America: A Musical Impression" as a companion to a distinctive hardbound collection of nature photographs by book publisher Watson Guptill/Amphoto Art.

The music on the CD compilation was selected by Telarc president/COO Bob Woods and editing manager Erica Brenner and was chosen "to capture the spirit of the American landscape in music," says Rob Saslow, special markets manager at Telarc.

"We tried to make [the CD] as accessible as possible," says Saslow. "We didn't want to make it heavy-handed, and it isn't. A lot of the selections are themes from popular films, like 'Dances With Wolves' and 'The



White Dawn."

The CD also includes such pieces as an excerpt from Copland's "Appalachian Spring" and the main theme from "On Golden Pond," performed by well-known orchestras.

"The music itself is very descriptive," adds Jack Renner, chairman of Telarc. "It's programmatic, eliciting a response which recalls certain places and moods, like looking at a (Continued on page 74)

## Two Albums Stoke Growing Fire For Jamaica's Sizzla

■ BY ELENA OUMANO

KINGSTON, Jamaica—Late one June night in Jamaica, IRIE-FM—the island's 24/7, all-reggae radio station—made a straight run through several current Sizzla hits: "Black Woman And Child," "Homeless," "Hard Ground," "Make It Secure," "One Away," "Give Them A Ride," "Inna Dem Face," and "Praise Ye Jah." With two recent Jamaican albums, "Praise Ye Jah" on Xterminator and "Black Woman And Child" on Brickwall, and hit singles from both peppering the reggae marketplace, Sizzla fever is raging in Jamaica and in the island's U.S. and U.K. ethnic outposts.

"Praise Ye Jah," produced by Xterminator executive producer/manager Philip "Fattis" Burrell and distributed

by V.P. Records in the U.S., drops stateside Tuesday (7), two days before Sizzla—along with Xterminator labelmates singers Luciano and Mikey General—play an eagerly anticipated Thursday (9) concert at New York's Beacon Theatre. In Jamaica, the two albums were released almost simultaneously in August. "Black



SIZZLA

Woman," produced by label owner Bobby "Digital" Dixon, was released Aug. 19 in the U.S. It is distributed by the label's Brickwall distribution arm, which has representation in Jamaica, Miami, and New York.

At first listen, the staunchly Rasta-

farian Sizzla may seem an unlikely candidate to fulfill the reggae industry's longstanding R&B/pop crossover aspirations. And few in that arena are nominating him. But no one works the border turf between MC and singer like this 21-year-old reggae chanter: a true wailing wailer who is realizing Marley's vision of the Rastaman as bearer of the message. Sizzla's elastic vocal scope, musical imagination, and lyrical force are reinventing reggae singjay style—bringing together the rhythmic acuity of the DJ (rapper) with the emotional power of the singer—and setting the standard for today's reggae artist. Even on his Jah-focused terms, R&B and hip-hop heads can relate to Sizzla's Afro-centric themes and toasting skills. And anyone who takes up a mike—vocalist or rapper—would do well to

take a page from Sizzla's compelling, genre-transcending flow.

"Not since [reggae DJ/singer] Buju [Banton] came out with one hit after another in early '92 have we seen something like this," says Sharon Gordon, host of "Food For Thought" on WNWK New York. "You couldn't go to a dance then, [without] there [being] at least one solid hour of Buju. Five years later, Sizzla is creating that same phenomenon. People can't get enough of Sizzla. Everybody's singing his songs; every man is calling his woman 'empress' and 'princess,' because of 'Black Woman And Child.'"

Though "Black Woman" has produced more hit singles, both albums weigh in equally as exemplars of the Sizzla sound: his rhythmically intricate, (Continued on page 99)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Steve Barnett is promoted to senior VP of worldwide marketing at Epic Records in New York. He was senior VP of international.

Warner Music Group in New York promotes Jordan Rost to senior VP of new technology and appoints Robert Emmer senior VP of business affairs. They were, respectively, VP of marketing and executive VP of business affairs at Rhino Entertainment Co.

Dave Lory is named VP of international marketing at Mercury Records in New York. He was chairman/CEO at DE-EL Entertainment.

Arista Records in New York names Donna Torrence associate director of publicity and promotes Devin Lasker to director of national single sales. They were, respectively, owner of Torrence and Associates and manager of national single sales.



BARNETT



ROST



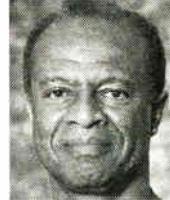
LORY



TORRENCE



ALEXANDER



KNIGHT



MARINACCIO



HORTON

Susan Eaddy is promoted to associate director of creative services at the RCA Label Group in Nashville. She was manager of creative services.

Verity Records in New York promotes Joseph Burney to A&R manager and names Carla Williams director of marketing and B. Jeffrey Grant-Clark national director of radio promotion. They were, respectively, office coordinator, director of marketing at Benson Records, and Northeast promotion director at Warner Bros. Records.

Verity Records in Nashville names

Paul Wright director of A&R, Ben Tankard director of A&R, and Clyde Duffle national manager of radio promotion. They were, respectively, director of A&R at Benson Records, VP at Tribute Records, and radio promotion coordinator at Tribute Records.

The Ryko Corp. in Salem, Mass., appoints Mary Barnhill director of corporate operations and promotes Kevin Hopper to operations coordinator. They were, respectively, VP of operations at REP Co. and shipping manager.

Damascus Records in Nashville names Missy Baker director of media relations. She was manager of publicity at ForeFront Records.

**PUBLISHING.** ASCAP names John Alexander VP of membership in New York and Los Angeles. He was executive VP of creative services, North America, at MCA Publishing.

Music Sales Corp. in Los Angeles appoints Bob Knight VP of film, TV, and advertising. He was senior creative director at Famous Music.

Toni-Ann Marinaccio is promot-

ed to director of international acquisitions at BMG Publishing in New York. She was manager of international acquisitions.

**ORGANIZATIONS.** Julie Horton is named senior project manager at MusiCares in Santa Monica, Calif. She was senior Western regional creative director at ASCAP.

Mark Levine is appointed assistant general counsel for SESAC in New York. He was senior attorney of national advertising at the Council of Better Business Bureaus.

# Joni Mitchell

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# Tibet Set More Than Charity Album

## Grand Royal Release Documents '96 Concert

BY DOUG REECE

The release of the "Tibetan Freedom Concert" album by Grand Royal/Capitol on Nov. 4 marks a new plateau in the evolution of a project begun by members of the Beastie Boys in 1993.

All proceeds from the three-disc set will go to the Milarepa Fund, a non-profit organization founded by the Beastie Boys whose ultimate goal is a free Tibet.

The small Himalayan country, once inhabited largely by Buddhist monks, has become a human rights and political flash point. Charges of ethnic purging continue to surface nearly 50 years after China began occupying the territory.

The fund provides for various educational and political action programs and assists in the organization of events like the Tibet Freedom Concert to help achieve this goal.

In spite of the project's growth, Beastie Boys member Adam Yauch—one of the individuals credited with spearheading the Tibetan Freedom Concert series—says there is little time for self-congratulation.

"We're counting on people who have started to find out about this to get more active during what is a crucial

time for Tibet," he says. "The population transfer is increasing, and it's only a matter of time before what we're fighting for is wiped out."

Fortunately, the music on the set also measures up to the lofty cause it aspires to support. Inspired performances by artists like Sonic Youth, the



BEASTIE BOYS

Jon Spencer Blues Explosion, KRS-One, Oasis' Noel Gallagher, and Patti Smith are singled out as only the tip of an impressive iceberg.

Beastie Boys member and Grand Royal CEO Mike Diamond credits producers Pat McCarthy and Sylvia Massy with getting the most from the diverse series of performances. "The reaction from people who have heard

the recordings from this year has been, 'I had no idea that it sounded so good,'" Diamond says. "Most people think live recordings always sound a certain way or have limitations in terms of how good they can sound, but this has just been beyond everyone's expectations."

The discs will be packaged in a gate-fold double Digipak with a 48-page color booklet.

The third CD features enhanced features that include downloadable audio and video clips of artist performances and interviews from the 1996 concert. The enhanced CD also contains sections discussing Buddhist philosophies, as well as a political action area where people can learn more about human-rights violations in Tibet and ways to take action by automatically E-mailing their congressmen or the Chinese government or linking to appropriate World Wide Web sites.

"I thought I would be the last person to do an enhanced CD," says Diamond. "Everyone is so skeptical about them, but I think this is one scenario where it allowed us to put so much more information in terms of our subject."

On Nov. 6, "Free Tibet," a documentary detailing the 1996 concert and its purpose, will premiere in New York. Grand Royal VP of sales and marketing Chris Johnsen says the film will be treated "as if we're putting a band on the road," with special screenings at retail outlets on the day of release in San Francisco, Los Angeles, Washington, D.C., and New York. Radio teins and various micro-marketing elements will be employed in each city.

A home video version of "Free Tibet" will likely bow next year.

As it happens, Capitol's project could also receive a boost from two high-profile films focusing on Tibet. A Brad Pitt project, "Seven Years In Tibet," and the Martin Scorsese-directed "Kundun" are due in October and December, respectively.

"There are no plans right now to tie into these other things going on," says Johnsen. "But as we approach the media, we're hoping to pitch things like a Tibet-oriented half-hour [television feature], where they could talk about these two movies and the album."

Diamond, too, sees an opportunity to capture the nation's attention.

"There are so many other projects coincidentally coming out, and maybe that's what it is going to take to gain an awareness of this issue among the collective consciousness," he says. "People tend to look at what's going on in Tibet and say, 'What does this have to do with me?' The reality is that their nonviolence struggle is very applicable to our struggle because we are so plagued by violence as well."

While notice may be on the rise for Tibetan issues, Grand Royal is striving to educate retailers about the project and conditions in the small, once autonomous country.

A six-minute video, designed specifically to be shown to record buyers, emphasizes the dire situation in Tibet

(Continued on page 21)

# Atlantic Zeppelin Set Has Live BBC Performances

BY ED CHRISTMAN

NEW YORK—With more than 20 years having passed since the last time Led Zeppelin officially issued a live document, Atlantic Records is readying "Led Zeppelin: BBC Sessions" for release Nov. 11. For longtime fans of the trend-setting band, the BBC performances are among the most highly sought after and treasured live perfor-

namics of the hard rock rhythm section, while the fiery guitar solos and frenetic rhythm guitar passages that Jimmy Page constructed are still considered hallowed ground by many subsequent guitar slingers. Although Robert Plant would eventually emerge as the rock vocalist of his generation, after 1972 his vocal gymnastics would never again be fueled by the sheer firepower displayed on these performances.

Val Azzoli, co-chairman/co-CEO of the Atlantic Group, says the idea to officially release the recordings came from the Led Zep camp. "I'm sitting there this summer, and I get a call from [band manager] Bill Curbishley, and he plays me 'Whole Lotta Love.' I said, 'This is amazing. What is it?' He said it was from the BBC, and he played the rest."

"I was truly excited. I never in my wildest dreams thought about putting it out. I never wanted to approach the band because I was scared it made it seem like we were capitalizing on their success."

Even though the most fervent fans may already have bootlegged copies of the material, Azzoli says he doesn't think that will hurt sales. "Jimmy Page remastered these tracks himself. True Led Zep fans will want this."

The songs on disc one are mainly studio recordings of live performances, with the occasional overdub. The songs on disc two were recorded during a live show at the Paris Theater in London.

In an unusual departure, the "BBC Sessions" contains multiple recordings of Led Zeppelin songs. For example, "Communication Breakdown" is featured three times on the first disc; "You Shook Me" and "I Can't Quit You Baby"

(Continued on page 20)



LED ZEPPELIN, CIRCA 1970

mances available in the bootleg market.

The two-record set, which will carry a list price of \$24.98, contains songs from the band's first four albums. The first CD, which lasts nearly 75 minutes, was recorded at BBC sessions in March and June 1969; the second CD, which is more than 78 minutes, was recorded in April 1971.

Zep aficionados have long claimed that the band's live act was at its most ferocious during those years, even with the presence of the enchanting acoustic set heard on disc two of the package. In those years, John Paul Jones on bass (and occasionally keyboards) and John Bonham on drums redefined the dy-



**Let's Dance.** David Bowie has reason to smile after selling out three shows in Los Angeles in support of "Earthling," his latest album on Virgin Records. Shown, from left, are Michael Plon, senior VP of promotion, Virgin Records; Bowie; and Nancy Berry, vice chairman of Virgin Records America/Virgin Music Group Worldwide.

# Brooke Finds Solo 'Wings'

## Refuge Artist Calls 2nd Set An 'Arrival'

BY TERRI HORAK

NEW YORK—With the Nov. 4 release of "10¢ Wings," her new album on Refuge/MCA, Jonatha Brooke has finally come into her own, both musically and professionally.

"It feels like for the first time all the elements that need to be in a row are actually lining up. There's a team of people that are thrilled with the record and seem to know how to put it across to the marketplace," she says. "It also feels great to be around so long, still loving what I'm doing; and I'm totally in love with this new record," Brooke says.

The album is among the first to be released under the new joint-venture label between MCA Records and Ref-



JONATHA BROOKE

uge, the label founded by record producer Don Gehman and artist manager Larry Frazin. Brooke fits in well with its overall philosophy of investing in the long-term development of quality artists, Gehman says.

"When Larry and I heard Jonatha's album, we flipped. My first impression was it's something that hit me in my heart," Gehman says. "I was totally taken with how honest and interesting I found the record, and I immediately loved her voice. She's definitely the kind of act we wanted to work with."

"10¢ Wings" is Brooke's second album since the dissolution of the Story, the duo she was in with Jennifer Kimball. Her first solo album, 1995's "Plumb," marked the breakup of the 12-year partnership. With "Plumb," Brooke jumped from the Story's home of Elektra to MCA, where she was signed to GRP president Tommy LiPuma's Blue Thumb imprint (he also signed her when he was at Elektra). That album was marketed as Jonatha

Brooke & the Story, she says, because "the label felt it was important to keep the name so fans would be able to recognize me, but it didn't make a damn bit of difference."

Though the album was not as successful as previous releases, Brooke explains, "'Plumb' was a real cathartic period for me of finding my solo voice and how I wanted to say things and fill all that space. Since I toured so much with that album, I worked into this new sense of how I wanted to sing, so '10¢ Wings' is really a crystallization of all that. It feels like it's completely me, and I guess that's what I love about it. It feels like an arrival."

She still considers LiPuma a "huge mentor," but with the shift to Refuge and a relocation to Los Angeles, Brooke is taking a more hands-on approach to her career. "I wanted to be in the thick of things and more present in decisions that involve my life. If you're not taking hold of the reins, anything can happen, and they might just assume you don't care," she says.

This new determination comes across in Brooke's intensely passionate singing on "10¢ Wings" and in arrangements that take several different directions. "I felt a little freer this time. I've always challenged myself vocally in writing songs that are maybe a little bit too difficult, and then I had to work my way into singing, but I think I was looser with this material. I didn't sabotage or second-guess anything before I really fleshed it out, and it made for a much more fun vibe," she says.

Brooke's captivating mix of strength, vulnerability, and humor has served her well in the past, and it's a combination that Refuge/MCA intends to capitalize on.

"When you have such a charismatic performer and great entertainer, you need to make sure she's out playing, so the tour is really the conduit for building all of our marketing activities," says Paul Orescan, marketing director for MCA.

Brooke will kick off an initial tour with two press days in New York the week of release and hit 11 cities by Thanksgiving. The label is planning heavy promotional activities in each market, including radio visits and on-

(Continued on page 20)

## TO OUR READERS

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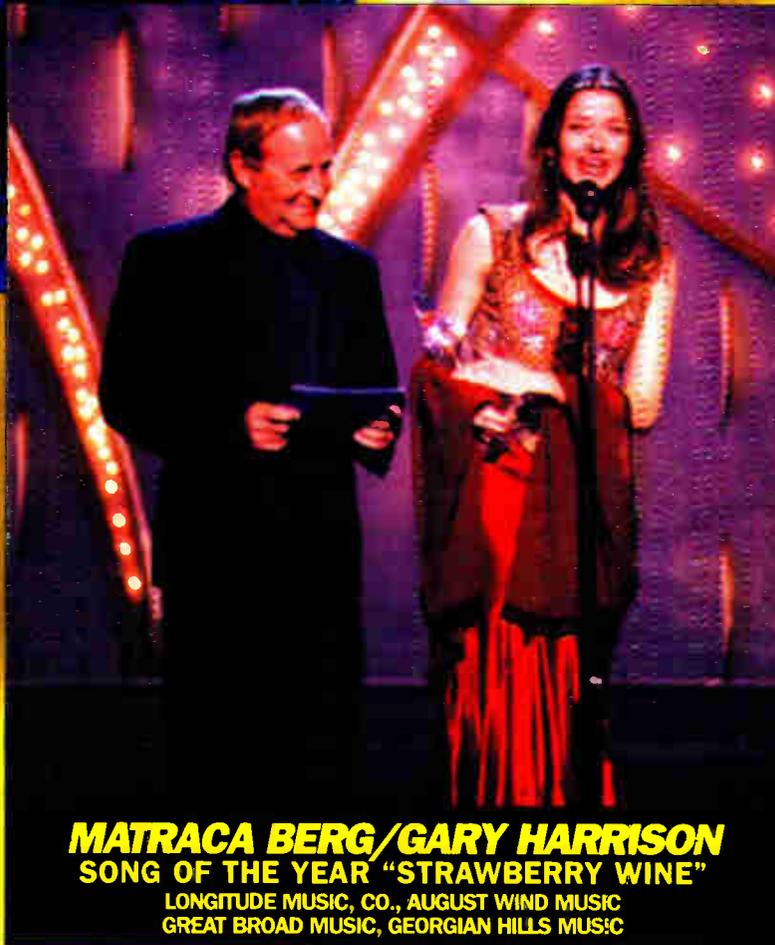
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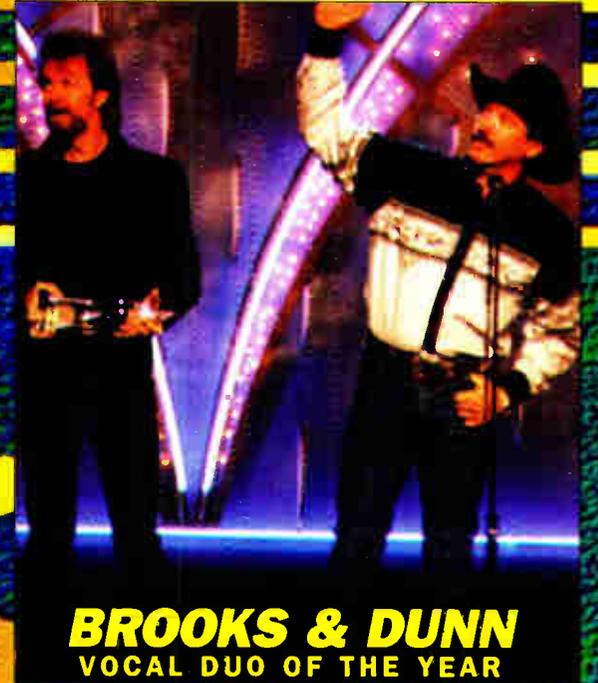
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# Artists & Music

## ATLANTIC ZEPPELIN SET HAS LIVE BBC PERFORMANCES

(Continued from page 18)

are each represented twice; and "Whole Lotta Love" also is aired twice, once on the first CD and once on the second, as is "Dazed And Confused."

Jimmy Page, the band's founder, says the key to understanding and enjoying the set is the multiple versions of songs.

On the first disc, only a matter of months separated the performances, yet each time the approach to a song like "Communication Breakdown" could change dramatically. Even more obvious is the difference between versions of "You Shook Me": On March 3, 1969, it lasted five minutes and 14 seconds, but on June 27 the song grew to more than 10 minutes.

Having more than one version of some songs is one of the most important

ingredients of the "BBC Sessions," according to Page. "It's a very interesting testament in its own way; it goes to show . . . just how organic the group was. Led Zeppelin was a band that would change things around substantially each time it performed. It is the approach, the feel, and the attitude to each number that is the most important thing to take in hand."

Page notes that spontaneity is a Led Zeppelin hallmark. For example, "The Girl I Love," which incorporates elements from the Sleepy John Estes song of the same name, is something that was made up "on the spot" in the studio, says Page. "We did exactly the same thing with 'Travelling Riverside Blues.' It was, 'I have a riff, and let's do this and

see what happens,' and it winds up however it did."

In addition to "The Girl I Love," the album includes the band tackling Eddie Cochran's "Something Else." Among other tracks are "How Many More Times," "Immigrant Song," "Heartbreaker," "Since I've Been Loving You," "Black Dog," "Stairway To Heaven," "Going To California," and "That's The Way."

Page suggests that the package will be enjoyed most by Led Zeppelin fans who have bought the group's studio albums but didn't have a chance to attend its concerts or dabble in the bootleg market.

"One could criticize certain aspects of the balance," Page concedes. "Like in

'You Shook Me,' there is one part of the guitar solo that the [recording engineer] just fades it right back, and there is nothing I can do about it now." Still, Page says he is pleased with what he was able to do with the tracks in preparing them for the album.

Disc two was supposed to be the pilot for a BBC program called "On Air," in which the full concerts of bands were recorded and aired. "With the Paris show, you get what you get," Page recalls. "It's not the best Led Zeppelin, and it's not the worst. It's what it was that night."

Page jokes that it was just another "night in the career of Led Zeppelin promoting itself at that time."

Speaking of promoting the band, Daniel Savage, VP of product management at Atlantic, says the label is gearing up to ensure that the album has a huge profile during the holiday selling season. "Research shows that Led Zeppelin is still one of the most popular acts today," he says. "Obviously, the band's main audience is with those in the 25-plus age group, but we also have found another male audience that is under 18, which is probably due to the band's continued dominance of classic rock radio and AOR."

Consequently, the label will take a two-pronged advertising approach, taking space in magazines like Rolling Stone and Stereo Review while also hitting Hit Parader and Metal Edge.

One of the big guns in the marketing campaign will be a VH1 "Legends" spe-

cial, which will contain footage that has never been seen before, says Savage. That show will be either preceded or followed by "The Song Remains The Same," the Led Zeppelin concert film released in 1976.

Bob Douglas, VP of purchasing at Stamford, Conn.-based HMV, says the VH1 show fills the bill to give the album a "big launch."

The success of the album, however, "depends on the quality of the recordings," Douglas says. "If they are crisp and clear and are good performance, then it is just what the doctor ordered. If the recent success of the Fleetwood Mac [album] is anything to go by, then fulfilling demand for unreleased live material by Led Zeppelin should give us a huge seller for the holiday season."

Other marketing efforts by Atlantic include a video for "Whole Lotta Love," which will have the studio version synced to "never seen before live footage," Savage says.

Moreover, Atlantic will use a television advertising campaign for the album, although specifics have yet to be worked out. Similarly, Atlantic plans to go to radio, but it has not decided on a track yet.

In stores, Atlantic "will use all the retail visibility tools, especially during the holiday selling season when the older demographics are in the store looking for a gift item," Savage says.

Of course, the two-record set is a wonderful preamble to the Page & (Continued on page 24)

## BROOKE FINDS SOLO "WINGS"

(Continued from page 18)

air and in-store performances.

An edit of the lead track, "Crumbs," will be worked at public and triple-A stations upon release, but the full album will be serviced Oct. 17 to college stations. As the record builds at those formats, MCA will go after modern AC and top 40 stations.

Brooke is also scheduled to appear on the syndicated programs "Acoustic Cafe," "The World Cafe," "Mountain Stage," and "E-Town." Each of those performances will air in November.

"I think she's a genius," exclaims Bruce Warren, music director at

WXPN Philadelphia and one of the producers of "The World Cafe." "She's continuing to write great songs, and there's some nice stylistic variety on this record. It's nice to see her experimenting and expanding a little bit. We're very excited and definitely going to be playing it."

Warren is not alone in his enthusiasm for the album. Orescan and Gehman agree that there are multiple singles on the album. "The greatest problem we have had with this album is deciding which to release first, because there are so many choices," Orescan says.

Indeed, "10¢ Wings" contains a rich selection of tunes, with textures that span folk, alternative, and jazz flavors. The album was produced by longtime producer Alain Mallet. Brooke says that in their work, she and Mallet have always been drawn to "exploring the boundaries of dynamics."

"I like the range of going from tiny, heartbreaking presentations to a cacophonous pop binge. I love all the risks we took on '10¢ Wings.' Some of the arrangements are insane and really unusual, but I think it's really good pop music."

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## TIBET SET MORE THAN CHARITY ALBUM

(Continued from page 18)

and is punctuated by a brief lesson in Tibetan culture and the aim of the project. Johnsen says there has already been interest from retailers in looping the video for in-store play.

Says Johnsen of the pitch, "The angle is, 'Hey, we've spent the whole year working with you guys and spending money working our records, and now we're doing something that gives something back, and we need accounts to help out and get excited about this, too.'"

Promotional items from the concert, such as T-shirts, programs, and Tibetan prayer flags, are also being sent to retailers, as are bin card stickers that cross-reference each contributing act to the "Tibetan Freedom Concert" album and vice versa.

"We have discussed a lot of terrific ideas, but this is a benefit record and coming out when displays are at a premium, when this is the most difficult, make-or-break time of year for retailers. We've tried to keep it as easy and low-key as possible," says Johnsen.

"The encouraging thing we're seeing is that many retailers are calling up and saying, 'I had no idea all this was going on, and what a great thing to see,'" he adds.

Retailers will also receive an 11-track promotional CD sampler for in-store and listening-station play.

Major chain Borders Books & Music has already committed to placing the disc in its listening stations for free.

Three different videoclips for three songs on the album will also be sent

outlets.

According to Johnsen, Spike Jonze has agreed to direct a clip for the Beastie Boys' track "Root Down," while Evan Bernard will shoot Rancid's "The Harder They Come." Both directors have donated their talents.

Todd Meehan, store manager of Tower Records' Sunset Boulevard location in Hollywood, Calif., says the store will actively promote the set. As an attendee of both the San Francisco and New York shows, Meehan says he came away touched by the program's cause and music.

"The reason we approached [Capitol and Grand Royal] is because we don't want this to get lost in the fourth-quarter shuffle," says Meehan. "We don't want people looking at it as just another charity album. This project distinguishes itself with a very strong lineup, its enhanced CD, and overall quality."

"We're trying to make sure that people know this isn't just about U2 and Pearl Jam," he adds. "We have this great opportunity to express ourselves here and raise our voices, but people should know that there are places in the world where you can sing a certain song and get put in jail for 18 years."

Tentative plans for Tower Sunset's participation include hosting an in-store artist press conference and a screening of the Tibetan Freedom Concert documentary in the store's parking lot. The store will also include prayer flag or poster giveaways with purchases.

Meanwhile, via an Internet promotional campaign with online retailer CDnow, a portion of proceeds from CDs by individual artists featured on the set will be donated to the Milarepa Fund.

On a more grass-roots level, Students for a Free Tibet, an organization that boasts 300 chapters at universities and colleges across the country, will assist by hosting listening parties where merchandise will be raffled. The clubs may also be tied in to the screening of the "Free Tibet" documentary, which may be broadcast to campuses via a satellite uplink.

At radio, the label plans to send the full album to various formats, stickerizing it to delineate what tracks a station might be most inclined to play. Twelve-inch remixes of tracks from acts such as the Beastie Boys, A Tribe Called Quest, and KRS-One will be serviced to clubs this fall.

Though much of the work for this year's freedom concert is behind it, Grand Royal is already excited about next year's show, which is tentatively scheduled to occur in the nation's capital, Diamond says.

"We started in San Francisco, which was a great city and a great site with an open-minded public; we moved to New York, a media center; and by taking it to Washington, we're hoping to make some important political inroads that can help bring more attention to what's going on."

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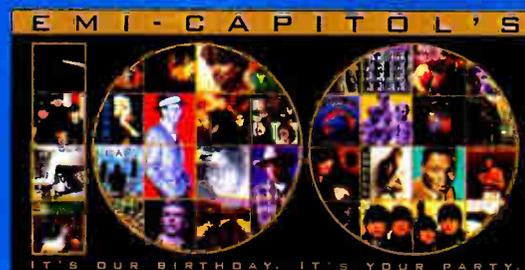
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## BOND-BASED LOANS

(Continued from page 12)

Bowie's business manager.

But Nomura's principals say their financing deal is more far-ranging than the Bowie bond sale, in terms of the number of properties involved and the capital provided. Nomura is putting up the capital itself, not raising it from investors.

What the bankers plan to do is bundle or package a number of entertainment loans into pools that will be sold to securities companies that will turn them into asset-backed bonds for sale to institutional investors, such as insurance companies and pension funds. Home mortgages and credit card receivables are among the assets that have been packaged and sold in this way by Wall Street. Prudential Insurance Co. of America bought all the Bowie bonds.

The Nomura deal was dreamed up by Ethan Penner, who is president and founder of Nomura Asset Capital Corp., a unit of the Japan-based bank. He made his name in finance as a lender to the real-estate industry.

Azoff says, "I think the entertainment business has found dealing with the financial world very dangerous and murky, and Ethan and his team bring a fresh approach to it."

He says he became friends with Penner through "securing entertainment for his showcases." Penner would book big-name entertainment, such as Elton John and Stewart, to perform at functions for his clients and employees. When he realized that assets like royalties and syndication fees could be used as collateral for loans and bundled into bonds, he became partners with Azoff in the venture.

### NO LIMITS

Romero says that the bankers analyze the cash flow from royalty income to determine the viability of a loan and its amount.

She says there are no limits on the amount that can be loaned to an individual, nor is there risk to the client in the transaction. If the loans are not sold as securities, Nomura will keep them on its books as investments. Moreover, the loans are "non-recourse," which means that if the royalty income falls short of projections, the artist is at risk only for the collateralized catalog, not for any of his or her other properties.

The loans will be offered at interest rates comparable to those on medium-term U.S. Treasury securities—with 10- or 12-year maturities.

After potential cash flow is analyzed for risk, the loans could be structured as low-risk investment-grade bonds—such as the Bowie bonds were—or as high-yield junk bonds.

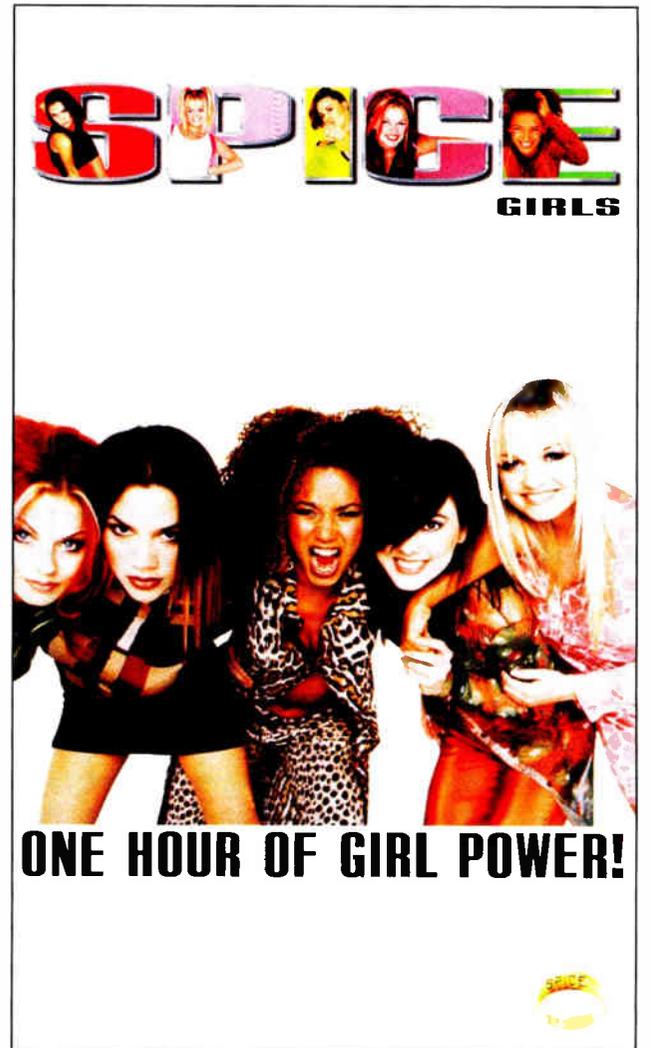
Nomura also says that it may provide capital for acquisitions in the entertainment industry or take equity stakes in companies.

Besides a catalog of songs or masters, other properties that will be used as collateral for the Nomura loans are studios' film and TV libraries. Another source of cash flow, the bankers say, is a label's contractual agreement with an artist. For instance, an artist could receive a loan backed by the label's income guarantees in a long-term contract.

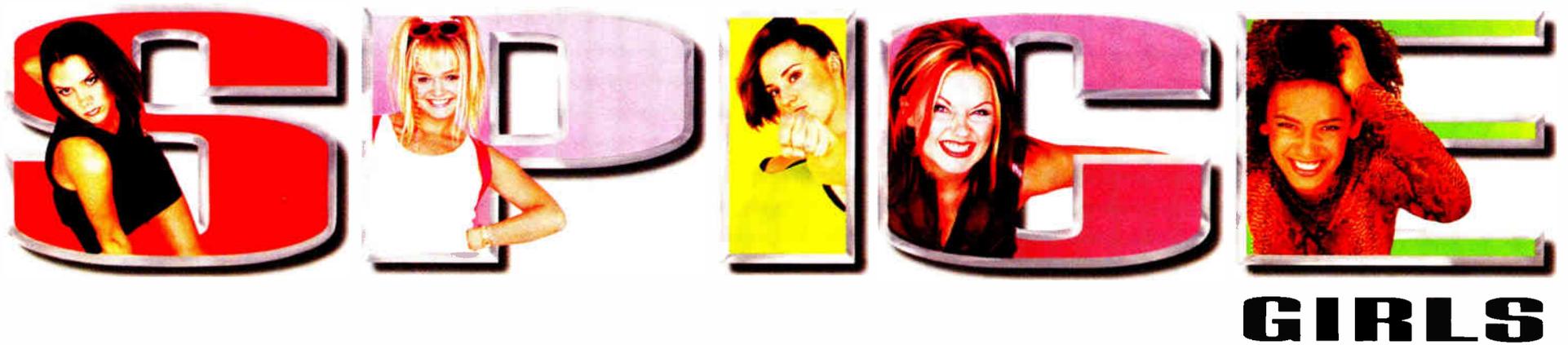
"We think music assets are as safe and viable as real-estate assets," says Romero.

DON JEFFREY

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\*Advertising subject to change.

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## 550'S SEVELLE RE-CREATES HERSELF WITH 'TOYS' SET

(Continued from 7)

this month (a firm street date had not been set by press time), buyers are equally curious—thanks largely to a limited, promo-only CD pressing of "I&I" that was circulated to industry tastemakers in late August.

"It was a good way of reintroducing Taja to the street, where her reputation has been somewhat spotty in the past," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "It sets her up as an artist who has undergone an Alanis Morissette type of transformation. It's a terrific single that I think will get a good reaction from a decent variety of people. It's also the kind of record that makes you curious to hear the rest of the album."

And that is precisely the intention behind 550 Music's promotional strategy for the project. "'I&I' creates an air of mystery that we want to maintain at first," says Randy Irwin, associate director of marketing (U.S.) at the label. To that end, he says, Sevelle will initially avoid the "grippy, grumpy

part" of record promotion, focusing instead on auditioning musicians for a band that will likely hit the road during the first quarter of '98.

People will get a glimpse of the "new" Sevelle when the label unveils the music video for "I&I" at the end of the month. Directed by Matt Mahurin, the clip alternates between performance footage and dream sequences during which the singer confronts herself in a variety of personas that include a dog, a bug, and an elderly woman.

"It's an amazingly striking piece of work that illustrates the depth of the song's lyrics extremely well," Irwin says. "On top of all her other talents, she also proves that she's a natural actress."

Ironically, Sevelle says, "I&I" was initially not among the easier songs on "Toys Of Vanity" to write. In fact, she remembers collaborator R.J. Rice—who also produced the album—sharing his idea for its basic groove and not bonding with it at all. "It didn't

connect with my brain at first," she says. "But he really challenged me, because he believed it could lead to a great song. I got really frustrated with the situation, and he looked me in the eye and simply said, 'Trust me.' I took a deep breath, said a prayer to swallow my pride, and I tried again."

She then recalled a dream in which she lived next door to herself and how it led her to examine things like ego and self-possession. "And the words just flowed from there," she says with a smile. "We were done in about 45 minutes."

Such an organic creative process was not typical of Sevelle's salad days. The Minneapolis native's 1988 Warner Bros. debut was a mildly scattered journey into dance/pop that left her confused and disappointed. "Looking back on the experience, I made the only choices I could at the time," she says, philosophically.

The project did spawn an international hit with "Love Is Contagious," an especially gratifying success since it was also Sevelle's first effort as a songwriter. From there, she signed with Warner/Chappell and began writing with a vast array of composers, including Burt Bacharach, Thom Bell, Nellee Hooper, and Nile Rodgers. "It provided me with phenomenal training," she says. "I got to try my hand at jazz, rock, R&B, pop . . . you name it."

Such fruitful education gave her the confidence to dive headfirst into creating "Toys Of Vanity," which she wrote and recorded within the space of 14 weeks in Detroit with Rice. "The freedom I felt during those sessions was unlike [anything] I had experienced in my life," she says. "R.J. would offer me these canvases of sound. The next day, I'd come back with melodies and lyrics. The songs just poured out of us."

The result is an eclectic collection that darts from the limber funk of "Us" into the jazzy title track, with pit stops into the ethereal pop of "Making Love To The Air."

"Simply put, this album is a great listen," Irwin says. "There's a cool vibe that floats through it. After 'I&I,' the possibilities for this album are endless."

Sevelle credits Rice with creating "a safe playground" to experiment in. "He didn't restrict me in any way. I could go from a growl to a jazz scat and not feel self-conscious. It's an experience that's opened me up tremendously. I can't wait to get back into the studio and start writing again."

## LED ZEPPELIN

(Continued from page 20)

Plant studio album due in the spring.

Page notes that the album, which features Michael Lee on drums and Charley Jones on bass, is proceeding quickly. "Last time out, we had this Page & Plant extravaganza incorporating all these other textures—Egyptian musicians, a traditional orchestra, and the hurdy-gurdy," he says. "What we have done for this album is reverted to how we started out before we got into that sort of 'unledded' thing to what we did back in Led Zeppelin just working with bass, drums, guitar, and vocal."

# THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

**T**HE BOLD MAN AND THE 'SEA': John Barry's score to the new Columbia TriStar film "Swept From The Sea" washes over listeners like a foamy whitecap just before a storm. It is mesmerizingly graceful yet carries a powerful undertow. The London Records album will be in stores Oct. 14.

Noting that the library of James Bond films he scored provided "one's full share of action films," Barry says he now tends to seek out "more lyrical stories" that have marked such choices as "Out Of Africa," "Dances With Wolves," and "Somewhere In Time." The timeless trials of love, survival, and change addressed in "Swept From The Sea," which was adapted from a Joseph Conrad short story, perfectly fit his current interests.

In a bit of a new twist even for an old pro, Barry wrote two of the main "Sea" themes without reading the screenplay or seeing the movie. While waiting for the folks at Phoenix Pictures to send him the treatment, Barry says he wandered into a local bookshop and bought the collection of Conrad stories that contains that story.

"I read it and loved it and wrote the first two main themes from that," he says. "I didn't need to change a single note when I finally saw the film."

The magic continued when Barry began working with director **Beeban Kidron**, with whom he says he had one of the "best, least complicated associations" he's experienced during his collaborative career: "A lot of directors profess musical knowledge, and then when you spend a little time with them, it dawns on you it is a lot of talk," he says. "It became very apparent when I started to work with her that she knew a lot more about music than she claimed. When things work like this, there's nothing better."

In a time when the film industry has become "like a supermarket," Barry says, composing for "Swept From The Sea" was "almost like going back to the good old days where everyone was just concerned with making the movie." Literally raised in a playground of celluloid, courtesy of the cinema houses his father owned, Barry says, "In the early days, nobody ever talked about money. All of the talk was devoted to the quality of the product . . . The quality of things now coming out I think is pretty pathetic. They do all this market research stuff, which kills me. My father never used market research; it was instinct. You were flying by the seat of your pants, but you knew what you were doing then because you worked your way to the position you had."

With "Sea" now comfortably at bay, Barry is taking a break from the movies and recording an album of original music performed by the **English Chamber Orchestra**. "The Beyondness Of Things" will be released on PolyGram, to which Barry just signed exclusively. "This is the first time in many years where I've just written music for an album without having the whole movie thing going on," Barry says. "And I'm having such a good time."

**'BOOGIE' TIME:** A powder-blue leisure suit, rather than those black jeans, might be the more appropriate dress code for Epic Records artist **Michael Penn**, who scored New Line Cinema's new street-savvy disco-era sendup "Boogie Nights." A slice of Penn's "The Big Top" theme serves as the only non-retro tune on the Capitol Records soundtrack, due Tuesday (7). It sits amid such '70s stalwarts as the **Emotions** "The Best Of My Love," **Marvin Gaye's** "Got To Give It Up," **Electric Light Orchestra's** "Livin' Thing," and the **Commodores'** "Machine Gun." The project marks the second film score for Penn, whose other work was also in collaboration with "Boogie Nights" co-executive producer **Paul Thomas**, for the movie "Hard Eight."

"Paul and I had talked about the concept of the movie from the beginning, and we wanted to address a certain subtext that would be in contrast to the more 'adult' theme of the film," Penn says.

Penn says he is not actively seeking film and soundtrack projects but would happily listen to pitches. "I love working with Paul because he gives me a lot of freedom, and we tend to see eye to eye on a lot of things," he says. "Basically, this was just a lot of fun to do. I'm sure we'll work together again."

**P**RODUCTION NOTES: The first recording from composer **James Horner** under a new exclusive contract with Sony Classical will be the soundtrack to "Titanic," due Nov. 18. Horner also is working on a second album of music from and inspired by the **James Cameron** film, as well as an original ballet score . . . **The Sneaker Pimps** are preparing their third soundtrack contribution in less than a year. The Virgin Records band will contribute the original song "Velvet Divorce" to the London Records soundtrack to "A Life Less Ordinary," the latest from director **Danny Boyle**, due in October. London is also releasing the soundtrack to "Gummo."

Speaking of Boyle, fans of "Trainspotting" will be hearing double with Capitol Records' Oct. 21 release of a second album of music from and inspired by the film. "Trainspotting 2" once again touts **Iggy Pop** as well as **David Bowie**, **Sleeper**, **Joy Division**, **Primal Scream**, and others. Capitol released a second album of music from "Romeo + Juliet" back in the spring . . . Out since last month are companion CD compilations from Silva America that celebrate the music themes from some of the more infamous swash and buckle films of our time. "The Crimson Pirate—Swashbucklers Of The Silver Screen" is an ode to the classic **Burt Lancaster** film of the same name, and "The Mark Of Zorro—Swordsmen Of The Silver Screen" features recordings of the overture from the classic **Tyrone Power** film "The Mark Of Zorro."

amusement		business		BOXSCORE	
		® TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FLEETWOOD MAC	Great Woods Center Mansfield, Mass.	Sept. 19-20	\$1,620,725 \$75/\$30	40,758 two sellouts	Magicworks Concerts Inc. Pace Touring Don Law Co.
FLEETWOOD MAC	Blockbuster-Sony Music Entertainment Center Camden, N.J.	Sept. 26	\$970,845 \$75/\$30	25,145 sellout	Magicworks Concerts Inc. Pace Touring
FLEETWOOD MAC	Nissan Pavilion at Stone Ridge Bristow, Va.	Sept. 27	\$948,432 \$75/\$25	25,141 sellout	Magicworks Concerts Inc. Pace Touring Cellar Door
FLEETWOOD MAC	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Sept. 23	\$901,865 \$75/\$45	18,509 sellout	Magicworks Concerts Inc. Pace Touring Metropolitan Enter- tainment Group
FLEETWOOD MAC	Coca-Cola Star Lake Amphitheatre Burgestown, Pa.	Sept. 25	\$824,170 \$75/\$24	22,595 sellout	Magicworks Concerts Inc. Pace Touring
MOJO MUSIC FESTIVAL: CANDLEBOX BETTER THAN EZRA, FIONA APPLE, FOO FIGHTERS, FAITH NO MORE, COWBOY MOUTH, SMASH MOUTH	Marconi Meadows New Orleans	Sept. 28	\$480,000 \$20	24,000 sellout	Beaver Prods.
BROOKS & DUNN/REBA MCENTIRE	Birmingham-Jefferson Civic Center Birmingham, Ala.	Sept. 27	\$461,760 \$40	11,544 17,500	Starstruck Promotions Titely/Spalding
AEROSMITH MARRY ME JANE	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Sept. 23	\$438,040 \$35.75/\$19/\$13	18,802 sellout	PACE Concerts Cellar Door
REBA MCENTIRE/BROOKS & DUNN	Nashville Arena Nashville	Sept. 26	\$437,929 \$30.25	14,477 17,500	Starstruck Promotions Titely/Spalding
RAGE AGAINST THE MACHINE ATARI TEENAGE RIOT THE ROOTS (18), FOO FIGHTERS (19)	Irvine Meadows Amphitheatre Irvine, Calif.	Sept. 18-19	\$428,859 \$17	24,979 30,832, two shows	Avalon Attractions Goldenvoice

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DEREK TAYLOR  
1932 - 1997



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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	8	<b>DAYS OF THE NEW</b> OUTPOST 30004/GEFFEN (8.98/12.98)	<b>DAYS OF THE NEW</b>
2	NEW		<b>STEREOLAB</b> ELEKTRA 62065/EEG (10.98/16.98)	DOTS AND LOOPS
3	4	20	<b>LEE ANN WOMACK</b> OECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
4	NEW		<b>ORGANIZED KONFUSION</b> PRIORITY 50560* (10.98/16.98)	THE EQUINOX
5	RE-ENTRY		<b>RICH MULLINS</b> REUNION 16205/ARISTA (9.98/15.98)	SONGS
6	2	31	<b>SNEAKER PIMPS</b> CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
7	5	18	<b>OUR LADY PEACE</b> COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
8	9	11	<b>MICHAEL PETERSON</b> REPRIS 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
9	3	11	<b>TRIO</b> CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
10	7	14	<b>ROBYN</b> RCA 67477 (10.98/16.98)	ROBYN IS HERE
11	NEW		<b>SOMETHIN' FOR THE PEOPLE</b> WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
12	11	3	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
13	8	25	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
14	6	9	<b>98 DEGREES</b> MOTOWN 530796* (6.98/10.98)	98 DEGREES
15	12	60	<b>JACI VELASQUEZ</b> MYRRH/WORO 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
16	NEW		<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENOMORANDO
17	19	5	<b>CREED</b> WIND-UP 13049 (10.98/15.98)	MY OWN PRISON
18	NEW		<b>SOUTHERN CULTURE ON THE SKIDS</b> DGC 25154/GEFFEN (10.98/16.98)	PLASTIC SEAT SWEAT
19	14	21	<b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
20	NEW		<b>THE KINLEYS</b> EPIC 67965 (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
21	15	5	<b>DIANA KRALL</b> IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
22	13	4	<b>TALK SHOW</b> ATLANTIC 83040/AG (10.98/16.98)	TALK SHOW
23	18	3	<b>FOREST FOR THE TREES</b> DREAMWORKS 50002/GEFFEN (10.98/16.98)	FOREST FOR THE TREES
24	NEW		<b>GEOFF MOORE &amp; THE DISTANCE</b> FOREFRONT 25175 (10.98/16.98)	THREADS
25	21	17	<b>BUCK-O-NINE</b> TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH

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	22	39	<b>BARENAKED LADIES</b> REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
27	16	11	<b>CHARLIE ZAA</b> SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS
28	17	15	<b>BLINK 182</b> CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
29	10	3	<b>BOB &amp; TOM</b> BIG MOUTH 97 (10.98/16.98)	FUN HOUSE
30	26	33	<b>LESS THAN JAKE</b> CAPITOL 37235 (6.98/9.98)	LOSING STREAK
31	27	18	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98)	SWEET THING
32	23	17	<b>THE SUPERTONES</b> BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
33	30	6	<b>JIMMIE'S CHICKEN SHACK</b> ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
34	29	3	<b>THE GAITHER VOCAL BAND</b> SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
35	33	3	<b>INDIA</b> RMM 82157 (9.98/14.98)	SOBRE EL FUEGO
36	28	13	<b>LIMP BIZKIT</b> FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
37	NEW		<b>HOT BOYS</b> CASH MONEY 9614 (10.98/17.98)	GET IT HOW U LIVE!!
38	31	26	<b>K'S CHOICE</b> 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
39	37	13	<b>CLAY CROSSE</b> REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
40	24	5	<b>CRU</b> VIOLATOR/OEF JAM 537607*/MERCURY (10.98 EQ/16.98)	DA DIRTY 30
41	45	46	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98)	NO MERCY
42	47	2	<b>OLIVE</b> RCA 67507 (10.98/16.98)	EXTRA VIRGIN
43	44	15	<b>LOS TIGRES DEL NORTE</b> ● FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
44	20	2	<b>CORNERSHOP</b> LUAKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
45	32	3	<b>FREDDY JONES BAND</b> CAPRICORN 536192/MERCURY (10.98 EQ/16.98)	LUCID
46	43	23	<b>RAHSAAN PATTERSON</b> MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
47	38	2	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (16.98 CD)	BUENA VISTA SOCIAL CLUB
48	50	9	<b>PHILLIPS, CRAIG AND DEAN</b> STAR SONG 20156/SPARROW (10.98/15.98)	WHERE STRENGTH BEGINS
49	39	15	<b>CHRIS RICE</b> ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
50	RE-ENTRY		<b>KATHY TROCCOLI</b> REUNION 10003/JIVE (10.98/15.98)	LOVE AND MERCY

## POPULAR UPRISINGS

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

**B**ROOD'S BIG BREAK: When Miramax films signed first-time writer/director Troy Duffy to a multimillion-dollar deal early this year, it sent plenty of Hollywood tongues wagging.

The talk was understand-



**Urban Assault.** On Sept. 30, Hut/Virgin Records released "Urban Hymns," the first album from British act the Verve since its 1995 Vernon Yard title, "A Northern Soul." The band is off to a good start, as "Bitter Sweet Symphony," the majestic first single from the album, builds steam at modern rock radio and MTV. Confirmed November gigs include stops in New York, Chicago, San Francisco, and Los Angeles.

able, given that Duffy was, until landing the deal for his action/adventure script "The Boondock Saints," schlepping drinks at Los Angeles watering hole J. Sloan's.

Still, when the bidding action heated up over rights to the film, Duffy's lack of experience

didn't hinder his negotiating skills.

As part of the deal, the new Hollywood player ended up not only as owner of Sloan's but with majority rights to the film's soundtrack, which he is shopping to various labels.

His agenda was clear. Duffy, as part of rock act the Brood—formed with brother Taylor, Jim Jackson, and Gordon Clark several years ago—sensed an opportunity to quickly raise the profile of the band.

In effect, "The Boondock Saints" will become a 90-minute commercial for the band, which has already recorded demos for much of the music that will be heard in the film.

Sitting in his modest office on the Paramount lot, which he admits is far more luxurious than any of the apartments he lived in during leaner years, Duffy explains that it wasn't the allure of filmmaking that brought the native New Englander to Tinsel Town.

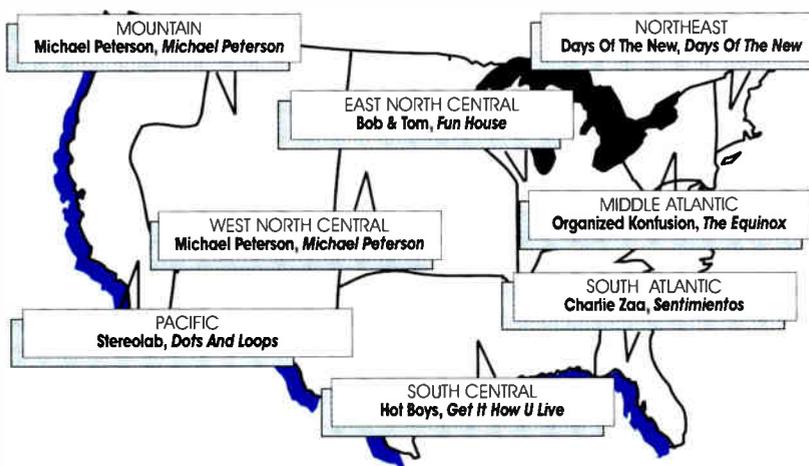
"[Coming to L.A.] was 100% a music thing," he says. "The film thing is a lucrative and heartfelt hobby, but that's all. I'd throw everything away to be successful in this band."

While his screenplay and about 10 new songs developed simultaneously, Duffy says, the



**Heartfelt Promotion.** As part of a promotion for the Dambuilders' newest single, "Break Up With Your Boyfriend," which will be serviced Oct. 27 to modern rock radio, the band is compiling fans' worst heartbreak stories through its World Wide Web site (<http://www.dambuilders.com>). On Monday (6), the band plays the Pearl St. club in Northampton, Mass. "Against The Stars" was released July 29 on Elektra.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Stereolab <i>Dots And Loops</i>	1. Hot Boys <i>Get It How U Live!!</i>
2. Alejandro Fernandez <i>Me Estoy Enamorando</i>	2. Lee Ann Womack <i>Lee Ann Womack</i>
3. Daft Punk <i>Homework</i>	3. Ghetto Twinz <i>In That Water</i>
4. Blink 182 <i>Dude Ranch</i>	4. Days Of The New <i>Days Of The New</i>
5. Sneaker Pimps <i>Becoming X</i>	5. Somethin' For The People <i>This Time It's Personal</i>
6. Organized Konfusion <i>The Equinox</i>	6. Michael Peterson <i>Michael Peterson</i>
7. 98 Degrees <i>98 Degrees</i>	7. Roy D. Mercer <i>How Big A Boy Are Ya? Volume 1</i>
8. Buck-O-Nine <i>Twenty-Eight Teeth</i>	8. Roy D. Mercer <i>How Big A Boy Are Ya? Volume 2</i>
9. Olive <i>Extra Virgin</i>	9. Lil' Keke <i>Don't Mess Wit Texas</i>
10. Diana Krall <i>Love Scenes</i>	10. Our Lady Peace <i>Clumsy</i>

two are separate pieces. He expects the soundtrack will be marketed as the Brood's debut album—tentatively titled "Release The Hounds"—rather than the soundtrack to "The Boondock Saints."

"During the six months writing the movie, I was writing a lot of songs as well," he says. "They did seem to have the same stories and intertwine like two snakes fuckin', but I don't believe that one inspired the other. It was just a very creative time."

Though the band has been working on a new batch of songs, outside of living rooms and rehearsal-space jam sessions, its members have played only a few sets at Sloan's and are unknown within the local club circuit.

Still, Duffy and his bandmates have not been idle. Spending \$23,000 of the money paid to him by Miramax, the director lensed an impressive clip for the band's song "Two Ravens."

Judging by the moody, well-written rock track and portions of a few other cuts from the band's demos we heard in Duffy's office, the Brood could soon be soaring with the Saints.

**ROADWORK:** On Oct. 17, Warner act **Moloko**, whose "Fun For Me" single is bub-

bling under at modern rock radio, play Frequency—housed at the Hollywood Athletic Club in Hollywood, Calif.

Skunk Records act **Slightly Stoopid**, which includes former members of **Sublime**, opens for the **Skeletones** this month, including a show on Friday (10) in Huntington Beach, Calif. The act's new album is



**Multicolored.** A phalanx of guest producers and artists lent a hand on Kirk Whalum's Warner Bros. debut, "Colors," which was released Sept. 23 (see story, page 1). The jazz sax player called on such associates as Philippe Saisse and Tommy Simms, as well as Michael McDonald and Alison Krauss. "More so than the violent act of breaking down barriers, this was a celebration of the things we have in common when we peek over those barriers," says Whalum of the album's theme. The artist supports Whitney Houston on the HBO special "Classical Whitney," which airs Sunday (5).

scheduled for a November release.



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*Congratulations To Our Friend*

*Elton John*

*Whose Songs And Sacrifice  
Are An Inspiration*

*To Us All*



## Bobby Brown Back In Action

### MCA's 'Forever' Set Ends 5-Year Absence

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

When MCA releases "Forever," the third solo album by hip-hop/soul star Bobby Brown, Nov. 4, the market will see whether a five-year absence has had any impact on the influence wielded by one of R&B's original new-jack bad boys.

After all, Brown's debut, 1986's "King Of Stage," yielded the gold-certified "Girlfriend"; 1988's "Don't Be Cruel" was certified double-platinum; and its follow-up, 1992's "Bobby," earned seven-times-platinum sales. In between was the remix project "Dance! ... Ya Know It," which earned platinum sales in 1989.

MCA is counting on "Forever" to cement the one-time New Edition member's status as an enduring solo star. Says Ken Wilson, senior VP of black music for MCA, "Bobby is an incredible guy with a lot of energy. If you look at his performance in the videos and on the tour as a member of New Edition, you can see that Bobby Brown is a superstar."

In titling the album, Brown wanted positive symbolism. "In the past few months, I've seen two good friends pass away," he says, referring to the untimely deaths of Tupac Shakur and the Notorious B.I.G. "They both basically called it out for themselves on their albums; the titles explained the life and death of them. I don't want to jinx myself, so I just called it 'Forever.'"



BROWN

Maybe I'll live longer."

The first single is "Feeling Inside," which will be delivered to R&B and rhythm-crossover radio Tuesday (7), followed by service to top 40 the second week, according to Ashley Fox, marketing director, black music, for MCA.

The single will not be commercially available. Instead, 12-inch double-vinyl copies featuring remixes by Marley Marl, Jodeci's Dalvin DeGrate, and Dinky Bingham were mailed Sept. 26 to club DJs, mix-show jocks, and "specialty tastemakers." CD promos of the

album version went only to radio Sept. 30. The video, directed by Scott Calvert, will be delivered to national and local video outlets Sept. 28.

"We look at Bobby as being one of the most talented, scrutinized, successful artists in the history of music, not just black music," adds Fox, noting that MCA has planned a massive consumer and retail awareness campaign that includes retail "meet and greets" on both coasts and an extensive overseas promotion tour in October of Europe, (Continued on next page)



**Heavy On The Production.** Rapper Heavy D is hard at work as one of the producers on the debut album for Qwest recording act Jia. Shown, from left, are Jay Brown of Qwest A&R/Quincy Jones Music Publishing, songwriter Mary Brown, Heavy D, and producer Tony Dofat. Shown sitting, from left, are band members Joelena and Tia.

## Hicks' Picks Boosted Island Black Music; Usher The Latest Youth Act To Hit It Big

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

**PARADISE ISLAND:** Hiram Hicks' elevation to president of Island Black Music (Billboard, Oct. 4) was nice to see, particularly when there is so much change going on at other black music divisions.

Across town at Epic, Ron Sweeney maintains his premier position with a move up to president of the R&B division (Billboard, Sept. 27) from executive VP, but longtime execs Ray Harris, VP of black music, Dwayne Cunningham, VP of promotion, VPs of A&R Ted Lowe and Vivian Scott, and Will Strickland, national rap director, have been let go. This may be related to the consolidation of R&B promotion staffs at 550 Music and its associated labels under the leadership of Tom Bracamontes.

Just as radio stations are consolidating, so are labels getting leaner and meaner for the new millennium. And the lingering question in many people's minds is whether the consolidation of radio stations under non-white owners means that the need for African-American record promotion reps is evaporating, and whether the elimination or paring down of R&B music divisions is the first insidious sign.

Hicks began building Island Black Music two years ago and was previously its senior VP/GM. Some of his successes with the label have been the Isley Brothers' platinum-plus "Mission To Please" album, the successful "Don't Be A Menace . . ." soundtrack, and the dynamic Baltimore quartet Dru Hill. The latter's single "In My Bed" has been certified platinum, and two other singles, "Tell Me" and "Never Make A Promise," have attained gold status.

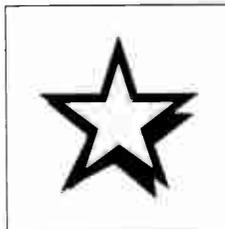
Hicks and the Isleys also received recognition recently when they were honored by the Congressional Black Caucus Spouses at their annual benefit, held Sept. 12 in Washington, D.C. The gala benefited the CBC Spouses Education Scholarship fund. The Isleys performed and were joined by Angela Winbush, whose own solo album is expected on Island early next year.

**SOUND WAVES:** The youth cult in R&B can claim another victory with "You Make Me Wanna . . ." the Jermaine Dupri-produced leadoff single from Usher's second solo album, "My Way" (LaFace/Arista). That track has remained at the No. 1 position on both Billboard's Hot R&B Singles chart and R&B Airplay Monitor's R&B Airplay/Mainstream chart for six weeks. Usher, just 18, has overcome the dreaded voice change to come back with a nice little snarl in his sound that is making young ladies sit up and take notice. And he pairs with fellow teen vocal-

ist Monica for a remake of "Slow Jam" on the new LaFace "Soul Train" soundtrack.

Speaking of the Arista family of labels, the company has a fourth quarter relatively free of its trademark diva signees. The "Money Talks" set has spawned "Avenues," Refugee Camp All Stars' remake of Eddie Grant's "Electric Avenue"; new group Next is garnering attention with "Butta Love," climbing up the top 20 of the Hot R&B Singles chart; the official next single from the Puffy Daddy & the Family album, already much-sampled by radio, is "Been Around The World"; and popular rapper Mase, after appearing with Puffy and Brian McKnight, will see his solo album released.

On the diva front: Faith Evans, who makes an indelible guest appearance on the forthcoming LSG project, is recording her second album, due next year. And Lisa Stansfield's long-awaited, self-titled second album is a beautifully produced, understated project that will feed fans of Brit soul. The next single is "Never Gonna Fall In Love Again"; my personal favorite is the affecting domestic-abuse lament "Suzanne."



**BEATS 'N' PIECES:** It began as a quarterly TV special, but its success has led Warner Bros. Domestic Television to relaunch it as a monthly feature. The syndicated, hourlong "R&B '98" will debut in January, featuring performances by and interviews with the top artists in the R&B and hip-hop genres. The series was preceded by "R&B '97" specials, including "R&B '97: Summer Jams," featuring En Vogue, Maxwell, and Erykah Badu, and "R&B '97: Fall Preview," which will air again in December, hosted by Jody Watley and soap star Shemar Moore, with segments by Babyface, Sean "Puffy" Combs, Adina Howard, All-4-One, the Brand New Heavies, Lisa Stansfield, Brian McKnight, and Missy Elliott. The program was co-developed with WB by Black Pearl Entertainment and produced by Tri-Crown Features.

We were saddened to learn of the Sept. 21 passing of "King" James Cephas, a longtime independent retail-store owner in Philadelphia. He operated King James Records, last at the Haddington Mall, for 20 years and was a legend in the community. He was 66 . . . Heavy D was the genial host of a National House Party Sept. 26 at his Beverly Hills, Calif., digs; the event benefited the Black Community Crusade for Children, a division of the Children's Defense Fund, which celebrates its 25th anniversary this year. Besides cocktails, the event offered a silent auction of derby-style hats designed by Quincy Jones, Russell Simmons, Combs, Robert Townsend, and Andre Harrell.

### To Whom It May Concern:

The liner notes of the LL Cool J album "Mr. Smith," released by Def Jam Records in 1995 identify Mr. Hubert Laws as a co-writer of the song "Mr. Smith," which appears on the album. This is to confirm that Mr. Laws' contribution to the song was only with respect to its music. Mr. Laws had no part in creating or approving the lyrics of the song "Mr. Smith."

Def Jam Records, Inc.



a PolyGram company



**BIG BOYZ:** Despite the onslaught of four-man vocal group imitations that have cropped up since *Boyz II Men's* emergence in 1993, the group's fan base appears intact as its third album, the aptly titled "Evolution" (Motown), moves 211,000 units in its first full week at retail. That amount lands the set dual Hot Shot Debut trophies at No. 1 on both The Billboard 200 and Top R&B Albums. While the sum falls shy of the 302,000-unit first week of 1994's "II," that album also had a significantly larger lead single, "I'll Make Love To You," which held the No. 1 post for nine weeks on Hot R&B Singles, thus creating more excitement in the weeks prior to the set's release.

The Boyz's current single, "4 Seasons Of Loneliness," hangs in at No. 2 on Hot R&B Singles in its third week on that chart. "4 Seasons" shows a 13% increase in audience reach and moves 11-7 on the Hot R&B Airplay list, bringing total listeners to 30 million. At that rate, the foursome could move in on the No. 1 slot by next issue, as Usher's six-week dominance with "You Make Me Wanna..." (LaFace/Arista) is finally slowing down. That tune had a 10% decline at R&B core stores and a 3% dip in listeners, although it maintains its No. 1 ranking on Hot R&B Airplay.

**THEY'RE BACK:** After a five-year breakup, Erick Sermon and Parrish Smith, known collectively as EPMD, make a return with "Back In Business" (Def Jam/Mercury), the duo's fifth album, which shoots 83-4 on Top R&B Albums. The set naturally wins Greatest Gainer after being forced onto the album list a week early due to street-date violations. On The Billboard 200, the title enters at No. 14, which marks the group's highest career ranking on that chart. After the act's breakup, Sermon scored solo debuts with 1993's "No Pressure" and 1995's "Double Or Nothing" (both Def Jam), peaking at Nos. 2 and 6, respectively, on Top R&B Albums. Smith charted 1994's "Shade Business" (PMD/RCA) and 1996's "Business Is Business" (Relativity) under the moniker PMD (Parrish Makin' Dollars). Sermon's and Smith's Top R&B Albums peaks were, respectively, No. 12 and No. 29.

EPMD's lead single, "The Joint," moves 53-46 on Hot R&B Singles after gaining another 20% in audience, boosted by airplay at seven new stations. With support on 54 Broadcast Data Systems (BDS)-monitored stations in total, "The Joint" moves 71-68 on Hot R&B Airplay.

**HOME COOKIN':** Following the Sept. 26 opening of the movie "Soul Food," the film's LaFace/Arista soundtrack sees a 45% increase on Top R&B Albums, moving 7-5 while snagging the Pacesetter trophy. Total's "What About Us," from the soundtrack, re-bullets at No. 7 on Hot R&B Singles due to picking up a 5% sales gain at R&B core stores and a 7% increase in radio audience.

**SOMETHIN' ELSE:** Somethin' For The People's sophomore set, "This Time It's Personal" (Warner Bros.), debuts at No. 35 on Top R&B Albums. Its self-titled previous album peaked at No. 66 on that chart.

Apparently, the album's first single, "My Love Is The Shhh!," gained the group some new fans. That song moves 4-3 on Hot R&B Singles. The act's previous chart high was "You Want This Party Started," which peaked at No. 29 in the Feb. 17, 1996, issue. "My Love" has been making steady gains at radio, with another 13% listener gain this week at R&B radio. The track moves 10-6 on Hot R&B Airplay with support on 79 BDS-monitored stations. Airplay leaders include KKDA Dallas (72 plays); WBHJ Birmingham, Ala. (63 plays); WFXA Augusta, Ga. (61 plays); and WJMH Greensboro, N.C. (52 plays).

# R&B

## BOBBY BROWN

(Continued from preceding page)

Japan, Australia, and Hong Kong. "We're looking at relaunching him as King of Stage."

Brown may not have had a solo project in the market since 1992, but he has hardly been missing in action. In addition to the tabloid media's frequent coverage of him as half of R&B's premier celebrity couple (he has been married to Whitney Houston since 1992), Brown was featured on 1996's New Edition reunion project, "Home," as well as on the group's national tour. But those five years have also seen the rise of R&B alternative stars Maxwell and D'Angelo, as well as soulsters Usher, Rome, and Joe.

"The industry has changed dramatically—there's so many people out there now, it's like cluttered with unpolished talent, but that's a good thing," says Brown, adding that he's a fan of D'Angelo and Maxwell, whom he terms "polished" talents. However, he says, "I don't feel like anybody can compete with what I do. I do what I do best, and they do what they do best—I don't worry about that. When it comes time for battle, we'll see who's the last man standing."

While the market seems ripe for Brown's return, he has been away for five years. "I've heard the Bobby Brown, and [sales demand] depends on what happens with the single for him," says Violet Brown, R&B buyer for the Warehouse chain. "Definitely there's always interest in Bobby, and what I heard from the album sounded like a great Bobby Brown record. It's in pocket with today's sound; musically it's up-to-date."

Says Don E. Cologne, assistant PD at WGCI Chicago, "We're in what I consider an era of transition, where you have a lot of the artists that were hot in the '80s and early '90s who have lagged in terms of keeping up with the music and their fans. Provided on how good the music is and how well they market and promote Bobby, it's really going to depend."

"It goes right back to the basics. You're not gonna go platinum based on who you are, unless you have stayed in touch... We'll judge it by the grooves."

Brown says that the time off from solo work has allowed him to mature emotionally as well as vocally. Joking that "being around that house, listening to that lady sing" has taught him a few vocal tricks, he adds, "I've got a Bobby Womack thing to my voice now, that little rasp. It's not so pretty; it's more mature now. Taking time out was really good for me. It gave me time to work out different sounds with my voice acrobatically."

At the same time, "Forever" features less rap and more romance. "I'm growing out of rapping now, I'm older. I'm more of a ballad man now—the love doctor!" he says.

Brown wrote or co-wrote most of the album's 12 tracks. "Feeling Inside" was produced by Jeff Redd, VP of A&R for MCA and a former Uptown Records artist. The smoothly seductive title track was produced by Tim and Bob, the up-and-coming Atlanta team whose credits include 112 and Boyz II Men. Other standout tracks are "Happy Days," in which Brown explains the long journey to his current happiness, and "It's Still My Thing," which Brown calls "My Prerogative, Part II," referring to his 1988 R&B chart-topping, new-jack-swing classic.

(Continued on page 44)

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	13	UP JUMPS DA BOOGIE (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND 5 weeks at No. 1
2	2	4	6	I MISS MY HOMIES (C) (D) (T) NO LIMIT 53290/PRIORITY	MASTER P FEAT. PIMP C AND THE SHOCKER
3	4	3	15	NOT TONIGHT (FROM "NOTHING TO LOSE") (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGE MARTINEZ
4	5	6	4	AVENUES (FROM "MONEY TALKS") (C) (D) (T) (X) ARISTA 13411	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
5	3	2	11	MO MONEY MO PROBLEMS (C) (D) (T) (X) BAD BOY 79100/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
6	7	8	5	ME AND MY CRAZY WORLD (C) (D) (T) UNIVERSAL 56131	LOST BOYZ
7	6	5	18	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
8	8	7	8	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
9	12	11	6	REMINING ME (OF SEF) (C) (D) (T) RELATIVITY 1627	COMMON FEAT. CHANTAY SAVAGE
10	10	15	4	SOMEBODY ELSE (C) (D) (T) H.O.L.A. 341026/ISLAND	HURRICANE G
11	9	9	14	TAKE IT TO THE STREETS (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	RAMPAGE FEAT. BILLY LAWRENCE
12	13	12	4	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646	THE BEATNUTS
13	15	24	8	CROOKED GREEN PAPERS (C) (D) (T) BEFORE DAWN 109/TOUCHWOOD	KINFUSION
14	11	13	5	MEN OF STEEL (FROM "STEEL") (C) (D) (T) T.W.I.S.M./QWEST 17305/WARNER BROS.	SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE
15	17	14	10	DOWN FOR YOURS (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	NASTYBOY KLICK FEAT. ROGER TROUTMAN
16	NEW		1	IMMA ROLL (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
17	18	26	10	BE THE REALIST (C) DEFF TRAPP 9283/INTERSOUND	TRAPP, TUPAC & NOTORIOUS B.I.G.
18	22	—	2	BUMPIN' IN YOUR TRUNK (C) (D) (T) CROSSTOWN 1021	MAD DOG CLIQUE
19	16	—	2	SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923*/MERCURY	JAY-Z FEAT. BABYFACE AND FOXY BROWN
20	19	16	15	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") (C) (D) (T) (X) TOMMY BOY 7785	COOLIO FEAT. 40 THEVZ
21	NEW		1	IT'S YOURZ (T) LOUD 64957*/RCA	WU-TANG CLAN
22	20	21	12	ICED DOWN MEDALLIONS (C) (D) (T) BLUNT 6614/TVT	ROYAL FLUSH
23	24	19	18	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") (C) (D) (T) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
24	21	29	7	LET ME HOLLA AT CHA (C) (X) LIVE SHOT 7001	BLAC HAZE
				*** GREATEST GAINER ***	
25	38	31	3	GET UP (C) (D) (T) RUTHLESS 78707/EPIC	NX
26	NEW		1	BLAZING HOT (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	NICE & SMOOTH
27	23	25	11	HOW WE COMIN' (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG	RBL POSSE
28	26	23	18	SMILE (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	SCARFACE FEATURING 2PAC & JOHNNY P
29	34	42	12	ON & POPPIN' (C) (D) OVERALL 77001	YOUNG MC
30	14	10	20	TALKIN' BOUT' BANK (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	THE WHORIDAS
31	33	38	12	WHO U WIT (C) (T) (X) MIRROR IMAGE 410/CHIBAN	LIL JON AND THE EAST SIDE BOYZ
32	29	22	7	I GOT DAT FEELIN' (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	DJ KOOL
33	32	27	24	JUST ANOTHER CASE (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	CRU FEATURING SLICK RICK
34	25	20	17	HIP HOP DRUNKIES (C) (D) LOUD 64882/RCA	THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD
35	28	28	13	FAR FROM YOURS (C) (D) (T) PAYDAY/FFRR 850916/ISLAND	O.C. FEATURING YVETTE MICHELE
36	27	17	3	THE JOINT (T) DEF JAM 571679*/MERCURY	EPMD
37	35	37	23	IF I COULD CHANGE (FROM "I'M BOUT IT") (C) (D) (T) NO LIMIT 53273/PRIORITY	MASTER P FEAT. STEADY MOBBIN, MIA X, MO B. DICK & O'DELL
38	30	34	28	EMOTIONS (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG	TWISTA
39	31	32	17	SMOKIN' ME OUT (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	WARREN G FEATURING RONALD ISLEY
40	46	36	54	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAKNASTY
41	36	40	5	PUT THE MONKEY IN IT (FROM "NOTHING TO LOSE") (C) (D) (T) TOMMY BOY 7403	DAZ AND SOOPAFLY
42	NEW		1	BE MY PRIVATE DANCER (C) (D) (T) LIL' JOE 895	THE 2 LIVE CREW
43	37	33	10	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") (T) VIOLATOR/DEF JAM 571441*/MERCURY	FOXY BROWN FEAT. DRU HILL
44	45	—	6	COME ON EVERYBODY (GET DOWN) (C) (D) (T) (X) BLUE NOTE 58610/CAPITOL	US 3
45	NEW		1	PARTY PEOPLE (M) (T) (X) MCA 55304*	G.P. WU
46	49	—	7	HEY AZ (T) NOO TRYBE/EMI 58655*/VIRGIN	AZ FEATURING SWV
47	50	49	38	CAN'T NOBODY HOLD ME DOWN (C) (D) (T) (X) BAD BOY 79083/ARISTA	PUFF DADDY (FEAT. MASE)
48	40	35	29	THAT'S RIGHT (C) (T) (X) BREAKAWAY/SUCCESS 53289/PRIORITY	DJ TAZ FEAT. RAHEEM THE DREAM
49	RE-ENTRY		60	LET ME CLEAR MY THROAT (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL
50	42	48	9	A FRIEND (T) (X) JIVE 42471*	KRS-ONE

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

# BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	8	2	DO ME BABY WILLIS (VIKING)	14	—	1	PARTY PEOPLE G.P. WU (MCA)
2	2	7	LET ME HOLLA AT CHA BLAC HAZE (LIVE SHOT)	15	14	14	PEOPLE GET READY ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/EEG)
3	7	3	CAN'T STOP NO PLAYER DA ORGANIZATION (POCKETS OF RAGE/WRAP/CHIBAN)	16	16	7	IT'S ALRIGHT DAVE HOLLISTER (DEF SQUAD/EMI)
4	—	1	BLAZING HOT NICE & SMOOTH (STREET LIFE/DIVINE/ALL AMERICAN)	17	18	2	SOUL IN THE HOLE WU ALL STARS (LOUD)
5	22	7	SO IN LOVE SAISON (KAT'S EYE/UNITY)	18	12	4	BUBBLIN' CRU (VIOLATOR/DEF JAM/MERCURY)
6	—	1	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)	19	19	9	'BURBAN & IMPALAS BIG MIKE (RAP-A-LOT/NOO TRYBE/VIRGIN)
7	—	1	ALRIGHT JAMIROQUAI (WORK/EPIC)	20	23	2	THE NIGHT THE EARTH CRIED GRAVEYIGGAZ (GEE STREET/V2)
8	6	5	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)	21	10	8	SUPERNATURAL WILD ORCHID (RCA)
9	—	1	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)	22	20	8	IN THE COMPANY (OF KILLAZ) WISEGUYS (SURRENDER/DEF JAM/MERCURY)
10	—	1	WON ON WON COCCA BROVAZ (LOUD)	23	—	5	IT'S ABOUT TIME L.A. NASH FEATURING JEW'ELL (MENES)
11	15	5	WAIT A WHILE ERICKA YANCEY (RCA)	24	24	7	KEEP ME LIFTED SPEARHEAD (CAPITOL)
12	17	4	SOMEHOW, SOMEWAY ORGANIZED KONFUSION (PRIORITY)	25	11	14	GUNJA HONORS DEAD RINGAZ (HUSH)
13	13	22	COME ON EVERYBODY (GET DOWN) US 3 (BLUE NOTE/CAPITOL)				

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

OCTOBER 11, 1997

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'YOU MAKE ME WANNA... A' by Usher and '4 SEASONS OF LONELINESS' by Boyz II Men.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'IF IT AIN'T LOVE (FROM "SPRUNG")' by Usher and 'SMILE' by Scarface.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular 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.

# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	13	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA) 6 wks at No. 1
2	2	22	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)
3	3	5	<b>GOT 'TIL IT'S GONE</b>	JANET JACKSON (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)
4	5	9	<b>PUT YOUR HANDS WHERE MY EYES COULD SEE</b>	BUSTA RHYMES (ELEKTRA/EEG)
5	4	19	<b>NEVER MAKE A PROMISE</b>	ORU HILL (ISLAND)
6	10	9	<b>MY LOVE IS THE SHHH!</b>	SOMETHIN' FOR THE PEOPLE (FEAT. TRINA & TAMARA) (WB)
7	11	6	<b>4 SEASONS OF LONELINESS</b>	BOYZ II MEN (MOTOWN)
8	9	10	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)
9	7	9	<b>HONEY</b>	MARIAH CAREY (COLUMBIA)
10	6	26	<b>NO MONEY MO PROBLEMS</b>	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
11	14	9	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b>	BRIAN MCKNIGHT (FEAT. MASE) (MERCURY)
12	8	13	<b>THE LOVE SCENE</b>	JOE (JIVE)
13	12	21	<b>I CAN LOVE YOU</b>	MARY J. BLIGE (MCA)
14	13	23	<b>IT'S ALL ABOUT THE BENJAMINS</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
15	16	5	<b>FEEL SO GOOD</b>	MASE (BAD BOY/ARISTA)
16	18	8	<b>OTHERSIDE OF THE GAME</b>	ERYKAH BADU (KEDAR/UNIVERSAL)
17	29	3	<b>PHENOMENON</b>	LL COOL J (DEF JAM/MERCURY)
18	17	24	<b>STOMP</b>	GOD'S PROPERTY (B-RITE/INTERSCOPE)
19	15	13	<b>BIG BAD MAMMA</b>	FOXY BROWN (FEAT. DRU HILL) (VOLATRO/DEF JAM)
20	24	7	<b>BUTTA LOVE</b>	NEXT (ARISTA)
21	31	6	<b>ALL CRIED OUT</b>	ALLURE (FEAT. 112) (TRACK MASTERS/CRAVE)
22	20	13	<b>UP JUMPS DA BOOGIE</b>	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
23	30	7	<b>YOU ARE THE ONLY ONE</b>	GOD'S PROPERTY (B-RITE/INTERSCOPE)
24	23	32	<b>FOR YOU</b>	KENNY LATTIMORE (COLUMBIA)
25	27	8	<b>GUANTANAMERA</b>	WOLFF JEAN (FEAT. REFUGE ALL STARS) (RUFFHOUSE/COLUMBIA)
26	21	15	<b>I'LL DO ANYTHING/I'M SORRY</b>	GINUWINE (550 MUSIC/EPIC)
27	22	27	<b>G.H.E.T.T.O.U.T.</b>	CHANGING FACES (BIG BEAT/ATLANTIC)
28	19	18	<b>NOT TONIGHT</b>	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
29	36	4	<b>SOCK IT 2 ME</b>	MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) (EASTWEST)
30	33	28	<b>THE SWEETEST THING</b>	REFUGE CAMP ALL STARS (FEAT. LAURYN HILL) (COLUMBIA)
31	26	17	<b>LOVIN' YOU TONIGHT</b>	THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY)
32	28	43	<b>IN MY BED</b>	DRU HILL (ISLAND)
33	25	14	<b>DO YOU LIKE THIS</b>	ROME (GRAND JURY/RCA)
34	38	31	<b>I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)</b>	ROME (GRAND JURY/RCA)
35	39	9	<b>I CARE 'BOUT YOU</b>	MILESTONE (LAFACE/ARISTA)
36	46	5	<b>WHEN YOU CALL ON ME/BABY THAT'S WHEN I COME RUNNING</b>	LUTHER VANDROSS (LVE/EPIC)
37	34	29	<b>NEXT LIFETIME</b>	ERYKAH BADU (KEDAR/UNIVERSAL)

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

## HOT R&B RECURRENT AIRPLAY

1	—	1	<b>DON'T LEAVE ME</b>	BLACKSTREET (INTERSCOPE)
2	1	5	<b>BIG DADDY</b>	HEAVY D (UPTOWN/UNIVERSAL)
3	2	2	<b>HOPELESS</b>	DIONNE FARRIS (COLUMBIA)
4	6	2	<b>CUPID</b>	112 (BAD BOY/ARISTA)
5	7	29	<b>NO DIGGITY</b>	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
6	4	5	<b>HYPNOTIZE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	10	3	<b>THINKING OF YOU</b>	TONY TONI TONE (MERCURY)
8	12	32	<b>ASCENSION (DON'T EVER WONDER)</b>	MAXWELL (COLUMBIA)
9	8	25	<b>PONY</b>	GINUWINE (550 MUSIC/EPIC)
10	9	3	<b>I LOVE ME SOME HIM</b>	TONI BRAXTON (LAFACE/ARISTA)
11	5	17	<b>WHAT KIND OF MAN WOULD I BE</b>	MINT CONDITION (PERSPECTIVE/A&M)
12	18	4	<b>DON'T WANNA BE A PLAYER</b>	JOE (JIVE)
13	3	7	<b>ON &amp; ON</b>	ERYKAH BADU (KEDAR/UNIVERSAL)

14	22	13	<b>EVERY TIME I CLOSE MY EYES</b>	BABYFACE (EPIC)
15	14	33	<b>ONLY YOU</b>	112 (FEAT. THE NOTORIOUS B.I.G.) (BAD BOY/ARISTA)
16	21	29	<b>YOU'RE MAKIN' ME HIGH</b>	TONI BRAXTON (LAFACE/ARISTA)
17	11	18	<b>DON'T LET GO (LOVE)</b>	EN VOGUE (EASTWEST/EEG)
18	16	22	<b>I CAN MAKE IT BETTER</b>	LUTHER VANDROSS (LVE/EPIC)
19	13	12	<b>CRUSH ON YOU</b>	LIL' KIM (FEAT. LIL' CEASE) (UNDEAS/BIG BEAT/ATLANTIC)
20	23	19	<b>ONE IN A MILLION</b>	AALIYAH (BLACKGROUND/ATLANTIC)
21	15	8	<b>GET IT TOGETHER</b>	702 (BIV 10/MOTOWN)
22	—	20	<b>NOBODY</b>	KEITH SWEAT (FEAT. ATHENA CAGE) (ELEKTRA/EEG)
23	24	9	<b>CAN'T NOBODY HOLD ME DOWN</b>	PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
24	17	7	<b>FOR YOU I WILL</b>	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
25	25	45	<b>TOUCH ME TEASE ME</b>	CASE (FEAT. FOXY BROWN) (SPOILED) (ROTTEN/DEF JAM)

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

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

2	4	<b>SEASONS OF LONELINESS</b>	EMI April, ASCAP/Flyte Tyme, ASCAP/HL
47	5	<b>MILES TO EMPTY</b>	(The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI) HL
20	12	<b>BEFORE 6</b>	(Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/HR Co. South, ASCAP/Tickle Box, ASCAP/EZ, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
69	1	<b>AIN'T NUTHIN' BUT A JAM Y'ALL</b>	(Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)
11	1	<b>ALL CRIED OUT</b>	(Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
78	1	<b>ALL I WANT (FROM GOOD BURGER)</b>	(Kharabry, ASCAP/B.Black, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
44	5	<b>WE LAY</b>	(Saja, BMI/LaStrada, BMI)
28	1	<b>AVENUES (FROM MONEY TALKS)</b>	(Intersong, ASCAP/Warner Chappell, ASCAP) HL
25	1	<b>BACKYARD BOOGIE</b>	(WB, ASCAP/Real N Ruff, ASCAP) WBM
90	1	<b>BE THE REALIST</b>	(Spec Twelve, ASCAP)
21	1	<b>BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER)</b>	(Slam U Well, ASCAP/Lil Lulu, BMI/Jim Edd, BMI/712 Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean L.L.C., BMI/Jelly's Jams L.L.C., ASCAP) HL
67	1	<b>BRING BACK YOUR LOVE</b>	(Poetry In Motion, BMI)
93	1	<b>BUMP'N IN YOUR TRUNK</b>	(Crosstown, BMI/Sony Music, BMI/Mtume, BMI)
9	1	<b>BUTTA LOVE</b>	(Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP)
71	1	<b>CAN'T LET GO</b>	(Sony/ATV Songs, BMI/Yab Yum, BMI/Browntown Sound, BMI/Mic'L, ASCAP/Sailandra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM
48	1	<b>CAN WE (FROM BOOTY CALL)</b>	(Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
87	1	<b>CRAZY</b>	(Perfect, BMI/SPZ, BMI/GEMA)
74	1	<b>CROOKED GREEN PAPERS</b>	(Touchwood, ASCAP/Chrysalis, ASCAP) WBM
98	1	<b>CRUSH</b>	(9th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhatGottaDo, ASCAP/WB, ASCAP) WBM
97	1	<b>C U WHEN U GET THERE (FROM NOTHING TO LOSE)</b>	(Boo Daddy, ASCAP/Du It All, BMI/Lek Ratt, ASCAP/Pookie Straighter, ASCAP)
91	1	<b>DANCEHALL QUEEN (FROM DANCEHALL QUEEN)</b>	(GunsMoke, ASCAP/Polygram Int'l, ASCAP/Steven Marsden, BMI/Songs Of PolyGram Int'l, BMI/Tony Kelly, BMI/Muzikink, ASCAP) HL
60	1	<b>DISTANT LOVER</b>	(Doogie Time, ASCAP/Keep Me Humble, ASCAP/Smokin' Sounds, ASCAP)
42	1	<b>DON'T SAY</b>	(Sony/ATV Songs, BMI/Yab Yum, BMI/Browntown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMI) HL/WBM
84	1	<b>DOWN FOR YOURS</b>	(Marco Cardenas, ASCAP)
17	1	<b>DO YOU LIKE THIS</b>	(Mike's Rap, BMI)
6	1	<b>EVERYTHING</b>	(EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
64	1	<b>FIX</b>	(Donni, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI/Sugarhill, BMI) WBM
31	1	<b>FOR YOU</b>	(Colour'd, ASCAP/PSO, ASCAP) WBM
81	1	<b>GET UP</b>	(Closed Eye, ASCAP/Nu Use, ASCAP/Britfit, ASCAP/One, ASCAP/MCA, ASCAP/Universal, ASCAP)
27	1	<b>G.H.E.T.T.O.U.T.</b>	(Zomba, BMI/R. Kelly, BMI) WBM
88	1	<b>GIVE IT TO ME</b>	(Sony/ATV Songs, BMI/Ted-On, BMI/Mr. Jimmy, ASCAP)
37	1	<b>GOTHAM CITY (FROM BATMAN &amp; ROBIN)</b>	(Zomba, BMI/R. Kelly, BMI) WBM
39	1	<b>HAVE A LITTLE MERCY</b>	(Flyte Tyme, ASCAP/EMI April, ASCAP) HL
77	1	<b>HEAVEN (O.C.D., BMI)</b>	
95	1	<b>HELP WANTED (HEROES ARE IN SHORT SUPPLY)</b>	(Mar-sheil, BMI/DCI, BMI)
5	1	<b>HONEY</b>	(Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM
30	1	<b>HOW YA DO DAT (FROM HOW BOUT IT)</b>	(Burnin Ave., ASCAP/O/B/O Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
35	1	<b>I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)</b>	(Mike's Rap, BMI)
15	1	<b>I CAN LOVE YOU/LOVE IS ALL WE NEED</b>	(MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/5th Of July, BMI/NASHIMACK, ASCAP) HL/WBM
14	1	<b>I CARE 'BOUT YOU (FROM SOUL FOOD)</b>	(Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) HL/WBM
99	1	<b>ICED DOWN MEDALLIONS</b>	(TV, ASCAP/EZ, ASCAP/Suite 1202, ASCAP/Jose Luis Catcha, ASCAP/Percy Coles, ASCAP/Longitude, BMI) WBM
73	1	<b>IF I HAD YOU</b>	(Sony/ATV Cross Keys, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Red Tears, BMI/Colgems-EMI, ASCAP)
50	1	<b>IF IT AIN'T LOVE (FROM SPRUNG)</b>	(Seven Eighteen, BMI/Iron Will, BMI)
22	1	<b>I'LL BE MISSING YOU</b>	(Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
18	1	<b>I MISS MY HOMIES</b>	(Burnin Avenue, BMI/Big P, BMI) WBM
86	1	<b>IMMA ROLLA</b>	(Kerason, BMI)
24	1	<b>I'M NOT A FOOL</b>	(Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Go Speed Go, BMI) WBM
33	1	<b>IN MY BED</b>	(Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stagego, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
45	1	<b>INVISIBLE MAN</b>	(Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bublas, SOCAN/On Board, BMI/EMI April, ASCAP) HL
82	1	<b>I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING)</b>	(New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
49	1	<b>IT'S ALRIGHT (FROM NOTHING TO LOSE)</b>	(Chyna Baby Music, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MCA, BMI) HL
75	1	<b>IT'S YOURZ</b>	(Wu-Tang, BMI/Careers-BMG, BMI)
46	1	<b>THE JOINT</b>	(Pariclen, ASCAP/WB, ASCAP/Fourteenth Hour, ASCAP/Polygram Int'l, ASCAP/Brown Acid, ASCAP/Dust Brothers, ASCAP/Copyright Control)
41	1	<b>KISS AND TELL</b>	(The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI/MCA, ASCAP/Dre Baby, ASCAP)
19	1	<b>LAST NIGHT'S LETTER</b>	(EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP)
80	1	<b>LOOK INTO MY EYES (FROM BATMAN &amp; ROBIN)</b>	(Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollar-N-Sense, BMI)
72	1	<b>LOVE IS ALL AROUND</b>	(Sway Jay, ASCAP)
23	1	<b>ME AND MY CRAZY WORLD</b>	(L.B. ASCAP/EMI April, ASCAP/Ron G, BMI) HL
65	1	<b>MEN OF STEEL (FROM STEEL)</b>	(Shaquille O'Neal, ASCAP/WB, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/Two And Under, BMI/Jumping Bean L.L.C., BMI/Hits From Da'Bong, BMI/BMG, BMI) HL/WBM
12	1	<b>MO MONEY MO PROBLEMS</b>	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Tymi, BMI) HL
3	1	<b>MY LOVE IS THE SHHH!</b>	(Unichappell, BMI/Unikie Funk, BMI/Tam-Cat, BMI) HL
55	1	<b>NEED YOUR LOVE</b>	(Davone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
8	1	<b>NEVER MAKE A PROMISE</b>	(Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
68	1	<b>NEVER, NEVER GONNA GIVE YOU UP</b>	(Unichappell, BMI/Savette, BMI) HL
85	1	<b>NEVER WANNA LET YOU GO</b>	(HGL, ASCAP)
16	1	<b>NOT TONIGHT (FROM NOTHING TO LOSE)</b>	(Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	3	<b>4 SEASONS OF LONELINESS</b>	BOYZ II MEN (MOTOWN) 2 wks at No. 1
2	2	8	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)
3	4	7	<b>MY LOVE IS THE SHHH!</b>	SOMETHIN' FOR THE PEOPLE (FEAT. TRINA & TAMARA) (WB)
4	5	6	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b>	BRIAN MCKNIGHT (FEAT. MASE) (MERCURY)
5	8	6	<b>BUTTA LOVE</b>	NEXT (ARISTA)
6	3	5	<b>HONEY</b>	MARIAH CAREY (COLUMBIA)
7	7	7	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)
8	6	13	<b>UP JUMPS DA BOOGIE</b>	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
9	12	2	<b>THE ONE I GAVE MY HEART TO</b>	AALIYAH (BLACKGROUND/ATLANTIC)
10	10	7	<b>ALL CRIED OUT</b>	ALLURE (FEAT. 112) (TRACK MASTERS/CRAVE)
11	17	7	<b>I CARE 'BOUT YOU</b>	MILESTONE (LAFACE/ARISTA)
12	9	3	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)
13	13	6	<b>I MISS MY HOMIES</b>	MASTER P (FEAT. PIMP C AND THE SHOOKER) (NO LIMIT)
14	11	11	<b>NEVER MAKE A PROMISE</b>	ORU HILL (ISLAND)
15	15	15	<b>NOT TONIGHT</b>	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
16	18	4	<b>AVENUES</b>	REFUGE CAMP ALL STARS (FEAT. PRAS) (WITH KY-MAH) (ARISTA)
17	14	11	<b>NO MONEY MO PROBLEMS</b>	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
18	16	11	<b>DO YOU LIKE THIS</b>	ROME (GRAND JURY/RCA)
19	25	7	<b>WE CAN GET DOWN</b>	MYRON (ISLAND)
20	24	5	<b>I'M NOT A FOOL</b>	IMMATURE (MCA)
21	34	2	<b>LAST NIGHT'S LETTER</b>	K-CI & JOJO (MCA)
22	22	4	<b>ME AND MY CRAZY WORLD</b>	LOST BOYZ (UNIVERSAL)
23	64	2	<b>THEY LIKE IT SLOW</b>	H-TOWN (H-TOWN/RELATIVITY)
24	21	8	<b>AFTER 12, BEFORE 6</b>	SAM SALTER (LAFACE/ARISTA)
25	26	9	<b>HAVE A LITTLE MERCY</b>	4.0 (SAVVY/PERSPECTIVE/A&M)
26	19	18	<b>I'LL BE MISSING YOU</b>	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
27	27	7	<b>BACKYARD BOOGIE</b>	MACK 10 (PRIORITY)
28	20	12	<b>SOMEONE</b>	SWV (FEATURING PUFF DADDY) (RCA)
29	23	13	<b>GOTHAM CITY</b>	R. KELLY (JIVE)
30	28	9	<b>THE WAY THAT YOU TALK</b>	JAGGED EDGE (FEAT. DA BRAT & JD ISO SO DEF/COLUMBIA)
31	30	11	<b>INVISIBLE MAN</b>	95 DEGREES (MOTOWN)
32	38	6	<b>REMINING ME (OF SEF)</b>	COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)
33	32	4	<b>SOMEBODY ELSE</b>	HURRICANE (G.H.O.L.A./ISLAND)
34	41	9	<b>HOW YA DO DAT</b>	MASTER P (FEAT. YOUNG BLEED AND WLOM) (NO LIMIT)
35	35	7	<b>DON'T SAY</b>	JON B. (YAB YUM/550 MUSIC/EPIC)
36	36	7	<b>AS WE LAY</b>	DANA (TONY MERCEDES/LAFACE/ARISTA)
37	46	5	<b>KISS AND TELL</b>	BROWNSTONE (MUJ/WORK/EPIC)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
38	29</			

# Billboard TOP R&B ALBUMS

OCTOBER 11, 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/Hot Shot Debut ***</b>						
1	NEW	1	1	BOYZ II MEN MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
2	1	68	3	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
3	2	1	5	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
<b>*** Greatest Gainer ***</b>						
4	83	—	2	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
<b>*** Pacesetter ***</b>						
5	7	—	2	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	5
6	3	—	2	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
7	6	2	11	PUFF DADDY & THE FAMILY ▲ <sup>3</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
8	4	—	2	USHER LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
9	5	—	2	MACK 10 PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
10	NEW	1	1	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	10
11	8	3	24	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
12	9	4	9	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
13	10	5	19	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
14	14	8	33	ERYKAH BADU ▲ <sup>3</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
15	11	7	9	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
16	15	10	14	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
17	12	6	6	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
18	16	12	19	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
19	17	9	12	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
20	NEW	1	1	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
21	18	14	15	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
22	19	11	7	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
23	28	24	45	DRU HILL ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	5
24	13	—	2	SOUNDTRACK LOUD 67531*/RCA (10.98/16.98)	SOUL IN THE HOLE	13
25	23	19	24	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
26	21	16	28	THE NOTORIOUS B.I.G. ▲ <sup>6</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
27	22	17	9	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) <b>HS</b>	LIFE INSURANCE	5
28	32	25	15	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
29	NEW	1	1	ORGANIZED KONFUSION PRIORITY 50560* (10.98/16.98) <b>HS</b>	THE EQUINOX	29
30	20	13	8	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	2
31	34	29	70	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
32	30	18	13	SOUNDTRACK ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
33	27	23	14	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
34	31	27	32	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
35	NEW	1	1	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) <b>HS</b>	THIS TIME IT'S PERSONAL	35
36	25	21	15	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & HAPPINESS	2
37	26	20	51	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	14
38	29	22	17	WU-TANG CLAN ▲ <sup>3</sup> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
39	39	32	5	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
40	35	34	14	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	13
41	NEW	1	1	HOT BOYS CASH MONEY 9614 (10.98/17.98) <b>HS</b>	GET IT HOW U LIVE!!	41
42	24	15	5	VARIOUS ARTISTS SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	2
43	41	36	5	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)	NEXT	28
44	38	30	11	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
45	33	31	78	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	8
46	40	54	14	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) <b>HS</b>	STREET GOSPEL	40
47	37	—	2	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	37

○ 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.

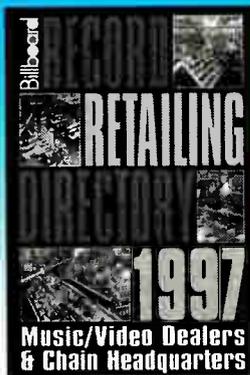
48	NEW	1	1	MC BREED WRAP 8159/CHIBAN (11.98/16.98)	FLATLINE	48
49	49	47	48	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
50	44	41	11	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	14
51	45	38	29	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
52	36	33	9	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	4
53	47	37	8	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	10
54	48	42	47	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
55	50	46	14	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
56	43	—	2	VARIOUS ARTISTS LAW/STREET LIFE 75525*/ALL AMERICAN (10.98/16.98)	THE LAWHOUSE EXPERIENCE VOLUME ONE	43
57	46	44	68	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	19
58	51	48	23	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
59	52	26	7	SOUNDTRACK LOUD 90131/INTERSCOPE (10.98/16.98)	HOODLUM	23
60	66	69	35	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) <b>HS</b>	RAHSAAN PATTERSON	48
61	53	39	6	O.C. PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)	JEWELZ	16
62	60	52	16	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
63	57	59	9	EARTH, WIND & FIRE PYRAMID 72864/RHINO (10.98/15.98)	IN THE NAME OF LOVE	50
64	58	53	86	2PAC ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
65	56	50	9	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	30
66	68	65	15	EN VOGUE ▲ EASTWEST 62057*/EEG (10.98/16.98)	EV3	8
67	NEW	1	1	STEVE HARVEY ISLAND 524415 (10.98/16.98)	LIVE...SOMEWHERE DOWN SOUTH	67
68	55	35	5	THA ALKAHOLIKS LOUD 67435*/RCA (10.98/16.98)	LKWIDATION	15
69	76	73	10	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	49
70	61	49	14	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
71	73	58	56	BLACKSTREET ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
72	71	60	30	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
73	70	77	46	SOUNDTRACK ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
74	77	67	57	AALIYAH ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
75	62	51	16	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
76	59	43	5	VARIOUS ARTISTS BOSS 70012/SWERVE (10.98/14.98)	MARVELLUS & MARCELLUS PRESENT HEAT	42
77	75	57	3	JONATHAN BUTLER N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
78	87	82	38	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
79	64	62	38	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) <b>HS</b>	HELP YOURSELF	9
80	72	61	67	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
81	42	28	7	SOUNDTRACK QWEST 46678/WARNER BROS. (10.98/16.98)	STEEL	26
82	69	63	21	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	23
83	74	71	13	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) <b>HS</b>	IN THAT WATER	36
84	65	45	5	CRU VIOLATOR/DEF JAM 537607*/MERCURY (10.98 EQ/16.98) <b>HS</b>	DA DIRTY 30	26
85	54	70	5	VARIOUS ARTISTS THUMP 4100 (10.98/16.98)	OLD SCHOOL MIXX	54
86	67	55	5	COOLIO TOMMY BOY 1180* (11.98/16.98)	MY SOUL	49
87	63	56	12	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	4
88	85	81	45	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
89	98	92	13	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
90	84	74	31	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
91	86	76	57	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	5
92	88	84	9	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98) <b>HS</b>	ORGANIZED BASS	44
93	RE-ENTRY	18	18	KRS-ONE ● JIVE 41601* (10.98/16.98)	I GOT NEXT	2
94	NEW	1	1	NOI.D. RELATIVITY 1227* (10.98/15.98)	ACCEPT YOUR OWN BE YOURSELF (THE BLACK ALBUM)	94
95	79	64	6	ROYAL FLUSH BLUNT 6610*/TVT (10.98/16.98) <b>HS</b>	GHETTO MILLIONAIRE	48
96	RE-ENTRY	12	12	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	7
97	90	91	23	TEDDY PENDERGRASS SUREFIRE 13045/WIND-UP (10.98/16.98)	YOU AND I	24
98	78	72	9	RAMPAGE VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98)	SCOUTS HONOR...BY WAY OF BLOOD	15
99	92	—	2	LUNASICC AWOL 20619 (10.98/14.98)	MR. LUNASICC	92
100	NEW	1	1	4.0 SAVVY/PERSPECTIVE 549034/A&M (10.98/16.98)	4.0	100

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## Whitebird Proves Strictly Rhythm's Pre-Eminence

**STRICTLY GEMS:** When was the last time you were truly blown against the wall by a club record? Not just momentarily enamored or mildly amused, but thrilled to the point of wearing it out on your sound system. It's been a while, hasn't it?

Let's face it. It's easy to be numbed into accepting mediocrity when that's all you're served. And, frankly, it has been a lean and unfairly mean summer in clubland—which is why you'll forgive us for getting overheated over "Words That You Say" by **Whitebird**. It's the kind of record that gives a jaded club veteran like us reason to grin like a kid first discovering the glory of the groove.

"Words That You Say" has it all: a bassline and percussion that are absolutely impossible to sit through; a chorus and melodic hook that sooth the soul of anyone moaning about the dearth of properly constructed songs in the dance genre; and a leading lady with power to make the small hairs on the back of your neck stand on end. Newcomer **Veronica Brown** earns her diva stripes with a performance that relies as much on the softer nuances of her voice as it does on her ability to soar above a hectic percussion break. She is provided quite the instrumental



by Larry Flick

drag that her somewhat shy and reserved approach to visibility in clubland is resulting in a slower and more arduous path to stardom. Kids, it's high time to give this girl a little respect and a great big center-stage spotlight!

"Let It Go" and "Got Funk?" are designed to woo the underground generation, and they do so with the respective groove savvy of **Masters At Work** and **Roger Sanchez**. Meanwhile, "Get Up! Go Insane!" sparkles with crossover appeal, thanks to **Stretch Sylvester** and **Jules Vern's** method of balancing credible beats with a glossy hook and smooth synths. Added pleasure from this jam—issued on **Strictly Rhythm's** budding, artist-driven **Grand Slam** imprint—comes by way of a kinetic, tripped-out reconstruction by **Fatboy Slim**. Crossover programmers, in particular, need to care about this one.

of two things: It either regurgitates its signature sound until the act becomes a pathetic parody of itself, or it risks the wrath of its core audience by mining new musical ground in search of renewed relevance. On the forthcoming "Fresco," **M People** bravely opts for the latter with results that are mixed yet endlessly intriguing.

From the initially startling acoustic strains of the set's laid-back opener, "Just For You," it's clear that anyone hoping for a collection of sequels to past monster anthems like "Movin' On Up" and "Sight For Sore Eyes" is doomed for disappointment. However, the campfire sing-along quality of the chorus and **Heather Small's** wonderfully romantic and unusually relaxed vocal is sure to charm even the staunchest naysayer. By the tune's rousing closing chant, it's easy to envision a sea of Bic lighters warming the venue of a future concert.

"Just For You" sets the tone of "Fresco," which casts only a cursory eye toward the uptempo rhythms of the band's salad days. Disco-spiked kickers "Fantasy Island," "Angel Street," and "Believe It" are outnumbered by racy funk throwdowns and languid R&B ballads that reveal a vibrancy in **Small** and co-horts **Mike Pickering**, **Paul Heard**, and **Shovel** that was, in retrospect, minimal on 1996's "Bizarre Fruit." The lip-licking strutter "Never Mind Love" and the forlorn, quietly tribalesque "Smile" are exemplary of an album rife with richly textured arrangements that demand repeated spins in order to peel back the layers of fine musicianship and complex melodic progressions. And the truth is that a house-rooted cut like "Fantasy Island"—a likely singles contender that is countless notches above typical club fare—pales in comparison with its downtempo counterparts, if only due to the required parameters of a viable turntable jam.

As with the work of any act enduring the adolescent growing pains of musical maturity, "Fresco" occasionally falters from over-zealous experimentation. "Red Flower Sunset" is a tad too lofty for its own good with its unintentionally cheeky lyrical imagery and cha-cha beat, while a self-conscious rendition of **Roxy Music's** "Avalon" leaves you questioning why the act didn't dip into the pile of Philly soul classics that have long served as its prime influence for cover material. Sometimes it's OK to be a bit obvious, especially since most of the band's disciples would kill to hear **Small** tear through a tune like **Harold Melvin & the Blue Notes'** "Wake Up Everybody."

So, is **M People** abandoning clubland? Hardly. For proof beyond the uptempo moments on the album, dip into the 12-inch pressing of "Just For You," with its timely remixes by **Frankie Knuckles**, **Way Out West**, **C-Swing**, and the team of **Mark Rae** and **Steve Christian**. For a group that has hit the ceiling of its genre, it's a compromise that's fair: You may think you want more of the same, but think about a few woefully stagnant current albums by dance music mainstays. Change is good... and essential.



**Twirl On.** Gloria Estefan was all smiles after a recent show celebrating the birthday of **WHYI (Y-100)** Miami. She headlined a bill that also included **Real McCoy** and **Jon Secada**. Estefan joins fellow Epic acts **Groove Theory**, **Jam & Spoon**, and **M People** on the forthcoming "Greatest Dance Album In The World," a compilation featuring an array of rare and previously unreleased remixes. Estefan's contribution is the **Rosabel** remix of "You'll Be Mine (Party Time)." The singer is working on a dance-leaning collection of new tunes, due next spring. Among her collaborators are **Tony Moran** and **Wyclef Jean**. Pictured, from left, are **Frank Ceraolo**, Epic senior director of marketing and A&R; Estefan; and **Jimmy Follise** of **Moran Music**.

Impatient stateside punters can pick up an import copy of "Fresco" Oct. 13, which will be issued through **M People's** eponymous new imprint with **BMG International**. Everyone else will have to wait until Epic confirms a domestic release date for the project sometime early next year. Unconfirmed word on the street says that the U.S. version of the album will include one or two previously unavailable cuts.

**ON THE RISE:** If we collected a penny for every time we've ever been asked for a hot producer tip over the past seven years, we could have comfortably retired several years ago. Naturally, being the ever-opinionated lad, we're rarely at a loss to share a name or two. The problem is that a lack of spine in many A&R execs usually leads to the same five producers getting all of the work anyway. Fortunately, that doesn't stop guys like **Jonathan Peters** from hustling for a chance to be heard.

And if you were planning to ring us up for a tip this week, this is it.

**Peters** has been banging around the New York scene for several years, spinning in clubs like the new **Sound Factory** and running **Deeper Records** with partner **Eddie Baez**. Along the way, he's earned deserved props for remixes of hits by **Roberta Flack**, **Chaka Khan**, **Amber**, and **Joelyn Enriquez**. A reel of his recent studio musings confirms that the time has come for **Peters** to break out of the underground and win the mainstream kudos needed to join the A-list of producers.

For folks who love bedroom remixes (and who hasn't done a few to grab the ear of majors?), there are his inspired tribal interpretations of "Respect" by **Aretha Franklin** and "Let The Sunshine In" by **the 5th Dimension**. Don't worry, he's not bootlegging material, just strutting his stuff and perfecting his edgy dub chops. However, the labels holding the rights to these songs would be smart to give **Peters** a jingle and rush these mixes out.

For **Deeper**, **Peters** is poised to make some noise with "Sunglasses," which sparks with the no-holds-barred chatter of **Franklin Fuentes**, and "You're The One," a slice of diva bliss featuring **Alexis**. The former track affirms the producer's flair for muscular deep-house rhythms, while the latter sparks with contagious pop spice. It triggers hope and high expectations for this talented young man as he begins his journey into the realm of songwriting. We'll be keeping a close eye on his development. So should you.

**THE GROOVE IS BACK:** Who says you can't change your mind? At least that appears to be the case with **KACE** Los Angeles, which reclaimed its free-form dance music format Sept. 25—less than a week after switching to a hip-hop-rooted top 40 sound (**Dance Trax**, **Billboard**, Oct. 4).

In a melodramatic on-air proclamation, the station claimed that a battle-cry from disgruntled listeners prompted the abrupt move back to a playlist that largely leaned on eclectic, dub-heavy DJ culture.



**Catch The Groove.** **Pretty Poison** is trekking across the States in support of its current single, "Let Freedom Ring," as well as new versions of its club classic "Catch Me I'm Falling." The track has been updated for the house music generation by an army of producers that include **Keith Morantz**, **Leni Kern**, **Jonathan Keith**, and **Pablo LaRosa**, among others. Pictured, from left, are singer **Jade Starling**, **Pro-Motion** president **Brad LeBeau**, and **Pretty Poison** musicians **Carmine Cristofer** and **Whey Cooler**.

playground by **Welcome**, who has been quietly honing his production skills for several years and is now ready to bust out in a big way.

It should come as no surprise that "Words That You Say" is delivered by the fine folks at **Strictly Rhythm Records**. As the granddaddy of dance indies, it can often be counted on to rattle the cage of sleepy and bored punters. This season actually shows the label in exceptional form with a string of noteworthy releases. In addition to the **Whitebird** record, it has recently offered winners in the form of "Turn Me Out (Turn To Sugar)" by **Praxis** with **Kathy Brown** (no relation to **Veronica**, as far as we know), "Let It Go" by **Black Magic**, "Got Funk?" by **the Funkjunks**, and "Get Up! Go Insane!" by **Stretch'n'Vern**.

"Turn Me Out (Turn To Sugar)" dispels the sorely underrated **Brown** in reliably excellent form. What a total

Speaking of the mainstream, **Strictly Rhythm** shows the majors how to properly assemble a savvy multi-act compilation with the stellar "Strictly Rhythm Super Jams," which combines juicy label hits by **Ultra Naté**, **Planet Soul**, and **Armand Van Helden** with shrewdly licensed items like "In A Dream" by **Rockell**, "Return Of The Mack" by **Mark Morrison**, and "Closer Than Close" by **Rosie Gaines**. The **Gaines** cut is a particular selling point since this is the first time the red-hot European import is available in a domestic package. Look for this set to pulverize more than a few of its competitors, which is quite fitting since **Strictly Rhythm** has long been a pioneering force in the compilation field.

**MATURE PEOPLE:** What happens when an act outlives the trendy sound on which it rode into prominence? One

**Billboard. Dance Breakouts**

OCTOBER 11, 1997

**CLUB PLAY**

1. AIN'T NO NEED TO HIDE SANDY B. CHAMPION
2. TURN ME OUT PRAXIS FEAT. KATHY BROWN STRICTLY RHYTHM
3. THEME FROM VALLEY OF THE DOLLS K.D. LANG WARNER BROS.
4. THE RIGHT WAY ERIC GADD HEVI FLOE
5. SUNSTROKE CHICANE EDEL AMERICA

**MAXI-SINGLES SALES**

1. SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) EAST-WEST
2. WON ON WON COCOA BROVAZ LOUD
3. PARTY PEOPLE G.P. WU MCA
4. M.O.R. BLUR FOOD
5. SOUL IN THE HOLE WU ALL STARS LOUD

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

OCTOBER 11, 1997

## 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	3	4	10	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM 1 week at No. 1	PHUNKY PHANTOM
2	2	3	11	SHADOWS OF THE PAST JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON
3	6	9	8	REMEMBER ME 0M 005/CARPORT	◆ BLUE BOY
4	9	15	6	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO	◆ LISA STANSFIELD
5	1	2	8	SALVA MEA ARISTA 13397	◆ FAITHLESS
6	5	7	8	WHATEVER EASTWEST 63921/EEG	◆ EN VOGUE
7	10	16	7	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
8	8	10	8	I SAY A LITTLE PRAYER WORK 78597	◆ DIANA KING
9	13	20	7	ALRIGHT WORK 78659	◆ JAMIROQUAI
10	15	30	3	HONEY COLUMBIA 78665	◆ MARIAH CAREY
11	4	1	10	SHOW ME KING STREET 1067	URBAN SOUL
12	18	27	4	BUENOS AIRES WARNER BROS. PROMO	MADONNA
13	12	14	9	MIGHTY HIGH POPULAR 26065/CRITIQUE GLORIA GAYNOR FEAT. EARL YOUNG & THE TRAMMPS	
14	7	8	10	HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM BORIS DLUGOSCH PRESENTS BOOM!	
15	19	24	6	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
16	22	26	7	TOP OF THE WORLD MCA 55384	DUDEARELLA
17	24	28	5	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR	◆ FUTURE BREEZE
18	16	11	12	WHEN YOU TALK ABOUT LOVE MCA 55358	◆ PATTI LABELLE
19	14	17	8	IT'S LIKE THAT SM:JE 9069/PROFILE	RUN-D.M.C. VS. JASON NEVINS
20	23	29	5	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 78643/EPIC	◆ APOLLO FOUR FORTY
21	11	5	11	DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
22	25	34	4	LEARN 2 LUV NERVOUS 20248	◆ KIM ENGLISH
23	17	6	12	YOU'RE NOT ALONE RCA 64904	◆ OLIVE
24	21	12	13	HOUSE ON FIRE KINETIC 43878/REPRISE	◆ ARKARNA
<b>★★★ Power Pick ★★★</b>					
25	31	43	3	JAMES BOND THEME ELEKTRA 63904/EEG	◆ MOBY
26	29	37	4	SOMEWHERE ATLANTIC PROMO	PET SHOP BOYS
27	36	42	3	BARBIE GIRL MCA 55393	◆ AQUA
28	28	13	11	OH LA LA LA EDEL AMERICA 6369	◆ 2 EIVISSA
29	26	23	8	PEACE TRAIN FLIP IT 44000/ARK 21	◆ DOLLY PARTON
30	38	40	4	WHEN THE FUNK HITS THE FAN OVUM/RUFFHOUSE 78611/COLUMBIA KING BRITT PRESENTS SYLK 130	
31	34	39	4	CELEBRATE RHINO PROMO/ATLANTIC	RUPAUL
32	20	18	12	HELLO MODERN 95566/ATLANTIC	POE
33	33	33	7	FOOLING WITH MY LOVE WAAKO 1252	GISELE JACKSON
34	40	47	3	THE END IS THE BEGINNING IS THE END WARNER SUNSET PROMO/WARNER BROS.	◆ THE SMASHING PUMPKINS
35	35	31	8	FLYING HIGH NERVOUS 20074	BYRON STINGILY
36	30	25	11	COCO JAMBOO WARNER BROS. PROMO	MR. PRESIDENT
37	43	—	2	LOVE IS ALIVE DV8 582349/A&M	◆ 3RD PARTY
38	45	—	2	SONIC EMPIRE LOGIC 51058	MEMBERS OF MAYDAY
<b>★★★ Hot Shot Debut ★★★</b>					
39	NEW	1	1	DEEP DAY MAXI 2061	KATRINA VAUGHN
40	42	48	3	FEEL COOL MOONSHINE 88443	TOP KAT
41	48	—	2	BE MY BABY INTERHIT 54012/PRIORITY	◆ CAPPELLA
42	46	—	2	COMMAND & OBEY EIGHTBALL 54201/LIGHTYEAR	GROOVE THING FEAT. DEBBIE HARRY
43	41	41	5	YEAH RAGING BULL 7008	JESSE SAUNDERS
44	NEW	1	1	RIPGROOVE LOGIC 51764	◆ DOUBLE 99
45	NEW	1	1	LIKE A STAR TIMBER! 738/TOMMY BOY	CYNTHIA
46	39	35	7	NO ONE BUT YOU H.O.L.A. 341027/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
47	NEW	1	1	CLOSER THAN CLOSE BIGBANG IMPDRT	ROSIE GAINES
48	NEW	1	1	ECUADOR ULTRA/FFRR 006/ISLAND	◆ SASH!
49	32	19	13	THINGS JUST AIN'T THE SAME ARISTA 13381	◆ DEBORAH COX
50	37	21	14	MUSIC IS PUMPING NERVOUS 20265	PEOPLE UNDERGROUND FEATURING SHARON WILLIAMS

## MAXI-SINGLES SALES

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

SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1/GREATEST GAINER ★★★</b>					
1	12	—	2	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA 1 week at No. 1	◆ USHER
2	1	1	5	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
3	7	15	3	I WANT LOVE (M) (T) (X) MODERN VOICES 002	◆ TONY MASCOLO
<b>★★★ Hot Shot Debut ★★★</b>					
4	NEW	1	1	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
5	6	9	18	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE
6	2	3	18	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
7	4	7	11	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
8	3	4	3	LOVE IS ALIVE (T) (X) DV8 582349/A&M	◆ 3RD PARTY
9	8	—	2	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG	◆ AALIYAH
10	10	10	3	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK	
11	NEW	1	1	IT'S YOURZ (T) LOUD 64957/RCA	◆ WU-TANG CLAN
12	17	12	11	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
13	11	6	15	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
14	5	2	6	BARBIE GIRL (T) (X) MCA 55393	◆ AQUA
15	13	11	6	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
16	14	26	3	AVENUES (T) (X) ARISTA 13412	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
17	RE-ENTRY	16	16	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
18	18	16	3	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
19	NEW	1	1	LUZ CLARITA (X) UNIVERSAL LATINO 40046	LUZ CLARITA
20	16	17	13	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
21	9	8	15	NOT TONIGHT/CRUSH ON YOU (M) (T) (X) UNDEAS TOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
22	NEW	1	1	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE (T) (X) ARISTA 13404	◆ REAL MCCOY
23	15	5	3	THE JOINT (T) DEF JAM 571679/MERCURY	◆ EPMD
24	21	25	7	AROUND THE WORLD (T) SOMA 38608/VIRGIN	◆ DAFT PUNK
25	22	13	10	BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY	◆ FOXY BROWN FEATURING DRU HILL
26	28	24	8	GOTHAM CITY (T) (X) JIVE 42484	◆ R. KELLY
27	27	40	16	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
28	24	—	2	SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN
29	31	22	11	NEVER MAKE A PROMISE (T) ISLAND 572083	◆ DRU HILL
30	20	27	17	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
31	25	32	4	ME AND MY CRAZY WORLD (T) UNIVERSAL 56131	◆ LOST BOYZ
32	NEW	1	1	ELECTRIC BARBARELLA (T) (X) CAPITOL 58674	◆ DURAN DURAN
33	23	20	10	TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
34	RE-ENTRY	7	7	ENCORE UNE FOIS (T) ULTRA/FFRR 002/ISLAND	◆ SASH!
35	NEW	1	1	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
36	32	28	6	NEED YOUR LOVE (T) KEDAR 56129/UNIVERSAL	◆ BIG BUB FEAT. QUEEN LATIFAH & HEAVY D
37	19	37	3	LIKE A STAR (T) (X) TIMBER! 738/TOMMY BOY	CYNTHIA
38	RE-ENTRY	6	6	HEY AZ (T) NOO TRYBE/EMI 58655/VIRGIN	◆ AZ FEATURING SWV
39	NEW	1	1	ALRIGHT (T) (X) WORK 78659/EPIC	◆ JAMIROQUAI
40	29	14	11	SOMEONE (T) RCA 64927	◆ SWV (FEATURING PUFF DADDY)
41	44	31	3	CHOOZE ONE (T) AV8 30	CROOKLYN CLAN
42	40	29	11	FIX (T) (X) INTERSCOPE 95012	◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH
43	NEW	1	1	BLAZING HOT (T) STREET LIFE/DIVINE 78150/ALL AMERICAN	NICE & SMOOTH
44	41	—	6	2 BECOME 1 (X) VIRGIN 38609	◆ SPICE GIRLS
45	NEW	1	1	THE NIGHT THE EARTH CRIED (T) GEE STREET 32501/N2	◆ GRAVEDIGGGAZ
46	RE-ENTRY	26	26	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE
47	45	47	4	BUBBLIN' (T) VIOLATOR/DEF JAM 571525/MERCURY	◆ CRU
48	RE-ENTRY	2	2	BUTTA LOVE (T) (X) ARISTA 13413	◆ NEXT
49	33	36	5	LEARN 2 LUV (T) (X) NERVOUS 20248	◆ KIM ENGLISH
50	34	—	9	NIGHTMARE (T) (X) GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG

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

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**Making His Mark.** Songwriter Mark D. Sanders has signed an exclusive worldwide publishing agreement with MCA Music Publishing, Nashville. Celebrating the event, from left, were MCA Music Publishing VP/GM Steve Day, MCA Music Publishing president Jody Williams, Sanders, MCA Music Publishing VP of creative services Stephanie Cox, and Sanders' attorney, Mike Milom.

## McCready Stays True To Her Voice

### Her 2nd BNA Set Was Inspired By Fan Mail

BY DEBORAH EVANS PRICE

NASHVILLE—Life is good for Mindy McCready. After all it's not every girl who gets a record deal a year after moving to Nashville, has her debut album go platinum, and then gets engaged to Superman.

McCready's excitement over her pending nuptials to actor Dean Cain from the TV series "The New Adventures Of Lois & Clark" is rivaled only by her enthusiasm for her sophomore BNA album, "If I Don't Stay The Night," due Nov. 4.

"Everybody asked me if I was scared or nervous," McCready says of

recording her second project, "but I wasn't going to let that affect me. I was going to do what I did for the first record—look for the best songs that we could find and sing the best I could—and that's just what I did."

McCready's debut album, "Ten Thousand Angels," peaked at No. 5 on Top Country Albums, and it spawned four hit singles.

"Ten Thousand Angels" climbed to No. 6 on Hot Country Singles & Tracks, "Guys Do It All The Time" peaked at No. 1, "A Girl's Gotta Do (What A Girl's Gotta Do)" peaked at No. 4, and "Maybe He'll Notice Her Now" went to No. 18. Those songs helped her establish a firm base at country radio and retail.

"What we found out on the last album is that Mindy spoke to a generation of young females," says RCA Label Group senior VP/GM Butch Waugh. "They bought the album and can relate to her songs and her attitude . . . I think when you hear the new album, [you'll realize] Mindy has grown and her audience has grown. I think she still is going to be speaking for a generation, but her maturity in her new album is going to shine through. 'What If I Do' is great song with a lot of great lyrics in it the younger audience is going to relate to, but there are songs on the album all females are going to relate to—great tempo songs, great ballads, some of the most incredible songs I've ever heard."

Though the songs have strong appeal to females, McCready isn't concerned about excluding the men who listen to country music. "I don't worry about that because wherever there's girls there is going to be boys," she says. "And I think the record appeals to women of all ages, not just young girls."

McCready says the direction of the album was influenced to a certain degree by the fan mail she'd been getting. "I knew what I wanted to do," she says of the new album. "I've been read-

ing a lot of fan mail, and fan mail is the best-kept secret in the world. [It tells you] what the people are asking you for. Those kids and men and women are writing in and asking me questions what they should or shouldn't do. So this is what to sing about—answer their questions with a CD instead of singing about stupid stuff that doesn't mean anything."

McCready isn't a songwriter, so she told her producer, David Malloy, what she wanted to say on the album, and he either found or wrote songs that covered the topics she wanted to address. "A lot of the songs were inspired by me," she says. "I have two brothers living with me now, and trying to figure out life at a young age is always [a relevant issue]. I deal with it every day. I was totally inspired by the questions they would ask me and being able to give them advice. I was there not too long ago."

McCready says the first single, "What If I Do," was her idea. "I said, 'Write a song about the pressures of dating, when a guy and a girl first start dating' . . . 'This Is Me' was written about my personality. It's OK to be comfortable about yourself, and it's OK to be confident about yourself."

McCready says that many of the letters she gets are from girls with low self-esteem who are trying to fulfill what they perceive as society's expectations of glamour and beauty. "When I get a lot of fan letters from girls saying, 'I'm so ugly and you're so pretty,' that kills me," she says. "When we did the album cover shoot, I didn't want to do that glamour, New York, blow-your-hair picture thing. I didn't want to do that retouching, air-brushing crap. The clothes I'm wearing in the photo shoot are from Express in the mall. I wanted to be normal like the rest of the people out there listening to my music. I didn't want every picture [to look like it's] a beauty queen shot. I feel like people will say, 'We can see her better with this and who she is better.'"

BNA VP of national promotion Tom Baldrica says McCready's accessibility is part of her appeal. "I think that what you see is what you get," he says.

(Continued on page 37)



McCREADY

## CMA Awards Send CBS Ratings Soaring; Jones, Clark Among Golden Rope Winners

ON THE ROW: The Country Music Assn.'s 31st CMA Awards, telecast Sept. 24 on CBS, ranked No. 1 in ratings. In network ratings for the night, CBS garnered a 13.3 rating with a 21 share; NBC had a 10.2 rating and a 16 share; ABC had a 9.5 rating and a 15 share; and Fox was last with a 7.9 rating and 12 share. The CMA Awards show also won the ratings battle in 1996. Last year, CBS had a 14.9 rating and a 24 share; NBC had a 8.8/14; ABC had a 10.3/17; and Fox had a 7.0/12.

During Country Music Week festivities, George Jones was named entertainer of the year by the Reunion of Professional Entertainers (ROPE International) Sept. 25 at its annual Golden Rope Awards banquet. Roy Clark and Joe Allison were presented the Don Pierce Golden Eagle Award for lifetime achievement. Cindy Walker was named songwriter of the year and Ralph Emery was honored as media person of the year. Merle Kilgore was named businessperson of the year. Chet Atkins was feted as musician of the year. Joe Taylor succeeds Kilgore as ROPE president.

Gordon Terry and Billy Byrd were inducted into the Walkway of Stars Sept.

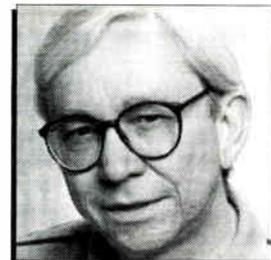
24 at the Country Music Hall of Fame. Terry is one of bluegrass' stellar fiddlers, and Byrd will eternally be known as Ernest Tubb's great guitar player . . . Also at the Hall of Fame, five of the greatest guitarists who ever lived gathered Sept. 26 for hand-print impressions to be displayed at the Hollywood Rock Walk. Atkins, James Burton, Duane Eddy, Scotty Moore, and Hank Garland took part.

PEOPLE: On Sept. 23, DreamWorks executives Mo Ostin, Lenny Waronker, Michael Ostin, and Chuck Kaye gathered with 11 major Nashville label heads, BMI president/CEO Frances Preston, National Academy of Recording Arts and Sciences president/CEO Michael Greene, and other industry leaders at Ruth's Chris Steak House here to celebrate the launching of DreamWorks Nashville. Local DreamWorks head James Stroud announced that the company's first writer signing (to DreamWorks Publishing) is Max T. Barnes and the label's second artist signing (after Randy Travis) is Lisa Angelle.

Lyric Street Records signs Lari White as its first artist. She was formerly at RCA, as was new Lyric Street head Randy Goodman . . . Doc Watson received the 1997 National Medal of Arts Sept. 29 in a ceremony at the White House. President Clinton presented the 74-year-old musical pioneer with the award . . . Brent Maher has signed a long-term co-publishing venture between

Moraine Music Group of Nashville and the Carlin Music Group. Maher, who produced Wynonna's current album and co-wrote her current single, "When Love Starts Talkin'," also signed an exclusive songwriting agreement with the venture.

John Berry's forthcoming album, "Crazy For The Girl," has been postponed until early 1998 because of voice problems. Doctors at the Vanderbilt University Medical Center's Voice Center ordered Berry to cancel all engagements (including the CMA Awards) for a 30-day rest for his voice. He has yet to record the album's title cut. His current single, "The Stone," meanwhile, is being pulled from radio release, since there is no album release to support the single.



Mandy Barnett returns to the stage of the Ryman Auditorium for a limited number of performances, reprising her role as Patsy Cline in the musical "Always . . . Patsy Cline." Shows will run Dec. 26-28, Dec. 30-31, Jan. 2-4, and Jan. 8-10 . . . LeAnn Rimes and Bryan White will team up for the Something to Talk About tour, which begins Dec. 31 at the Tar-

get Center in Minneapolis. The 100-city tour will be produced by Warner/Avalon, a joint venture between the Warner Music Group and Avalon Entertainment Group . . . Following a favorable Internal Revenue Service ruling on the transaction, Westinghouse's acquisition of TNN and CMT was finalized Sept. 30. Gaylord president David Hall joins Westinghouse's CBS Cable as president of TNN and CMT, reporting to CBS Cable president Donald H. Mitzner.

ON THE RECORD: BNA Records has released "Country Cares For Kids," a holiday album that will benefit St. Jude Children's Research Hospital in Memphis. The album includes performances by Clint Black, Martina McBride, Ray Vega, Travis Tritt, BlackHawk, Mindy McCready, Bryan White, Lonestar, Sammy Kershaw, John Berry, Lorrie Morgan, Bob Carlisle, and Alabama. In addition, a number of those artists were joined by Sara Evans, Ricochet's Heath Wright, Kippi Brannon, Skip Ewing, Jason Sellars, and Kenny Chesney for an anthemic version of "Make A Miracle." That song and McCready's "Let's Talk About Love" will be released as country radio singles in mid November. "Country music has adopted St. Jude as an industry charity," notes RCA Label Group chairman Joe Galante. "Country Cares" has raised more than \$58 million for the hospital in the past eight years.



by Chet Flippo



**Right Place.** Asylum artist Bryan White is joined by several friends during his radio listening party for his new album, "The Right Place." Shown, from left, are Charlie Chase, Neal McCoy, LeAnn Rimes, Steve Wariner, and White.

# Billboard HOT COUNTRY SINGLES & TRACKS

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

OCTOBER 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	19	★★★ No. 1 ★★★ HOW YOUR LOVE MAKES ME FEEL M.D. CLUTE, DIAMOND RIO (M.T. BARNES, T. BRUCE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13091	1
2	4	9	11	HOW DO I GET THERE C. FARREN (D. CARTER, C. FARREN)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19646	2
3	2	5	17	THE FOOL M. WRIGHT (M. CANNON, C. STEEL, G. ELLSWORTH)	◆ LEE ANN WOMACK (V) DECCA 72009	2
4	6	10	15	EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	◆ TIM MCGRAW CURB ALBUM CUT	4
5	8	11	15	GO AWAY J. STROUD, L. MORGAN (S. SMITH, C. MAJESKI, S. RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	5
6	13	18	16	THIS NIGHT WON'T LAST FOREVER M. MILLER, M. MCANALLY (B. LABOUNTY, R. FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	6
7	10	15	12	IF YOU LOVE SOMEBODY C. FARREN (C. FARREN, J. STEELE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	7
8	14	13	13	YOU AND YOU ALONE T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA NASHVILLE 72010	8
9	9	14	7	HONKY TONK TRUTH K. COOK, K. BROOKS, R. DUNN (R. DUNN, K. WILLIAMS, L. WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	9
10	11	16	8	IN ANOTHER'S EYES A. REYNOLDS (B. WOOD, J. PEPPARD, G. BROOKS)	TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	10
11	3	2	19	WHAT THE HEART WANTS J. HOBBS, E. SEAY, P. WORLEY (M. DULANEY)	COLLIN RAYE EPIC ALBUM CUT	2
12	7	3	14	THERE GOES K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	1
13	17	20	11	LOVE IS THE RIGHT PLACE B. J. WALKER, JR., K. LEHNING (M. HUMMON, T. SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	13
14	5	6	21	THE SHAKE K. LEHNING (J. MCELROY, B. CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	5
				★★★ AIRPOWER ★★★		
15	29	—	2	LOVE GETS ME EVERY TIME R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	15
16	18	21	7	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	◆ CLINT BLACK (V) RCA 64961	16
17	20	24	11	THANK GOD FOR BELIEVERS M. WRIGHT (R. SPRINGER, M. A. SPRINGER, T. JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	17
18	21	23	13	SHUT UP AND DRIVE T. BROWN (S. TATI, A. TATE, R. RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	18
19	19	22	12	HELPING ME GET OVER YOU D. WAS, T. TRITT (T. TRITT, L. WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	19
20	15	8	20	SHE'S GOT IT ALL B. CANNON, N. WILSON (D. WOMACK, C. WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	1
21	22	25	6	WHAT IF IT'S YOU R. MCENTIRE, J. GUESS (C. MAJESKI, R. E. ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	21
22	27	34	6	TODAY MY WORLD SLIPPED AWAY T. BROWN, G. STRAIT (M. WRIGHT, V. GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	22
23	25	28	10	WATCH THIS J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	23
24	12	4	18	HOW WAS I TO KNOW C. PETOCZ (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	2
25	26	26	15	ALL LIT UP IN LOVE T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72008	25
26	23	17	19	HOW DO I LIVE (FROM "CON AIR") T. BROWN, T. YEARWOOD (D. WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72015	2
27	28	29	11	PLEASE R. ZAVITSON, T. HASELDEEN, P. GREENE (T. HASELDEEN)	◆ THE KINLEYS (C) (D) EPIC 78656	27
28	30	33	6	THE REST OF MINE S. HENDRICKS (I. ADKINS, K. BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	28
29	31	35	6	LAND OF THE LIVING B. J. WALKER, JR., P. TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	29
30	16	7	16	DANCIN', SHAGGIN' ON THE BOULEVARD D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	◆ ALABAMA (V) RCA 64849	3
31	24	12	18	WE WERE IN LOVE J. STROUD, T. KEITH (C. CANNON, A. SHAMBLIN)	◆ TOBY KEITH (V) MERCURY 574636	2
32	35	38	5	FROM HERE TO ETERNITY R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	32
33	33	36	7	YOU WALKED IN D. COOK, W. WILSON (R. J. LANGE, B. ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	33
34	37	48	4	THE COAST IS CLEAR F. ANDERSON, T. LAWRENCE (J. BROWN, B. JONES)	TRACY LAWRENCE ATLANTIC ALBUM CUT	34
35	39	44	5	A BROKEN WING M. MCBRIDE, P. WORLEY (J. HOUSE, S. HOGIN, P. BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	35
36	34	32	20	HOW A COWGIRL SAYS GOODBYE D. COOK (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	4
37	46	53	4	YOU DON'T SEEM TO MISS ME E. GORDY, JR. (J. LAUDERDALE)	◆ PATTY LOVELESS EPIC ALBUM CUT	37
38	32	19	20	DAY IN, DAY OUT P. MCMAKIN (M. GREEN, T. MCHUGH)	DAVID KERSH CURB ALBUM CUT	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	53	—	2	WHEN LOVE STARTS TALKIN' B. MAHER (J. O'HARA, B. MAHER, G. NICHOLSON)	◆ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	39
40	43	47	4	WHAT IF I DO D. MALLOY (M. D. SANDERS, E. HILL, D. MALLOY)	MINDY MCCREARY (C) (D) (V) BNA 64990	40
41	44	49	4	I HAVE TO SURRENDER D. JOHNSON (P. BUNCH, D. JOHNSON)	TY HERNDON EPIC ALBUM CUT	41
42	41	42	9	LOVE TRAVELS B. WISCH, K. MATTEA (B. HALLIGAN, JR., L. HALLIGAN)	KATHY MATTEA (V) MERCURY 578550	41
43	45	41	8	NICKAJACK S. BOGARD, S. CURNUTTE, M. MAHER (S. HENDRICKS, G. NICHOLSON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	41
44	38	37	11	I'M YOUR MAN C. FARREN (A. CUNNINGHAM, M. D. SANDERS)	◆ JASON SELLERS (C) (V) BNA 64915	37
45	42	40	9	YOU CAN'T GET THERE FROM HERE L. PARNELL, THE HOT LINKS (T. ARATA)	LEE ROY PARNELL (C) (V) CAREER 13079	39
46	47	43	8	LIVING IN A HOUSE FULL OF LOVE M. WRIGHT, B. HILL (G. SUTTON, B. SHERRILL)	GARY ALLAN (V) DECCA 72018	43
47	36	31	16	HOLE IN MY HEART M. BRIGHT (D. CHILLO, D. ROBBINS, V. STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13092	31
48	49	46	7	HAND OF FATE J. SLATE, D. JOHNSON (M. LUNN, M. NOBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	46
49	40	30	19	IT'S ALL THE SAME TO ME K. STEGALL, J. KELTON (K. K. PHILLIPS, J. LASETER)	BILLY RAY CYRUS (V) MERCURY 574638	19
50	48	50	5	BLINK OF AN EYE R. CHANCEY, E. SEAY (J. LEO, R. BOWLES)	◆ RICOCHET (C) (D) COLUMBIA 78688	48
51	50	45	13	ANOTHER PERFECT DAY C. HOWARD (P. BARNHART, B. TABOR, C. WHITE)	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	45
52	63	—	2	ANGEL IN MY EYES C. PETOCZ (B. DALY, T. MULLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	52
				★★★ Hot Shot Debut ★★★		
53	NEW ▶	—	1	I'M SO HAPPY I CAN'T STOP CRYING J. STROUD, T. KEITH (STING)	TOBY KEITH WITH STING MERCURY ALBUM CUT	53
54	51	52	18	STILL HOLDING ON J. STROUD, C. BLACK (C. BLACK, M. BERG, M. STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	11
55	56	60	5	ONE SOLITARY TEAR E. SEAY, W. RAMBEAUX (S. AUSTIN, S. MANDILE)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	55
56	54	61	3	I WANNA FALL IN LOVE M. SPIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	54
57	55	56	8	A WOMAN LIKE YOU G. MORRIS (M. KING, D. GIBSON, C. KARP)	◆ MATT KING ATLANTIC ALBUM CUT	55
58	58	54	18	HOW DO I LIVE C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	43
59	57	62	3	SMALL TOWN K. STEGALL (J. ANDERSON, G. SCRUGGS)	◆ JOHN ANDERSON MERCURY ALBUM CUT	57
60	62	65	3	GOOD OL' FASHIONED LOVE T. BROWN (M. NESLER, T. MARTIN)	◆ TRACY BYRD (V) MCA NASHVILLE 72011	60
61	52	39	19	NOTHIN' LESS THAN LOVE B. BECKETT (W. TESTER, R. YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	26
62	59	64	4	THE STONE B. J. WALKER, JR., J. BERRY (B. REGAN, D. MAYO)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	59
63	NEW ▶	—	1	BETWEEN THE DEVIL AND ME K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	63
64	NEW ▶	—	1	HEART HOLD ON B. BECKETT (H. PAUL, V. MCGEHE, M. LAWLER)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	64
65	65	67	3	SEE ROCK CITY S. BUCKINGHAM, D. JOHNSON (M. D. SANDERS, B. DIPIERO, J. JARRAD)	RICK TREVINO COLUMBIA ALBUM CUT	65
66	NEW ▶	—	1	OF COURSE I'M ALRIGHT D. COOK, ALABAMA (B. KIRSCH)	ALABAMA RCA ALBUM CUT	66
67	NEW ▶	—	1	ON THE SIDE OF ANGELS W. C. RIMES (G. BURR, G. HOUSE)	LEANN RIMES CURB ALBUM CUT	67
68	60	55	15	SOMEBODY SLAP ME K. STEGALL (B. MCDILL, R. MURRAH)	◆ JOHN ANDERSON (C) (V) MERCURY 574640	22
69	67	73	3	WALKIN' THE COUNTRY M. COPELAND, K. URBAN (K. URBAN, V. RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19699	67
70	66	68	20	BUTTERFLY KISSES D. COOK, T. BROWN (B. CARLISLE, R. THOMAS)	◆ RAYBON BROS. (C) (D) (V) MCA NASHVILLE 72016	37
71	70	70	10	JUST TO SEE YOU SMILE B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	69
72	71	—	2	MORE THAN EVERYTHING J. STROUD (M. GREEN, A. MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	71
73	NEW ▶	—	1	A CHANCE B. CANNON, N. WILSON (D. DILLON, R. PORTER)	◆ KENNY CHESNEY BNA ALBUM CUT	73
74	NEW ▶	—	1	LOVE AIN'T EASY P. BUNETTA (M. BYROM, D. NEUHAUSER, S. HUTCHISON, P. HUTCHISON)	◆ BIG HOUSE MCA NASHVILLE ALBUM CUT	74
75	74	—	5	OPEN ARMS B. J. WALKER, JR., P. WORLEY, C. RAYE (J. CAIN, S. PERRY)	COLLIN RAYE EPIC ALBUM CUT	70

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

# Billboard Top Country Singles Sales

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

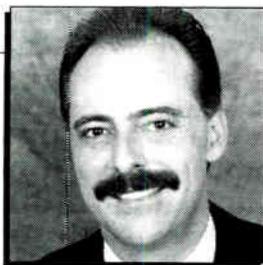
OCTOBER 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	17	★★★ No. 1 ★★★ HOW DO I LIVE ▲ CURB 73022 10 weeks at No. 1	LEANN RIMES
2	2	2	5	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
3	3	3	22	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
4	NEW ▶	—	1	LOVE GETS ME EVERY TIME MERCURY 568062	SHANIA TWAIN
5	4	15	3	A BROKEN WING RCA 64963	MARTINA MCBRIDE
6	5	4	7	PLEASE EPIC 78656/SONY	THE KINLEYS
7	6	6	10	GO AWAY BNA 64914/RCA	LORRIE MORGAN
8	7	5	19	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.
9	8	8	7	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
10	13	10	69	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
11	11	11	9	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT
12	10	14	4	YOU WALKED IN BNA 64942/RCA	LONESTAR
13	NEW ▶	—	1	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	9	7	19	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
15	12	9	37	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
16	14	12	9	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
17	15	13	27	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
18	16	17	8	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
19	17	16	15	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
20	19	18	5	WICHITA LIMEMAN COLUMBIA 78653/SONY	WADE HAYES
21	NEW ▶	—	1	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
22	20	20	12	HOLE IN MY HEART ARISTA NASHVILLE 13092	BLACKHAWK
23	22	22	15	HERE'S THE DEAL/BUTTERFLY KISSES CURB 73023	JEFF CARSON
24	18	19	9	SOMEBODY SLAP ME MERCURY 574640	JOHN ANDERSON
25	21	21	4	WARNING SIGNS WARNER BROS. 43934	BILL ENGVALL WITH SPECIAL GUEST JOHN MICHAEL MONTGOMERY

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

**LIVE FROM THE MOTHER CHURCH:** Following the 31st annual Country Music Assn. (CMA) Awards on CBS Sept. 24, 19 of our 24 bulleting titles on Top Country Albums are by artists who performed on that show, and two of those titles are new to the chart. **Bryan White** performed the lead single from "The Right Place" during the telecast, and that set opens with the Hot Shot Debut flag at No. 7 and an entry at No. 41 on The Billboard 200, scanning more than 30,000 units. "Of course, we always want bigger numbers the first week, but we're delighted with the debut for Bryan's third album," says **Joe Mansfield**, co-president of Asylum's Nashville operation. "The other two [albums] are platinum-plus, and we'll not rest until the new one is multi-platinum."

White's self-titled debut set entered at No. 68 on the country chart with around 3,000 units in the July 8, 1995, issue and scanned more than 35,000 pieces during Christmas week of 1995, its biggest week. His sophomore set, "Between Now And Forever," popped on at No. 7 in the April 13, 1996, Billboard with more than 15,000 scans. That title hit its high-water mark at 36,000 units during Christmas week of that year.

Following her song of the year trophy for **Deana Carter's** "Strawberry Wine," **Matraca Berg** offered a dramatic performance of "Back When We Were Beautiful" from her "Sunday Morning To Saturday Night" set (Rising Tide), which debuts at No. 74 with 1,500 units. Berg's only prior charting album, "Lying To The Moon," entered Top Country Albums at No. 64 in the Nov. 3, 1990, issue and peaked two weeks later at No. 43. That set appeared on the country list for 24 weeks.

**HONKY-TONK AMNESIA:** Prior to taking custody of the CMA's duo of the year trophy, **Brooks & Dunn** sang "Honky Tonk Truth," the lead single and one of three new tracks on "The Greatest Hits Collection" (Arista/Nashville). With an increase of more than 16,000 units, that 19-cut anthology earns Greatest Gainer status on Top Country Albums, scanning 120,000 units and jumping 7-4 on the big chart. Meanwhile, the butt-twitching "Honky Tonk Truth" gains 129 spins and is the only lateral-moving title to bullet in the top 10 on Hot Country Singles & Tracks. **Deana Carter's** "Did I Shave My Legs For This?" (Capitol Nashville) wears a double Pacesetter crown, increasing 87% to take the prize on both Top Country Albums and The Billboard 200 (see Between the Bullets, page 108). She turns in 2,500 scans after performing the album's title track—without **Dennis Rodman**—on the CMA show.

**MORE HIGHLIGHTS:** **LeAnn Rimes** was handed the CMA's Horizon Award at the hillbilly glitz fest and performed her current single, "On The Side Of Angels" (Billboard, Oct. 4), taken from her new "You Light Up My Life—Inspirational Songs" set, but her two prior albums show bigger sales spurts. The new set, which dominates for a third week on Top Country Albums and the Top Contemporary Christian chart, actually decreased by about 5,000 units, while "Blue" is up more than 10,000 scans. "Unchained Melody/The Early Years" increases by 25,000 pieces.

**The Kinleys** did a bumper slot on the show and debut at No. 33 on the country list with "Just Between You And Me" (Epic). That set moves about 5,000 units and pops on our Heatseekers score card at No. 20, while, with more than 12,000 units, **Shania Twain's** "Love Gets Me Every Time" opens at No. 4 on Top Country Singles Sales. Twain performed the song on the CMA show, and her "Come On Over" set (Mercury) is due Nov. 4.

For a CMA ratings recap, see Between the Bullets on page 108.

## MCCREADY STAYS TRUE TO HER VOICE

(Continued from page 35)

"What you hear Mindy singing about is what Mindy feels, and what she has to say [in her songs] is what Mindy would have to say. It's not Mindy the artist vs. Mindy the person. She's the real thing. I think she's real, and that's the biggest asset she has going . . . And her vocal is distinct. Those are her two [most] identifiable things: her voice and she's real."

Waugh is pleased with the album and believes that it will get a good reception. "We aren't worried about the sophomore slump," he says. "We know that we have some incredible songs. We can't wait to get this album out. I would like to get this album out earlier because we are so proud of the songs on it and her vocal performance . . . We have nothing but confidence because Mindy just exudes confidence. We are feeding off her energy."

Waugh says the label's plans to push the new album include McCready visiting key industry people. "She is going to work with us for at least a month on the road, visiting radio and retail, working the album, presenting tracks from the album," he says. "We are setting up listening parties and events with various stations so we can preview the album for their audience right now. That's going to lead into the holiday season."

Baldrice says the visits to radio are one way to show appreciation for programmer support. "[It's a way of saying] 'We were here the first time when you didn't know anything about me, and you took a chance on me.' Now we are back after four pretty successful singles and a platinum debut," he says. "So we just want to go back and tell everybody, 'Thanks, we appreciate your support.'"

The label also plans a major push at retail. "We already have things set up with accounts [in that] we are going to have all the pricing and positioning that's already happening," he adds. "Because we are coming in as late as we are in the season, Nov. 4, we are going to be hitting the market at just the right time. The single has great tempo. It's a great single and sounds like it's going to be a very reactionary record from the comments we're getting. So when the album hits in November, we are going to be *the* new album."

Waugh says BNA is looking at holding an event in Nashville around the launch of the album, but had yet to finalize details at press time. "There is

an event set for Nashville so everybody will get to hear the new album," he says. "We did three Martina [McBride] listening sessions in Nashville, and before we even went out with the single, the word was out on how great this album and single was, and it saved us a lot of legwork, time, and energy. I think Nashville is very important to the launch of a record because the people who are based in Nashville and attend these listening parties are so into the music and what they are doing that they will spread the music for you."

"What If I Do" is No. 40 on Billboard's Hot Country Singles & Tracks chart. Dan Pearman, PD at KYNG Dallas, says that McCready's first four singles did well for his station as currents. He says the jury is still out on her new tune. "Some folks are [asking] 'Is this a Shania [Twain] record or a Mindy record?' If people take to it, it will become a Mindy record and the Shania comparisons will disappear. With the vocal rap and the guitar and that kind of stuff, it's like, Which way are we going here? On one hand, it could make her stand out because it's so different from the stuff that's out

there. It's one of those records I think people will pass judgment on pretty quickly."

Jeff Stoltz, music buyer for the Torrance, Calif.-based Warehouse chain, is optimistic about the album's sales potential. "Her first album did really well for us," he says, "and I think with all the visibility she'd had, the new one should sell extremely well."

McCready is managed by Doug Casmus of Mores Nanas Entertainment and booked by Creative Artists Agency. She got her feet wet on the tour circuit opening for George Strait and most recently has been on tour with Tim McGraw and Alan Jackson.

"It has been a storybook career for this girl," says Baldrice. "It's amazing if you look at the start she got off to and the success of the first four singles and the success of the first album—now the whole thing with Dean. It's a high-profile relationship, and all these things are happening to her. It goes to show you when destiny's light starts to shine on you, when all those stars light up, certain people have them all light up, and I think Mindy is one of those people."



**Four Decades Of Song.** Veteran songwriter A.L. "Doodle" Owens, whose songs have been recorded by country artists for the past four decades, has signed a publishing agreement with Magnatone Publishing. Shown, from left, are Magnatone creative director Tommy Williams; Leslie Turnbull, assistant to Betty Rosen; Magnatone VP for publishing and film music Betty Rosen; Owens; Magnatone administrator Madelyn Tillis; and Magnatone Entertainment CEO/president Colin Stewart.

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

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

- |   |  |
|---|--|
| 25 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)   | BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM  |
| 52 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP)   | 60 GOOD OL' FASHIONED LOVE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL        |
| 51 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL                | 48 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM                                    |
| 63 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Cof-N-Twins, BMI)            | 64 HEART HOLD ON (EMI Blackwood, BMI/Killen, BMI/Cooler, ASCAP)  |
| 50 BLINK OF AN EYE (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM | 19 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM   |
| 35 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jamin', BMI/Suffer In Silence, BMI) HL                               | 47 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL                |
| 70 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM  | 9 HONKY TONK TRUTH (Sony/ATV Songs, BMI/Showbilly, BMI/Sony/ATV Tunes LLC, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM  |
| 73 A CHANCE (Acuff-Rose, ASCAP/The Porter Boys, ASCAP)  | 36 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Tenlee, BMI) HL                    |
| 34 THE COAST IS CLEAR (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyabama, BMI) WBM                                | 2 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) HL/WBM                                |
| 30 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM   | 26 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM   |
| 38 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomahawk, BMI) WBM               | 58 HOW DO I LIVE (Realsongs, ASCAP) WBM  |
| 4 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM  | 24 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL  |
| 3 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM                    | 1 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM |
| 32 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM                            |  |
| 5 GO AWAY (EMI Blackwood, BMI/Starstruck Angel,   |  |

- |  |   |
|--|---|
| 7 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM                           | 61 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM  |
| 41 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)   | 66 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzilla, BMI/Kiddily, BMI)  |
| 53 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Reggatta, BMI/Illegal, BMI)   | 55 ONE SOLITARY TEAR (Reynsong, BMI/Magnatone, SESAC) HL  |
| 44 I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Senior Partner, ASCAP) HL                                | 67 ON THE SIDE OF ANGELS (Red Brazos, BMI/Housenotes, BMI)  |
| 10 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM                               | 75 OPEN ARMS (Weed High Nightmare, BMI) WBM   |
| 49 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, BMI/John Juan, BMI) WBM                     | 27 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL  |
| 56 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI)  | 28 THE REST OF MINE (WB, ASCAP/Sawng Cumprny, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) WBM   |
| 71 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM    | 65 SEE ROCK CITY (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 29 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Iwng, ASCAP/Tom Collins, BMI) HL/WBM                                       | 14 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI) HL  |
| 46 LIVING IN A HOUSE FULL OF LOVE (EMI, BMI/Ai Gallico, BMI) HL/WBM  | 20 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM   |
| 74 LOVE AIN'T EASY (Pride Hutch, BMI/MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/BMG, ASCAP/Secret Pond, ASCAP) | 18 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL   |
| 15 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM                                | 59 SMALL TOWN (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Gary Scruggs, BMI/Almo Irving, BMI)  |
| 13 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL  | 68 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM   |
| 42 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI) HL  | 16 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM  |
| 72 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) WBM                                     | 54 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM                                 |
| 43 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yalata, BMI) WBM  | 62 THE STONE (AMR, ASCAP/Sierra Home, ASCAP/Songs Of PolyGram Int'l, BMI/Mayodan, BMI) HL/WBM   |

- |   |   |
|---|---|
| 12 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM  | 69 WALKIN' THE COUNTRY (Coburn, BMI/R.S., BMI/Bugle, ASCAP)   |
| 6 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL   | 23 WATCH THIS (Notewire, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL |
| 22 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL                                | 31 WE WERE IN LOVE (Wacissa River, BMI/EMI, BMI/Quit On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL              |
| 69 WALKIN' THE COUNTRY (Coburn, BMI/R.S., BMI/Bugle, ASCAP)   | 40 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM   |
| 23 WATCH THIS (Notewire, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL | 21 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM                       |
| 31 WE WERE IN LOVE (Wacissa River, BMI/EMI, BMI/Quit On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL              | 11 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM  |
| 40 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM   | 39 WHEN LOVE STARTS TALKIN' (Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes LLC, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) |
| 21 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM                       | 57 A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Chapell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karpfish, BMI) WBM          |
| 11 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM  | 8 YOU AND YOU ALONE (Benefit, BMI) WBM  |
| 39 WHEN LOVE STARTS TALKIN' (Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes LLC, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) | 45 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Forerunner, ASCAP)  |
| 57 A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Chapell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karpfish, BMI) WBM          | 37 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL   |
| 8 YOU AND YOU ALONE (Benefit, BMI) WBM  | 33 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL/WBM  |
| 45 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Forerunner, ASCAP)  |   |
| 37 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL   |   |
| 33 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL/WBM  |   |

OCTOBER 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	<b>LEANN RIMES</b> CURB 77885 (10.98/16.98)	<b>★★★ No. 1 ★★★</b> YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
2	2	—	2	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 18852 (10.98/16.98)	<b>★★★ GREATEST GAINER ★★★</b> THE GREATEST HITS COLLECTION	2
3	3	2	5	<b>TRISHA YEARWOOD</b> ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
4	4	3	17	<b>TIM MCGRAW</b> CURB 77886 (10.98/16.98)	EVERYWHERE	1
5	5	4	64	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	1
6	6	6	23	<b>GEORGE STRAIT</b> ▲ <sup>7</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
7	<b>NEW ▶</b>	—	1	<b>BRYAN WHITE</b> ASYLUM 62047/EEG (10.98/16.98)	<b>★★★ HOT SHOT DEBUT ★★★</b> THE RIGHT PLACE	7
8	10	11	56	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	<b>★★★ PACESETTER ★★★</b> DID I SHAVE MY LEGS FOR THIS?	2
9	8	8	16	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
10	7	5	5	<b>COLLIN RAYE</b> EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
11	9	10	9	<b>CLINT BLACK</b> RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
12	11	7	33	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
13	12	9	5	<b>MARTINA MCBRIDE</b> RCA (10.98/16.98)	EVOLUTION	9
14	13	13	48	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
15	14	14	11	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
16	15	15	15	<b>LILA MCCANN</b> ASYLUM 62042/EEG <b>HS</b>	LILA	8
17	20	19	20	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	9
18	25	26	66	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	6
19	16	12	17	<b>PAM TILLIS</b> ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
20	17	21	25	<b>CLAY WALKER</b> ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
21	18	18	101	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
22	23	22	11	<b>MICHAEL PETERSON</b> REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	18
23	19	16	7	<b>LORRIE MORGAN</b> BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	9
24	21	17	25	<b>ALABAMA</b> RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
25	24	23	24	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
26	26	29	3	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98) <b>HS</b>	LET ME IN	26
27	22	20	9	<b>BLACKHAWK</b> ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
28	31	32	70	<b>VINCE GILL</b> ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
29	<b>NEW ▶</b>	—	1	<b>MARK CHESNUTT</b> DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	29
30	27	24	11	<b>KENNY CHESNEY</b> BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
31	29	25	14	<b>TOBY KEITH</b> MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
32	28	27	47	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
33	<b>NEW ▶</b>	—	1	<b>THE KINLEYS</b> EPIC 67965/SONY (10.98 EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME	33
34	33	33	53	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
35	30	28	53	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
36	34	34	57	<b>TRAVIS TRITT</b> ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
OCTOBER 11, 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)	16 weeks at No. 1 THE HITS	146
2	4	<b>SHANIA TWAIN</b> ▲ <sup>9</sup> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	138
3	2	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	339
4	3	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	167
5	5	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	150
6	7	<b>PATSY CLINE</b> ▲ <sup>7</sup> MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	549
7	10	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	263
8	8	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	184
9	9	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	177
10	15	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	173
11	13	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	340
12	11	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	107
13	6	<b>GARTH BROOKS</b> ▲ <sup>7</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	339

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	35	30	37	<b>BILL ENGVALL</b> ● WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	5
38	32	36	97	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
39	<b>NEW ▶</b>	—	1	<b>DAVID LEE MURPHY</b> MCA NASHVILLE 70002 (10.98/16.98)	WE CAN'T ALL BE ANGELS	39
40	36	35	27	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
41	39	41	28	<b>TRACY LAWRENCE</b> ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
42	43	46	15	<b>LONESTAR</b> BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
43	41	37	9	<b>JOHN ANDERSON</b> MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
44	47	47	11	<b>KENNY ROGERS</b> MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	26
45	45	44	79	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
46	44	43	74	<b>MINDY MCCREADY</b> ▲ BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5
47	40	42	15	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
48	37	39	50	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	4
49	49	50	97	<b>VINCE GILL</b> ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	3
50	51	52	75	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
51	38	31	76	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
52	48	45	25	<b>WYONNNA</b> CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
53	42	38	11	<b>DWIGHT YOAKAM</b> REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
54	46	40	14	<b>BILLY RAY CYRUS</b> MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
55	50	48	9	<b>VARIOUS ARTISTS</b> EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44
56	55	61	21	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	55
57	54	54	24	<b>AARON TIPPIN</b> RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
58	60	63	17	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	58
59	52	55	66	<b>KENNY CHESNEY</b> ● BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	9
60	57	59	45	<b>MARK CHESNUTT</b> ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
61	63	68	59	<b>TY HERNDON</b> ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
62	53	51	6	<b>VARIOUS ARTISTS</b> EGYPTIAN/COLUMBIA 67676/SONY (10.98 EQ/16.98)	THE SONGS OF JIMMIE RODGERS — A TRIBUTE	31
63	61	60	64	<b>ALABAMA</b> RCA 66848 (4.98/9.98)	SUPER HITS	47
64	62	57	8	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	47
65	72	71	10	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18843 (10.98/16.98) <b>HS</b>	WORDS	41
66	59	56	64	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98) <b>HS</b>	I STOLE THIS RECORD	23
67	64	64	54	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
68	<b>RE-ENTRY</b>	—	26	<b>KATHY MATTEA</b> MERCURY 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
69	56	49	9	<b>PATSY CLINE</b> MCA NASHVILLE 11579 (10.98/16.98)	PATSY CLINE LIVE AT THE CIMARRON BALLROOM	32
70	71	70	86	<b>PATTY LOVELESS</b> ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
71	67	65	67	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
72	58	62	14	<b>JAMES BONAMY</b> EPIC 67878/SONY (10.98 EQ/16.98) <b>HS</b>	ROOTS AND WINGS	25
73	<b>RE-ENTRY</b>	—	42	<b>NEAL MCCOY</b> ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
74	<b>NEW ▶</b>	—	1	<b>MATRACA BERG</b> RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	74
75	65	58	54	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9

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.

# Artists & Music

## Int'l Acts Come Back To Mexico City

**G**LOBAL STARS RETURN TO MEXICO CITY: After nearly a three-year absence, Mexico City once again will be hosting concerts by such international music idols as David Bowie, U2, and the Rolling Stones.

There are two reasons for Mexico City's resurgence, according to **Bruce Moran**, president of OCESA Presents, the New York-based concert company that has been promoting big-name international talent in Mexico City for the past several years.

The first, he says, is Mexico's rebounding economy; the second is Foro Sol, the new facility built by the local government and OCESA, located on Mexico City's Hermanos Rodríguez



by John Lannert

auto speedway.

"Obviously, the [Mexican] economy has strengthened somewhat, and artists are actively seeking to return to Mexico City," says Moran. "And now that there is a permanent and viable outdoor venue, we are going to have bigger shows on a more regular basis in Mexico City."

Moran points out that the new facility is an outdoor locale situated at a corner of the highway and features permanent stands and a stage that "can be moved closer to the seats to create a more intimate, 30,000-seat theater for an artist like David Bowie. Conversely, the stage can be pulled back from the stands for a full 52,000-seat setup for U2 and the Rolling Stones."

Apart from greater flexibility in presenting artists, says Moran, Foro Sol provides a wider spectrum of ticket prices.

For example, tickets to Bowie's show Oct. 23 vary from 100 pesos (\$13) to 500 pesos (\$65). By comparison, ticket prices for U2's pair of sold-out concerts Dec. 2-3 fall between 130 pesos (\$17) to 1,200 pesos (\$155). Moran estimates that tickets for the Stones' Feb. 14 performance will be similarly priced to those for the U2 shows.

So far, the lone opening acts confirmed for the superstar shows are



### ASCAP's Newest Pied Piper.

ASCAP's staged its fifth annual El Premio ASCAP Awards Sept. 8 at Club Tropicana in Miami Beach. During the program, the society gave its prestigious Pied Piper Award to Columbia/Sony recording artist Julio Iglesias. Shown savoring the moment, from left, are Iglesias; John LoFrumento, COO of ASCAP; and LoFrumento's wife, Barbara.

Erasure and PolyGram Latino's upstart rap act **Control Machete**. They will both open for Bowie.

Among the world-famous icons whose stadium shows were promoted by OCESA in Mexico City before the economy went south in early 1995 were **Madonna, Paul McCartney, Pink**

(Continued on next page)



**By George, It's A Deal!** Famed producer Sergio George signed a pact with WEA Latina that calls for the creation of a joint-venture label called Sir George Records (Billboard, Sept. 27). Shown here, from left, are George Zamora, GM of Sir George Records; George, VP of Sir George Records; and Sergio Rozenblat, chairman of Sir George Records.

### LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- ABRAZAME (EMI Waterford, ASCAP/Notas Magicas, ASCAP)
  - ACEPTA MI ERROR (Edimonsa, ASCAP)
  - AMOR NARCOTICO (Copyright Control)
  - CLAVADO EN UN BAR (Yelapa Songs, ASCAP/EMI April, ASCAP)
  - A CONTRATIEMPO (BOTTOMLESS) (Sony/ATV Tunes LLC, ASCAP/Monster, ASCAP)
  - DESESPERADAMENTE ENAMORADO (Latin Teddy Songs, SE:AC)
  - EL OESTINO (BMG Songs, ASCAP)
  - EL MOJABO ACAUDALADO (FN Ediciones/Belle Musical)
  - EL RELOJ (Peer International, BMI)
  - ENAMORADO (Prodemus)
  - ES VERDAD (Flamingo)
  - HE TRATADO (PMC, ASCAP)
  - HONEY (Sony/ATV Songs, EMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jonjan, ASCAP/Bobby Robinson, BMI)
  - HOY ME HE VUELTO A ENAMORAR (Lanfranco, ASCAP)
  - LA QUIERO A MORIR (Karen, ASCAP)
  - LAS LAGRIMAS DE MI ALMOHADA (EMI Blackwood, BMI)
  - LA VENIA BENDITA (Crisma, SESAC)
  - LO MEJOR DE MI (UKMC)
  - ME CANSE DE SER LA OTRA (Muscivida, ASCAP/Caibbean Waves, ASCAP)
  - MIENTE (Fonormusic, SESAC)
  - MI HISTORIA ENTRE TUS DEDOS (LA MI STORIA TRA LE DITA) (Polygram/WB Music)
  - MIS DOS PATRIAS (FN Ediciones, BMI)
  - MUJERES LIBERADAS (Erami, ASCAP)
  - NO SE SI ES AMOR (Copyright Control)
  - NOS ESTORBO LA ROPA (FN Ediciones, BMI/M.A.M.P., BMI)
  - NO TE PIDO MAS (Copyright Control)
  - NUBE VIAJERA (Rightsongs, BMI)
  - O SOY O FUI (Marsosa, SESAC)
  - POR DEBAJO DE LA MESA (Tillandsia, ASCAP)
  - QUE SE TE OLVIDO (Unimusic, ASCAP)
  - QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)
  - QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP)
  - REVOLUCION (Unimusic, ASCAP/Hey Chubby, ASCAP)
  - SECUESTRO DE AMOR (Flamingo)
  - SI TU SUPIERAS (FIPP, BMI)
  - TAL VEZ ES AMOR (TALVEZ SEJA AMOR) (Sony Discos, ASCAP/EMI April, ASCAP)
  - TE AMD (Telearte Florida, ASCAP)
  - TE SIGO AMANDO (BMG Songs, ASCAP)
  - VIVIR SIN ELLAS (Copyright Control)
  - VIVO NO SOY EL NINO AQUEL (Altamar, ASCAP)

## 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	8	LUIS MIGUEL ● WEA LATINA 19798	7 weeks at No. 1	ROMANCES
2	2	7	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG		COMPAS
			★★★ HOT SHOT DEBUT ★★★		
3	NEW ▶		ALEJANDRO FERNANDEZ SONY LATIN 82446/SONY [HS]		ME ESTOY ENOMORANDO
4	3	15	CHARLIE ZAA SONOLUX 82136/SONY [HS]		SENTIMIENTOS
5	4	3	INDIA RMM 82157 [HS]		SOBRE EL FUEGO
6	5	16	LOS TIGRES DEL NORTE ● FONOVISA 80711 [HS]		JEFE DE JEFES
7	NEW ▶		BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [HS]		BUENA VISTA SOCIAL CLUB
8	6	35	ENRIQUE IGLESIAS ▲ FONOVISA 0001		VIVIR
9	7	50	GRUPO LIMITE POLYGRAM LATINO 533302 [HS]		PARTIENDOME EL ALMA
10	8	23	LOS TUCANES DE TIJUANA EMI LATIN 56921 [HS]		TUCANES DE ORO
11	9	13	THALIA EMI LATIN 57977		AMOR A LA MEXICANA
12	10	45	JULIO IGLESIAS ● COLUMBIA 67899/SONY		TANGO
13	NEW ▶		BOYZ II MEN MOTOWN 530823/POLYGRAM LATINO		EVOLUCION
14	12	3	GRUPO EXTERMINADOR FONOVISA 9590		NARCO CORRIDOS 2
			★★★ GREATEST GAINER ★★★		
15	21	12	VICENTE FERNANDEZ SONY DISCOS 82356/SONY		ESTATUA DE MARFIL
16	16	6	LAURA FLORES UNIVERSAL 40004		ME QUEDE VACIA
17	11	22	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG [HS]		JUNTOS OTRA VEZ
18	NEW ▶		LOS MISMOS EMI LATIN 33230		GRACIAS POR TODO
19	20	7	DLG SONY TROPICAL 82340/SONY		SWING ON
20	13	3	CARLOS VIVES EMI LATIN 59452		TENGO FE
21	15	82	SHAKIRA ● SONY LATIN B1795/SONY [HS]		PIES DESCALZOS
22	NEW ▶		BOBBY PULIDO EMI LATIN 57522		LLEGASTE A MI VIDA
23	23	17	VICTOR MANUELLE SONY TROPICAL 82334/SONY		A PESAR DE TODO
24	14	35	FEY SONY LATIN 82059/SONY		TIERNA LA NOCHE
25	18	5	MAZZ EMI LATIN 28804		AL FRENTE DE TODOS
26	24	15	INTOCABLE EMI LATIN 56694 [HS]		IV
27	17	21	VARIOUS ARTISTS ARIOLA 46527/BMG		TE SIGO AMANDO
28	19	7	JENNIFER Y LOS JETZ EMI LATIN 59367		JENNIFER
29	25	23	LOS TUCANES DE TIJUANA EMI LATIN 56922 [HS]		TUCANES DE PLATA
30	22	40	ALEJANDRO FERNANDEZ SONY DISCOS 82080/SONY		MUY DENTRO DE MI CORAZON
31	26	15	GRUPO BRYNDIS DISA 57594/EMI LATIN		ASI ES EL AMOR
32	27	100	ENRIQUE IGLESIAS ▲ FONOVISA 0506 [HS]		ENRIQUE IGLESIAS
33	30	22	OLGA TANON WEA LATINA 18733 [HS]		LLEVAME CONTIGO
34	34	6	TONO ROSARIO WEA LATINA 19530		SEGUIRE
35	29	19	ILEGALES ARIOLA 47761/BMG		REBOTANDO
36	37	8	JOSE JOSE RCA 49443/BMG		SERIE PLATINO VOL. 2
37	31	31	LOS ANGELES AZULES DISA 53791/EMI LATIN		INOLVIDABLES
38	NEW ▶		JERRY RIVERA SONY TROPICAL 82435/SONY		YA NO SOY EL NINO AQUEL
39	35	30	BRONCO FONOVISA 6063 [HS]		LA ULTIMA HUELLA
40	38	2	RAUL HERNANDEZ FONOVISA 9586		RAUL HERNANDEZ
41	28	12	ALABINA ASTOR PLACE 4004		ALABINA
42	43	4	GRUPO EXTERMINADOR FONOVISA 9591		EL CHILE PELAIZ
43	46	31	SELENA EMI LATIN 19207		EXITOS Y RECUERDOS
44	33	17	LA MAFIA SONY DISCOS 82267/SONY [HS]		EN TUS MANOS
45	44	32	MICHAEL SALGADO JOEY 8560		RECUERDO ESPECIAL
46	32	12	FRANKIE NEGRON WEACARIBE 18730/WEA LATINA		CON AMOR SE GANA
47	42	6	MICHAEL SALGADO JOEY 8562		MI PRIMER AMOR
48	NEW ▶		AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH 79476/AG		A TODA CUBA LE GUSTA
49	45	4	LOS REHENES DISA 59721/EMI LATIN		15 EXITOS, VOL. 1
50	39	12	LOS HURACANES DEL NORTE FONOVISA 6068		TOP NORTENO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA ROMANCES	1 CHARLIE ZAA SONOLUX/SONY SENTIMIENTOS	1 LOS TIGRES DEL NORTE FONOVISA JEFE DE JEFES
2 GIPSY KINGS NONESUCH/ATLANTIC COMPAS	2 INDIA RMM SOBRE EL FUEGO	2 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
3 ALEJANDRO FERNANDEZ SONY LATIN ME ESTOY ENOMORANDO	3 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/BUENA VISTA SOCIAL CLUB	3 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE ORO
4 ENRIQUE IGLESIAS FONOVISA VIVIR	4 DLG SONY TROPICAL/SONY SWING ON	4 GRUPO EXTERMINADOR FONOVISA NARCO CORRIDOS 2
5 THALIA EMI LATIN AMOR A LA MEXICANA	5 VICTOR MANUELLE SONY TROPICAL/SONY A PESAR DE TODO	5 VICENTE FERNANDEZ SONY DISCOS/SONY ESTATUA DE MARFIL
6 JULIO IGLESIAS COLUMBIA/SONY TANGO	6 OLGA TANON WEA LATINA LLEVAME CONTIGO	6 JUAN GABRIEL/ROCIO DURCAL ARIOLA/JUNTO OTRA VEZ
7 BOYZ II MEN MOTOWN/POLYGRAM LATINO EVOLUCION	7 TONO ROSARIO WEA LATINA SEGUIRE	7 LOS MISMOS EMI LATIN GRACIAS POR TODO
8 LAURA FLORES UNIVERSAL ME QUEDE VACIA	8 JERRY RIVERA SONY TROPICAL/SONY YA NO SOY EL NINO AQUEL	8 BOBBY PULIDO EMI LATIN LLEGASTE A MI VIDA
9 CARLOS VIVES EMI LATIN TENGO FE	9 FRANKIE NEGRON WEACARIBE/WEA LATINA CON AMOR SE GANA	9 MAZZ EMI LATIN AL FRENTE DE TODOS
10 SHAKIRA SONY LATIN/SONY PIES DESCALZOS	10 AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA	10 INTOCABLE EMI LATIN IV
11 FEY SONY LATIN/SONY TIERNA LA NOCHE	11 CHICHI PERALTA + SON FAMILIA CAJAN PA' OTRO LAO	11 JENNIFER Y LOS JETZ EMI LATIN JENNIFER
12 VARIOUS ARTISTS ARIOLA/BMG TE SIGO AMANDO	12 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRODUCING... RUBEN GONZALEZ	12 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE PLATA
13 ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS	13 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO Y ES FACIL	13 ALEJANDRO FERNANDEZ SONY DISCOS/SONY MUY DENTRO DE MI CORAZON
14 ILEGALES ARIOLA/BMG REBOTANDO	14 DOMINGO QUINONES RMM SE NECESITA UN MILAGRO	14 GRUPO BRYNDIS DISA/EMI LATIN ASI ES EL AMOR
15 JOSE JOSE RCA/BMG SERIE PLATINO VOL. 2	15 VARIOUS ARTISTS PUTU MAYO LATINO! LATINO!	15 LOS ANGELES AZULES DISA/EMI LATIN INOLVIDABLES

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 multiples 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.

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## NOTAS

(Continued from preceding page)

Floyd, and the Stones.

While Moran notes that stadium shows will be on the rise, he says that OCESA will continue to produce concerts at the Palacio De Los Deportes, a 20,000-seat arena located across the highway from Foro Sol; the 10,000-seat Auditorio Nacional; and the 3,000-seat Metropolitan.

Another strong Mexican market, says Moran, is Monterrey, "where we have a number of [theater] shows with Pantera, Def Leppard, Laura Pausini, Scorpions, and Soda Stéreo."

Indeed, the Scorpions are due to return to Mexico with a performance Nov. 8 at the Auditorio Coca-Cola in Monterrey and a show Nov. 11 at the Palacio De Los Deportes. On Nov. 16, Bush headlines a concert sponsored by Mexico City radio station Orbita. Rounding out the rock bill are Plastilina Mosh and Naranja Mecánica.

Lastly, star saxophonist Kenny G is slated to play Nov. 17-18 at Auditorio Nacional.

**BMI HONORS LATINO TALENT:** U.S. performance right society BMI held its fourth annual Latin Music Awards Sept. 7 at the Fontainebleau Hotel in Miami Beach.

"Golpes En El Corazón," the Los Tigres Del Norte hit penned by Víctor Valencia, was named Latin song of the year. Pete Astudillo, Teodoro Bello Jaimes, and A.B. Quintanilla III were honored as songwriters of the year. Peermusic was awarded the Latin

music publisher of the year trophy.

A highlight of the ceremony, which was hosted by BMI president/CEO Frances W. Preston, was when Gloria and Emilio Estefan were given BMI's prestigious President's Award

for their outstanding contributions to Latin music.

Preston handed out citations of achievement to writers and publishers of the 51 Latin songs most performed (Continued on page 47)

## Chile's Nicole Goes Interactive

BY PABLO MÁRQUEZ

**SANTIAGO, Chile**—With the release of her enhanced CD (ECD) "Sueños En Tránsito," pop songstress Nicole has become the first Chilean artist to make the leap into the interactive music world.

As the original, conventional version of the album—released in June by BMG Chile—moves closer to gold certification (15,000 units sold), the ECD is being marketed with a different CD jacket. The average retail price for the ECD is \$22.

Among the interactive data featured on the ECD is the video for the hit single "Despiértame," a clip directed by Gustavo Fiorenza that recently was named MTV Latin America's best video by a female artist.

Also contained on the ECD are a making-of segment from the "Despiértame" clip; three videos of previous singles; a special of her performance at the 1996 Viña Del Mar Song Festival; and an interview with Nicole.

Further, the ECD sports a bonus track, "Tuve Que Herirme," performed



NICOLE

as an acoustic number with Nicole on piano. The song was composed by Sara Ugarte, vocalist/guitarist for Venus, BMG Chile's premier female rock act.

The ECD is not scheduled for release outside of Chile. However, the original "Sueños En Tránsito" is slated to be dropped in the next several weeks throughout much of Latin America. BMG U.S. Latin is set to issue the album Oct. 28 in the U.S.

Produced by Soda Stéreo's former front man Gustavo Cerati, "Sueños En Tránsito" reveals Nicole angling (Continued on page 47)

# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	NEW	1	1	MARCO ANTONIO SOLIS FONOVISA	LA VENIA BENDITA M.A.SOLIS (M.A.SOLIS)
2	4	5	4	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
3	3	3	5	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R.PEREZ (R.PEREZ)
4	2	6	15	JORDI FONOVISA	DESPERADAMENTE ENAMORADO DYANGO (P.MARTINEZ)
5	1	2	19	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>					
6	11	—	2	LUIS MIGUEL WEA LATINA	EL RELOJ L.MIGUEL (R.CANTORAL)
7	6	7	6	DLG SONY TROPICAL/SONY	LA QUIERO A MORIR S.GEORGE (F.GABRIEL)
8	5	1	11	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L.MIGUEL (A.MANZANERO)
9	9	10	4	VICTOR MANUELLE SONY TROPICAL/SONY	HE TRATADO S.GEORGE (V.MANUELLE)
10	8	8	24	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J.GABRIEL, F.OKAMURA (J.GABRIEL)
11	12	—	2	INDIA RMM	ME CANSE DE SER LA OTRA I.INFANTE (V.DANIEL)
12	NEW	1	1	ENRIQUE IGLESIAS FONOVISA	REVOLUCION R.PEREZ-BOTIJA (C.GARCIA ALONSO)
13	16	15	7	FEY SONY LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADA J.R.FLOREZ (J.R.FLOREZ, F.MARUGAN)
14	14	12	10	FRANKIE NEGRON WEACARIBE/WEA LATINA	HOY ME HE VUELTO A ENAMORAR LEM (J.L.PILOTO)
15	15	14	7	CHICHI PERALTA + SON FAMILIA CAIMAN	AMOR NARCOTICO C.PERALTA (J.FELIX)
16	10	11	6	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G.FELIX (M.QUINTERO LARA)
17	17	—	2	MANA WEA LATINA	CLAVADO EN UN BAR FHER & ALEX (F.OLVERA)
18	21	17	14	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR A.ANGEL ALBA (G.A.ALVA)
19	7	4	11	ENRIQUE IGLESIAS FONOVISA	MIENTE R.PEREZ BOTIJA (R.PEREZ BOTIJA)
20	NEW	1	1	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA PRAMIREZ (T.BELLO)
21	23	—	2	MICHAEL STUART RMM	TE AMO J.GONZALEZ (F.DE VITA)
22	19	13	14	BANDA EL RECODO FONOVISA	QUE SOLO ESTOY SIN TI G.LIZARRAGA (M.A.SOLIS)
23	18	22	3	GRUPO HEAVY M'ERENGAZO/RMM	ENAMORADO N.GONZALEZ (J.C.CENTERO)
24	36	20	8	CHAYANNE SONY LATIN/SONY	TAL VEZ ES AMOR R.FOSTER (A.CESAR P.S.VALLE)
25	25	25	5	EDNITA NAZARIO EMI LATIN	NO TE PIDO MAS E.NAZARIO, K.C.PORTER (J.M.PURON)
26	27	31	13	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J.L.AYALA (DARIAN)
27	NEW	1	1	MELINA LEON TROPIC	MUJERES LIBERADAS E.REYES, A.MONTALBAN (E.REYES, A.MONTALBAN)
28	28	32	6	BACKSTREET BOYS JIVE	QUIT PLAYING GAMES (WITH MY HEART) M.MARTIN, K.LUNDIN (M.MARTIN, H.CRICHLOW)
29	26	27	3	PRISCILA Y SUS BALAS DE PLATA FONOVISA	NO SE SI ES AMOR T.PAIZ (P.GESSIE)
30	NEW	1	1	ANA TORROJA ARIOLA/BMG	A CONTRATIEMPO T.MANSFIELD (R.HAYES)
31	RE-ENTRY	2	2	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ABRAZAME PRAMIREZ (R.FERRO GARCIA, J.IGLESIAS)
32	30	—	12	LOS TIGRES DEL NORTE FONOVISA	EL MOJADO ACAUDALADO TN INC. (T.BELLO)
33	NEW	1	1	JOSE AUGUSTO POLYGRAM LATINO	MI HISTORIA ENTRE TUS DEDOS J.C.CALDERON (G.GRIGNANI, M.LUCA)
34	RE-ENTRY	12	12	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO M.CONTRERAS (P.GARZA)
35	29	—	3	LOS TIGRES DEL NORTE FONOVISA	MIS DOS PATRIAS TN INC. (E.VALLNCIA)
36	RE-ENTRY	17	17	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M.A.SOLIS (M.A.SOLIS)
37	NEW	1	1	JERRY RIVERA SONY TROPICAL/SONY	YO NO SOY EL NINO AQUEL A.PENA (A.PENA)
38	NEW	1	1	MARIAH CAREY COLUMBIA	HONEY CAREY (M.CAREY), D.BAREED (JORDAN HAGUE, RICHMOND LARAMEE, PRINCE)
39	RE-ENTRY	16	16	LOS TUCANES DE TIJUANA EMI LATIN	SECUESTRO DE AMOR G.FELIX (M.QUINTERO LARA)
40	RE-ENTRY	15	15	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P.MARTINEZ (M.MASSIAS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	69 STATIONS
1 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	1 DLG SONY TROPICAL/SONY LA QUIERO A MORIR	1 MARCO ANTONIO SOLIS LA VENIA BENDITA
2 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	2 VICTOR MANUELLE SONY TROPICAL/SONY HE TRARADO	2 LOS TUCANES DE TIJUANA EMI LATIN ES VERDAD
3 LUIS MIGUEL WEA LATINA EL RELOJ	3 INDIA RMM ME CANSE DE SER LA OTRA	3 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...
4 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	4 FRANKIE NEGRON WEACARIBE/WEA LATINA HOY...	4 LOS TEMERARIOS FONOVISA ACEPTA MI ERROR
5 JORDI FONOVISA DESPERADAMENTE ENAMORADO	5 CHICHI PERALTA + SON FAMILIA CAIMAN AMOR...	5 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
6 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO	6 MICHAEL STUART RMM TE AMO	6 BANDA EL RECODO FONOVISA QUE SOLO ESTOY SIN TI
7 FEY SONY LATIN/SONY LAS LAGRIMAS DE MI...	7 MANA WEA LATINA CLAVADO EN UN BAR	7 ENRIQUE IGLESIAS FONOVISA REVOLUCION
8 MANA WEA LATINA CLAVADO EN UN BAR	8 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	8 INTOCABLE EMI LATIN VIVIR SIN ELLAS
9 DLG SONY TROPICAL/SONY LA QUIERO A MORIR	9 GRUPO HEAVY M'ERENGAZO/RMM ENAMORADO	9 JORDI FONOVISA DESPERADAMENTE ENAMORADO
10 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO	10 MELINA LEON TROPIC MUJERES LIBERADAS	10 VICENTE FERNANDEZ SONY DISCOS/SONY NOS ESTORBO...
11 CHAYANNE SONY LATIN/SONY TAL VEZ ES AMOR	11 BACKSTREET BOYS JIVE QUIT PLAYING GAMES (WITH...)	11 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO
12 VICTOR MANUELLE SONY TROPICAL/SONY HE TRARADO	12 JORDI FONOVISA DESPERADAMENTE ENAMORADO	12 PRISCILA Y SUS BALAS DE PLATA FONOVISA NO SE...
13 MELINA LEON TROPIC MUJERES LIBERADAS	13 FEY SONY LATIN/SONY LAS LAGRIMAS DE MI ALMOHADA	13 LOS TIGRES DEL NORTE FONOVISA EL MOJADO...
14 ANA TORROJA ARIOLA/BMG A CONTRATIEMPO	14 LUIS MIGUEL WEA LATINA EL RELOJ	14 BANDA EL LIMON FONOVISA QUE SE TE OLVIDO
15 EDNITA NAZARIO EMI LATIN NO TE PIDO MAS	15 JERRY RIVERA SONY TROPICAL/SONY YO NO SOY EL...	15 LOS TIGRES DEL NORTE FONOVISA MIS DOS PATRIAS

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

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## In the SPIRIT



by Lisa Collins

**IS IT ANY WONDER?** That *God's Property From Kirk Franklin's Nu Nation* topped the list of nominees for the 13th annual Stellar Gospel Music Awards comes as little surprise. The Dallas/Fort Worth, Texas, choir, founded by Linda Searight, led with 11 nominations, including artist of the year, song of the year (with "Stomp," which was penned by Franklin), album of the year, and new artist. The veteran Williams Brothers and Warner Alliance debut artist Donnie McClurkin trailed with seven nominations each.

The nominations bear witness to the impact made by artists new to the industry. Three of the four nominated in the new-artist category—*God's Property*, *Men Of Standard*, and *Virtue*—were multiple nominees. *Men Of Standard* tied with *Shirley Caesar* with their five nominations, while *Virtue* scored three nominations with its top 10 Verity debut.

Other key nominees include *Hezekiah Walker* (with four nominations), *Carlton Pearson* (three), and the *Kurt Carr Singers* (three). The Stellar Awards will be handed out Dec. 18 at Nashville's Grand Ole Opry House.

**ON SOLID GROUND:** In adjusting to its distribution arrangement with CGI and the changes in the marketplace, Indianapolis-based Tyseot Records has over the last six months streamlined its operations—primarily with its artist roster, which is down to 12 from

25. The action, however, sparked rumors of financial difficulty.

But, reports president **Bryant Scott**, "we're not going anywhere. God is good. It's just that we're focusing on specialty projects. We had 'We Sing . . . Gospel's Greatest Hymns,' which was very successful for us, and we've launched a new children's line, which we are hoping to be very successful. It's actually a new label called Children's Church. The first series of products on that label is 'Gospel Kids Present . . .,' a collection of [sing-along] music for kids that is more concept-driven than artist-focused. We found that no one was servicing that area for black kids, so we're trying to fill that void."

Scott is also excited about a new Christmas project set for release Oct. 14, which features the **Indiana State Mass Choir**, **Kirk Franklin** with the **Trinity Temple Mass Choir**, **Harold Rayford**, and the **Inner City Mass Choir**, while adding that the recent roster cuts will lead to more concentrated campaigns for remaining acts, which include **Deitrick Haddon**, **Rayford**, **Mark Hubbard** & the **United Voices Of Christ**, **Phebe Hines**, **Bishop Larry Trotter**, **Derrick Brinkley**, and the **Inner City Mass Choir**.

**BRIEFLY:** Prime selections from **Professor Craig A. Hayes** & the **United Voices'** last two albums—"Bright Glory" and "Live In Montreal"—were included on a concert video titled "Live In Concert" that was released in September on Pulse Records . . . **Wilmington Chester Mass Choir** CEO **Chris Squire** says that he's waiting until after the Dec. 18 Stellar Awards ceremony to entertain recording offers for the choir, which became a free agent in May with the shipping of its current album, "Fear Not." The choir is nominated for a Stellar in the category of traditional choir of the year. In the meantime, Squire's production team, **Musician of Praise**, recently completed the latest recording by **Lecresia Campbell**, which is due on PepperCo later this year.

# Top Gospel Albums

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  SoundScan®	
			★★ NO. 1 ★★	
1	1	19	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> B-RITE 90093/INTERSCOPE 18 weeks at No. 1	<b>GOD'S PROPERTY</b>
2	2	44	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ARISTA 18951	THE PREACHER'S WIFE
3	3	75	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
④	4	20	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43023 [HS]	LIVE IN LONDON AT WEMBLEY
⑤	5	11	<b>THE CANTON SPIRITUALS</b> VERITY 43021 [HS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
⑥	8	70	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43046 [HS]	THE SPIRIT OF DAVID
7	6	15	<b>OLETA ADAMS</b> HARMONY 1601	COME WALK WITH ME
8	7	48	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	9	20	<b>VIRTUE</b> VERITY 43020	VIRTUE
⑩	12	22	<b>SHIRLEY CAESAR</b> WORD 68003/EPIC [HS]	A MIRACLE IN HARLEM
⑪	11	30	<b>VARIOUS ARTISTS</b> CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
12	10	33	<b>T.D. JAKES</b> INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
13	18	33	<b>CARLTON PEARSON</b> WARNER ALLIANCE 46354 [HS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
⑭	20	14	<b>VICKIE WINANS</b> CGI 161279	LIVE IN DETROIT
15	13	7	<b>BEN TANKARD &amp; TRIBE OF BENJAMIN</b> VERITY 43095	GIT YO PRAYZE ON
16	19	28	<b>KURT CARR SINGERS</b> GOSPO CENTRIC 72138	NO ONE ELSE
17	14	74	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43015	ADORATION: LIVE IN ATLANTA
18	17	48	<b>ANOINTED</b> WORD 67804/EPIC [HS]	UNDER THE INFLUENCE
⑰	23	48	<b>BEBE &amp; CECE WINANS</b> SPARROW 37048/EMI	GREATEST HITS
20	21	64	<b>YOLANDA ADAMS</b> VERITY 43027	YOLANDA LIVE IN WASHINGTON
21	15	11	<b>JAMES HALL &amp; WORSHIP AND PRAISE</b> CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
22	16	52	<b>THE WILLIAMS SISTERS</b> FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
23	24	12	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10233	TESTIFY
24	25	5	<b>VARIOUS ARTISTS</b> PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
⑳	26	20	<b>MARVIN SAPP</b> WORD 68039/EPIC	GRACE AND MERCY
26	22	18	<b>ANDRAE CROUCH</b> QWEST 45924/WARNER BROS.	PRAY
27	27	5	<b>REV. JAMES MOORE</b> MALACO 6026	IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH
28	28	19	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1618/MALACO	STILL STANDING
29	29	38	<b>WANDA NERO BUTLER</b> SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
30	32	11	<b>DOC MCKENZIE &amp; THE GOSPEL HI-LITES</b> FIRST LITE 4007	RIDE WITH JESUS
31	30	5	<b>THE GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC/STAR SONG 20152/SPARROW	WHEN I GET HOME
32	33	70	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6022 [HS]	I'LL SEE YOU IN THE RAPTURE
33	34	20	<b>BAM CRAWFORD'S PURPOSE</b> HARMONY 1600	THE KING IS COMING ANY DAY!
⑳	RE-ENTRY		<b>CANDI STATON</b> CGI 161276	COVER ME
35	31	7	<b>THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS</b> ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
36	36	11	<b>CHRISTOPHER BRINSON</b> MALACO 4487	WHAT IF GOD IS UNHAPPY?
⑳	RE-ENTRY		<b>CARLTON PEARSON</b> WARNER ALLIANCE 46006	LIVE AT AZUSA
38	39	43	<b>THE GEORGIA MASS CHOIR</b> SAVOY 7123	GREATEST HITS
⑳	NEW▶		<b>DERRICK MILAN AND PETER'S ROCK MASS CHOIR</b> NINE 2224/SOUND OF GOSPEL	OVER AND OVER
⑳	RE-ENTRY		<b>MAMIE FOOTE KETTER FEATURING NATURAL BLEND</b> KETTER 1195	FOLLOW THE LAW

① 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 titles. © 1997, Billboard/BPI Communications.

**william becton & FRIENDS**

are back with

**HEART OF A LOVE SONG**

the follow up to the smash *Be Encouraged*

featuring the hit singles *Workin' Out* and *Worthy Is The Lamb.*

**CGI RECORDS** IN STORES OCTOBER 14!

"Trouble In The Streets" Traditional gospel answers to today's pressing problems, are the driving forces behind the newest release from **The Pilgrim Jubilees** on **Malaco Records & Tapes**

**MALACO RECORDS**

# *The New Life Community Choir* *featuring John P. Kee*

*...on the heels of their GOLD album Show Up!,  
presents their new smash LP Strength.*



# *Strength*

*Album includes :*

*“Lord Help Me To Hold Out,” “Come In,”*

*“Clap Your Hands” and “Thank You Lord (He Did It All)”*

*In Stores October 28*



# 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 <b>SoundScan®</b>	
			★ ★ NO. 1 ★ ★	
1	1	3	<b>LEANN RIMES</b> CURB 77885/WCD 3 weeks at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	2	2	<b>JARS OF CLAY</b> ESSENTIAL 7D017/PROVIDENT	MUCH AFRAID
3	3	3	<b>AMY GRANT</b> MYRRH 7008/WORD	BEHIND THE EYES
4	4	66	<b>BOB CARLISLE</b> ▲ <sup>2</sup> DIADEM 1139/PROVIDENT <b>HS</b>	SHADES OF GRACE
5	6	5	<b>DC TALK</b> FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
6	5	5	<b>THIRD DAY</b> REUNION 100D6/PROVIDENT	CONSPIRACY NO. 5
7	RE-ENTRY		<b>RICH MULLINS</b> REUNION 0116/PROVIDENT <b>HS</b>	SONGS
8	7	71	<b>JACI VELASQUEZ</b> MYRRH 6995/WORD <b>HS</b>	HEAVENLY PLACE
9	NEW►		<b>GEOFF MOORE &amp; THE DISTANCE</b> FOREFRONT 5175/CHORDANT <b>HS</b>	THREADS
10	8	55	<b>POINT OF GRACE</b> ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
11	9	17	<b>THE SUPERTONES</b> BEC 7401/CHORDANT <b>HS</b>	SUPERTONES STRIKE BACK
12	10	3	<b>THE GAITHER VOCAL BAND</b> SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
13	12	48	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
14	11	97	<b>DC TALK</b> ▲ FOREFRONT 514D/CHORDANT	JESUS FREAK
15	13	13	<b>CLAY CROSSE</b> REUNION 10005/PROVIDENT <b>HS</b>	STAINED GLASS
16	36	2	<b>VARIOUS ARTISTS</b> INTEGRITY 1218/WORD	HILLSONGS: ALL THINGS ARE POSSIBLE
17	20	41	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 8952/WORD	SHOUT TO THE LORD
18	15	56	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
19	16	26	<b>CARMAN</b> SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
20	17	9	<b>PHILLIPS, CRAIG AND DEAN</b> STAR SONGS/SPARROW 0156/CHORDANT <b>HS</b>	WHERE STRENGTH BEGINS
21	14	15	<b>CHRIS RICE</b> ROCKETOWN 1528/WORD <b>HS</b>	DEEP ENOUGH TO DREAM
22	18	22	<b>KATHY TROCCOLI</b> REUNION 1DD03/PROVIDENT <b>HS</b>	LOVE AND MERCY
23	19	74	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
24	21	31	<b>PETRA</b> WORD 9929	PETRA PRAISE 2 WE NEED JESUS
25	22	27	<b>CAEDMON'S CALL</b> WARNER ALLIANCE 46463/WCD <b>HS</b>	CAEDMON'S CALL
26	27	44	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 10492/WORD	REVIVAL AT BROWNSVILLE
27	23	52	<b>CRYSTAL LEWIS</b> MYRRH 5D39/WORD <b>HS</b>	BEAUTY FOR ASHES
28	24	15	<b>OLETA ADAMS</b> HARMONY 77D1/CHORDANT	COME WALK WITH ME
29	28	66	<b>REBECCA ST. JAMES</b> FOREFRONT 5141/CHORDANT <b>HS</b>	GOD
30	NEW►		<b>ANGIE &amp; DEBBIE WINANS</b> ATF 9760/DIAMANTE	BOLD
31	31	84	<b>NEWSBOYS</b> ● STAR SONGS/SPARROW 0075/CHORDANT	TAKE ME TO YOUR LEADER
32	25	43	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
33	NEW►		<b>WHITEHEART</b> CURB 77926/WCD	REDEMPTION
34	32	41	<b>MXPX</b> TOOTH & NAIL 1060/DIAMANTE <b>HS</b>	LIFE IN GENERAL
35	29	20	<b>VIRTUE</b> VERITY 50032/PROVIDENT	VIRTUE (THE GREATEST PART OF ME)
36	33	84	<b>AUDIO ADRENALINE</b> FOREFRONT 5144/CHORDANT	BLOOM
37	26	7	<b>VARIOUS ARTISTS</b> PSALM 150 8013/DIAMANTE	BUTTERFLY KISSES
38	NEW►		<b>ALVIN SLAUGHTER</b> HOSANNA/INTEGRITY 11182/WORD	YES!
39	RE-ENTRY		<b>VARIOUS ARTISTS</b> EPIC 4715/WORD	GOSPEL SUPER HITS AMAZING GRACE
40	35	77	<b>ANDY GRIFFITH</b> ● SPARROW 1440/CHORDANT <b>HS</b>	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS

○ 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.

## BOBBY BROWN

(Continued from page 29)

Brown, who has been managing his own career since 1992, says that he had been steadily recording tracks for another solo album since "Bobby" and had actually completed his album when the New Edition reunion project came up. Though he appeared on the album and in videos, he dropped off at the end of the national tour, expressing dissatisfaction with the group dynamic.

"I just felt disrespected by some of the members. We held a meeting one time, and the way they approached me I didn't find it right," he says careful-

ly. "I'd just rather not be part of a group anymore."

Former New Edition member Johnny Gill, who will be featured on the forthcoming LSG project with Keith Sweat and Gerald Levert, says, "That's absolutely from his point of view, and everybody's entitled to their point of view. In fact, I won't even comment on that." But, he adds, "there's a possibility that somewhere down the line there may be another New Edition project, but I don't foresee it happening any time soon."

# Artists & Music

## HIGHER GROUND



by Deborah Evans Price

**I**N MEMORY: It's never easy to lose a friend, especially one who could always be counted on to make those around him think and smile. That was Rich Mullins. The Christian music community lost one of its best-loved members when he died in a car accident Sept. 19 in Illinois (Billboard, Oct. 4).

That same weekend, those in Southern gospel circles were mourning the death of Shirley Nelson, wife of Rex Nelson and mother of Kelly Nelson Thompson of the Nelsons. Nelson was the matriarch of one of Southern gospel's best-loved clans, a woman well known for her ready smile and warm personality. Like many people, Billboard's Wade Jessen and I had recently spoken with her at the National Quartet Convention. We were extremely saddened to hear she had passed away. Our condolences go out to her family.

"She was real instrumental to their family ministry," Ed Harper of Harper & Associates says of Nelson. "She kept the home fires burning. I know that not only the family but the entire industry will miss her very much."

Shortly after receiving the news about Nelson, I heard about Mullins. I knew Mullins mostly through his work, which moved me and countless others. "I used to get his albums, and I would open them up and read the lyrics," says Steven Curtis Chapman. "I wouldn't even have to listen to it. I remember making the comment to my wife that just opening it up and reading the lyrics, I got 10 times my money's worth. The way he could create a picture and communicate so much truth in a creative way just made him one of the greatest songwriters."

Mullins was known not only for his creativity, but also for

his contribution to such causes as Compassion International and for his work on behalf of American Indians. Mullins was a man who made a difference, not only with his art but with the way he lived his life.

"I will always remember Rich as being a great humanitarian, someone who was generous in the important things," says Margaret Becker. "He loved giving himself. He was never really one who was impressed with the whole bit of being successful in the music business. He always looked at that as being secondary and dismissible... I loved that he never accepted anyone's answers. He sought his own answers and sought them under the umbrella of Christ. And he always came up, I believe, with very interesting conclusions which were challenging."

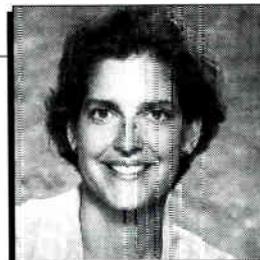
"He was the real deal," says former Reunion Records president Terry Hemmings. "I'm really not sure I could have continued to be in Christian music at times if I didn't have Rich to go back to and be reminded that there's a real relationship available that means something beyond what we kind of paste up there on the wall... He really wrestled with issues and God, but he understood what Christlikeness was more than anybody I ever met."

At a memorial service to honor Mullins, Amy Grant performed "Somewhere Down The Road" from her new "Behind The Eyes" album. It's a song that asks the question everyone has been asking—"Why, why, why?"

I think a fax I received from Steve Taylor might best help people deal with that query: "Anyone who knew Rich Mullins knew he had a patron saint, Saint Francis of Assisi. When I awoke this morning to the news that a powerful earthquake in Assisi today [Sept. 26] had destroyed parts of the cathedral where St. Francis is buried, killing four people inside, the irony seemed acute in light of Rich's death. From Italy to Illinois, some acts of God can't help but strike those of us still on earth as peculiarly counterproductive."

"But Rich Mullins yielded long ago to the truth that God is too immense to figure out. More than anyone I ever knew, he reveled in God's mystery, as well as His majesty. And how he must be reveling in it now. You taught us well, Rich. Our God is an awesome God, indeed."

## Classical KEEPING SCORE



by Heidi Waleson

**A**RTISTS IN CONCERT: "Litany," Arvo Pärt's mystical work for choir and orchestra, which had considerable success in its 1996 ECM New Series recording, can be heard in concert this month. The Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra, conducted by Tõnu Kaljuste, who performed the work on the recording, are making a 12-city tour of the U.S., beginning Oct. 3 in Tucson, Ariz. The tour also includes two concerts in Ann Arbor, Mich., and performances in New York, Chicago, and Washington, D.C. Music by the younger Estonian composer Erkki-Sven Tüür will also be on the program.

ECM's releases this month represent both familiar and new directions for the label. György Kurtág and his wife, Márta, perform pieces from Kurtág's "Játékok" (Games) interspersed with his four-hand piano transcriptions of Bach, a program they played in concert during the composer's 70th birthday year in 1996. "Játékok," Kurtág says, was suggested by "the child who forgets himself while he plays, the child for whom the instrument is still a toy." That's the familiar—for ECM, anyway. In the new realm, the label has put out its first-ever recording to be entirely devoted to Romantic music: Kim Kashkashian and Robert Levin offer a probing account of Brahms' two sonatas for viola and piano, Op. 120.

Also live in the U.S. is guitarist Slava Grigoryan, who makes his first appearance here Thursday (9) at the Weill Recital Hall in New York and continues to Fort Worth, Texas; Montreal; San Francisco; and La Jolla, Calif. The 20-year-old performer, who was born in Khazakstan and raised in Melbourne, Australia, was a finalist in the 1991 Tokyo

International Guitar Competition. At 16, he signed with Sony Classical and recorded the well-received "Spirit Of Spain." His second CD, "Dance Of The Angel," due Tuesday (7), includes Astor Piazzolla's "Histoire Du Tango" along with other Piazzolla works and a commission from British composer William Lovelady; it is No. 1 on Australia's classical chart and appears on the country's pop chart as well. Grigoryan's next CD is to feature transcriptions of Russian piano music.

**N**EW COMPETITION: Albany, N.Y.-based label Dorian is collaborating with Early Music America, the national service organization for early music, to offer an early-music performer or ensemble the opportunity to make a CD, recorded in the Troy Savings Bank Music Hall, that will be produced and marketed commercially by Dorian. Entrants must be full members of Early Music America, residents of the continental U.S. or Canada, be free of contractual obligations to any record company, and must not have made commercial recordings in which they were the featured ensemble or performed as soloist.

A letter of interest or intent describing the proposed project must be received by Oct. 31, 1997. An unedited audition recording on DAT or CD-R must be received by Jan. 18, 1998. An anonymous panel of early music senior teachers and performers will select the finalists, based on performance quality. The Dorian Group will then choose the winner(s), based on performance, program concept, sales potential, and compatibility with the current Dorian catalog. Materials should be sent to Dorian/EMA Recording Competition, 11421½ Bellflower Road, Cleveland, Ohio 44106. The phone number is 216-229-1685.

**N**EW: Philips is now releasing its audiophile "Mercury Living Presence" CD reissues at mid-price. New for October are Rafael Kubelík leading the Chicago Symphony in Mozart's "Prague" symphony and Dvořák's "New World"; a two-CD set of Antal Dorati and the London Symphony Orchestra performing Tchaikovsky's first three symphonies; Dorati and the Minneapolis Symphony in showpiece repertoire by Albéniz, Falla, Mussorgsky, and Smetana; and Paul Paray and the Detroit Symphony Orchestra in French works.



# Songwriters & Publishers

ARTISTS & MUSIC

## Levy Makes Strides At Chrysalis

### Publishing President Cites Progress In 1st Year

BY IRV LICHTMAN

NEW YORK—A year of “renovation and innovation” is the way Leeds Levy best describes his year-plus reign as president of the Chrysalis Music Group, which consists of four music publishing units.

Under the category of innovation, certainly, is the fruition of a “top secret project I started working on almost from my first day at Chrysalis on May 5, 1996,” says Levy, who formerly ran his own publishing operation and, before that, spent 11 years in the top ranks of MCA Music Publishing, including president.

That effort is a promotional 25-song, two-disc CD-ROM of Paul Anka’s catalog of songwriting hits that are mostly wholly owned by Chrysalis and performed by Anka as well as a number of name artists. “It marks the first time in the history of music publishing that CD-ROM technology has been utilized

to market and promote a songwriter’s catalog,” says Levy. “An added feature of this user-friendly ROM is a button that takes you directly to our Web site, revealing more information about Anka’s songs and the Chrysalis catalog in general.”

On the broader issue of Chrysalis’ publishing units’ showing under Levy, he says that chairman Chris Wright and CEO Steve Lewis have provided “my team, which I call Team Chrysalis, with the necessary support and enthusiasm to position Chrysalis for rapid growth.”

Levy cites as an example of such backing the creation of a fully operational stand-alone office for Chrysalis in Nashville as envisioned by Levy and Mark Friedman, VP of creative affairs.

Levy says, “Oct. 1 is its first anniversary, and under Shawn Heflin-Middleworth’s direction, with the help of Stephanie Green and Trisha Brantley, Chrysalis Nashville has achieved its No. 1 record with Kevin Sharp’s ‘She’s Sure Taking It Well,’ co-written by Chrysalis’ Tim Buppert.”

Citing numbers, Levy notes a “dramatic increase in a quarter-to-quarter comparison of ‘cuts and holds’ activity:

155 cuts vs. 60 holds, a 425% increase, and, most importantly, 51 cuts vs. 9 holds, a 566% increase. This does not include the activity on the platinum Kevin Sharp and John Michael Montgomery albums—the first platinum albums Chrysalis has ever achieved in country.”

Turning to an area close to Levy’s base in Los Angeles, he says a “completely reconstituted film and TV department under the direction of Steve Collins and Kathryn Morrow has resulted in an “unprecedented” 168% increase in sync licenses. “This activity included uses in such films as ‘Contact,’ ‘Excess Baggage,’ ‘Speed 2,’ ‘Romeo + Juliet,’ ‘Soul Food,’ ‘Batman & Robin,’ and ‘George Of The Jungle.’”

In pop, Levy reports cuts and singles by Sara McLachlan, Spice Girls, Meredith Brooks, Amanda Marshall, Janet Jackson, and Celine Dion. The publisher’s pop writing roster includes Reed Verteiney, Christopher Ward, Amy Powers, and Taylor Rhodes. “Cutting-edge” rock signings of recent vintage include Dance Hall Crashers (MCA) and Shift (Columbia), while the

(Continued on next page)



LEVY

## NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

### THE HOT 100

CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT • Elton John, Bernie Taupin • Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP

### HOT COUNTRY SINGLES & TRACKS

HOW YOUR LOVE MAKES ME FEEL • Max T. Barnes, Trey Bruce • Island Bound/ASCAP, Famous/ASCAP, WB/ASCAP, Pop-A-Wheelie/ASCAP, Big Tractor/ASCAP

### HOT R&B SINGLES

YOU MAKE ME WANNA ... • Jermaine Dupri, Manuel Seal, Usher • EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP

### HOT RAP SINGLES

UP JUMPS DA BOOGIE • T. Mosley, M. Barcliff, Missy Elliott • Virginia Beach/ASCAP, Mag/oo/ASCAP, Mass Confusion/ASCAP

### HOT LATIN TRACKS

LA VENIA BENDITA • Marco Antonio Solis • Crisma/SESAC

## Backer Finds A Home For His Label Experience At EMI Music

**SMOOTH SEGUE:** Though he moves onto the music publishing scene after 17 years of label associations, Steve Backer, recently named executive VP of West Coast operations at EMI Music Publishing, says label experience of the kind he possesses is just what the doctor ordered.

By this Backer means that publishers today provide services that are closely aligned to label activities—notably assistance in marketing music—with which he has long been familiar.

“A label background is key to why I’m here,” says Backer, most recently marketing chief at the Enclave and, before that, GM of Giant Records, with responsibilities centered on promotion, video, and marketing.

“EMI Music Publishing in the last few years has been incredibly proactive in not just signing talent, but in working closely with talent every step of the way when it comes to record releases, working closely with artist managers, helping in radio and MTV exposure, and securing touring dates,” he adds.

Backer, who replaced Robin Godfrey-Kass, who left the position earlier this year, has spent but a week in the West Coast office, largely because of a travel schedule that also took him to Nashville in late September for Country Music Week.

But he’s got an idea of what he wants from the company’s West Coast presence. “I don’t consider it a satellite office,” he says. “Its presence should be as strong as anywhere else, given all the artists and lawyers out there. I’m looking for strong visibility. As [the] New York [office] has a multi-genre musical approach, so we’ll be doing the same. We won’t be here just to chase a few bands. If we want something, we’ll get it not for just the money we can offer, but for what a publisher like EMI Music can bring to the deal.”

Among those Los Angeles executives reporting to Backer, who in turn reports to New York-based chairman Marty Bandier, are senior director

of creative Hugo Burnham, VP of creative Stacy Leib, director of writer and catalog development Carla Ondrasic, and creative director Sharona Sabbag.

**ARC/TED JARRETT DEAL:** Arc Music Group, itself a mighty repository of R&B copyrights, has acquired the catalogs of Nashville R&B writer/producer Ted Jarrett, who has penned such seminal R&B hits as “You Can Make It If You Try” and “It’s Love Baby (24 Hours A Day).”

The catalogs involved are Ted Jarrett Music (BMI) and Poncello Music (ASCAP), with a total of about 1,000 songs. New York-based Arc, which would not disclose the purchase price, also reports that Ace Records U.K. is in the process of rereleasing six CD volumes of Jarrett’s works from the now-defunct Nashville-based labels Champion, Cherokee,

Calvert, Ref-O-Ree, and Poncello. Under the theme of “Across The Tracks,” they document national and regional hits of the ‘50s through the ‘70s. The

first two volumes are now available. Jarrett is said to be looking for a U.S. record company to also reissue these tracks.

**ADVICE & THEN SOME:** The new “1988 Songwriter’s Market: 2,000 Places To Market Your Songs” (Writer’s Digest Books, Cincinnati, \$22.95) has a bit of advice to songwriters from George Davis Weiss, a hit writer himself and president of the Songwriters Guild of America. For instance, Weiss tells readers that “you don’t conquer the world with one or two songs. You keep writing because while you are, you keep getting better at your craft.”

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

1. Nirvana, “From The Muddy Banks Of The Wishkah.”
2. Counting Crows, “Recovering The Satellites.”
3. Live, “Secret Samadhi.”
4. “Rent,” vocal selections.
5. Beck, “Mellow Gold.”

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by Irv Lichtman

## COMMENTARY

(Continued from page 10)

net site from which they can potentially be downloaded by millions of online users—in real time—in near-CD quality.

And recently developed cable modems can download a 60-minute CD in about three minutes. This all makes the old home-taping issue quaint by comparison.

We now find ourselves at a critical juncture, facing revolutionary new technologies that certainly impose challenges, but to which the tried-and-true principles of copyright protection still apply—the rhetoric of the so-called “free music/virtual cyber-anarchists” who are all over the Net notwithstanding.

Some of them say that creativity is corrupted by being paid for. If someone likes a piece of music they hear over the Internet, some of our adversaries say, they should download it, listen to it as many times as they wish, and if they really like it, voluntarily make a donation to the artist.

They say that the protection of intellectual property in this new world of cyberspace will place in peril the free exchange of ideas. That, to quote one of their gurus, “People are going to have to recognize that if they stick to the notion of copyright that serves the publishers, they are going to be endangering the future of freedom of expression.”

Now, I’m not a mathematician, I’m a songwriter, but I know that if one starts with a faulty premise, like

2+2=5, everything that follows, no matter how good the arithmetic, is false.

In this case, the faulty premise is one of not making the distinction, which is clearly made in the law, between an *idea* and the *expression* of an idea. One cannot copyright an idea, but the expression of that idea is protected. The idea of love of country, of patriotism, is *not* protected, but the expression of that idea that is Irving Berlin’s “God Bless America” most surely is.

Yes, we are dealing with a whole new paradigm these days. Technologically, the online world is new—but so were, once upon a time, the printing press, radio, records, television, VCRs, etc. Our content is protected in all the existing media and must be in the new ones as well—be it by encryption, watermarking, fingerprinting, whatever; these technological tools *can* be made to work for us.

Cyberspace is not the Wild West, and the rule of law *can* and *will* apply.

What can we do? For one, we’ve got to be wary of the rhetoric of those who confuse the free exchange of ideas with the free exchange of expression.

One should be as free as air, as guaranteed by our First Amendment—the other protected as the property of creative minds, as guaranteed by the laws of copyright.

The World Intellectual Property

Organization (WIPO) met in December 1996, after several years of deliberations, and adopted two new treaties—the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty. They encompass all the provisions of the Berne Convention, with some new additions making *explicit* what was *implicit* in Berne—that the right of distribution of copies of works extends to the electronic distribution of copies.

It also provides for an exclusive right of communication, a performance right. In order for these treaties to come into force, they must be acceded to by at least 30 coun-

tries. The treaties were submitted to the U.S., and it is our fervent hope that they will be ratified by the current Congress.

We, as a community, must make our voices heard by President Clinton and our legislators on this issue. Obviously there’s much at stake.

At ASCAP, we have been working to meet the challenges of the digital world by licensing the new users. We developed a license for Web sites, electronic bulletin boards, and other Internet users back in 1994.

Earlier this year, we made the first distribution of the Internet royalties by any American performing right organization. And we’re on the

job trying to license more Internet music users and services, working as well to refine new ways of obtaining performance data.

The challenges before us are enormous, but they can be surmounted. Remember that the rule of law came to what once was the Wild West.

If we’re strong and vigilant, the train robbers on the information superhighway can be brought to justice, and civilized commerce can take place in cyberspace.

*Adapted from a speech delivered Sept. 16 at an Assn. of Independent Music Publishers luncheon in New York.*

## LATIN NOTAS

(Continued from page 40)

on U.S. radio and TV during the eligibility period that ran from Sept. 1, 1995, through June 30, 1996. A special citation was given to **Rafael Ruiz Perdigones** and **Antonio Romero Monge**, writers of “Macarena,” for the song’s unprecedented worldwide success.

**FONOVISIA INKS POCHY:** Seeking to beef up its presence in the tropical market, Fonovisa has signed **Pochy Y La Coco Band** to a three-album deal.

In the early ’90s, the famed merengue band helped popularize a raucous, high-energy sound that was widely copied by many merengue acts.

Fonovisa plans to release the group’s label premiere at the end of October. The merengue-dominant disc features a guest contribution from merengue notable **Joseíto Mateo**, plus a salsa track cut in the style of the band’s rowdy club hit “Salsa Con Coco.”

**SERTANEJA SADNESS:** João Paulo, half of the popular *sertaneja* duo **João Paulo & Daniel**, died Sept. 11 in a car accident near his hometown Brotas in the state of São Paulo, Brazil. He was 34. João Paulo, the lone famous black *sertaneja* singer, was returning home from a concert.

The act released its eighth eponymous album on Continental/East-

West in April. Last year, the pair scored its first national hit, “Estou Apaixonado,” a song featured in the Globo TV prime-time soap opera “Rei Do Gado.” The album containing that smash sold 700,000 units, according to the label.

**BYE-BYE SODA:** On Sept. 20, BMG Argentina’s esteemed rock act **Soda Stéreo** concluded its farewell tour in Buenos Aires before 70,000 fans at River Plate Stadium. The band’s *Último Concierto* tour began Aug. 30-31

with a pair of sold-out shows at Auditorio Nacional in Mexico City. Big audiences also caught the trio’s shows in Monterrey (22,000), Caracas (35,000), and Santiago, Chile (60,000).

The Mexico City and Argentinian shows were recorded for a forthcoming live disc. Director **Alfredo Lois** filmed the tour for an upcoming HBO special.

*Assistance in preparing this column was provided by Enor Paiano in São Paulo.*

## NICOLE

(Continued from page 40)

toward more of an electronic sound without abandoning the rhythmic pop/romantic-ballad material that helped her 1994 album, “Esperando Nada,” sell 75,000 units.

“For a long time, I have liked techno, much longer than before it became fashionable,” states the singer/songwriter, whose real name is Denisse Laval.

“On ‘Esperando Nada’ there is some techno,” continues Nicole. “I did not look for techno because it was in style, but rather because you could make a good fusion with rock, pop, and techno.”

Though only 21, Nicole already is a veteran artist who has become one of the biggest pop acts in Chile. Nicole first gained national notice when she was 12 with her first album, “Tal Vez

Me Estoy Enamorando.” Released by Musicavisión, the set sold 15,000 units.

Despite her out-of-the-box success, Nicole decided to finish high school before resuming her musical career. Three years ago, she firmly established herself in the Chilean market with “Esperando Nada,” which yielded five hit singles.

Nicole is now eyeing a campaign that will duplicate her Chilean success in Latin America. After completing a 12-show concert swing throughout Chile in November, Nicole is slated to embark on a promotional tour of Argentina, Mexico, the Dominican Republic, and the U.S.

## BLUE NOTES

(Continued from page 45)

that had their panache enhanced when performed by Fitzgerald and Armstrong. “Certain duet combinations work beautifully,” enthuses Sloane. “Ray Charles and Betty Carter, for instance. It’s the same thing with Pops and Ella. The contrast of their voices was fantastic. They brought their individual genius to those projects; their musicianship was impeccable.”

Terry and Sloane played Scullers, a Boston jazz club, in mid-September. “The feedback we’ve gotten so far is good,” she continues. “Clark and I stay close to the way Ella and Louis did it. I pretty much sing the things straight, and he growls away in the background and throws in ad-libs. It’s wonderfully funny.” Concord streets the

disc Oct. 14.

**HISTORY:** Well-funded repertory ensembles should try to put out a little bit extra, and the **Carnegie Hall Jazz Band** certainly does that with its debut performance of the season. On Thursday (9), a nod to soprano saxophone genius **Sidney Bechet** will include “The Hill On The Delta” a rarely heard extended work written by the master. It was originally composed for soprano and orchestra, but arranger **Randy Sandke** has rescored it for big band. Two of the show’s guests are **Bob Wilber**, a virtuoso of the straight horn who studied with Bechet, and **George Wein**, who played piano with Bechet from time to time over the years. **Jon Fad-**dis is the ensemble’s musical director.

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# Studio Action

ARTISTS & MUSIC

## Producers Guild Makes AES Debut DVD Audio, Digital Gear Among Show Highlights

BY PAUL VERNA

NEW YORK—In addition to showcasing an unprecedented number of products, the 103rd Audio Engineering Society (AES) Convention here provided a launching pad for the Music Producers Guild of the Americas (MPGA), founded by Grammy Award-winning producer/engineer Ed Cherney, whose credits include the Rolling Stones, Bonnie Raitt, and Bob Dylan (Billboard, Sept. 27).

On the opening day of the show, held Sept. 26-29 at the Jacob Javits Convention Center here, the MPGA announced the appointments of the following heads to its committees: Elliot Scheiner, Music Producers Committee; Al Schmitt, Audio Engineering Committee; George Massenburg, Technical Committee; Michael Frondelli, Recording Studio Committee; Michael Lippmann, Producer/Engineer Management Committee; Rick Plushner, Commercial Advisory Sponsors Committee; and Richard J. McIlvery of the University of Southern California School of Music, Education Committee.

Cherney said, "The community of creative music producers and audio engineers has needed a professional guild for some time to assure the proper direction of their craft. The goal is to provide members with coordinated means to express shared views and concerns, based on specific needs and mutual standards of excellence."

World Studio Group chairman Chris Stone, who serves as the MPGA's executive director, reported that the Guild has received pledges totaling more than \$50,000 from such manufacturers as Solid State Logic, Quantegy, BASF, the Terminal Marketing Co., AMS Neve, Audio Technica, JBL, Sony, and Yamaha.

Like recent AES conventions, this show was dominated by high-resolution digital consoles, processors, and

storage devices. Similarly, the convention featured a wealth of surround-sound-ready products, from mixers that have been retrofitted to accommodate 5.1-channel monitoring to mastering devices that address the need for up to eight channels of audio.

Along with this trend, recording studios report increasing demand for multichannel monitoring, and many have already equipped their control rooms with soffit-mounted rear speakers. Nevertheless, multichannel work remains the province of film sound mixers rather than music clients, according to Simon Andrews, owner of New York studio Right Track Recording.

"There's not been much call for multichannel music lately, though we're ready for it," he said. "It's one thing to hear multichannel sound when you're sitting in your home theater and in one spot; it's quite another to get someone to want it on their Walkman."

As surround-audio permeated the awareness of attendees here, the related topic of DVD audio came up often as a topic of discussion, if not always in tangible forms. However, the most significant activity pertaining to DVD audio took place off-site in the offices and listening rooms of the Warner Music Group (WMG) and Sony Corp.

Both those companies are considered front-runners in the race to establish a technical standard for the next-generation digital audio carrier. A week prior to the show, WMG unveiled its strategy for recommending a DVD audio standard based on pulse-code modulation (PCM), the technology used in compact discs and most other professional and consumer digital audio products. On the other hand, Sony and Philips have proposed an audio-disc format based on their Direct Stream Digital technology, which converts analog waveforms into a high-resolution, flexible digital signal (see

story, page 12).

Despite the WMG and Sony moves, there was surprisingly little tangible DVD audio activity on the AES floor. Two months before the deadline set by the International Steering Committee to determine technical specifications for DVD audio, many companies took a wait-and-see stance toward the format.

Perhaps the most poignant observations regarding the future of digital audio came from the keynote address by industry luminary Massenburg. Hinting at the turf battle surrounding the quest for a DVD audio standard, Massenburg said, "We have a relatively new digital format to consider. In no time we will be asked to determine whether physical and program product watermarking is audible or not. And why not mention the arm twisting to accept high-ratio perceptual encoding schemes and other data-reduction compression methods without a good listen."

"As we listen under unfamiliar conditions to unfamiliar material to tests with hidden agendas, I remind us to ask ourselves where the controversies are really coming from. Are they coming from those of us who love audio or are we endorsing our own science of greed?"

Noting that mastering houses con-



**Dion And Friends Descend On Hit Factory.** 550 Music recording artist Celine Dion is joined by special guests at New York's Hit Factory on a session for her upcoming album, "The Reason." Due for release Nov. 18, the album features the track "Immortality," written for her by the Bee Gees, who also perform on the track. Shown, from left, are Maurice Gibb, Barry Gibb, and Robin Gibb of the Bee Gees; Dion; Thomas D. Mottola, president/COO of Sony Music Entertainment; Billy Joel; and actor Joe Pesci.

tinue to receive most of their product on half-inch analog tape, Massenburg said, "What's the point? It would seem more important than ever before to invest our hearts and our resources into doing new, good science. Not market research, not productization. Science."

AES marked its 50th anniversary with its largest convention ever, tallying approximately 19,000 attendees and 371 exhibitors, compared with the 364 exhibitors and roughly 18,300 visitors who attended last year's AES confab in Los Angeles.

"We would have had more [exhibitors], but we sold out of space over

a month ago, so we couldn't accept some of the people who were on the waiting list," said AES deputy director of convention management Chris Plunkett of the show. Plunkett added that the convention would expand to greater floor area within the Javits Center whenever the event is held in New York in future years.

Appropriately, the AES' theme for its Golden Anniversary convention was "AES Goes Gold." The anniversary celebration will continue with next year's European AES show, scheduled for May 16-19 in Amsterdam, and will culminate at the Sept. 26-29, 1998, meet in San Francisco.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 4, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	4 SEASONS OF LONELINESS Boyz II Men/ Jimmy Jam, Terry Lewis (Motown)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	HOW YOUR LOVE MAKES ME FEEL Diamond Rio/ Michael D. Clute, Diamond Rio (Arista Nashville)	WALKIN' ON THE SUN Smash Mouth/ Eric Valentine (Interscope)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME STUDIOS (Edina, MN) Steve Hodge	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	MIDTOWN TONE & VOLUME STUDIOS (Nashville, TN) Michael D. Clute	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	Harrison Series 10B	DDA AMR 12	Otari Series 54	Neve 8128	Neve 8068/ Sony MXP 3000
RECORDER(S)	Otari MTR 100	Sony APR 24	Fairlight MFX	Studer A800/ Ampex MM1200	Otari MTR 100A/ Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Exabyte	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME STUDIOS (Edina, MN) Steve Hodge	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	MASTERFONICS (Nashville, TN) Michael D. Clute	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	Harrison Series 10B	SSL 4064G+ w/ Ultimaton	SSL 4064E	Neve 8128	SSL E/G
RECORDER(S)	Otari MTR 100	Studer A827	Studer 48 track	Studer A800 Ampex MM1200	Studer A820
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN MASTERING Brian Gardner	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	BMG	BMG	UNI	UNI

© 1997, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



Shown at the press conference to launch the Music Producers Guild of the Americas (MPGA), in the front row, from left, are Record Plant chief engineer Dave Hacht and producers Steven Miller and Elliot Scheiner. In the back row, from left, are Don Puluce of the Berklee College of Music, Beth Wernick of Re-Pro U.K., Lisa Roy of the MPGA's Nashville chapter, MPGA founder Ed Cherney, Record Plant president Rose Mann, industry veteran Chas Sanford, producer/engineer Al Schmitt, Ocean Way owner Allen Sides, Re-Pro U.K. director Peter Filleul, EMI Studios Group VP Alan Parsons, Record Plant owner Rick Stevens, and MPGA executive director Chris Stone. (Photo: David Goggin)

**Billboard Salutes**

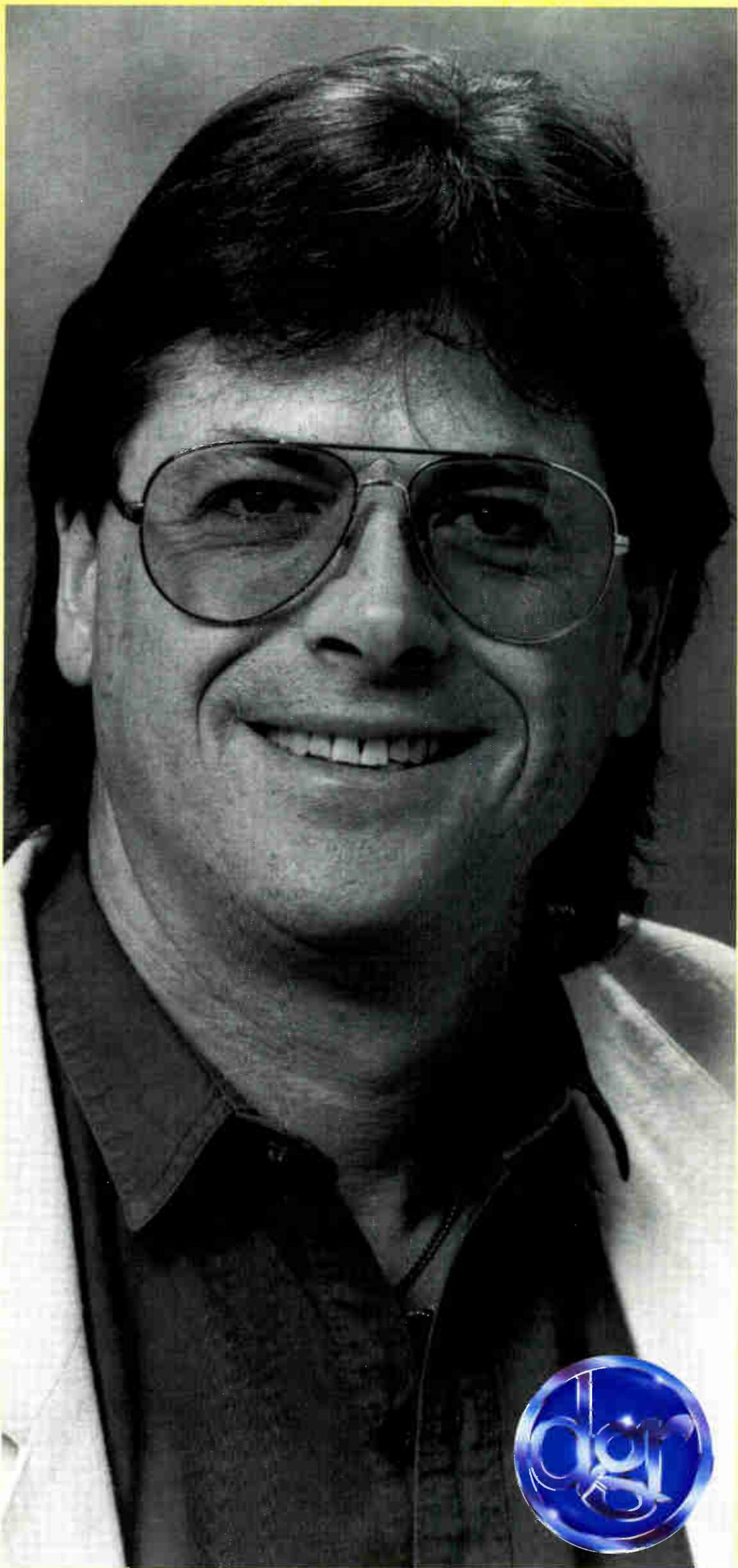
# DAVID GRESHAM *at* 25

The concert promoter, radio host and independent-label founder has become synonymous with South African music, through hard work, dedication and a vision that's carried him and his partner, Allan Goldswain, through a quarter-century of South Africa's most turbulent years. **BY ARTHUR GOLDSTUCK**

**I**n the roll call of South African music-industry leaders, David Gresham's name always rings out loudly. His company, David Gresham Records, is tiny compared to the majors that dominate the entertainment industry here. Yet none of them boasts so instantly recognizable a leader. Gresham is synonymous with South African music, through the continuing efforts he and partner Allan Goldswain have made on behalf of so many forms of music over such a period of time.

Gresham and Goldswain signed local artists who scored massive hits in South Africa in the early '70s, represented international artists who burned up the charts here during the 1980s and early '90s, and are now unleashing newly signed South African acts onto the world markets. Their first South African release of the post-apartheid era, *Qkumba Zoo*, was signed by Arista Records in the U.S. and charted on the *Billboard Hot 100 Singles* chart—the first South

*Continued on page 50*



**THE INTERVIEW**

*Continued from page 49*

*African act to do so in 17 years.*

*In a dual career that began in the early '60s, Gresham was also able to rise to the very top of the broadcasting industry, his name achieving special prominence in music radio, where he interviewed the likes of John Lennon, Trini Lopez, Ann-Margret and Elton John in his capacity as a talk-show host.*

*With Goldswain, he went on to create the only independent record company in South Africa with not only its own recording studio complex, but also its own sales and promotional force in each of South Africa's major centers.*

*He was one of the first South African entertainment-industry figures to recognize the synergies between various media and the value to be gained from cross-pollination between them. A keen business sense and a keen instinct for the entertainment industry are the dual hallmarks of David Gresham's career.*

*His company has been a trendsetter throughout its existence: in the 1970s, it proved that concerts featuring local artists could play to packed halls; in the 1980s, it brought electronic-music technology to traditional black music for the first time; in the 1990s, it both foresaw and helped to bring about the explosion in dance music that has turned the rave scene into a dominant form of youth culture in South Africa. And still it brings new artists to the fore: the very lifeblood of the music industry.*

**What was your ambition when you first set out?**

I set out to be a full-time broadcaster and I wanted to do TV, which didn't exist in South Africa at the time, as well as movies and song composition. I thought it was all so allied, I could have the time for everything. What really made me change my direction at a fairly early stage was that I realized how limited the broadcasting industry was here at the time. I had had almost three years in Mozambique on LM Radio, and I wanted to get back into South Africa. An opening came up at a record company, Teal, almost at the same time as an offer from Springbok Radio to take over their afternoon drive show. The fact that Teal didn't object to me disappearing to go do some radio work in the late afternoon made the move a natural one.

The only reason I left Teal was because I wanted to produce some songs I'd written, and the then-manager wouldn't allow me to do it. So that was my next transition. I took two artists to the EMI studios, where I recorded one single for each, and then went to the A&R manager there: one Clive Calder. He liked what I had done and released my product. Of course, I was very lucky because all of it just cracked it. I was lucky

to get going that way. **What moments stand out as the highlights of your career?**

The single greatest event of my life, not only of my career, was interviewing John Lennon in London in 1969. But the major highlight of my career itself was leaving a secure job to start a record company and being told that an independent record company

# DAVID GRESHAM at 25



Stingray, chart internationally. That does not diminish how important it was to me to be able to represent really good international acts, like Depeche Mode, Erasure and Prodigy,

Bay off the Natal coast. Cliff Richard was in South Africa on a gospel tour under the auspices of a Christian movement, so it wasn't affected by the cultural boycott. He decided on the spur of the moment to perform at Sean's benefit. I thought it was a terrific gesture; he just made the show happen for us.



**Clockwise from bottom left: Gresham with Yoko Ono and John Lennon; with partner Allan Goldswain; as a young DJ at LM Radio in the mid-'60s; Gresham and Elton John; Gresham (second from right) at PWL studios with Pete Waterman, Ian Curnow, Connie Stevens, Pete Hammond and Tricia-Leigh Fisher; Gresham (center front), Goldswain and Okumba Zoo, Best New Artist award winners in the SA Music Awards in 1996**

would never work in South Africa. I was delighted to realize that the money I needed would come from the two or three records that I had produced in the previous years.

Other highlights were, of course, having artists I produced, co-produced or signed, like Tricia-Leigh Fisher, Qkumba Zoo and

in South Africa. These would be highlights of any person's career, when an independent is able to represent acts like Ace Of Base and Kylie Minogue.

**Your career went beyond your record company itself. What about special moments in your concert-staging and broadcast-**

**ing lives?**

I've really enjoyed interviewing certain people, like Elton John; he was absolutely great to interview. Kenny Rogers was a delight to interview. David Hasselhof was great; we became friends from that interview. Another highlight came at a benefit concert for Sean Wright, the drummer of Stingray, who was seriously injured when he was attacked by a great white shark at Balito

that statement that the Beatles were bigger than Jesus. I was in London to interview acts like the Bee Gees and Lulu. A friend of mine and John Lennon's manager were very good friends at the time, and I met my friend at the Speakeasy in London and related the story. He thought it was absurd, and told John's manager, also telling him that I would like to interview John about it. The manager said John would never give the interview, but he passed on the request anyway. To everyone's surprise, Lennon agreed, because he thought it was an absurd situation that he had already apologized for what he had said and that no one had taken any note of his apology.

He not only agreed to give the interview, but he wanted to meet me, because he felt it was outrageous to be totally banned. Apparently, I was the only DJ he was prepared to see during that period.

**What did John Lennon say that kept the interview off the air?**

When I met with him, he was appalled that the Beatles per se were totally banned, whether by vocal presence or even through their compositions. I did this interview where he talked very candidly, saying that the fact was that they were pulling in more people than the church. But he also did apologize during that interview. He stated categorically, "I want to apologize to all Springbok Radio listeners if I offended anybody." And he stated in the interview that "I am a fan of Christ." To which one of those inflexible moral guardians at the SABC responded that you can't be a "fan" of Christ, only a "follower," and they wouldn't allow me to air the interview. They had strict censorship in place during those days, and everything had to be vetted before it went out on the air.

**It was a dramatic example, but it symbolized the SABC's intransigence at the time. In what other ways did you find the SABC putting a spoke in the wheels of the South African music industry?**

It wasn't too bad on my side at that time. Aside from the interview, the worst I encountered was being rapped over the knuckles for mentioning my TV show on radio and referring to the South African Top 20 on TV. Although it was all under one control, namely the SABC, radio and TV just never got on. You could never cross-promote. I was given one warning for mentioning my TV show. Then, on my TV show, "Pop Shop," I played a song which I mentioned was on the SA Top 20. That was the only official chart, yet the people in management threw their toys out of the cot, saying that I could not promote any radio show on TV.

**The SABC's management was not your only problem. What happened when you tried to extend the format of "Pop Shop"?**

*Continued on page 52*

**"I have known David Gresham and his long-time partner Allan Goldswain for 30 years. Allan and I were struggling professional musicians in a group together, and the first big hit David had on his label featured my girlfriend at the time and was the first record produced by my now immensely successful colleague, Mutt Lange."**

**—Clive Calder, president, Zomba Group of Companies**

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# DAVID GRESHAM at 25

## THE INTERVIEW

Continued from page 50

In 1976, we decided to feature a major black artist for the first time on "Pop Shop." I don't even remember who the artist was, probably Diana Ross. We never expected the reaction: it caused absolute mayhem amongst the white public. This was the time of the Soweto riots, and white South Africans were not very open-minded. We were flooded with phone calls from people lambasting me for promoting black people. People were saying I should be shot, I should be crucified. I had to de-list from the phone book. The typical call was from someone who said, "What



David Gresham, second from right, with key members of Stingray, Julian Laxton, Allan Goldswain and Dennis East

kind of person are you? Are you a communist, promoting black people on TV?" I responded simply, "No, I'm a human being and so are they." That was the end of that conversation. Here's the irony: the SABC were quite happy about the show. They were also very good about the reaction, and they took the brunt

of the calls. That program could not have gone out without approval from the SABC. It was a feeling that South Africa had to wake up and smell the coffee. I nearly didn't get any more coffee! What really shocked everybody at the SABC was the public reaction to what was merely a once-a-week pop-music show.



Gresham with Ann-Margret, 1980s

**That didn't scare off the SABC, and you were allowed to continue including black artists. What happened the next time you tried it?**

The second time we did it, some way down the line, we barely had a reaction. It seemed to be that initial shock which everyone had now got over. When they realized I was not the devil, that the devil didn't kill everybody, and that we didn't have a flood, and that we didn't have a drought as a result of divine wrath, they calmed down.

**Let's backtrack a few years. Tell me a little about your relationship with Clive Calder and Mutt Lange.**

At the time, I was releasing my first productions through EMI, where Clive was A&R manager. He liked what I was doing and he became a great supporter of my projects at that time. Clive then left to establish CCG, which most people don't realize stands for Clive Calder Productions. Today, it is one of the most important black-music labels in South Africa. He was there for some years and signed up a string of major acts, including Jonathan Butler and Richard Jon Smith. Mutt was already producing stuff for him by that time.

What was obvious for me, when I realized what Mutt was doing, was just how good he was. I realized he was way beyond anyone else I had seen work in this country. At the time, I was doing an enormous amount of jingles and I had sold the idea to a chewing-gum company to produce an ad featuring Daniel Boone. He had just had a huge hit here with "Beautiful Sunday," and we brought him out to do the jingle, accompanied by Terry Noon, head of Penny Farthing record company. Mutt wanted to see how Daniel Boone worked, and sat in as a tape operator. I introduced him to Terry Noon, and Terry also

agreed that Mutt was very talented and tried to do something with him in London. Noon then left Penny Farthing and set up his own business. He knew Mutt was a great producer, but he didn't know in what capacity he wanted to use him. By that time, Clive had already set up in the U.K., and Mutt wanted to establish himself in England and touch base with Clive. The rest is legend.

**In the '70s, very little was being done for South African music. How did you begin addressing the issue?**

It was such a serious concern, that securing licensing for international labels did not even enter my mind at that time. The entire focus was building up a roster of South African acts. Between 1972 and 1978, our artists included Sean Rennie, Sam Evans, Jessica Jones, Stockley Sisters, Nick Taylor, McCully Workshop, Ken J. Larkin, Raymond Ellis and Lee Ashton. We had a roster of 10 artists, which was huge for a small independent label.

**What was the motivation behind a series of live shows you began staging?**

We started producing live shows at the Colosseum Theater in Johannesburg to promote South

Continued on page 51

# David and Allan,

# Congratulations

# On Your 25th

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**"David is great to do business with. We never had anyone representing us in South Africa until we did the Gresham deal, and now we're getting some good activity there, thanks to him. There's a whole new scene and atmosphere in South Africa now, and we're keen to pioneer things in publishing with David. You also get a great lunch with him and his wife Ismay at MIDEM."**

—Eileen Chamussy, president, French Fried Music, France

**"I vividly remember that David Gresham Records, together with Mother Productions, were the organizers of the first legal rave in South Africa, with over 8,000 people attending. Mrs. Wood and Blu Peter, both React Music artists, headlined the event, and the night was such a success that many international DJs now have South Africa high on their list of priorities. It was typical of David's innovative vision and boundless enthusiasm."**

—Thomas Foley, director, React Music U.K.



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NORTH AMERICA

# DAVID GRESHAM at 25

## THE INTERVIEW

*Continued from page 52*

African artists, not only those on my label but everyone else's too. For anyone to obtain sponsorship for concerts was enormously difficult in those days, especially

because local artists were deemed to have no attraction for the public whatsoever. Despite that, Coca Cola and Philips backed this project, and by the end of the first eight-week run it was the most successful multi-faceted pop show that this country had seen. We filled the theater, which seated 2,000 people, for every show. **What did that do for South African artists?**

I believe that it gave them some sort of stature, that it demonstrated that there was a market here. My desire was that, from there, full-blown promoters would see the potential and continue where

this left off. I believe it had some impact, but after a second season it was just too much work for me. **Your next important step was your entry into African music. How did that happen?**

We had met a really wonderful producer, Thomas Masingi, who happened to be working around town. He was looking for a permanent job, and we employed him in 1977. He was the guy who signed up Richard Siluma, who was then a driver for one of the sales representatives at the distribution company we were working with. Richard first became one of our artists and then produced as well. And eventually he went on to produce Lucky Dube.

What we wanted was a roster of artists and a whole independent department for African music. We had about four or five artists before long. That really helped us, because we still weren't thinking much about international acts, although we started pulling in artists like Glen Campbell and one-off hit singles for compilations. But we were still looking at building up our local division, across all genres, all languages.

**That was when you introduced the synthesizer into commercial black music in South Africa. Why was that so revolutionary?**

We felt we would like to do something different to black music in South Africa, which up to then was very much formula music. We were working on the project with Richard Siluma and Julian Laxton, who is technically very skilled. We started using synthesizers and sequencers, but there were no sequencers in South Africa, so Julian had to build one. We marketed Richard Siluma as Richie S, and he composed and sang the tracks on "African Dance." Julian and Allan came up with a new technological approach, while I would put in my odd comment. It was a breakthrough in South African music. The single alone sold 125,000 copies: five times gold. A few months later, Spho "Hotstix" Mabuse latched onto the same approach and produced "Burnout," one of the biggest singles of the 1980s, although for another record company.

**Why did you launch into the international market so heavily?**

I had gone to MIDEM every single year, from the day we started. At first, I went to get an idea of what was happening out there. Later, I went to play my product and market my artists. Finally, I was also going to see what I could pick up. It began almost accidentally, when we started wanting to publish international songs. We had already started picking up songs in the early years and had a fair bit of success with the publishing rights to numbers like "Paloma Blanca" and "Son Of Jamaica" and the George Baker Selection.

**And that gave you taste for the international?**

Our whole local division was in the region of about 20 artists by then, with pop, African and Afrikaans music, across the board. We had always had the taste for the international, but the problem had been what to release here, because of limited radio play. If you didn't have a major act, you battled. Singles were the flavor of the day, and we began signing whatever was available in singles

**"David Gresham has represented the publishing interests of the Cherry Lane catalog in South Africa since 1992. Funny, it seems much longer. During our many visits together over the last five years—Cannes, New York and Los Angeles—David has exemplified the true entrepreneurial talent which characterizes the successful independent music publisher: impeccable taste in restaurants and wines. In addition to the foregoing attributes, David has demonstrated the same unwavering personal and professional commitment and sensitivity to our writers as he affords his own—which is why we look forward to sharing many more successful years together. On behalf of everyone at Cherry Lane, our heartfelt congratulations to David, his wife Ismay and the entire Gresham clan on their 25th anniversary."**

—Aida Gurwicz, senior VP, Cherry Lane Music Publishing, U.S.

*(Quotes compiled by Nigel Hunter)*

## CONGRATULATIONS

To Everyone at  
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Looking forward to our continued success together.

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artists. There were no major names available at the time. But then, in the early 1980s, we signed some of Glen Campbell's product and the group Imagination.

**And, for the first time, you became a truly international company?**

Yes, because we started being able to source international product. We saw a major gap in the market here for Irish music in the early '80s, and we signed the Furys. "When You Were Sweet 16" was No. 1 for months. We then signed Foster & Allen, who had one hit after the other. Paddy Reilly came next, and suddenly there was this Irish music wave sweeping South Africa. We even had the Shamrock Sisters here from Ireland, and that sold a fortune. What was really happening was that in the '80s we saw a gap for middle-of-the-road music. We signed up the Staple Singers, Barbara Dickson, Matthew Wilder, the Chi-Lites, a whole collection of MOR by the London Symphony Orchestra, Bonnie Pointer, Kimera, Bachman-Turner Overdrive, Marty Webb, Brendan Shine, Joe Dolan, Billy Ocean, Black Lace, and the Stock Aitken and Waterman acts Mel & Kim and Rose-Marie. There were also acts like Black Sabbath and Procol Harum that we brought in on import from our principals because it was more cost-effective.

**Did the local emphasis suffer as a result?**

No, we still went mad with local acts in between. We recorded the Psycho Reptiles, David Hewitt and Mike Faure, both of whom were released in the U.S., and we sent Wooden Idols to Australia to work with Kevin Shirley, who's just had a huge hit with his production for Aerosmith.

**How early did you begin feeling the change in the political climate?**

Well, already at the beginning of the 1990s, as the situation was beginning to relax, we began picking up bigger artists. We added the Bellamy Brothers, Rita Cool-



**Top: Gresham with David Hasselhoff**

**Right: David and Ismay Gresham with Mark Connor, general manager of DGR, at MIDEM '97**



idge, Joan Jett And The Blackhearts, a one-off deal for the Jimmy Cliff album "Breakout," Ultravox, Kool & The Gang, Carole King's re-releases, The Flying Pickets and Charlie Pride. But we still paid attention to South African acts and even to Afrikaans artists. One of our hits at the time was "So Speel Die Meesters" ("This Is How The Maestros Play") by Manie Bodenstein.

**How did the political transition change the way DGR does business?**

It was wonderful. It was something we had wanted for 20 years and could never have. It gave us as a company the opening to deal with anyone internationally, whether in terms of local artists for export, or in terms of bringing in international artists. We could deal openly with people we had befriended in countries like Jamaica—who were then not partial to doing business with this country—and from all around the world. When apartheid was lifted, it just opened the doors to trading with everybody. We would never have sold Qkumba Zoo to Arista 10 years ago, while the country was

still writhing under segregation. Acts like Erasure and Ace Of Base that we've brought in since then would never have been so big here. Everything changed for the better.

**Looking back over your various careers, who are the most memorable people you've met or worked with?**

Some of the most memorable people I've met or worked with were definitely Mutt Lange, Clive Davis, whom I regard as a genius, the PWL team of Pete Waterman, Mike Stock and Matt Aitken, and of course, John Lennon, because he was such an amazing person in his own way. The two people who influenced my broadcasting career most dramatically were David Davies, then managing director of LM Radio—he was the Mr. Radio of South Africa—and Rob Vickers, the station manager at LM. It was Rob who taught me to be a broadcaster.

**Your international status, compared to that of the majors, is out of proportion with the size of your company. How did you achieve such stature?**

I think it happened because, for as long as I've had this company, I've been traveling to every music event I thought was important. I was in England and America at least twice a year on music business.

Beyond that, I've met a lot of people in the music industry and I've just stayed in touch. I've always managed to stay in contact even with those who have moved from record company to record company and some who have disappeared out of the industry. I think it is necessary to let people know we're alive and well and operative. People have to know this is not a guy who's going to license tracks and disappear with their money and never be seen again.

Out of 25 years in the business, I've been distributing through Gallo for 20 years, and they have been enormously supportive of my efforts to make this a successful independent. I believe it's vital to have a relationship beyond business with one's distributor. One needs an ally, which is not easy to come by in this business, and which I've found in the Gallo group of companies. I have a very good relationship with the chairman of Gallo's holding company CNA-Gallo, Dennis Kuzen and the MD, Alan Cherry. It so happens that the current MD of Gallo Music, Charles Kuhn, is a former employee of DGR. He was here for 10 years as a director of the company, and we're still very close friends.

**Are there another 25 years on the drawing boards?**

Allan and I have a dream of setting up in the U.S. and working

across-the-board with new American artists and South African artists and bringing them together. Not just American, and not just in the U.S. We also want to bring out international artists to work with us here, and especially international producers to work with us.

So the goal is to set up in the

U.S. to go international, but also to have the benefit of having collaboration between international artists and producers here. Although I think South Africans are doing very well in the studio, we want producers to help us cover the little cracks that we still have to get over. ■

**Congratulations to the David Gresham Record Company (Pty) Ltd on 25 fantastic years in the South African Music Industry. We are pleased to have been the company through our early P&D deal to have set you on the road to success.**

**Very best wishes from all your friends at EMI South Africa.**



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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Smurfs Have The Last Laugh 'Little Blue Men' Sell 8 Million In Europe

■ BY MARC MAES

LA HULPE, Belgium—Heard the one about the Smurfs? They've sold 8 million albums in three years.

"The Smurfs are not a joke," says Helmut Fest, president of EMI Music in the German-speaking territories, noting that the small, blue children's characters have been EMI's biggest act in Germany for the past two years.

Indeed, such is the appeal of the Smurfs across Europe that they are one of the few acts to be the subject of a dedicated, pan-European record

Europe and to coordinate strategies for building on this total.

"For us they have been, in terms of total sales, our biggest act, selling over 4 million units in Germany alone in two years," says Fest. "There is no other record that sold this amount in two years."

"Even more important, it's a real pleasure working with the people behind this, like Hendrik Coysman and the Peyo family," he adds. "We were impressed with their professionalism and the way they cherish the little blue characters."

The rights to the Smurfs are administered by Belgian company IMPS under CEO Coysman on behalf of the family of artist Peyo, who created the cartoon characters 39 years ago.

Says Fest, "My personal feeling is, the more I'm involved with the Smurfs, the more I enjoy them because I understand the philosophy behind them and I feel totally privileged being involved."

He adds that there has been no decline in the appeal of the Smurfs in their target age group of 6-8 in any generation covered by the characters' nearly 40-year career.

IMPS licenses the Smurfs to EMI for most European territories but goes through Netherlands-based Arcade Music Group for Spain, Norway, and Sweden and through France Television Distribution for France. According to Coysman, IMPS is looking to further broaden the market, with licensing deals being sought in Korea, South Africa, Israel, Mexico, Japan, and the U.S.

The Smurfs' recording career began in 1977 with "The Smurfs Song," which featured the characters and Dutch singer Vader (Father) Abraham. The Decca single was a hit across Europe and was followed in 1978 by two other successful singles for the label, "Dippety Day" and "Christmas In Smurfland."

IMPS then concentrated on other activities—including TV series, product merchandising, and even a theme park in Lorraine, France—before moving back into recording with EMI in 1994. The Smurfs audio package now consists of spoken-word cassettes and compilation CDs with the characters singing contemporary hits.

The branding of the products is closely linked to individual tastes and cultures, bucking the cross-border trend in the European Union's single market. As a result, the Smurfs are known variously across Europe as Smurfen, Smols, Smerf, Schlümpfe, and Smoulove.

Despite their Belgian origins, the Smurfs recording phenomenon first

(Continued on next page)

## Spain Readies 1st Premios New Awards To Boost Latin Markets

■ BY HOWELL LLEWELLYN

MADRID—Premios Amigo is the name of what promises to be Spain's most prestigious music awards ceremony, due to be held Nov. 20, and the first to embrace markets in Latin America.

"We are very clear that we want these awards to be the start of a greater integration between the markets in Spain and in Latin America," says Claudio Condé, president of Sony Music Entertainment Spain, who is also rotating president of the AFYVE committee that is arranging the Premios Amigo. The new honors are the only ones backed by the Spanish record industry.

Labels' body AFYVE has brought in Lisa Anderson, executive producer of the Brit Awards, to organize the

Spanish event. It will be her first foray outside the U.K., apart from the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards in Brussels.

"I'm bringing the skeleton of an idea of how such a ceremony should be held, from how to vote to how to maximize TV coverage," says Anderson, who has been overseeing the Brit Awards for seven years. "It will be quite a complex show to run, but as a celebration of the music industry it should be a lot of fun."

AFYVE feels the time is right to both celebrate Latino music and boost the world's Latino markets.

"The first thing that Premios Amigo aims to do is to promote Spanish music in Latin America and Latin American repertoire here," says Saúl Tagarro, president of Warner Music Spain and one of the pioneers of the Amigo plan, which was first mooted in June of last year at an AFYVE meeting.

"Once a greater integration is achieved, in which we fully expect Latin America to benefit more than Spain, because of reasons of size and variety, we can work on promoting Latino music in the difficult Anglo-European markets," adds Condé.

The 14 awards are divided into three sections: Spain, Latino, and international. Comments Condé, "We could have included Latino in the international section, but we were clear we wanted a separate Latino structure." The jury consists of almost 2,000 people connected to the music industry in Spain.

The presidents of all Latin American IFPI affiliates will attend the gala ceremony. Condé, a Brazilian national, points out that Brazil is now IFPI's sixth-biggest market, while Spain is the 11th-largest.

The ceremony will be opened by Spice Girls, who will be holding the world launch of their second album, "Spice World," Monday (6) in the southern Spanish city of Granada. Of the other seven acts to perform, the only other confirmed artist at press time was Warner Music Spain crooner Alejandro Sanz, who has sold 300,000 units of his new album, "Más" (More), in Spain in three weeks, according to Warner.

The master of ceremonies will be another Warner Music star, Miguel Bosé, while the stage has been designed by Bill Lazlett, who has designed stages for the Rolling Stones, Rod Stewart, and Spice Girls.

The show is being held under the patronage of the Infanta Pilar de Borbón y Borbón, sister of Spain's King Juan Carlos and president of the event's honorary committee.

All the 2,000 guests must pay 10,000 pesetas (\$67) for the privilege of attending, and proceeds will go to the Spanish charity Ayuda en Acción (Help in Action), of which the Infanta is president.



Helmut Fest, right, president of EMI Music in the German-speaking territories, presents Thierry Culliford, heir to the rights of Smurf creator Peyo, with an award marking the Smurfs' 8 million album sales in Europe.

company conference to discuss how to maximize their sales potential in the light of an impending 40th anniversary next year.

Under the chairmanship of EMI Europe president Rupert Perry, senior EMI executives from across Europe gathered at the Chateau de La Hulpe near Brussels at the end of September to celebrate the combined sales of more than 8 million Smurfs albums in



EMI executives, including the heads of the German, British, and French companies, are pictured at their Smurfs marketing conference in Belgium, chaired by European president Rupert Perry, at center with beard. Shown also is Belgian company IMPS CEO Hendrik Coysman, far right, and Thierry Culliford (squatting with Smurf), heir to the rights of Smurf creator Peyo.

## Norway Group Seeks C'right Protection On The Internet

■ BY KAI ROGER OTTESEN

OSLO—Norwegian authors' body TONO has begun a series of meetings with the Internet access providers' trade organization here to try to find a solution to protecting copyrights in the digital arena.

TONO has also demanded the closure of a number of home-pages where music files could be downloaded directly onto a user's hard disc.

All of the providers have agreed to TONO's requests for closures, although one, Trollnet/Global One Communications, has launched a legal action asking a court whether an access provider can be held responsible for infringements by its users.

TONO's initiative is being given new impetus by recent developments in Australia. In August, the Australasian Performing Right Assn. (APRA) won a four-year case against telecommunications company Telstra over fees to be paid for use of on-hold music played over telephone lines (Billboard, Sept. 6). The court ruled that Telstra breached copyright laws when its business customers broadcast music over its networks. APRA now has a similar claim outstanding against Ozemail.

TONO feels these cases will set useful precedents.

"What APRA has managed to prove is that the composers' works are made available [to the public] and that the operator must be held responsible for it," says TONO managing director Cato Strom. "Let us be spared arguments about us limiting the freedom of speech. The freedom of speech is something completely different from the right to protect your copyrights." On Aug. 29, TONO entered into for-

mal discussions with the Norwegian Internet providers' organization Internet Forum Norge about how composers can receive remuneration for distribution of their works on the Net. The rates could apply to both the Internet provider and the owner of the homepage. A second meeting was scheduled for Sept. 29. An agreement is expected to be reached this fall.

"Until we see the outcome of these negotiations, we will keep all options open as to how we can regulate [downloading of music on the Internet] so that the composers can be compensated when their works are made available through the Internet," says Strom.

## Border Music Signs Cross-Distribution Deal With VOW

OSLO—Swedish record company Border Music is to terminate its distribution operations in Norway and Denmark Oct. 1, handing over its representation in those countries to Norwegian distributor Voices of Wonder



(VOW). Simultaneously, VOW is ceding to Border its Swedish distribution to create what the companies say is a more coherent pan-Scandinavian structure.

The agreement between the companies means that VOW assumes

(Continued on next page)

## BMG GSA Sets Up Arm In Frankfurt Division To Help Re-Establish Dance Label Logic

■ BY CHRISTIAN ARNDT

FRANKFURT—BMG Entertainment Germany/Switzerland/Austria (GSA) is to launch a new division, BMG Frankfurt, the latest manifestation of the company's strategy of establishing creative centers in cities with a vibrant music sector.

The company already operates three such centers in Munich, Hamburg, and, since July, Berlin.

The proposed division will combine BMG-owned publishing firm Clan and three BMG-associated labels—dance flagship Logic Records, MOR imprint MSM (Michael Stark Musik), and alternative rock label tam tam, headed by Daniel Lieberberg, son of concert promoter Marek Lieberberg. MSM

founder and managing director Michael Stark will take the helm at BMG Frankfurt.

While the labels will continue to work independently, Stark will coordinate A&R policies to avoid overlap of label profiles.



Dirk Baur, former assistant to BMG GSA president Thomas Stein, has been named label manager for Logic. Mike Koehler, who has been with the company since 1993, retains his position as press manager. No changes have been made concerning the Logic U.S. and U.K. offices. Clan will continue to be headed by Andreas Mourer.

Stein concedes that mistakes have been made at Logic, but also declares, "I'm not interested in the past."

Logic had been run jointly by deputy managing directors Andreas Weinek and Andreas Peter, who held their positions for a year until released from their contracts in July.

The rationale behind the new structure, according to Stark, is to take Logic back to its roots, releasing product that is at once "credible, danceable, with underground appeal, and chart-oriented."

Founded in 1989 by Michael Muenzing, Luca Anzillotti, and Matthias Martinsohn, Logic has been, at one point or another, the home of such acts as SNAP!, Dr. Alban, Sparks, and Underworld. Since 1991, the majority holding in Logic has been owned by BMG, including the Logic U.K. and U.S. offices, which have developed into successful outposts of Eurodance, trance, and techno music, featuring some German Logic Acts as well as British and American artists who are not represented by Logic Germany.

Muenzing and Anzillotti sold their remaining shares in 1993, and Martinsohn stepped down as Logic's managing director in 1996. After Martinsohn left, most of the label's long-serving staff changed to new jobs in the neighborhood, mainly at Sony Music.

### BORDER MUSIC

(Continued from preceding page)

responsibility for distributing such labels as Epitaph and SPV, whose catalog includes material from Offspring, Millencolin, Bad Religion, Judas Priest, and Uriah Heep.

In handling VOW's catalog in Sweden, Border will assume responsibility for labels such as Ninja Tune, React, Warp, Head Not Found, Restless, Earache, and Nuclear Blast. Acts include Underworld, Screaming Trees, and Aphex Twin.

VOW founder and managing director Ketil Sveen comments, "The deal is important for international labels considering entering [the Scandinavian markets]."

"They see Scandinavia as one territory, and therefore it was important for us to find a solution where we could offer distribution for the entire market," says Sveen.

"[Border and VOW] do many similar things. There have been too many companies involved in Scandinavia. We both felt we had much to gain by combining our activities."

VOW, established in 1988, employs nine people in Norway and six people in Denmark. The company, with strong roots in techno, indie, and metal music, is involved in exporting, local A&R, retail, and mail order and runs its own distribution network. The total turnover for Norway and Denmark, plus the export to around 20 countries (including Europe, the U.S., Canada, Japan, Korea, Brazil, and Argentina), totals 22 million kroner (\$3 million). Exports account for 20% of revenue.

The company says it has not yet decided if it will employ any former Border staff.

KAI ROGER OTTESEN

## newsline...

**A U.K. COURT** has charged Indian composer/producer Nadeem Akhtar Saifa with conspiring to murder Gulshan Kumar, the Indian music mogul gunned down Aug. 12 in Mumbai, India. Saifa—known professionally as Nadeem—was released on bail of 300,000 pounds (\$483,000) and ordered to reappear Nov. 3 at Bow Street Magistrates Court in London. Indian authorities have initiated procedures to extradite him to face questioning in India about the killing. The composer, who has a string of popular Indian film soundtracks to his credit, has denied involvement. Kumar was known as India's "pirate king" and built up an empire based on loopholes in Indian copyright laws, selling huge quantities of Indian film music through his T-Series label. At his death, his interests, thought to be worth about \$14 million, included cassette duplication, audio hardware, and film production, as well as washing powder and mineral water. **MARK SOLOMONS AND NYAY BHUSHAN**

**U.K. BROADCASTER EMAP RADIO** has canceled its franchise deal with rival Chrysalis Radio for use of the Kiss brand in the territory. Chrysalis inherited the agreement with its recent \$28.4 million acquisition of radio company Faze, which operates dance music stations Kiss 102 Manchester and Kiss 105 Leeds (Billboard, Aug. 23). "Emap needs to own and control its brands, and clearly Kiss is one of the strongest," explains Tim Schoonmaker, who says that the "environment has changed" at Faze since the Chrysalis takeover. Chrysalis now plans to re-brand the Manchester and Leeds stations Galaxy, the name of its Bristol-based dance station flagship. **MIKE MCGEEVER**

**MADRID'S FIRST INTERNATIONAL** electronic music festival, Dima '97, held Sept. 18-20, attracted about 25,000 people to the Spanish capital. Some 40 DJs participated, including Britain's Norman Jay and Detroit techno pioneer Kevin Saunderson, although the focus was on local talent. Among the Spanish jocks performing at the event were veteran José Padilla, longtime resident DJ at the Café del Mar on the Balearic Island of Ibiza, as well as Madelman, Toni Rox, DJ Panic, Alex Martin, and Charly Brown. Dima '97 took place in an unusual venue, the partly occupied La Puerta de Toledo shopping mall in south-central Madrid, as well as at nighttime venues around the city. **HOWELL LLEWELLYN**

**HONG KONG-BASED KPS RETAIL STORES** has confirmed the departure of managing director Garrie Roman. Sources say Roman, who could not be reached for comment, will retain a seat on the company's board. Tim Lane, an executive at KPS holding company ChinaVest, has been named interim managing director. Plans to expand KPS from 34 outlets to 100 stores by the end of the decade (Billboard, Oct. 5, 1996) have been hindered by Hong Kong's new copyright law, which strictly regulates parallel imports. "We are not going to be expanding as aggressively as forecast," confirms new KPS CFO Tom Hudak. **GEOFF BURPEE**



**U.S. BROADCASTER THE INTERNATIONAL CHANNEL** will air the Channel V Music Awards Oct. 25, one week after they take place before an invited audience of 18,000 at the Indira Gandhi Indoor Stadium in New Delhi, India. The multi-language channel claims some 7 million subscribers in the U.S. and Latin America. Channel V is to broadcast the event Oct. 19.

**AN INDUSTRIAL TRIBUNAL IN LONDON** has awarded James Whyte, former audit information technology executive at EMI Music's headquarters there, 9,000 pounds (\$14,500) compensation for constructive dismissal. The executive quit in April after two years with the company, after EMI told him he would have to spend 75% of his time away from home. Whyte—who is married with an 18-month old daughter—told the tribunal that on joining the company he was led to expect he would be traveling 40% of his time. The tribunal agreed that EMI's demand was "unreasonable." EMI would not comment on the case. **MARK SOLOMONS**

**LEADING SOUTHEAST ASIAN INDIE** Form Music is to use capital raised through its recent public offering in Singapore to develop local A&R in Taiwan. It plans to push Chinese repertoire in that territory through its subsidiary, Form Records (Taiwan) Ltd., beginning with material from vocalist Diane Hong. Other Form companies, including Form Music Publications (Hong Kong) Ltd., Form-BBM (Thailand) Co. Ltd., Form Records (Malaysia Sdn. Berhad), and Singapore-based post-production house Form Frameworks Pvt. Ltd., are also set to benefit from the Sept. 3 placing on Singapore's Sesdaq secondary exchange, which raised \$5.3 million. Andre Craissati, group managing director for Magna Group, which advised Form, says the issue was 98 times oversubscribed. **GEOFF BURPEE**

### SMURFS HAVE THE LAST LAUGH

(Continued from preceding page)

took hold in the Netherlands in 1994 after initially failing to capture the imagination of its home market.

Guus Fluit, marketing and A&R manager at EMI Belgium, observes, "This was remarkable because the Flemish audience was receptive to the [Dutch-language] Smurf videos but didn't accept the albums. We had some theories about this, but in the end we believe that the accent was just too Dutch for the Flemish."

Flemish, the language spoken in the northern half of Belgium, is effectively a dialect of Dutch.

EMI Belgium tried to build on the success in the Netherlands with "Smurfenparty," which had the same core track listing as the Dutch version of the album but with five additional tracks of Flemish hits. The success of the album gave momentum to the Smurfs' recording career.

The 1996 follow-up album, "Smurfenhits," went a step further and included an impressive list of international hits like "Macarena" and Fool's Garden's "Lemon Tree."

"All songs were translated into Flemish and recorded at Cat Music Studios in Holland," says Fluit, "because they adapted the special technology to make the singer, Flemish session singer Piet van den Heuvel, sound like a Smurf. The combination of pitch shift techniques and delayed playback and recording resulted in the unique Smurf sound. But today, each

European territory has its own formula to create the Smurf intonation."

"Smurfenhits" crossed the 35,000-sales mark in Belgium at the end of last year, thanks to a strong track listing and selective TV campaign.

Meanwhile, the European success expanded, with EMI affiliates across Europe releasing Smurfs CDs. "With 290,000 units sold of the first album, the Smurfs delivered Hungary's album of the year and five platinum awards," says Coysman.

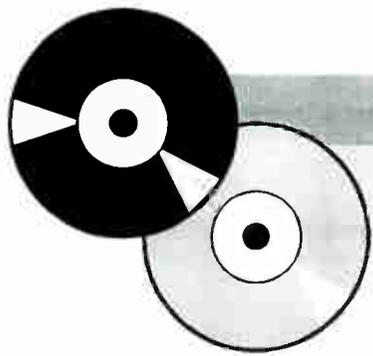
With "Smurfenholiday" released this summer and featuring covers of tracks by Supergrass, Spice Girls, Coolio, Peter Andre, and Flemish band Clouseau, EMI Belgium says it is close to selling 30,000 units in less than four months, an exceptional achievement in the small Belgian markets.

Fluit—who sang the Flemish Smurf version of Supergrass' "Alright" ("Wij Zijn Smurf" [We Are Smurfs])—says the novelty value of covering such a song helps to create publicity for the project. "The only problem with a Smurfy song is that it sometimes leads to low airplay," he says. "With 'Alright,' a track we took from the English Smurfs CD, we gained access to radio as well. A solid song with a catchy riff and funny lyrics is the perfect tool to generate airplay."

"But before anyone asked, we got word from Oasis that their repertoire was not available for being Smurfed," adds Fluit.



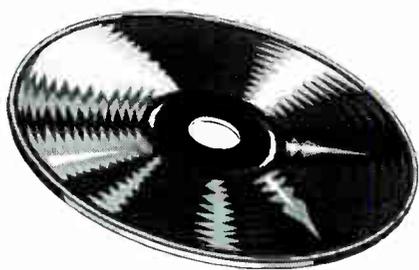
**10th Toast.** Sony Music Entertainment U.K. chairman Paul Burger, center back, recently hosted a reception in London for MTV Europe to mark the channel's 10th birthday. Flanking Burger are Bill Roedy, president, international, of MTV Networks, left, and Brent Hansen, president of MTV/VH-1 Europe. Also in attendance were the U.K. managing directors of Sony Music's Epic, Columbia, and S2 labels—Rob Stringer, Ged Doherty, and Muff Winwood, respectively.



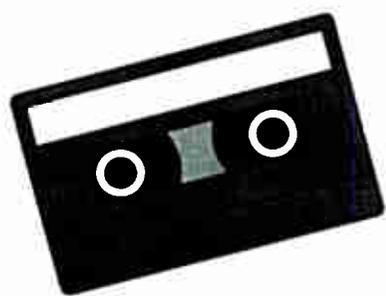
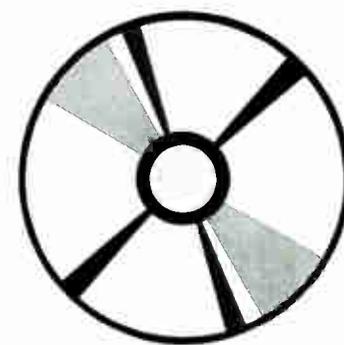
**Japan & American Record Co., Inc.**

## *23 Years Experience*

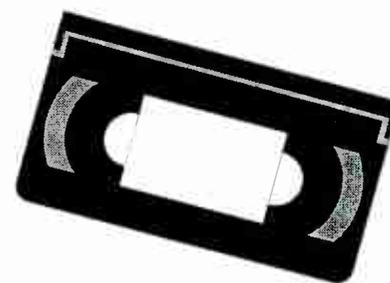
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Contact: Steve Sayeri / Suzi S. Tabaian

Main Office:

43 W. Easy Street, Simi Valley, CA 93065  
Tel. (805) 579-2525 579-2526 579-2527  
Fax. (805) 579-2528 579-2529

Tokyo Office:

NuGen Co., Ltd.

3F, 692, 2-Chome, Higashionari-Cho, Omiya City, Saitama, 330 Japan.  
Tel. 81-48-668-3373 Fax 81-48-668-3328

# HITS OF THE



# WORLD

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JAPAN (Dempa Publications Inc.) 09/29/97			GERMANY (Media Control) 09/30/97			U.K. (Chart-Track) 09/29/97			FRANCE (SNEP/IFOP/Tite-Live) 09/27/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	TANOSHIKU YASASHIKU NE TOMOMI KAHARA PIONEER	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-CURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK-ET/MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-CURY
2	2	HOWEVER GLAY PLATINUM	2	2	MEN IN BLACK WILL SMITH COLUMBIA	2	3	STAND BY ME OASIS CREATION	2	4	I'LL BE MISSING YOU PUFF DADDY & FAITH
3	3	MELTY LOVE SHAZNA BMG JAPAN	3	3	I'LL BE MISSING YOU PUFF DADDY & FAITH	3	2	SUNCHYME DAGIO G ETERNAL/WEA	3	2	MEN IN BLACK WILL SMITH COLUMBIA
4	1	EIEN ZARD B-GRAM	4	4	EVANS (FEAT. 112) ARIOLA	4	4	TUBTHUMPING CHUMBAWAMBA EMI	3	3	SAMBA DE JANEIRO BELLINI SCORPIO
5	4	GARASUNO SYONEN KINKI KIDS JOHNNY'S ENTER TAINMENT	5	14	HE'S COMIN' NANA MOTOR	5	9	SAMBA DE JANEIRO BELLINI ORBIT/VIRGIN	4	2	TOUT LARA FABIAN POLYDOR
6	NEW	KIMIDAKE NO TOMORROW NOBUTERU MAEDA SONY	6	8	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL ARCADE	6	17	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	5	9	FREE ULTRA NATÉ SONY
7	5	BEAT RYUICHI KAWAMURA VICTOR	7	9	GOATHAM CITY R. KELLY VIRGIN	7	NEW	JUST FOR YOU M PEOPLE M PEOPLE/BMG	6	7	I WILL SURVIVE HERMES HOUSE BAND SCORPIO
8	6	KOYOI NO TSUKI NO YONI ELEPHANT KASHIMASHI PONY CANYON	8	5	WHAT IS LOVE JUST FRIENDS EDEL	8	20	NEVER GONNA LET YOU GO TINA MOORE DELIRIOUS	7	NEW	ALANE WES SAINT GEORGE
9	NEW	YUBI SAEMO KENJI OZAWA TOSHIBA EMI	9	7	CRUSH ON YOU AARON CARTER EDEL	9	6	PLEASE U2 ISLAND	8	5	MMMBOP HANSON MERCURY
10	7	SHUFFLE MY LITTLE LOVER TOY'S FACTORY	10	6	MEET HER AT THE LOVE PARADE DA HOOL ARIOLA	10	NEW	THE DRUGS DON'T WORK THE VERVE HUT/VIRGIN	9	6	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER
11	11	SABITSUITA MACHINE GUN DE IMA WO UCH-INUKOU WANDS B-GRAM	11	18	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EASTWEST	11	7	MEN IN BLACK WILLY SMITH COLUMBIA	10	8	YA RAYAH RACHID TAHA BARCLAY
12	10	HIDAMARI NO UTA LE COUPLE PONY CANYON	12	11	TAKE ME TO THE LIMIT MR. PRESIDENT WEA	12	5	NIGHT NURSE SLY & ROBBIE FEAT. SIMPLY RED EASTWEST	11	12	BARBIE GIRL AQUA UNIVERSAL
13	NEW	MR. LONELY KOJI TAMAKI SONY	13	NEW	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA	13	8	OH LA LA LA 2 EIVISSA CLUB TOOLS/EDEL	12	NEW	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA
14	9	DEATTA KORON NO YONI EVERY LITTLE THING AVEX TRAX	14	NEW	BARBIE DOLL AQUA UNIVERSAL	14	16	FIX BLACKSTREET INTERSCOPE/MCA	13	10	SALMA YA SALAMA DALIDA BARCLAY
15	20	POWER SONG SYARANQ BMG JAPAN	15	13	RESOLVE ME BELL BOOK & CANDLE ARIOLA	15	14	I'LL BE MISSING YOU PUFF DADDY & FAITH	14	17	GIRLS IN LOVE GRUNGERMAN & ANDREAS DORAU PANIC/POLYGRAM
16	12	BURN THE YELLOW MONKEY FUN HOUSE	16	12	GIB MIR NOCH ZEIT BLUEMCHEN EDEL	16	NEW	ANYBODY SEEN MY BABY? THE ROLLING STONES VIRGIN	15	11	UH LA LA LA ALEXIA VERSAILLES
17	14	OI MESSENGER—DENSHIKYO NO UTA SOUTHERN ALL STARS VICTOR	17	NEW	EVERYBODY BACKSTREET BOYS ROUGH TRADE	17	NEW	CIRCLES ADAM F POSITIVA	16	13	PAS TOI MELGROOVE EMI
18	18	ANEMONE MOON CHILD AVEX TRAX	18	NEW	DU FEHST MIR CAPPUCCINO MERCURY	18	NEW	YOU HAVE BEEN LOVED GEORGE MICHAEL VIRGIN	17	NEW	LE NEIGE AU SAHARA ANGGUN COLUMBIA
19	15	MONONOKE HIME YOSHIKAZU MERA TOKUMA JAPAN	19	15	TUBTHUMPING CHUMBAWAMBA EMI	19	NEW	WHERE'S THE LOVE HANSON MERCURY	18	NEW	OLE Y OLA ALABINA SONY
20	19	THANOTOS—IF I CAN'T BE YOURS LOREN & MASH KING	20	10	A-N-N-A FREUNDESKREIS COLUMBIA	20	NEW	ALBUMS	19	NEW	JE VOUDRAIS LA CONNAITRE SONY
		<b>ALBUMS</b>			BECAUSE IT'S LOVE THE KELLY FAMILY EMI			THE VERVE URBAN HYMNS VIRGIN			<b>ALBUMS</b>
1	NEW	CHARA JUNIOR SWEET EPIC/SONY	1	1	RAMMSTEIN SEHNSUCHT MOTOR	1	NEW	PORTISHEAD PORTISHEAD GO! BEAT	1	1	JEAN-JACQUES GOLDMAN EN PASSANT COLUMBIA
2	1	MARIAH CAREY BUTTERFLY SONY	2	2	WOLFGANG PETRY NIE GENUG EMI	2	NEW	FINLEY QUAYE MAVERICK A STRIKE EPIC	2	NEW	BJORK HOMOGENIC BARCLAY
3	NEW	EVERY LITTLE THING THE REMIXES AVEX TRAX	3	3	JOE COCKER ACROSS FROM MIDNIGHT EMI	3	14	OASIS BE HERE NOW CREATION	3	NEW	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
4	2	ELEPHANT KASHIMASHI ASUNI MUKATTE HASHIRE TSUKIYO NO UTA PONY CANYON	4	4	GENESIS CALLING ALL STATIONS VIRGIN	4	2	VARIOUS ARTISTS KISS IN IBIZA 97 POLYGRAM TV	4	NEW	ELTON JOHN THE BIG PICTURE MERCURY
5	3	TOKO FURUUCHI KOI SONY	5	6	BACKSTREET BOYS BACKSTREET'S BACK ROUGH TRADE	5	6	BJORK HOMOGENIC ONE LITTLE INDIAN	5	9	JOE COCKER ACROSS FROM MIDNIGHT EMI
6	NEW	TOMOYO HARADA FLOWERS FOR LIFE	6	5	THE OFFICIAL BBC RECORDING DIANA—THE COMPLETE FUNERAL SERVICE POLYDOR	6	NEW	OCEAN COLOUR SCENE MARCHIN' ALREADY MCA	6	2	DOC GYNECO PREMIERE CONSULTATION VIRGIN
7	6	MAKI IMAI POWER OF DREAMS B-GRAM	7	7	MARIAH CAREY BUTTERFLY COLUMBIA	7	1	THE OFFICIAL BBC RECORDING DIANA—THE COMPLETE FUNERAL SERVICE BBC/POLYGRAM CLASSICS	7	NEW	PORTISHEAD PORTISHEAD BARCLAY
8	7	TSUYOSHI NAGABUCHI FUZAKENJYANEE FOR LIFE	8	NEW	ELTON JOHN THE BIG PICTURE MERCURY	8	4	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN/EMI	8	5	ERA AMENO MERCURY
9	NEW	KOJI TAMAKI JUNK LAND SONY	9	NEW	DREAM THEATER FALLING INTO INFINITY EASTWEST	9	3	TEXAS WHITE ON BLONDE MERCURY	9	4	ANDREA BOCELLI ROMANZA POLYDOR
10	5	TAKASHI SORIMACHI MESSAGE MERCURY MUSIC	10	NEW	BJORK HOMOGENIC POLYDOR	10	7	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	10	NEW	BOYZ II MEN EVOLUTION POLYGRAM
11	9	MIKI IMAI PRIDE FOR LIFE	11	8	SOUNDTRACK MEN IN BLACK COLUMBIA	11	NEW	THE SUNDAYS STATIC & SILENCE PARLOPHONE	11	3	RADIOHEAD OK COMPUTER EMI
12	10	OASIS BE HERE NOW EPIC/SONY	12	17	FLIPPERS HERZ AUS SCHOKOLADE ARIOLA	12	12	RADIOHEAD OK COMPUTER PARLOPHONE	12	6	MYLENE FARMER LIVE A BERCY POLYDOR
13	8	SARUGANSEKI MAGURE COLUMBIA	13	10	TIC TAC TOE KLAPPE DIE 2TE RCA	13	10	ORIGINAL SOUNDTRACK THE FULL MONTY RCA	13	NEW	ELTON JOHN THE BIG PICTURE MERCURY
14	NEW	BOYZ II MEN EVOLUTION POLYDOR	14	13	RICHIE SONST HOL ISCH MEINAE BRUEDA ARIOLA	14	NEW	MARIAH CAREY BUTTERFLY COLUMBIA	14	7	OASIS BE HERE NOW SMALL
15	11	DIANA KING THINK LIKE A GIRL SONY	15	12	ELTON JOHN LOVE SONGS MERCURY	15	10	VARIOUS ARTISTS DANCE NATION 4 MINISTRY OF SOUND	15	12	PASCAL OBISPO SUPERFLU EPIC
16	NEW	BJORK HOMOGENIC POLYDOR	16	14	WOLFGANG PETRY ALLES ARIOLA	16	5	BOB DYLAN TIME OUT OF MIND COLUMBIA	16	15	NOIR DESIR 666677 CLUB BARCLAY
17	4	20TH CENTURY ROAD AVEX TRAX	17	15	BOHSE ONKELZ LIVE IN DORMUND VIRGIN	17	NEW	RONI SIZE & REPRAZENT NEW FORMS TALKIN' LOUD	17	8	MARIAH CAREY BUTTERFLY COLUMBIA
18	12	NAMIE AMURO CONCENTRATION 20 AVEX TRAX	18	NEW	CHUMBAWAMBA TUBTHUMPER EMI	18	8	VARIOUS ARTISTS CLUBLAND VOL. 2 TELSTAR	18	10	PATRICIA KAAS DANS MA CHAIR COLUMBIA
19	13	SOUNDTRACK MONONOKE HIME TOKUME JAPAN	19	NEW	KASTELRUTHER SPATZEN HERZSCHLAG FUER HERZSCHLAG KOCH	19	11	VARIOUS ARTISTS FANTAZIA HOUSE COLLECTION VOL 5. FANTAZIA	19	20	(LE) FESTIVAL ROBLES LE PORC VOUS SALUE VERSAILLES
20	15	KINKI KIDS A ALBUM JOHNNY'S ENTERTAINMENT	20	19	MEREDITH BROOKS BLURRING THE EDGES EMI	20	9		20	16	I AM L'ECOLE DU MICRO D'ARGENT VIRGIN

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

# HITS OF THE WORLD

CONTINUED

## EUROCHART (10/10/97) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER CURY
2	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA
3	2	MEN IN BLACK WILL SMITH COLUMBIA
4	4	SAMBA DE JANEIRO BELLINI VIRGIN
5	NEW	BARBIE GIRL AQUA UNIVERSAL
6	5	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY
7	NEW	STAND BY ME OASIS CREATION
8	9	TUBTHUMPING CHUMBAWAMBA EMI
9	6	EVERYBODY BACKSTREET BOYS JIVE
10	8	FREE ULTRA NATÉ A&M
<b>ALBUMS</b>		
1	NEW	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY
2	2	MARIAH CAREY BUTTERFLY COLUMBIA
3	1	OASIS BE HERE NOW CREATION
4	NEW	BJORK HOMOGENIC ONE LITTLE INDIAN/MOTHER
5	3	BACKSTREET BOYS BACKSTREET'S BACK JIVE
6	6	JOE COCKER ACROSS FROM MIDNIGHT CAPITOL
7	4	GENESIS CALLING ALL STATIONS VIRGIN
8	NEW	PORTISHEAD PORTISHEAD GO! BEAT
9	8	RAMMSTEIN SEHNSUCHT MOTOR
10	7	RADIOHEAD OK COMPUTER PARIOPHONE

## SPAIN (AFYVE/ALEF MB) 09/24/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CANDLE IN THE WIND 1997 ELTON JOHN MLR CURY
2	1	SALONE ENRIQUE BUNBURY CHRYSALIS
3	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
4	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA
5	NEW	BITTERSWEET SYMPHONY THE VERVE VIRGIN
6	4	HONEY MARIAH CAREY COLUMBIA
7	NEW	D'YOU KNOW WHAT I MEAN? OASIS COLUMBIA
8	3	EVERYBODY BACKSTREET BOYS VIRGIN
9	NEW	ELEKTROBANK THE CHEMICAL BROTHERS VIRGIN
10	NEW	TODDO GRETA Y LOS GARBO VIRGIN
<b>ALBUMS</b>		
1	1	ALEJANDRO SANZ MAS WEA
2	2	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
3	3	LUIS MIGUEL ROMANCES WEA
4	4	JARABE DE PALO LA FLACA VIRGIN
5	9	MARIAH CAREY BUTTERFLY COLUMBIA
6	6	MONICA NARANJO PALABRA DE MUJER EPIC
7	7	NEK NEK WEA
8	5	OASIS BE HERE NOW COLUMBIA
9	8	ANA TORROJA PUNTOS CARDINALES ARIOLA
10	10	DOVER DEVIL CAME TO ME SUBTERFUGE RECORDS

## MALAYSIA (RIM) 09/23/97

THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS ARTISTS NOW 3 EMI
2	8	EMIL CHAU GUANG YING SI JIAN ROCK
3	1	BACKSTREET BOYS BACKSTREET BOYS FORM RECORDS
4	NEW	MARIAH CAREY BUTTERFLY SONY MUSIC
5	NEW	VARIOUS ARTISTS NOSTALGIA BALADA KLASK POLYGRAM
6	NEW	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM
7	5	VARIOUS ARTISTS METAL 60S LIFE RECORDS
8	3	PUFF DADDY & THE FAMILY NO WAY OUT BMG
9	NEW	INNUENDO INNUENDO POSITIVE TONE
10	10	VARIOUS ARTISTS BA MIAN LING LONG ROCK

## PORTUGAL (Portugal/AFP) 10/03/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	DANIELE MERCURY SEJAO COM ARROZ SONY
2	2	PAULO GONZO QUASE TUDO SONY
3	4	SANTANA SUMMERDREAMS SONY
4	NEW	BJORK HOMOGENIC POLYGRAM
5	3	THE KELLY FAMILY ALMOST HEAVEN EMI
6	5	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
7	NEW	SARAH BRIGHTMAN TIMELESS WARNER BROS.
8	NEW	LED ZEPPELIN REMASTERS WARNER BROS.
9	NEW	MARIA CALLAS THE VOICE OF THE CENTURY EMI
10	6	GABRIEL O PENSADOR QUEBRA-CANECA SONY

## SWEDEN (GLF) 09/26/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
2	1	BARBIE GIRL AQUA UNIVERSAL
3	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
4	3	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EDEL PITCH
5	4	KUNG FOR EN DAG MAGNUS UGGLA SONY
6	6	MEN IN BLACK WILL SMITH SONY
7	NEW	FIRE WATER BURN BLOODHOUND GANG UNIVER-SAL
8	5	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG
9	7	GUESS WHO'S COMING TO DINNER DR. ALBAN CNR
10	9	GOTHAM CITY R. KELLY VIRGIN
<b>ALBUMS</b>		
1	1	AQUA AQUARIUM UNIVERSAL
2	NEW	ELTON JOHN THE BIG PICTURE POLYGRAM
3	2	OASIS BE HERE NOW SONY
4	7	MARIAH CAREY BUTTERFLY SONY
5	3	JOHN FOGERTY BLUE MOON SWAMP WARNER
6	4	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
7	6	NO DOUBT TRAGIC KINGDOM UNIVERSAL
8	NEW	SARAH BRIGHTMAN TIMELESS WARNER
9	5	SPICE GIRLS SPICE VIRGIN
10	8	PRODIGY THE FAT OF THE LAND MNW

## DENMARK (IFPI/Nielsen Marketing Research) 09/25/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
2	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
3	3	EVERYBODY BACKSTREET BOYS VIRGIN
4	5	MEN IN BLACK WILL SMITH SONY
5	4	SUPER HERO DAZE SONY
6	6	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EDEL PITCH
7	8	YOU HAVE BEEN LOVED GEORGE MICHAEL VIRGIN
8	9	CASH & LOVE SINGING LINDA VIRGIN
9	7	LONELY NANA POLYGRAM
10	10	I FEEL YOUR PAIN SPACEFROG FEATURING THE GRIM REAPER SONY
<b>ALBUMS</b>		
1	7	SARAH BRIGHTMAN TIMELESS WARNER
2	1	BILLY JOEL GREATEST HITS VOL. III SONY
3	NEW	BJORK HOMOGENIC POLYGRAM
4	2	AQUA AQUARIUM UNIVERSAL
5	NEW	LED ZEPPELIN REMASTERS WARNER
6	NEW	JAMES LAST IN SCANDINAVIA POLYGRAM
7	3	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
8	6	MICHAEL LEARNS TO ROCK NOTHING TO LOSE EMI
9	9	JUICE SOMETHING TO FEEL EMI
10	8	ANDREA BOCELLI ROMANZA POLYGRAM

## NORWAY (Verdens Gang Norway) 09/30/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
2	7	TUBTHUMPING CHUMBAWAMBA EMI
3	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
4	3	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EDEL PITCH
5	4	MEN IN BLACK WILL SMITH SONY
6	NEW	STAND BY ME OASIS SONY
7	8	LONELY NANA POLYGRAM
8	5	IN MY MIND ANTILOOP POLYGRAM
9	6	TIC TIC TAC CHILLI FEATURING CARRAPICHO BMG
10	9	I'LL BE THERE 4 YOU REMBRANDTS WARNER
<b>ALBUMS</b>		
1	NEW	POSTGIROBYGGGET ESENSUELL NORSKEGRAM
2	NEW	ELTON JOHN THE BIG PICTURE POLYGRAM
3	NEW	BJORK HOMOGENIC POLYGRAM
4	3	BJORN AFZELIUS TANKAR VID 50 NORSKEGRAM
5	1	SEIGMEN RADIO WAVES SONY
6	4	JIMI HENDRIX EXPERIENCE HENDRIX UNIVERSAL
7	NEW	BILLY JOEL GREATEST HITS VOL. III SONY
8	2	GENESIS CALLING ALL STATIONS VIRGIN
9	7	ANDREA BOCELLI ROMANZA POLYGRAM
10	5	MARIAH CAREY BUTTERFLY SONY

## FINLAND (Seura/IFPI Finland) 09/28/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK-ET
2	3	LIHKAA APULANTA LEVY
3	2	MITA VAAN APULANTA LEVY
4	NEW	HYVA KARMA TEHOSEKOITIN LEVY
5	4	BARBIE GIRL AQUA UNIVERSAL
6	NEW	STAND BY ME OASIS SONY
7	6	MEN IN BLACK WILL SMITH SONY
8	7	THE AGE OF LOVE SCOOTER K-TILL
9	NEW	THE DRUGS DON'T WORK THE VERVE VIRGIN
10	5	MITAAN MUUTA EL OO LEHTIVIHREAT LEVY
<b>ALBUMS</b>		
1	1	DON HUONOT HYVAA YOTA JA HUOMENIA BMG
2	2	LED ZEPPELIN REMASTERS WARNER
3	3	AQUA AQUARIUM UNIVERSAL
4	4	CMX CLUACA MAXIMA EMI
5	NEW	DREAM THEATER FALLING INTO INFINITY WARNER
6	7	SCOOTER THE AGE OF LOVE K-TILL
7	9	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
8	5	OASIS BE HERE NOW SONY
9	6	RASMUS PLAYBOYS WARNER
10	8	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**FINLAND:** Rock group CMX has released a triple-CD retrospective of a 10-year career that has taken it from humble indie roots to mainstream success. Released Sept. 1, the 44-track "Cloaca Maxima" (Herodes/EMI) immediately became the first triple-album to enter the top 10 here and continued rising quickly. CMX began life as an angry hardcore punk outfit in Tornio on the country's northern border with Sweden. Its first EP was released in 1988, after which a move to the capital, Helsinki, brought about a major-label deal and a broader musical palette. The music on "Cloaca Maxima" encompasses choral delicacy, electronic experimentation, Finnish tango, and blazing guitar work. A touch pretentiously, the three discs are titled "Physis," "Aetheris," and "Astralis." The first leans toward the visceral crunch



of the band's live shows, the second concentrates on its airy ballads, while the third features a combination of new, live, remixed, and rerecorded tracks. After a recent change of drummers, the only remaining founding member is singer A.W. Yrjänä. He claims he only got into music to gain an audience for his poetry, and his lyrics range from mysticism and erotica to runes inspired by the national epic, "The Kalevala." His words add power even to relatively easy-listening radio hits such as "Ruoste" (Rust): "The smoke licks around the ruins/Surely you know how this feels/Warms its hands in the ash of burning homes," he croons over an elegiac bed of strings. Just before the release of this album, Yrjänä took a step toward literary acceptance, publishing his first book of poetry. CMX returns to Tornio to play a concert in November. **WIP STENGER**

**SOUTH AFRICA:** Winter here is music festival season, and a regular sight on several stages, including the recent Grahamstown Arts Festival and Johannesburg's Arts Alive gathering, has been Teal Records artist **Tu Nokwe**. Tu, as she is affectionately called, is a singer/songwriter who is gaining recognition for her skilled guitar playing and contemporary take on classical Zulu female singing styles. Among the tracks on her latest album, "Inyakanyaka" (PolyGram South Africa), are two songs originally written by the late **Princess Mogogo**, mother of Home Affairs Minister **Mangosuthu Buthelezi**. "Princess Mogogo wrote in an authentic Zulu classical music style," Tu says, "and I have rearranged and rewritten two of her songs—'Umelelwe' and 'Isiqomqomone'—for the album. She wrote these songs at a time when women could not comment on politics, and so she used music to make her feelings known. I've just given the songs a more contemporary feel." Other contributions on "Inyakanyaka" come from the cream of the country's musical talent, including Island Records artist **Jabu Khanyile** of Bayete, who performs a duet, "Ubuntu," with Tu, and multi-award-winning producer **Thapelo Khomo**. Tu, who is also an accomplished actress, has called on the production talents of her brother, **Papi**, in the making of "Inyakanyaka." But the influence of her entire family—including mother **Patty**, a mezzo-soprano, and sister **Marilyn**, also a gifted singer—runs throughout this impressive 12-track collection. **DIANE COETZER**

**KENYA/SWEDEN:** At a jam-packed homecoming concert at the Carnivore nightclub in Nairobi, the people of Kenya welcomed back **Swahili Nation**, the Swedish-based trio featuring Kenyan front man **Andrew Muturi** and Ugandans **Ken Kayongo** and **Terry Devös**. The audience responded ecstatically as the band beefed up elements of soul, R&B, hip-hop, and gangsta attitude with samples of traditional Buganda drums and Swahili-language lyrics. "I think it is very clear that we do not want to be another American wannabe act," Muturi says. "We are very proud of our African heritage, and that is what we aim to represent worldwide through our music. Our concept is that of unity. By blending hip-hop with Swahili, we are pushing musical boundaries." Swahili Nation was founded six years ago and moved to Sweden, where it teamed with expatriate Nigerian Euro-rap star **Dr. Alban**. He guests on the group's best-known song "Hakuna Matata" (No Worries), which has enjoyed extensive airplay on all Kenyan radio stations and has been released in Denmark (on MCA) and France (through a PolyGram affiliate). Swahili Nation has a worldwide publishing deal with BMG Sweden, and its self-titled, as yet unreleased debut album is being licensed through Doctor Records, owned by Dr. Alban. Two other tracks are currently in heavy rotation throughout Kenya: "Nyama" (Meat), a racy interpretation of a children's word game, and "Swahili Nation," in which the group talks about its aspirations and vision. According to the band's manager, **Christopher Reich**, distribution deals for territories including Africa have yet to be finalized. "We should definitely see the album coming out by December at the latest," he says. **NYAY BHUSHAN**



**CZECH REPUBLIC:** Borrowing the name of the well-known Czech car-maker, U.S. lawyer **Patrick O'Donnell** founded the Škoda label in 1996 to import into America the unusual and inspiring tunes he had heard while based for a year in Prague. O'Donnell says that the Washington, D.C.-based label targets people with open minds "looking to hear something different—an alternative to rock music." Škoda's first release was "Czeching In," a sampler featuring 11 of the former Czechoslovakia's best contemporary artists, including **Šum Svistu**, **Už Jsme Doma**, **Buty**, **Sto Zvířat**, **Tícha Dohoda**, and **Dunaj**. The musical styles of these artists vary widely and wildly, from new wave pop to jazz/ska/reggae fusion. The sampler and subsequent albums by Už Jsme Doma and Sto Zvířat have all received critical acclaim and helped to set the stage for successful U.S. tours by these two groups, which have played major festivals and in cities with large Czech-American communities. Although getting commercial airplay for Czech-language acts in America is nearly impossible, O'Donnell is trying to clear the language barrier by translating song titles and lyric sheets into English on all the label's releases. The label's next scheduled release is "Pohádky Ze Zapotřebí" (Fairy Tales From Needland) by Už Jsme Doma, due in October. In support of the album, the avant-garde band is scheduled to kick off a U.S. tour in November. **ROBERT D. GRAY**

## EMI Hemisphere Series Spans Global Genres

THE EMI HEMISPHERE series has released a globe-circling array of new midpriced albums featuring music from Brazil, Spain, the Middle East, Japan, and the U.S. At the same time, front-line Hemisphere releases continue with "Music From The Edge Of Europe," a compilation of contemporary music from Portugal, including the acclaimed mix of the fado tradition and European chamber music created by the group **Madredeus**.

Launched in 1994 under series coordinator and producer **Gerald Seligman**, EMI Hemisphere has consistently provided informed and smartly packaged collections of repertoire from around the globe, drawing heavily, but not exclusively, from the catalog of EMI Group affiliates.

A few of the releases have been devoted to the music of a single artist, such as "Simone: The EMI Years," one of the newly remastered, midpriced titles. Bringing together the best of nine albums that the Brazilian singer recorded for EMI Odeon beginning in the early '70s, the album features **Simone's** understated and soulful interpretations of songs by several of Brazil's greatest songwriters, **Milton Nascimento, Ivan Lins, Gilberto Gil, Vitor Martins, Chico Buarque**, and others.

"You listen to the near vibrato-less alto of Simone and sense not so much a fire but smoldering embers," writes Seligman in the album's liner notes. "Her balladry is sinuous, sultry, moody. And her uptempo numbers swing but never do lose that sense of intimacy, that seductiveness."

Hemisphere taps the flamenco genre with the midpriced "Masters Of Flamenco Guitar," tracing the roots of the style with concert recordings by **Melchor de Marchena** from 1959; **Manolo de Huelva** from 1961; the guitarist known as **Sabicas**, also from 1961; and **Niño Ricardo** from 1970. "All of us youngsters would look up to him, trying to learn from him and copy him," flamenco superstar **Paco de Lucía** is quoted as saying of Ricardo in the album's liner notes. The quality of these early recordings is basic at best, but the artistry of these guitarists needs little embellishment.

The sound of "Mevlana: Music Of The Whirling Dervishes" highlights a Turkish sacred musical tradition that traces its roots to the founding of the Sufi Mevlevi order in the 13th century by Sufi poet and mystic **Jalalu'ddin Rumi**, who became known as **Mevlana**. Performed with the *kudam* double drum, the *rebab* two-stringed violin, and the *ney*, a mournful-sounding flute, Mevlevi music is intrinsically meditative. "We don't so much enjoy the music as we

are prompted to reflect within it," writes vocalist **Nizeh Uzel**, who is featured on the album as singer and conductor of the **Istanbul Sema Group Mevlevi Music Board Orchestra**.

Equally entrancing to Western ears is "Lullaby For The Moon: Japanese Music For Koto And Shakuhachi." The compositions on this set showcase the koto, a 6-foot-long wooden box strung with 13 silk strings, and the *shakuhachi*, a bamboo flute nearly 2 feet long with a tonal range far wider than that of a Western instrument. The instrumentals they produce are sparse yet lovely.

There is nothing sparse nor meditative about "Beausoleil: Arc De Triomphe Two Step," a joyous and rollicking celebration by Louisiana's masters of Cajun music, recorded in Paris and originally released as "La Nuit" in 1976. This Hemisphere release marks the album's first appearance on CD.

"Music From The Edge Of Europe" is the memorable title for the front-line Hemisphere sampler of sounds from Portugal, which, like previous releases in the series, uses a catchy concept to bring deserved attention to artists outside the pop mainstream. In this case, the common thread running through this music is the poetic power of Portugal's fado tradition.

That power is present in the *guitarra portuguesa* of **Carlos Paredes**, in the accordion arrangements of **Danças Ocultas**, in the vocals of fado queen **Amália Rodrigues**, in the piano pieces of **António Pinho Vargas**, and in the synthesizer-bred "chamber folk" creations of **Madredeus**.

Fado is a tradition paradoxically both sorrowful and inspirational at the same time. As singer/songwriter **Sérgio Godinho** is quoted as saying in the album's liner notes: "The Portuguese soul always liked alternating between sun and shadow."

**BORDER CROSSINGS:** Germany's Ruf Records is handling the European release of "The Songs Of Janis Joplin—Blues Down Deep," a 13-song tribute album featuring covers by **Taj Mahal, Koko Taylor, Etta James, Lonnie Brooks, Lou Ann Barton**, and others. The album was released by Platinum Entertainment in the U.S. earlier this year (Billboard, April 12).

*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

## A&M Banks On Good's 'Underdogs' Vancouver Band Eyes Canadian Breakthrough

BY LARRY LeBLANC

TORONTO—Little known elsewhere in Canada, Vancouver hometown heroes the Matthew Good Band are seeking a North American breakthrough with their sophomore alternative rock album, "Underdogs," which almost never got recorded.

"Underdogs" will be released in Canada Oct. 21 on Darktown Records/A&M. The album is scheduled to be released in the U.S. by Mercury Records in the second quarter of 1998.

"I'm looking forward to breaking Matthew in the U.S.," says Dana Millman, senior VP of A&R for Mercury. "The record is contemporary but timeless. Matthew is a brilliant songwriter."

Led by dynamic 26-year-old singer/guitarist/songwriter Good and consisting of Ian Browne (drums), Geoff Lloyd (bass), and Dave Genn (guitar/keyboards), the group caused a considerable stir here last year with its 1995 debut album, "Last Of The Ghetto Astronauts."

Released independently on the band's own MGB label and distributed by Outside Music nationally, the jangly lo-fi set has sold 22,000 units, according to the band's manager, Frank Weipert of Teamworks Production Management in Vancouver. The album was not released outside Canada.

"From an indie standpoint, their success recalls the Barenaked Ladies," says Lane Orr, buyer with the 14-store A&B Sound chain in Vancouver. "Vancouver loves them. This new album is going to be a national record."

Albeit mostly in Vancouver, the first album's significant sales led to the group being scouted by several American labels despite a lack of interest from Canadian-based labels. Vancouver industry figures have long complained of the indifference to the city's talent by Canadian A&R, which is primarily based in Toronto.

### BIG IN VANCOUVER

Recalling how impressed he was when he heard an advance cassette of the track "Alabama Motel Room" from "Ghetto Astronauts," Rob Robson, music director of album rock CFOX Vancouver, says, "I called [independent record promoter Bobby Gale] the next day and said if he'd get us a CD of the track, we'd play it immediately."

Robson says that three songs from "Ghetto Astronauts" as well as the title track from the independently released "Raygun" EP have made it into the station's highest rotation. "When we did 'gold' testing in July, 'Symbolistic White Walls' [from 'Ghetto Astronauts'] was the No. 1 song, beating out [tracks by] Pink Floyd and Led Zeppelin."

He adds, "If [Toronto modern rock station] CFNY had played any Toronto band a quarter as much as we played the Matthew Good Band, it would have been signed from day one. We called virtually every [Canadian record company] and told them, 'This band is testing through the roof. They're the biggest band on the station outside of the Tragically Hip. Sign them.' If [Canadian A&R reps] don't see the band on [Toronto's] Queen Street, they're just not interested."

In December 1996, the group signed a two-album deal with Private Music in Los Angeles. The new age/jazz/AC

label, says Weipert, hoped to launch a base of support in the rock marketplace. In mid-January, the first day of pre-production for "Underdogs," which was being produced by Warne Livesey (Midnight Oil, Julian Cope), the group was notified that BMG Entertainment North America was merging the decade-old Private Music into Windham Hill/High Street Records, and that Private's 35-person staff was being cut significantly (Billboard, Jan. 25).

"We hadn't rolled the tape for 20 minutes [in the session] when I got a call from [an executive at] Private Music saying everybody in the company had been let go," says Weipert. "I was told the company was closing its doors in 48 hours. Obviously, we had to put a halt to production."

The band found itself now being handled by Windham Hill, whose executives were skeptical about working with such a hard-edged rock act. "On the day we got word [of the merger], we started the divorce process," says Weipert. In mid-March, after negotiations, Windham Hill/High Street released the group from its contract.

In May 1997, the act released "Raygun" on its MGB label. According to

### 'If Canadian A&R reps don't see the band in Toronto, they're just not interested'

Weipert, the EP has sold 3,000 copies.

Despite its two-month setback as it fully parted with Private Music, the group decided to record a new album regardless of label support. Livesey was telephoned in England and asked if he'd work with the band without label financing. He agreed. Vancouver Sound Studio then jumped in with an offer of low-priced studio time on spec.

While recording at Vancouver Sound in May, John Reid, chairman of PolyGram Group Canada, came to listen to several of the album's unmixed tracks. Impressed, he immediately offered a worldwide deal with PolyGram Group Canada's A&M/Island/Motown affiliate. The band, however, balked at a worldwide deal because it was receiving sizable U.S. label interest. But Reid wasn't keen on a domestic signing.

Over the next few months, as interest from the U.S. petered out, Reid suggested that "Underdogs" be released under a distribution agreement, followed by the band signing to A&M.

Reid indicates that he was determined to land the group. "I absolutely went after this band," he says. "What appeals to me about it is that Matthew is young, he's a star, he writes great songs, and there's a great team that's been put together that has created a career for the group. [EMI Music Publishing Canada president] Michael McCarty deserves a lot of credit for backing Matthew from the start."

Says McCarty, who has worked closely with Good since 1994, "Matthew's completely world-class. His lyrics are among the most intelligent and powerful around, and his melodies are deceptively memorable. After listening to this

record or seeing him live, more than a day later, the melodies start bubbling up inside your head."

"Everything Is Automatic," the lead single from "Underdogs," is being serviced to Canadian radio Tuesday (7). A video of the track, directed by Bill Morrison, will be serviced to Canadian video outlets later in the month.

"We have a hole waiting in our power rotation for the song," says CFOX's Robson. "While it's a good single, 'Apparitions' is going to be monster."

Randy Wells, senior VP of A&M/Island/Motown, is optimistic about an early national breakthrough for the group. "Obviously, rock radio in Vancouver and out west will be there early for this record, and we'll then try to break it across the country," he says.

Much of the Matthew Good Band's popularity has been due to CFOX's enormous airplay of "Ghetto Astronauts." A different lineup of the act, an acoustic folk group with cello, violin, and piano, had previously released two cassettes independently, "Broken" in 1993 and "Euphony" in 1994, both on Good's Black Spinning Disks. Both sold "less than a thousand copies each," according to Weipert.

Good says that in the first four months after its release, "Ghetto Astronauts" "sold maybe 800 copies. Then when 'Symbolistic White Walls' was released [in June 1996], the album started selling huge amounts."

### FROM FOLK TO ROCK

What's intriguing to many industry observers is how Good, a long-standing figure in Vancouver's folk scene, was suddenly transformed into an uninhibited rocker for "Ghetto Astronauts," recorded in the summer of 1995.

"I got caught up in that whole [folk music] circle, and I hated it," says Good. "It's terrible to get on a stage and play to people, thinking, 'I have nothing in common with any of these people.' [The original lineup of the band] went into the studio and recorded eight songs and we were going to record another eight songs, but those songs were scrapped when the band broke up."

Good decided to drop his folk band and switch to rock music while in a hotel room in Edmonton, Alberta, on the final day of his group's 1995 national tour.

"I was listening to the Pixies, and I just said to myself, 'I want to do something like this.' [The switch] was overnight. The funny thing about 'Last Of The Ghetto Astronauts' is that it's all acoustic guitars [played] through Marshall [amplifiers]. I couldn't afford to buy an electric guitar. We sounded like a rock band even though we still weren't. There's a serious lack of bottom end on that record."

While Good's previous recordings had been rushed projects, "Underdogs" took two months of recording at Vancouver Sound and a month of mixing at Bunk Junk and Genius studio in London.

Booked by Courage Artist and Touring, the Matthew Good Band will open Aerosmith's Oct. 25 show at the Pacific Coliseum in Vancouver. This will be followed by a Canadian jaunt in support of "Underdogs." "We've been offered some support slots for a national tour, but we'll probably do a national club tour by ourselves instead," says Weipert.

# TOKYO



## Fast-Paced Tokyo Is The Music Capital Of The World's Second-Biggest Market

Corporate Headquarters And The City's Street And Club Scenes Set The Cutting-Edge Tone For Japan And Beyond

BY STEVE McCLURE

To say that Tokyo is the center of the Japanese music scene is almost redundant, for the simple reason that Tokyo more or less is the Japanese music scene, period. From the earliest days of the Japanese recording industry in the 1920s, Tokyo has been Japan's unquestioned music capital.

Tokyo is where you'll find the head offices of all major Japanese record companies and publishers, as well as most of the country's major production agencies and concert promoters. All of Japan's major media—newspapers, TV and radio—are headquartered in the Japanese capital. For anybody wanting to make it in the Japanese music industry, whether it's as an artist, manager/producer, publisher or label executive, being based in Tokyo is a must. While regional centers such as Osaka, Fukuoka and Okinawa have thriving local music scenes, going to Tokyo to make it big is still the long-term goal.

The effects of decisions made in Tokyo head offices are felt all over this country of 125 million people almost instantly, while the pop-culture trends that emerge from Tokyo's street, club and "live house" scenes set the template for kids in the rest of the country.

"The main reason why the head offices of all Japanese companies, including music companies, are in Tokyo is that almost every industry in Japan has to deal with government offices to get business permits or authorization or whatever," says Katsumi Nishimura, executive director of music



The Velfarre disco

publisher J-WAVE Music, which—naturally enough—is based in Tokyo.

### POST-WAR PROSPERITY

Tokyo's rise as a music-business center parallels the development of the Japanese music business as a whole, especially in the post-war era of economic expansion. Before World War II, few Japanese families could afford luxuries such as phonographs, but the rapid increase in prosperity that followed the devastation of the wartime era meant that records became part of people's everyday lives.

Another crucial factor in the rise of the Japanese music business was the strong American cultural influence that came with the 1945-52 Occupation and the enduring U.S. military presence. Many Japanese got their first taste of such genres as

country music, rockabilly and modern jazz thanks to the American Armed Forces' Far East radio network (FEN). On the business side, pioneering music publishers, promoters and label executives often got started in the business by working at U.S. military bases, either as musicians or by supplying talent.

By the mid-'90s, the Japanese music industry was the world's second-biggest, with pre-recorded music shipments worth more than \$6 billion annually. With so much of the industry concentrated in Tokyo, the Japanese capital became one of the world's major music centers.

### THRIVING CLUB SCENE

One of the best places to get a feel for Tokyo's music culture is the club scene, one of the most fertile sources of new musical trends. Some styles—techno and reggae, for example—break out of clubland into the mainstream, while others, such as acid-jazz, loungecore/retro pastiche and bossa nova, remain the preserve of the clubbing cognoscenti.

Yellow usually tops lists of key Tokyo

clubs. The range of music that can be heard in its subterranean confines is all over the map, which is why the club publishes a handy monthly guide listing the genres being highlighted on a given night. It could be ambient, acid-jazz, '80s house—anything's possible. The DJ could be someone like well-known Japanese platter-spinner/producer Satoshi Tomiie or an overseas artist like the Irresistible Force.

Other clubs are more specialized when it comes to the musical menu. Aoyama's Mix, for example, is largely a reggae place. At its post-midnight peak, it's packed to the gills, and as the excitement level mounts and the room gets smokier and smokier, the oxygen level becomes dangerously low. One club habitué claims his cigarette lighter wouldn't light up on one particularly crowded Mix evening. Maybe they

should have a resident canary like they used to have down in the coal mines. Up Koto-dori in Aoyama is another important club, Blue, where the music ranges from jazz and Latin to '70s R&B and funk.

Many Tokyo clubs pride themselves on being hard to find, which helps create that vital only-we-know-about-this-place-so-it-must-be-cool vibe. The liner notes of one of the best collections of early-'90s Tokyo club music, "Japanese New Vibes," features descriptions of several clubs, some of which insisted on not having their address or phone number listed. Now that's cool. Some clubs, like Bar Aoyama, don't even have a sign—you just have to know which door to try.

The best place to go in Tokyo to check out cutting-edge indie rock bands is Milk, in the Ebisu district. Based on the theme "eros and rock," Milk features a schlock-future decor that recalls the Korova Milk Bar in "A Clockwork Orange." Sexual motifs abound. An old Betty Page film loops endlessly on one wall. At the main bar in the basement, an illuminated display case features dildos of all descriptions.

Upstairs, the emphasis is on live—and very loud—indie music. The audience is evenly divided between hipper-than-thou cluboid types, both Japanese and foreign, and hard-core indies fans. Milk is now a stop on the must-be-seen-in list of Tokyo night spots for visiting foreign showbiz celebrities.

Other noteworthy Tokyo clubs include Jirocho (reggae, famous for  
*Continued on page 66*



Tower Records

# TOKYO

## VITAL STATISTICS



VENUES

**On Air West**, 2-3 Maruyama-cho, Shibuya-ku; Tel: 5458-4646

**Club Quattro**, Quattro by Parco 5F, 32-13 Udagawa-cho,

Shibuya-ku; Tel: 3477-8750  
Capacity: 600-700

**On Air East**, 2-14-9 Dogenzaka, Shibuya-ku; Tel: 3476-8686  
Capacity: 800

**Nisshin Power Station**, 6-28-1 Shinjuku, Shinjuku-ku; Tel: 3205-5270

Capacity: 830

**Liquid Room**, Hyumax Pavillion 7F, 1-20-1 Kabukicho, Shinjuku-ku; Tel: 3200-6831

Capacity: 800-1,000

**Club Citta**, 4 Ogawacho, Kawasaki-shi, Kawasaki-ku; Tel: 3224-7888  
Capacity: 1,200

**Akasaka Blitz**, TBS Square, 5-3-6 Akasaka, Minato-ku; Tel: 3224-0567

Capacity: 1,944

**Nakano Sun Plaza Hall**, 4-1-1 Nakano, Nakano-ku; Tel: 3388-1151

Capacity: 2,222

**Tokyo Kosei Nenkin Kaikan Hall**, 5-3-1 Shinjuku, Shinjuku-ku; Tel: 3356-1111

Capacity: 2,406

**Velfarre**, 7-14-22 Roppongi, Minato-ku; Tel: 3746-0055  
Capacity: 2,500

**Hibiya Yagai Ongaku-doh**, 1-5 Hibiya-koen, Chiyoda-ku; Tel: 3591-6388

Capacity: 2,664

**NHK Hall**, 2-2-1 Ninnan, Shibuya-ku; Tel: 3465-1751

Capacity: 3,677

**Nippon Budokan**, 2-3 Kitano-maru-koen, Chiyoda-ku; Tel: 3215-5100  
Capacity: 14,130

**Tokyo Dome**, 1-3 Koraku, Bunkyo-ku; Tel: 3811-2111  
Capacity: 60,000



MUSIC RETAILERS

**HMV**, 109 Building, 28-6 Udagawacho, Shibuya-ku. Strong in British/European pop and "Shibuya-kei" artists.

**Tower Records**, 1-22-14 Jinnan, Shibuya-ku. 53,000-square-foot flagship megastore, strong in U.S. catalog product and Japanese pop (especially indies)

**Virgin**, 3-30-16 Shinjuku, Shinjuku-ku. Strong in British and European pop

**Wave**, 6-2-27 Roppongi, Minato-ku. Strong in world music, soundtracks and "healing" music

**Yamano Music**, 4-5-6 Ginza, Chuo-ku.

Flagship store in high-priced Ginza district, strong in Japanese pop and classical repertoire



RECORDING STUDIOS

**Hitokuchi-zaka Studio**, 4-3-31 Kudan-kita,

Chiyoda-ku; Tel: 3263-1097

Acts that have recorded here include Motoharu Sano,

Tamio Okuda, Yousui Inoue, Puffy, Ulfu, The Alfee, Dreams Come True, Takao Kisugi, Kei Ogura, Fumiya Fujii, The Boom, Great 3, The Pete Best, Bonnie Pink, Sakebu Shijin-no Kai and the Collectors.

**On Air Azabu Studio**, 2-24-13 Nishi-azabu, Minato-ku; Tel: 3498-4646

Among the artists who've worked here are Tomoyasu Hotei, Noriyuki Makihara, Ami Ozaki, Yoshihiro Kai, V6, Minako Yoshida, Hideki Saijo, Masahiro Motoki and Kazumasa Oda Kiyoshiro Imawano.

**Onkio Haus**, 1-23-8 Ginza, Chuo-ku; Tel: 3564-4181

Acts that have recorded here include Lindberg, Shang Shang Typhoon, Elephant Love, Tomoyasu Hotei, Naomi Tamura, Tatsuro Yamashita and Yukihiko Takahashi.

**Sony Music Shinanomachi Studio**, 6-8 Minami-Motomachi, Shinjuku-ku; Tel: 3358-8071

Acts that have recorded here include Toshinobu Kubota, Herbie Hancock, Kodo, Puffy and Judy And Mary.

**Victor Studio**, 2-21-1 Jingu-mae, Shibuya-ku; Tel: 3263-0111

Acts that have recorded here include Southern All Stars, Sheena And The Rokkets, SMAP, Komi Hirose, Ua, Ryuichi Kawamura, Cocco and Kenji Morita.



RADIO

**InterFM**, Contemporary pop aimed at expatriate community (broadcasts in English)

**J-WAVE (FM Japan)**, Adult pop

**NHK FM**, Classical/pop

**Tokyo FM**, Talk/pop music



TV

**Fuji TV NHK (Japan Broadcasting Corp)**, one general and one educational channel

**Nippon Television Network (NTV)**

Continued on page 66

## LOCAL NOISE

Four Acts At The Fore Of The Tokyo Music Scene

BY STEVE McCLURE

### SPOONPERM

Japan, the land that gave the world the cuddly animated character Hello Kitty, is a nation obsessed with Cute. One of Tokyo's best punk bands, Spoonperm, deconstructs that obsession with the song "Panda," in which lead vocalist Mizuho Honda shows off her amazing vocal skills, switching from a piercing screech to a guttural growl in the twinkling of an eye. The band's 1996 debut album, "Best?" (Miracle Records), is classic angry punk, with a large dose of social satire. Honda used to be on the fast track to Japanese media superstardom. Signed as a "tarento"—or all-around entertainer—to major agency Yoshimoto Kogyo, she was slated to be the latest female co-host of popular midday TV show "Waratte itomo," but a long period of illness put her career on hold. When Honda recovered, she found that she'd been left by the wayside and had to re-establish her showbiz connections on her own. That just might explain the anger in her singing.



Spoonperm

### GREAT 3

In a country where record companies, retailers and the media divide music into well-defined categories with an almost obsessive zeal, an eclectic-with-a-capital-E band like Great 3 is a hard sell indeed. Brian Wilson and the High Llamas are the most obvious stylistic reference points for this band, but Hendrix, bluegrass, soul and Japanese "kayokyoku" pop are other key influences. The group's 1996 album, "Metal Lunchbox," took Japanese pop to new heights of melodious sophistication and was one of the best things to happen on the Japanese music scene recently. But because they're hard to pigeonhole, the band's albums haven't been huge sellers. Great 3 was formed in 1994, when guitarist Akito Katayose, bassist Kiyoshi Takakuwa and drummer Kenichi Shirane, who had been one-half of the band Rotten Hats, left that band to form Great 3. Katayose, who writes most of the band's material, addresses heavyweight topics such as man's indecisiveness in the face of love and sings with a rare passion.



Tokyo Bibimbap Club



Great 3

### COSA NOSTRA

Like Great 3, "Shibuya-kei" band Cosa Nostra challenges those attempting to pin it down in terms of genres: Latin, rock, acid-jazz, R&B and straight pop are just some of the possibilities. Although the band traces its origins back to the early '90s, when producer Tetsutaro Sakurai began a project to put together recordings by

DJs based in Tokyo's ultra-cool Azabu district, it's only recently that Cosa Nostra has been getting anything like serious attention. The band's lineup now comprises two DJs, one bassist and singers Momoko Suzuki and Reiko Oda. While the better-known Pizzicato Five revels in its archly camp sensibility, Cosa Nostra is more of a straight-ahead pop act, with emphasis

explains Suzuki. "Until recently, I used to think English could express the 'groove' of emotions or feelings better than Japanese. But, after listening to many groove-oriented Japanese songs by Original Love, El Malo, Cornelius and the Escalators, I found I was wrong."

"There are many new developments on the Tokyo club scene now," says Oda. "And a lot of people who preferred foreign music and didn't pay attention to Japanese music are changing their minds. I think that's because the scene is much improved and more sophisticated compared to what it was 10 years ago."

### TOKYO BIBIMBAP CLUB

One of the newer groups on the Tokyo music scene is Tokyo Bibimbap Club, a unique collaboration between veteran Japanese and Japanese-Korean musicians. Their eponymously titled 1996 debut album on Toratanu Records is an obscure classic. Singer Pyeon Inja used to be the vocal teacher for Shang Shang Typhoon chanteuse Satoko Nishikawa, and it's easy to see why Nishikawa—an amazing singer in her own right—would want to learn from Pyeon. Banging a Korean "changoo" drum, cutting an exotic figure in her traditional Korean "chima chogon" dress, she sings in rich, powerful tones. Pyeon used to share vocal duties with Japanese-Korean singer/guitarist Pak Poe, who left TBC in 1996 to front his own band.

TBC's Hirofumi "Hachi" Kasuga is one of Japan's best guitarists—"I'd put him in the same category as Clapton," enthuses an American musician who's a close observer of the Japanese music scene. Formerly with legendary '70s band Carmen Maki And Oz, Kasuga—like many Japanese rock musicians of his generation—eventually grew dissatisfied with the music biz and instead of pursuing pop stardom, started exploring the roots of Japanese music.

"I was playing Korean percussion instruments just for pleasure," explains Kasuga. "I lived in Korea for a year to study music. After coming back to Japan, I wasn't interested in Western popular music; I wanted to do something different. I didn't imagine forming a band like Bibimbap. Everything happened spontaneously." The music of TBC is equally rooted in the Korean "boncha" beat and reggae. Somehow, TBC's eclectic fusion of Korean, Japanese and reggae music works, and the band puts on one of the best live shows in Tokyo. ■

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**VELFARRE**

**prime direction inc**

**AP/Advanced Promotion International**

**HOWDY INTERNATIONAL INC.**

**WA! WHITE ATLAS**

# TOKYO

## MUSIC CAPITAL

Continued from page 63

having a set of swings on which patrons can relax while digging the sounds), Maniac Love (techno), Juice, Matiste, J-Club, Afromania, Club Maruyama, DJ-Bar, Inkstick, Loop, Mission (go-go girls in cages), DX3000, Montage (Latin), Agada Music Bar (falafel and jazz), Web, Lounge Of Digital, Nuba... the list goes on.

## RECORD-BUYER'S PARADISE

For a variety of reasons—including Japan's retail-price-maintenance system, which sets a uniform price for domestically pressed CDs and guarantees the availability of many obscure releases—Tokyo is one of the best places in the world to go shopping for prerecorded music. Sometimes it seems you can find pretty much anything that's ever been committed to wax, tape or compact disc in the city's myriad music stores.

Shibuya boasts the most music stores of any single Tokyo district, although Shinjuku is a close second. Shibuya specialty record stores, such as Dance Music Record, Warszawa and Manhattan Records, stock nothing but old jazz and funk LPs and 12-inch singles for the benefit of Tokyo DJs, producers and rare-groove aficionados. Need those hard-to-find Jimmy Smith or Donald Byrd riffs? Odds are you can find them at these stores.

Such import-oriented chains as Disk Union and Cisco boast amazingly deep catalogs of hard-to-find punk, independent and alternative releases. Cisco has stores that specialize in genres such as reggae, house, techno, even classical.

Towering above the Shibuya scene is Tower Records' 53,000-square-foot flagship store. With its seven floors, each dedicated to a specific musical genre, the atmosphere is like a department store.

HMV's main Japanese store is also in Shibuya. HMV proudly claims that this store played a crucial role in developing the "Shibuya sound" by focusing attention on Shibuya acts in its Japanese pop section.

Many Shibuya record stores unashamedly stock bootlegs sourced from all points on the globe, displayed right next to legitimate releases. Tokyo's bootleg capital, however, is undoubtedly in Shinjuku, just west of the train station. Several shops, often located in postage-stamp-sized apartments, sell an incredibly wide variety of bootleg CDs and videos, almost entirely by Western artists.

Another Tokyo retail landmark is the Roppongi flagship outlet of record chain Wave. Despite the chain's recent business travails, Wave's Roppongi store is still one of the best places to buy music in Tokyo, with par-

ticularly good soundtrack, world and jazz sections.

Other parts of Tokyo with good record stores include student-oriented district Shomokitazawa, Ikebukuro and even tony Ginza, where you'll find Yamano Gakki's splendidly appointed flagship store.

## THE END OF A TRADITION

Probably the most famous example of Tokyo street/music culture is "hokoten." Starting in the early 1970s, the street beside Tokyo's Yoyogi Park (just up the hill from Shibuya) was closed to cars every Sunday to make possible the weekly hokoten ("pedestrian paradise") extravaganza. Bands ranging from the professional-sounding to the simply awful assaulted the eardrums of Sunday strollers in what became a world-famous ritual.

One regular hokoten sight was the "takenokozoku" ("bamboo shoot tribe"), guys and gals dressed in American-style '50s gear who looked like they were about to head off to the sock hop or the nearest rumble. Their weekly hokoten performance was evidently the high point of their week. Top bands, such as current favorite The Boom, got their start as hokoten bands, so if you wanted to see tomorrow's superstars, Yoyogi Park on Sunday was the place to be.



Arista's  
Jack Matsumura

style '50s gear who looked like they were about to head off to the sock hop or the nearest rumble. Their weekly hokoten performance was evidently the high point of their week. Top bands, such as current favorite The Boom, got their start as hokoten bands, so if you wanted to see tomorrow's superstars, Yoyogi Park on Sunday was the place to be.



**"I think that, in the future, music will become something more personal, more individual—especially in Tokyo, where you have the greatest variety of music and information in the world. The Japanese music scene is going to become the most active one anywhere. Ten years ago, I'd say New York was the place where all sorts of different cultures mixed together. Now it's Tokyo. There may**

**not be a large number of nationalities living in Tokyo, but the quality and amount of information you can get here surpass anywhere else in the world. And I think it's going to stay like that for quite a while."**

—Tetsuya Komuro, producer

Through the years, merchants in the adjacent Harajuku district complained about the noise, and when large numbers of Tokyo's largely transient Iranian community started turning the area into a de facto bazaar on Sundays, the authorities clamped down. First they cordoned off the bit where the Iranians congregated, explaining that the area was to be replanted (presumably not with bamboo shoots), and in January 1996, hokoten was officially banned. Can't have too much of that spontaneous, grass-roots culture sprouting up, you know.

## LIVE HOUSES

For many of these bands, the next

## VITAL STATISTICS

Continued from page 64

### Tokyo Broadcasting System (TBS) TV Asahi



(monthly unless otherwise indicated)

**R&R Newspaper**, published by Victor Entertainment Co., circulation 200,000. Foreign and Japanese rock music

**Adlib**, published by Swing Journal Co., circulation 285,000.

Fusion, black music

**Ongaku To Hito**, published by Ongaku To Hito Co., circulation 300,000.

Focuses on music-personality interviews, also covers politics, video and sports

**Girl Pop**, published by Sony Magazines, circulation 200,000. Japanese girl-idol pop

**Gigs**, published by Shinko Music, circulation 200,000. Japanese rock magazine for teenage fans

**Guitar Magazine**, published by Rittor Music Co., circulation 200,000.

For amateur musicians

**Guitar** (Japanese edition of America's *Guitar* magazine),

published by Shinko Music, circulation 200,000.

For amateur musicians

**Crossbeat**, published by Shinko Music, circulation 200,000.

Coverage of foreign music

**Zappii**, published by Recruit Co., circulation 300,000.

Includes CD with latest chart entries. Focuses on new domestic releases. Covers music, fashion, karaoke and trendy nightspots.

**GB** (Guitar Book), published by Sony Magazines, circulation 400,000.

For high-school students and amateur musicians

**Swing Journal**, published by Swing Journal Co., circulation 300,000.

Covers primarily foreign jazz.

**Switch**, published by Switch Publishing Co., circulation 200,000.

Sub-culture magazine

**Song Book**, published by Sony Magazines, circulation 300,000.

For karaoke fans

**Band Yarouze!**, published by Takarajima Co., circulation 300,000.

For amateur musicians

**BURRN!**, published by BURRN Corp., circulation 200,000.

Covers heavy metal

**Pati Pati**, published by Sony Magazines, circulation 400,000.

Focuses on new Japanese artists for female teenage readers.

**Fool's Mate**, published by Fool's Mate, circulation 220,000.

both sexes sport outrageous, multicolored coifs of hair that say one thing very clearly: we reject mainstream society, since no established Japanese company would ever hire somebody who looks like this.

Jack Matsumura, managing director of BMG Japan's Arista Division, says there are just too many good bands on the Tokyo scene for the industry to sign them all.

"A lot of good new bands are coming up," Matsumura says. "There are four or five bands right now that I'd like to sign, but that's just too much for us."

Avex D.D. chairman Tom Yoda is somewhat less upbeat. "In terms of artist activities in Tokyo, there's nothing new, nothing strong compared to, say, a year ago," Yoda says, adding that the concert business in the Japanese capital is in good shape. Avex owns the Velfarre disco in the Roppongi bar/club district.

Club Quattro is one of the best places in Shibuya to hear live music. Quattro is crowded, smoky and noisy, but the sense of immediacy of seeing top-notch Japanese and foreign acts in such an intimate setting is worth it. Artists appearing at Quattro cover every imaginable part of the musical spectrum, ranging from Tokyo-based Iranian musician/performance artist Sadato to the latest Tokyo girl groups or Japanese surf bands. Tickets to see a show at a venue like Quattro cost 3,000 to 4,000 yen, with one drink

included.

Other key Tokyo live houses include Heaven's Door in Sangenjaya, Loft in Shinjuku and Crocodile in Harajuku.

Larger venues include the world-famous Budokan (14,130 capacity), where the Beatles played in 1966 and where artists such as Cheap Trick and Bob Dylan have recorded live albums, the Tokyo Dome (60,000 capacity) and Nakano Sun Plaza Hall (2,222 capacity), as well as many midsized and smaller halls.

**IN THE STUDIOS**  
Hitokuchi-zaka Studio, located in Tokyo's Ichigaya district, is generally reputed to be the No. 1 studio in Japan. Other important Tokyo studios include Sony's Shinanomachi Studio, JVC's Aoyama Studio and Avaco. Some labels, such as Avex Trax, have their own in-house studios.

Studio time in Tokyo is incredibly expensive—so much so that many top Japanese acts simply opt to record overseas, where cheaper studio time means less pressure.

As long as Japan remains a highly centralized nation, it's hard to imagine any change to Tokyo's status as the country's music mecca. It's a simple case of being in either the boonies or the Big City—there are few alternatives.

Special thanks to the Foreign Press Center, Japan, for their assistance in the preparation of this Spotlight. ■



NEWS-PAPERS

**Asahi Shimbun** (also publishes English-language *Asahi Evening News*)

**The Japan Times** (English-language)

**Mainichi Shimbun** (also publishes English-language *The Daily Mainichi*)

**Nihon Keizai Shimbun** (also publishes English-language *Nikkei Weekly*)

**Yomiuri Shimbun** (also publishes English-language *The Daily Yomiuri*)

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## U.K.'S MIDLINE MUSIC CLUB MAKING INROADS IN U.S.

(Continued from preceding page)

notes, the company experienced in the U.K. "Many of our titles have sold 100,000-150,000 units, and clearly a similar trend is emerging here but at a much quicker pace."

Helping to drive those sales, he says, is the fact that the label has been able to strategically position itself between the leading reissue labels, like Rhino, while simultaneously achieving the sales volume of a super-budget line.

In addition, by targeting promotional and marketing dollars toward retail, including co-op advertising and listening stations, the label has been able to build in-store presence. "It's essential that our product be highly visible and promoted on the basis of low price and consumer value—after all, that's what we're all about."

Given Music Club's focus on quality at a midprice, Bunyan feels that retailers should avoid displaying the recordings in budget sections. "We're really trying to target the label's in-store positioning by having it placed in its own midline section alongside labels like Razor & Tie, but we're aware that we need more titles," he says.

Recent retail promotions have involved Tower Records, Blockbuster Music, Media Play, and Harmony House.

"Tower, which launched our first U.S. promotion, focused on 15 of our titles in stores around the country," says Bunyan, adding that the recordings were offered at a special introductory price of \$8.99 and advertised through print media, including the retailer's in-house magazine.

And while competition will always be there, he observes, it is certainly not limited to other reissue labels vying for market share. Rather, the label sees itself also competing with front-line, top-selling artists. "The fact is a customer with \$20 or \$30 to spend on music has to make choices," he says. "That's why our product has to look exciting."

Although the \$9.98 retail price forces the label to work on tighter margins in order to deliver the level of value it seeks, it also allows the retailer more opportunity to sell the product.

Besides traditional music retail stores, he says, "our aim is to sell Music Club product anywhere records are sold, including mass merchandisers, supermarkets, specialty retail, convenience stores, gas stations, and any other outlet that carries music." He adds that the label has no intention of selling directly to consumers but will supply established online CD sites that sell via the Internet.

"We have a number of titles in Wal-Mart and Kmart, and I'm currently talking to Handleman and Anderson distributors to reach as many sales venues as possible," he says.

Ed Climie, director of buying for Philadelphia-based the Wall Music, a 157-store chain, says, "\$9.98 is a great price point for a quality reissue product." Still, he cautions, a strong marketing plan is ultimately what will help determine whether the product sells or sits in the bins.

"If Music Club is going to offer a minimum of 16-plus tracks and/or an hour of music at \$9.98, how can I argue with that?" asks Sally White, owner of

Sally's Place, a 600-square-foot store in downtown Westport, Conn.—especially, she adds, with so many reissues selling between \$11 and \$12.98. She stresses that customers are growing tired of paying higher prices for CDs. Nevertheless, she says, customers aren't going to buy something just because it's a good deal. "It also has to be something they want."

Interestingly, says Bunyan, "the reason we're so successful in the U.K. is that retailers and the consumer never know what they'll find on the Music Club label." He adds that the company has built its reputation on eclectic titles that appeal to people of all ages.

"Our concern is that no matter what we release that it be right for the potential purchaser."

Of course, reaching the top in any market isn't without its slippery slopes. "We've had to learn from others' mistakes and do things better to get into the market," says Bunyan. "After all, the world wasn't waiting for another back-catalog compilation company."

## ROUNDER 'BAKER'S DOZEN' DUE

(Continued from preceding page)

better get going on the Rounder titles."

The 13 "Baker's Dozen" acts represent Rounder's best-selling artists and "those who historically have a sales spike around holiday season and who have reasonably substantial catalog on Rounder," Browne says.

The success of the campaign hinges on the education of Rounder's primary distributors, Distribution North America (DNA) and Bayside, about the promotion so they can pass the information along to retail accounts.

"This is confusing to our distributors. They don't know what to do with something free, and it forces them to call us and talk about it," Browne says. "We are working closely with them. We want to ensure that six months from now we don't want to visit distributors and find a dusty bin full of these CDs."

So far, the plan appears to be work-

ing. "It's free, and that's something that doesn't happen often," says Jim Colson, GM of DNA, who notes he has not seen many promotions of this sort. He says he has been receiving calls from many retailers based on the first round of its restocking program, which ran Sept. 2-19; DNA's second restocking round runs Oct. 27-Nov. 1. "There's a little bit of 'What's the catch?' coming from the retailers, and when they find out there is no catch, they are really excited," he says.

Colson adds that the majority of the retail accounts he has spoken with plan to give away the compilation to customers in a variety of ways. For Browne, it makes no difference how retailers dish out their "Baker's Dozen," as long as the albums prompt them to stock more Rounder repertoire.

"Some are going to give it away to customers for every Rounder Records title they purchase or for every \$50 worth of product they get in the store. Some are going to sell it for a couple of bucks and put the profit in their pocket or insert it into focused customer mailings that will go out with their holiday catalog," he says. "To me, it doesn't matter. We just want retailers and consumers to feel that Rounder is presenting them with something of greater value."

Browne says he expects the promotion will mostly interest merchants that carry significant catalog product, as well as specialty independent merchants. "It lends itself to retailers that are more attuned to selling and stocking catalog," he says. "HMV is very excited, and Virgin and Tower also are going to do some cool stuff with it."

Although it is too early in the promotion to garner any shipment or sales figures, Browne projects an increase over last year's restocking numbers. Colson says he is "not certain there will be any compilations left" by the end of the year, but if there are, DNA will find a way to sell them.

# newsline...

**THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM)** has urged major music distributors to begin tagging CDs with electronic security tags by the end of the first quarter of next year. NARM says it polled members and determined that placing tags on one of every three CDs is an acceptable level of fractional tagging. The trade organization also says it will conduct more evaluations of the technology and its implementation. Progress on source-tagging ground to a halt last year after lawsuits were filed by retailer Target Stores and tag manufacturer Checkpoint Systems against NARM and PolyGram, which had begun applying tags made by Sensormatic Electronics. The suits were settled out of court, but the process remains stalled.



**BORDERS GROUP** has agreed to purchase Books etc., a London-based 22-store book retailer in the U.K., for an undisclosed price. After the deal closes Oct. 20, Books will be operated under a new Borders subsidiary, BGI U.K., headed by Books' current chairman/CEO, Richard Joseph, and his existing management team. A spokesman for Borders says the plan is to open superstores in the U.K. similar to those in the U.S., which sell a full line of music. Borders Group also says it has opened its first Pacific Rim store, in Singapore. The outlet sells more than 200,000 book and music titles and has a cafe.

**TELE-COMMUNICATIONS INC.** says its board has approved a stock-repurchase program, in which it may acquire up to 31.3 million shares of TCI Group common stock and up to 11.2 million shares of TCI Ventures Group stock. Earlier the Englewood, Colo.-based TCI announced that its TCI Music subsidiary was acquiring Paradigm Music Entertainment Group, operator of the SonicNet and Addicted to Noise World Wide Web sites, for TCI stock valued at \$24 million and the assumption of \$6.5 million in debt. TCI Music acquired DMX, a digital audio programmer, in July and announced its intention to buy the Box Worldwide.



**WESTINGHOUSE ELECTRIC** received approval from the Internal Revenue Service (IRS) to allow the acquisition of Gaylord Entertainment's two major cable networks, TNN and CMT. The IRS had to rule on the tax-free status of the Gaylord/Westinghouse merger and the spinoff of Gaylord's other properties to its shareholders. Westinghouse also owns 77 radio stations and has announced an agreement to purchase another 98 stations from American Radio Systems.

**MEMOREX** has increased its visibility in the MiniDisc market with the introduction in September of three 74-minute discs packaged as single units or in packs of two or three. The suggested retail prices for the discs are \$6.99 for one, \$13.99 for two, and \$19.99 for three. The company says it expects the MiniDisc to catch on in the U.S. as it has in Japan, "where MiniDiscs have all but replaced audiocassettes as the portable recording media of choice."



**N2K** says it has reached agreements with radio syndicator the Album Network that give N2K's Internet cybercast programmer Rockropolis rights on the Net to various syndicated radio shows with major recording artists. New-media music company N2K operates online music merchant Music Boulevard.

**ATLANTIC RECORDS** has launched a series of online album-premiere events for developing artists on its World Wide Web site (<http://www.atlantic-records.com>), including playbacks of the new albums before they're available at retail. However, the label says Web users will not be able to download the music. The albums in the current series include Kacy Crowley's "Anchorless," Big Wreck's "In Memory Of . . ." Lili Haydn's "Lili," Ivy's "Apartment Life," and Baby Bird's "Ugly Beautiful." The Web site will also feature five previously released U.K. albums by Baby Bird. The events will also include artist interviews and videos.

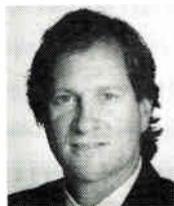
**SEAGRAM**, parent of Universal Music Group and Universal Pictures, announces that its board has authorized the repurchase of up to 6.4% of its common stock over the next 12 months. That amounts to 22.8 million shares, which are worth \$812 million at current prices. Earlier, Seagram said it would purchase the 50% stake it didn't already own in the USA Network cable company from partner Viacom for \$1.7 billion cash.

## EXECUTIVE TURNTABLE

**DISTRIBUTION.** PolyGram Group Distribution in New York promotes **Van Fletcher** to senior VP of sales and branch distribution and **Curt Eddy** to senior VP of field marketing. They were, respectively, VP of sales and VP of field marketing.

Universal Music and Video Distribution in Los Angeles promotes **Billeye Sluyter** to manager of merchandising services. She was national merchandising coordinator.

Word Distribution in Nashville names **Bob Elder** executive director of marketing, **Keith Stancil** director of general markets, **Dusty Wells** director of national accounts, **George Gates** director of special markets, and **Chuck Klein** field rep. They were, respectively, senior music buyer at Family Christian Stores, sales rep at WEA Distribution, Tennessee field rep for Word Records, national sales manager at Word Distribution, and tele-sales rep for Word Records.



FLETCHER



EDDY

ETD in Houston promotes **Wayne Carter** to executive director of Canadian operations. He was GM of the Toronto branch.

Big Daddy Distribution in New York appoints **Harvey L. Frierson Jr.** label manager. He was an R&B music producer.

**HOME VIDEO.** LIVE Home Entertainment in Los Angeles appoints **Jeffrey D. Fink** executive VP of sales and distribution. He was VP of sales and marketing at Epic Productions Inc. and Vision International home video division.

## TRANS WORLD SEES RECORD EARNINGS

(Continued from page 69)

logo is strong. He also said Trans World plans to grow the Strawberies brand in that market.

If this approach proves successful, Trans World will open more regional offices, which will allow the company to dominate markets,

Higgins said.

Going forward, Trans World plans to grow organically and through acquisitions. With acquisitions, "not only do we get stores, but we get good people. Strawberies is an example of that. We are

excited to get people of their caliber to be on our team in the future," Higgins claims.

Looking at organic growth, Higgins said that Trans World will open "bigger and more powerful stores." As an example, he pointed to a store the company opened in Waterbury, Conn., recently that consists of a Record Town/Saturday Matinee combo store and a Dream Machine arcade, with two separate entrances. Moreover, he said that Trans World is about to open an FYE store in Albany at the Colonie Center.

That store will take in 27,000 square feet and carry music, CD-ROMs, videos, and comic books and will have a "great children's department," Higgins said. "It will have everything for the music and video lover." The company plans to open two more FYE's in the Detroit area, he added.

At the closing of the Trans World convention, Higgins told employees that the company is on the verge of facing "the ultimate challenge. We have the opportunity to be great and become the industry leader. We are on the verge of having our best year in our history.

"We must seize the opportunity," he continued. "We have to be the best entertainment company in the industry. Are you ready? You're damn right you are."



**Northwest By East West.** Virgin Records artist Julia Fordham gave a private show recently at the Seattle offices of AEI Music, a programmer of music to about 120,000 businesses worldwide. She is promoting her latest album, "east west." Shown, from left, are David Clifton, guitarist; Mark Leader, director of broadcast programming, AEI; Fordham; Lisa Stanley, VP of music programming, AEI; and Keith Chambers, label relations, AEI.

## Allegro Honors Employees

More than 150 people attended independent distributor Allegro's annual Label Conference, held this summer in Portland, Ore. Portland-based Allegro, led by president Joseph Micallef, exclusively distributes a catalog of more than 10,000 music and video titles.

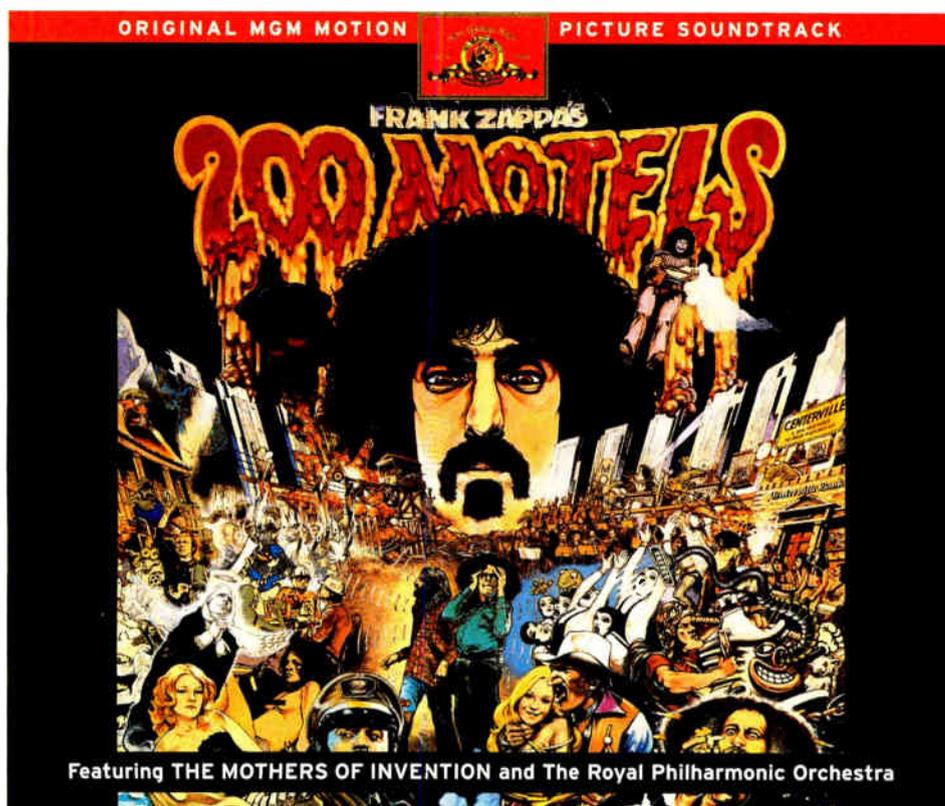


Joe Parker, who is based in Beverly Hills, Calif., was named salesman of the year. Parker, left, is shown with Ted Lambeth, Allegro's national sales manager.



Phoenix-based John Shaw was named rookie of the year; New Jersey-based Matt Costine won the Bulldog Award, which recognizes persistency; and Portland-based Beth Smith took the best merchandiser award. Shown, from left, are Shaw; Costine; Joe Parker, sales rep; Smith; and Ted Lambeth, national sales manager.

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## Financial Pangs Sharpen For Nobody Beats The Wiz

**TIGHTROPE RIDE:** Nobody Beats the Wiz is up on the tightrope again. The chain did not make payments to most of the major music suppliers in September and, as a result, is currently on hold with those vendors, sources say. In addition, the Carteret, N.J.-based chain has been on hold for months with most major independent music suppliers, sources note.

This latest turn of events comes two

months after the chain announced that it had reached an agreement in principle with its bank to extend its \$200 million line of credit through 2000, which it said would assure a steady flow of merchandise into its stores (Retail Track, Billboard, July 19).

That deal has never closed, acknowledges a company spokeswoman, **Trish Geoghegan** of Bozell Sawyer Miller Group. But whether or not it closed is

not the issue now, nor was it then.

The Wiz has been struggling to meet its accounts payable since January, and the key question at the time the banking deal was announced was how much of the \$200 million had been drawn down and how much was still available to the Wiz. In July, Geoghegan declined to answer that question.

But one might read an answer in the action of the Wiz's management, which all year has been seeking an equity investor. To date, despite numerous rumors, nothing has materialized. Stay tuned.

tion of being the No. 1 seller of CDs in the borough.

**OUT IN WOODLAND, CALIF.**, Distribution North America (DNA) is shaping up under new GM **Jim Colson**. He has named **John Ruch** to be label relations manager, replacing **James Williamson**, who is leaving the company. Ruch held that position for DNA when the company was jointly owned by Valley and Rounder Records. Also, **Kathy Hope**, formerly a director of advertising at Independent National Distributors Inc., has joined the company as marketing director.

There have also been changes in the sales force, according to Colson, who previously was business manager for the company. **Michael Quarteron** is handling the New

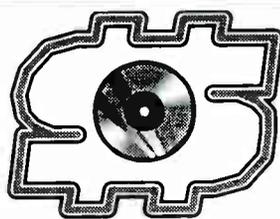
England area, while **Laura Ellsworth** will handle Southern California.

Furthermore, Colson says, the company is looking to add a field marketing staff in several major markets around the country. Six of those positions will be part time, meaning that the company will look for either college students or independent sales representatives who handle other product lines as well. The seventh position, which will be based in Nashville, will be full time.

**A NUMBER OF READERS** have called to say they were surprised that **Joe Bianco**, founder of the Alliance Entertainment Corp., is stepping down from the management team but would retain his spot on the board (Retail Track, Billboard, Oct. 4). But it really shouldn't have been a surprise, because

(Continued on page 74)

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**NEW YORK, NEW YORK:** HMV, which claims to be the dominant seller of CDs in Manhattan, is making a move to solidify that claim. It is opening a store on 125th Street, the premier retail street in Harlem. HMV will build a 15,000-square-foot, two-level store in a retail and entertainment complex that will be known as Harlem USA. That complex, which will take in 290,000 square feet, will include a nine-screen Cineplex Odeon theater and a Disney Store.

**Bob Williams**, VP of real estate at HMV, says that HMV continues to seek appropriate opportunities nationwide. "As the No. 1 music retailer in the world, and with the U.S. market still the largest in the world, for us to maintain our status, we have to be a big player here," states Williams. "We have a huge commitment to this market, and that is our goal, to become a major player in the U.S."

As for Manhattan, he says that with stores planned for Times Square and Harlem, it will solidify the chain's posi-

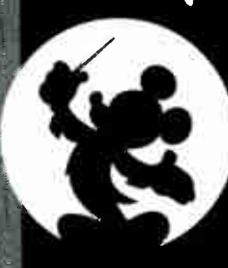
### RETAIL TRACK

by Ed Christman



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# Hi Horse Imprint Steps Out With A Freddie Roulette Set; Paulstarr Acquires Startup

**HORSIN' AROUND:** When an independent distributor gets involved with a record label, either via a joint venture with an existing company or a start-up opportunity, the words "proprietary product" usually crop up. But those words don't escape the lips of **Robin Cohn**, president/CEO of San Rafael, Calif.-based City Hall Records, when he talks about his company's new imprint, Hi Horse Records.

Strange as it may seem, the label sounds more like a labor of love.

Hi Horse has just released its first album, "Back In Chicago," by lap steel guitarist **Freddie Roulette**. The album was produced by **Larry Hoffman**, the writer and musicologist who compiled last year's historical boxed set "Mean Old World: The Blues From 1940 To 1994" for the Smithsonian Collection of Recordings (Billboard, July 20, 1996).

Cohn says that he and Hoffman have known each other for years, since the two of them played together in bands in San Francisco. "His thing is music; my thing turned out to be business," Cohn says.

He adds, "We were kicking around this idea of doing a Freddie Roulette album for years, until I said, 'I'm ready.'"

The record is a godsend for blues fanatics, since Roulette, best known for his work as a sideman with **Earl Hooker**, **Charlie Musselwhite**, and others, has only rarely recorded as a leader. His only other album, "Sweet Funky Steel," was issued by Janus Records in 1973 and has long been out of print.

More's the pity, for Roulette is a staggeringly great guitarist who conjures up the most lavishly lunar sounds in blues out of his lap steel. He's been given his head on "Back In Chicago," which was recorded in the Windy City with backing from bassist and Delmark Records artist **Willie Kent's** band **the Gents**; Evidence Music's **Chico Banks** sits in on second guitar. Chicago blues expert **Dick Shurman** contributes some typically thoughtful liner notes.

Roulette, who is also a fuzzily ingratiating vocalist, drops some serious steel on dynamic, slip-sliding covers of **Albert King's** "Everybody Wants To Go To Heaven," **B.B. King's** "The Thrill Is Gone," and **Santo & Johnny's** classic instrumental "Sleep Walk." The album highlight may be the 10-minute closer "Laundry Mat Blues," on which Roulette engages in an uncanny "vocal duet" with his instrument.

In all, "Back To Chicago" is a very welcome set by a spectacular, criminally unsung instrumental wizard, and it's an outstanding bow for City Hall's label.

Of the label's future plans, Cohn says, "It's kind of open-ended . . . We want to do original music that needs to be documented. I plan to keep it going and do things that I like, things that deserve to be recorded." He says another Roulette set will probably be forthcoming.

Not surprisingly, Hi Horse is being distributed exclusively by City Hall and New York-based Twinbrook Music, which is partnered with the California distributor in the national



by Chris Morris

operation Mutual Music. But don't call it "proprietary product," OK?

**PAULSTARR ON THE MOVE:** With the contracting indie distribution picture offering opportunities for regional companies with longer reaches, Paulstarr Distributing in Chanhassen, Minn., has spread westward with the acquisition of Startup Marketing in San Diego.

Startup, a distribution and label representation firm founded by **Michael Dion**, formerly with Texas-based wholesaler Music Distributors Inc., will now assume the additional handle Paulstarr-West. Paulstarr had previously handled Startup's fulfillment.

Paulstarr, which has a warehouse and home office in the Twin Cities area and a sales office in Flint, Mich., has previously concentrated its efforts in the Midwest and Great Lakes regions. Its establishment of a base in Southern California comes at a time when the indie distribution ranks in the region have been thinned, with the shuttering in August of the soon-to-be-defunct Independent National Distributors Inc.'s long-running L.A. branch (formerly California Record Distributors) (Billboard, Aug. 30).

**FLAG WAVING:** **Jim O'Rourke** is not a lazy guy.

The Chicago-based guitarist, until recently partnered with **David Grubbs** in the experimental group **Gastr Del Sol**, has appeared this year on albums by former Flag Waver **Edith Frost** and **Smog** (the latter of which he also produced); produced a new album by guitarist (and O'Rourke avatar) **John Fahey**, "Womblife," for Atlanta's Table of the Elements; and released two solo albums of his own—"Happy Days" on Fahey's Nashville-based label Revenant Records and the new "Bad Timing" on Chicago-based Drag City Records. There is also a Gastr Del Sol album, "Camofleur," in the can; Drag City will issue it in early 1998.

With so many irons in the fire, O'Rourke decided it was time to leave Gastr Del Sol, in which he played a pivotal role for three years.

"It was taking up too much of my time," he says. "I'm the engineer in the band, and the records got increasingly studio-oriented . . . Also, I'm not into doing the same thing over and over again. The reinvention quotient was not large enough."

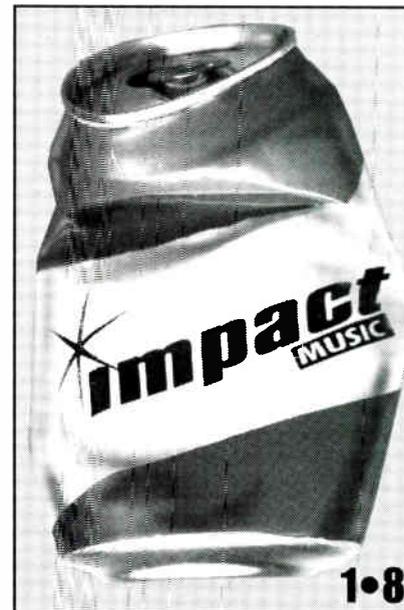
O'Rourke appears to be in the process of reinventing himself on his diverse recent records. "Bad Timing" places O'Rourke's finger-picking in a large-band framework that features strings, **Ken Champion's** deft pedal steel guitar, and startling bursts of march-tempoed brass work. Fahey's

albums "Of Rivers And Religion" and "After The Ball" and **Van Dyke Parks'** orchestral arrangements come to mind.

O'Rourke says of this often buoyantly humorous work, "I've been really happy with how it's confused people . . . I wanted to be funny, contrary, perverse."

"Happy Days" cleaves more closely to the work of O'Rourke's early inspirations—compositional minimalists like **Steve Reich** and **Philip Glass**. The 47-minute piece is essentially a guitar drone that is eventually overwhelmed by the hum of an antique hurdy-gurdy (purchased with funds supplied by Fahey).

(Continued on next page)



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## TELARC TIES IN WITH BOOK CO. FOR 'NATURE OF AMERICA' SET

(Continued from page 16)

photo of the natural world."

The CD compilation has been serviced to 350 commercial and public classical radio stations and will be the subject of a series of radio promotions handled by Telarc in October, including giveaways of the book, CD, hiking boots, and backpacks. Telarc is not working an emphasis track to radio, and stations "are encouraged to play what's conducive to programming for that date," according to Vikki Rickman, Telarc's manager of national radio promotions.

The disc is equipped with enhanced CD capabilities, including about 50 images from the book that appear in a slide-show format along with music from the CD when played on appropriate CD-ROM players, says Saslow. "The promotion that we get as a result of pictures from the book being on the [enhanced] CD will inspire people to buy the book," says Amphoto Art senior editor Robin Simmon.

The book "The Nature Of America" was co-authored by professional nature photographers Bill Forteney and David

Middleton. According to the book's foreword, 33 well-known photographers were asked to photograph "what they cherish most about wild America."

Amphoto Art then selected the most impressive 204 photos from the 5,000 images submitted, interspersing the photos with essays on the natural history of 12 "ecoregions," or geographical areas in the U.S. and Canada, that were designated by Middleton.

The book is printed in Italy and features a large format and glossy pages so the photos "are given a very impressive presentation," says Simmon. "This is a book for everyone who loves nature," she adds.

The Telarc CD tie-in was devised by Renner and Forteney. Renner, an avid photographer, had been on photographic exhibitions with Forteney and became excited about involving Telarc in the project, which is the first-ever book tie-in for the company.

The book and CD are being sold as separate items at retail. The CD, which was released Oct. 1, will retail for \$13.99-\$16.99, and the book, released in September, has a cover price of \$49.95. According to Saslow, large-chain book retailers that carry the CD are being encouraged to display the book and CD

near one another in the store or, says Simmon, to display both items in a gift area or feature section. "The marketing juggernaut here is that since it's essentially a classical compilation, there's not a lot of opportunity to cross-merchandise between the two sections—though [larger retailers] are giving great buys for both products," says Saslow.

Both Amphoto Art and Telarc are working to sell both "Nature Of America" products to the same stores. "Anywhere the book is sold I think is a natural for the CD," says Renner. The Nature Company, according to Simmon, is featuring the book as one of four books in its stores this season but has yet to pick up the CD. Amphoto Art has advanced more than half of its first-print run in the first month, and its sales representatives predict sales of 20,000-40,000 copies a year "for the foreseeable future"—strong sales for a book of this type, according to Simmon.

Catalog retailer Land's End will feature both items in its holiday catalogs, which will give the products "7 million-8 million impressions on the public," according to Saslow. Land's End became interested in the project because of the foreword by the late Charles Kuralt. The catalog layout for the book and CD will feature text by Kuralt interspersed with photos.

"It's an unusual package," says Jack Reeves, creative manager at Land's End. "Everything about [the project] is quality from start to finish, which is in

keeping with the kinds of items we like to offer our customers."

Adds Renner, "There's not much of a track record out there. But this is really breaking new ground for us in exploring new markets."

Amphoto Art is the photographic art book imprint of Watson Guptill, the book publishing division of BPI Communications Inc., Billboard's parent company.

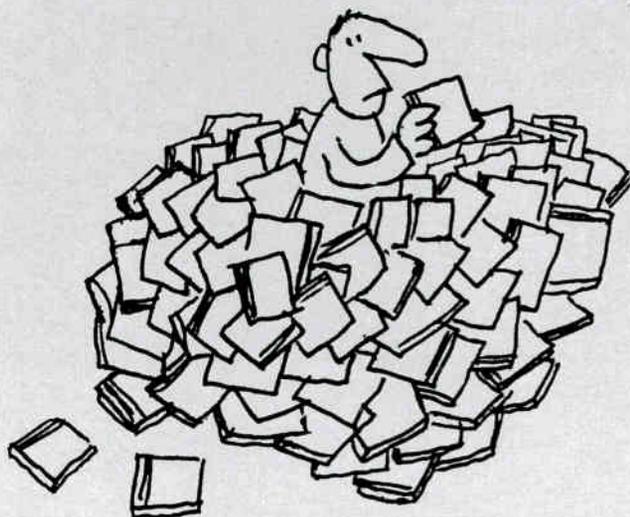
## INDEPENDENTS

(Continued from preceding page)

"It's not really an intellectual thing," O'Rourke says of this austere, rigorous work. "It's about the sound—it's that overtone/undertone thing I enjoy." He has performed the piece live, to evidently disquieting effect: "I sit on the stage with just a little light, sometimes in this box I've built, and I continue to play through the whole thing, even though you can't hear me."

For his next studio project, O'Rourke will again mine the droller side of his musical personality: "I'm going to pick songs from the '80s—that's a period when production sucked, that super-artificial period . . . The songs were all lost, because the production was so bad." His collaborators will include such Chicago musicians as Bill Callahan (aka Smog), Sam Prekop of the Sea And Cake, and former Ministry and Revolting Cocks member Chris Connelly.

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## RETAIL TRACK

(Continued from page 72)

for almost two years, Bianco had been trying to take a less active role in the company. By mid-1995, Bianco apparently realized that he needed a strong music operational personality to run the company, and he began to search for someone strong enough to dominate all the infighting within the multi-tiered company.

In January 1996, he began talking to Al Teller, and in August of that year he finally reached a deal with the former head of what is now known as the Universal Music Group. Since the day that Teller came aboard at Alliance, he has been running the company in every sense of the word. Bianco completely withdrew from day-to-day operations and focused on trying to bring in an investor. After the company filed for Chapter 11 and the creditors' committee began to look for ways to cut overhead, Bianco became the likely candidate to leave the company.

**MAKING TRACKS:** Jim Scully, formerly senior VP of sales at Epic Records, assumes that title and similar responsibilities for the Epic Records Group. Reporting to him are Bob Freese and Craig Bruhn, who are both named VP of sales for the Epic Records Group. Freese, who previously was VP of marketing at Epic Records, will oversee sales for that label, while Bruhn, formerly branch and sales manager for Sony Music Distribution's mid-Atlantic branch, will oversee sales for 550 Music and Crave . . . Scott Simons, VP of customer financial services at EMI Music Distribution, has left the company. Merrily Schneider, who joined the company in February, has assumed a major portion of his responsibilities. Her title is VP of credit and collections . . . Dave Roy, director of music purchasing at Camelot Music, is leaving the chain to join the supplier side of the fence. He will join the special projects department of Madacy, a supplier of budget and music video product.

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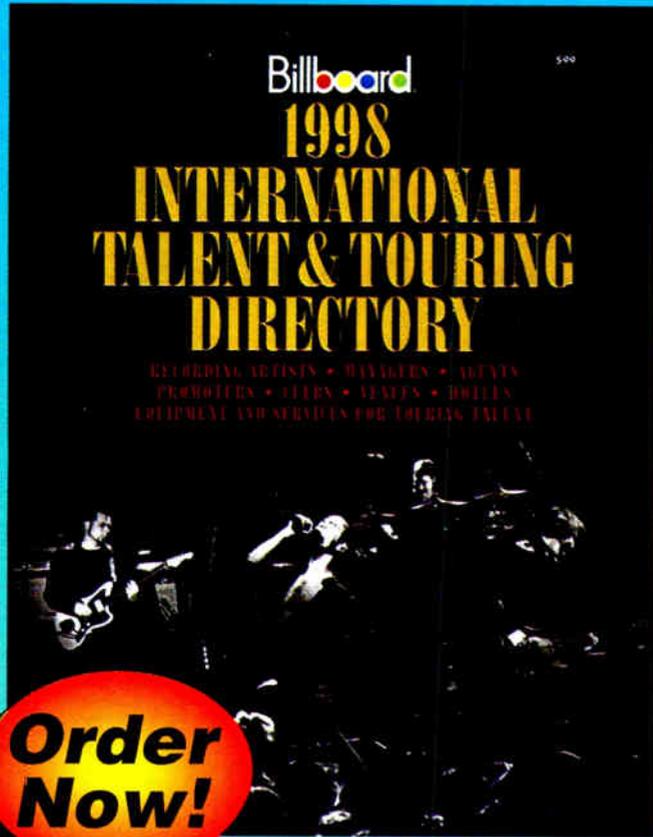
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1	3	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS 3 weeks at No. 1	393
2	1	FLEETWOOD MAC ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	268
3	2	METALLICA ▲ <sup>9</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	320
4	—	NO DOUBT ▲ <sup>5</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) [ES]	TRAGIC KINGDOM	91
5	4	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	221
6	7	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1071
7	5	BOB MARLEY AND THE WAILERS ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	433
8	8	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	114
9	6	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	362
10	11	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) [ES]	JAGGED LITTLE PILL	120
11	10	FLEETWOOD MAC ▲ <sup>17</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	143
12	9	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [ES]	40 OZ. TO FREEDOM	48
13	12	BEASTIE BOYS ▲ <sup>6</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	317
14	14	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	153
15	13	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) [ES]	FUMBLING TOWARDS ECSTASY	159
16	—	ELTON JOHN ▲ MCA 10693 (6.98/11.98)	GREATEST HITS 1976-1986	70
17	19	EAGLES ▲ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	151
18	16	JIMMY BUFFETT ▲ <sup>3</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	348
19	15	GARTH BROOKS ▲ <sup>9</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	146
20	—	ELTON JOHN ▲ ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	105
21	24	JIMI HENDRIX ▲ <sup>3</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	198
22	—	THE ROLLING STONES ▲ ABKCO 6667 (15.98/32.98)	HOT ROCKS	264
23	36	SHANIA TWAIN ▲ <sup>9</sup> MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	135
24	22	METALLICA ▲ <sup>4</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	393
25	21	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	193
26	23	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	114
27	26	VAN MORRISON ▲ <sup>3</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	356
28	18	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	93
29	17	GARTH BROOKS ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	230
30	31	JOURNEY ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	421
31	20	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	282
32	38	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	238
33	33	BUSH ▲ <sup>6</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) [ES]	SIXTEEN STONE	142
34	41	GUNS N' ROSES ▲ <sup>14</sup> Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	336
35	34	ENIGMA ▲ <sup>3</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	327
36	35	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	62
37	45	AEROSMITH ▲ <sup>4</sup> Geffen 24716 (12.98/17.98)	BIG ONES	67
38	28	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 52959* (10.98 EQ/16.98) [ES]	RAGE AGAINST THE MACHINE	158
39	43	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	248
40	30	ABBA ▲ <sup>2</sup> POLYDOR 517007/A&M (10.98/17.98)	GOLD	145
41	44	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	42
42	32	TRACY CHAPMAN ▲ <sup>4</sup> ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	108
43	46	METALLICA ▲ <sup>3</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	347
44	37	BILLY JOEL ▲ <sup>18</sup> COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	211
45	—	MARIAH CAREY ▲ <sup>2</sup> COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	82
46	49	METALLICA ▲ <sup>3</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	364
47	27	BEE GEES ▲ <sup>2</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	50
48	39	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	155
49	25	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	7
50	50	PRINCE & THE NEW POWER GENERATION ▲ <sup>13</sup> WARNER BROS. 25110 (7.98/11.98)	PURPLE RAIN	79

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. [ES] indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.



"We were less concerned, it seems to me, with writing hit records... that wasn't the issue with this album...WE JUST WANTED TO WRITE GOOD SONGS."

—Tony Asher, lyricist

"IT WAS A MUSICIAN'S ALBUM. It was something that every musician would have to appreciate because of the techniques."

—Chuck Britz, engineer

"We didn't know the name of the song. We just knew it was BUILDING INTO A HELLUVA FEEL."

—Billy Strange, guitar

"We KNEW that we were part of something that was going to be EXTRAORDINARY."

—Hal Blaine, drums

"The test of time separates the really talented artists apart: THEIR MUSIC SPEAKS FOR ITSELF."

—Carol Kaye, bass

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# Remastered Disney Soundtracks Ready For Retail

**WHAT'S THE SCORE?** Three more remastered soundtracks from Disney animated films will hit stores Oct. 14. "Dumbo," "Lady And The Tramp," and "The Jungle Book" are part of Walt Disney Records' collectible series of classic soundtracks, which bowed earlier this year with "Bambi," "Cinderella," and "Sleeping Beauty"; recently rereleased was "Mary Poppins." Each digitally remastered recording comes with a full-color lyric book.

There had never been a soundtrack released for "Lady And The Tramp," which debuted in theaters in 1955. Producer **Randy Thornton** pulled together the album's 22 tracks after searching them out via inventory tracking sheets.

"The Jungle Book" soundtrack release coincides with the movie's release on Buena Vista Home Video. In addition to **Terry Gilkyson's** Oscar-nominated song "The Bare Necessities," there are a number of tunes and bonus tracks. **Phil Harris** as Baloo the Bear sings "Baloo's Blues" and "It's A Kick," written by



by Moira McCormick

the **Sherman Brothers**, which originally appeared on Disneyland Records' Storyteller album "More Jungle Book"; also included are two demo recordings by Gilkyson that Walt Disney ultimately decided not to use in the film.

The new soundtrack to "Dumbo," Disney's fourth feature-length animated film (released in 1941), contains a bonus track in addition to favorites like "Baby Mine," "Casey Junior," and "When I See An Elephant Fly." "The Clown Song," heard in the film, is available on a recording for the first time.

**MARCIA, MARCIA, MARCIA:**

Children's music pioneer **Marcia Berman**, who is retiring after 40-plus years as a singer/songwriter, performing artist, and educator, has been honored with a fund established in her name. The Marcia Berman Fund for Music and Young Children, based in Santa Monica, Calif., is a nonprofit organization aiming to "promote awareness of the importance of music in the school, in the home, and in the lives of young children and to promote activities that bring music to young children, families, and teachers," according to the fund's mission statement.

Berman's name may not be as well known as that of **Ella Jenkins**, who has also been performing for kids for over four decades (and who is still active). That's because, according to the fund's advisory committee chairperson, **Jacki Breger** (a children's artist and educator in her own right), Berman's music was much more widely distributed in schools than in the commercial market.

"One of the reasons we formed the fund was to get her stuff back in print," says Breger, who notes that Berman released 12 kids' albums (for the labels Educational Activities and Smithsonian/Folkways), the last one recorded in the 1980s. Most of those albums are now unavailable. Over the course of her career, Berman collaborated with a wide range of American folk artists, including Hawaiian storyteller **Nona Beamer**, American Indian singers/storytellers **Ernest Siva** and **Katherine Sanbal**, and **Bessie Jones** and **Frankie and Douglas Quimby of the Georgia Sea Island Singers**.

"Marcia was doing music that was multicultural before that was a buzzword or politically correct," says Breger. One of Berman's albums is a tribute to folk legend **Malvina Reynolds** ("Little Boxes"); she also collaborated with children's songwriter **Patty Zeitlin**, dancer **Anne Barlin**, and others. Berman was also at the forefront of organizing the Southern California branch of the nonprofit support group the Children's Music Network.

Via the Marcia Berman Fund, Breger has spearheaded the creation of a Berman compilation CD, consisting of 18 tracks in loosely chronological order, called "The Best Of Marcia Berman." It was scheduled to be made available by Sept. 27, which was designated the Marcia Berman Day of Music for Young Children. Parts one and two of Marcia Berman Day took place at the Ash Grove on the Santa Monica Pier, and part three was held the following day, Sept. 28, at the California Plaza in downtown Los Angeles. Part one was a workshop on music for young children, led by Breger with Berman's participation, and part two was a family concert featuring collaborators, colleagues, and friends of Berman. Part three was a repeat of the concert, as part of the California Plaza's free summer music series.

Breger says the Marcia Berman Fund will make this an annual event, as well as administer production and sales of Berman's recordings and collaborate with arts and education organizations as a means of accomplishing the fund's mission.

"Marcia's voice and guitar are per-

fect for very young kids," observes Berman. "Her songs are simple and repetitive, which helps children master them and gives them a sense of ownership." The Marcia Berman Fund and its album, concerts, and workshops, says Breger, are "such a testament to Marcia's contribution."

**KIDBITS:** "Teach The Children," a tribute to African-American history in song and poetry, is available from Lightyear Entertainment. It includes mini-histories of such luminaries as **Harriet Tubman**, **George Washington Carver**, **Mary McLeod Bethune**, and **Rosa Parks**, among others, and is performed by the **Medicine Man Yusef Wali Ya-Ya**... Philadelphia-

based children's storyteller **Charlotte Black Alston** was among several people awarded the Pennsylvania Governor's 1997 Artist of the Year award. Alston is now entering her third season writing and speaking original commentary for Carnegie Hall's Family Concerts Series... Distinguished British actor **Derek Jacobi** ("I, Claudius," "Brother Cadfael") reads "The Story Of Peter Pan," a new adaptation of **J.M. Barrie's** original book "Peter And Wendy," on a two-CD/cassette recording by Delos International. Arranger **Donald Fraser's** incidental music has been adapted from the Delos music release "An Awfully Big Adventure—The Best Of Peter Pan."

Billboard®

OCTOBER 11, 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	NEW ▶		<b>VARIOUS ARTISTS</b> WALT DISNEY 60625 (6.98/13.98)	<b>HALLOWEEN SONGS AND SOUNDS</b>
2	1	91	<b>VARIOUS ARTISTS</b> ▲ <sup>1</sup> WALT DISNEY 60605 (6.98/13.98)	<b>DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1</b>
3	2	110	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 60865 (10.98/15.98)	<b>CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC</b>
4	3	88	<b>SING-ALONG</b> ● WALT DISNEY 60889 (10.98 Cassette)	<b>WINNIE THE POOH</b>
5	4	6	<b>KATHIE LEE GIFFORD</b> WALT DISNEY 60619 (6.98/13.98)	<b>POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE</b>
6	5	12	<b>VARIOUS ARTISTS</b> WALT DISNEY 60909 (10.98/15.98)	<b>CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC</b>
7	6	110	<b>VARIOUS ARTISTS</b> ● WALT DISNEY 60866 (10.98/15.98)	<b>CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC</b>
8	8	18	<b>READ-ALONG</b> WALT DISNEY 60287 (6.98 Cassette)	<b>HERCULES</b>
9	7	46	<b>VARIOUS ARTISTS</b> WALT DISNEY 60819 (9.98/13.98)	<b>20 SIMPLY SUPER SINGABLE SILLY SONGS</b>
10	9	56	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	<b>DISNEY CHILDREN'S FAVORITES VOLUME 2</b>
11	10	88	<b>VARIOUS ARTISTS</b> ● WALT DISNEY 60863 (9.98/16.98)	<b>WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD</b>
12	11	110	<b>BARNEY</b> ▲ <sup>2</sup> BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	<b>BARNEY'S FAVORITES VOLUME 1</b>
13	14	65	<b>VARIOUS ARTISTS</b> WALT DISNEY 60907 (10.98/15.98)	<b>CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC</b>
14	16	2	<b>DANCE-ALONG</b> WALT DISNEY 60941 (10.98 Cassette)	<b>DISNEY'S DANCE-ALONG</b>
15	13	28	<b>THE SIMPSONS</b> RHINO 72723 (10.98/15.98)	<b>SONGS IN THE KEY OF SPRINGFIELD</b>
16	12	3	<b>SPACE GHOST</b> KID RHINO 72875/RHINO (9.98/15.98)	<b>SPACE GHOST'S MUSICAL BAR-B-QUE</b>
17	15	87	<b>READ-ALONG</b> ▲ <sup>2</sup> WALT DISNEY 60254 (6.98 Cassette)	<b>THE LION KING</b>
18	17	97	<b>KENNY LOGGINS</b> ▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	<b>RETURN TO POOH CORNER</b>
19	19	93	<b>READ-ALONG</b> ▲ WALT DISNEY 60265 (6.98 Cassette)	<b>TOY STORY</b>
20	18	77	<b>VARIOUS ARTISTS</b> WALT DISNEY 60897 (8.98/11.98)	<b>DISNEY'S PRINCESS COLLECTION</b>
21	21	13	<b>READ-ALONG</b> WALT DISNEY 60231 (6.98 Cassette)	<b>WINNIE THE POOH &amp; TIGGER TOO</b>
22	22	13	<b>READ-ALONG</b> WALT DISNEY 60229 (6.98 Cassette)	<b>WINNIE THE POOH &amp; THE HONEY TREE</b>
23	NEW ▶		<b>READ-ALONG</b> WALT DISNEY 60296 (6.98 Cassette)	<b>MARY POPPINS</b>
24	24	76	<b>CEDARMONT KIDS CLASSICS</b> BENSON 218 (3.98/6.98)	<b>SUNDAY SCHOOL SONGS</b>
25	20	85	<b>BARNEY</b> ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	<b>BARNEY'S FAVORITES VOLUME 2</b>

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.

### KID NOTES

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**See Spot Win.** Film Advisory Board president Elayne Blythe presents Cabin Fever Entertainment president Jonatan Nelson with the organization's Award of Excellence for the special-edition video "For Pete's Sake," celebrating the 75th anniversary of "The Little Rascals" series. Pictured sharing the moment, from left, are Nelson; Blythe; Kristine Larson, Cabin Fever senior VP of marketing; Pete the Pup; and Tommy "Butch" Bond, from the original "Little Rascals" cast.

## Moms Muscle Their Way Into Vid Biz Parent Producers Do Double Duty As Marketers

BY MOIRA McCORMICK

CHICAGO—The "mom producers" turning out innovative children's videos are a self-reliant breed (Billboard, Sept. 27). They've no choice: Most established labels can't be bothered with the myriad of unsolicited proposals that arrive by phone and fax.

The exception is MVP Home Entertainment in Canoga Park, Calif. Itself a relative newcomer, MVP has signed distribution deals to handle several toddler titles and likely will pay close attention to some of the

others featured in part two of our look at the grass-roots phenomenon.

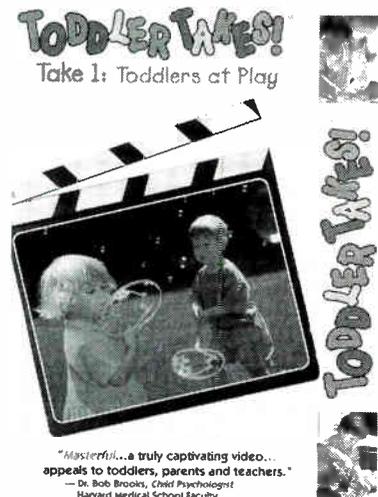
MVP has taken a chance on "Toddler Takes!," produced by Boston-area mothers Karen Bruso, an early childhood educator, and Mary Richardson, an Emmy Award-winning newsmagazine host at WCBV-TV in Needham, Mass. The 25-minute tape is designed to foster emotional growth in young children through live-action segments of toddlers interacting.

"Toddler Takes!" was born after Richardson saw MVP's "Babymugs!" and discussed it with Bruso. "We thought, 'Wouldn't it be more interesting to do the same thing with toddlers?' " recalls Bruso. "Because toddlers can do so many more things."

The pair talked about finding the perfect time to start working on the video and, realizing life would probably never get less hectic, decided to give it a shot. "We wanted to do something different," says Bruso.

"We wanted to show toddlers entirely in their own world," says Richardson, "without adults, characters, or animation." The video was shot "in several backyards," says Bruso. "The kids just played; they forgot the camera was there." Richardson adds, "The hardest thing, at the beginning, was getting the parents to back off; they tended to hover too much. When they left, it was amazing to watch how kids resolved certain situations."

The program shows tots playing, delighting in their own achievements, falling down and bouncing back,



Karen Bruso and Mary Richardson's "Toddler Takes!" is promoted as an "essential learning tool" for youngsters from 6 months to 4 years old.

learning to take turns at play, venting anger, taking the first tentative steps toward sharing, and overcoming fears. Throughout runs a simple narration, with lines like "I like to ride" and "I did it myself." Childhood songs like "Pop Goes The Weasel" and "Polly Put The Kettle On" are on the soundtrack.

Bruso and Richardson sold 1,000 copies directly to chain stores, helped by favorable reviews in such publications as Parents, Parenting, and Sesame Street Parent. MVP  
(Continued on next page)

## Nascent DVHS Could Be Future Foe For VHS; DVD, Divx Still Feuding

**T**HIS DIGITAL AGE: The prerecorded cassette business is alive and well. But the analog format—dominant at retail for 15 years—has begun showing its age as digitization takes root. Next month, Thomson Consumer Electronics and Hitachi will ship their first digital VHS machines at \$700 suggested list.

We hasten to note that the arrival of Thomson's VR911 does not ring the death knell for the everyday VCR. The new machine's sole function is to record and play back pictures carried on DirecTV's digital broadcast satellite (DBS) service. "It's a niche market," Thomson says. However, since most innovations start small, Thomson is being a bit disingenuous. Hardware manufacturers have always had greater aspirations for DVHS, and they'll be sure to act on them once the programming is available. It's just that DBS is the only game in town at present.

Consider the latest ruminations from an industry-wide advisory group called the VHS Standards Center: Published last month, this third in an occasional series of reports foresees that in the future, DVHS units "are expected to receive multiple sources of broadcast," including terrestrial. And the future, it continues, is as near at hand as 1998. One observer says simply that home video "is the next thing. If digital copyright protection passes into law, the wraps are off." Cassette duplicators are already considering DVHS the answer to DVD, he suggests. If the conversion is difficult, it's still the devil they know, vs. the devil they don't.

DBS, with or without DVHS, may be devouring more cassette rentals and sales than realized, according to one analyst who used to brush away satellite transmission as a flyspeck. Now he considers it a bona fide threat. Our source cites the island of St. Thomas as Exhibit A. When residents lost their Alphastar DBS transmissions this summer (the service went belly up), rentals jumped 25%. Of course, other variables have to be considered, but "DBS is a much bigger problem than we thought," he says.

Home video, meanwhile, is increasingly vulnerable. The studios can maintain strong rental deliveries as long as the publicly held chains, particularly Hollywood Entertainment, continue to open new stores. But if they scale back in response to Blockbuster's woes, Hollywood can expect to be caught in a nasty downdraft. Sell-through, too, is at a crossroads. The 8%-10% growth of years past has shrunk to 3%-5% in 1997, leaving little room for error in calculating margins if some VP guesses wrong on the number of copies of a "hit" title the market can absorb.

**S**PARRING PARTNERS: DVD and Divx share the same compression technology—and little else. The partisan sparring in the wake of the Divx announcement last month (Billboard, Sept. 20) indicates that they're marketplace rivals with little expectation of marketplace co-existence.

Take, for example, the matter of regional coding, which limits DVD viewing to specific territories. Divx Entertainment, which oversees developments out of the Los Angeles office of law firm and minority partner Ziffren, Brittenham, Branca & Fischer, says that the DVD "flags" don't work.

As proof, it has distributed translations of an ad in a Germany video magazine that boast of having found ways to "trick" the DVD players into ignoring the restrictions. The units are "doped" with new computer chips or reprogrammed software. Because its pay-per-view system can be turned on or

off via a phone connection, Divx claims "the ultimate regional coding solution"—one Hollywood control freaks presumably will appreciate. The first opportunity the trade will have to see Divx in action will be at the January Consumer Electronics Show in Las Vegas.

**G**ET SIRIUS: Lacking the publicity accorded DVD and Divx, MovieCD keeps plugging along unheralded and largely unwatched on the nation's 30 million CD-ROM equipped computers. That's actually a tad unfair since Sirius Publishing in Scottsdale, Ariz., hasn't had much time to develop its market.

In fact, according to spokeswoman Julie Hutton, the company has managed to sell into retail 300,000 copies of some 50 titles licensed from 14 suppliers since the February 1997 start, including New Line's "Mortal Kombat," "The Mask," and "Seven"; Manga Entertainment's "The Ghost In The Shell"; Miramax's "Beyond The Mind's Eye"; and non-theatricals like "The Best Of Saturday Night Live" and BMG Video's "Cabbage Patch Kids." The vast majority of sales are through computer stores; few mass merchants and still fewer video stores handle the line. After all, how many movie buffs want to catch a VHS-quality movie on a computer screen?

Sirius is only just finding out, but Hutton sees a few niches taking shape—laptops used in-flight or to keep the kids in the back seat occupied. Program vendors, at least, are paying attention. Sirius recently signed a multi-year licensing deal giving it distribution rights to Playboy titles, starting with "Wet & Wild VIII," "Voluptuous Vixens," "Girls In Uniform," and the "1997 Playmate Calendar." Suggested list is \$19.98.

PICTURE THIS



by Seth Goldstein

## Panasonic DVD Plant Expected To Get Business From Universal

BY EARL PAIGE

LOS ANGELES—Panasonic Disc Services showed off its spanking-new DVD manufacturing plant in Torrance, Calif., last month. The \$25-million, 62,000-square-foot factory had been in a test mode since mid-summer. Now it's up, running, and seeking customers.

Although president Robert Pfannkuch didn't identify where business might be coming from, observers think it likely that Universal Studios Home Video will direct most or all of its DVD replication requirements to the unit. Japanese consumer electronics giant Matsushita, which owns Panasonic, still has a 20% stake in Universal Studios, now a Seagram subsidiary.

In fact, Panasonic Disc Services' temporary offices were in the office tower next to Universal before the move to the present location, just south of Los Angeles.

Because Matsushita has also committed to the Divx disposable disc, Panasonic is expected to garner some of those assignments as well. Universal, Disney, Paramount, and DreamWorks plan to offer Divx

titles. Pfannkuch shied away from specific Divx comments during his ribbon-cutting remarks Sept. 10, but a tour guide volunteered that Panasonic can encrypt the pay-per-view format.

Panasonic management anticipates DVD production runs of anywhere from 20,000-100,000 copies per title. In its "optimization phase," the plant has made two DVDs, including one on the Holocaust created by Steven Spielberg. The 50-person payroll is expected to grow to 300 as output increases.

Attendees of the housewarming had a chance to compare VHS and DVD versions of a scene from "GoldenEye." However, Pfannkuch avoided any invidious comparison that might upset tape advocates. "I'm not going to do a number on VHS," he said.

What Pfannkuch did emphasize was the efficiency of the DVD process. Waving a videocassette, he said, "It takes three factories to produce the tape, the shell, and then adding the movie. And the latter takes two hours." DVD manufacture, by contrast, is done in a single location, and a disc can be completed in four seconds.

### MOMS MUSCLE IN

(Continued from preceding page)

arrived in July, says Brusco. "We'd hoped they'd rep us—they're niche marketers and understand this genre. We knew it'd be great when we talked to [acquisitions director] Meredith Emmanuel and she told us her 4-year-old was playing under her desk at that moment."

Emmanuel adds, "MVP tends to family needs first, from the president on down. Our president, Philip Knowles, is very much a family man." She continues, "We won't acquire a product if the producers won't get involved in marketing. We come up with marketing ideas together. We make a commitment and stand by it until it works."

One strategy is to create a high media profile, because most "mom producer" sagas make compelling human-interest stories. Packaging is important, too, says Emmanuel: "Does the box catch even the corner of your eye when it's on a shelf?"

For independent EKA Productions of San Diego, the most eye-catching element of its toddler series "Wilbur" is the title character himself, a puppet calf who stars in three 30-minute videos. It's produced by a trio of moms: former attorney Jill Luedtke, former advertising executive Tracey Hornbuckle, and former banking executive Kim Anton.

Luedtke and Hornbuckle came up with the idea for "Wilbur" when Hornbuckle's 1-year-old daughter was mimicking animal sounds. "There just weren't any farm videos that incorporated mimicking," says Anton. "As mothers of 1-year-olds, we felt there needed to be videos which utilized stimulus and response, which enriches brain development." A typical segment depicts the puppet asking kids what the calf says, then shows various 1- to 4-year-olds' interpretations of those sounds. "Then Wilbur will say, 'Let's go through the barn door and see what the calf is really saying,'" says Hornbuckle.

Anton views "Wilbur" as aimed at the "pre-Barney, pre-preschool-age child. There's not that much out there for that age group—there's Disney's Spot and Winnie-the-Pooh videos, but they aren't interactive." She and her partners see Barney as representing the schoolyard, "Sesame Street" the urban milieu, and Wilbur "the wholesome family farm."

EKA has placed the series in FAO Schwarz, Noodle Kidoodle, and Learningsmith, among others. "Some retailers use specific distributors, so we are working with a few, like Star Distribution and Tapeworm," says Anton. In general, she says, "we feel that we are the ones that know the product, are passionate about it, and can sell it best." Of course, a new character can't really take off without TV exposure; EKA has been talking to PBS and others about airing the series.

Sioux City, Iowa, mother Christy Johnson has gone farther afield. Her 4-year-old daughter, Tiffani, has Down's syndrome, which, like most disabilities, is all but invisible on tape. "She needed to see children like herself on TV," says Johnson, "and children without disabilities needed to see how kids with disabilities can be talked to and played with." Johnson had an idea for a video but didn't

(Continued on next page)

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TONY SHALHOUB (*Big Night*, TV's "Wings")
- Under Investigation:



### MOMS MUSCLE IN

(Continued from preceding page)

feel she could pull it together herself, living in Iowa.

Instead, Johnson hooked up with veteran TV writer Lou Shaw, whose daughter also has Down's syndrome and who had written a book on the subject. They began working together, and the result is TiffHill Productions' 33-minute "Include Us!," aimed at kids 2-11. It has eight original songs, one of them animated by Disney staffers.

Scenes show kids with and without disabilities playing together on the playground, marching in an imaginary band, going to school, and enjoying the tricks of a magician. Included are mentally retarded children and those with Down's syndrome, cerebral palsy, blindness, deafness, and attention deficit disorder.

The video was released in April, though it had been available at Blockbuster starting in December. Catalogs carry "Include Us!," as does the HyVee grocery store chain. The next step, says Johnson, is to secure a distributor. Tiffani, Johnson notes, "has the whole video memorized . . . We're planning a sequel, 'Include Us Too!'"

At least one dad is part of the "mom producer" trend. Dennis Fedoruk's Small Fry Productions in Atlanta has released a six-volume series called "Baby's First Impressions." Each video is 32 minutes long. "Shapes," "Colors," "Letters," "Numbers," "Opposites," and "Animals" were inspired by his 2- and 4-year-old sons.

"They got bored with videos that didn't appeal to the preschool market," says Fedoruk, "and I didn't feel that what they were watching was feeding developing minds. Shows with stories and plots are great for school-age kids. But for kids from birth to age 5, they need a lot of visual stimulation and repetition. So my wife challenged me: 'Do something about it.'"

Fedoruk's background is in video and film, experience he put to good use in developing "Baby's First Impressions." The series "shows objects in a repetitive way, in a fun atmosphere. The visuals are mostly live-action, with some stop-motion animation, set to original music," he says. Fedoruk claims sales to chains including Zany Brainy, Noodle Kidoodle, and the Toys 'R' Us offshoot Babies 'R' Us.

"To help move the product at retail, there's a bounce-back coupon inside the video package," says Fedoruk. "When it's sent in, the consumer receives over \$100 worth of coupons for items like diapers and toys." Some of the segments were taped in MediaPlay stores, drawing 800-900 people.

"This new breed of producers," says Fedoruk, "is successful because they focus on what parents want—which they know, because they're parents themselves. And they're not just producing entertaining videos but contributing to child development."

"We have first-hand experience," says "Babymugs!" creator Shelley Frost. "Why should we wait for Hollywood to figure it out?"

Assistance in preparing this article was provided by Louella Garza.

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### Fox To Fill Demand For 'Creature Comforts'

**NICK PARK RETURNS:** Retailers hoping for new stop-motion animation product from three-time Academy Award-winning director Nick Park will get their wish this fall.

On Oct. 21, 20th Century Fox Home Entertainment will release Park's 1991 Oscar winner, "Creature Comforts," along with three additional shorts from Aardman Animations, the production house that discovered Park. The title is priced at \$14.98.

Fox is counting on the new title to bolster its "Wallace & Gromit" franchise, the three-tape series that rocketed Park and Aardman to fame.

Two of the titles in the "Wallace & Gromit" series, "The Wrong Trousers" and "A Grand Day Out," garnered Park another two Oscars.

"Because of the success of 'Wallace & Gromit,' this is clearly a franchise that people love," says Fox VP of marketing Hosea Belcher. Since the release of the series about two years ago, cumulative sales have reached 2 million units, he adds.

"Claymation or stop-motion animation has become part of the pop culture," Belcher says, "and it's a style people are embracing."

Other shorts included with "Creature Comforts" are "Adam," which was nominated for an Oscar in 1992; "Wat's Pig," another Oscar nominee last year directed by Aardman co-founder Peter Lord; and "Not Without My Handbag." Fox will support the new release with an extensive consumer advertising campaign. It will also re-promote the popular "Wallace & Gromit" gift set in conjunction with the release. The gift set is priced at \$24.98.

Fox, meanwhile, recently acquired Aardman's "The Morph Files." The series of 10 animated shorts will debut next year, Belcher says.

**YES, WE HAVE SOME BANANAS:** PolyGram Video has

teamed with Chiquita for a "Bananas In Pajamas" cross-promotion. Consumers who purchase selected videos can receive a coupon good for \$1.50 off the purchase of Chiquita brand bananas.

The promotion, which ends Dec. 31, began in September at grocery chains including Schnucks, Biggs, King Soopers, Meijer, and Fred Meyer locations. The Publix and Winn Dixie chains are scheduled to join in November. Each participating grocer will have displays with

the titles and a header card alerting consumers to the offer. The instant coupon is affixed to each video.

"Bananas In Pajamas" begins its third season in syndication this fall.

**WHAT A 'SCREAM':** Buena Vista Home Video will create four box covers for the Dec. 2 sell-through release of "Scream," one week before the theatrical debut of the sequel.

The title, priced at \$19.99, will feature a box cover identical to the movie's poster. In addition, three covers will prominently feature cast members Drew Barrymore, Courteney Cox, and Neve Campbell. Each actress strikes a frightened pose. The tape will also include a five-minute exclusive featurette on the making of the movie.

A "Scream Deluxe Kit," priced at \$34.99, features the wide-screen version of the movie; another cassette of "Scream" with commentary from director Wes Craven and writer Kevin Williamson; three collectible cards of the alternate covers; and a phone card good for 10 minutes of calls. The wide-screen "Scream" is available separately for \$19.99.

**DINO PROMOS:** Anchor Bay Entertainment will support the debut of its new children's series "Extreme Dinosaurs" with two con-

(Continued on page 82)

### SHELF TALK

by Eileen Fitzpatrick



# 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
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	80	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
2	14	135	SLEEPING BEAUTY ♦	Walt Disney Home Video 9511	Animated	1959	G	26.99
3	2	4	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
4	4	7	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
5	3	7	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
6	6	7	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
7	5	2	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
8	9	6	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
9	8	4	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
10	12	155	MARY POPPINS ♦	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1964	G	22.99
11	7	17	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
12	11	7	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.99
13	<b>NEW ▶</b>		THE SIMPSON: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.98
14	21	87	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
15	10	8	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
16	13	4	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
17	18	10	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99
18	15	70	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
19	16	5	CATS DON'T DANCE	Warner Home Video 96473	Animated	1997	NR	19.98
20	22	123	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
21	17	11	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98
22	32	3	VOLTAGE FIGHTER: GOWCAIZER	Central Park Media 1628	Animated	1997	NR	19.95
23	<b>NEW ▶</b>		HYPE!	Republic Pictures Home Video 36700	Soundgarden Nirvana	1996	NR	19.98
24	19	3	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN	Warner Family Entertainment Warner Home Video 98033	Animated	1997	G	19.96
25	24	17	I'M BOUT IT ▲*	No Limit Video Priority Video 53423	Master P	1997	R	19.98
26	31	12	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
27	33	32	LORD OF THE DANCE ▲*	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
28	35	19	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
29	26	5	DRAGONBALL Z: ARRIVAL	FUNimation Pioneer Entertainment 1329	Animated	1997	NR	14.98
30	30	2	ASTEROID	Live Home Video 6C512	Michael Biehn Annabella Sciorra	1996	NR	19.98
31	38	66	JURASSIC PARK ♦	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
32	37	24	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
33	20	96	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
34	34	38	ANNIE: BROADWAY TRIBUTE EDITION ♦	Columbia TriStar Home Video 22310	Andrea McArdle Albert Finney	1982	PG	19.95
35	36	5	SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
36	<b>RE-ENTRY</b>		NOTORIOUS B.I.G.: BIGGA THAN LIFE	Beast Video Simitar Ent. Inc. 4721	The Notorious B.I.G.	1997	NR	12.95
37	39	14	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
38	23	2	PSYCHO	Universal Studios Home Video 83334	Anthony Perkins Janet Leigh	1960	NR	19.98
39	40	29	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
40	<b>NEW ▶</b>		DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95

● 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.

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# Elektra Boxed Set May Light A Fire For Universal's Doors Vid

■ BY EILEEN FITZPATRICK

LOS ANGELES—A fourth video from the Doors will arrive in stores to celebrate the 30th anniversary of the band's debut self-titled album. The Universal Studios Home Video cassette should benefit from the arrival of a new Elektra Entertainment audio boxed set saluting the band.

Universal has set an Oct. 21 street date for "The Best Of The Doors," priced at \$14.98, which will be released a week before the CD package. The dates coincide with the Doors' first appearance in 1967 at the Whisky a Go Go on Los Angeles' Sunset Strip.



Universal Studios Home Video's latest Doors release coincides with a new Elektra CD boxed set and the 30th anniversary of the band's debut at the Whisky a Go Go.

To further raise awareness, the studio will re-promote the three-title "Doors Collection" boxed set, which will be reduced to \$39.98. Titles include "The Doors: Dance On Fire," "The Doors: Live At The Hollywood Bowl," and "The Doors: The Soft Parade." The set will feature new packaging for the re-promotion. Each title is also available separately for \$14.98.

To kick off the new video and audio releases, Elektra is sponsoring a Wednesday (8) event at the Whisky. Doors members Ray Manzarek, John Densmore, and Robby Krieger will be on hand to debut their single "Orange County Suite," the first new Doors song in two decades.

A video debut of the Doors performing "Break On Through" at the 1970 Isle of Wight music festival is also part of the festivities. The clip, however, does not appear on "The Best Of The Doors."

The Whisky will once again display the original billboard touting the band's appearance at the club. It will remain for several weeks to further aid sales.

Universal is participating in the event with free giveaways of "The Best Of The Doors" and the Doors video boxed set. Segments on "The Best Of The Doors" include several clips never before shown in the U.S., among them a live performance of "Hello, I Love You" from a 1968 performance in Hamburg.

Manzarek has also directed a video of "Strange Days," culled from archival footage of the band's performance in Hamburg.

(Continued on next page)

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	7	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
2	2	10	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
3	3	10	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
4	5	8	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
5	NEW ▶		THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
6	4	5	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
7	9	2	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
8	6	11	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
9	8	7	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
10	7	13	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
11	12	4	ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames
12	10	4	INVENTING THE ABBOTTS (R)	FoxVideo 6081	Joaquin Phoenix Liv Tyler
13	11	10	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
14	15	6	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
15	16	6	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
16	13	11	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
17	14	4	LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
18	17	10	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
19	19	2	MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier
20	21	8	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
21	18	5	THE BEAUTICIAN AND THE BEAST (PG)	Paramount Home Video 334003	Fran Drescher Timothy Dalton
22	20	11	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
23	23	6	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
24	22	7	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
25	26	5	KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew
26	24	18	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
27	28	11	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
28	25	2	ASTEROID (NR)	Live Home Video 60512	Michael Biehn Annabella Sciorra
29	27	3	KEYS TO TULSA (R)	PolyGram Video 400069	Eric Stoltz James Spader
30	30	8	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
31	37	15	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
32	38	5	SUBURBIA (R)	Warner Home Video 2509	Not Listed
33	36	9	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
34	NEW ▶		THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
35	32	17	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
36	NEW ▶		ANNA KARENINA (PG-13)	Warner Home Video 15354	Sophie Marceau Sean Bean
37	29	17	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
38	33	2	KOLYA (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10645	Zdenek Sverak Andrej Chalimon
39	39	8	ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway
40	34	4	HARD EIGHT (R)	Columbia TriStar Home Video 81033	Philip Baker Hall Gwyneth Paltrow

◆ 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.

# Top Music Videos

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 Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★★ NO. 1 ★★			
1	1	5	THE DANCE Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
2	2	17	I'M BOUT IT ▲ <sup>2</sup> No Limit Video Priority Video 53423	Master P	LF	19.98
3	NEW ▶		HOMECOMING: THIS IS MY STORY Chordant Dist. Group 4960	Various Artists	LF	29.95
4	5	2	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
5	3	2	THE GREATEST HITS VIDEO COLLECTION Arista Records Inc. BMG Video 18859-3	Brooks & Dunn	LF	19.98
6	6	15	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
7	4	52	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
8	10	26	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
9	7	5	LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.98
10	8	13	JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476	Alanis Morissette	LF	19.98
11	11	28	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
12	12	19	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
13	13	100	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
14	16	120	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
15	14	17	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
16	15	47	ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253	311	LF	19.95
17	20	45	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
18	26	47	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
19	9	112	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
20	37	12	GATLIN BROTHERS COME HOME Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95
21	17	153	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
22	24	186	LIVE AT THE ACROPOLIS ▲ <sup>5</sup> Private Music BMG Video 82163	Yanni	LF	19.98
23	18	10	LIVE IN LONDON Verity BMG Video 43023	Hezekiah Walker & The Love Fellowship Crusade Choir	LF	19.98
24	23	88	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
25	27	22	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
26	25	196	LIVE SHIT: BINGE & PURGE ▲ <sup>10</sup> Elektra Entertainment 5194	Metallica	LF	89.98
27	19	195	OUR FIRST VIDEO ▲ <sup>1</sup> Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
28	22	31	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
29	39	89	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	24.98
30	21	17	FEELIN' AT HOME Chordant Dist. Group 4956	Gaither & Friends	LF	29.95
31	36	175	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
32	28	3	R.I.O.T.-PARTS 1 & 2 Sparrow Video Chordant Dist. Group 43198	Carman	LF	34.98
33	32	45	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
34	29	140	HELL FREEZES OVER ▲ <sup>2</sup> Geffen Home Video Universal Music Video Dist. 39548	Eagles	LF	24.98
35	RE-ENTRY		REMOTELY CONTROLLED ● Word Video 1695	Mark Lowry	LF	21.95
36	RE-ENTRY		OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF	19.98
37	RE-ENTRY		THE GIRLIE SHOW-LIVE DOWN UNDER ● Warner Reprise Video 3-38391	Madonna	LF	24.98
38	31	67	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
39	30	48	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
40	RE-ENTRY		VOODOO LOUNGE ● PolyGram Video 8006374833	The Rolling Stones	LF	19.95

○ 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.

### SHELF TALK

(Continued from page 80)

sumer rebates and a cross-promotion with Mattel.

Consumers who purchase the two debut titles, "Out Of Time" and "Ick-Thysaurus Vacation," will receive a \$3 rebate. With the additional purchase of any two "Extreme Dinosaurs" action figures from Mattel, consumers can mail in for a \$5 rebate. Each tape retails for \$12.98, and all are due in stores Oct. 28.

Mattel has selected the "Extreme Dinosaurs" action figures as its top boys' product for 1997 and 1998 and plan an extensive marketing campaign to launch the new toys.

Each video also includes a free on-pack glow-in-the-dark plastic dinosaur premium.

Another marketing element is a "view and win" game national promotion sponsored by Mattel and Bohbot Entertainment, which distributes "Extreme Dinosaurs" to television markets. The contest begins this month.

The series debuted in syndication in September and airs six days a week in

some markets.

**QUICKIES:** Talk-show host and Mary Tyler Moore fan Rosie O'Donnell will be giving away copies of "The Mary Tyler Moore Show" boxed-set collection from New Video this month... Simtar Entertainment is re-promoting "Red Skelton," a two-cassette compilation of the late comedian's best skits and characters. The video, which is part of the company's "Legends Of Showbiz" series, is priced at \$9.95... Dick Clark will host "Kidstuff," a video that asks children about romance, discipline, and other grown-up topics. The \$14.98 video is produced by Clark, "Babymugs" producer Shelley Frost, and distributor MVP Home Entertainment. Street date is Oct. 21; the suggested list price is \$14.98.

**CORRECTION:** A Sept. 20 Shelf Talk item on a Fox Lorber Home Video and Winstar Home Video promotion contained some inaccurate

information. Consumers receive a \$5 phone card with the purchase of any Fox Lorber Home Video or Winstar Home Video title priced under \$30.

### DOORS VIDEO

(Continued from preceding page)

mances of the song, created especially for "The Best Of The Doors" video. Other highlights include "The Ghost Song," a track composed by the band in 1995 from the poetry of the late, legendary Doors leader, Jim Morrison.

In another rare and controversial clip, "Gloria," filmed by Manzarek, the band is seen performing the Van Morrison song against a background of soft-core erotica. MTV banned the clip.

Elektra's audio collection contains three hours of unreleased Doors material and a commemorative booklet with more than 80 never-before-seen photos from the surviving band members' personal collections.

Billboard

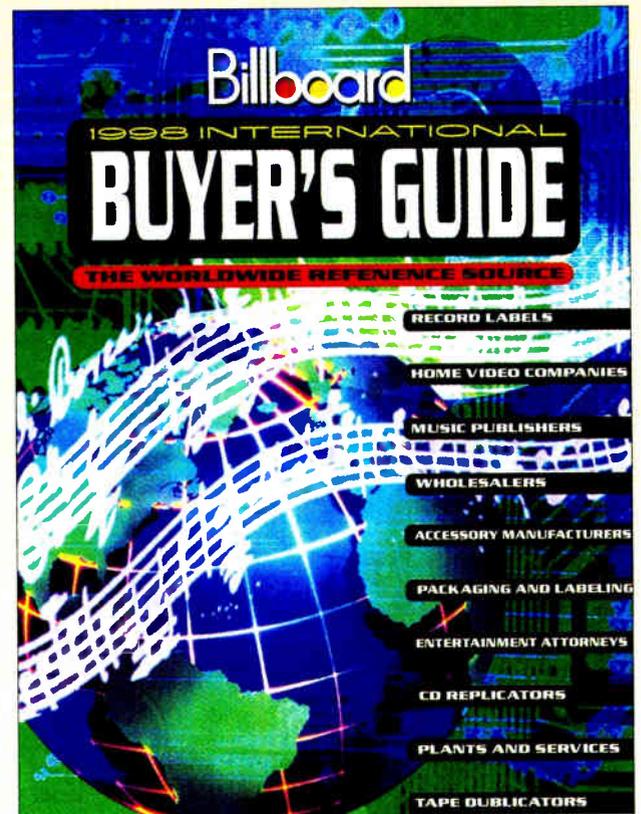
OCTOBER 11, 1997

## Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	2	73	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	1	15	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
3	3	9	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
4	4	45	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
5	6	37	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
6	9	89	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
7	10	15	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
8	RE-ENTRY		SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95
9	5	223	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
10	7	392	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
11	11	27	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
12	18	23	IDOLS OF THE GAME Turner Home Entertainment 5426	39.98
13	NEW▶		NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643	19.95
14	12	73	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
15	13	297	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
16	RE-ENTRY		NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
17	15	41	SUPER SLUGGERS Orion Home Video 96001	14.98
18	NEW▶		NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95
19	17	43	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
20	16	35	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	2	35	THE GRIND WORKOUT: STRENGTH AND FITNESS◆ Sony Music Video 49805	12.98
2	4	109	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
3	1	91	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98
4	5	49	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
5	3	49	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
6	6	23	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
7	7	87	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
8	10	155	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
9	9	49	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
10	8	23	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
11	12	81	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
12	11	25	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
13	13	25	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
14	15	45	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
15	14	137	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
16	RE-ENTRY		TOTAL YOGA Healing Arts 535	9.98
17	17	65	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
18	RE-ENTRY		BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95
19	16	9	DIXIE CARTER'S YOGA FOR YOU Universal Studios Home Video 82096	19.98
20	18	83	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. > ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

## Billboard's 1998 International Buyer's Guide



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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► THE ROLLING STONES

##### Bridges To Babylon

PRODUCERS: Don Was, the Dust Brothers, the Glimmer Twins, Danny Saber, Rob Fraboni  
Virgin 44712

Like their recent studio records "Steel Wheels" and "Voodoo Lounge," the Rolling Stones' current release shows glimpses of why they're universally held as the greatest living rock'n'roll band, but otherwise it falls short of standing up as a complete work. For every heartfelt, driving tune like "Saint Of Me," lead single "Anybody Seen My Baby?," and the Keith Richards-sung "You Don't Have To Mean It," there are flat-footed tracks like "Flip The Switch" and "Out Of Control." Regardless of the album's uneven pace, it is likely to make a huge splash, thanks to the group's high-profile tour and the fact that it's been three years since fans have heard new material from them.

### COUNTRY

#### ★ SARA EVANS

##### Three Chords And The Truth

PRODUCER: Pete Anderson  
RCA 66995

Sara Evans is so good she's scary. At once a preserver of the best of country's history and a progressive writer and singer forging a timeless contemporary country sound, she invites favorable comparisons to the best country divas. She has a big, powerful voice that can successfully take on Buck Owens' "I've Got A Tiger By The Tail" or caress the lovely, understated ballad "Unopened" or do the Patsy Cline torch-song thing with "Imagine That." She also revives the saga song tradition with her co-written "The Week The River Raged." Anderson's bright, punchy production is a perfect foil for her penchant for melodrama. The title cut is a haunting, vibrato-laden modern-day country anthem and serves notice that Evans is a considerable country talent.

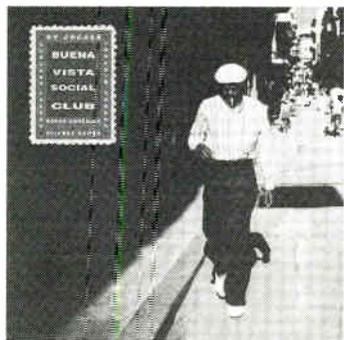
#### ★ MATRACA BERG

##### Sunday Morning To Saturday Night

PRODUCER: Emory Gordy Jr.  
Rising Tide RPD/C-53047

Although known primarily as one of the pre-eminent songwriters in Nashville, Matraca Berg is also quite a singer, and this album effectively unites her talents. She is well showcased by Gordy's understated production and by guests

### SPOTLIGHT



#### BUENA VISTA SOCIAL CLUB

PRODUCER: Ry Cooder

##### World Circuit/Nonesuch 79478

Some of Cuba's most talented artists—Ibrahim Ferrer, Rubén González, Eliades Ochoa, Compay Segundo, and others—team up with worldly musician/producer Ry Cooder for a delightful project that paints a vivid and accurate picture of the country's living musical heritage. More than a fusion of styles—as Cooder's collaborations with Ali Farka Touré and V.M. Bhatt were—this project is pure Cuban folklore, with Cooder as an unobtrusive ensemble player and facilitator. Its highlights include Ferrer's spiritual "De Camino A La Vereda," the jam "El Cuarto De Tula," and the classic boleros "Dos Gardenias" (sung by Ferrer) and "Veinte Años" (delivered by the album's only female performer, Omara Portuondo). A vital document of a music untouched by the times.

ranging from Raul Malo to Reese Wynans to Kim Carnes. Berg's vignettes of Southern life are particularly compelling in such affecting short stories as "Good Ol' Girl" and "Back When We Were Beautiful." She also includes what is for her a very light-hearted—and ribald—outing with "Back In The Saddle," on which she's joined by a cackling quartet of Faith Hill, Suzy

### SPOTLIGHT



#### KRONOS QUARTET

##### Early Music (Lachrymae Antiquae)

PRODUCERS: Judith Sherman, the Kronos Quartet  
Nonesuch 79457

Renowned for its championing of contemporary composers, the Kronos Quartet has largely resisted the allure of the past. And with the stunning "Early Music," the group doesn't so much essay archaic sounds as draw parallels between the ages, tracing the strain of austere melancholy so prevalent before the Baroque and so resonant today. Kronos explores transcriptions of vocal masterpieces by Perotin and Machaut and consort music by Dowland and Tye, as well as folk melodies from East and West. Most notable, though, are the modern takes on ancient forms by such iconoclasts as Harry Partch and the great Alfred Schnittke, whose "Collected Songs Where Every Verse Is Filled With Grief" is this haunting album's signal work.

Bogguss, Patty Loveless, and Martina McBride.

### DANCE

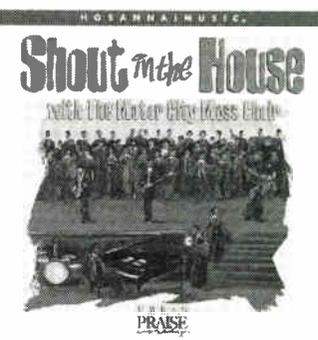
#### ALEXIA

##### Fun Club

PRODUCER: Robyck  
Popular/Critique 12018

Alexia joins the army of Euro-dolls cur-

### SPOTLIGHT



#### THE MOTOR CITY MASS CHOIR

##### Shout In The House

PRODUCER: Fred Hammond  
Hosanna 11412

Writer/arranger/producer Fred Hammond continues in leaps and bounds, with various ensembles, to color outside the lines of the predictable, and in so doing is having a significant hand in redrawing the whole tapestry of modern gospel music. This outing with the young, revved-up Motor City Mass Choir expands on the concept of revitalizing standards of contemporary praise and worship music with a deft R&B flavor. Hammond's taste and touch are impeccable, from the kicking, funky "We Are Marching" and the hip-hop workout "Ain't Gonna Let No Rock," to a reverential take on the evergreen "Give Thanks." From start to finish, an exciting, exhilarating ride.

rently importing their candy-sweet sound to stateside dancefloors. She avoids being just another face in the crowd by wisely tempering the chirpy vocals inherent in this area of the dance genre with the occasional throaty rant. By doing this, she transforms the derivative ditties "Number One" and "Another Way" into mildly credible anthems demanding peak-hour turntable action.

### VITAL REISSUES®

#### BRAHMS: Complete Chamber Music

PRODUCERS: Various

Philips 454 073

Philips may seem like a confused label these days, but it has had the great taste and keen judgment to reissue some of the gems of its glory years in a series of gorgeous, budget-priced boxed sets. Among the several now out, the most impressive is an 11-CD set of Brahms' complete chamber works. Recorded from 1966-1980, the discs feature such great per-

formers as violinist Arthur Grumiaux, the Beaux Arts Trio, Quartetto Italiano, cellist János Starker, and clarinetist George Pieterston. From tumultuous passion to mellow repose, the whole of life is in this music, and the recordings do it full justice. You couldn't ask for a more attractive introduction to Brahms, and Philips' slim, state-of-the-art packaging is a boon for space-strapped collectors. The other budget boxes include a lovely pair of I Musici collections of Vivaldi's

string works, Haydn's piano trios in definitive performances by the Beaux Arts Trio, and a complete set of Beethoven's string quartets by Quartetto Italiano that competes with any full-priced set. Also out: Haydn's "name" symphonies and Mozart's complete symphonies with Sir Neville Marriner and large orchestral surveys of Handel and Berlioz. These collections should dominate the repertoire at their price range. Bravo and encore, Philips.

Although it's easy to envision top 40 programmers embracing such lively and infectious material, it's the downtempo, pure pop vibe of "Uh, La, La, La," with its crafty blend of campfire chants and hip-hop beat scratching that will keep Alexia in the game beyond the life span of any time-sensitive trend.

### JAZZ

#### ► DOMINIQUE EADE

##### When The Wind Was Cool

PRODUCER: Ben Sidran  
RCA Victor 68858

Engaging jazz vocalist Dominique Eade makes her major-label debut with an artful tribute to June Christy and Chris Connor, singers noted for their unadorned intonation and affecting vocal timbres (as well as singing with Stan Kenton's band). Although Eade's tone is warmer and livelier than theirs, the material fits perfectly, especially the torchy, piano-accompanied duet of "When The Wind Was Green" and the yearning balladry of "Something Cool," which is adorned with guest star Benny Golson's caressing sax lines. Eade's skillful syncopation is apparent in her deliciously out-of-phase phrasing on "Lullaby Of Birdland" and her breathless, patter-seat take on "Tea For Two." Eade is also the author of the witty woodwind arrangement of "Moonray," as well as the charts for a brisk bossa nova version of Noel Coward's "Poor Little Rich Girl" and a beaming, scuffed spin through "I'll Take Romance."

### LATIN

#### ► ALEJANDRO FERNÁNDEZ

##### Me Estoy Enamorando

PRODUCER: Emilio Estefan Jr., Kike Santader  
Sony Discos/Sony 82446

At the height of his popularity as a *ranchero* star, this handsome singer with a stentorian baritone puts out a disc sporting a daring blend of bolero/pop/ranchera sounds that has spawned a top five hit, "Si Tú Supieras." With Emilio Estefan Jr. co-producing and wife Gloria chipping in a duet, it is a sure bet the label will go to the mat for a ballad-laden disc that might broaden Fernández's rapidly expanding fan base.

### CLASSICAL

#### ★ MUSIC OF PETERIS VASKS

##### I Fiamminghi, Rudolf Werthen

PRODUCER: James Mallinson  
Telarc 80457

This continues Telarc and the Flemish orchestra I Fiamminghi's process of recording the work of great Eastern composers like Gorécki, Pärt, or Kancheli after they've become popular

(Continued on page 85)

## "REVENGE ON THE TELEMARETERS"

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# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ★ SALT 'N PEPA R U Ready (3:50)

PRODUCERS: Chad "Dr. Ceuss" Elliott, Al West, Cheryl "Salt" James  
WRITERS: Elliott, Muller, James, Denton  
PUBLISHER: not listed  
REMIXER: David "EQ3" Sussman  
**London/Red Ant** (c/o PolyGram) (cassette single)  
It has been far too long since these enduring rap divas have served their disciples with new rhymes. They are briefly joined by Rufus Moore on this slippery pop/hip-hop chugger, which reminds folks of Salt 'N Pepa's lyrical chops—not to mention their knack for sinking their words into a hook-laden musical brew that would seem to guarantee widespread top 40 action. "R U Ready" is a fine preview of the forthcoming "Brand New" album, bolstered by well-placed samples of Brass Construction's "Watch Out." Not that it's needed, but added programming incentive is provided in a sly, funk-spiked remix by David "EQ3" Sussman.

#### ★ SAVAGE GARDEN Truly Madly Deeply (4:20)

PRODUCER: Charles Fisher  
WRITERS: D. Jones, D. Hayes  
PUBLISHERS: Rough Cut/EMI/EMI-Blackwood, BMI  
**Columbia 1999** (c/o Sony) (cassette single)  
This is the single that should help affirm that Savage Garden is more than a one-hit wonder. Lifted from the act's fine self-titled debut, this percussive ballad reveals vocal skills and charisma not previously displayed. With its romantic lyrics and lush, guitar-etched instrumentation, this song "truly madly deeply" deserves as much airplay as top 40 programmers can heap upon it. We can only imagine the lush accompanying videoclip slated to premiere shortly.

#### ★ NO MERCY Kiss You All Over (4:10)

PRODUCERS: FMP  
WRITERS: M. Chapman, N. Chinn  
PUBLISHER: BMG Songs, ASCAP  
**Arista 3409** (c/o BMG) (cassette single)  
It's great to see Arista stick with this charming trio despite the minor chart struggle it has experienced in recent times. But there's no denying that No Mercy's eponymous album is several notches above standard dance/pop fare—as evidenced by this Latin-spiced rendition of Exile's '70s-era hit. The song's hook thrives within FMP's arrangement of swirling house beats and flamenco guitars. Factor in the act's sweet harmonies, and you have yet another worthy top 40 contender from a group that deserves a nice long career.

#### ★ JESSE HULTBERG The Priest Song (4:28)

PRODUCERS: Gary Maurer, Jesse Hultberg  
WRITER: J. Mitchell  
PUBLISHER: Siquomb, BMI  
**Wild Monk 22960** (CD promo)  
With the media so interested in Joni Mitchell lately (thanks in large part to Janet Jackson's single "Got 'Til It's Gone"), the time is good for Hultberg's reverent rendition of a gem from her catalog. With the aid of co-producer Gary Maurer, he dresses the tune with a skittling, faux-funk beat that's in tight sync with current top 40 and triple-A tastes. Hultberg's vocal has an endearing lilt that nicely illuminates Mitchell's lyrics, leaving the listener salivating to hear more. Contact: 212-677-3651.

### R & B

#### ★ CHICO DeBARGE Iggin' Me (3:51)

PRODUCER: Chico DeBarge  
WRITERS: C. DeBarge, E. DeBarge  
PUBLISHERS: Coman/Tribes of Kedar/BMG Songs/El Music, ASCAP  
**Kedar/Universal 1177** (c/o Uni) (cassette single)  
Wow, is this a long way from the kiddie-soul '80s sound of the group DeBarge or what? Chico makes an excellent bid for solo stardom with this tight alterna-soul ballad. While others are trying to cop the sound of D'Angelo and Maxwell, DeBarge wisely attempts to elaborate on the vibe created by those artists by injecting flashes of traditional blues (love those organ lines!). Actually, it might be more accurate to compare (if one must) this winning jam to the peak output of Prince, minus the shrill falsetto and kinky sexuality. Rather, DeBarge comes on with a swarthy, utterly aggressive leading-man attitude that will help slam "Iggin' Me" home with lovelorn women and dudes who respect a brother with flair. From the artist's essential new collection.

#### ★ RICK JAMES Player's Way (3:46)

PRODUCERS: Rick James, Daniel Lemelle  
WRITER: R. James  
PUBLISHER: Funkado, ASCAP  
**Private I/Mercury 316** (c/o PolyGram) (cassette single)  
What a pleasure it is to welcome legendary funkateer James back to the front lines of radio after far too long an absence. For the first single from his new album, "Urban Rhapsody," he enlists the vocal assistance of Bobby Womack and Snoop Doggy Dogg. Although both are in solid form here, the listener is never swayed from James' well-worn stylings and lothario lyrics for long. The track's laid-back classic soul groove oozes with youth-radio appeal, but it's hard to not wish that James had opted to re-emerge with one of his classic party jams. Guess we'll have to dip into the album for that.

### COUNTRY

#### ★ ALAN JACKSON Between The Devil And Me (4:21)

PRODUCER: Keith Stegall  
WRITERS: H. Allen, C. Chamberlain  
PUBLISHERS: Coburn/Ten Ten/Songs of PolyGram International/Colt-N-Twins, BMI  
**Arista 3106** (c/o BMG) (CD promo)  
There is nothing like a good woman's love to stand between a man and all the evils of the world. That's the message in Jackson's new single. The song is replete with temptation and redemption—and lots of raw emotion conveyed in a well-written lyric that Jackson brings to life in his own special style. The result is a record that should add another notch to his long, long string of hits.

#### ★ LeANN RIMES On The Side Of Angels (3:49)

PRODUCER: Wilbur C. Rimes  
WRITERS: G. Burr, G. House  
PUBLISHERS: Red Brazos/House Notes, BMI  
**Curb 8339** (CD promo)  
Rimes has an incredible voice. That's an undeniable fact, but that voice needs to be married with strong songs for maximum effect. After a misstep with the fast-burning cover of Debby Boone's "You Light Up My Life," Rimes has rebounded with this fine single. It has a beautiful lyric and a stunning performance, and it should fare well at country radio. Airplay ought to just throw fuel on the fire of those already-hot album sales.

#### ★ TOBY KEITH WITH STING I'm So Happy I Can't Stop Crying (3:56)

PRODUCERS: James Stroud, Toby Keith  
WRITER: Sting  
PUBLISHERS: Magnetic/Regatta/Illegal Songs, BMI  
**Mercury 185** (c/o PolyGram) (CD promo)  
A great songwriter can write words and music that transcend any genre, and Sting's poignant lyrics and strong melody

on this song are perfect evidence. In less than four minutes, he traces a man's life through the pain of losing his family to his reluctant acceptance of the cards he's been dealt. Divorced dads will see themselves in the lines about "Sunday fathers and melted ice cream." It's a brilliant and deeply touching song—and it's a perfect country song. Kudos to Keith and Stroud for bringing this gem to the country audience. Sting joins Keith on the record, and their voices complement each other extremely well. Their performance at the CMA Awards should serve to heighten awareness of this fine single and help make it the hit it deserves to be.

#### ★ DELBERT McCLINTON Sending Me Angels (3:45)

PRODUCERS: Gary Nicholson, Emory Gordy Jr., Delbert McClinton  
WRITERS: J.L. Williams, F. Miller  
PUBLISHERS: Howlin' Hits/His Majesty/Frankie Miller, ASCAP  
**Rising Tide 1026** (CD promo)  
McClinton is a national treasure—one of the country's best-loved, blues-soaked troubadours who can pack tons of emotion into a lyric with his distinctive voice. He's long been on the fringes of the country establishment with a devoted following that flocks to his live shows, but mainstream country airplay has eluded him. This single could change that if programmers give it a chance. It's pure Delbert, bluesy and heartfelt, but very accessible to country radio audiences. Vince Gill and Lee Roy Parnell contribute their talents to the song. It's a fine record, very deserving of a listen.

### DANCE

#### JUNO REACTOR God Is God (6:47)

PRODUCERS: Juno Reactor  
WRITERS: B. Watkins, N. Burton  
PUBLISHER: not listed  
REMIXERS: Mark Saunders, C.J. Bolland, Patrick Codengs, Psychosiahead  
**Wax Trax!/TVT 8749** (CD single)  
With a little help from Transglobal Underground's Natacha Atlas, Juno Reactor comes forward with its most user-friendly single to date. Chanting like a baby Ofra Haza, Atlas gives some much-needed

melodic flesh to a track that chugs with an electronic sound that has an unmistakable industrial edge. Of the pile of remixes provided, Mark Saunders and C.J. Bolland take the track in directions that enhance the parts of "God Is God" that work—and discard those that don't. Saunders' version is particularly potent, with its lazy funk breakbeats and moody keyboards.

#### D&G More, More, More (5:58)

PRODUCERS: M. Marcolin, B. Salton  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Alex Natale, Alex Boraldi, Junior Vasquez  
**Popular/Critique 12102** (c/o BMG) (CD single)  
Superstar designers Dolce & Gabbana are apparently getting used to the idea of being dance divas. On their second single, they enlist Dana Dawson to vamp and coo through this thumping rendition of the Andrea True Connection disco chestnut. You may find yourself searching for the designers on the track, which is fluffy good fun. Actually, they only make a cameo appearance, lending their names and vision to the proceedings than anything else. Turntable artists will most respond to the presence of Junior Vasquez, whose recent remix is among his best work in recent months.

### AC

#### ★ DIONNE WARWICK & CHUCK JACKSON If I Let Myself Go (no timing listed)

PRODUCER: not listed  
WRITERS: S. Sano, J. Gomez  
PUBLISHER: not listed  
**Wave 02322** (c/o BMG) (cassette single)  
It seems like a lifetime since Miss Warwick has unleashed that distinctive voice of hers on a pop recording. She makes up for lost time with this sweetly orchestral ballad, on which she has found a lovely vocal counterpart in R&B veteran Jackson. Some may not be able to listen to this single without thinking of Warwick's credibility-slashing tenure as the "Psychic Friend." But all bets are on that delicious voice winning out in the end—not to mention Sheree Sano and Jose Gomez's warm and romantic composition. An intriguing peek into an album from the diva due next year.

### NEW & NOTEWORTHY

#### 911 Love Sensation (3:25)

PRODUCERS: Eliot Kennedy, Tim Lever, Mike Percy  
WRITERS: McLaughlin, Goudie  
PUBLISHERS: Longitude, BMI; Windswept Pacific/Chrysalis, ASCAP  
REMIXER: Darren Friedman  
**Virgin 38612** (cassette single)  
The stateside invasion of British boy groups rages on with the onset of this sugary dance/pop confection. The lads have considerable harmonic charm and a delightfully videogenic image that will have Americans dubbing 'em the male equivalent of Spice Girls—a fair comparison, given the endless guilty pleasure that folks will derive from "Love Sensation." Find this hit-bound twirler on the imminent soundtrack to "Casper 2," as well as on the act's eponymous album, due in early '98. Prepare to hear a whole lot of 911 in the coming months.

#### KIMBERLY SCOTT Tuck Me In (3:55)

PRODUCERS: Ernesto Phillips, Renee Diggs  
WRITER: E. Phillips  
PUBLISHER: Philesto, BMI  
**Columbia 2361** (c/o Sony) (cassette single)  
Add Scott's name to the ever-lengthening list of youngsters aiming to duplicate the massive success of red-hot teens Hanson, LeAnn Rimes, and Robyn. Scott comes on like a soul siren in the making on this languid R&B ballad, in which you will absolutely not be able to discern that she is not a woman well into her 20s. The pre-

cocious singer's youth, not to mention the song's mildly daring adult lyrics, may rattle a few at first. However, producers Ernesto Phillips and Renee Diggs do not lead Scott down an intentionally seductive path, which will keep listeners from getting turned off. In fact, most will simply applaud the remarkable efforts of an artist whose potential for stardom is immeasurably high.

#### WHITEBIRD FEATURING VERONICA BROWN Words That You Say (3:40)

PRODUCER: Welcome  
WRITERS: D. Ivankovic, D. Saric  
PUBLISHERS: Jessica Michael/Sokaj/Whitebird/Intermedia, ASCAP  
REMIXER: Welcome  
**Strictly Rhythm 12517** (CD single)  
After a lackluster summer, clubland comes alive with the impact of what is easily one of the strongest house anthems in recent times. "Words That You Say" positions Welcome as an A-list producer likely to dominate turntables in the coming year, while Brown exudes raw, soulful charisma that is reminiscent of Ce Ce Peniston at the time when "Finally" first hit. This track truly has it all: a relentless groove, a shrewdly crafted hook, and a chorus that you'll be chanting to yourself for hours after one spin. An outta-da-box club hit that demands the ear of crossover radio tastemakers. Contact: 212-254-2400.

#### EDDIE MONEY If We Ever Get Out Of This Place (3:50)

PRODUCERS: Rich Zito, Curt Cuomo, Eddie Money  
WRITERS: Stanley, Cuomo, Money, Girvin  
PUBLISHER: not listed  
**CMC International 87237** (c/o BMG) (cassette single)  
Money is out to prove he is still a vital rocker after all these years with a crisp ditty that will have sharp ears drawing instant comparisons to his vintage hits "Take Me Home Tonight" and "Walk On Water." Ultimately, "If We Ever Get Out Of This Place" has enough twists and turns to stand on its own merit. Money's voice is aging incredibly well, rising from a Romeo whisper to a rough growl as the beat and a rush of guitars pick up momentum. In another era, this would be a fast mainstream rock radio hit. However, it is more likely to start its life at AC and triple-A, where programmers seem to have a long memory. From the new album "Shakin' With The Money Man."

#### REMO CAPRA FEATURING GATO BARBIERI I'm Just A Man (5:09)

PRODUCER: not listed  
WRITERS: T. Macero, R. Capra, M. Barbieri  
PUBLISHER: not listed  
**Columbia 26796** (c/o Sony) (CD single)  
Capra ends a long break from recording with a percolating jazz/pop tune that benefits from Barbieri's fluid sax playing. Time has given Capra's voice a quivering undercurrent, though that will not sway the ardor of longtime fans who will be delighted to see the singer back in action.

### ROCK TRACKS

#### ★ SHELTER Whole Wide World (3:08)

PRODUCER: Tom Soares  
WRITERS: R. Cappo, Porcell  
PUBLISHERS: Roadblock/Govindaji, ASCAP  
REMIXER: Porcell  
**Roadrunner 297** (cassette single)  
Remember when rock'n'roll was rambunctious without being angst-ridden? Shelter does. It brings back the good ol' days of playful aggression with a toe-tappin' jam that squeezes more infectious guitar licks in three minutes than most bands can in twice the time. "Whole Wide World" crackles with a '60s-flavored chorus and male-bonding gang chants that will add zip to modern rock and college radio playlists.

#### JUDAS PRIEST Bullet Train (5:05)

PRODUCERS: Glenn Tipton, K.K. Downing, Sean Lynch  
WRITERS: G. Tipton, K.K. Downing  
PUBLISHER: EMI Songs, BMI  
**CMC International 87232** (c/o BMG) (cassette single)  
Judas Priest returns without Rob Halford but with lots of intense metal bite. The new album "Jugulator" is off and running with a track that is unapologetic in its acrobatic riffing and shrieking rebel-yell vocals. Glenn Tipton is a worthy band-leader, with his sharp musicianship and aggressive demeanor. The Beavis & Butt-head generation is going to have a field day with this one—as will old-timers who spent countless teenage hours locked behind bedroom doors playing air guitar.

### RAP

#### 2 LIVE CREW Be My Private Dancer (3:16)

PRODUCER: David "Me. Mixx" Hobbs  
WRITERS: D. Hobbs, M. Ross, C. Wong-Won  
PUBLISHER: Li'l Joe Wein, BMI  
**Li'l Joe 895** (cassette single)  
How times have changed. The act that once heavily represented on the freedom-of-speech tip has stamped its latest single with "no explicit lyrics." Without the truly amusing, envelope-pushing Luke Campbell at its helm, 2 Live Crew has lost much of its bite, indulging in tepid booty-bass riffs and invitations to freak and shake. Without head-line-grabbing smut or its once-ribald sense of humor, 2 Live Crew will likely struggle to be heard in a rap world that demands more than harmless jock-grabbing.

**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 (J): 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:** 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.)

(Continued from page 83)

with releases on ECM New Series or Nonesuch. Beyond a certain Johnny-come-lately air, these records have real appeal in I Fiamminghi's warm-hearted tone and conductor Rudolf Werthen's astute compilation of repertoire. Latvian composer Peteris Vasks gained a name for himself with a recent series of sublime recordings on Conifer, and this disc reprises some of his most accessible and affecting pieces for strings, including the overwhelming "Musica Dolorosa." This is tremendous music that deserves a wide hearing.

**BRAHMS: Sonatas For Viola And Piano**  
Kim Kashkashian, viola; Robert Levin, piano  
PRODUCER: Manfred Eicher  
ECM New Series 1630

This is a beautiful recording of some beautiful music. You couldn't ask for more intellectually astute or emotionally attuned interpretations than those of Kim Kashkashian and Robert Levin, and the ECM production and packaging are peerless. Still, these two pieces total less than 45 minutes—unacceptable for a full-price classical issue, especially one that's competing with several fine versions already in the catalog. (Notably, the playing time isn't printed on the back cover, unlike on most ECM issues.) Surely, a team of this caliber could have provided a satisfying juxtaposition of material. Why not Brahms' two songs for soprano and viola? Releases like this betray a disregard for the fiscal realities of the music consumer, a dangerous thing for any label that depends on a loyal fan base for its success.

## CONTEMPORARY CHRISTIAN

**FERNANDO ORTEGA**

**This Bright Hour**

PRODUCER: John Andrew Schreiner  
Myrrh 7017027612

Fernando Ortega is a New Mexico native whose music embodies the rich hues and earthy delights indigenous to that region. On his debut Myrrh album, Ortega has fashioned warm, soothing tunes marked by his poetic lyrics and memorable melodies. Fans of finely crafted folk music will find these spiritually uplifting tunes irresistible. Ortega's piano playing anchors the album, but producer John Schreiner (Aretha Franklin, Twila Paris, Julie Miller) wisely fleshes out the melodies with flute, accordion, fiddle, and *willean* pipes. The album's finest moments are the hauntingly beautiful "Angel Fire," the moving "Don't Let Me Come Home A Stranger," and "If You Were Mine," which Ortega wrote after he and his wife went through a failed attempt to adopt a child. An album that listeners will return to often, from a gifted vocalist with first-rate songs.

## NEW AGE

**STEVEN CRAGG**

**Discovery**

PRODUCER: Steven Cragg  
New World Music 434

In a recent deluge of didgeridoo albums, "Discovery" leaps from the pack. Cragg has been around for a while, recording with Phil Thornton, who also appears on one track. But most of "Discovery" is just Cragg creating staccato rhythms and sampling his instrument in didgeridoo orchestrations and tribal stomps. Cragg successfully merges the didgeridoo's primal growl with inviting melodies and textures. "Little People" is a celebratory dance, while "Mountain Retreats" evokes exotic landscapes. "Summerstream," with its gently cascading synthesizer textures and ostinato patterns, is a surprisingly serene setting for this most ancient of instruments.

**GENERAL MEDIA**  
EDITED BY EILEEN FITZPATRICK

**HOME VIDEO**  
BY CATHERINE APPELFELD OLSON

### 1998 VIDEO PLAYMATE CALENDAR

Playboy Home Video

55 minutes, \$19.98

There are certain fourth-quarter releases that the industry has come to expect great things from. Hence, along with freshly shipped copies of "Miracle On 34th Street" and "How The Grinch Stole Christmas," retailers will be clearing shelf space for the annual edition of Playboy's video calendar. And this seductive title will not disappoint. The beautifully shot cast of lovelies—highlighted by one of the magazine's most compelling models in years, 1997 Playmate of the year Victoria Silvstedt—is a sure bet for winning sales results.

### THE BEST OF THE DOORS

Universal Studios Home Video

73 minutes, \$14.98

Haunting images of Jim Morrison enraptured in his music and poetry dominate this latest addition to Universal's video library celebrating the music of The Doors. There are some never-before-seen and tough-to-find extras, such as the videoclip for "Gloria," which was filmed by band member Ray Manzarek as a promotion for the now-unavailable album "Alive, She Cried." The clip, which intersperses concert footage with some very soft

erotica, was banned on MTV, for some reason. Also included is a new film montage for "Strange Days," which was created specifically for this tape, and some rare interview footage. Universal is also re-pricing its existing "The Doors Collection," which contains "Dance On Fire," "Live At The Hollywood Bowl," and "The Soft Parade," to \$39.98.

### EXTREME DINOSAURS: OUT OF TIME

Anchor Bay Entertainment

47 minutes, \$12.98

This irreverent children's program has its tongue firmly ensconced in its cheek. The animated series, which focuses on the daily crime-fighting exploits of a motley quartet of modern-age dinos, is getting a lot of exposure, thanks to its television presence and a new Mattel toy line. In this first episode, a scientist gives the four friendly beasts special powers that allow them to talk and survive the Ice Age in order for them to serve him. Unfortunately, he also gives similar strengths to four menacing raptors, who the dinosaurs spend most of their time chasing in an effort to stop them from taking over the earth. Those who've been on the kids' scene for some time will recall classic Teenage Mutant Ninja Turtles banter in such one-liners as "we're gonna kick Jurassic."

### FOREVER FIT: THE MIND-BODY-SPIRIT CONNECTION

SeniorVision Productions

60 minutes, \$24.95

This no-frills healthy lifestyle tape is perfectly suited to its mature target audience. An inspiring golden girl walks seniors through a series of exer-

cises and tips aimed at helping them maintain their independence and self-confidence while continually reinforcing the mantra that no one is too sedentary or too weak to start a fitness program. Not merely a workout tape, the program is filled with demonstrations of everyday movements. Included are the best way to get out of bed without straining one's back and tips on how viewers can find their own center of gravity. The exercise portions are simple and effective and, most important, easily accomplished with little fanfare. A terrific holiday gift idea. Contact: 508-350-9700.

### MTV ADVANCED WORKOUT: TOTAL BODY TRAINING

MTV Home Video/SMV

90 minutes, \$14.98

Maybe if we all worked out on a picturesque dock perched next to a gorgeous ocean we'd have the kind of bodies that grace MTV's fitness tapes. In the meantime, this video is the next best thing. Featuring Keith Byard and his ultra-varied workout, this tape is hardly for beginners. The routine, which is best suited to those already in pretty good shape, combines low-impact and step aerobic elements with free-weight-training moves. The hour-long high-energy class is topped off with a half-hour yoga segment filmed in the Utah Canyonlands that serves to soothe the muscles and the senses. The workout is the first in a new series from MTV, which is looking to expand beyond Eric Nies' "Grind" empire.

### BLAST 'EM

Fox Lorber Home Video

103 minutes, \$19.98

Timely is the word that comes to

mind with this video that probes the inside world of guerrilla celebrity photographers. The tape will likely see lots of action at retail in the wake of Princess Diana's death. The documentary, made in 1993, focuses on a ruthless young member of the paparazzi who is interviewed extensively and filmed staking out several celebs with the instinct of a hungry lion. Caught in his web are such celebrities as Madonna, Jack Nicholson, Tim Robbins, Susan Sarandon, Harvey Keitel, Robert De Niro, and Michael J. Fox. Fox and his wife and child were the main target at the time the documentary was filmed. Cleverly conceived and executed, "Blast 'Em" stands back and lets the members of the paparazzi paint an unfavorable view of themselves.

## ENTER\*ACTIVE

unFURLed

<http://www.unfurled.com>

MTV and Yahoo!, each pioneers in their respective mediums, have combined forces to create unFURLed: The MTV/Yahoo! Guide to Web Music. The site serves primarily as a jumping-off point to hundreds of various music-related sites. Each link is conveniently categorized for simple navigation. A search tool located near the top of the page is handy for users who want to jump ahead to a specific artist or topic. The Upcoming Events category, one of the most useful and regularly updated areas on the site, lists numerous live chats and concert cybercasts taking place in RealAudio and RealVideo, along with links to the World Wide Web sites they originate from. An easy Site Seeing section lists links to record labels, various online music magazines, and CD shopping sites. As a whole, unFURLed does not necessarily equal the sum of its parts. However, these various parts serve as an excellent starting point for exploring what the Web has to offer the music industry.

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

**MEMOIRS OF A GEISHA**

By Arthur Golden

Read by Elaine Erika Davis

Random House Audiobooks

3 hours (abridged), \$18

ISBN 0-679-46075-6

In this intriguing story, a young girl named Chio is sold into slavery to a geisha house in 1929. Lonely and homesick, she toils as a maid and is mistreated by the reigning geisha. But as time goes on, she grows into a beautiful woman, and under the new name Sayuri she becomes one of the most celebrated geishas of all time. Davis' shy, expressive voice, tinged with a Japanese accent, brings the young girl's thoughts, fears, and hopes to life. "Memoirs Of A Geisha" is an unusual audio experience—the listener wishes it was longer because colorful and intriguing details are lost. For example, the summary on the back of the box says that Sayuri learns "the rigorous arts of the geisha: dance and music; wearing kimono, elaborate makeup and hair; pouring sake to reveal just a touch of inner wrist." But these details are missing from the tape. There is also an unresolved question about Sayuri's sister, who was sold to a squalid house of prostitution but escaped. No mention is made of her ultimate fate or if Sayuri and her sister ever reunite (without seeing the original novel, it's difficult to know if this is due to the writing or the abridging). Still, even abridged, this is a beautiful read audiobook.

## IN PRINT

### COURTNEY LOVE: THE REAL STORY

By Poppy Z. Brite

Simon & Schuster

\$25, 253 pages

Lately, the once predictably volatile and outrageous image cultivated by Courtney Love has been tempered by a new, more glamorous and subdued public persona.

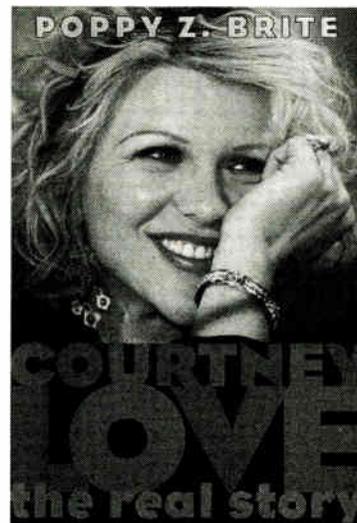
With her critically acclaimed performance in "The People Vs. Larry Flynt," a highly publicized makeover that landed her on the cover of Harper's Bazaar this month, and a recent nomination in the 1997 VH1 Fashion Awards, there's little doubt that the mainstream has come to accept Love. As with so many celebrities before her, our fascination with the singer/actress has only increased as she dismantles the stereotypes the media, the public, and the artist herself have helped erect.

In "Courtney Love: The Real Story," Brite paints a highly sympathetic portrait of this compelling personality. The author reveals Love to be something of a punk Cinderella, a tragic heroine who valiantly triumphs against perils. Her traumas include an unstable childhood, drug addiction, and a series of neglectful male figures who attempt to stifle her. Then she discovers the perfect suitor in the equally larger-than-life rock icon Kurt Cobain. Of course, prior to the end of the fairy tale, Love's story only becomes darker and more tumultuous before we see signs of redemption.

In spite of her relative youth and a limited body of musical work (Hole is currently working on its third album), Love is a worthy subject, and Brite takes great care in chronicling her highly nomadic life.

The author delves into her early years, which included bouncing in and out of boarding schools and juvenile correctional institutions, and her emancipation as a young, trust-fund-fueled scenester. Later, when Brite gets to Love's stripper days in Los Angeles, readers get a keen sense of her background through factual and eyewitness-related details.

It's no small task, considering



Love's dizzyingly active time line includes attempts at a musical career with such bands as Sugar Baby Doll, Sugar Babylon, and an abbreviated stint with rock outfit Faith No More, as well as dalliances with Billy Corgan, Trent Reznor, and Julian Cope.

Unfortunately, to those people with even a basic interest in pop culture, much of these later-life depictions will resound as echoes of the numerous press reports written about the artist.

Some of the book's greatest treasures come from unearthed personal journals and letters, which are accented by a collection of intimate photos. Brite also produces some of Love's early school records. A report from a juvenile facility in Salem, Ore., hilariously comments on a young Love, "She is very outspoken to the point of having or causing problems with the program because of her boisterous behavior."

Indeed, throughout her marriage to Cobain and her impressive work with Hole, Love has never been one to play the shrinking violet. This biography emphasizes Love's ability to maintain her identity.

Brite, who was assisted by Love in her research, never interviews the artist directly and tends to romanticize and defend her subject to a fault. Still, those already kneeling at the altar of Courtney might enjoy passing the time with these pages.

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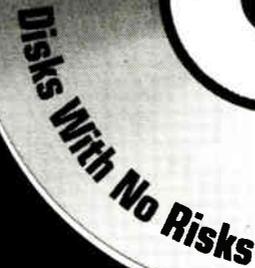
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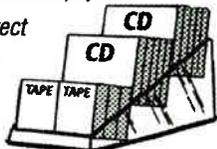
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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### OCTOBER

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, the Lighthouse, New York. 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. 212-245-5440.

Oct. 11-12, **Mix 98.5's MIXFEST**, sponsored by WBXM, Boston City Hall Plaza, Boston. 617-722-9976.

Oct. 13-19, **World Of Bluegrass Convention**, presented by International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 14, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Building Your Team," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Oct. 16, **CMRRA Update**, seminar on the Canadian Musical Reproduction Rights Agency sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Burbank, Calif. 818-842-6257.

Oct. 16-18, **Billboard/Airplay Monitor Radio**

**Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

Oct. 16-18, **North By Northwest Music & Media Conference**, Portland Hilton, Portland, Ore. 512-467-7979.

Oct. 17-19, **Bluegrass Fan Fest '97**, sponsored by International Bluegrass Music Assn., Galt House Grand Ballroom, Louisville, Ky. 888-GET-IBMA.

Oct. 17-19, **MusicWomen International Fourth Annual Global Conference**, Loew's Vanderbilt Plaza, Nashville. 615-860-4084.

Oct. 20, **15th Annual Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 20-22, **Law Journal Seminars-Press Presents 14th Annual Seminar On Negotiating Contracts In The Entertainment Industry**, New York Hilton, New York. 800-888-8300, extension 6111.

Oct. 23, **Women In Music's Working The Industry Series Seminar—Working The Net: Using New Media To The Max**, ASCAP Building, New York. 212-459-4580.

Oct. 23, **Sixth Annual Salute To Excellence Dinner Honoring Tony Gray**, New York Ballroom, Sheraton New York Hotel & Towers. 212-222-9400.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

Oct. 24-26, **Songwriters Expo 20**, sponsored by the National Academy of Songwriters, Burbank Airport Hilton and Convention Center, Burbank, Calif. 213-463-7178.

Oct. 25, **Fourth Annual Principal Health Care Jazz On The Run 5K Run**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-739-1917.

Oct. 27, **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 back lot, Century City, Calif. 213-892-7268.

Oct. 29-Nov. 2, **Black Entertainment & Sports**

**Lawyers Assn.'s 17th Annual Conference**, Rio Del Mar Resorts Center, San Juan, Puerto Rico. 301-333-0003.

Oct. 31, **Music Industry Trusts' Dinner**, Grosvenor House Hotel, London. 44-171-287-4422.

### 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. 3, **Nordoff-Robbins Music Therapy Foundation 10th Annual Silver Clef Award Dinner And Auction Honoring Aerosmith**, Roseland, New York. 212-707-2818.

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. 5-8, **'97 JazzTimes Convention—The International Business Of Jazz**, ITT Sheraton Meadowlands, N.J. 800-866-7664 extension 10.

Nov. 6, **MTV Europe Music Awards**, Ahoy Stadium, Rotterdam, the Netherlands. 44-171-284-7777.

Nov. 13, **Great American Jazz Piano Competition**, sponsored by WJCT Jacksonville, Fla., Florida Theatre, Jacksonville, Fla. 904-355-ARTS.

Nov. 14-15, **Jacksonville Jazz Festival**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-358-6336.

Nov. 15, **How To Get A Record Deal From A To Z**, New Yorker Hotel, New York. 212-688-3504.

Nov. 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.



**Flowers For A Cure.** Jazz keyboardist Keiko Matsui joined 1-800-Flowers' Pink Ribbon Bouquet campaign to find a cure for breast and ovarian cancer. Pink Ribbon arrangements feature flowers from Colombia. 1-800-Flowers will donate 25% of proceeds to the Entertainment Industry Foundation's (EIF) national initiative to eradicate breast and ovarian cancer. Pictured, from left, are Lisa Paulsen, EIF president/CEO; Dennis Franz, actor; Julie McCann-Mulligan, creative director of 1-800-Flowers; and Matsui.

## LIFELINES

### BIRTHS

Girl, Ruby Kate, to **Candace Tobaben** and **Daniel Hersch**, July 26 in Beverly Hills, Calif. Mother is director of A&R administration at MCA Records. Father is a mastering engineer at DigiPrep Inc.

Boy, Jackson Glenn, to **Nina Ossoff** and **Charles Sanders**, Sept. 20 in Westchester County, N.Y. Mother is

CEO of Squeak-A-Mouse Music and a songwriter. Father is counsel to the National Music Publishers' Assn. and senior VP of legal affairs at the Harry Fox Agency.

### MARRIAGES

**Rita Bonin** to **Richard Deas**, Sept. 27 in New Orleans. Bride is an affiliate relations rep at United Stations Radio Networks.

## GOOD WORKS

**EVENTS AID NEW FACILITY:** Three initial fund-raising efforts will help build a transitional care facility that will provide medical and emotional support to victims of domestic violence at the Huntington Memorial Hospital in Pasadena, Calif. The drive, launched Sept. 29 at the hospital, includes among its celebrity

sponsors songwriter/artist **Smokey Robinson**. Those events are a play called "Sang Sista-Sang," written by Robinson and **William Mickey Stevenson**, about the lives and accomplishments of performers **Bessie Smith**, **Billie Holiday**, **Dinah Washington**, **Dorothy Dandridge**, **Josephine Baker**, and

**Mahalia Jackson**, to be performed Nov. 5 at the Vision Theatre in Los Angeles; the **Vickers Foundation Celebrity Golf Tournament** Nov. 17 at the Mountain Meadows Golf Club in Pomona, Calif.; and the **TBD American Savings Bank Toy Drive** hosted by the Arcadia, Calif., branch, with toys donated for the center. Contact: **David Grant** at 626-798-5499.

**SINGLE FIGHTS CANCER:** As part of the fund-raising drive for the 15th annual **Minnie Riperton 5/10K Run and Family Walk** Nov. 9 in Los Angeles, **Kevin Jenkins**, president of Sensational Entertainment Records and VP of Cepha Music & Publishing, says that the label's new single "Memory Lane" by **Karyn Whitner** will be released in conjunction with the charity event, with proceeds going to the American Cancer Society (ACS). **Riperton**, the R&B singer who was a proponent of early cancer detection and prevention on behalf of the ACS, died of breast cancer in 1979 at the age of 31. The ACS has dubbed November **Minnie Riperton Cancer Action Month**. For a registration form, call the ACS at 213-386-6102. Contact: **Robert Blount** or **Antonia Gratts** at 213-469-8680 or **Kevin Jenkins** at 213-735-8563.



**Monkees Serious For A Cause.** LIFEbeat, the music industry fights AIDS organization, sponsored an after-party at New York's Bar 85 for '60s TV icons the Monkees. The act performed at the Hammerstein Ballroom at Manhattan Center earlier that evening. Party attendees donated money to LIFEbeat. Shown, from left, are **Tim Rosta**, executive director of LIFEbeat; **Mickey Dolenz**, band member; **Robin Dorian**, VH1 air personality; and **Davey Jones** and **Peter Tork**, band members.

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# Programming

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**Seeing Spots.** Developing singer/songwriter Kami Lyle, who is touring to support her debut single, "Polka Dots," takes a moment's pause during a recent stop at WXPN Philadelphia, where she taped a segment of the station's "World Cafe." Lyle, center, is flanked by Joe Reagoso, senior director of promotion for MCA, left, and David Dye, host of "The World Cafe."

## Radio Stocks Attract Folks In Biz

### More People Play Consolidation-Fueled Market

*This story was prepared by Kevin Carter, managing editor of Top 40 Airplay Monitor.*

It's no longer just the suits who are having breakfast with The Wall Street Journal. As post-Telecom Act consolidation propels broadcast stock prices upward, many of today's rank-and-file PDs and record execs have jumped on board today's version of the Oklahoma land rush.

Once the smell of money became extra pungent, previously passive observers immediately swung into action, diverting whatever available funds they could procure to join this high-risk, high-return enterprise. So while six-figure programming salaries are still far from the norm, one major-market PD, who asked to be anonymous, claims to have made more than six figures last year just in the stock market.

In another sea change, consultant Guy Zapoleon (who owns Evergreen and American Radio Systems [ARS] stock, among others) points to a growing stock-market chat room on America Online, in which radio folks are suddenly less interested in what songs PDs are playing and more concerned with what they're buying.

"The biggest change I've seen in the industry lately is that you are now able to buy shares in the company you work for," says John Gehron, co-COO of ARS. "Until recently, only a handful of broadcast companies were public; most were privately held." And because radio has become big business, the stock market has responded favorably, to say the least. "Radio stocks have generated more activity, and thus more interest, in financial markets. That, in turn, creates more liquidity in those stocks, enabling investors to more easily buy and sell."

So suddenly, the stock of the company you work for becomes available. "If you truly believe in your company, why wouldn't you want to own the stock?" Gehron asks. And unlike pork bellies, radio stocks are a subject close to most broadcasters' hearts. "Who knows this industry better than those of us in it?"

he says. "We can observe who the good broadcasters are. Why wouldn't we want to own their stock?"

Gehron also owns shares of broadcast companies other than his own. "These are companies that I personally see are very well run. We know that by observing how well they compete against us in certain markets." Although, Gehron adds with a smile, "there is something to be said about buying stock in the ones that aren't so well run either, because you have to figure that someone will end up buying them."

Pollack Media Group's Jeffrey Pollack has always dabbled in radio stock as part of his overall investment strategy. "My whole philosophy investing in any company is looking at the management team, at the track record quarter by quarter, and the amount of debt a company has accumulated," he says. "There are a few companies that I invest in on a regular basis, because I feel a confidence that quarter after quarter there will be an improvement in company cash flow. There are a lot of good companies, but you can't allocate your investment dollars all over the place."

Pollack says that being an investor makes him sensitive to what management wants when he happens to work with companies in which he may own stock. "There's a higher degree of pressure to make sure this quarter is better than the last quarter. That's what you tend to understand when you invest. Things need to happen quicker; and you just have to affect ratings performance and results quicker. All of us are used to being under pressure to make things happen quickly."

#### PROFITING FROM THE COMPETITION

Tracy Johnson, operations manager/PD at modern adult KFMB-FM (Star 100.7) San Diego, is an elder statesman in the stock game, having first ventured into the market in 1985. "You always hear from radio people that they can't make any money in this business," he says. "Hey, you're already in radio—now you have a way to use that to make

money and, even better, how to make money off of your competition."

The only broadcast stock Johnson owns is ARS. "I've also bought and sold several other broadcast stocks over the last few years," says Johnson, who keeps a TV in his office tuned to CNBC to periodically check his portfolio during the day.

One broadcast company Johnson has his eye on right now is Saga Communications. "Their stock hasn't moved lately out of the \$18-\$21 range, but I feel they're a well-run, value-oriented broadcast stock and a company without a lot of debt," he adds.

#### IT'S EASY TO PLAY

Many brokerage firms now offer simplified online access. Maintenance is as low as you want to make it, says Johnson. "You can set predetermined buy and sell points which will automatically trigger your order to buy or sell 'X' number of shares of whatever stock at whatever price you've preset. You can also set time limits so you don't have to constantly watch it," he adds.

"It sounds simple, but start reading a lot," advises Johnson. Other than The Wall Street Journal, there's a wealth of information for new players available online, he adds. "Once you learn to follow the normal price swings of stock, you begin to understand how markets move, and most of it is fairly predictable. While there will always be some surprises, after a while you become less surprised and can actually start seeing patterns develop."

Johnson adds a cautionary note. Having been an investor for 12 years, he now sees the market saturated with rookie investors. These busloads of bandwagon-jumpers are one sign of a market "top," he says, "where there is now more downside than upside opportunity."

"Just because the market happens to be going up right now doesn't mean it's going up forever. Right now there's an infusion of new money and the people to fuel it, mainly through 401K plans and

*(Continued on page 92)*

## newsline...

**IRISH DJS TOLD TO PULL PLUG ON 'DANA.'** Here's an eye crosser for you. U.K. national newspaper The Guardian reports that the Irish Republic's Independent Television and Radio Commission (ITRC) is pushing an on-air ban of the 1970 radio hit "All Kinds Of Everything" by then-16-year-old Rosemary Scallon, known as Dana. According to the organization, playing the song constitutes "an unfair advantage" for Scallon, who is now a candidate for the Irish presidency. "We believe Dana's singing must be treated by radio stations as election coverage," an ITRC spokesman said. There is a way out, however. Stations that insist upon playing the AC oldie are allowed, as long as they reduce election coverage of Scallon in an equal amount to the length of the song.

**AT-WORK RADIO HABITS UPDATED.** Arbitron and Edison Media Research have unveiled results of a new study of at-work listening, in which 1,123 spring Arbitron diary keepers were reinterviewed about their listening habits. Among the survey's findings, only 42% of workers put their work time in at an office, where most station at-work listening promotions are targeted.

The study took aim at the long-held notion that most workers are on the job 9 a.m.-5 p.m. It found that only 4% of workers start and stop work at those times. In fact, 21% of workers are on the job by 7 a.m., and another 36% are there by 8. Only 10% of workers file in at 9 a.m. Once there, 65% of workers said they listen to radio on the job.

Edison's Larry Rosin noted that radio "is the king of all media at work," showing statistics comparing radio's 65% of at-work usage with newspaper's 39%, the Internet's 16%, and TV's 11%. Measuring radio's effect on job productivity, 41% of respondents said it had no effect, 23% said it made them a little more productive, 34% said a lot more productive, 2% said a little less productive, and 1% said a lot less productive.

**ABC RADIO PREZ MOVES TO CHANCELLOR.** David Kantor, president of ABC Radio Networks, resigned Sept. 22 and moves to Chancellor Broadcasting to oversee a start-up network for the radio group and its mammoth sister Capstar. ABC VP of sales Lyn Andrews succeeds Kantor as president.

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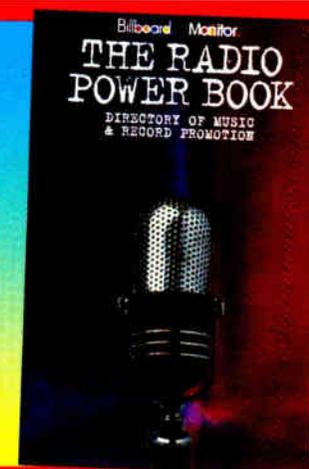
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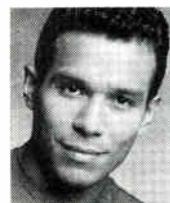
# Tony Moran Rides The Ever-Changing Beat Back Into The Remix Spotlight

**GIMME A BEAT:** Tucked away in his year-old full-facility Manhattan recording studio at a time when most New Yorkers are taking last sips of late-night coffees, pop remix master **Tony Moran** is clocking in his third hour of a recording session with pop sensation **Jon Secada**.

The two, along with an engineer, are patiently working to transform the singer/songwriter's uptempo "Believe" into a credible dancefloor stomper, complete with a reworked bassline, additional backup vocals, and an instrumental tweak here and there.

With a sensitive but learned tone, Moran suggests that a particular verse line might be better adapted to the remix if the vocal melody were altered slightly. He sings the alternative take to Secada, who listens receptively, ponders it, then asks to hear it again. Patiently, Moran runs through the line a second time.

After a moment, "OK, man, let's give it a try," says Secada, who then retreats into the sound booth, satisfied that the integrity of



MORAN

his song is not being altered, only re-juiced to meld with the more fervent rhythms Moran has created. Such a level of trust has increasingly become a given for Moran, who, over the past two years, has reinvented himself from a one-time singles remixer, freestyle producer, musician, and singer, even syndicated TV personality, into one of the most sought-after pop remixers of the latter part of the decade.

His presence on radio has been profound, particularly amid top 40's rediscovery of uptempo melodies, while his discography of the past year reads like a who's who of pop and R&B royalty. Among those in his Rolodex: **Whitney Houston**, **Gloria Estefan**, **Celine Dion**, **Luther Vandross**, **Michael Jackson**, and **Patti LaBelle**.

Despite the tenacious road he has traveled since the fledgling days of the 12-inch single in the early '80s, Moran remains mystified by his own impact. During a recent weekend out of the city, for example, he cavorted through a series of clubs, witnessing a steady stream of his own remixes.

"There is no greater high than the energy and positivity that people expe-

rience through music," Moran says. "Every time one of [my] records came on, everybody's hands went up in the air. They weren't just dancing to the tracks, they were singing along, which is the important thing. It was so overwhelming. When that happens, you know you're doing something right."

Moran's opportunity to work with some of the best vocalists in the field is



by Chuck Taylor

born out of his insistence on maintaining full focus on the artist, to never divest attention from the vocals via overly alienating instrumentation.

"I've always been very focused on the song itself, which has been the best education for me," he says. "Even in the freestyle days—which are considered a cheesy period—I wanted to make sure the artist could carry the record when they sang. When I had opportunities to work with Gloria and Jon and Patti and Luther, I used the same approach, which is to seek within them a new place to make the best record possible. I've always made sure that the music was very polished, very clean, so that the artist carried the record."

Such sensibilities are grounded in Moran's childhood days in Brooklyn, N.Y., where he was a "pure pop listener," à la the **Jacksons**, **Paul McCartney & Wings**, and "Grease." "I always looked for something that was going to make me want to sing along to it," he says.

In time, he became a mobile DJ, in which Moran furthered his appreciation of top 40 melodies, then befriended **Albert Cabrera**, with whom he formed the **Latin Rascals**. The pair's re-edited versions of popular songs spliced together became a favorite on New York dance powerhouse **WKU's** heralded lunchtime mix. They also caught the ear of remix veteran **Arthur Baker**, who offered the pair a job at his **Shakedown Studios**. Moran and Cabrera then began hand-stamp-

ing their own remixes for the biggest names in mid-'80s pop: **Bruce Springsteen**, **Madonna**, **U2**, **Duran Duran**, and the **Rolling Stones**.

"It was a new step in the remix-making process," Moran says. "Unlike most of the big remixes by **Shep Pettibone**, **Nile Rodgers**, or **Arthur Baker**, we would get masters and would have to take 20 hours of pieces and outtakes and construct a 12-inch single out of that.

"The programming scenario that existed at that time was archaic compared to what we can do now," he adds. "After a while, we were doing three of these a week. Even though I poured my heart into it, everything became a blur."

But the reviews of their work were clearly fostering a watchful eye from labels wanting to capitalize on this new trend. Ironically, meanwhile, "my goal was to give up editing altogether," Moran says.

And then came Moran's first supercharged break. **Fever Records** asked



he and Cabrera and friend **Andy Panda** to produce and write a song for its new act the **Cover Girls**. The result, the radio classic "Show Me," became a gold single and opened the airwaves to freestyle. Moran went on to produce songs for the top names in the genre: **TKA**, **Safire**, **George LaMond**, **Noel**, and **Lisette Melendez**.

Meanwhile, the **Latin Rascals** recorded their own material, including the club hit "Arabian Nights" and a remake of the **Animals'** "Don't Let Me Be Misunderstood."

Then came TV notoriety, as Moran and Panda hosted "Second Generation," a production of **MTV** and **Tribune**. The half-hour show, which aired in 37 large urban markets, offered yuk-yuk skits and freestyle-oriented  
(Continued on page 92)

# George Flinn Revives His Ailing Memphis Stations

**F**OR NEARLY 20 YEARS, George Flinn was perceived around Memphis as an ultrasound doctor who, in his own words, "dabbled in radio." The handful of radio stations his Flinn Broadcasting owned in that market and Little Rock, Ark., went through frequent format changes and were often thought of more as their owner's personal jukeboxes than "real" broadcast outlets.

Rival broadcasters, meanwhile, would talk about how much potential Flinn's stations could have if only they were in the hands of a major owner. And by this spring, Flinn himself was, like many entrepreneur broadcasters, finally ready to sell.

That was before May 3, when Flinn's **KANG**, a class-A blues FM whose audience was so small that nobody called to complain when it was flooded off the air for nearly a month, became young-end R&B outlet **KXHT** (Hot 107) under consultant **Steve Smith**. Four months later, **KXHT** is No. 2 in the market with a 7.6 share 12-plus in the second summer Arbitrend, No. 2 only to longtime R&B powerhouse **WHRK** (K97). In early September, Flinn launched a second FM, **WJOI** (107.5 Kiss FM), under consultant **Dan Valie**, giving Memphis its first mainstream top 40 in nearly a decade. Suddenly, Flinn's instincts seem, well, ultra sound.

The 54-year-old Memphis native almost made it to broadcasting through a direct route, going to college as an electrical engineer. Instead, "I did research on the X-rays produced from television sets and became interested in the medical aspects of X-ray and radiology. After that, I went to medical school and became a radiologist, but never lost my interest in radio."

In 1973, spurred by his interest in technology, Flinn chose the then nascent ultrasound field as his specialty, eventually opening four clinics. By 1978, he'd bought suburban oldies

outlet **WGSF**. In 1988, when the legendary **RKO Radio** chain was broken up, Flinn sold **WGSF** to his younger brother and bought **WHBQ**. Over the next few years, that AM would try numerous formats, including hard rock, top 40, country, and oldies and occasionally a block-programmed mix. On one occasion, Flinn took to the airwaves himself to apologize for the station's inconsistency.

Eventually, however, **WHBQ** ended up as the market's all-sports outlet on the receiving end of a local marketing agreement (LMA) with **Barnstable Broadcasting**; it's since reverted to Flinn. In the meantime, Flinn became increasingly fascinated with modern rock, a format that, at that time, seemed like a stretch for Memphis.

In 1993, Flinn's **WNWZ-AM** flipped to modern, using hard-drive automation at a time when that technology was less ubiquitous than it is now. Several days later, crosstown **WRXQ-FM** signed on with modern. When Flinn bought Memphis R&B outlet **KFTH**, he moved the modern format to FM. By that time, however, **WRXQ** was entrenched, and **KFTH**, later **KMZN**, languished in near-total obscurity, before finally flipping to the blues format that Flinn was already running on AM and switching the call letters again to **KANG**.

Like modern rock, the new format was, Flinn says, a labor of love. "With blues, I figured I'd at least do something enjoyable to a certain demo. Memphis was the home of the blues. I figured we'd do well. Then I learned that there were 4,000 people who loved it, and the rest of the million people in town couldn't care less."

By this time, Flinn says, he'd made another discovery. He needed experienced people in his operation. ("It sounds so trite, but it's so true. The staff is everything.") The first key hire was former **Sheridan Broadcast-**

(Continued on page 92)



GEORGE FLINN  
Owner  
KXHT/WJOI Memphis

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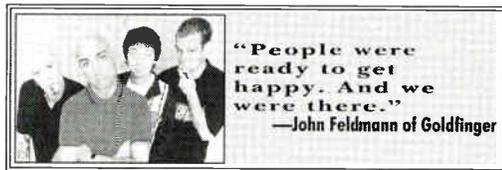
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With its second Modern Rock Tracks hit, "This Lonely Place," L.A. outfit Goldfinger continues to ride the ska-pop wave that has landed a great many of its brethren on the upper reaches of the chart. And reasoning why so many sunny California bands have been successful, Goldfinger front man John Feldmann echoes a commonly held sentiment on the listening public's cyclical temperament.

"It makes sense that this music would become popular," he says. "Grunge was over: Slow, depressing music was over. It just got to be the time for some up, danceable music. People were ready to get happy. And we were there."

Last year, the single "Here In My Bedroom" from Goldfinger's self-titled Mojo/Universal debut album

was a top 10 Modern Rock hit. At No. 18 on Modern Rock Tracks, "This Lonely Place" comes from the band's follow-up set, "Hang-Ups." According to Feldmann, the song represents a departure for the group—even though it was penned seven years ago.



"People were ready to get happy. And we were there."  
—John Feldmann of Goldfinger

"For a long time, we thought we couldn't really play 'This Lonely Place,'" Feldmann says. "It has this 'Daydream Believer,' swinging '60s pop thing

going on that was a little subtle and difficult for us. But after playing all those shows over the past year, we got better and more confident, and adding a horn section really helped make it work."

Lyricaly, "This Lonely Place" addresses the challenge of change. "Even when something's a drag, you know what it's all about, and that's comforting," Feldmann says. "Whereas the unknown, even if it may represent something preferable eventually, is scary. I wrote the song about one of my good friends who was in a relationship where the guy she was with was staying out all night, cheating on her. But for her, the idea of breaking up with him was worse than the reality of him messing around. She finally did it, though. It was rough, but she got through it. And now she's happy."

Billboard®

OCTOBER 11, 1997

# Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	2	12	TOUCH, PEEL AND STAND	DAYS OF THE NEW
				2 weeks at No. 1	
2	2	1	22	PINK	AEROSMITH
3	3	3	4	ANYBODY SEEN MY BABY?	THE ROLLING STONES
4	5	5	27	IF YOU COULD ONLY SEE	TONIC
5	8	12	8	EVERLONG	FOO FIGHTERS
6	6	8	12	LIVE THROUGH THIS (FIFTEEN STORIES)	MIGHTY JOE PLUM
7	9	11	11	I CHOOSE	THE OFFSPRING
8	12	18	7	MY OWN PRISON	CREED
9	17	29	3	SLOW RIDE	KENNY WAYNE SHEPHERD BAND
10	10	13	6	HELLO HELLO	TALK SHOW
11	4	4	10	MARCHING TO MARS	SAMMY HAGAR
12	16	17	4	HITCHIN' A RIDE	GREEN DAY
13	7	9	31	PUSH	MATCHBOX 20
14	11	6	20	TRUST	MEGADETH
15	15	16	16	SUPERMAN'S DEAD	OUR LADY PEACE
16	18	15	18	BLEEDING ME	METALLICA
				★★★ AIRPOWER ★★★	
17	21	31	3	BLAME	COLLECTIVE SOUL
18	13	10	12	LAZY EYE	GOO GOO DOLLS
19	20	19	33	GONE AWAY	THE OFFSPRING
20	14	7	14	TURN MY HEAD	LIVE
21	19	14	21	LISTEN	COLLECTIVE SOUL
22	25	27	5	WALKIN' ON THE SUN	SMASH MOUTH
23	24	30	3	EVERYTHING TO EVERYONE	EVERCLEAR
24	32	36	4	THE FALL	THE NIXONS
25	27	26	8	HIGH	JIMMIE'S CHICKEN SHACK
26	23	24	8	ONE ANGEL	STIR
27	22	20	17	LAST CUP OF SORROW	FAITH NO MORE
28	29	28	11	AENEMA	TOOL
29	35	—	2	MOST PRECARIOUS	BLUES TRAVELER
30	26	22	13	SOUL OF LOVE	PAUL RODGERS
31	NEW ▶	1		ALMOST HONEST	MEGADETH
32	31	34	7	FLY	SUGAR RAY
33	38	38	3	TRIALS	COOL FOR AUGUST
34	NEW ▶	1		THREE MARLENAS	THE WALLFLOWERS
35	NEW ▶	1		GRADUATE	THIRD EYE BLIND
36	28	21	22	THE DIFFERENCE	THE WALLFLOWERS
37	34	33	7	HIT THE GROUND RUNNING	JONNY LANG
38	33	25	18	CAROLINA BLUES	BLUES TRAVELER
39	30	23	9	SUGARCANE	CRY OF LOVE
40	NEW ▶	1		CLEOPATRA	CHRIS DUARTE GROUP

Billboard®

OCTOBER 11, 1997

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	13	WALKIN' ON THE SUN	SMASH MOUTH
				3 weeks at No. 1	
2	2	2	16	FLY	SUGAR RAY
3	3	3	11	EVERLONG	FOO FIGHTERS
4	8	14	4	TUBTHUMPING	CHUMBAWAMBA
5	4	5	12	CRIMINAL	FIONA APPLE
6	5	7	5	HITCHIN' A RIDE	GREEN DAY
7	10	13	5	EVERYTHING TO EVERYONE	EVERCLEAR
8	7	8	10	THE RASCAL KING	THE MIGHTY MIGHTY BOSSTONES
9	6	4	18	WRONG WAY	SUBLIME
10	15	24	3	DON'T GO AWAY	OASIS
11	9	6	15	BUILDING A MYSTERY	SARAH MCLACHLAN
12	11	12	11	SUPERMAN'S DEAD	OUR LADY PEACE
13	13	10	21	SELL OUT	REEL BIG FISH
14	12	9	24	PUSH	MATCHBOX 20
15	14	16	10	GRADUATE	THIRD EYE BLIND
16	16	18	6	HELLO HELLO	TALK SHOW
17	22	21	6	SUMMERTIME	THE SUNDAYS
				★★★ AIRPOWER ★★★	
18	24	26	4	THIS LONELY PLACE	GOLDFINGER
19	20	22	7	DREAM	FOREST FOR THE TREES
20	19	19	29	SEMI-CHARMED LIFE	THIRD EYE BLIND
21	21	20	25	6 UNDERGROUND	SNEAKER PIMPS
22	25	25	6	PRISONER	311
23	18	17	11	JACK-ASS	BECK
24	17	11	13	D' YOU KNOW WHAT I MEAN?	OASIS
25	27	27	7	MOST PRECARIOUS	BLUES TRAVELER
26	23	15	18	TURN MY HEAD	LIVE
27	26	23	14	BREATHE	PRODIGY
28	30	39	3	TOUCH, PEEL AND STAND	DAYS OF THE NEW
29	31	34	3	LUCKY	SEVEN MARY THREE
30	37	—	2	COME ON EILEEN	SAVE FERRIS
31	35	—	2	I CHOOSE	THE OFFSPRING
32	NEW ▶	1		ON AND ON	LONGPIGS
33	33	33	5	LONG LONG TIME	LOVE SPIT LOVE
34	29	29	9	(CAN'T YOU) TRIP LIKE I DO	FILTER AND THE CRYSTAL METHOD
35	NEW ▶	1		BITTER SWEET SYMPHONY	THE VERVE
36	38	—	2	DOIN' TIME	SUBLIME
37	NEW ▶	1		THREE MARLENAS	THE WALLFLOWERS
38	34	32	22	THE DIFFERENCE	THE WALLFLOWERS
39	39	—	2	ALL FOR YOU	SISTER HAZEL
40	NEW ▶	1		DAMMIT (GROWING UP)	BLINK 182



# HITS! IN TOKIO

Week of September 21, 1997

- 1 Honey / Mariah Carey
- 2 D'You Know What I Mean? / Dasis
- 3 I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- 4 Self Confidence / Newtone
- 5 Got 'Til It's Gone / Janet Jackson
- 6 4 Seasons Of Loneliness / Boyz II Men
- 7 Stand By Me / Dasis
- 8 Happiness / Vanessa Williams
- 9 Pleasure Dome / Soul II Soul
- 10 Snow On The Sahara / Anggun
- 11 Dajobu / Touko Furuuchi
- 12 Men In Black / Will Smith
- 13 I Know Where It's At / All Saints
- 14 To Make You Feel My Love / Billy Joel
- 15 Wishing The Rain Away / Jai
- 16 Gypsy Lady / Matt Bianco
- 17 Come On Eileen / Save Ferris
- 18 Say Nothin' / Omar
- 19 Free / Ultra Nate
- 20 Samba De Janeiro / Bellini
- 21 Somewhere / Pet Shop Boys
- 22 C U When U Get There (From "Nothing To Lose") / Coolio Featuring 40 Thevz
- 23 Doki Doki Shityau / Shikao Suga
- 24 Someone / SWV Featuring Puff Daddy
- 25 MMBop / Hanson
- 26 Dam Dam Deo / Felicidad
- 27 Sunshine Day / Matt Bianco
- 28 Just The Way It Is / Lisa Moorish
- 29 Don't Say / Jon B.
- 30 Something About The Way You Look Tonight / Elton John
- 31 Let's Start Over Again / Shakatak
- 32 Dream / Forest For The Trees
- 33 Smile / The Supernaturals
- 34 Just A Freak / Crystal Waters
- 35 Featuring Dennis Rodman
- 36 L-L-Lies / Diana King
- 37 Koyoino Tsukino Youni / Erefantokashimashi
- 38 Here I Come / Thriller U
- 39 Alone In Paradise / Yngwie Malmsteen
- 40 If I Hadn't Got You / Chris Braide
- 41 Koiva Itsumo Maboroshino Youni / Hofudiran
- 42 Star Fruits Surf Rider / Cornelius
- 43 More Beats And Pieces / Coldcut
- 44 Where's The Love / Hanson
- 45 Flying High / Byron Stingily
- 46 Doh-La-La / Coolio
- 47 D1 Messenger -Denshikyouno Uta / Southern All Stars
- 48 Touch And Go / Soul Bossa Trio
- 49 Too Gone, Too Long / En Vogue
- 50 Anybody Seen My Baby? / The Rolling Stones
- 51 Should I Walk Away / Summercamp

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**81.3FM J-WAVE**

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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 82 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	13	HOW DO I LIVE CUBB 73022	LEANN RIMES 6 weeks at No. 1
2	2	2	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN
3	3	3	11	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
4	5	8	9	FOOLISH GAMES ATLANTIC 87021	JEWEL
5	6	6	9	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
6	8	5	4	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	ELTON JOHN
7	7	11	9	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
8	4	4	25	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
9	11	14	6	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
10	13	20	6	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
11	10	7	16	FOR ONCE IN OUR LIVES ARK 1 ALBUM CUT	PAUL CARRACK
12	12	10	23	FOR YOU I WILL ROWDY: WARNER SUNSET 87003/ATLANTIC	MONICA
13	9	9	14	A SMILE LIKE YOURS ELEKTRA 614 LEG	NATALIE COLE
14	15	15	35	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
15	22	25	3	SO HELP ME GIRL ARISTA ALBUM CUT	GARY BARLOW
16	17	17	52	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
17	21	24	9	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
18	19	18	69	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
19	14	12	21	GO THE DISTANCE COLUMBIA 78554	MICHAEL BOLTON
20	16	13	18	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	JAMES TAYLOR
21	18	16	21	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
22	23	23	26	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
23	25	—	2	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS.	PAULA COLE
24	26	29	23	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	BOB CARLISLE
25	NEW	1	1	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	2	13	FOOLISH GAMES ATLANTIC 87021	JEWEL 2 weeks at No. 1
2	2	1	24	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
3	3	3	23	SEMI-CHARMED LIFE ELEKTRA 614 LEG	THIRD EYE BLIND
4	4	4	12	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS.	PAULA COLE
5	5	6	14	BUILDING A MYSTERY NETTWERK 1395/ARISTA	SARAH MCLACHLAN
6	6	5	22	HOW BIZARRE HUH! ALBUM CUT/MERCURY	OMC
7	7	8	14	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
8	8	7	33	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
9	11	15	8	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
10	10	12	15	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	TONIC
11	9	9	34	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
12	12	10	50	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
13	13	11	24	THE FRESHMEN RCA 64734	THE VERVE PIPE
14	18	24	6	HOW DO I LIVE CUBB 73022	LEANN RIMES
15	14	13	21	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	SHERYL CROW
16	16	16	33	CRASH INTO ME RCA ALBUM CUT	DAVE MATTHEWS BAND
17	15	14	13	THE DIFFERENCE INTERSCOPE ALBUM CUT	THE WALLFLOWERS
18	17	19	11	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	THE MIGHTY MIGHTY BOSSTONES
19	23	27	5	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
20	19	21	7	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
21	22	23	7	CRIMINAL CLEAN SLATE 78595/WORK	FIONA APPLE
22	21	20	12	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
23	24	26	5	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
24	25	22	3	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	ELTON JOHN
25	27	25	25	BITCH CAPITOL 58634	MEREDITH BROOKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 adult contemporary stations and 62 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### RADIO STOCKS ATTRACT FOLKS IN BIZ

(Continued from page 89)

mutual funds, but if we see anything on the horizon to spook the market, like interest rates increasing, or if these companies fail to meet earning expectations, that will send these new investors running for the sidelines," Johnson adds. "Many of these first-timers aren't completely sure what they're investing in or how the market really works. If the market were to suddenly drop by 20%, it could trigger a mass exodus, which would have an adverse effect on the market."

#### THE NEXT MICROSOFT?

Chancellor Media chief programming officer Steve Rivers owns stock in his own company, as well as some non-broadcast stock. Responding to those who predict the bottom will eventually fall out of the broadcast-stock frenzy, Rivers says, "Given the size of companies like Chancellor and CBS, I don't see that happening. They're too big, with too much critical mass. Our primary focus is not waiting for the bottom falling out—it's waiting for the prices to go up."

Rivers sees a similar situation with today's average radio folks dabbling in the market and with the original ground-floor Microsoft employees. Radio people start playing the market more or less as a hobby, and many have actually made money. "The Microsoft employees were just computer programmers, working for peanuts, and were given some stock options to placate them," says Rivers. These same people are now millionaires, living in lake-front mansions in suburban Seattle.

While Pollack is likewise bullish on the radio operators, he does note that we're still in for a time of settling in. "We're in a learning curve," he says. "Everyone is looking to figure out the best way to operate these huge companies. A lot of companies are [finding the correct way of] organizing the managers and programmers and salespeople, but I still think there's going to be a shaking-out period. Ultimately, people will find the regional plan will make the most sense."

#### LONG-TERM PLAYER

Bob Catania, head of promotion at Geffen Records, has been actively involved in the stock market since 1984, also a bit earlier than most, and considers himself more of an old-school, long-term, lower-risk stock trader. "I don't really play the market. I think of myself as more of a long-term player," he says. "I look for the big, solid companies that will perform over the long haul. It's hard to argue with IBM, Microsoft, and Intel."

Back in 1984, Catania invested \$5,000 he received from a retirement plan. "There was a Shearson-American Express office near my house, so I asked them to help me," says Catania, who still uses the same broker, now at Smith Barney, and has built handsomely upon that original investment.

He also feels strongly about buying stock in companies you admire. Catania, a noted Disney memorabilia collector, bought 50 shares of Disney stock at \$60 each in 1984, mainly because, in his words, "I thought it would be cool." The purchase happened to coincide with Michael Eisner's arrival. "Within three years, it was up to 160, then split four for one, then went back up to 120 and split two for one again."

The only broadcasting stock Catania ever owned was Infinity. "I did well with that and held onto it right through the merger with Westinghouse," he says. "One thing I learned—Wall Street loves Mel [Karmazin]. When the bigger players like him get involved, the stock popped immediately."

Otherwise, says Catania, "I find today's broadcasting stocks fascinating but very volatile. My portfolio is relatively stable, with more long-term investments."

Similarly, Pollack notes that most of

us don't have unlimited cash to tap. "You have to [decide whether] you want to own Gillette or pull your money out for one of the radio companies," he says. "I think a lot of these are sexy investments, but you just have to say to yourself, 'Let's try to evaluate whether I should be in this new broadcast company or should I be in Intel.' If you're going to invest in a broadcast entity, you have to satisfy yourself that it's not just a big company but can manage itself efficiently."

### TONY MORAN

(Continued from page 90)

videos.

But then, as countless artists with limited talent jumped on the freestyle beat box, the bottom dropped out of the brand. And Moran, whose reputation was founded on the sound, fell with it. "After the suicide of freestyle, I was caught in limbo," he says. "No one would hire me because of the connection. It became very difficult to cross that barrier."

The remixer/producer asked labels to give him a chance, offering the ultimate incentive: "I told them if they'd provide the cappella track, I'd do a remix free. I'd do it for anybody, just to get myself back in the door."

Through this, Moran developed a relationship with Epic Records then dance department head Frank Ceraolo, for whom he'd served up free remixes of the Cover Girls' "Funk Boutique" and "Wishing On A Star," the latter of which hit No. 9 on the Hot 100.

As Ceraolo—who is now Epic's senior director of U.S. marketing—was developing "Hold Me, Thrill Me, Kiss Me," the 1994 retro-classic project for Estefan, he called in Moran to participate on her remake of "Everlasting Love"—again, for free. The song became a smash, contributing to a new chapter in Estefan's—and Moran's—career. Momentum built, and the remixer ushered in his current wave of notoriety.

Over the past year or so, Moran has overseen the restructuring of more than 20 remixes from his Sound Barrier studio, fueling dancefloor comebacks for the likes of Jennifer Holliday and Cyndi Lauper.

And without asking this time, Moran has already reached the next tier, transitioning from remix master into full-blown producer. He is writing and producing tracks for Dion, Estefan, Secada, Vandross, and LaBelle and has produced the just-released top 40 aimed single "Like A Star" by former freestyle songbird Cynthia, already a top hit on Hot Dance Music/Maxi-Singles Sales.

"I've allowed them to see I was more than capable of giving accurate and creative direction," Moran says. "I think in the past, a lot of people took my work for granted. They said, 'Oh, this is the dance thing.' But once they saw me in there, I think they realized how seriously and emotionally involved I am. I don't make it my primary directive to see how funky my bassline is. The packaging of the whole product has to be great."

Moran has also signed a development deal with Columbia for a project involving JU4, a four-member male Latin group, à la Color Me Badd,

which he would write and produce. And the ultimate: Moran is again stepping out in front as singer on "Fiesta," a duet he wrote and produced with budding starlet Angee Blake. Released to DJs and top 40 radio Sept. 16, the track is the lead single from Epic's latest dance collection, "Welcome To The Epidrome."

Already, it's been a long musical road for Moran since his '80s days of vinyl remixing. While the road ahead already appears paved, he admits that each step along the way has laid the foundation for the next.

"I see each of these experiences as different lifetimes, and yet the one thing they hold in common is a feeling of gratification and of creating something that feels good," Moran says.

"There are times when I've been terrified, where I'm just an emotional wreck working with some of these artists. But when I come out with a performance from them that astounds everybody, it's very satisfying. I'm definitely looking forward to the future."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

### GEORGE FINN

(Continued from page 90)

ing honcho Chuck Woodson, who became KANG's GM. The next was Smith, who sent him a solicitation letter "when I was within a month of selling the station. I'd just figured out that I couldn't do it. I didn't have enough time. I didn't have enough of whatever it was I needed." Three weeks later, Hot 107 was on the air.

Some operators might have been scared to sell young-end R&B on a stand-alone. But after several years with virtually no ratings, KXHT could only do better. "I was expecting extreme resistance," says Finn. "I was expecting to have to apologize for it. Instead, it's been just the opposite. The agencies accept it. My friends and family accept it. [My colleagues in] the medical community accept it. It's been a success like I've never dreamed of."

Besides KXHT and the new Kiss, Finn Broadcasting also owns two Memphis AMs, a TV station, and two low-powered TV stations. Its local KDRE is currently LMA'd, but it has another construction permit in that market due on in several months, as well as a construction permit in Reno, Nev., and a TV station in New Orleans. Even before the success of KXHT, Finn says he was receiving weekly calls from prospective buyers, but, he says, "I'm in the business because I like radio." SEAN ROSS

# AIRPLAY Billboard & Monitor Radio Seminar & Awards

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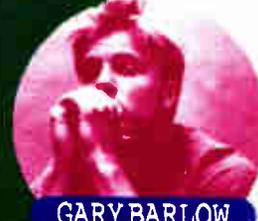
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October 16 - 18, 1997

The Renaissance Orlando Resort

# Music Video

## PROGRAMMING

### MTV Taps Into The Opinions Of Its Audience For 'Viewers'

This week's Eye was written by guest columnist Sharon Steinbach.

MTV'S NEW DAILY video show, "12 Angry Viewers," aired 6:30-7 p.m. (ET/PT) Monday through Friday, gives viewers an opportunity to determine the fate of MTV's latest videos. Each week, 12 opinionated viewers judge which videos are worthy of being added to rotation. At the end of each week, the "jury" is "sequestered" and deliberates in order to decide on one new video to be added to the next week's MTV playlist.

Host **Jancee Dunn**, also a VJ on M2, shows the 12 viewers three new clips daily, which they discuss and critique as they are played. From Monday to Thursday, the show closes with the panel deciding which video moves on to the final round. On the fifth and final show of the week, the finalist video from each day's episode competes in the final round. All but one video is eliminated, and the winning clip is added to the MTV playlist the following week with a "12 Angry Viewers approved" logo on it.

The show is taped at MTV's new studio in Times Square.

THE 1997 VH1 FASHION AWARDS, boasting a live performance by the **Rolling Stones**, takes place Oct. 24 at the Theater at Madison Square Garden in New York for broadcast on VH1 Oct. 28.

The show unites designers, models, musical artists, and celebrities to honor the melding worlds of fashion and entertainment. This year's nominees in the most stylish music video category are **Fiona Apple's "Criminal"** (directed by **Mark Romanek**, stylist **Brigitte Echols**), "Foolish Games" by **Jewel** (directed by **Matthew Rolston**, stylist **April Napier**), **Elton John's "The Way You Look Tonight"** (directed by **Time Royes**, stylist **Debbie Donovan**), and "6 Underground" by **Sneaker Pimps**, (directed by **Vaughn Arnell**, stylist **Kim Bowen**).

Nominated for most fashionable

artist are **Apple, Beck, Jakob Dylan** (of the **Wallflowers**), **Maxwell**, and **Gwen Stefani** (of **No Doubt**).

**Joel Gallen** is the show's producer for the second year in a row.

ON THE LOCAL TIP: RCA's **Treble Charger** and the **Verve Pipe** ended their co-touring Sept. 27 in the latter's hometown of Kalamazoo, Mich. That's when five local video viewers see the bands as the label's guests.

In support of the Verve Pipe's "Villains" and Treble Charger's "Friend Of Mine," local video outlets **Velocity** (St. Louis), **Rage** (Boston), **Music Link** (Denver), **ROV** (Los Angeles), and **Austin Network** (Austin, Texas) agreed to play the clips back-to-back. Viewers were instructed to call in to tell a personal story of how a "friend" turned into a "villain."

The viewer in each market with the worst sob story of a friend's betrayal wins an all-expense-paid trip to Kalamazoo to see the show and a promo-only live CD by the Verve Pipe.

Another RCA-sponsored contest revolves around artist **Rome's "Do You Like This,"** which began running on 14 local video outlets Aug. 25 and continues through Monday (6). The grand prize is dinner with the artist.

FOR SOME TWISTED HUMOR, **Paul Andresen** is directing a one-hour documentary on controversial Island act **Insane Clown Posse**, which according to Andresen is slated to turn up on MTV around Halloween. The Posse makes a limited appearance in the documentary, which highlights fans and the mystique surrounding the band.

A day in the life of the Posse's cult following is featured, along with a potentially controversial running gag and an inside look at the group's own Detroit-based label, **Psychopathic Records**. One segment enlists a legit consumer focus group, in which unsuspecting panelists hear music and see videos.

## PRODUCTION NOTES

### LOS ANGELES

Notorious Pictures director **Marc Smerling** was responsible for **Diana King's** upcoming Work Group clip "L-L-Lies."

A new version of **Texas' "Say What You Wanna Say"** was directed by **Peggy Sirota** of H.S.I. for Mercury.

The latest clip supporting **Tommy Boy's** soundtrack to "Nothing To Lose" turns up from **Queen Latifah**. "It's Alright" was directed by **Ramsey Gbelawoe** for Mega Large Productions.

### NEW YORK

Two recent efforts from 550 Music

are **Ben Folds Five's "Brick,"** a departure for Satellite director **Kevin Bray**, and the label's imminent debut from **Taja Seville**, "I & I," directed by **Matt Mahurin** of Mortal Films.

Director **Peter Christopher** was at the helm for "I Will Come To You" by Mercury's youth sensation **Hanson**.

### OTHER CITIES

Miami's South Beach was the location for the shoot for **Will Downing's "All About You,"** directed by **Arthur Jafa** of Tony Kaye.

FOR WEEK ENDING SEPTEMBER 28, 1997

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Busta Rhymes, Put Your Hands Where My... (new)
- 2 Usher, You Make Me Wanna
- 3 Salt-N-Pepa, R U Ready
- 4 Mary J. Blige, Everything
- 5 Puff Daddy, It's All About The Benjamins
- 6 Foxy Brown, Big Bad Mamma
- 7 Somethin' For The People, My Love Is The Shhh!
- 8 Boyz II Men, 4 Seasons Of Loneliness
- 9 Allure, All Cried Out
- 10 Lost Boyz, Me And My Crazy World
- 11 Total, What About Us
- 12 Master P, I Miss My Homies
- 13 Aaliyah, Hot Like Fire
- 14 Lil' Kim, Not Tonight
- 15 Mariah Carey, Honey
- 16 Brownstone, Kiss And Tell
- 17 Chico DeBarge, Igg'n' Me
- 18 Janet Jackson, Got 'Til It's Gone
- 19 Kurtis Blow, The Breaks
- 20 Brian McKnight, You Should Be Mine
- 21 Vanessa Williams, Happiness
- 22 LL Cool J, Phenomenon
- 23 The Notorious B.I.G., Mo Money Mo Problems
- 24 Mary J. Blige, I Can Love You
- 25 Magoo And Timbaland, Up Jumps Da Boogie
- 26 Simone Hines, Yeah! Yeah! Yeah!
- 27 K-Ball, Do It On The Upside
- 28 En Vogue, Too Gone, Too Long
- 29 Next, Butta Love
- 30 Wyclef Jean, Guantanamera

### NEW ONS

- 1 Aaliyah, The One I Gave My Heart To
- 2 En Vogue, Too Gone, Too Long
- 3 Will Smith, Just Cruisin'
- 4 Sound Of Blackness, Hold On
- 5 Ali, Love Letters
- 6 Eric Sermon, Keith Murray & Redman, Rapper's Delight
- 7 H-Town, They Like It Slow
- 8 Nas/Foxy Brown/Dawn Robinson, Firm Biz
- 9 LSG, My Body
- 10 Dru Hill, 5 Steps
- 11 Wataz, Oh Ahh Oh
- 12 Queen Pen, Man Behind The Music



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 John Michael Montgomery, How Was I To Know
- 2 Tim McGraw, Everywhere
- 3 Travis Tritt Feat. Lari White, Helping...
- 4 Reba McEntire, What If It's You
- 5 Sawyer Brown, This Night Won't Last Forever
- 6 Diamond Rio, How Your Love Makes Me Feel
- 7 Lorrie Morgan, Go Away
- 8 Chely Wright, Shut Up And Drive

- 9 Vince Gill, You And You Alone
- 10 Bryan White, Love Is The Right Place
- 11 Clint Black, Something That We Do
- 12 Brooks & Dunn, Honky Tonk Truth
- 13 Lee Ann Womack, The Fool
- 14 Mark Chesnutt, Thank God For Believers
- 15 Wynonna, When Love Starts Talkin'
- 16 Shania Twain, Love Gets Me Every Time
- 17 Ty Herndon, I Have To Surrender
- 18 Neal McCoy, The Shake
- 19 John Anderson, Small Town
- 20 LeAnn Rimes, You Light Up My Life
- 21 Trace Adkins, The Rest Of Mine
- 22 Sherrie Austin, One Solitary Tear
- 23 Patty Loveless, You Don't Seem To Miss Me
- 24 The Tractors, The Last Time
- 25 Martina McBride, A Broken Wing
- 26 Rhett Akins, More Than Everything
- 27 Clay Walker, Watch This
- 28 Ricochet, Blink Of An Eye
- 29 Michael Peterson, From Here To Eternity
- 30 Tracy Byrd, Good Ol' Fashioned Love
- 31 Big House, Love Ain't Easy
- 32 Alison Krauss & Union Station, Looking In...
- 33 John Fogerty, Southern Streamline
- 34 Ranch, Walkin' The Country
- 35 Kenny Chesney, She's Got It All
- 36 Trisha Yearwood, How Do I Live
- 37 Jason Sellers, I'm Your Man
- 38 Matraca Berg, That Train Don't Run
- 39 Wade Hayes, Wichita Lineman
- 40 Matt King, A Woman Like You
- 41 George Strait, Carrying Your Love With Me
- 42 Blackhawk, Hole In My Heart
- 43 David Lee Murphy, All Lit Up In Love
- 44 James Bonamy, Naked To The Pain
- 45 Lila McCann, I Wanna Fall In Love
- 46 River Road, Nickajack
- 47 Keith Perry, When I Could Fly
- 48 Mark Collie/Aaron Tippin/Jeff Wood, Fire...
- 49 Hank Thompson/W Junior Brown, Gotta' Sell
- 50 Delbert McClinton, Sending Me Angels

### NEW ONS

- 1 Kris Tyler, What A Woman Knows
- 2 Ruby Lovett, Look What Love Can Do
- 3 The Lynns, Nights Like These
- 4 Trisha Yearwood & Garth Brooks, In Another's Eyes



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Jewel, Foolish Games
- 2 LL Cool J, Phenomenon
- 3 Rolling Stones, Anybody Seen My Baby
- 4 Puff Daddy, It's All About The Benjamins
- 5 Foo Fighters, Everlong
- 6 Busta Rhymes, Put Your Hands Where My...
- 7 Janet Jackson, Got 'Til It's Gone
- 8 Smash Mouth, Walkin' On The Sun
- 9 Oasis, Don't Go Away
- 10 Green Day, Hitchin' A Ride
- 11 Mighty Mighty Bosstones, The Rascal King
- 12 Boyz II Men, 4 Seasons Of Loneliness
- 13 Mariah Carey, Honey

- 14 Adam Sandler, The Lonesome Kicker
- 15 Radiohead, Karma Police
- 16 Usher, You Make Me Wanna
- 17 Chumbawamba, Tubthumping
- 18 Fiona Apple, Criminal
- 19 Sarah McLachlan, Building A Mystery
- 20 311, Prisoner
- 21 Mary J. Blige, Everything
- 22 Fleetwood Mac, Silver Springs
- 23 Reel Big Fish, Sell Out
- 24 Wyclef Jean, Guantanamera
- 25 Verve, Bitter Sweet Symphony
- 26 Master P, I Miss My Homies
- 27 Coolio, Ooh La La
- 28 Salt-N-Pepa, R U Ready
- 29 Will Smith, Just Cruisin'
- 30 Forest For The Trees, Dream
- 31 Sublime, Doin' Time
- 32 Jamiroquai, Alright
- 33 Talk Show, Hello Hello
- 34 Sugar Ray, Fly
- 35 Elton John, Something About The Way You...
- 36 Dru Hill, Never Make A Promise
- 37 Third Eye Blind, Semi-Charmed Life
- 38 Lil' Kim, Not Tonight
- 39 Blues Traveler, Most Precarious
- 40 Inq, Love You Down
- 41 Refugee Camp All-Stars, Avenues
- 42 Mxpx, Chick Magnet
- 43 Chris Rock, Champagne
- 44 Jimmie's Chicken Shack, High
- 45 Sundays, Summertime
- 46 Squirrel Nut Zippers, Put A Lid On It
- 47 Matchbox 20, Push
- 48 Our Lady Peace, Superman's Dead
- 49 The Wallflowers, The Difference
- 50 The Notorious B.I.G., Mo Money Mo Problems

### NEW ONS

- 1 Mariah Carey, Butterfly
- 2 Missy "Misdemeanor" Elliot, Sock It 2 Me
- 3 Imani Coppola, Legend Of A Cowgirl
- 4 Blink 182, Dammit
- 5 Bobby Brown, Feeling Inside
- 6 Cornershop, Brimful Of Asha
- 7 The Offspring, I Choose
- 8 Wu-Tang Clan, It's Yourz



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Lee Ann Womack, The Fool
- 2 Patty Loveless, You Don't Seem To Miss Me
- 3 Chris LeDoux, This Cowboy's Hat
- 4 Travis Tritt Feat. Lari White, Helping...
- 5 Sawyer Brown, This Night Won't Last Fore
- 6 Blackhawk, Hole In My Heart
- 7 Lorrie Morgan, Go Away
- 8 David Lee Murphy, All Lit Up In Love
- 9 Vince Gill, You And You Alone
- 10 Mark Chesnutt, Thank God For Believers
- 11 Bryan White, Love Is The Right Place
- 12 Brooks & Dunn, Boot Scootin' Boogie
- 13 Reba McEntire, What If It's You

- 14 Clay Walker, Watch This
- 15 Blake & Brian, Another Perfect Day
- 16 Tim McGraw, Everywhere
- 17 Diamond Rio, How Your Love Makes Me Feel
- 18 Chely Wright, Shut Up And Drive
- 19 The Kinleys, Please
- 20 River Road, Nickajack
- 21 Wade Hayes, Wichita Lineman
- 22 LeAnn Rimes, You Light Up My Life
- 23 Clint Black, Killin' Time
- 24 Buck Owens, Act Naturally
- 25 Clay Walker, Live Until I Die
- 26 Alan Jackson, Summertime Blues
- 27 Lee Roy Parnell, A Little Bit Of You
- 28 Vince Gill, Go Rest High On That Mountain
- 29 Lonestar, No News
- 30 Trisha Yearwood, Believe Me Baby

### NEW ONS

Shania Twain, Love Gets Me Every Time



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Rolling Stones, Anybody Seen My Baby
- 2 Jewel, Foolish Games
- 3 Sarah McLachlan, Building A Mystery
- 4 Mariah Carey, Honey
- 5 Third Eye Blind, Semi-Charmed Life
- 6 Matchbox 20, Push
- 7 Spice Girls, 2 Become 1
- 8 Sister Hazel, All For You
- 9 Fleetwood Mac, Silver Springs
- 10 The Wallflowers, The Difference
- 11 Paula Cole, I Don't Want To Wait
- 12 Fiona Apple, Criminal
- 13 Shawn Colvin, Sunny Came Home
- 14 Elton John, Something About The Way You...
- 15 Rolling Stones, Start Me Up
- 16 Savage Garden, I Want You
- 17 Smash Mouth, Walkin' On The Sun
- 18 Rolling Stones, Going To A Go-Go
- 19 Rolling Stones, Love Is Strong
- 20 The Wallflowers, One Headlight
- 21 Sheryl Crow, Everyday Is A Winding Road
- 22 Rolling Stones, Undercover Of The Night
- 23 Duncan Sheik, Barely Breathing
- 24 Spice Girls, Say You'll Be There
- 25 Hanson, Mmmbop
- 26 Sugar Ray, Fly
- 27 No Doubt, Don't Speak
- 28 The Verve Pipe, The Freshmen
- 29 Shawn Colvin, You And The Mona Lisa
- 30 The Cardigans, Lovelool

### NEW ONS

- 1 Mariah Carey, Butterfly
- 2 Imani Coppola, Legend Of A Cowgirl
- 3 Duran Duran, Electric Barbarella
- 4 Jars Of Clay, Crazy Times
- 5 Peach Union, On My Own
- 6 Rome, Do You Like This

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 11, 1997.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

Master P, I Miss My Homies

### BOX TOPS

- 1 Aqua, Barbie Girl
- 2 Naughty By Nature, Mourn You Till I Join You
- 3 Usher, You Make Me Wanna...
- 4 Mack 10, Backyard Boogie
- 5 Coolio, Ooh La La
- 6 Mariah Carey, Honey
- 7 Master P, How You Do Dat
- 8 Twista, Get It Wet
- 9 God's Property, You Are The Only One
- 10 K-Ci & JoJo, Last Night's Letter

### NEW

- 1 Aaron Neville, Say What's In My Heart
- 2 Bjork, Joga
- 3 Bone Thugs-N-Harmony, If I Could Teach The World
- 4 Capone-N-Noreaga, Closer Remix/Driver's Seat
- 5 The Chemical Brothers, Elektrobank
- 6 Daz Dillinger, Way To Major
- 7 En Vogue, Too Gone, Too Long
- 8 Fat, Downtime
- 9 Nas/Foxy Brown/Dawn Robinson, Firm Biz
- 10 H-Town, They Like It Slow
- 11 Hanson, I Will Come To You
- 12 Jonny Lang, Missing Your Love
- 13 Kyle Jason, Butter Baby
- 14 LL Cool J, Phenomenon
- 15 Love Spit Love, Long Long Time
- 16 Portishead, All Mine
- 17 Queen Pen, Man Behind The Music
- 18 Radiohead, Karma Police
- 19 Robert Bradley's Blackwater Surprise, Once Upon A Time
- 20 Shawn Colvin, You And The Mona Lisa
- 21 Sounds Of Blackness, Hold On
- 22 Stir, One Angel
- 23 U2, Please (LIVE)
- 24 Veronica Featurin Fat Joe, Rise
- 25 The Wallflowers, Three Marlenas

Will Smith, Just Cruisin'  
Wu-Tang Clan, It's Yourz



Continuous programming  
1515 Broadway  
New York, NY 10036

### NEW

- 1 Funkdoobiest, Papi Chuka
- 2 Fluke, Abdurd
- 3 Limp Bizkit, Counterfeit
- 4 Wu-Tang Clan, It's Yourz
- 5 Cherry Poppin' Daddies, Zoot Suit Riot
- 6 Isaac Green & The Skalas, High School
- 7 Imani Coppola, Legend Of A Cowgirl
- 8 The Offspring, I Choose
- 9 The Cure, Wrong Number
- 10 Size 14, Clair Danes Poster
- 11 Eric Sermon, Keith Murray & Redman, Rapper's Delight



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- 1 Blues Traveler, Most Precarious (new)
- 2 Daft Punk, Burnin' (new)
- 3 Great Big Sea, Ordinary Day (new)
- 4 Peach Union, On My Own (new)
- 5 Sheryl Crow, Home (new)
- 6 U2, Please (new)
- 7 Usher, You Make Me Wanna... (new)
- 8 Total, What About Us (new)
- 9 Aqua, Barbie Girl
- 10 Backstreet Boys, Everybody... (new)
- 11 Oasis, D'You Know What I Mean?
- 12 Our Lady Peace, Automatic Flowers
- 13 Sarah McLachlan, Building A Mystery
- 14 Bran Van 3000, Drinking In L.A.
- 15 Sugar Ray, Fly
- 16 Mariah Carey, Honey
- 17 Hanson, Where's The Love
- 18 Holly McNarland, Numb



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- 1 Oasis, D'You Know What I Mean?
- 2 Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
- 3 Julieta Venegas, De Mis Pasos
- 4 Molotov, Voto Latino
- 5 Luis Miguel, Por Debajo De La Mesa
- 6 Meredith Brooks, Bitch
- 7 Jon Bon Jovi, Queen Of New Orleans
- 8 Olive, You're Not Alone
- 9 Control Machete, Andamos Armados
- 10 10,000 Maniacs, More Than This
- 11 Plastilina Mosh, Nimo Bomba
- 12 Apollo 440, Ain't Talkin' 'Bout Dub
- 13 Smash Mouth, Walkin' On The Sun
- 14 Ely Guerra, Angel de Fuego
- 15 Hanson, Where's The Love
- 16 Monaco, What Do You Want From Me
- 17 Ana Torroja, A Contratiempo
- 18 Aleks Syntek Y La Gente Normal, Otra Parte De Mi
- 19 Savage Garden, I Want You
- 20 Blur, On Your Own



1/2-hour show weekly  
Signal Hill Dr  
Wall, PA 15148

- 1 Audio Adrenaline, Free Ride
- 2 Geoff Moore & The Distance, Homerun
- 3 John Jonethis, Flood
- 4 The Waiting, Never Dim
- 5 Eric Champion, Dress Me Up
- 6 Ray Boltz, I Will Tell The World
- 7 Al Denson, Shine Out The Light



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- 1 Rolling Stones, Anybody Seen My Baby
- 2 Sarah McLachlan, Building A Mystery
- 3 Boyz II Men, 4 Seasons Of Loneliness
- 4 Devlins, Heaven's Wall
- 5 Death In Vegas, Dirt
- 6 Goo Goo Dolls, Lazy Eye
- 7 Talk Show, Hello Hello
- 8 Tanya Donnelly, Pretty Deep
- 9 The Dambuilders, Burn This Bridge
- 10 Foxy Brown, Big Bad Mamma
- 11 Meredith Brooks, I Need
- 12 Smash Mouth, Walkin' On The Sun
- 13 Sinead O'Connor, This Is To Mother You
- 14 Fat, Downtime
- 15 Coolio, Ooh La La
- 16 Vanessa Williams, Happiness
- 17 Widespread Panic, Aunt Avis
- 18 Paul Rodgers, Soul Of Love
- 19 Robyn, Show Me Love
- 20 Peter Dinklage, You're The Inspiration



CALIFORNIA MUSIC CHANNEL

15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- 1 Usher, You Make Me Wanna...
- 2 Mariah Carey, Honey (Remix)
- 3 Total, What About Us
- 4 Aaliyah, Hot Like Fire
- 5 Wyclef Jean/Refugee All Stars, The Guantanamera
- 6 Coolio, Ooh La La
- 7 Mary J. Blige, Everything
- 8 Allure F/12, All Cried Out
- 9 Busta Rhymes, Put Your Hands Where My Eyes Could See
- 10 Magoo And Timbaland, Up Jumps Da Boogie

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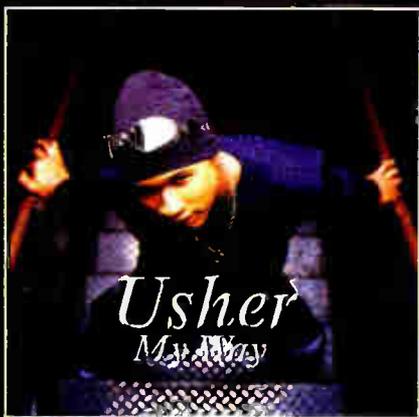
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## SEPTEMBER RIAA CERTIFICATIONS LED BY PINK FLOYD, BILLY JOEL

(Continued from page 15)

ist with the most multi-platinum releases, with 11 to her credit; Madonna now stands at No. 2 with 10.

Several debut recordings rolled to new peaks in September. Jewel's "Pieces Of You" (Atlantic) climbed to 6 million; Spice Girls' "Spice" (Virgin) vaulted to 5 million; Hanson's "Middle Of Nowhere" (Mercury) soared to 3 million; and Matchbox 20's "Yourself Or Someone Like You" (Atlantic) and Puff Daddy & the Family's "No Way Out" (Bad Boy/Arista) hit 2 million. (Puff Daddy's opus was simultaneously certified platinum and gold.)

Spice Girls' set is the best-selling single-disc release of the year so far; the Notorious B.I.G.'s "Life After Death," certified at 6 million, is a two-CD set.

Making their first marks in the platinum-album category were sassy hip-hop Missy Elliott (EastWest); country vocalist Trace Adkins (Capitol Nashville); alternative rock acts Sugar Ray (Atlantic) and 311 (Capricorn); ska sensations the Mighty Mighty Bosstones (Mercury); electronica whiz Prodigy (Maverick); and—for their 1974 live collaboration "Before The Flood"—Bob Dylan & the Band. The Prodigy and Elliott albums were simultaneously certified gold.

Debuting gold-album artists included Robert Miles (Arista), Joe (Jive), the Chemical Brothers (Caroline), Backstreet Boys (Jive), the New Life Community Choir (Jive), and Sister Hazel (MCA).

Acts scoring their first million-selling singles in September were Backstreet Boys, LeAnn Rimes (Curb), Lil' Kim (Atlantic), Usher (LaFace), and—for their 33-year-old hit "My Girl"—the Temptations.

A complete list of September RIAA certifications follows.

### MULTI-PLATINUM ALBUMS

Pink Floyd, "The Wall," Columbia, 22 million.  
 Billy Joel, "Greatest Hits Volume I & II," Columbia, 18 million.  
 Jewel, "Pieces Of You," Atlantic, 6 million.  
 Bob Dylan, "Bob Dylan's Greatest Hits Volume II," Columbia, 5 million.  
 Nirvana, "MTV Unplugged In New York," DGC, 5 million.  
 Spice Girls, "Spice," Virgin, 5 million.  
 Willie Nelson, "Willie & Family Live," Columbia, 4 million.  
 Aerosmith, "Big Ones," Geffen, 4 million.

Pink Floyd, "Delicate Sounds Of Thunder," Columbia, 3 million.  
 Sheryl Crow, "Sheryl Crow," A&M, 3 million.  
 Hanson, "Middle Of Nowhere," Mercury, 3 million.  
 Santana, "Moonflower," Columbia, 2 million.  
 Barbra Streisand, "The Concert," Columbia, 2 million.  
 Puff Daddy & the Family, "No Way Out," Bad Boy/Arista, 2 million.  
 Matchbox 20, "Yourself Or Someone Like You," Atlantic, 2 million.

### PLATINUM ALBUMS

Bob Dylan & the Band, "Before The Flood," Columbia, their first.  
 Sarah McLachlan, "Surfacing," Nettwerk/Arista, her second.  
 Puff Daddy & the Family, "No Way Out," Bad Boy/Arista, their first.  
 Prodigy, "The Fat Of The Land," Maverick, its first.  
 Rod Stewart, "If We Fall In Love Tonight," Warner Bros., his 13th.  
 Various artists, soundtrack, "Batman & Robin," Warner Bros.  
 Various artists, "Dr. Dre Presents... The Aftermath," Interscope.  
 311, "Transistor," Capricorn/Mercury, its second.  
 Mighty Mighty Bosstones, "Let's Face It," Mercury, their first.  
 Sugar Ray, "Floored," Atlantic, its first.  
 Trace Adkins, "Dreamin' Out Loud," Capitol Nashville, his first.  
 Missy "Misdemeanor" Elliott, "Supa Dupa

Fly," EastWest/EEG, her first.

### GOLD ALBUMS

Santana, "Viva Santana," Columbia, its 14th.  
 Robert Miles, "Dreamland," Arista, his first.  
 Sarah McLachlan, "Surfacing," Nettwerk/Arista, her third.  
 Puff Daddy & the Family, "No Way Out," Bad Boy/Arista, their first.  
 Various artists, soundtrack, "Nothing To Lose," Tommy Boy.  
 The Sundays, "Blind," DGC, their second.  
 Los Tigres Del Norte, "Jefe De Jefes," Fonovisa, their third.  
 Joe, "All That I Am," Jive, his first.  
 Sammy Kershaw, "The Hits, Chapter I," Mercury Nashville, his fifth.  
 Kenny Rogers, "Greatest Hits," RCA Nashville, his 27th.  
 Prodigy, "The Fat Of The Land," Maverick, its first.  
 Lou Reed, "New York," Sire, his second.  
 Rod Stewart, "If We Fall In Love Tonight," Warner Bros., his 20th.  
 Various artists, soundtrack, "Batman & Robin," Warner Bros.  
 The Chemical Brothers, "Dig Your Own Hole," Astralwerks/Caroline, their first.  
 Kenny Loggins, "Yesterday, Today & Tomorrow," Columbia, his ninth.  
 Various artists, "Take My Hand: Songs From The 100 Acre Wood," Walt Disney.  
 Various artists, "Dr. Dre Presents... The Aftermath," Interscope.  
 311, "Transistor," Capricorn/Mercury, its second.  
 Various artists, soundtrack, "How To Be A Play-

er," Def Jam/PolyGram.

Backstreet Boys, "Backstreet Boys," Jive, their first.

New Life Community Choir, "Show Up," Jive, its first.

Lost Boyz, "Peace, Love & Nappiness," MCA, their second.

John Fogerty, "Blue Moon Swamp," Warner Bros., his third.

Rickie Lee Jones, "Flying Cowboys," Geffen, her third.

Sister Hazel, "Somewhere More Familiar," Universal, its first.

Neal McCoy, "Greatest Hits," Atlantic, his third.

Missy "Misdemeanor" Elliott, "Supa Dupa Fly," EastWest/EEG, her first.

Bob Marley & the Wailers, "Natural Mystic," Island, their 10th.

Luis Miguel, "Romances," WEA/Latina, his fifth.

### MULTI-PLATINUM SINGLES

Elton John, "Candle In The Wind 1997"/"Something About The Way You Look Tonight," Rocket/A&M, his first.

### PLATINUM SINGLES

The Notorious B.I.G., "Mo Money Mo Problems," Bad Boy/Arista, his fourth.  
 LeAnn Rimes, "How Do I Live," Curb, her first.  
 The Temptations, "My Girl," Motown, their first.  
 Lil' Kim, "Not Tonight," Atlantic, her first.  
 Backstreet Boys, "Quit Playing Games (With My Heart)," Jive, their first.

Elton John, "Candle In The Wind 1997"/"Something About The Way You Look Tonight," Rocket/A&M, his sixth.

Mariah Carey, "Honey," Columbia, her sixth.  
 Usher, "You Make Me Wanna . . .," LaFace/Arista, his first.

### GOLD SINGLES

The Notorious B.I.G., "Mo Money Mo Problems," Bad Boy/Arista, his fifth.

Usher, "You Make Me Wanna . . .," LaFace/Arista, his first.

Coolio, "C U When U Get There," Tommy Boy, his fifth.

The Temptations, "My Girl," Motown, their first.

The Four Tops, "Reach Out, I'll Be There," Motown, their second.

The Supremes, "Baby Love," Motown, their second.

The Supremes, "Stop! In The Name Of Love," Motown, their third.

Dru Hill, "Never Make A Promise," Island Black Music, their third.

Spice Girls, "2 Become 1," Virgin, their third.

Elton John, "Candle In The Wind 1997"/"Something About The Way You Look Tonight," Rocket/A&M, his 15th.

Mariah Carey, "Honey," Columbia, her 11th.  
 SWV, "Someone," RCA, its fifth.  
 LeAnn Rimes, "How Do I Live," Curb, her second.

R. Kelly, "Gotham City," Jive, his fifth.

Assistance in preparing this story was provided by Carrie Bell.

## CANADIAN GOVERNMENT GIVING HEARING TO RECORD CLUB SPAT

(Continued from page 12)

owned subsidiary of WEA International, a wholly owned subsidiary of Warner Communications, the latter two being Delaware corporations with head offices in New York. All three companies are named as respondents in the bureau's application.

The federal bureau, which has been investigating a BMG Direct complaint since December 1996, argues in its application that as a result of not being able to obtain Warner master recordings to offer to its record club members, BMG Direct has been "substantially and adversely affected" by Warner's refusal to license its product (Billboard Bulletin, Oct. 1).

According to the application, BMG Direct has "suffered cumulative operating losses that total in the tens of millions of dollars" and is in danger of having to withdraw from the Canadian market.

Industry sources here peg BMG

Direct losses in Canada to be at least \$40 million (Canadian).

Columbia House, the dominant mail-order record club in Canada for more than 40 years, is licensed by Warner Music Canada to sell Warner recordings to its club members. Warner Music Canada, in an equal partnership with Sony Music Entertainment (Canada), has a 50% stake in Columbia House here, which reports to the Sony Music Entertainment/Warner Group-owned Columbia House Co. in the U.S.

"It makes it very difficult to grow when we don't have access to the Warner catalog, [and] our competitor does have access," says Dennis Petroskey, VP of corporate communications for BMG Entertainment in New York.

"We'd gotten verbal assurances from high-level executives at Warner before we entered the [Canadian] market," continues Petroskey. "We under-

stood it was critical that we have access to the Warner catalog. We were given assurances that we would. Since we've been in the market, they've been reluctant to negotiate and refuse to supply us [with Warner product]."

Adds George McMillan, president/CEO of BMG Direct, "The issue is about how Warner, dealing with us, has tried to keep BMG out of the Canadian market and to continue to sustain the monopoly Columbia House has had [in Canada]. It involves licensing and every strategy [Warner] employed to keep us out and, once we were in, to drive us out."

While Warner executives declined to comment on the bureau's application, Warner Music Canada issued the following statement Sept. 30: "The application constitutes an attempt to establish a compulsory licensing regime for copyrighted works in Canada. This is an unprecedented attack on

the intellectual property rights of the entire creative community and is contrary to principles of Canadian and international law. Warner Music intends to vigorously oppose the application."

McMillan refutes the Warner statement that the issue is about compulsory licensing, calling it "a red herring." "This is an issue about refusal to deal," he says.

While Sony Music Entertainment (Canada) has a 50% stake in Columbia House and also does not license its catalog to BMG Direct, it was pointedly not named in BMG's complaint last year to the Competition Bureau.

"While Sony co-owns Columbia House, it's a different matter altogether," says McMillan. "In this specific case, our deals were with Warner . . . Sony [product] would be desirable, but it's no substitute for Warner's. Warner is indispensable."

## All American Acquired By Pearson

BY DON JEFFREY

NEW YORK—The fate of All American Communications' record operations is uncertain following the parent company's acquisition by Pearson plc., a London-based publishing company, for about \$515 million in cash.

All American Communications owns the Scotti Bros. record label, which has released million-selling albums by "Weird Al" Yankovic.

A spokesman for Santa Monica, Calif.-based All American said at press time that it was unclear whether Pearson would keep and build the record company or sell it. Pearson executives were unavailable for comment. But the spokesman said it was unlikely that All American's management team, headed by chairman/CEO Anthony Scotti, would remain with the company.

The company's recorded music unit, All American Music, comprises three labels: Scotti Bros. Records, Street Life, and Backyard. There are

10 active acts on the roster, including R&B legend James Brown, rapper Skee-Lo, and Yankovic, and about 75 albums in the active catalog. Music product is distributed domestically by WEA and internationally by PolyGram. In 1996, revenue from music and merchandising rose 16.3% to \$25.6 million from \$22 million. The biggest hit was Yankovic's "Bad Hair Day."

Pearson, which has a television unit as well as a publishing arm, is principally interested in All American's TV properties, which include the highly rated syndicated series "Baywatch" and "The Price Is Right." In addition to operating the Pearson Putnam publishing firm, the company also owns The Financial Times newspaper, The Economist magazine, Madame Tussaud's Wax Museum, and stakes in Britain's TV Channel 5 and satellite broadcaster BSkyB.

The deal, which is expected to close soon, is for \$25.50 a share in cash (Billboard Bulletin, Oct. 2).

## DISNEY SETS 2 U.S. DATES FOR 'LION KING' CAST ALBUM

(Continued from page 12)

Preceding the cast album's national availability, Walt Disney Records has mapped out an extensive New York area campaign, according to Mike Bessolo, VP of marketing (U.S.).

"We've got two marketing objectives," says Bessolo. "One is to market the album as a souvenir of the theatrical experience, and the second is to support the album on a nationwide basis to position it to people who already own the soundtrack album or 'Rhythm Of The Pride Lands' as a continuation of the musical journey, whether they've seen the show or not."

In the New York area, the label will focus on retail displays and merchandising programs, ticket giveaways, and display-incentive programs, and it will work with the Disney gift stores, one of which is situated alongside the New Amsterdam Theatre.

Bessolo says that Ticketmaster will also offer the cast, soundtrack, and "Rhythm" albums for sale for a short-term period. Bessolo says that rather than "cannibalize" retail sales, the Ticketmaster program "will end up

leading people back to retail." Bus advertising, ticket-envelope advertising, and in-theater booklets will also reinforce availability of the album.

On a national scale, the cast album will be a key component of Walt Disney Records' October-December "Share The Music Of Disney" holiday program; the set will be featured on its World Wide Web site and in listening stations.

## BORDERS BRANCHES OUT IN ASIA, U.K.

(Continued from page 12)

says it intends to open at least 40 superstores this year.

After the closing of the deal—expected by Oct. 20—Books, etc. will be 100% owned by Borders Group and a new subsidiary, BGI U.K. Richard Joseph, currently president/CEO of Books, etc., will continue to head the chain along with his management team.

According to published reports in the U.K., Books, etc., which was founded in 1931, had been planning a public offering of stock until Borders came up

with a more attractive financing deal that included a nationwide expansion plan. Such a rollout would be a threat to established U.K. book chains W H Smith and Dillons.

In the second fiscal quarter, which ended July 27, Borders reported net income of \$500,000 on a 12.6% increase in sales to \$466.3 million. In the same period last year, the company lost \$2.2 million. Its shares closed at \$27.50 in New York Stock Exchange trading at press time; its 52-week high is \$29.625.

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### RAP

**Issue Date: November 22 Ad Close: October 28**

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### SOUND OF THE CITIES: CHICAGO

**Issue Date: November 15 Ad Close: October 21**

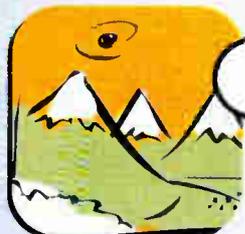
**CONTACT:** Lezle Stein - 213-525-2329



### 5TH ANNIVERSARY LOUD RECORDS/SRC

**Issue Date: November 15 Ad Close: October 21**

**CONTACT:** Adam Waldman - 212-536-5172



### GERMANY, SWITZERLAND, AUSTRIA

**Issue Date: November 8 Ad Close: October 14**

**CONTACT:** Christine Chinetti - 44-171-323-6686



### NAXOS - 10TH ANNIVERSARY

**Issue Date: November 1 Ad Close: October 7**

**CONTACT:** Adam Waldman - 212-536-5172



### WORLDWIDE DANCE

**Issue Date: November 1 Ad Close: October 7**

**CONTACT:** Jill Carrigan - 213-525-2302  
Christine Chinetti - 44-171-323-6686



### 1998 International Buyer's Guide

**Publication Date: December 11 Ad Close: October 8**

**CONTACT:** Dan Dodd (US/Canada) - 213-525-2299  
Christine Chinetti, Ian Remmer - 44-171-323-6686

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AKI KANEKO

## REPRISE, MERCURY HIT MARKET WITH LETTERMAN, CONAN COMPILATIONS

(Continued from page 15)

is executive producer of both shows (Billboard Bulletin, Sept. 30).

With store shelves piling up with superstar product in anticipation of the holidays, the O'Brien and Letterman albums will face stiff competition at retail. However, both titles have plenty of star power of their own.

"Live From 6A" features a mostly modern-rock-leaning roster: Ani DiFranco, David Bowie, Matthew Sweet, Jamiroquai, Bjork, Elvis Costello, Cake, Jonathan Richman, Edwyn Collins, 311, Soul Coughing, and Squirrel Nut Zippers.

"Live On Letterman" is the more eclectic of the two sets. It features performances by Lou Reed, Sheryl Crow, Dave Matthews Band, Aretha Franklin, Paula Cole, Rod Stewart, R.E.M., Lenny Kravitz, and Patti Smith.

The Letterman album's real trump card is live collaborations between such notables as David Grisman and Jerry Garcia; Elvis Costello and Burt Bacharach; Lyle Lovett and Al Green; Van Morrison, Sinéad O'Connor, and the Chieftains; and Jewel and Flea.

"In selecting what we were going to put on, you kind of feel like a kid in a candy store," says "Late Show" music segment producer Sheila Rogers, who co-produced the album with Reprise VP of media relations (U.S.) Bill Bentley. "The first thing that came to mind was to highlight some of the unusual combinations of people that we had—Elvis and Burt; Van, Sinéad, and the Chieftains."

While live TV musical performances can often be a hit-or-miss proposition, O'Brien says his show works hard to make the most of its performances. "There's an argument you can make that television is the worst way to hear music," he says. "We're just trying to have them sound as good as we can. We always get a lot of compliments from acts saying, 'Wow, we sounded great here.' We wanted this to do justice to how great the performances are on the show. David Bowie's performance on the album is a great acoustic performance. It's not, 'Hey it's pretty good considering it's off a TV show.' It just sounds great." (For more from O'Brien, see the Beat in the Oct. 18 issue.)

Letterman also has praise for the "Late Show" album. "This is a collection of exciting, interesting musical appearances from our show. I know it's great," he says. "I was there when it happened."

Repeat Letterman guests, such as Reed, are also enthused about being included on the album. "I'm on the show a lot, so I thought I should be part of it," says Reed, adding that the album has a lineup of "great" artists.

Although it was the album's producers who decided on Reed's version of the Velvet Underground classic "Sweet Jane," the singer says he was happy with the choice. "It happens to be a great performance," he says.

Mercury act 311, which is featured performing its breakthrough modern rock hit "Down" on "Live From 6A," is also excited about being included on the O'Brien album. The track was recorded during the band's national TV debut. Singer/guitarist Nick Hexum says the group was "freaked" but "charged" to be on the show. "I barely remember it, because it was so anticipated," he says. "I had no idea if we were good or if we sucked. I watched it later that night, and I was surprised to see that we rocked."

When the band got word that its performance of "Down" would be included on "Live From 6A," Hexum says, he was "stoked." He adds, "We're proud to contribute to the album because

Conan is the only risk-taker in late-night TV in terms of booking interesting, cutting-edge bands."

"Late Night" music booker Jim Pitt, who compiled and produced "Live From 6A," says that the show's staff had occasionally talked about putting together an album, but the project remained on the back burner until the show began being courted by a few labels.

When the project became a reality, Pitt went about the laborious task of clearing each track for the album.

"With each act it was like applying for a job," says Pitt. "You're waiting for word to come through on whether you got it or not, but we pretty much got what we wanted."



LETTERMAN

### RETAIL EXPECTATIONS

It remains to be seen, however, how the albums containing such performances will be received by retailers and the record-buying public.

Lew Garrett, VP of buying and merchandising for the 311-store, North Canton, Ohio-based Camelot, calls both albums "interesting projects for the collector," but he notes that Mercury and Reprise are going to have to work hard to promote them. "With all the releases coming out this season, the labels are going to be highly challenged

to compete in the marketplace to any significant level," he says.

Both labels are prepared for the challenge. Says Linnea Nan, director of artist development and creative marketing for Reprise (U.S.), "There's 15 selling points—the 14 incredible songs, and the 15th is David Letterman and the 'Late Show' connection."

Mercury has a similar feeling about "Live From 6A." Says Ken Weinstein, director of product development for Mercury (U.S.), "We're banking on two great things—Conan and the reputation of the show as the premier place for new bands to get national TV exposure."

Rather than release a single, Reprise will service the entire album to triple-A radio stations Nov. 11. It will also service the album to college radio stations, which "have an affinity with Dave and some of the artists on the record," says Nan.

Likewise, Mercury shipped the entire "Live From 6A" album to triple-A, modern rock, and mainstream rock Sept. 30.

Although Mercury plans no single, Weinstein says its radio efforts will focus on Sweet's cover of "Do Ya"—originally recorded by the Move and later a hit for the Electric Light Orchestra—since Sweet's rendition of the song isn't available elsewhere.

However, Weinstein points out that the album has a wealth of material that can appeal to various formats. "Modern rock can play Matthew Sweet, Cake, Soul Coughing, Bjork, or Squir-

rel Nut," he says. "Triple-A can play Sweet, Bowie, Elvis, Jonathan Richman, Ani DiFranco, and Squirrel Nut. Mainstream rock can play David Bowie and 311, and we could even go to classic rock with the David Bowie track."

Both labels also plan to utilize the images of their respective shows' stars as keys to marketing the albums at retail. Tentative plans from Reprise

include Letterman stand-ups capable of displaying CDs. Mercury will employ point-of-purchase materials featuring O'Brien and the "Live From 6A" cover art.

Reprise and Mercury will also tie in with the shows for promotions. Reprise plans to offer triple-A stations that support the album ticket giveaways to the "Late Show," while Mercury will distribute coupons for discounts on the "Live From 6A" album at tapings of "Late Night."

Although neither collection is likely to get video airplay on MTV or VH1, which favor their own live programming, Mercury will get some additional exposure from MTV when O'Brien guests on "The Pinfield Suite" and M2 around the time of the album's release.

O'Brien is also likely to help promote the album by doing radio interviews and station visits and is tentatively set to host "Modern Rock Live," which is



O'BRIEN

syndicated nationally, on Nov. 9.

In addition, Mercury plans to supply retailers—on a store-by-store basis—with a video reel of performances from "Late Night" that are featured on "Live From 6A."

In the works from Reprise is a possible live concert event in New York to launch the album.

In addition, Reprise plans to focus on local TV and cable advertising, especially in the New York area. "You will feel it nationwide, but you'll be certain that the 'Late Show' universe is centered in New York City," Nan says.

In spite of the fact that the albums are similar in nature and are being released about a month apart, both camps don't necessarily feel that they are competing with each other.

"In the same way that the two shows are different, the records are different, and they reflect that," says Pitt. "The timing is a little unfortunate. They are going to get lumped together, but we don't feel like we are competing. They're different kinds of albums."

Yet the timing can also be beneficial. "A lot of magazines will probably do combination reviews," says Weinstein. "The weight of Letterman and Conan together increases the chance of getting reviewed and brings up all sorts of possibilities, like a late-night TV music corner at retail."

Assistance in preparing this story was provided by Melinda Newman in New York.

## BLOCKBUSTER TO FOCUS ON CORE VIDEO BIZ

(Continued from page 7)

company to concentrate on the core video rental business (Billboard Bulletin, Sept. 26).

In the restructuring, 7% of the corporate staff was laid off. In other changes, the memo says, the company has added a new senior VP of video store operations; a new senior VP of marketing; and a new VP of advertising. Names were not disclosed.

As part of that realignment, Blockbuster is once again separating its music and video operations, leaving music suppliers simultaneously confused and concerned.

One distribution executive commenting on the situation says in exasperation, "First they build separate businesses, then they put them together, then they take it apart. Blockbuster obviously doesn't have it together."

At another major, a senior distribution executive agrees. But he also worries whether the plan to focus on video rental will be at the expense of the music business. "I hope that they get themselves squared away as to what their vision is and how will they accomplish it," he says. "But if they focus on rental and leave music to flounder, that won't do us any good."

Blockbuster traditionally has held a 15%-20% share of the video rental market, but that percentage has eroded with the emergence of the publicly held chains, in particular Hollywood Entertainment. All are scrambling to retain their shares of a business that has stagnated: Rental revenue declined about 8% in 1995 and perked up somewhat in 1996, only to tank again this year. Sell-through volume continues to grow—albeit slower than in 1996—but Blockbuster has never really competed in an arena dominated by the mass merchants.

Steve Becker, Blockbuster's senior VP of human resources, declined to elaborate on the chain's plans beyond what was stated in the Antioch memo. That memo says that the company is separating music operations from video so the company can "improve the focus and profitability of music stores."

Last year, Blockbuster Music generated \$616.2 million in revenue and had a negative cash flow of \$7.5 million. Viacom, Blockbuster's parent, does not make a full financial disclosure on the music operation.

"The key thing," says Becker, "is we are focusing on improving operations and service. We want to get greater accountability to field management."

In the restructuring, Andy Bailen, senior VP/general merchandise manager for retail, is said to be leaving the chain. Most of his responsibilities are being assumed by Cindy Barr, urban music buyer at the chain, who was named director of music, sources say. She will report to Dean Wilson, senior VP/general merchandise manager for rental, whose role within the Blockbuster infrastructure has been broadened. On the store-operations side, Becker says, the music stores, which number about 500, will report to Rich Ungaro, executive VP at the chain.

Music suppliers say that they are happy to see a "music person" back in a position of power at the chain. Before joining Blockbuster, Barr was head of purchasing at Spec's Music.

In addition to mulling how the changes will affect the Blockbuster record stores, music suppliers are wondering what will happen to the music product in the chain's video rental stores.

"Music in the video rental stores [isn't] working," says a senior distribution executive. "They are selling something like two units per

store per week of the No. 1 album."

Assistance in preparing this story was provided by Seth Goldstein.

## SONY, PHILIPS UNVEIL SUPER AUDIO CD

(Continued from page 12)

CD) audio.

Both the high-density and CD layers offer a maximum music playing time of 74 minutes. Each of the two layers is coated with a surface that either reflects light or allows it to pass through, depending on the amplitude of the waveform. Accordingly, the Super Audio CD player will emit light of two colors, one tailored to the CD layer, the other to the high-density layer, according to Sony Electronics director of new business development David Kawakami.

Among the disc's non-music features is a watermarking system whereby a faint image or text information can be embedded on the signal side of the disc. Sony and Philips claim that their "Digital Watermark" will be extremely difficult to pirate. As a further safeguard, Super Audio CD players will contain circuitry that will automatically eject discs that do not contain the watermark—which in addition to a visual image carries barcode information and other identifying data, according to Sony and Philips executives.

Sony and Philips claim that Super Audio CD satisfactorily addresses all the criteria set by the International Steering Committee (ISC), which comprises the Recording Industry Assn. of America, the Recording Industry Assn. of Japan, and the International Federation of the Phonographic Industry.

The ISC has set a year-end timetable for establishing a technical stan-

dard for the next-generation audio carrier.

Among the ISC's criteria are an active copyright-management system and anti-piracy measures; compatibility with CD; capacity to store audio, video, and data; and high-resolution two-channel and six-channel sound.

Sony and Philips representatives say they will soon unveil plans for DSD-based hardware products.

Mastering engineer Bob Ludwig, considered one of the industry's most discriminating audio experts, says he is impressed by what he heard at the Sony/Philips demo. "It's good. It's superior to some of the 24-bit, 96-kilohertz audio that I've heard," he says, referring to high-resolution audio encoded in pulse-code modulation, the industry-standard method to convert analog waveforms into digital audio signals. DSD, by contrast, works on a proprietary delta-sigma modulation scheme that converts analog into a high-resolution digital stream.

However, Ludwig—who has advised Sony and Philips on DSD since its early stages—says the technology could still use some improvement. "The system is so transparent that if the associated analog circuitry isn't impeccable, you can hear it right away," he says.

Ludwig also expresses reservations about the economic ramifications of recording, mixing, and mastering facilities having to purchase equipment to make their current systems compatible with DSD technology.

## CANADA'S COLE SHOWCASES POP SIDE ON METRO BLUE/CAPITOL SET

(Continued from page 15)

stream pop tone. In the 18 months since its release, Cole has toured with a full band, and, as a result, her music has shifted significantly toward a fuller pop sound.

Besides the Lennon/McCartney cover, "Dark Dear Heart" features pop-styled songs penned by Joni Mitchell, Sheryl Crow, Mary Margaret O'Hara, Klein, John Cody, David Batteau, and Cole's support players, Pilch and Davis.

Says Steve Rosenblatt, VP of marketing at Capitol Records (U.S.), "Holly does have a base of fans, based on her tour and records, but it's mostly in the traditional jazz world. What we're trying to do now is cross her into the pop mainstream. She's certainly given us the record to do that. It's a matter of not forcing the marketplace but [exposing the album] through touring, TV work, and in-stores in the right locations."

While Cole, Pilch, and Davis had arranged many of the tracks prior to the sessions for previous albums, Klein took a substantial role in shaping this new album musically.

"I knew going in that Larry's a real hands-on producer, which has always scared me," says Cole. "I don't want a hands-on producer, usually. However, I also knew Larry's jazz background and respected what he'd done, and I thought it might be a perfect marriage. Larry understood where I came from, and he also [understood] the head space [my music is] in now: not being as much jazz as it once was."

In the first days of recording, Cole says, she was concerned about what direction Klein would take the album. "It was really hard for me to let Larry do his job because I always want to be in control," she says. "I let [control] go after awhile because I fully trusted him by the time we got to L.A. [after earlier dates in Toronto]."

Klein laughs at the suggestion of a studio power struggle with Cole. "[Recording with Holly] was a complete joy," he says. "There was no head-butting in terms of the way she and I saw the record once we understood each other. We shared a kindred aesthetic. I've rarely seen a singer who knows more about how to use their voice as effectively as she could. I would say over half of the vocals [on the album] were guide vocals, unpatched. One take, boom. Unbelievable."

For the most part, before contacting Klein, Cole had figured out what songs she wanted to record. Klein, however, came up with "Hold On," co-written with Batteau and Cody, and, at his request, Crow submitted "You Want More," a song she never recorded.

As an arranger, Klein's authority can be heard particularly on "I've Just Seen A Face" and "River," a song penned by Mitchell, Klein's ex-wife, and first recorded on her classic 1971 Reprise album, "Blue." Both were songs Cole had been performing in her live show for some time.

While Cole's earlier interpretation of "River" had been a concert crowd-pleaser, Klein suggested a more subtle approach to the song. "It's one of my favorite songs of Joni's, and [her version] is such a definitive recording," he explains. "I didn't feel the way Holly approached it live would lend itself well to record, so I set about trying to redirect things in a darker, more contemplative direction."

Although Cole's concert audiences had also responded enthusiastically to an earlier arrangement of "I've Just Seen A Face" and she was adamant about recording it, Klein was initially

hesitant to tackle the song. A version recorded in the Toronto sessions didn't work out, because "it didn't fit with the general stylistic tenor of the rest of the record," Klein says.

"It's always a scary proposition to cover a Beatles song," says Klein. After the sessions in Toronto, "I put my mind to trying to figure out a fresh way to approach the song before we started up [recording] in L.A. I came back here, locked myself up in the studio, and began working on another version, which became the version we ended up with. I feel very good about it."

### U.S. EXPOSURE

Recognizing that "I've Just Seen A Face" could give many North American radio listeners the opportunity to hear Cole for the first time, label executives are enthusiastic about the album's prospects.

"After hearing bed tracks of the Sheryl Crow tune ['You Want More'], 'Onion Girl,' 'Hold On,' and 'World Seems To Come And Go' in the studio, it hit me we had a record that opens up doors for us [at radio]," says the singer's manager, Tom Berry, also president of Alert Music here.

"I've Just Seen A Face" was serviced Sept. 18 to Canadian radio and to triple-A formats in the U.S.

"I've Just Seen A Face" is the best song on the album, period," says Phil Costello, senior VP of promotion at Capitol (U.S.). "The way [the track is] produced and the approach she takes on it, we've got a shot of getting it played on triple-A."

Costello emphasizes that Capitol is treating Cole as a new artist with U.S. radio. "Holly has no real radio base in the U.S.," he says. "Her [previous] records got NAC and jazz and some AC airplay. They were serviced at triple-A, which played them in specialty shows, but she's never really been worked at the format."

While Cole's 1990 debut album, "Girl Talk," was not released in the U.S., 1992's "Blame It On My Youth" has sold 26,000 units stateside, according to SoundScan; 1993's "Don't Smoke In Bed" has sold 54,000 units, and "Temptation" has sold 35,000 units. According to SoundScan, the 1996 enhanced EP "It Happened One Night" has sold 12,000 units.

Berry says a decision has yet to be reached on whether there will be a video for "I've Just Seen A Face." Instead, a key component in furthering Cole's U.S. profile will be increased touring for the singer in the market, beginning in early 1998. "If we do a video that doesn't land on VH1, it's throwing \$100,000 out the window," he says.

According to Marty Diamond at Little Big Man, which books her in the U.S., Cole has yet to reach her potential audience in America. "The interest [in Cole] live in the U.S. is far deeper than what we've toured so far," he says. "So far, we have only taken focused strikes in such border markets as Detroit and Buffalo [N.Y.] and in places like Chicago, Los Angeles, San Francisco, and New York, which have been encouraging with 500- to 1,000-seat [halls]. I expect her touring base to expand with this album, because there's a whiff it has something which will open doors for her."

### CANADIAN STRONGHOLD

In Canada, Cole is already well established as a major concert draw and a strong record seller. Her Canadian bookings are handled by S.L. Feldman & Associates. According to Berry, "Girl Talk" has sold 100,000

units in Canada, while "Blame It On My Youth" has sold 83,000 units; "Don't Smoke In Bed," 120,000 units; "Temptation," 62,000 units; and "It Happened One Night," 25,000 units.

"Dark Dear Heart" marks Cole's first album to be distributed by Polygram Group Canada after Berry ended Alert Music's eight-year relationship with EMI Music Canada last month. "We're all quite pumped about Holly's album," says John Reid, chairman of PolyGram Group Canada.

Says Randy Wells, senior VP of A&M/Island/Motown, "We pulled in about 20 radio stations the first week [with 'I've Just Seen A Face']. I anticipate that all the major [stations] across the country will come in."

"We started playing 'I've Just Seen A Face' the first week [of release]," says Wayne Webster, music director of AC station CKFM Toronto. "It's a really cool cover version of a Beatles song."

Adds Curtis Strange, music director of top 40 CKZZ Richmond, British Columbia, "[I've Just Seen A Face]

has a very meaty sound, a bit different than what's out now. [In Canada] Holly has been attracting big audiences but has still been one of those artists continually under-ranked."

While several Canadian retailers are enthusiastic about Cole's new album, they also emphasize that sales of such a pop-based recording will be largely governed by radio support.

"We consistently sell her catalog, but sales have slowed down in the past year," says Lou Bova, chief purchaser at Sam the Record Man's flagship store on Yonge Street in Toronto. "So it's probably a wise decision for her to make a career change now and make a pop album."

Says Lane Orr, buyer with the 14-store A&B Sound chain based in Vancouver, "She hasn't been selling as well as she used to. The early albums did phenomenally well for us, but [her sales have] leveled off for us."

Outside Canada, Japan has embraced Cole most wholeheartedly. A J-Wave DJ discovered "Blame It On My

Youth" in 1992 in an HMV outlet in San Francisco and began playing "Calling You." The album was subsequently released by Toshiba-EMI and has sold 125,000 units.

According to Berry, "Dark Dear Heart" has sold 24,000 units in Japan since its release there.

In July, Cole did eight days of advance promotion for the new album in Japan. She returns for an eight-date tour Oct. 1-12. This is being followed in November by a German tour and a London date.

Paddy Spinks, VP of international at Capitol, says the label is seeking significant breakthroughs with "Dark Dear Heart" in the U.K. and Germany. Additional releases of the album in further territories are expected in the first quarter of 1998.

"The thrust of our [international] campaign is in Japan, where she has consistently sold a lot of records, and to concentrate on Germany and England first rather than trying to conquer [all of Europe] in one go," he says.

## TWO ALBUMS STOKE GROWING FIRE FOR JAMAICA'S SIZZLA

(Continued from page 16)

husky keenings front and center, spinning off pared-down computer tracks that interlace dancehall's drum machine beats with snippets of roots melodies. ("Black Woman's" slightly denser tracks, however, include more extended melodic lines and visceral Nyabingi-style drumming.)

"It's music, how I live," says Sizzla, clearly conflicted over the fact of music as both mission and business. "The lyrics are from the earth, flourishing with love and joy. You can't stop that from flowing. Is Babylon that make it into a business."

Born Miguel Orlando Collins in a Kingston ghetto, this second of six children raised by a single mother initially planned on a career in mechanical engineering. But he began DJ'ing as Sizzla on the Caveman International sound system and was spotted by legendary Jamaican saxophonist Dean Frazier, whose arrangements are key to the Xterminator sound. More than three years ago, Frazier brought Sizzla to Burrell. From his first recordings, Sizzla's unique gifts shone in such hit tunes as "True God" and "Black And Comely," an inspired "combination" with General.

"He is one of the most versatile artists out right now," says V.P. marketing director Randy Chin. "He brings a new generation of consciousness to reggae that transcends the dancehall and speaks to the needs of the people."

Previously, Xterminator sold a limited number of "Praise Ye Jah" units to RAS Records' one-stop; RAS had licensed Sizzla's 1996 "Burning Up" debut release. But V.P. has not licensed "Praise Ya Jah"; the label is distributing it. "We're working with Xterminator right now in setting up print ads in all the reggae magazines, like Reggae Report and The Reggae and African Beat," says Chin. "We're hitting all the reggae radio people with the CD and, where necessary, with the vinyl LP. We're also doing selected retail promotions, such as endcaps."

While V.P.'s marketing machine is far bigger, ranges further, and is much more established than Brickwall's, determined Sizzla fans will have no problem finding "Black Woman" in mom-and-pops and independent shops or ordering it from catalogs like Uternational. "Virgin Megastore in L.A. asked

for it," says New York-based Earl Guthrie, who handles Brickwall promotions for the U.S.

"I'm trying to make some more songs that the American people can relate to, that they can understand easily," says "Black Woman" producer Dixon. "We just want to keep it on the level so Sizzla doesn't stray from what he's set out to do. What he's doing now is purely himself; he's not trying to be what he's not. What he's giving off is just him. Sizzla seems like a simple young man, so you're amazed by the type of lyrics he puts together: How did you come up with that? Sizzla has a unique voice; he knows how and when to use it. His imagination works with what he reads, and he delivers it in the music. But he just needs a sense of direction and maturity in the business. You don't want an artist who people don't want to deal with."

Digital licensed "Black Woman" to Greensleeves for distribution in the U.K., Europe, and Japan. The set was issued Sept. 17 in the U.K.; release dates for other territories are not yet

fixed. "They're doing a great promotion of the 'Black Woman' single with 'Love Is Divine' on the B-side in the U.K.," says Dixon, who plans to produce a "Black Woman" video. Information on the international release of "Praise Ye Jah" was not available at press time.

"The Xterminator LP is a very serious album," says Earl Moodie, owner of Moodies Records in the Bronx, N.Y., where "Black Woman" sold 50 units in a single day—the store's entire stock of the album on vinyl and CD. "Ethnic-wise, 'Black Woman' will sell more, but, internationally, the Xterminator album should go beyond it. Sizzla is a great artist. However, I've seen some of these artists come up and light up the place for a while, and in the long run, they falter."

"I'm not saying he's one of them," Moodie adds. "But then again, it depends on where he wants to take himself. He has to make sure he remains focused in the same direction as these two albums. He could be the next big, big artist from that little island."

## E-PROP, VI LINK FOR GAME, MUSIC PROMO

(Continued from page 12)

While the vast majority of albums will come from E-Prop, a handful of Angel, Virgin, and Capitol catalog items will also be available through the promotion.

Another "buy two, get one free" offer directs consumers to retail stores, where, after purchasing two of the 49 listed music titles, they can send in proofs of purchase and a coupon to a fulfillment house to receive a free disc from the list.

According to E-Prop VP of product development Briggs Ferguson, the promotion is a natural.

"What we're trying to do with this particular promotion is introduce our artists to younger and younger demographics," he says. "Game consumers and music consumers are already an automatically good fit, but we're hoping to introduce [the former] to a broader range of our catalog."

Similarly, VI is hoping to expand its consumer base, says Simon Jeffery, VP of marketing for the company.

"There's very little imagination in most of the gaming industry's promotions, and we're trying to break out of

the box and give something a little more rewarding to the consumer," says Jeffery. "We wanted to put something together to promote our fall lineup that was targeted to a more mainstream consumer and would make the games more appealing to an audience beyond the typical gamer."

Sale of the Century follows an aggressive promotional strategy for EMI's centennial, which began Sept. 15 (Billboard, Sept. 6). E-Prop president Bruce Kirkland told attendees at the August EMI Music Distribution convention in Vancouver that the company is hoping to nearly double its holiday catalog sales this year.

To that end, all print, radio, and television ads, as well as in-store displays for VI's software, will be flagged with a notice of the promotion.

"We're trying to move up the marketing bar and try a bunch of things to see what works and what doesn't," says Ferguson. "The object is to test concepts and ideas to gather a better understanding about the effectiveness of different types of promotions."

## PAT METHENY GROUP BROADENS ITS MUSICAL SCOPE WITH 'IMAGINARY DAY'

(Continued from page 16)

will record a duet album with guitarist Jim Hall, and he will appear on discs featuring all-star bands led by Marc Johnson and Gary Burton.

Metheny and company's switch to Warner Bros. couldn't have made senior VP of jazz (U.S.) Matt Pierson any happier. "Let me just say it: Pat Metheny is a genius," he says. "He is just what the jazz world needs. He has impeccable jazz credibility, and yet he's accessible to people outside the fold."

"No one more than Pat has reached so many people with what is essentially uncompromising music. And the new album really ups the ante. It may sound like I'm going overboard, but to me, 'Imaginary Day' is like a jazz 'Revolver' or 'Dark Side Of The Moon.' It completely changes your vision of what an album can be."

Warner Bros.' campaign on behalf of "Imaginary Day" kicked off the first week of October with a series of listening parties for the media and the trade in New York, Los Angeles, and Chicago with Metheny in attendance. The parties—held in recording studios, with separate listening and schmoozing rooms—stress Pierson's aim of "presenting the album as a listening experience," he says, "a great album, first and foremost." And in keeping with the emphasis on "Imaginary Day" as an "experience," even the album's design is deluxe, incorporating a graphic code that must be cracked to unlock various items of text in the packaging.

Beyond the sure-fire appeal of "Follow Me," the inventive abandon and long track times of "Imaginary Day" will make it a challenge to promote via today's conservative jazz radio, in both mainstream and so-called "smooth" jazz formats. Still, in cosmopolitan markets like San Francisco, Metheny has supporters working both sides.

Bay Area public mainstream outlet KCSM and commercial smooth jazz station KKSF each play different tracks from the Metheny Group

releases and the leader's more traditional solo outings. At KKSF, "We Live Here" was a smash, and at KCSM, "Quartet" and "Beyond The Missouri Sky" were top 10 albums. Pulling double duty, KCSM music director/PD Dick Conte has also figured Metheny tunes into the mainstream show he broadcasts weekly on KKSF.

After the listening parties, Warner Bros.' marketing focus will be on the typically expansive and predictably sold-out Metheny Group world tour, which starts next month and runs through July '98. (The Group is managed by the Boston-based Ted Kurland Associates, which also books its North American tours. The European shows are arranged by

Marek Komar in Fuldabrock, Germany. The Group's compositions are published by Pat Meth Music/Lyle Mays Inc., BMI.) At retail in the tour markets, the label will invest in co-op ads and listening posts to a greater degree than with any Warner jazz release this year.

The Metheny Group's albums garner SoundScan numbers many times greater than the usual top jazz act—particularly in tandem with its ambitious tours. Even though "Quartet" was the first Group effort not to benefit from accompanying live shows, the record has still sold a sizable 75,000 copies since its November '96 release. But the extensive world trek behind "We Live Here" helped significantly boost sales, which stand at

more than 200,000 since the album was issued in January '95.

Noting such hits as "Beyond The Missouri Sky" and excepting avant-garde asides like "The Sign Of 4," Adrian Pinto, jazz manager at the HMV outlet at 72nd Street and Broadway in New York, says, "Everything Metheny puts out is pretty much guaranteed around here. As soon as it comes in, it goes out the door."

The Metheny Group's commercial clout stems precisely from the band following its autonomous, adventurous muse, as Metheny has come to recognize. "The Group has only become this long-term commercially viable musical organization by following our instincts," he says. "What

we do works on its own terms, and people seem to appreciate that.

"I've always felt that there's a lot of people that would dig this music if they just got a chance to hear it. Every year in the course of traveling around, I sit on airplanes next to people, and it'll come up that I'm a musician. So inevitably, I'm faced with trying to describe to them just what kind of music it is that I make, and you never know if you really get it across. But then I'll get these letters later, after one of those people picked up one of our records. So many times, they'll say something like, 'Wow. I never even knew music like this existed. Thanks.' It's my theory that there are millions of people out there like that."

## RED ANT'S SALT 'N PEPA GETS THREE-LABEL CAMPAIGN

(Continued from page 15)

"London is an obvious partner because we own the [Salt 'N Pepa] catalog," says Peter Koepke, president of London Records. "You don't have to explain who [Salt 'N Pepa] are."

Island Black Music entered into the agreement pretty much automatically since London and Island Records, of which Island Black Music is a division, share sales and promotion staffs as PolyGram-distributed labels.

The agreement, which spans the duration of Salt 'N Pepa's four-album contract with Red Ant, calls for all three labels to work together according to each label's capabilities.

"We split some things, but with most areas we do it together," says Randy Phillips, president/CEO of Red Ant. "We understand that we need the support and coordination of London in order to do this properly. It is a tremendous opportunity to go through the catastrophe like we just went through with Alliance [Entertainment] and be able to bid on a multi-platinum group like Salt 'N Pepa. So we are willing to jump hurdles to make such a hybrid deal work."

For the new project, Phillips says,

Red Ant will handle press and, in conjunction with Island, promotion and marketing.

"We put together the [marketing] plan as one [company] with the artists," says Ruben Rodriguez, executive VP of Red Ant. "We have weekly staff meetings with both urban and pop staffs [at each label] via conference calls."

Besides having a stake in the continued success of a multi-platinum act, all parties involved are excited about the quality of "Brand New" and its global marketing potential.

"One thing about the album that a lot of us at Island, London, and Red Ant feel is that it's the best Salt 'N Pepa album ever made," says Rodriguez. "It's a work that was not made overnight but a work that was cultivated and nurtured over time."

"Brand New" was almost a year in the making, and most of it was conceived, written, and produced by Cheryl "Salt" James and Sandra "Pepa" Denton in a studio in Salt's basement. The set features guests from various music genres, including Sheryl Crow on the socially conscious "Imagine," Kirk Franklin and Sounds Of Blackness on the spiritually uplifting "Hold On," Queen Latifah and Treach from Naughty By Nature on "Friends," and rock act Modern Yesterday, which helps the girls turn in a bit of rock on "The Clock Is Tickin'." The latter act is on Jireh.

The labels are planning to release each genre-specific track to their respective radio formats: inspirational, pop, rock, and R&B.

"We went everywhere on this album," says Dee Dee "DJ Spinderella" Roper, who raps on the set and has a solo rap album slated to be released in the first quarter of 1998 on Jireh. "It shows how much we've matured—Salt with her production skills and Pepa with her ideas. I [even] stumbled upon a couple of talents I didn't know I had. I think we let our creative stuff flow and didn't hinder ourselves. We're also blessed to be at a label that didn't just look at our 10 years in the business and didn't just believe in what Herbie [Azor, the group's former producer and visionary] has done but looked at [the situation] and believed in what we have done."

Although Spinderella says many industry executives don't give Salt 'N Pepa the respect a 10-year rap act deserves because of the members' gender, retail and radio are looking for the group to continue turning in quality, mass-appeal music.

"Urban rap product is a major percentage of our overall business, and Salt 'N Pepa have been a very signifi-

cant contributor to that product for the last eight to 10 years," says David Roy, divisional merchandising manager at the North Canton, Ohio-based Camelot Music chain. "We definitely considered their track record and the response to the current single 'R U Ready' [when deciding to stock the album]."

"We're also interested in the wide variety of artists they have included on the project. How many rap records does Sheryl Crow appear on? We're looking for this album to appeal to a number of different customers."

Michelle Santosuosso, PD at KMEL-FM San Francisco, added "R U Ready" because of the act's track record alone.

"Salt 'N Pepa have elevated themselves beyond the realms of hip-hop. They are now considered mass-appeal artists," she says. "They have a great batting average in terms of hit records, so even though it's a little early to say how ['R U Ready'] is going to do, we expect this song to be a hit."

Serviced to radio Sept. 22, "R U Ready" was added to MTV, BET, and the Box's playlists Sept. 17.

## JIVE SET TO BENEFIT CHF

(Continued from page 12)

make money, we both just thought this [album] would be the most ideal way to really help a significant fund like this maintain its existence and help it grow."

Weiss and Jordan then enlisted their R&B and rap artists, since the neighborhoods served by the CHF are a major portion of the demographic that buys their albums.

"It's not really brain surgery [why we wanted to help]," says Ali Shaheed Muhammad, DJ for A Tribe Called Quest. "Jive's Unreleased" includes the group's track "It's Yours," which was intended to be a DJ and mix-show single. "We [are involved] because we're in a position to be influential [to people], and we're supposed to use that influence to bring about an awareness of a good cause."

Jive and CHF intend to hold a press conference this month in New York at a date still to be determined to announce the project, and plans are being made to bring some of the artists to the CHF treatment sites.

"We're going for direct marketing to radio and to consumers," says Jordan. "We also plan to do print marketing like we would do for any other record, but the idea here is to spend as little money as possible so we can get as much money as we can to the

organization."

The label intentionally chose a holiday release date "because there's no greater time to think about children than during the holidays," says Jordan. "America is getting ready for Thanksgiving, and it gives them the opportunity to think about feeding the children. Then you roll right into Christmas, and children are really at the forefront of everyone's mind. When people walk into a record store, we want them to know that they are buying a good album and that their money will go directly to help support the health of children."

During the planning stages of the project, Dr. Redlener asked that "Vol. 1" be included in the title to leave the door open for additional projects.

"If this is a success, I am certain that Jive will be interested in continuing to help, and I hope that the artists will consider this a positive experience so they want to come back for more," says Redlener.

He would also like to see other major labels get involved with the cause or any other cause that benefits children.

"This is a major demonstration of what can be done [to help communities] in an appropriate, dignified way that approaches people," he says.

## M.S. MOVES INTO DIRECT DISTRIBUTION

(Continued from page 12)

mass merchants, while willing to deal with field reps of the studios, don't want a dozen or so independents in their stores to check inventories and replenish stock. "It's too confusing," says Salstone. "We want it to be seven vendors: the six studios and us."

And if the studios can't completely fulfill the orders, "we're prepared to fill that gap for them as well," Dalesandro adds. In addition, M.S. can help those suppliers that aren't big enough to qualify for direct delivery but nonetheless have popular releases.

Dalesandro and Salstone claim that M.S. is the only one of the 10 remaining video distributors to have focused so completely on sell-through. "We made the decision five years ago. We love rental, but we recognize sell-through has the greatest growth," says Salstone.

He and Dalesandro also knew the impact direct delivery was having on music: "We're record guys. We saw what was happening out there." Other distributors will get the drift and play catch-up, the partners say.

M.S. already has the experience—it has been racking Montgomery Ward for nearly a year—and the computer expertise. "We have developed

some unique systems," Dalesandro says, such as one to gather point-of-sale data and another to analyze it.

Shopko should properly showcase what M.S. can do. Dalesandro thinks the chain "will turn some heads" with expansion plans that at one time included the acquisition of Phar-Mor, sources indicate. Phar-Mor was known for its aggressive video pricing earlier this decade but went into Chapter 11 bankruptcy following disclosure of management fraud.

Also active in sell-through, Shopko went to M.S. to improve the return of its video investment, says a trade source. Handleman provided only a 9% gross margin, this retail executive notes, "so anyone else is going to be a hero." M.S. thinks it has earned that status at Montgomery Ward, where "video has had the highest growth of any department in the chain," Dalesandro says. "They're very happy with it at this point."

However, M.S. reportedly has taken longer than expected to get its system fully up to speed. As a result, there have been some inventory and merchandising problems, a source says. While video sales have surged, M.S. still has "a ways to go," he maintains.



Spyro Gyra recently performed its special brand of contemporary jazz for a standing-room only crowd at New York's Music at Castle Clinton venue. The group has been touring throughout the summer in support of its latest GRP Records release, "20/20," which marks Spyro Gyra's 20th anniversary. Pictured from left, are Phil Brennan, manager of Spyro Gyra; saxophonist Jay Beckenstein; Tommy LiPuma, president of GRP Records; Tom Schuman, keyboardist; Joel Rosenblatt, drummer; Julio Fernandez, guitarist/vocalist; Scott Ambush, bassist; and Steve Schenfeld, VP of A&R at GRP.



Rhino Records recently gave employees' sons a chance to observe their parents work in several Rhino departments at their Take Your Sons to Work Day, inspired by the national Take Our Daughters to Work Day. Joining in for the day's events were a group of children from the Al Wooten Jr. Heritage Center, a Los Angeles-based program that organizes after-school activities as an alternative for kids who might otherwise have nowhere to go but the streets. Shown are the young participants with "Simpsons" composer Alf Clausen, center, who made a special appearance.



Sixteen-year-old blues guitarist/vocalist Jonny Lang was recently awarded a Recording Industry Assn. of America-certified gold album for his debut release, "Lie To Me." Lang was presented the award while opening for Aerosmith in New York. Pictured backstage, from left, are Jim Caparro, president/CEO of PolyGram Group Distribution; Miki Mulvehill of Blue Sky Management; Lang; Al Cafaro, chairman/CEO of A&M Records; and James Klein of Blue Sky Management.



Fresh off the New Edition reunion tour, multi-platinum artist Bobby Brown took to the streets of Harlem, N.Y., for a photo shoot to promote his upcoming album, "Forever," on MCA. As fans flocked the set, Brown took time out to sign autographs, take pictures, and kiss babies. Pictured on location, from left, are a young fan and Brown.



RCA recording artist Vanessa Rubin performed selections from her current album "New Horizons" during a three-week engagement at the Algonquin Hotel in New York. Attending the opening-night performance, from left, are Bob Jamieson, president of RCA Records; Rubin; Jack Rovner, executive VP/GM of RCA; Michael Johnson, VP of urban promotions at RCA; James Boyce, co-national director of urban promotions at RCA; and Neil Foster, VP of finance administration at RCA.



RCA Victor recently held a launch party to promote the release of the original-cast recording of "Titanic." Celebrating the event, from left, are Harry Palmer, senior VP, BMG Classics; Maury Yeston, composer of "Titanic"; and Bill Rosenfield, VP, Broadway A&R, RCA Victor.



N2K artist Blake Morgan and N2K Encoded Music president Phil Ramone demonstrated the new e\_mod digital downloading system at the recent Intel Music Fest in New York. Morgan performed his single "Lately," which was mixed by Ramone on the new system and made ready to sell hours later. Celebrating the demonstration, from left, are Chris Bell, VP of Creative Technologies; Morgan; and Ramone.



Windham Hill Jazz/Peak Records act the Rippingtons took time from its performance at the JVC Jazz Festival at the Hollywood Bowl in Hollywood, Calif., to celebrate "Black Diamond," the title track from the group's most recent album, being the No. 1 most-added single on jazz radio. The album is the group's 10th anniversary recording. Pictured backstage, from left, are Andi Howard, president of Peak Records; band member Russ Freeman; and Steve Vining, president of the Windham Hill Group.

# Hot 100 Airplay

OCTOBER 11, 1997

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 330 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	12	<b>★ ★ NO. 1 ★ ★</b>		38	42	11	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
2	2	15	FLY	SUGAR RAY (LAVA/ATLANTIC)	39	49	5	ON MY OWN	PEACH UNION (MUTE/EPIC)
3	3	28	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)	40	39	19	THE DIFFERENCE	THE WALLFLOWERS (INTERSCOPE)
4	4	21	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)	41	46	6	SILVER SPRINGS	FLEETWOOD MAC (REPRISE)
5	5	19	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)	42	44	45	LOVEFOOL	THE CARIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)
6	9	11	HOW DO I LIVE	LEANN RIMES (CURB)	43	48	3	DON'T GO AWAY	OASIS (EPIC)
7	8	22	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)	44	45	10	EVERYTHING	MARY J. BLIGE (MCA)
8	6	14	2 BECOME 1	SPICE GIRLS (VIRGIN)	45	43	35	I WANT YOU	SAVAGE GARDEN (COLUMBIA)
9	7	25	HOW BIZARRE	OMC (HUH/MERCURY)	46	50	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
10	10	16	MEN IN BLACK	WILL SMITH (COLUMBIA)	47	36	5	GOT 'TIL IT'S GONE	JANET JACKSON FEAT. Q-TIP AND JONI MITCHELL (VIRGIN)
11	13	15	BUILDING A MYSTERY	SARAH McLACHLAN (NETTWERK/ARISTA)	48	40	32	HARD TO SAY I'M SORRY	AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
12	11	20	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	49	52	10	EVERLONG	FOO FIGHTERS (ROSWELL/CAPITOL)
13	12	31	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)	50	38	9	BARBIE GIRL	AQUA (MCA)
14	15	11	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)	51	54	6	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
15	14	21	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)	52	47	37	FOR YOU I WILL	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
16	17	23	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)	53	69	2	PHENOMENON	LL COOL J (DEF JAM/MERCURY)
17	16	9	HONEY	MARIAH CAREY (COLUMBIA)	54	63	2	BUTTERFLY	MARIAH CAREY (COLUMBIA)
18	18	12	WALKIN' ON THE SUN	SHAMUS MOUTH (INTERSCOPE)	55	53	12	COCO JAMBOO	MR. PRESIDENT (WARNER BROS.)
19	19	6	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)	56	57	3	LEGEND OF A COWGIRL	IMANI COPPOLA (COLUMBIA)
20	23	7	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	57	56	3	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
21	32	4	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	58	55	16	WRONG WAY	SUBLIME (GASOLINE ALLEY/MCA)
22	30	7	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	59	—	1	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
23	24	4	CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M)	60	58	5	TOO GONE, TOO LONG	EN VOGUE (EASTWEST/EEG)
24	22	33	THE FRESHMEN	THE VERVE PIPE (RCA)	61	66	4	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)
25	21	44	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)	62	64	6	QUANTANAMERA	WHOLE9 FEAT. REFUGEE ALLSTARS (RUFFHOUSE/COLUMBIA)
26	20	41	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)	63	59	10	I SAY A LITTLE PRAYER	DIANA KING (WORK)
27	29	27	THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)	64	65	5	HITCHIN' A RIDE	GREEN DAY (REPRISE)
28	26	41	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)	65	61	12	BIG BAD MAMMA	FOXY BROWN FEAT. DRU HILL (WOLFLORD/DEF JAM/MERCURY)
29	28	13	INVISIBLE MAN	98 DEGREES (MOTOWN)	66	60	12	NOT TONIGHT	LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
30	25	22	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)	67	73	3	SUMMERTIME	THE SUNDAYS (DGC/GEFFEN)
31	41	3	SHOW ME LOVE	ROBYN (RCA)	68	62	28	SAY YOU'LL BE THERE	SPICE GIRLS (VIRGIN)
32	27	27	BITCH	MEREDITH BROOKS (CAPITOL)	69	72	4	THE RASCAL KING	THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
33	33	8	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)	70	68	18	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)
34	31	32	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)	71	67	9	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
35	37	7	TAKES A LITTLE TIME	AMY GRANT (A&M)	72	—	1	YOU SHOULD BE MINE (DON'T WASTE MY TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
36	34	46	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)	73	71	4	DREAM	FOREST FOR THE TREES (DREAMWORKS/GEFFEN)
37	35	52	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)	74	75	2	SUPERMAN'S DEAD	OUR LADY PEACE (COLUMBIA)
—	—	—	—	—	75	70	8	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)

# HOT 100 A-Z

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

- 2 BECOME 1 (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
- 4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
- AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/E2, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
- ALL CRIED OUT (Careers-BMG, BMI/Mokjumbi, BMI/Zomba, BMI) HL/WBM
- ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
- ALL I WANT (FROM GOOD BURGER) (Kharatary, ASCAP/B. Black, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
- ALONE (Careers-BMG, BMI/Gibb Brothers, BMI) HL
- ALRIGHT (EMI, BMI/EMI Blackwood, BMI) HL
- AROUND THE WORLD (Zomba, ASCAP) WBM
- AS WE LAY (Saja, BMI/Lastrada, BMI)
- AVENUES (FROM MONEY TALKS) (Intersong, ASCAP/Warner Chappell, ASCAP) HL
- BACKYARD BOOGIE (WB, ASCAP/Real N Ruff, ASCAP) WBM
- BARBIE GIRL (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP) HL/WBM
- BARELY BREATHING (Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL
- BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER) (Slam U Well, ASCAP/Lil Lulu, BMI/Jim Edd, BMI/712 Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean L.L.C., BMI/Jelly's Jams L.L.C., ASCAP) HL
- BITCH (Kissing Booth, BMI/Warner-Tamerlane, BMI/Hidden Pun, BMI/Sushi To, BMI/EMI Blackwood, BMI) HL/WBM
- A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In, Silence, BMI) HL
- BUILDING A MYSTERY (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
- BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP) HL
- CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT (Songs Of PolyGram Int'l, BMI/William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP) HL
- CAN WE (FROM BOOTY CALL) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
- COCO JAMBOO (Hanseatic Musikverlag, GEMA/Warner-Tamerlane, BMI) WBM
- CRIMINAL (FHH, ASCAP)
- C U WHEN U GET THERE (FROM NOTHING TO LOSE) (Boo Daddy, ASCAP/Du It All, BMI/Lek Ratt, ASCAP/Pookie Straughter, ASCAP)
- DON'T GO (Edition Beam, BMI/Neue Welt, BMI/Warner-Tamerlane, BMI) WBM
- DON'T SAY (Sony/ATV Songs, BMI/Yab Yum, BMI/BrownTown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMI) HL/WBM
- DOWN FOR YOURS (Marco Cardenas, ASCAP)
- DO YOU KNOW (WHAT IT TAKES) (Heavy Rotation, BMI/BMG, ASCAP/Chiron, ASCAP/Mega, ASCAP) HL
- DO YOU LIKE THIS (Mike's Rap, BMI)
- ELECTRIC BARBARELLA (Private Parts, ASCAP/American Skin Trade, ASCAP/EMI April, ASCAP)
- ESPEN PRESENTS THE JOCK JAM (Various Publishers)
- EVERYTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
- FOOLISH GAMES/YOU WERE MEANT FOR ME (Wiggly Tooth, ASCAP/Polo Boy, BMI/Third Story, BMI/WB, ASCAP) WBM
- FOR YOU I WILL (From Space Jam) (Realsongs, ASCAP/WB, ASCAP) WBM
- FOUR LEAF CLOVER (WB, ASCAP/Maverick, ASCAP/Abra, ASCAP) WBM
- FREE (Ultra Blue, ASCAP/Commitment, ASCAP/Jessica Michael, ASCAP/Moody Black Keys, BMI/Conner Ryan, BMI)
- THE FRESHMEN (Sid Flips, ASCAP/EMI April, ASCAP) HL
- G.H.E.T.T.O.U.T. (Zomba, BMI/R. Kelly, BMI) WBM
- GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM
- GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R. Kelly, BMI) WBM
- GO THE DISTANCE (FROM HERCULES) (Walt Disney, ASCAP/Wonderland, BMI) HL
- HARD TO SAY I'M SORRY (Double Virgo, ASCAP/Warner-Tamerlane, BMI/ECAF, BMI) HL/WBM
- HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
- HEAVEN (O.C.D., BMI)
- HOLE IN MY SOUL (Swag, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
- HONEY (Sony/ATV Songs, BMI/Bye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM
- HOW DO I LIVE (Realsongs, ASCAP) WBM
- I CAN LOVE YOU (MCA, ASCAP/Mary J. Blige, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6 th Of July, BMI/NASHMACK, ASCAP) HL/WBM
- I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) HL/WBM
- I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Janice Combs, BMI/September Six, ASCAP/Chyna Baby, BMI/Lance Combs, BMI/EMI Blackwood, BMI) HL
- I MISS MY HOMIES (Burrin Avenue, BMI/Big P, BMI) WBM
- I'M NOT A FOOL (Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Go Speed Go, BMI) WBM
- INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalaz, SOCAN/Dn Board, BMI/EMI Blackwood, BMI) HL
- I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING) (New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
- I WANT YOU (Rough Cut/EMI Australia, APR/EMI Blackwood, BMI) HL
- JACK-ASS (Cyanide Breathmint, ASCAP/BMG, ASCAP/Dust Brothers, ASCAP/Special Rider, SESAC) HL
- LAST NIGHT'S LETTER (EMI April, ASCAP/ABN, ASCAP/Playing ASCAP/Too True, ASCAP/Carl Kayla, ASCAP) HL
- LEGEND OF A COWGIRL (Tsanodndnos, BMI/Ensign, BMI/Ash Belle, ASCAP/Gee Street, ASCAP/Famous, ASCAP/Donovan, BMI/Peter International, BMI) HL
- LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Odiariz-N-Sense, BMI)
- LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- LOVE IS ALIVE (MCA, ASCAP/Universal, ASCAP) HL
- ME AND MY CRAZY WORLD (LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL
- MEN OF STEEL (FROM STEEL) (Shaquille O'Neal, ASCAP/WB, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Hits From Da'Bong, BMI/BMG, BMI) HL/WBM
- NO MONEY NO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Jym, BMI) HL
- MORE THAN THIS (EMI Virgin, BMI) HL
- MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL

# Hot 100 Singles Sales

OCTOBER 11, 1997

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	12	<b>★ ★ NO. 1 ★ ★</b>		38	33	11	COCO JAMBOO	MR. PRESIDENT (WARNER BROS.)
2	2	15	FLY	SUGAR RAY (LAVA/ATLANTIC)	39	39	4	ME AND MY CRAZY WORLD	LOST BOYZ (UNIVERSAL)
3	3	28	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)	40	—	1	LOVE GETS ME EVERY TIME	SHANIA TWAIN (MERCURY)
4	4	21	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)	41	35	19	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
5	5	19	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)	42	51	2	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
6	9	11	HOW DO I LIVE	LEANN RIMES (CURB)	43	41	12	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
7	8	22	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)	44	50	6	NO TENGO DINERO	LOS UMBRELLOS (FLEX/EMI/VIRGIN)
8	6	14	2 BECOME 1	SPICE GIRLS (VIRGIN)	45	40	23	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)
9	7	25	HOW BIZARRE	OMC (HUH/MERCURY)	46	65	2	LAST NIGHT'S LETTER	K-CI & JOJO (MCA)
10	10	16	MEN IN BLACK	WILL SMITH (COLUMBIA)	47	47	2	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)
11	13	15	BUILDING A MYSTERY	SARAH McLACHLAN (NETTWERK/ARISTA)	48	44	5	I'M NOT A FOOL	IMMATURE (MCA)
12	11	20	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	49	—	1	THEY LIKE IT SLOW	H-TOWN (H-TOWN/RELATIVITY)
13	12	31	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)	50	45	7	AS WE LAY	DANA (TONY MERCEDES/LAFACE/ARISTA)
14	15	11	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)	51	43	21	SAY YOU'LL BE THERE	SPICE GIRLS (VIRGIN)
15	14	21	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)	52	68	2	A BROKEN WING	MARTINA MCBRIDE (RCA)
16	17	23	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)	53	52	6	WE CAN GET DOWN	MYRON (ISLAND)
17	16	9	HONEY	MARIAH CAREY (COLUMBIA)	54	46	17	LOOK INTO MY EYES	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
18	18	12	WALKIN' ON THE SUN	SHAMUS MOUTH (INTERSCOPE)	55	42	15	THINGS JUST AIN'T THE SAME	DEBORAH COX (ARISTA)
19	19	6	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)	56	—	1	HEAVEN	NU FLAVOR (REPRISE)
20	23	7	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	57	54	7	AROUND THE WORLD	DAFT PUNK (SONY/VIRGIN)
21	32	4	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	58	48	11	I SAY A LITTLE PRAYER	DIANA KING (WORK)
22	30	7	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	59	53	6	DON'T SAY	JON B. (YAB YUM/550 MUSIC)
23	24	4	CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M)	60	72	3	PLEASE	THE KINLEYS (EPIC)
24	22	33	THE FRESHMEN	THE VERVE PIPE (RCA)	61	58	14	WHEN I DIE	NO MERCY (ARISTA)
25	21	44	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)	62	56	11	TO THE MOON AND BACK	SAVAGE GARDEN (COLUMBIA)
26	20	41	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)	63	55	8	HOLE IN MY SOUL	AEROSMITH (COLUMBIA)
27	29	27	THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)	64	60	31	FOR YOU I WILL	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
28	26	41	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)	65	49	13	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE (WOLFLORD/ELEKTRA/EEG)
29	28	13	INVISIBLE MAN	98 DEGREES (MOTOWN)	66	59	33	CUPID	112 (BAD BOY/ARISTA)
30	25	22	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)	67	67	3	THE WAY THAT YOU TALK	JAGGED EDGE FEAT. DA BRAT & JOJO (SO SO DEF/COLUMBIA)
31	41	3	SHOW ME LOVE	ROBYN (RCA)	68	—	1	TOO GONE, TOO LONG	EN VOGUE (EASTWEST/EEG)
32	27	27	BITCH	MEREDITH BROOKS (CAPITOL)	69	62	33	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
33	33	8	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)	70	64	12	I CAN LOVE YOU	MARY J. BLIGE (MCA)
34	31	32	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)	71	71	9	DOWN FOR YOURS	WESTERLY WIND FEAT. ROGER TROUTMAN (SONY/ATV/EMI/SONY/EMI/SONY)
35	37	7	TAKES A LITTLE TIME	AMY GRANT (A&M)	72	63	5	MEN OF STEEL	SHAQUILLE O'NEAL (T.W.I.S.M./QWEST/WARNER BROS.)
36	34	46	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)	73	61	23	BITCH	MEREDITH BROOKS (CAPITOL)
37	35	52	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)	74	70	39	DA' DIP	FREAKNASTY (HARD HOOD/POWER/TRIAD)
—	—	—	—	—	75	—	1	GO AWAY	LORRIE MORGAN (BNA/RCA)

# HOT 100 RECURRENT AIRPLAY

1	1	A CHANGE WOULD DO YOU GOOD	SHERYL CROW (A&M)
2	1	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
3	2	6 UNDERGROUND	SNEAKER PIMPS (CLEAN UP/VIRGIN)
4	3	DON'T LET GO (LOVE)	EN VOGUE (EASTWEST/EEG)
5	4	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
6	16	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JURY/RCA)
7	6	I WANNA BE THERE	BLESSID UNION OF SOULS (EMI/CAPITOL)
8	7	WHERE HAVE ALL THE COWBOYS GONE?	PAULA COLE (IMAGO/WARNER BROS.)
9	11	BECAUSE YOU LOVED ME	CELINE DION (50th MUSIC)
10	5	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
11	12	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
12	10	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
13	8	MMMBOP	HANSON (MERCURY)
14	9	NO DIGGITY	

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**MILLIONS OF CANDLES:** Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M) scanned nearly 3.5 million singles its first week, becoming the fastest-selling single of all time. John's tribute to **Diana, Princess of Wales** blew away the previous record for the largest SoundScan week, held by **Whitney Houston's** "I Will Always Love You" (Arista), which scanned 632,000 pieces in its peak week (Billboard, Jan. 9, 1993). "Candle In The Wind 1997"/"Something About The Way You Look Tonight" bows at No. 1 on the Hot 100 and Hot 100 Singles Sales. Although "Candle In The Wind 1997" reached critical mass at radio two weeks ago, the song re-bullets on Hot 100 Airplay at No. 23 with 31 million audience impressions due to the media frenzy surrounding the single's commercial release. Meanwhile, the other track, "Something About The Way You Look Tonight," continues steady radio growth. It's No. 46 on Hot 100 Airplay with 18 million listener impressions and has consistently posted 10% audience improvements for each of the past three weeks, which signals that John is garnering airplay beyond his traditional AC radio fan base.

Based on a double-A-sided policy revision in March of this year, Billboard will not list a second song unless it gets enough airplay to reach at least No. 75 on Hot 100 Airplay. If in any week the second song's airplay points overtake those of the first A-side, that song's airplay points will be factored into the single's new chart ranking, replacing the original song's airplay points. Thus, the ranking in any week is determined by the single's sales points and the dominant song's airplay points.

**SNEAK PEAK:** The chart year used to determine Billboard's Year in Music charts closes in seven weeks, but here's an early look at how the rankings may fall in the Hot 100 categories. The tallies that determine annual Hot 100 recaps reflect accumulated airplay and sales data from Broadcast Data Systems and SoundScan for each week a song appears on the chart. The following rankings represent compiled airplay and sales data through the Oct. 4 issue.

The top five Hot 100 Singles Sales titles at that point were **Puff Daddy & Faith Evans'** "I'll Be Missing You" (Bad Boy/Arista), **Puff Daddy (Featuring Mase)** "Can't Nobody Hold Me Down" (Bad Boy/Arista), **Toni Braxton's** "Un-Break My Heart" (LaFace/Arista), **R. Kelly's** "I Believe I Can Fly" (Warner Sunset/Jive), and **Spice Girls'** "Wannabe" (Virgin). However, first-week sales of "Candle In The Wind 1997" shake up that list, as its 3.5 million sum eclipses the 2.8 million units that **Missing You** has scanned since its release in May.

Of the 300-plus titles that reached the Hot 100 Singles Sales list this year, 22 of those singles have scanned more than 1 million units.

Factoring in this issue's chart points of "Candle In The Wind 1997," the single ranks at No. 4 in the overall Hot 100 Singles year-end recaps, but expect the single to figure prominently when the chart year closes. Even if it loses half the points it has this week, its upward momentum outpaces the other, older singles that lead the Hot 100 category.

Next week, Hot 100 Singles Spotlight will shed some light on year-end rankings by artist. All rankings are subject to change because the chart year doesn't close until the Nov. 29 issue.

Assistance in preparing this column was provided by Michael Cusson and Steve Graybow.

## A&R, MARKETING SAVVY POWER WB JAZZ SURGE

(Continued from page 7)

combination of strong A&R instincts and innovative marketing approaches aimed at expanding the reach of the genre.

The entrance of Bob James' latest, "Playin' Hooky," heralded the occasion, debuting at No. 4 in the Oct. 4 issue. Meanwhile, all-star group Fourplay, which includes James, Lee Ritenour, Nathan East, and Harvey Mason, also made a showing that week at No. 8.

Rounding out the five titles were Boney James' "Sweet Thing," Joe Sample's "Sample This," and Earl Klugh's "The Journey," which stood at Nos. 3, 7, and 10, respectively, in that issue.

Warner Bros. senior VP of jazz (U.S.) Matt Pierson attributes the coup to an A&R legacy that has influenced a generation of jazz listeners.

"For many years running, we've been among the top few labels on the Top Contemporary Jazz chart, and if you look at our roster, it exemplifies the core of artists who helped to create that format," he says.

"The most important thing is to sign artists with vision that will have a lasting influence," adds Pierson. "Sometimes it pays off in the short term, but it always pays off in the long term."

Bob James, who has recorded several solo albums for Warner Bros. Jazz, concurs with Pierson, crediting the label's confidence in its artists for his fruitful career.

"It can be the fate of an artist to be with a record company that needs to send that artist in a certain direction, and that can make you feel like a puppet," he says. "But it's been the case during my tenure here that they have trusted my judgment and not been overly concerned with zeroing in on what is commercially viable for the time."

While Warner's artists continue to produce compelling albums, the job of marketing their work and cultivating the genre has fallen to the nine full-time staff members at Warner Jazz.

Bolstered by Warner's general sales, marketing, and promotion teams, the jazz division has become one of the brightest spots at the label in terms of chart share.

Warner Bros. Records VP of product management (U.S.) Mary Lou Badeaux says the nature of the contemporary jazz genre demands that staffers look outside of standard advertising, radio, and retail programs.

"Obviously, we do a lot of typical things, but what we're really attempting to do is get visibility where we can reach folks that don't think about this music," says Badeaux. "We really have to go out and find our demo."

Taking advantage of corporate sponsorship programs, Warner Jazz has allied with companies harboring the mid-to-upscale clientele that makes up a healthy percentage of contemporary jazz consumers.

Examples include the label's involvement in various jazz festivals and credit card rewards programs, as well as sampler giveaways through coffee chains and lifestyle accounts.

As part of its promotion for "The Best Of Fourplay"—No. 8 on this issue's unpublished Top Contemporary Jazz Albums chart—Warner included the album in the American Express Awards program. Warner also bundled it with a sampler featuring up-and-coming artists on its roster.

TV commercials and soap operas have also provided venues for Warner acts, as have contemporary jazz stations such as KTWV (the Wave) Los Angeles.

Ralph Stewart, assistant PD/music director for KTWV, credits the label

with issuing unusually polished material that reacts well with the station's listeners.

"If there is some kind of consistency that runs through the Warner recordings," says Stewart. "They're one of the few [labels] that see the potential of their artists and spend the money in the right places, so there's a consistent standard. The fact that they have some great, core artists certainly doesn't hurt."

Addressing the advent of the contemporary jazz format and its ramifications in the success of the label, Badeaux says, "It's hard for baby boomers to lock into a lot of today's pop and urban music. Jazz is something you can listen to and is very calming in today's frantic, everyday lifestyle."



JAMES

"You see the ratings these smooth jazz stations are getting, and it's a demographic that a lot of advertisers covet," she adds. "They tend to be affluent consumers, they have credit cards, and they're not price-sensitive per se. It's a maturing audience that is expanding its interests, and we're pulling new people in, especially with hot, young lions like Joshua Redman."

Occasionally, the label has also been able to involve its artists in programs outside of the format. Boney James, for example, is appearing at a concert organized by top 40 station WBMX Boston.

Expanding further on his appeal, the artist is talking to remixers noted for their work in the R&B genre about reworking some of the songs from his latest album, "Sweet Thing," which is No. 3 on this issue's Top Contemporary Jazz Albums chart.

Bob Perry, owner of retail outlet Blue Note Records in North Miami Beach, says he has noticed that several Warner acts are being played on R&B and public stations in addition to the market's contemporary jazz station WLVE.

"Warner just covers all of their bases," says Perry. "We're an indie, so usually we have to squeak so we're not ignored, but they have always come to us to work on their projects. Bob James, Boney James, and Joe Sample have all done in-stores here, and all of their albums are doing very well."

Bob James has also noticed that the diversity of crowds attending his concerts reflects the encroachment—sometimes with curious effect—of contemporary jazz on mainstream America.

"It used to be much clearer who the jazz fans were," says James. "A very wide audience has come out of the smooth jazz phenomenon where soloing is not so much a part of the music."

"As a result, a lot of musicians tend to stick closer to the melodies. But those of us who derive our main excitement from improvisation and stretch-out into some faces that aren't so excited. One woman told me she loves jazz, except when it sounds like it's being made up as it goes along."

While no one in the jazz department at Warner Bros. is complaining about its recent chart boom, the activity did create some concerns about whether each individual artist would drown out the voice of his or her colleagues, rather than rise collectively.

"In terms of all these albums coming

out at the same time, artists make records when they make them, and it's our obligation to get an album out as soon as possible so that they don't have to wait a year to hear something on the radio," Pierson says.

Even as the contemporary jazz genre boundaries evolve and record companies are challenged by a shifting business atmosphere, Pierson says that Warner's jazz division has never strayed from its elemental beliefs.

"The thing about Warner Bros. is that even with all of our changes, the one thing that has never changed is the spirit and character of this company," he says. "The feeling is still here that our main goal is to associate with great artists who we believe in and have a passion for, and help communicate that passion to people."



WHALUM

As feverish as the climate is right now at Warner Jazz, the label can still look forward to heating up this winter with a bevy of new, promising titles.

A forthcoming Pat Metheny album will also likely be a contemporary jazz chart dominator (see story, page 16). Warner Jazz is also confident about Kirk Whalum's "Colors," which bowed Sept. 23. The veteran saxophonist has recorded five albums for Columbia and worked with such Warner artists as Michael Franks and Al Jarreau. He also shared credit with Bob James on the Grammy-nominated "Joined At The Hip," though this is his solo debut for the label.

Whalum, who jokingly refers to himself as a former "surrogate child" of the label, says as part of his deal Warner is allowing him to record a gospel/jazz album, which the label has the option to pick up.

"There is very much an openness here in term of genre and in terms of getting the whole spectrum of jazz all the way down the line, from Joshua Redman to Kevin Mahogany, and here I am with my gospel/jazz album," he says. "Some of my experiences before is that the people got narrower and narrower. To me, sameness is anti-life."

Additionally, Warner Jazz will release a Christmas album featuring several of the label's artists and has two new albums coming out through its partnership with actor/jazz aficionado Clint Eastwood's Malpas imprint.

"40 Years Of The Monterey Jazz Festival," a three-CD set covering the history of the illustrious annual West Coast concert, was released Sept. 9. Malpas/Warner Bros. Also forthcoming is the soundtrack to "Midnight The Garden Of Good And Evil," tentatively due Nov. 18.

In spite of the overall rosy outlook the moment, Pierson is realistic about the bottom line in the contemporary jazz genre. "We still have the pressures in terms of making numbers and keeping marketing costs down," says Pierson. "This is still a shrinking business. We can look great on the chart, but dominating the [contemporary] format, but that doesn't mean business is in some incredibly healthy places."

"But it's a fallacy to say that the music business isn't doing well because music isn't there," he concludes. "We feel that music is at a high point now, and our goal is to expand the jazz audience with something that enhances their lives."

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	—	1	M.O.R.	BLUR (FOOD/PARLOPHONE/VIRGIN)
15	13	2	BRING BACK YOUR LOVE	CHRISTIAN (ROC-A-FELLA/DEF JAM/MERCURY)
16	—	1	THE REST OF MINE	TRACE ADKINS (CAPITOL NASHVILLE)
17	10	6	IF IT AIN'T LOVE	KEYSTONE (QWEST/WARNER BROS.)
18	16	20	ALIVE	PEARL JAM (EPIC)
19	—	1	SOMEBODY ELSE	HURRICANE G (H.O.L.A./ISLAND)
20	9	6	CRAZY	MARK MORRISON (ATLANTIC)
21	18	9	IF I HAD YOU	FRANKIE (CHUCKLIFE/EPIC)
22	22	19	EVEN FLOW	PEARL JAM (EPIC)
23	—	1	I WANT LOVE	TONY MASCOLO (MODERN VOICES)
24	19	8	SHOW ME	BILLY PORTER (DVS/A&M)
25	20	10	DA FUNK	DAFT PUNK (SOMA/VIRGIN)
1	4	4	YOU'RE NOT ALONE	OLIVE (RCA)
2	2	3	THE JOINT	EPMD (DEF JAM/MERCURY)
3	7	5	LOVE SENSATION	911 (SABAN/VIRGIN)
4	1	4	YOU'RE THE INSPIRATION	PETER CETERA FEAT. AZ YET (RIVER NORTH)
5	3	9	PUSHIN' INSIDE YOU	SONS OF FUNK (NO LIMIT/PRIORITY)
6	—	1	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE	REAL MCCOY (ARISTA)
7	5	2	SUNSHINE	JAY Z FEAT. BABYFACE AND FORTY BROWN (ROC-A-FELLA/DEF JAM/MERCURY)
8	6	5	KISS AND TELL	BROWNSTONE (MJJ/WORK)
9	11	7	LOVE IS THE RIGHT PLACE	BRYAN WHITE (ASYLUM/EEG)
10	8	6	REMINING ME (OF SEF)	COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)
11	15	4	YEAH! YEAH! YEAH!	SIMONE HINES (EPIC)
12	14	4	SHUT UP AND DRIVE	CHELY WRIGHT (MCA NASHVILLE)
13	12	2	YOU WALKED IN	LONESTAR (BNA/RCA)

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

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



Main chart table with columns: Rank, Title, Artist, Label, and Peak Position. Includes entries like 'Candle in the Wind 1937' by Elton John and 'I Say a Little Prayer' by Diana King.

With the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

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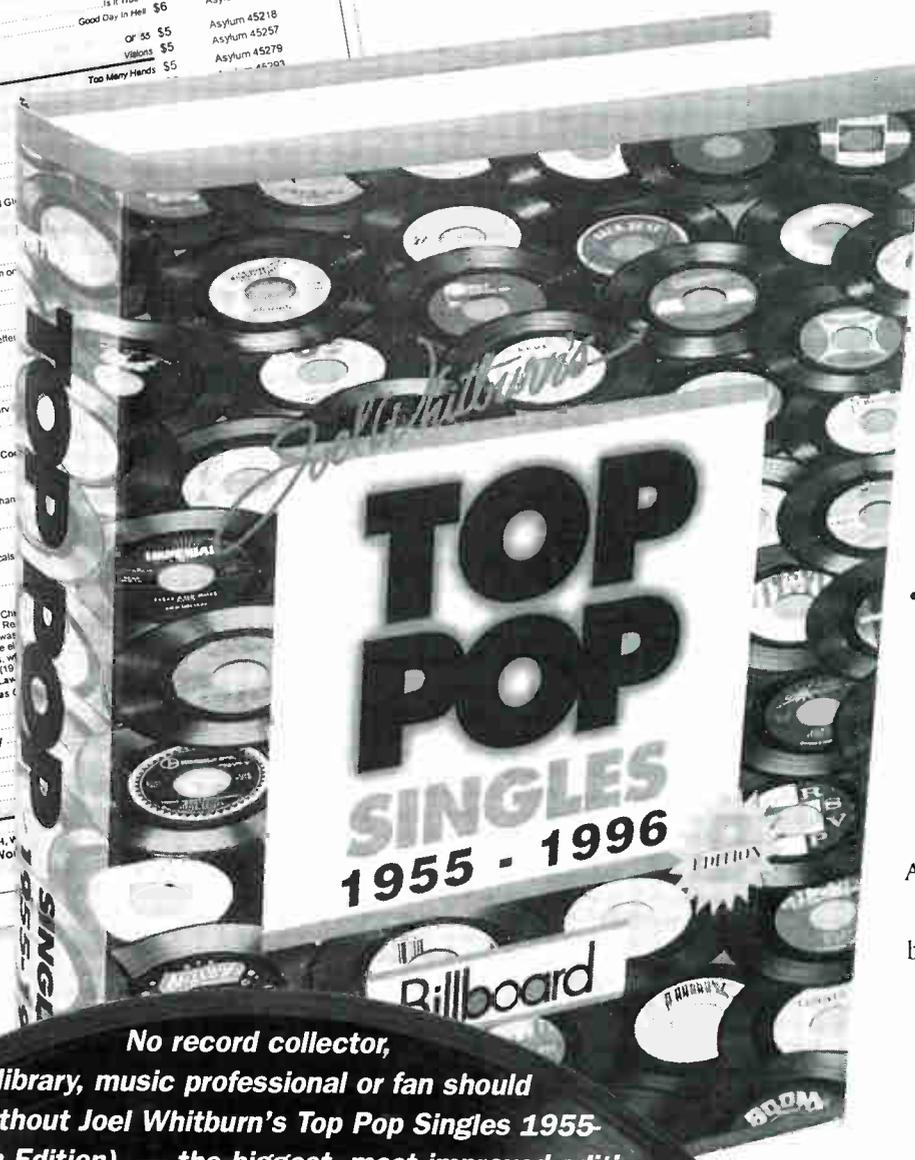
• Top 3 or 5 hits of an artist with 10 or more charted hits appear below the artist’s bio • Biggest hit of an artist with 5 or more hits is underlined • Top 10 hits are shaded with light grey • ① marks all #1 hits • Peak positions of 5 or more consecutive Top 20 hits are shaded with light grey.

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DEBUT	PEAK	WKS	Gold	A-side (Chart Hit)	B-side	Label & Number
6/3/72	12	11		<b>EAGLES +96*</b> Rock group formed in Los Angeles in 1971. Consisted of Glenn Frey (vocals, guitar), Don Henley (drums), Randy Meisner (bass) and Bernie Leadon (guitar). Meisner founded Poco. Leadon had been in the Flying Burrito Brothers, and Frey and Henley were with Linda Ronstadt. Debut album recorded in England in 1972. Don Faisler (guitar) added in 1975. Leadon replaced by Joe Walsh in 1975. Meisner replaced by Timothy B. Schmit in 1977. Frey and Henley were the only members to play on all recordings. Disbanded in 1982. Henley, Frey, Faisler, Walsh and Schmit reunited in 1994.	Get You In The Mood \$6 Ellyard \$6 Trying \$6 Twenty-One \$6 Certain Kind Of Fool \$6	Asylum 11005 Asylum 11008 Asylum 11013 Asylum 11017 Asylum 11025
12/30/72*	22	12		1 Take It Easy	Is It True? \$6	Asylum 11036
6/23/73	64	8		2 Witchy Woman	Good Day In Hell \$6	Asylum 45218
9/15/73	59	8		3 Peaceful Easy Feeling	Or As \$5	Asylum 45278
5/4/74	32	15		4 Tequila Sunrise	Visions \$5	Asylum 45279
9/21/74	77	5		5 Outlaw Man all of above produced by Cohn Johns	Too Many Heads \$5	
11/30/74*	1	19		6 Already Gone written by Jackalin Browne and Glenn Frey		
5/31/75	1	17		7 James Dean #1 & 7 written by Jackalin Browne and Glenn Frey		
9/13/75	22	14		8 Best Of My Love		
12/20/75*	4	23		9 One Of These Nights		
12/18/76*	1	15		10 Lyin' Eyes		
2/26/77	1	15		11 Take It To The Limk		
5/14/77	1	15		12 New Kid In Town		
12/9/78*	1	15		13 Hotel California		
10/16/79	1	15		14 Life In The Fast Lane		
12/8/79*	8	15		15 Please Come Home For Christmas		
2/23/80	8	16		16 Heartache Tonight written by Bob Seger, J.D. Souther, Don Henley and Glenn Frey		
10/20/80*	21	14		17 The Long Run written by Bob Seger, J.D. Souther, Don Henley and Glenn Frey		
12/29/84	14	14		18 I Can't Tell You Why from the movie Inside Moves starring John Savage		
12/31/84*	31	28		19 Seven Bridges Road from the movie Inside Moves starring John Savage		
6/24/95	Air	5		20 Get Over It #8 & 21 #1 Adult Contemporary hits		
11/16/91*	26	19		21 Love Will Keep Us Alive #8 & 21 #1 Adult Contemporary hits		
2/22/92	27	12		22 Learn To Be Still #1 from the album Neil Patrick Harris Over on Gaffer		
6/20/92	52	9		<b>EARL STACY</b> Born in 1928/62 in Boston. Female dance singer		
6/27/64	38	8		1 Love Me All Up		
12/15/62*	24	9		2 Romeo & Juliet STACY EARL (Featuring The Wild Pair) (Mary)		
4/26/69	97	1		3 Slowly		
7/3/71	93	5		<b>EARL JEAN</b> Female singer Ethel "Ean Jean" McCrea of The Coasters		
8/4/73	50	11		I'm Into Something Good		
11/17/73*	52	11		<b>EARLS, The</b> Doo-wop vocal group from the Bronx. Larry Chan (lead vocal)		
3/9/74	29	15		Remember Then		
7/13/74	55	9		<b>EARTH OPERA</b> Rock quartet from Boston. Peter Rowan (vocals)		
9/26/74	33	6		Home To You		
1/18/75	1	20		<b>EARTH, WIND &amp; FIRE</b> Los Angeles-based R&B group formed by Chuck White, former bassist drummer for Chuck Rob		
2/15/75	1	20		Love Is Life		
3/22/75	44	7		Evil		
7/15/75	12	16		Keep Your Head To The Sky		
11/22/75*	5	17		Mighty Mighty		
				Kallista Story		
				Devotion		
				Hot Dawg!		
				Shining Star		
				Sun Goddess		
				RAMSEY LEWIS and EARTH, W		
				That's The Way Of The Wor		
				Sing A Song		



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  - Artist’s ranking in All-Time Top 500 Artists
  - All-new biographies on many new Pop artists
  - Previous artist bios updated for greater accuracy
- Expanded Title Notes!**

**Plus Special Sections:**

- Complete A-to-Z Song Title Section
- All-Time Top 500 Artist Ranking
- Top Artists & Achievements
- Top Artist Debuts
- Top Hits
- Record Breakers
- #1 Hits In Chronological Order
- “Rock & Roll Hall Of Fame” Inductees

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



OCTOBER 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>*** No. 1/Hot Shot Debut ***</b>			
1	NEW		1	<b>BOYZ II MEN</b> MOTOWN 530819* (1.98/17.98)	1 week at No. 1 <b>EVOLUTION</b>	1	
2	2	1	3	<b>LEANN RIMES</b> CURB 77885 (10.98/16.98)	<b>YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS</b>	1	
3	1	—	2	<b>MARIAH CAREY</b> COLUMBIA 67835 (10.98 EQ/17.98)	<b>BUTTERFLY</b>	1	
4	7	—	2	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 18852 (10.98/16.98)	<b>THE GREATEST HITS COLLECTION</b>	4	
5	4	2	5	<b>MASTER P</b> NO LIMIT 50659*/PRIORITY (10.98/16.98)	<b>GHETTO D</b>	1	
6	6	4	6	<b>FLEETWOOD MAC</b> REPRISE 46702/WARNER BROS. (10.98/17.98)	<b>THE DANCE</b>	1	
7	3	—	2	<b>BUSTA RHYMES</b> ELEKTRA 62064*/EEG (10.98/16.98)	<b>WHEN DISASTER STRIKES...</b>	3	
8	5	3	10	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>3</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	<b>NO WAY OUT</b>	1	
9	NEW		1	<b>ELTON JOHN</b> ROCKET 536266/A&M (11.98/17.98)	<b>THE BIG PICTURE</b>	9	
10	11	15	3	<b>AQUA</b> MCA 11705 (10.98/16.98)	<b>AQUARIUM</b>	10	
				<b>*** Greatest Gainer ***</b>			
11	17	—	2	<b>SOUNDTRACK</b> LAFACE 26041/ARISTA (10.98/16.98)	<b>SOUL FOOD</b>	11	
12	10	6	5	<b>TRISHA YEARWOOD</b> ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) <b>A COLLECTION OF HITS</b>	4	
13	9	5	85	<b>JEWEL</b> ▲ <sup>6</sup> ATLANTIC 82700*/AG (10.98/15.98) [HS]	<b>PIECES OF YOU</b>	4	
14	13	9	30	<b>MATCHBOX 20</b> ▲ <sup>2</sup> LAVA/ATLANTIC 92721/AG (10.98/15.98) [HS]	<b>YOURSELF OR SOMEONE LIKE YOU</b>	5	
15	12	7	34	<b>SPICE GIRLS</b> ▲ <sup>3</sup> VIRGIN 42174* (10.98/16.98)	<b>SPICE</b>	1	
16	NEW		1	<b>EPMD</b> DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	<b>BACK IN BUSINESS</b>	16	
17	16	11	13	<b>SOUNDTRACK</b> ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	<b>MEN IN BLACK—THE ALBUM</b>	1	
18	8	—	2	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	<b>MUCH AFRAID</b>	8	
19	20	12	14	<b>SUGAR RAY</b> ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	<b>FLOORED</b>	12	
20	15	—	2	<b>USHER</b> LAFACE 26043/ARISTA (10.98/16.98)	<b>MY WAY</b>	15	
21	22	13	21	<b>HANSON</b> ▲ <sup>3</sup> MERCURY 534615 (10.98 EQ/16.98)	<b>MIDDLE OF NOWHERE</b>	2	
22	21	8	3	<b>AMY GRANT</b> A&M 540760 (10.98/16.98)	<b>BEHIND THE EYES</b>	8	
23	23	14	11	<b>SARAH MCLACHLAN</b> ▲ NETTWERK 18970/ARISTA (10.98/16.98)	<b>SURFACING</b>	2	
24	19	10	13	<b>PRODIGY</b> ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	<b>THE FAT OF THE LAND</b>	1	
25	29	26	17	<b>TIM MCGRAW</b> CURB 77886 (10.98/16.98)	<b>EVERYWHERE</b>	2	
26	14	—	2	<b>MACK 10</b> PRIORITY 50675* (10.98/16.98)	<b>BASED ON A TRUE STORY</b>	14	
27	24	23	3	<b>VARIOUS ARTISTS</b> TOMMY BOY 1214 (12.98/17.98)	<b>ESPN PRESENTS: JOCK JAMS VOLUME 3</b>	23	
28	NEW		1	<b>BJORK</b> ELEKTRA 62061/EEG (10.98/16.98)	<b>HOMOGENIC</b>	28	
29	25	16	55	<b>FIONA APPLE</b> ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) [HS]	<b>TIDAL</b>	15	
30	38	33	64	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	<b>BLUE</b>	3	
31	43	53	23	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	<b>CARRYING YOUR LOVE WITH ME</b>	1	
32	18	—	2	<b>ADAM SANDLER</b> WARNER BROS. 46738 (10.98/16.98)	<b>WHAT'S YOUR NAME?</b>	18	
33	NEW		1	<b>THE SUNDAYS</b> DGC 25131/GEFFEN (10.98/16.98)	<b>STATIC &amp; SILENCE</b>	33	
34	27	17	5	<b>OASIS</b> EPIC 68530 (10.98 EQ/16.98)	<b>BE HERE NOW</b>	2	
35	26	18	9	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 6340*/RELATIVITY (10.98/23.98)	<b>THE ART OF WAR</b>	1	
36	28	22	18	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	<b>GOD'S PROPERTY</b>	3	
37	33	31	11	<b>SMASH MOUTH</b> INTERSCOPE 90142 (8.98/12.98) [HS]	<b>FUSH YU MANG</b>	31	
38	30	21	61	<b>SUBLIME</b> ▲ <sup>2</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	<b>SUBLIME</b>	13	
39	NEW		1	<b>BRIAN MCKNIGHT</b> MERCURY 536215 (10.98 EQ/16.98)	<b>ANYTIME</b>	39	
40	31	20	65	<b>THE WALLFLOWERS</b> ▲ <sup>3</sup> INTERSCOPE 90055 (10.98/16.98) [HS]	<b>BRINGING DOWN THE HORSE</b>	4	
41	NEW		1	<b>BRYAN WHITE</b> ASYLUM 62047/EEG (10.98/16.98)	<b>THE RIGHT PLACE</b>	41	
42	32	19	6	<b>BILLY JOEL</b> COLUMBIA 67347 (10.98 EQ/17.98)	<b>GREATEST HITS VOLUME III</b>	9	
43	36	32	7	<b>BACKSTREET BOYS</b> ● JIVE 41589 (10.98/16.98)	<b>BACKSTREET BOYS</b>	15	
44	37	25	22	<b>VARIOUS ARTISTS</b> ▲ VIRGIN 42186 (10.98/16.98)	<b>PURE MOODS</b>	10	
45	34	27	23	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	<b>SHARE MY WORLD</b>	1	
46	35	29	14	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ● WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		16	
47	NEW		1	<b>JACKSON BROWNE</b> ELEKTRA 62111/EEG (10.98/16.98)	<b>THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE</b>	47	
				<b>*** Pacesetter ***</b>			
48	82	87	55	<b>DEANA CARTER</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) [HS]	<b>DID I SHAVE MY LEGS FOR THIS?</b>	10	
49	40	30	9	<b>JOE</b> ● JIVE 41603* (11.98/16.98)	<b>ALL THAT I AM</b>	13	
50	39	28	28	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>6</sup> BAD BOY 73011*/ARISTA (10.98/24.98)	<b>LIFE AFTER DEATH</b>	1	
51	41	24	37	<b>JAMIROQUAI</b> ● WORK 67903/EPIC (10.98 EQ/16.98)	<b>TRAVELING WITHOUT MOVING</b>	24	

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52	NEW		1	<b>DREAM THEATER</b> EASTWEST 62060/EEG (10.98/16.98)	<b>FALLING INTO INFINITY</b>	52
53	42	34	29	<b>THE MIGHTY MIGHTY BOSSTONES</b> ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	<b>LET'S FACE IT</b>	27
54	44	44	25	<b>THIRD EYE BLIND</b> ● ELEKTRA 62012/EEG (10.98/16.98) [HS]	<b>THIRD EYE BLIND</b>	38
55	58	63	16	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	<b>GREATEST HITS</b>	55
56	75	61	49	<b>ELTON JOHN</b> ▲ MCA 11481 (10.98/16.98)	<b>LOVE SONGS</b>	24
57	46	41	26	<b>TONIC</b> ● POLYDOR 531042/A&M (10.98/16.98) [HS]	<b>LEMON PARADE</b>	28
58	49	48	19	<b>FOO FIGHTERS</b> ● ROSWELL 55832*/CAPITOL (10.98/16.98)	<b>THE COLOUR AND THE SHAPE</b>	10
59	59	46	5	<b>VARIOUS ARTISTS</b> ARISTA 18977 (10.98/16.98)	<b>ULTIMATE HIP HOP PARTY 1998</b>	46
60	NEW		1	<b>CHUMBAWAMBA</b> REPLUBLIC 53099/UNIVERSAL (10.98/16.98)	<b>TUBTHUMPER</b>	60
61	60	67	46	<b>SOUNDTRACK</b> ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	<b>SPACE JAM</b>	2
62	57	39	5	<b>COLLIN RAYE</b> EPIC 67893 (10.98 EQ/16.98)	<b>THE BEST OF COLLIN RAYE — DIRECT HITS</b>	33
63	48	37	33	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	<b>BADUJIZM</b>	2
64	64	56	23	<b>BOB CARLISLE</b> ▲ <sup>2</sup> DIADEM 41613/JIVE (10.98/16.98) [HS]	<b>BUTTERFLY KISSES (SHADES OF GRACE)</b>	1
65	55	54	81	<b>CELINE DION</b> ▲ <sup>9</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	<b>FALLING INTO YOU</b>	1
66	54	59	19	<b>SISTER HAZEL</b> ● UNIVERSAL 53030 (10.98/15.98) [HS]	<b>SOMEWHERE MORE FAMILIAR</b>	47
67	50	36	11	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ EASTWEST 62062*/EEG (10.98/16.98)	<b>SUPA DUPA FLY</b>	3
68	47	40	6	<b>SOUNDTRACK</b> ARISTA 18975 (10.98/16.98)	<b>MONEY TALKS — THE ALBUM</b>	37
69	56	47	15	<b>SOUNDTRACK</b> ● WORK 68166/EPIC (10.98 EQ/17.98)	<b>MY BEST FRIEND'S WEDDING</b>	14
70	45	35	67	<b>BECK</b> ▲ DGC 24823*/GEFFEN (10.98/16.98)	<b>ODELAY</b>	16
71	53	45	74	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup> RCA 66904 (10.98/16.98)	<b>CRASH</b>	2
72	80	82	9	<b>CLINT BLACK</b> RCA 67515 (10.98/16.98)	<b>NOTHIN' BUT THE TAILLIGHTS</b>	43
73	51	38	9	<b>SOUNDTRACK</b> IMMORTAL 68494/EPIC (10.98 EQ/17.98)	<b>SPAWN — THE ALBUM</b>	7
74	61	58	7	<b>LUIS MIGUEL</b> ● WEA LATINA 19798 (9.98/15.98)	<b>ROMANCES</b>	14
75	52	51	17	<b>WU-TANG CLAN</b> ▲ <sup>3</sup> LOUIE 66905*/RCA (10.98/24.98)	<b>WU-TANG FOREVER</b>	1
76	62	55	8	<b>311</b> ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	<b>TRANSISTOR</b>	4
77	68	62	13	<b>BLUES TRAVELER</b> A&M 540750 (10.98/16.98)	<b>STRAIGHT ON TILL MORNING</b>	11
78	85	60	33	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	<b>UNCHAINED MELODY/THE EARLY YEARS</b>	1
79	74	68	28	<b>AEROSMITH</b> ▲ COLUMBIA 57547 (10.98 EQ/16.98)	<b>NINE LIVES</b>	1
80	67	57	51	<b>GINUWINE</b> ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) [HS]	<b>GINUWINE... THE BACHELOR</b>	26
81	66	52	21	<b>MEREDITH BROOKS</b> ▲ CAPITOL 36919 (10.98/15.98)	<b>BLURRING THE EDGES</b>	22
82	63	43	8	<b>SOUNDTRACK</b> ● OEF JAM 537973*/MERCURY (11.98 EQ/17.98)	<b>DEF JAM'S HOW TO BE A PLAYER</b>	7
83	65	50	7	<b>SWV</b> RCA 67525* (10.98/16.98)	<b>RELEASE SOME TENSION</b>	24
84	88	81	5	<b>MARTINA MCBRIDE</b> RCA 67516 (10.98/16.98)	<b>EVOLUTION</b>	80
85	78	72	19	<b>JOHN FOGERTY</b> ● WARNER BROS. 45426 (10.98/16.98)	<b>BLUE MOON SWAMP</b>	37
86	71	66	32	<b>LIVE</b> ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	<b>SECRET SAMADHI</b>	1
87	76	70	19	<b>SOUNDTRACK</b> NO LIMIT 50643*/PRIORITY (10.98/16.98)	<b>I'M BOUT IT</b>	4
88	70	42	5	<b>YANNI</b> PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	<b>DEVOTION: THE BEST OF YANNI</b>	42
89	69	49	5	<b>COOLIO</b> TOMMY BOY 1180* (11.98/16.98)	<b>MY SOUL</b>	39
90	79	71	43	<b>DRU HILL</b> ▲ ISLAND 524306 (10.98/16.98) [HS]	<b>DRU HILL</b>	23
91	83	69	24	<b>ROME</b> ● GRAND JURY 67441/RCA (10.98/15.98)	<b>ROME</b>	30
92	NEW		1	<b>IMMATURE</b> MCA 11668 (10.98/16.98)	<b>THE JOURNEY</b>	92
93	81	76	34	<b>SQUIRREL NUT ZIPPERS</b> ● MAMMOTH 0137* (10.98/15.98) [HS]	<b>HOT</b>	27
94	77	65	5	<b>VANESSA WILLIAMS</b> MERCURY 536060 (10.98 EQ/16.98)	<b>NEXT</b>	53
95	72	64	20	<b>OMC</b> ● HUH! 533435/MERCURY (10.98 EQ/16.98) [HS]	<b>HOW B'ZARRE</b>	40
96	86	79	34	<b>PAULA COLE</b> ● JIMAGO 46424/WARNER BROS. (10.98/15.98) [HS]	<b>THIS FIRE</b>	33
97	97	91	13	<b>RADIOHEAD</b> CAPITOL 55229 (10.98/15.98)	<b>OK COMPUTER</b>	21
98	87	74	42	<b>THE VERVE PIPE</b> ▲ RCA 66809 (10.98/15.98) [HS]	<b>VILLAINS</b>	24
99	90	73	20	<b>REEL BIG FISH</b> MOJO 53013/UNIVERSAL (7.98/11.98) [HS]	<b>TURN THE RADIO OFF</b>	57
100	94	90	14	<b>VARIOUS ARTISTS</b> SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	<b>SO SO DEF BASS ALL-STARS VOL. II</b>	71
101	84	—	2	<b>CARLY SIMON</b> ARISTA 18984 (10.98/16.98)	<b>FILM NOIR</b>	84
102	92	88	24	<b>SAVAGE GARDEN</b> ● COLUMBIA 67954 (10.98 EQ/16.98)	<b>SAVAGE GARDEN</b>	25
103	89	78	8	<b>MR. SERV-ON</b> NO LIMIT 50717*/PRIORITY (10.98/16.98) [HS]	<b>LIFE INSURANCE</b>	23
104	95	92	32	<b>TRU</b> ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	<b>TRU 2 DA GAME</b>	8
105	105	127	5	<b>DAYS OF THE NEW</b> OUTPOST 30004/GEFFEN (8.98/12.98) [HS]	<b>DAYS OF THE NEW</b>	105
106	108	103	15	<b>K-CI &amp; JOJO</b> MCA 11613* (10.98/16.98)	<b>LOVE ALWAYS</b>	24

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

# Billboard 200 continued

OCTOBER 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	91	83	14	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
108	96	95	52	TOOL ▲ ZOO 31087*/VOLCANO (10.98/16.98)	AENIMA	2
109	114	130	5	DC TALK FOREFRONT 25184 (10.98/15.98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	109
110	117	115	48	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
111	NEW		1	STEREOLAB ELEKTRA 62065/EEG (10.98/16.98) HS	DOTS AND LOOPS	111
112	101	100	14	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
113	99	93	53	SHERYL CROW ▲ A&M 540587 (10.98/17.98)	SHERYL CROW	6
114	NEW		1	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	114
115	103	97	5	THE CRYSTAL METHOD OUTPOST 30003/GEFFEN (12.98 CD)	VEGAS	92
116	106	125	5	THIRD DAY REUNION/SILVERTONE 10006/JIVE (10.98/16.98)	CONSPIRACY NO. 5	50
117	111	104	11	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
118	98	84	19	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
119	100	94	55	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
120	107	96	9	PANTERA EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF	15
121	120	118	69	METALLICA ▲ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
122	109	102	15	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
123	128	119	11	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
124	125	123	40	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
125	110	101	67	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
126	132	133	5	VARIOUS ARTISTS ARISTA 18985 (10.98/16.98)	ULTIMATE NEW WAVE PARTY 1998	124
127	130	135	12	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
128	113	106	32	VARIOUS ARTISTS ● COLD FRONT 6242/K TEL (12.98/17.98)	CLUB MIX '97	36
129	112	99	15	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
130	154	152	19	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	106
131	73	—	2	SOUNDTRACK LOUD 67531*/RCA (10.98/16.98)	SOUL IN THE HOLE	73
132	178	186	52	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
133	141	113	17	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
134	116	109	15	MEGADETH CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
135	123	122	85	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (9.98/24.98)	ALL EYEZ ON ME	1
136	119	107	16	SOUNDTRACK ▲ WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
137	NEW		1	KMFDM WAX TRAX 7245/TVT (10.98/16.98)	KMFDM	137
138	129	137	47	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
139	122	112	11	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
140	102	77	4	GENESIS ATLANTIC 83037/AG (10.98/16.98)	CALLING ALL STATIONS	54
141	NEW		1	ORGANIZED KONFUSION PRIORITY 50560* (10.98/16.98) HS	THE EQUINOX	141
142	124	110	35	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
143	NEW		1	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98) HS	SONGS	143
144	115	98	9	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163 (10.98 EQ/16.98)	LIVE AT CARNEGIE HALL	40
145	144	156	25	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
146	145	148	101	ALAN JACKSON ▲ ARISTA NASHVILLE 18901 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
147	131	129	20	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) HS	BECOMING X	111
148	139	140	14	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	77
149	155	158	6	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	149
150	127	117	23	CHICAGO REPRIS 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
151	136	134	46	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
152	168	161	11	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	134

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
153	104	80	5	VARIOUS ARTISTS SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	23
154	121	121	73	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
155	133	124	10	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) HS	DA DA DA	118
156	151	138	7	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
157	NEW		1	VARIOUS ARTISTS POLYGRAM TV 553847/MERCURY (10.98 EQ/17.98)	PURE DANCE 1998	157
158	118	89	21	BEE GEES ● POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
159	143	120	51	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
160	140	131	46	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
161	160	155	14	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	106
162	156	144	25	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
163	137	128	29	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
164	165	154	57	AALIYAH ▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
165	NEW		1	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	165
166	149	139	27	KENNY LOGGINS ● COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
167	126	75	3	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
168	174	162	20	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
169	NEW		1	SUBLIME GASOLINE ALLEY 11678/MCA (12.98 CD)	WHAT I GOT... THE 7 SONG EP	169
170	148	—	2	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	148
171	180	—	2	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	171
172	138	126	9	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	55
173	135	105	7	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG (10.98/16.98)	COMPAS	97
174	142	116	8	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	34
175	147	—	2	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11271/WINDHAM HILL (10.98/16.98)	BLACK DIAMOND	147
176	146	114	29	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
177	162	136	25	THE CHEMICAL BROTHERS ● ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
178	134	85	3	GOLDFINGER MOJO 53079/UNIVERSAL (9.98/15.98)	HANG - UPS	85
179	175	163	34	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
180	157	149	16	K.D. LANG WARNER BROS. 46623 (10.98/16.98)	DRAG	29
181	176	183	58	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
182	153	142	6	LORDS OF ACID ANTLER SUBWAY 6036*/NEVER (9.98/16.98)	OUR LITTLE SECRET	100
183	167	153	9	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	79
184	163	150	11	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) HS	HOMEWORK	150
185	198	—	2	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	185
186	RE-ENTRY		43	VINCE GILL ▲ MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
187	NEW		1	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	187
188	181	159	22	INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
189	166	166	50	COUNTING CROWS ▲ DGC 24975*/GEFFEN (10.98/17.98)	RECOVERING THE SATELLITES	1
190	159	145	8	98 DEGREES MOTOWN 530796* (6.98/10.98) HS	98 DEGREES	145
191	161	146	48	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
192	196	—	2	VARIOUS ARTISTS COLD FRONT 6255/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS VOLUME 2	192
193	NEW		1	VARIOUS ARTISTS THE RIGHT STUFF 59780 (22.98 CD)	ONE STEP UP / TWO STEPS DOWN: THE SONGS OF BRUCE SPRINGSTEEN	193
194	184	174	9	SOUNDTRACK HOLLYWOOD 162091 (10.98/16.98)	SWINGERS	168
195	158	132	13	SOUNDTRACK ● TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	12
196	183	168	15	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) HS	HEAVENLY PLACE	142
197	152	108	5	THA ALKAHOLIKS LOUD 67435*/RCA (10.98/16.98)	LIKWIDATION	57
198	RE-ENTRY		24	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
199	NEW		1	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98) HS	ME ESTOY ENOMORANDO	199
200	182	178	11	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	95

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 135	Jackson Browne 47	Alejandro Fernandez 199	K-Ci & JoJo 106	Mia X 107	Adam Sandler 32	Lisa Stansfield 172	Jock Jams Vol. 2 181
311 76	Busta Rhymes 7	Fleetwood Mac 6	Killarmy 174	The Mighty Mighty Bosstones 53	Savage Garden 102	Stereolab 111	One Step Up / Two Steps Down: The Songs Of Bruce 193
98 Degrees 190	Mariah Carey 3	John Fogerty 85	KMFDM 137	Luis Miguel 74	Save Ferris 167	George Strait 31	The Songs Of Bruce 193
Aaliyah 164	Bob Carlisle 64	John Fogerty 85	Patti LaBelle 112	Lorrie Morgan 156	Sawyer Brown 168	Sublime 38, 169	Pure Dance 1998 157
Trace Adkins 132	Deana Carter 48	Genesis 140	Jonny Lang 142	Mr. Serv-o 103	Carly Simon 101	Sugar Ray 19	Pure Moods 44
Aerosmith 79	The Chemical Brothers 177	Vince Gill 186	k.d. lang 180	Rich Mullins 143	Sister Hazel 66	The Sunjays 33	So So Def Bass All-Stars Vol. II 100
Alabama 162	Kenny Chesney 200	Ginuwine 80	Lil' Kim 160	The Notorious B.I.G. 50	Smash Mouth 37	SWV 83	Southwest Riders 153
Fiona Apple 29	Mark Chesnut 187	Gipsy Kings 173	Live 86	Oasis 34	Sneaker Pimps 147	SWV 83	Ultimate Dance Party 1997 151
Aqua 10	Chicago 150	God's Property From Kirk Franklin's Nu Nation 36	Kenny Loggins 166	The Offspring 179	Somethin' For The People 165	SWV 83	Ultimate Hip Hop Party 1998 59
Jon B. 170	Chumbawamba 60	Goldfinger 178	Lords Of Acid 182	OMC 95	SOUNDTRACK	SWV 83	Ultimate New Wave Party 1998 126
Backstreet Boys 43	Paula Cole 96	Amy Grant 22	Lost Boyz 122	Organized Konfusion 141	Batman & Robin 136	SWV 83	Stevie Ray Vaughan And Double Trouble 144
Erykah Badu 63	Shawn Colvin 191	Hanson 21	Mack 10 26	Our Lady Peace 149	Def Jam's How To Be A Player 82	SWV 83	The Verve Pipe 98
Back 70	Coolio 89	Immature 92	Makaveli 138	Pantera 120	The Full Monty 185	SWV 83	Usher 20
Bee Gees 158	Counting Crows 189	Indigo Girls 188	Marilyn Manson 159	Michael Peterson 152	I'm Bout It 87	SWV 83	The Wallflowers 40
Bjork 28	Sheryl Crow 113	Insane Clown Posse 117	Lords Of Acid 182	Prodigy 24	Love Jones: The Music 163	SWV 83	Bryan White 41
Clint Black 72	The Crystal Method 115	Alan Jackson 110, 146	Maxwell 139, 154	Puff Daddy & The Family 8	Men In Black—The Album 17	SWV 83	Vanessa Williams 94
Blackhawk 183	Daft Punk 184	Jamiroquai 51	Martina McBride 84	Radiohead 97	Money Talks — The Album 68	SWV 83	Lee Ann Womack 130
Blackstreet 119	Days Of The New 105	Jars Of Clay 18	Lila McCann 127	Collin Raye 62	My Best Friend's Wedding 69	SWV 83	Chely Wright 171
Boyz n Men 1	de Talk 109	Wyclef Jean Featuring Refugee Allstars 46	Neal McCoy 55	Reel Big Fish 99	Nothing To Lose 195	SWV 83	Wu Tang Clan 75
Blues Traveler 77	Diamond Rio 123	Jewel 13	Tim McGraw 25	LeAnn Rimes 2, 30, 78	Selena 198	SWV 83	Yanni 88
Blur 176	Celine Dion 65	Joe 49	Brian McKnight 39	The Rippingtons Featuring Russ Freeman 175	Soul Food 11	SWV 83	Trisha Yearwood 12
Bone Thugs-N-Harmony 35	Dream Theater 52	Billy Joel 42	Sarah McLachlan 23	Robyn 161	Soul In The Hole 131	SWV 83	
Boyz n Men 1	Dru Hill 90	Eiton John 9, 56	Megadeth 134	Rome 91	Space Jam 61	SWV 83	
Toni Braxton 125	En Vogue 129		Metallica 121		Spaw — The Album 73	SWV 83	
Brooks & Dunn 4	EPMD 16				Swingers 194	SWV 83	
Meredith Brooks 81					Squirrel Nut Zippers 93	SWV 83	

## HUNTINGTON'S DISEASE ORGANIZATION TO HONOR GUTHRIE FAMILY

(Continued from page 7)

ica will inaugurate the Woody Guthrie Award by presenting it to Guthrie's son, Arlo. Two other individuals who have greatly contributed to the organization's fight to help those afflicted with and affected by the degenerative brain disease will also be honored.

The society was formed by Guthrie's widow, Marjorie, after he succumbed to Huntington's disease in 1967. Marjorie Guthrie devoted her life to helping people with Huntington's disease and their families. She died in 1983.

The presentation will take place at a dinner at the Marriott Marquis Hotel in New York.

Arlo, whose classic debut album, "Alice's Restaurant," was released the same year his father died, will be presented with the award by his sister Nora, who oversees the family's archives.

"Nora has wanted to take an active leadership role in the HD society," says executive director Barbara Boyle. "We hope to have a long-term permanent relationship with Nora and that this new fund will be the one that finds a cure to this disease."

Since Marjorie's death, no one in the Guthrie family had taken an active role in the organization, according to Nora Guthrie.

"Up until this point, I felt I lost a big part of my mother to the group, and when I grew up it was a huge relief not to participate," Nora Guthrie says.

She adds that Boyle's enthusiasm, which reminded her of her mother's, encouraged her to become more involved in the group.

"Coming back after 15 years since my mother died gave me some breathing time," says Nora Guthrie. "Someone from the family should be a part of it, and they needed the help."

The Woody Guthrie Award is one of three awards that will kick off a new fund called the Woody and Marjorie Guthrie Research Fund, to support additional research to find a cure. The award will be given annually to an artist who, as Nora Guthrie says, "has taken on my parents' concerns."

Until now, the HD society has concentrated on funding outreach and educational programs for families and HD patients, and little has been earmarked for research, according to Boyle.

"Within the last year we've taken a giant step, going from \$250,000 for research to committing to raise \$1 million for research a year," says Boyle.

The organization is funded through individual and corporate contributions that support 32 chapters nationwide. Individual chapters also hold separate fund-raisers.

All proceeds from the dinner will be funneled into the Guthrie Research Fund.

The foundation, with Nora's help, may raise additional monies through charity albums or concerts, but no specific plans have been determined.

"There is a lot of support from the artists I already work with, and I'll do what I can to bring them to HD," says Nora Guthrie, "but it's a question of getting started."

The Marjorie Guthrie Leadership and the Guthrie Family Humanitarian Award will also be presented at the gala.

Norman Barham, vice chairman of the insurance company J & H Marsh & McLennan, and Dr. Anne B. Young, a Harvard neurologist who was on the

team that isolated the Huntington's gene, will receive the awards, respectively.

Boyle says Arlo Guthrie was chosen as the inaugural recipient of the Woody Guthrie Award because he "epitomizes his father's work in the world of music."

But Arlo Guthrie says he is accepting the award on behalf of his mother. "Receiving this is really for my mom,"

### GOOD WORKS

he says. "This organization was her life. It's an exciting time with all the new discoveries about this disease, and I'm a little saddened she couldn't be here to see it, because we're really getting somewhere."

Although Arlo Guthrie says he is more than willing to support the efforts of HD, he has never wanted to become a "poster boy for Huntington's."

Arlo Guthrie's humanitarian efforts have also expanded into other areas.

In 1991, he founded the Guthrie Center, a non-profit interfaith church foundation that assists people living with AIDS and HIV, as well as other humanitarian activities. The center, a former church, is located in Great Barrington, Mass., outside Stockbridge and is housed in the same church that served as a location for the 1969 film "Alice's Restaurant," which was based on his song.

"I was really following my dad's philosophy, and what was needed most was something to help people with HIV," says Arlo Guthrie, "and in many ways they're dealing with the same issues as Huntington's disease."

In 1986, Arlo Guthrie founded Rising Sun Records, which operates out of the same location as the Guthrie Foundation. Last year, he released "Mystic Journey" on the label, his first album in 10 years.

Nora Guthrie tends to the Woody

Guthrie Foundation, which supports her father's archives.

Located in New York, the archives house more than 2,000 lyrics, which, says Nora Guthrie, "Woody never got around to writing music for." The archives also contains paintings, poems, and books by her father.

One of the most important figures in the history of American music, Woody Guthrie's music was inspired largely by the social currents of the Depression. He penned such notable songs as "This Land Is Your Land" and "Dust Bowl Refugees."

One of the goals of the archives is to allow musicians to work with Woody Guthrie's lyrics and re-create his music.

One project involves Billy Bragg, who has written music to several Guthrie lyrics. The album, which features accompaniment by Wilco, will be released in 1998 on Elektra, the same label that released a 12-disc set of Woody Guthrie's "Library Of Congress Recordings."

"It's about getting new artists to do the music, not just rereleasing it," says Nora Guthrie.

She also oversees the offshoot company Woody Guthrie Productions, which develops various projects using the archives as the source.

The company produced the children's video "This Land Is Your Land: The Animated Songbook Of Woody Guthrie," which was released in March by LIVE Home Video. A companion album was also released by Rounder Records.

Information on the dinner is available through the Huntington's Disease Society of America at 212-242-1968.

### TRIO SETTING SUITS SUMMERS

(Continued from page 15)

maria's "Afro Blue." By contrast, most of Summers' earlier records consisted of original tunes.

Summers says he found the trio setting refreshing after making several records that were more studio-intensive. "This is the first trio record I've done since the demise of the Police," he observes. "It came out of being out on the road with a trio, which I did partly out of necessity, because it's easier to travel that way."

Paula Morris, RCA Victor's VP of marketing for world music, jazz, and distributed labels (U.S.), says, "Andy is an innovative and influential guitarist and musician, as evidenced by his guitar track being sampled in the No. 1 Puff Daddy track"—"I'll Be Missing You," which plunders Summers' signature riff on the Police's "Every Breath You Take." Morris adds, "He has a lot to say musically still. This album is the next step in his career."

Noting that Summers "isn't just a straight jazz artist and isn't just a pop artist," Morris says that RCA Victor is trying to avoid pinning Summers to any of the stereotypes that have been bestowed on him through the years.

"The album looks very different than other albums in this section, which will help it stand out on racks," she says. "The cover is a contact sheet of photos of Andy dancing wildly. We were trying to avoid the smooth-jazz image that has been imposed on him."

Commenting on the marketing of the album, Joe Pignato, marketing manag-

er for jazz at RCA Victor and BMG Classics, says, "We are looking for coverage and advertising in the jazz, guitar, and hardcore music media as well as the pop press and outlets. His release just happens to be coming at the same time as the recent Police frenzy. There are Police cover albums, Sting's greatest hits, and Police collections. All these people want to talk with Andy about those projects, so hopefully we can drum up interest in his solo work as well."

Pignato says Summers' sidemen, Levin and Bissonette, "also have their own followings, so we'll use that angle as well. All these areas make niche marketing so important to this release."

Concurrent with the release of "The Last Dance," Summers has completed an instructional guitar video for Hot Licks, according to Pignato. "We are going to do a bunch of joint marketing with Hot Licks, including inserting an announcement about the CD in the video packages," he says. "We will also use clips from [the video] for in-store video loops."

In addition, Summers has made a radio edit of the album's opening cut, "Big Thing," for inclusion on the "BMG Alternative Bugjuice" sampler, which will be handed out to alternative and college outlets this fall.

RCA Victor's plan reflects the label's commitment to Summers. "We're looking at a long-term relationship with Andy," says Pignato. "He came to us

(Continued on next page)

## BETWEEN THE BULLETS



by Geoff Mayfield

**BOYZ ARE BACK IN TOWN:** The total is smaller than that which placed **Mariah Carey** on top of last issue's Billboard 200, but **Boyz II Men** do manage to replace their "One Sweet Day" collaborator atop the album list. The vocal quartet piles up 211,000 units in its first week, about 9% less than Carey had in her first week.

Boyz II Men's "Evolution" is the only title on the chart to exceed 200,000 units, although, with a 2% decline from the prior week, the No. 2 album from **LeAnn Rimes** falls just a few units shy of the 200,000 mark. "Evolution" was the top seller from several leading chains, including Tower Records, Camelot Music, Virgin Retail U.S., Hastings, the Wall, and the Wiz.

The foursome got an assist from television, hitting the shows of **Jay Leno**, **Rosie O'Donnell**, and **Keenen Ivory Wayans** during the tracking week.

While an opening week in the 200,000-unit neighborhood is nothing to sneeze at, we note that Boyz II Men's last outing, the 12-times-platinum "II," saw higher sales totals during each of its first two weeks. That one marched in with 302,500 units in the Sept. 17, 1994, Billboard and rang up another 237,000 units the following week.

**JINGLE, JANGLE, JINGLE:** If you saw only the first hour of the Sept. 24 telecast of the Country Music Assn. (CMA) Awards presentation, you got an idea why this annual special has such an impact on album sales. In those first 60 minutes, country fans were greeted with performances by six acts—**Brooks & Dunn**, **Pam Tillis**, **George Strait**, **Deana Carter**, **Trace Adkins**, and **Lee Ann Womack**—a menu that included two songs that reached No. 1 on Billboard's Hot Country Singles & Tracks chart. In all, the three-hour telecast featured 19 full-length appearances, plus several bumpers that featured abbreviated performances by up-and-coming talents.

The CBS telecast, which this year moved from October to September (Billboard, Oct. 4), easily won its night with a 13.3 rating and a 21 share and ranked 14th among the week's programs. The awards show actually had better numbers in '96, when it was the week's No. 9 show with a 14.9 rating and a 24 share, but even so, the '97 edition sends cowboy boots romping all over The Billboard 200, with Brooks & Dunn leading the pack on a 7-4 jump and a 16% gain (119,500 units).

Carter, who also visited **David Letterman**, picks up the big chart's Pacesetter award to go along with her CMA trophies, as the barefooted performer skips 82-48 on an 87% sales gain. The CBS special also spurs Billboard 200 bullets for **Trisha Yearwood** (No. 12, a 9,000-unit gain), **Tim McGraw** (29-25, a 26% gain), **LeAnn Rimes** (38-30 with a 37% gain, and 85-78 on a 19% gain), **Strait** (43-31, a 59% gain), **Clint Black** (80-72, a 28% gain), **Martina McBride** (88-84, a 15% gain), **Alan Jackson** (117-110, a 10% gain), **Womack** (154-130, a 23.5% gain), **Adkins** (178-132, a 48.5% gain), **Tillis** (141-133, an 11% gain), **Michael Peterson** (168-152, a 15% gain), and **Chely Wright** (180-171, an 11% gain). Each of the bulletted acts was given a chance to sing before CMA microphones.

Needless to say, the awards show, and the related display campaign staged at retail each year by the National Assn. of Recording Merchandisers and the CMA, also sparks our Top Country Albums list (see Country Corner, page 37).

**THE EVENT:** As a result of the historic 3.4 million units registered by **Elton John's** "Candle In The Wind 1997"/"Something About The Way You Look Tonight," all eyes are on the Hot 100 Singles Sales list, but the artist is selling some albums, too. John's new "The Big Picture," which does not include the revised "Candle," debuts at No. 9 on The Billboard 200 with 101,500 units, while "Love Songs" zips 75-56 with a 48.6% sales gain and "Greatest Hits" regains No. 1 on Top Pop Catalog Albums with a 45% sales increase. The catalog chart also sees re-entries by "Greatest Hits 1976-1986" (No. 16, a 55% gain) and "Goodbye Yellow Brick Road" (No. 20, a 62% gain); the former is a continuing curiosity, as, unlike John's other charting catalog albums, it does not contain the original "Candle."

During the tracking week, John was a TV guest of both **Jay Leno** and **Conan O'Brien**. In the four chart weeks since he sang at the funeral of **Diana, Princess of Wales**, the five mentioned albums have sold a combined 248,000 units.

**HALF-MAST:** News of the car accident that claimed the life of **Rich Mullins** (Billboard, Oct. 4) spurs a run on his most recent album. With more than a 600% increase in sales, it re-enters the Top Contemporary Christian chart at No. 7 and debuts at No. 143 on The Billboard 200, his first appearance ever on the latter chart.

**THIS AND THAT:** **No Doubt's** "Tragic Kingdom" only spent 90 weeks on The Billboard 200, but it is 2 years old. Thus, a slide into that chart's bottom half moves the former chart-topper to catalog status. It debuts at No. 4 on Top Pop Catalog Albums... A week after **Mariah Carey's** "Butterfly," now No. 3, debuts atop The Billboard 200, a 13.5% increase in sales stirs a catalog chart debut, at No. 45, for her previous album, "Daydream." The new one experiences a 27.5% decline in its second week.

## JAPANESE LABELS TAKING STEPS TO REVIVE BUSINESS

(Continued from page 7)

mism than most. His company's first-half shipments were up by almost 50%, according to industry data, thanks to hits by such acts as globe and Namie Amuro. "I think [the industry] has to be aggressive at this time of the year because we are facing the end of the year," Yoda adds. "Cutting back on budgets and chucking out artists will downsize the industry, which wouldn't be good."

PolyGram, a powerful force in the market, is responding to tough times with a "Big 10" campaign, in which it is cutting back by 10% in each of the following areas: the average number of returns, the number of releases, the cost of promotion and marketing, and the cost of cover design. "We all want to get past this hard time," says PolyGram K.K. president Keiichi Ishizaka. "The market is shrinking, and we have to respond." PolyGram's first-half shipments were down roughly 12%, with foreign-repertoire shipments off 20%.

One of the company's other responses: pricing Elton John's "Candle In The Wind 1997" at 1,300 yen (\$10.65), compared with the usual CD-single tag of 1,000 yen (\$8.20).

The market's condition has prompted an unusual number of label switches by prominent artists, among them Dreams Come True (Sony to Virgin/Toshiba-EMI), the Boom (Sony to Toshiba-EMI), Towa Tei (For Life to EastWest), Tsuyoshi Nagabuchi (Toshiba-EMI to For Life), Noriyuki Makihara (WEA to Sony), and Chage & Aska (Pony Canyon to Toshiba-EMI).

"If the industry is shaky, artists move around," says Jack Matsumura, managing director of BMG Japan's Arista division. "The competition is more fierce, so then you want to steal someone." (Matsumura himself transferred—from Sony to BMG—last year, reflecting another trend in this down market: executive mobility.)

The Arista executive is reducing his division's new-release output. "We need to prioritize more," he says. The label is also focusing more on imports, although the weaker yen has made them more expensive than a couple of years ago. "It's a good idea to shift some smaller releases to imports," Matsumura continues, "so that we as a label can maintain control and cut down on work [such as translation of liner notes into Japanese] and concentrate instead on major or promising releases."

"Cutting back on marketing [budgets] is the last thing you want to do. You should cut many other costs, such as the cost of CDs themselves, distribution, recording, before cutting marketing and promotion. This is what everybody's doing right now."

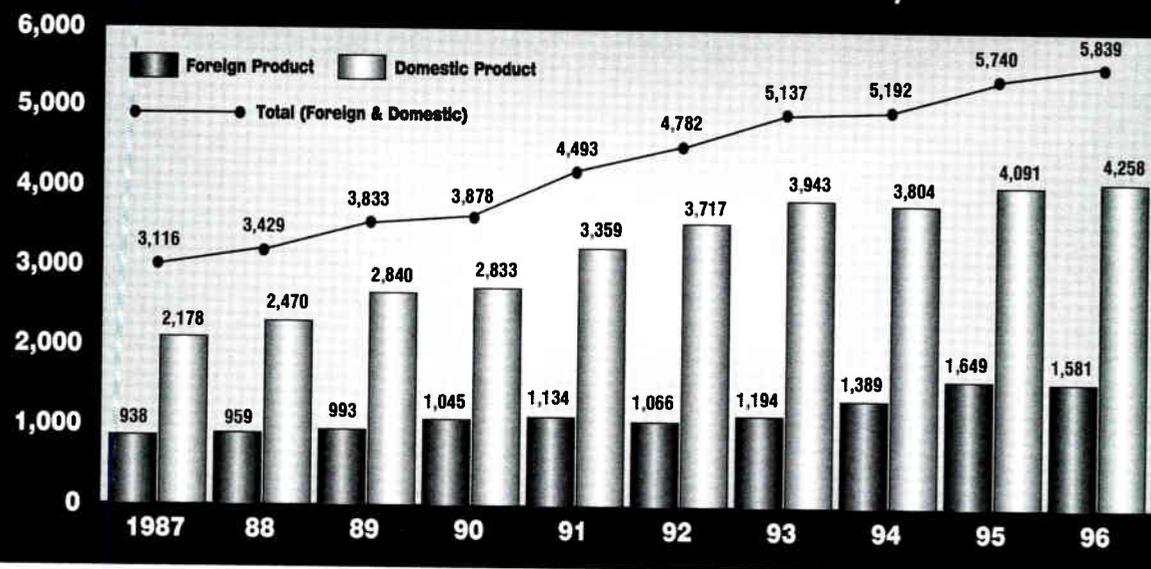
Several record companies are said to be asking employees to take early retirement, although because of the Japanese tradition of lifetime employment, they are reluctant to publicize this. BMG Japan, for example, sought the early retreat of a number of staff after sales for the year ending June 30 fell 17% from the previous year to 39.3 billion yen (\$343.4 million). The label says it is cutting its domestic-artist roster by two-thirds from the current total of about 90 (Billboard, Aug. 23).

At independent label Polystar, six of the label's 70 employees have left—not to be replaced—since the beginning of the year. The company's January-July shipments were down 30%. "Our purpose is not to cut our work force but to reorganize the company on a more functional basis," says Nobuhiko Yamasaki, head of the label's administration division.

Compounding the trading difficul-

## Japanese Record Market Shipments Value 1987-1996

(Amounts Shown In Hundreds Of Millions Of Yen)



SOURCE: RECORDING INDUSTRY ASSN. OF JAPAN

ties: the especially poor performance of foreign repertoire, which accounts for roughly 25% of the total market (excluding imports). Industry data obtained by Billboard show that shipments of foreign music in the January-July period were down 11% from the same period last year, while domestic repertoire was flat.

Toshiba-EMI's first-half shipments of international repertoire to its customers fell by some 14% in wholesale value compared with 1996, while the company's overall business downturn was just over 20%. Peter Buckleigh, EMI Music's resident director in Japan, says the industry's health is "the worst situation I've seen since I arrived here in 1983. Everybody's suffering."

Says Toshiba-EMI President Masaaki Saito, "This may sound strange, since we just signed [veteran act] Dreams Come True, but since the music market is in the middle of a big change, we need to introduce new artists. Young people are spending more money on things like mobile phones and less on music. If we offer quality products they'll start to spend their money on music again."

Saito says that the industry's tough times have caused Toshiba-EMI to study options such as asking employees to take early retirement, but says the label hasn't decided whether to implement such a policy yet.

Sony is doing somewhat better, with overall January-July shipments down

just over 10%, including a 14% drop-off in domestic repertoire. At Avex, the difficulty with foreign product is illustrated by sales of Prodigy's "The Fat Of The Land." The label had expected to ship between 200,000 and 250,000 copies but wound up moving some

150,000 units. "This isn't mainstream music as far as Japan is concerned, so we can't complain," Tom Yoda notes. Avex, ranked second among Japanese record companies in the first half, is focusing on developing new domestic acts such as Every Little Thing and Favorite Blue.

Music retailers are sharing the pain. One cash-flow-challenged chain is said to be asking suppliers to wait 120 days for payment on consignment sales—an eternity in the fast-paced Japanese music business. Catalog sales of foreign product have taken a tumble, according to Keith Cahoon, Tower Records' Far East managing director, who says consumers are preferring Japanese pop ("J-pop"). "In the immediate future, I don't see foreign music making a strong comeback here," he says.

Cahoon also stresses that what sells in the U.S. doesn't automatically move in Japan. "You've got major [American] acts like Marilyn Manson and Hootie & the Blowfish playing clubs like Quattro [in Tokyo, capacity 700], while Yngwie Malmsteen's latest album debuts at No. 4 on the charts." That September week, Malmsteen's Pony Canyon hit, "Facing The Ani-

mal," was the highest-ranked album by a non-Japanese artist in the Dempa Publications top 20.

Even if domestic stars are more popular than foreigners, the record industry is relying too much on megahits, according to some. "The market as a

whole has tended to emphasize a small number of hit products," says Masato Amano, manager of the management planning unit at Shinseido, Japan's largest music web. Tower's Cahoon adds, "There's a big difference in sales month to month because of [the market's dependence on] big J-pop releases."

Yet the business downturn has not persuaded suppliers—yet—to offer better terms to the trade, according to Tomoaki Ono, chief of the planning section of 26-store web Wave.

Another key factor in the slump: the continuing poor state of the economy, hardly helped by an April 1 increase (from 3% to 5%) in the consumption tax. "The economy hasn't recovered to the level we expected," says PolyGram's Ishizaka, "and consumption is very weak." One reason foreign product is doing so poorly, he continues, is that in the last few years, the Japanese industry has relied too much on compilations of foreign-repertoire hits instead of promoting individual artists.

Takeyasu Hashizume, president of Warner Music's EastWest Japan label, contends that the industry needs new marketing strategies. For his part, he says, EastWest's promotion budget has been increased, largely because it has recently signed a number of new domestic acts as well as established artists such as Towa Tei and it wants to increase its Japanese repertoire



ISHIZAKA



BUCKLEIGH



KUNUGI

## TRIO SETTING SUITS SUMMERS

(Continued from preceding page)

with this record, and we're planning on one or two more."

Soon after the album's release, Summers will embark on a tour of major U.S. markets, with a European leg to follow early next year.

Retailers contacted by Billboard are enthusiastic about the prospects for "The Last Dance Of Mr. X." Ky Springer, GM at Penny Lane Records, a six-store chain based in Pasadena, Calif., says, "Andy used to shop our store in Venice, so we'd keep his records around and feature him as a local artist. Rumors of a Police reunion and a

repackaging of their hits might help fuel any solo releases by the guys in the band. There will always be a hardcore following for the Police, and the completists have to have everything related to the group. I would say the release will probably engage an older demographic. I wouldn't expect it to be multi-platinum, but if he sells 25,000-50,000, he should consider it successful."

Between now and the release of the record, Summers will be performing a series of shows with Victor Baglioni in Argentina and Brazil.

beyond the current 30% of sales.

Meanwhile, Japan's music production companies, which play a crucial role by discovering and grooming talent, are under pressure, too. One prominent firm, Amuse, is responding to the challenge by trying to secure more TV commercials or drama tie-ins for master recordings it owns. "That's our top priority," says Takayuki Uetake, assistant manager of Amuse's movie division, which works closely with the music production unit.

A number of observers agree that industry woes are not merely due to temporary economic factors but instead have more fundamental causes. They say young people, who make up a disproportionately large share of Japan's music-buying public, are spending more of their disposable income on items such as mobile phones and computer games.

"There's no doubt that the younger generation is the trendsetter in the music market," says Sony Music's Kunugi, "but because the industry has concentrated too much on this generation, the market has become too one-sided, resulting in megahit songs but at the same time making the catalog market sluggish."

In this environment, PolyGram's Ishizaka states, it is important to maintain Japan's *saihan* resale price maintenance system. This gives manufacturers the ability to set prices based on their perception of supply and demand—assuming that, in future, the music industry supplies what Japanese consumers demand.

"With appropriate pricing and good marketing, consumers will respond very well," Ishizaka says. "We don't necessarily have to be pessimistic."

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## Billboard Song Contest Hums Into 8th Year

Billboard magazine has just kicked off its Eighth Song Contest. Writers can enter an original song in one of 11 categories, including: rock, alternative, pop, contemporary Christian, traditional gospel, jazz, R&B/rap, Latin, dance/house, country/folk, world. This year the contest also has a special performance category with three additional prizes.

The song contest is sponsored by Gibson Musical Instruments and co-sponsored by BluBlocker Sunglasses. "TAXI" the independent A&R vehicle, Audix, and Disc Makers.

In addition to cash prizes, winners of the Billboard Song Contest will receive top-of-the-line instruments, microphones, sunglasses, A&R services from TAXI, and single song publishing contracts with McSpadden Smith Music.

Winning songs in each category will be presented to top industry

professionals, including recording artists, producers and personal managers, who will decide which titles will be included on Disc Makers CDs. The winner of the performance category will receive a complimentary studio session at Cornerstone Recording Company of Oklahoma City.

New to this year's contest, entrants can add prestige to their songwriting resume with the new judging report. For an extra \$5 (for postage and handling) the entrants will receive a scoring report from the judges rating their material.

To obtain an entry form call 405-523-4817, or visit the website at [www.billboard.com/songcontest](http://www.billboard.com/songcontest) or see your local participating Gibson dealer. Enter before October 15, 1997, and you will receive an official Billboard Song Contest tee-shirt. All entries must be received by December 15, 1997.



## PERSONNEL DIRECTIONS

Billboard associate publisher Jim Beloff has announced two promotions in the North American sales department. Pat Jennings and Lezle Stein have been named Eastern advertising director and Western advertising director, respectively. In addition to their current responsibilities, each will manage the efforts of the sales staff in her region.

Jennings began working full-time for Billboard in 1992 as director of marketing and sales for Europe. She then became Eastern advertising manager for Bill-



board in New York. Prior to that Jennings was an international manager for both Billboard and The Hollywood Reporter.

Stein began her career at BPI with The Hollywood Reporter in 1991. She joined Billboard in Los Angeles three years ago as Western advertising manager.

Beloff says of the appointments: "Pat and Lezle are two of Billboard's most talented sales executives. I am eager to see what both of them can accomplish in these much-deserved new positions."



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For more information, contact Susan Mazo at 212-536-5173

1997 Billboard/Airplay Monitor Radio Seminar  
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19th Annual Billboard Music Video Conference & Awards  
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## U.S. Lights 3.4 Million 'Candles'

WHAT'S NO. 1 ON THE HOT 100? The answer, my friend, is "Candle In The Wind." The most anticipated chart entry in memory is Elton John's 1997 reworking of his classic song from 1973, fashioned by Elton and Bernie Taupin as a tribute to Diana, Princess of Wales. It may seem mundane to discuss chart trivia given the tragic circumstances that led to the release of this two-sided hit. But that's what this forum is all about, and there is much to say about this remarkable single that set a record by selling 3.4 million copies in the U.S. in one week.

No subject has generated more letters from Chart Beat readers in the past 12 months than John's unbroken string of having at least one top 40 single every year since 1970. He shattered Elvis Presley's 22-year run of top 40 hits with "The One" in 1992, and this release on John's Rocket label instantly expands his streak to 28 consecutive years.

"Candle In The Wind 1997"/"Something About The Way You Look Tonight" is John's ninth No. 1 (counting "That's What Friends Are For" by Dionne & Friends), but the first to enter in pole position. It's the seventh single in the rock era to debut at No. 1. John, however, was the first artist to have an album open at No. 1 ("Captain Fantastic And The Brown Dirt Cowboy" in 1975). "Candle" expands Elton's chart span of No. 1 singles to 24 years, eight months, and two weeks, dating back to "Crocodile Rock." That's the second-longest chart span in the rock era when considering an artist's entire career; the only artist with a longer chart span is Michael Jackson, with 25 years, seven months, and one week between "I Want You Back" and "You Are Not Alone."

John and Taupin move into third place among songwriters with the longest chart span of No. 1 hits. The only writers with longer chart spans are Brian Hol-

land (25 years, five months, and three weeks from "Please Mr. Postman" by the Marvelettes to "You Keep Me Hangin' On" by Kim Wilde) and Gerry Goffin (24 years and nine months from "Will You Love Me Tomorrow" by the Shirelles to "Saving All My Love For You" by Whitney Houston).

Sir George Martin was already the producer with the most No. 1 singles in the rock era. As the producer of "Candle In The Wind 1997," he now has 23 chart-toppers, leading Presley producer Steve Sholes (16) and Barry Gibb (14). But this latest effort for the longtime Beatles producer gives him a No. 1-hits chart span of 33 years, eight months, and one week, dating back to "I Want To Hold Your Hand." That's by far the longest chart span for any producer. Quincy Jones is



by Fred Bronson

second with 25 years, one month, and one week from "It's My Party" by Lesley Gore to "Dirty Diana" by Jackson, and Lamont Dozier is third with 24 years, five months, and two weeks from "Where Did Our Love Go" by the Supremes to "Two Hearts" by Phil Collins. Martin could stretch his record even further if the forthcoming "Tell Him" by Celine Dion & Barbra Streisand reaches the pinnacle.

Rocket, founded in 1973 and revived in 1995, also goes into the record books. It now has the longest gap between No. 1 hits, with 21 years and two months separating "Don't Go Breaking My Heart" and this issue's chart-topper. The previous record was 17 years and one month for the London label, between "Honky Tonk Women" by the Rolling Stones and "Venus" by Bananarama. "Candle In The Wind 1997," which could have a lengthy stay at No. 1, is the second song rerecorded by John to hit No. 1. His most recent single to reach the summit was "Don't Let The Sun Go Down On Me," recorded as a duet with George Michael in 1991.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 9/28/97

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	499,349,000	533,008,000 (UP 6.7%)
ALBUMS	411,619,000	433,176,000 (UP 5.2%)
SINGLES	87,730,000	99,832,000 (UP 13.8%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	294,525,000	329,983,000 (UP 12%)
CASSETTE	116,052,000	102,151,000 (DN 12%)
OTHER	1,042,000	1,042,000

### OVERALL UNIT SALES THIS WEEK

16,796,000

### LAST WEEK

13,114,000

### CHANGE

UP 28.1%

### THIS WEEK 1996

12,217,000

### CHANGE

UP 37.5%

### ALBUM SALES THIS WEEK

11,110,000

### LAST WEEK

10,784,000

### CHANGE

UP 3%

### THIS WEEK 1996

9,977,000

### CHANGE

UP 11.4%

### SINGLES SALES THIS WEEK

5,686,000

### LAST WEEK

2,330,000

### CHANGE

UP 144%

### THIS WEEK 1996

2,440,000

### CHANGE

UP 153.8%

### DISTRIBUTORS' MARKET SHARE (9/1/97-9/28/97)

	WEA	INDIES	SONY	PGD	BMG	EMD	UNIVERSAL
TOTAL ALBUMS	20.7%	17.9%	13.8%	12.4%	12.2%	11.6%	11.4%
CURRENT ALBUMS	19.6%	16.7%	13.1%	10.9%	15.1%	12.1%	12.6%
TOTAL SINGLES	14.5%	5.7%	9.1%	38.9%	21.1%	5.3%	5.3%

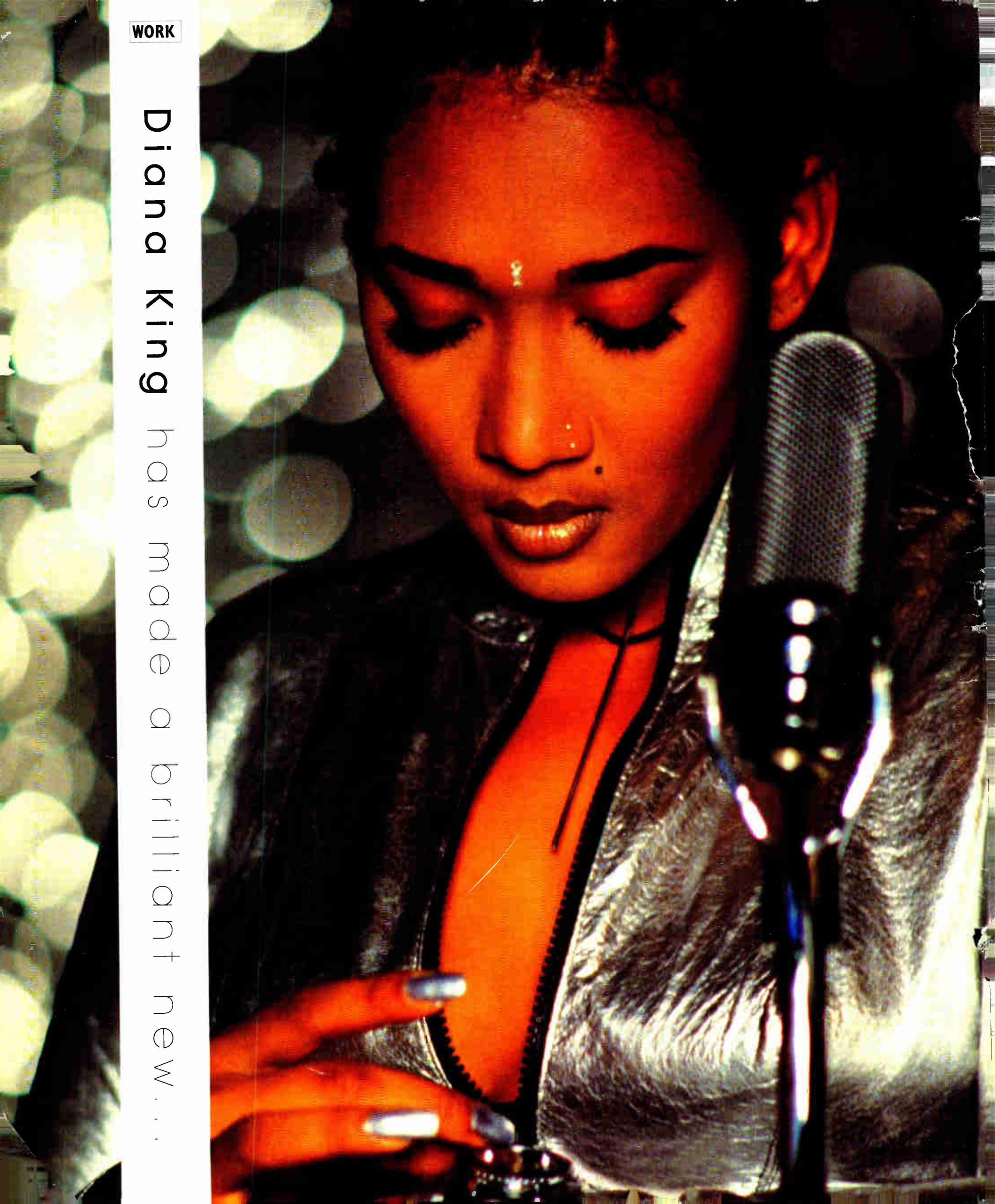
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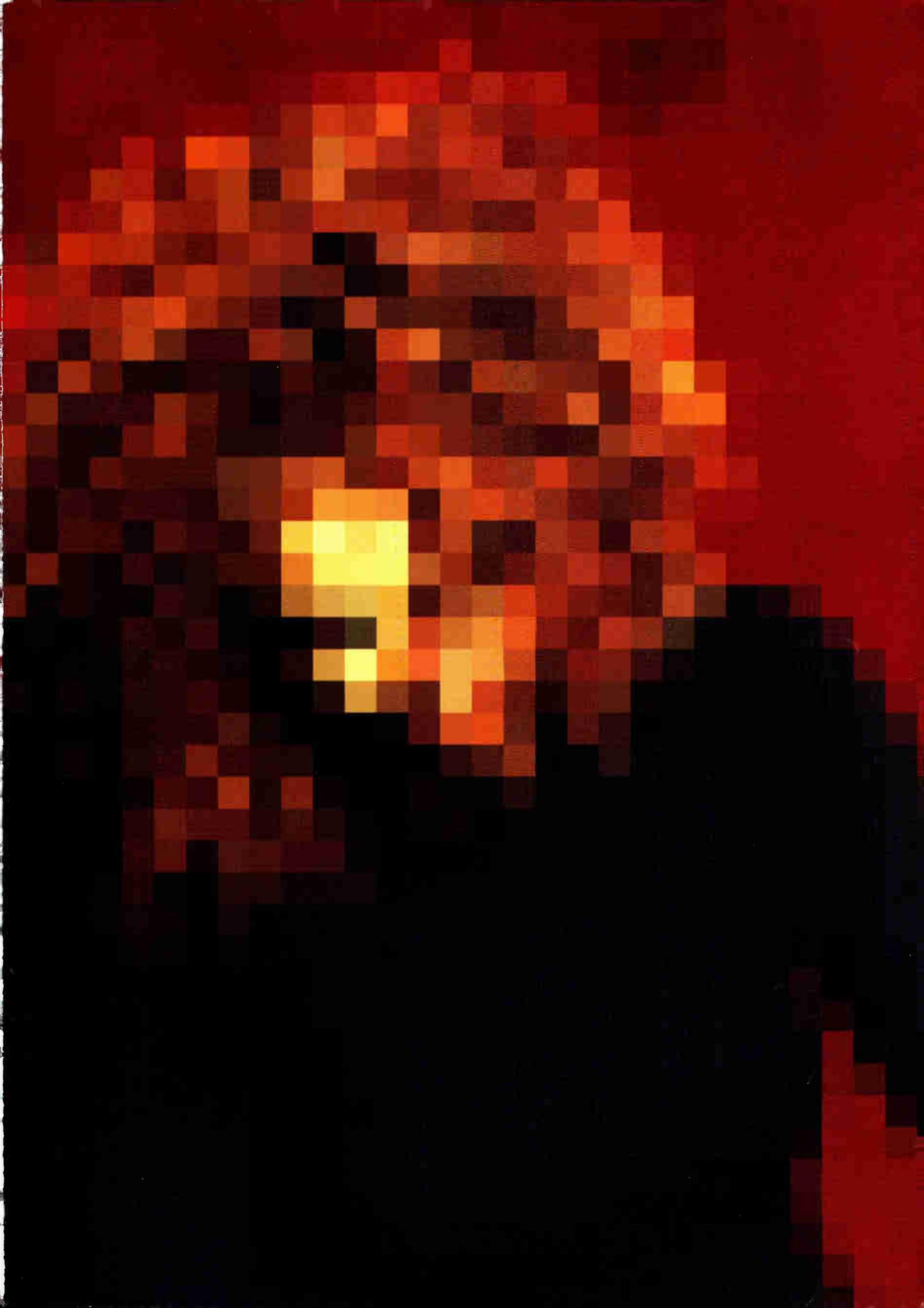
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