

Billboard

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

♯BXNCCVR ***** 3-DIGIT 908
 ♯90807GEE374EM002♯ 8LBD 594
 001 032898 2 126 1216
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH CA 90807

IN MUSIC NEWS



Matraca Berg Gets To Sing Her Own Songs On Rising Tide Set

PAGE 30

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 23, 1997

ADVERTISEMENTS

Start the insanity!!!

Lorox of Acid
Our Little Secret

AVAILABLE EVERYWHERE!

Never Records Group and Proper Sales & Distribution NYC
 E-mail: info@nevprop.com

Strong Pound Worries U.K. Record Biz Rise In Value Means More EU Imports, Costlier Exports

BY JEFF CLARK-MEADS

LONDON—Alarm bells are beginning to ring in the British record industry, the world's second-most significant exporter of music, over the effect of the strong pound.

The British currency has been rising steadily compared with its continental European counterparts for a year and, in the last month, has reached its highest level since 1989. That has already begun to suck imports into the country, thereby reversing the established trend of recent years, and, according to one retailer, is putting pressure on U.K. labels to reduce dealer prices.

The shift in relative currency values is far more significant now than in previous years, as the advent of the European Union's single market means that

British retailers, wholesalers, and distributors can buy their international product from any company within the 15-nation bloc. In this way, they are able to use their strong domestic currency to buy product cheaply in nations



with weaker currencies.

The pound is now worth about 3 German marks and 10 French francs after having fallen to under 2.5 marks and a little over 7 francs in the early '90s.

The concern about the effects of the strengthening pound comes as the British Phonographic Industry (BPI) has issued figures showing that the trade value of U.K. record shipments fell by 8% in the second quarter of this

year as compared with the prior-year period (Billboard Bulletin, Aug. 13).

Album sales took the hardest hit, according to the Aug. 12 report, showing a decline of 8% in value in the quarter to finish at 165.6 million pounds (\$250.56 million) at wholesale prices. Total album units shipped to stores dropped 10.7% to 35.851 million in the second quarter, compared with the same period in 1996.

The albums category was heavily weighted down, the BPI report says, by the continuing decline in sales of cassette albums, which lost 27.2% of volume to finish at 6.053 million units for the period.

Cassettes also suffered in the singles sector, with 21% fewer units shipped and value down 30%. CD singles volume rose some 10%, but the average unit trade price—now 1 pound 58 (Continued on page 105)

New Kid-Vid Lines Face Tough Road At Retail

BY EILEEN FITZPATRICK

LOS ANGELES—In the children's video market, the search for the next "Barney" or "Land Before Time" franchise is becoming an

NEWS ANALYSIS

expensive game of trial and error, with many suppliers and retailers going back to proven properties instead of attempting to develop a new video franchise.

Although the children's video segment maintains about 43% of the \$7.5 billion consumers spent on (Continued on page 104)

Failed Bid Leaves Red Ant On The Brink

BY ED CHRISTMAN

NEW YORK—After watching its bid to buy Red Ant from Alliance Entertainment Corp. crash and burn during an Aug. 13 hearing on the proposed sale in bankruptcy court here, investment bank Wasserstein Perella & Co. was the next day engaged in a 13th-hour attempt to sweeten the pot and save the deal, sources say.

At press time, the fate of that revised bid was unknown.

If a new deal is not reached quickly, Red Ant was expected to join its parent company, Alliance Entertainment, in Chapter 11 within days. Moreover, Alliance executives have indicated that (Continued on page 113)

Motown Aims To Expand Boyz II Men's Int'l Profile

BY J.R. REYNOLDS

LOS ANGELES—Motown Records has its sights set on conquering the world with Boyz II Men's "Evolution," due Sept. 23.

The label is armed with an extensive marketing plan that will focus on extending the multi-platinum act's strong U.S. following into other territories. It also expects to build on a U.S. fan base that had been cultivated on ballads with a new project highlighted by more uptempo tracks.

Motown is convinced that its ambi-

tious plans for the album will not be waylaid by a recent shake-up at the label that saw the departure of president/CEO Andre Harrell and speculation about other changes coming at the company (see story, page 6).

Says Motown senior VP of marketing (U.S.) Virgil Simms, "The [Harrell resignation] won't affect the project. Our plans were in place long before the changes came. The act was 100% involved with all aspects of the project. From the act to their management [Los Angeles-based Southpaw], (Continued on page 112)



BOYZ II MEN

Questions Linger At Motown After Andre Harrell Exit... Page 6

ALMA MATTERS

12 YULETIDE BOMBS

CURATOR OF THE BEST PRODUCTIONS & MUSIC AND GREATEST HITS

NOTHING BUT SOUL

JANET JACKSON

THE DRUMMERS BOY

SOUTH CLAUDE L. COMING

JONAS MEACHAM

THE FIRST TAKE

COMING ALL YEAR LONG

THE GREAT MIGHT

ACID & SMOKE

DISTRIBUTED BY R.C.D.

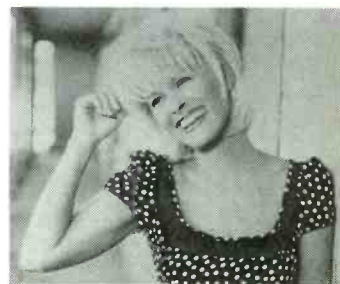
MUSIC TO YOUR HEART

HOLIDAY PRODUCT SHOWCASE

INCLUDING VITAL REISSUES & CHILDREN'S ENTERTAINMENT

SEE PAGES 59 and 69

MUSIC TO MY EARS



BNA's Lorrie Morgan Offers Candid 'Shakin' Things Up' Album, And Autobiography

PAGE 3

asia pacific

QUARTERLY

FOLLOWS PAGE 44

HEATSEEKERS

Clean Up/Virgin's Sneaker Pimps Sprint To The Top

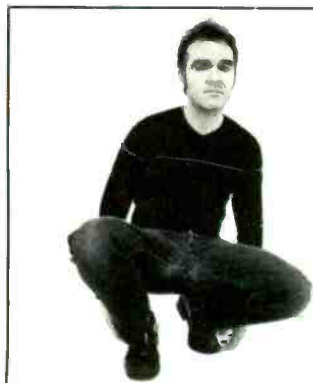
PAGE 20

\$5.95 US \$6.95 CANADA

34 >



0 74808 02552 7



MORRISSEY

"MALADJUSTED"

THE NEW ALBUM FEATURING THE FIRST SINGLE

ALMA MATTERS

PRODUCED BY STEVE LILYWHITE

AVAILABLE AT ALL TOWER LOCATIONS



© 1997 Mercury Records



ADVERTISEMENT

*The next chapter from the artist whose
Platinum debut rewrote the rules.*



jars of clay

much afraid

Available September 16th

Shipping Gold

Featuring the first single and video

“Crazy Times”



Produced and Mixed by Stephen Lipson • Engineered by Heff Moraes

Fall Theatre Tour begins October 3rd through December

Rendy Lovelady Management

TOP ALBUMS

HOT SINGLES

VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ LIVE AT CARNegie HALL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • EPIC	
CONTEMPORARY CHRISTIAN ★ SHADES OF GRACE • BOB CARLISLE • DIADEM	
GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE	
KID AUDIO ★ HERCULES • READ-ALONG • WALT DISNEY	
THE BILLBOARD LATIN 50 ★ JEFE DE JEFES • LOS TIGRES DEL NORTE • FONOVISA	
MUSIC VIDEO ★ I'M BOUT IT • MASTER P • PRIORITY VIDEO	
REGGAE ★ REGGAE GOLD 1997 • VARIOUS ARTISTS • VP	
WORLD MUSIC ★ MICHAEL FLATLEY'S LORD OF THE DANCE • RONAN HARDIMAN • PHILIPS	

• THE BILLBOARD 200 • ★ NO WAY OUT • PUFF DADDY & THE FAMILY • BAD BOY	110
CLASSICAL ★ PLAYS RACHMANINOV • DAVID HELFGOTT • RCA VICTOR	36
CLASSICAL CROSSEVER ★ CINEMA SERENADE JOHN WILLIAMS / ITZHAK PERLMAN • SONY CLASSICAL	36
COUNTRY ★ EVERYWHERE • TIM MCGRAW • CURB	31
HEATSEEKERS ★ BECOMING X • SNEAKER PIMPS • CLEAN UP	20
JAZZ ★ SWING • THE MANHATTAN TRANSFER • ATLANTIC	37
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA	37
NEW AGE ★ IN THE MIRROR • YANNI • PRIVATE MUSIC	36
POP CATALOG ★ GREASE • SOUNDTRACK • POLYDOR	57
R&B ★ NO WAY OUT • PUFF DADDY & THE FAMILY • BAD BOY	26
• THE HOT 100 • ★ I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) • BAD BOY	108
ADULT CONTEMPORARY ★ SUNNY CAME HOME • SHAWN COLVIN • COLUMBIA	98
ADULT TOP 40 ★ ALL FOR YOU • SISTER HAZEL • UNIVERSAL	98
COUNTRY ★ COME CRYIN' TO ME • LONESTAR • BNA	33
DANCE / CLUB PLAY ★ DIN DA DA • KEVIN AVIANCE • WAVE	29
DANCE / MAXI-SINGLES SALES ★ MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) • BAD BOY	29
LATIN ★ MIENTE • ENRIQUE IGLESIAS • FONOVISA	34
R&B ★ NEVER MAKE A PROMISE • DRU HILL • ISLAND	24
RAP ★ MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) • BAD BOY	23
ROCK / MAINSTREAM ROCK TRACKS ★ LISTEN • COLLECTIVE SOUL • ATLANTIC	99
ROCK / MODERN ROCK TRACKS ★ FLY • SUGAR RAY • LAVA	99
• TOP VIDEO SALES • ★ JERRY MAGUIRE • COLUMBIA TRISTAR HOME VIDEO	88
KID VIDEO ★ THE HUNCHBACK OF NOTRE DAME • BUENA VISTA HOME VIDEO	89
RENTALS ★ JERRY MAGUIRE • COLUMBIA TRISTAR HOME VIDEO	90

LORRIE MORGAN: TORTURED FAITH

It's a cruel fact of the seasons of fame that an artist's initial impact is often the shortest and least-important interval of his or her overall popular reputation. This was true of George Morgan (1924-75), the velvet-voiced Tennessee singer/songwriter, overshadowed in his heyday by Eddy Arnold, yet currently undergoing a reassessment for the understated force and edgy emotional might of his best work ("Almost," "Room Full Of Roses," "You're The Only Good Thing [That's Happened To Me]").

It also was the case for vocalist Keith Whitley (1955-89), a former member with fellow Kentuckian Ricky Skaggs of the bluegrass-based East Kentucky Mountain Boys and Ralph Stanley's Clinch Mountain Boys, whom the multitasking Skaggs far outdistanced in solo strides—until Whitley's untimely demise from alcohol abuse served to refocus attention on the tragic loss of a traditional country crooner ("I'm No Stranger To The Rain") of acute purity and keen melancholic timbre.

And it may well prove true for Lorrie Morgan, daughter of George and widow of Keith, whose superior new "Shakin' Things Up" (BNA/BMG, out Aug. 12) is the best album thus far in a steadily building series of seven records and the exquisite 1995 "Greatest Hits" set, which contains some of the most plain-spoken yet poetic performances in the last 25 years of country music. Several generations ago, country music was caught up in the strained mythic imagining of "country & western." Country has now engendered a modern credibility gap because of what could be termed "country & consulting." The bygone tumbleweed trappings of the 1940s have been replaced today by a posse of research firms, lasso-tight radio formats, and market-tested songs about nothing so much as skillful, advertising- and audience-related positioning.

Morgan's music fits no country template currently in vogue, but it's collateral to the classic common-day domestic reflections of Kitty Wells, Tammy Wynette, and Patsy Cline—addressing the empty allure and deep disillusion of cyclical romantic mistakes and multiple marriages, as well as the brokered values, psychic trade-offs, and stress-related crackups of the struggling suburban households anchoring country music's current constituency. Narrated with the burning, brink-of-resignation intensity that is Morgan's trademark, songs like "One Of Those Nights Tonight," "You Can't Take That," "You'd Think He'd Know Me Better," "In A Perfect World," or fast-breaking first single "Go Away" cut through the tidy pap that often clutters the country airwaves, speaking to an audience of bewildered strivers who know they're losing control of the basic quality-of-life/quality-of-conduct standards that once were the agreed-upon waterline of America's socioeconomic drowning pool.

"I always thought that when I got married it was gonna be just like my dad and mom," says Morgan, recently wed to musician Jon Randall, her fourth husband. "We were gonna be married 20 some years, and he'd still be calling me 'sugar' and 'darlin',' and I'm gonna be setting on his lap 'til the day he dies. Well, I had a real rude awakening—that's one in a million marriages."

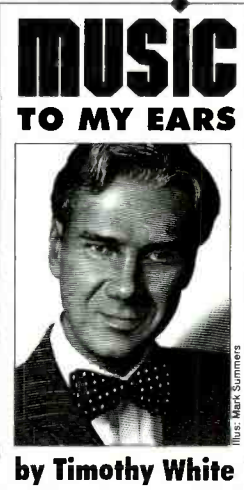
As recounted in the forthcoming "Forever Yours, Faithfully: My Love Story" (Ballantine Books, due in October; co-written with George Vesey, author of the best-selling "Coal Miner's Daughter" saga of singer Loretta Lynn), Morgan followed a calm, middle-class path that quietly came unraveled after her father died of a heart attack at 51. In a way, the untimely passing of the happily married but professionally frustrated George Morgan echoed the themes in his finest recordings. Singing ballads of honest doubt and creeping inadequacy in a post-

World War II realm that found the peacetime era harder to win than the big battles that preceded it, Morgan was the unsettled conscience of a once-rural culture whose macho certainties had been swept away in the wake of a more sophisticated, skills-oriented, and unhierarchical environment.

"My dad passed away in July '75, and my mother remarried," says Morgan, who was born June 27, 1959. "But I think there're a ton of reasons why my mom and dad's own marriage worked and why ours don't today. It has a lot to do with society. No. 1: There's more working women. My mother was a housewife and a mother; that was what she lived for. Women have put themselves in a position now where they feel, 'Hey, I'm OK alone. I can make it on my own. I'm in the business world, too.' But I believe that women need to be pampered, and I believe in romance and the man taking care of the woman. The whole world's out of balance," she adds with a laugh, "starting with country music."

Regardless of whether one concurs with Morgan, the forthright force of her tortured music is mirrored in "Forever Yours, Faithfully." Arguably a better book than "Coal Miner's Daughter" (intriguingly,

Lorrie was baptized Loretta Lynn Morgan), the story is also a far more disturbing one, chronicling a sequence of poor choices by a green seeker willing to gape at the slightest glimmer of a good prospect. The main reason young marriages fail is because the partners lack the maturity to grasp the axiom that good matches confront the participants with their biggest problems, while bad matches merely create circumstantial problems that obscure the main ones. "Forever Yours, Faithfully" traces the blind alleys, anguished upheavals, and unbridgeable chasms in bonds based on denial, none more insurmountable than the ingrained alcoholism of Whitley, who was stable enough to go for weeks and months seemingly sober but sufficiently addicted to accept drinking even cologne for its alcohol content. Yet the central horror show that was Whitley and Morgan's three-year emotional hide-and-seek after their wedding in '86 is only half as gripping as the ongoing admissions and personal asides that disclose the degree of Morgan's ongoing self-deception. These admissions come in the heart of the action, with no easy distance or self-protection, and they make for harrowing read-



ing, as when she confesses during the absolute nadir of one chaotic day with Whitley's compulsive drinking: "The deeper I got into dealing with his problem, the more I loved him."

Why would she possibly feel this way? "I think," she answers after a long pause, a rising tremble in her tone, "that everybody wants to feel needed, whether young or old, and the more I took care of him, the more I could see he needed me. I'm always searching, and there's a difference between happiness, a fleeting surface emotion, and real inner peace; I'm one of the loneliest people I know."

Asked to describe what she sees as her essential job on a song like the heartbreaker "In A Perfect World" from "Shakin' Things Up," she confides, "A singer is a giver, giving your heart, your truths, so you can function as an imaginary creator in the listener's mind."

If there is a key passage in her book linking the failed rehabilitation of Whitley with the hidden sorrows in her own past, it is Morgan's statement revealing the kindred anger, after Keith's death, that she held regarding the country industry's dismissal of her father's legacy: "For some reason, it seems like it happened the same with Dad. Nowadays, people say, 'Boy, I loved your dad.' I just think to myself, 'Bullshit!' People took Dad for granted, and they did the same with Keith." And with Lorrie, too. And in each regrettable case, it's their loss.

THIS WEEK IN BILLBOARD

WHO'S NO. 1 IN THE PARK?

Whether Garth Brooks' concert in New York's Central Park drew more people than Paul Simon in 1991 is a matter of some dispute involving HBO and the city's Parks Department. Senior talent editor Melinda Newman has the story in her Beat column. **Page 12**

VSDA TO CLINTON: END UPS STRIKE

Videocassette distribution problems have prompted the Video Software Dealers Assn. to write President Clinton and ask him to intervene in the United Parcel Service strike. Eileen Fitzpatrick reports in her Shelf Talk column. **Page 88**

■ **BPI COMMUNICATIONS** • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Mark Dacey, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1997 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$275.00. Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A.

COMMENTARY	5	MERCHANTS & MARKETING	49
ARTISTS & MUSIC	9	Retail Track	52
Executive Turntable	10	Declarations Of Independents	53
The Beat	12	BuyCycles	57
Boxscore	14	The Enter*Active File	58
Continental Drift	18	Home Video	87
Popular Uprisings	20	Shelf Talk	88
R&B	22	Child's Play	89
The Rap Column	23	REVIEWS & PREVIEWS	91
Dance Trax	28	PROGRAMMING	97
Country	30	The Modern Age	99
Latin Notas	34	AirWaves	100
Classical/Keeping Score	36	Music Video	102
Jazz/Blue Notes	37	FEATURES	
Songwriters & Publishers	38	Update/Lifelines	96
Studio Action	39	Hot 100 Singles Spotlight	107
INTERNATIONAL	41	Between The Bullets	112
Canada	44	Market Watch	114
Hits Of The World	46	CLASSIFIED	94
Global Music Pulse	47	REAL ESTATE	96
		HOMEFRONT	114



IT'S 1997 AND IT'S OFFICIAL > GRAMMY AWARD
WINNING PRODUCER AND PRESIDENT OF ROWDY
RECORDS, DALLAS AUSTIN, AND KEVIN CZINGER,
FOUNDER AND PRESIDENT OF VOLCANO RECORDINGS,
HAVE JOINED TO FORM ONE FREEWORLD
> THE LIBERATION HAS BEGUN...

FREEWORLD
ENTERTAINMENT

FREE YOUR MIND > THE WORLD WILL FOLLOW

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director;

Porter Hall, Special Issues Coordinator

Bureau Chiefs: Craig Rosen (L.A.), Chet Filippo (Nashville),

Bill Holland (Washington), John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Tammy La Gorce, Elizabeth Renaud, Carl Rosen

Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)

Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Deborah Evans Price, Associate Editor

Dance Music: Larry Flick, Editor (N.Y.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Merchants & Marketing: Don Jeffrey, Editor (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)

Radio: Chuck Taylor, Editor (N.Y.)

Music Video/Enter*Active: Brett Atwood, Editor (L.A.)

Heatseekers Features Editor: Doug Reece (L.A.)

Staff Reporter: Shawnee Smith (N.Y.)

Editorial Assistant: Gina van der Vliet (L.A.)

Administrative/Research Assistant: Dylan Siegler (N.Y.)

Special Correspondent: Jim Bessman

Contributors: Catherine Applefeld Olson, Fred Bronson,

Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick,

David Nathan, Havelock Nelson, Phyllis Stark, Heidi Waleson

International Editor in Chief: ADAM WHITE

International Deputy Editor: Thom Duffy

International Music Editor: Dominic Pride

International News Editor: Jeff Clark-Meads

International Associate Editor: Mark Solomons

German Bureau Chief: Wolfgang Spahr

Japan Bureau Chief: Steve McClure

Far East Bureau Chief: Geoff Burpee

Contributing Editor: Paul Sexton

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD

Chart Managers: Anthony Colombo (Mainstream Rock/New Age)

Ricardo Companioni (Dance), Datu Faison (Hot R&B Singles/Top R&B

Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top

40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary Christian),

John Lannert (Latin), Mark Marone (Modern Rock), Geoff Mayfield (Billboard

200/Heatseekers/Catalog), Jan Marie Perry (World Music), Theda Sandiford-

Waller (Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio)

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Alex Vitoulis

Archive Research Supervisor: Silvio Pietrolungo

Administrative Assistants: Joe Bernato (N.Y.), Mary DeCroce (Nashville)

SALES

Associate Publisher/U.S.: JIM BELOFF

New York: Kara DioGuardi, Pat Jennings

Nashville: Lee Ann Photoglo

L.A.: Jill Carrigan, Dan Dodd, Lezle Stein

Advertising Coordinators: Evelyn Aszodi, Erica Bengtson

Advertising Assistants: Hollie Adams, Todd Maycher

Classified (N.Y.): Jeff Serrette

Associate Publisher/Intl.: GENE SMITH

Europe: Christine Chinetti, Ian Remmer 44-171-323-6686

Asia-Pacific: Publicitas, 65-338-2774 (Singapore);

Alex Ho, 852-2527-3525 (Hong Kong)

Australia: Amanda Guest, 613-9824-8260

Japan: Aki Kaneko, 213-650-3171

Milan: Lidia Bonguardo, 39-(0)362-54.44.24

Paris: Francois Millet, 33-1-4549-2933

Latin America/Miami: Angela Rodriguez, 305-441-7976

Mexico/West Coast Latin: Daisy Ducret 213-525-2307

Jamaica: Marcia Frith-Kohler 876-974-1245

MARKETING

Director of Marketing: ELISSA TOMASETTI

Marketing Manager: Gayle Lashin

Promotion Coordinator: Phyllis Demo

Senior Designer: Melissa Subatch

Special Events Director: Maureen Ryan

Publicist/Special Events: Michele Jacangelo Quigley

Circulation Director: Jeanne Jamin

European Circulation Manager: Sue Dowman (London)

Tradeshaw Manager/Circulation: Adam Waldman

Group Sales Manager: Jeff Somerstein

Circulation Promotion Account Manager: Trish Daly Louw

Circulation Sales Manager: Michael Sisto

PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Advertising Production Coordinator: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Associate Editorial Production Manager: Drew Wheeler

Specials Production Editor: Marcia Repinski

Assistant Specials Production Editor: Marc Giaquinto

Systems/Technology Supervisor: Barry Bishin

Composition Technicians: Susan Chicola, Maria Maniclic, Anthony T. Stallings

Directories Production Manager: Len Durham

Classified Production Assistant: Gene Williams

ADMINISTRATION

Distribution Director: Edward Skiba

Online Sales Manager: Sam D. Bell

Web Site Designer: David Wertheimer

Billing: Debbie Liptzer

Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

Los Angeles

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

fax 213-525-2394/2395

Washington, D.C.

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

London

3rd Floor

23 Ridgmount St.

London WC1E 7AH

44-171-323-6686

fax: 44-171-323-2314/2316

Nashville

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

Tokyo

10th Floor No. 103

Sogo-Hirakawacho Bldg., 4-12

Hirakawacho 1-chome,

Chiyoda-ku, Tokyo 102, Japan

3-3262-7246

fax 3-3262-7247

BILLBOARD ONLINE: <http://www.billboard.com>

212-536-1402, sbell@billboard.com

PRESIDENT: HOWARD LANDER

Senior VP/General Counsel: Georgina Challis

Vice Presidents: Karen Oertley, Adam White

Director of Strategic Development: Ken Schlager

Business Manager: Joellen Sommer

Billboard Music Group

Commentary

Vocal Music: It's More Than You Think

BY DON GOODING

What do you think of when you hear the phrase "a cappella"? Doo-wop groups singing oldies on a street corner? Barbershop quartets wearing striped jackets and straw hats? High school choirs performing madrigals? Classical ensembles intoning English church music in cathedrals? If so, you're not alone, and you're not entirely wrong. But you're not current either.

Over the last decade, there has been a surge of new a cappella groups that are somehow different from these old stereotypes. After the pioneering music of the Nylons, the Bobs, the Flying Pickets, Todd Rundgren, Bobby McFerrin, and Take 6 in the '80s, there has emerged a new style of contemporary a cappella in the '90s. The new umbrella term for these groups is "vocal bands."

So what makes a vocal band different from a barbershop quartet, a doo-wop group, or other types of a cappella ensembles? There seem to be a few defining characteristics, as follows:

- They sing with microphones, a mixing board, and a good sound engineer as essential pieces of the show. Barbershop quartets and classical groups, such as the King's Singers, perform a cappella truly "in the style of the chapel"—unaided by electronics. Many contemporary vocal bands, in fact, use electronic assistance to achieve amazing effects with their voices, including vocal percussion that sounds like a full drum set, wailing blues guitar solos, and bass undertones.

- They perform like a band. With the

benefit of mikes and monitors, they no longer need to huddle to blend, as other a cappella groups must. They fill the stage, providing a complete audiovisual experience as they move and dance to the groove as they sing. In other words, they have an act like a band.

- They sound like a band. The growing use of vocal percussion along with creative arranging (an essential component for



'New a cappella groups are different from the old stereotypes'

Don Gooding is the founder of the San Anselmo, Calif.-based company **Primarily A Cappella**, which serves as a source and resource for a cappella music. Its **Primarily A Cappella** mail-order catalog is distributed internationally.

any successful vocal band) can make five or six voices sound like there's nothing missing from the traditional pop music experience. One of the most common comments when people hear vocal bands for the first time is, "I can't believe there's no music!" This drives vocal bands crazy, as, of course, there's plenty of great music,

there's just no instruments!

- They tend to perform a very diverse repertoire. With the unlimited palette of vocal instruments, a single vocal band can credibly perform rock, world music, jazz, blues, R&B, show tunes, and spirituals in one show. The ability to create music "out of the box" is part of the attraction for artists to the new genre. The variety of music is certainly one of the attractions for audiences. But that diversity is an enormous marketing challenge for the established music industry, which is accustomed to narrowly defined genres, retail bins, radio formats, and demographics.

So like most new music genres as they are emerging, it is hard to find music by vocal bands in stores. A customer may find the Bobs and the Nylons in pop, but where's Rockapella? When viewers of "The Today Show" learned that SoVoSo was the most recent champion of the Harmony Sweepstakes national a cappella contest, did they find the group's debut album filed under jazz? When The New York Times wrote about Five O'Clock Shadow's vocal percussionist, did customers even know where to look?

Not surprisingly, specialty catalogs currently fill the gap. But given the incredible attraction this music has for audiences around the world (as this is already a global phenomenon), it can be hoped that it is only a matter of time before the rest of the music industry recognizes that something new, something big, something lasting has emerged.

Vocal bands are ready to take their place in the greater music industry.

LETTERS

INDEPENDENTS & ALTERNATIVES IN NATIVE AMERICAN MUSIC

Compliments to the Billboard editorial staff for the first-ever spotlight on Native American music (Billboard, Aug. 2). The articles were well researched



JOANNE SHENADOAH

overall and certainly relayed the momentum this genre is gaining in the mainstream market.

Contemporary and traditional Native American music has always enjoyed strong sales in the alternative music market, and therefore I would have enjoyed more in-depth coverage of the many successful artists not signed to major labels. A major player in the independent arena is Joanne Shenandoah, who was not covered sufficiently in the spotlight in spite of her recent accomplishments and very strong sales

history.

Shenandoah is an Iroquois vocalist with five recordings available by such labels as Canyon Records, Music for Little People, and Silver Wave Records. In addition to being the most successful female Native American composer/performer today, she was recently awarded best Native American record of 1996 by the Assn. for Independent Music for her album "Matriarch." Her talent and prominence have long been recognized by fellow musicians with whom she has performed: Willie Nelson, Neil Young, Kris Kristofferson, John Denver, Rita Coolidge, Jackson Browne, Robbie Robertson, and others. Additionally, her recent interview with the Associated Press is appearing in newspapers all over the country.

The omission of coverage on Shenandoah and others leads me to believe that the Native American spotlight should become a regular, annual addition to Billboard, as there must have been too much information for the one feature.

Joanna F. Spindler
Silver Wave Records
Boulder, Colo.

A 'CONTINUOUSLY RUNNING' CLARIFICATION

I enjoyed Jon Kavanaugh's well-deserved encomium to WFMT Chicago

(Billboard, Aug. 16) until the third paragraph, which stated, "The program that Mike created 'lives' today on WFMT. Forty-four years later, it is the longest continuously running program of its kind in North America."



BRAND

Wrong. The longest continuously running program of its kind in North America is "The Folksong Festival" hosted by Oscar Brand. On Dec. 10, 1945, it began broadcasting folk music, country, blues, and "race" music and has continued into the era of R&B and rock and rap.

Among its earliest guests were Leadbelly and Woody Guthrie. In recent years, Harry Belafonte, Theodore Bikel, Billy Joel, the Pogues, and Judy Collins, etc., have been featured. Brand, whose own recordings have been played on WFMT, devotes his program (on WNYC-AM New York at 7 p.m. Saturdays) to playing the CDs of contemporary singer/songwriters. Last year, he shared the "personal" Peabody Award with Oprah Winfrey.

Oscar Brand
Great Neck, N.Y.

Rowdy, Volcano Merge To Create Indie Freeworld

BY LARRY FLICK

NEW YORK—Tool, Matthew Sweet, and the O'Jays are all part of the diverse roster of Freeworld Entertainment, a multifaceted entertainment company formed by Grammy-winning producer and Rowdy Records president Dallas Austin and Volcano Records president Kevin Czinger.

In addition to operating as a full-service label, the independent Freeworld will also encompass song publishing and motion picture divisions. Austin and Czinger will serve as co-presidents of the venture.

"It has long been a desire of mine to start a large indie from scratch," says Austin, who has helmed hits for a string of acts, including Boyz II Men and TLC, with whom he shared a 1995 Grammy for the single "Creep." "Rowdy was the first step. Freeworld takes that label's concept to the next level by combining free creative expression with a broader business perspective—the kind of perspective that comes from a man

with Kevin's experience."

The label will be distributed by BMG, which formerly handled Volcano. Its roster includes acts from both Rowdy and Volcano—most notably the latter label's platinum-selling hard-rock outfit Tool and Sweet, who earned critical acclaim for his most recent set, "Blue Sky On Mars."

The O'Jays, a veteran R&B act, are now on the comeback trail with the album "Love You To Tears," which was released by Volcano July 23. That set, as well as Tool's "Aenima," carry the Volcano logo, though both will change to Freeworld in future pressings.

Rounding out the Freeworld artist lineup are Joi, Size 14, Lysette Titi, Derrick Dimitry, and the Interpreters, among others.

"One of the keys to the label will be



'Lost World' Headed To Vid Title To Spice Up 4th-Qtr. Sell-Through

BY SETH GOLDSTEIN

NEW YORK—Video retailers can hear the heavy tread of another direct-to-sell-through blockbuster. Universal Studios Home Video will unleash "The Lost World: Jurassic Park" Nov. 4, in time for a holiday season that lacks—for now, at least—the heft of previous fourth quarters.

Of the summer theatrical releases, Columbia TriStar Home Video and Warner Home Video are pricing "Air Force One" and "Contact," respectively, for rental in December; Disney's "George Of The Jungle" likely will be held back from sell-through until early 1998; and a poor box-office showing has forced 20th Century Fox Entertainment to go high with "Speed 2: Cruise Control" next year. The R-rated "Speed" was the surprise sell-through hit of the 1994 season.

"The Lost World's" strongest competitor for consumer dollars should be Columbia's "Men In Black," expected in stores the week of Thanksgiving. Both movies have topped \$200 million at the box office, and both were pro-

duced by Amblin Entertainment. Amblin reportedly prevailed upon Columbia to give Universal's T. Rex sequel, which arrives two weeks after Warner's "Batman & Robin" (Billboard, Aug. 16), some breathing room.

Universal, meanwhile, has its own strategy to sustain interest in "The Lost World" after the initial flurry of sales. The studio is placing a \$14.95 minimum advertised price (MAP) on the \$22.98 title, but only for 30 days. By early December, retailers—particularly the mass merchants—can drop as far below MAP as they like without fear of losing co-op advertising.

"I think [Universal] wants it to be sold inexpensively as a last-minute Christmas gift," says one distribution executive. "It's a way for retailers to make money first and move the remaining inventory later." In his view, "The Lost World" ought to be priced at \$19.98 suggested list. Noting the on-screen violence, he maintains, "This is not a pure kids' title. The \$3 could make the difference for a lot of families who are on the fence."

(Continued on page 109)

Universal Revenue, Profit Up Sharply

NEW YORK—Universal Music Group reports big increases in revenue and profit for the fiscal year ending June 28 on the strong performance of new albums and a reduction in expenses for new labels and distribution units.

For the 12-month period, Seagram Co. Ltd. says its music unit's revenue climbed 24.5% to \$1.5 billion from \$1.2 billion the year before. Cash flow (earnings before interest, taxes, amortization, and depreciation) soared 200% to \$72 million from \$24 million.

Seagram president/CEO Edgar Bronfman says in a statement, "The music unit continued to benefit from investments made in labels and artists during the last two years."

In the fourth quarter, revenue rose 4.5% to \$323 million from \$309 million. Cash flow improved to \$10 million from negative \$11 million in the year-earlier period.

Top releases in the quarter were from George Strait, "Carrying Your Love With Me" (MCA); Mary J. Blige, "Share My World" (MCA); and the Wallflowers, "Bringing Down The Horse" (Interscope).

According to SoundScan, for the six months that ended June 29, Universal's U.S. market share of current and catalog albums rose to 13.3% from 8.4% in the same period the year before, making the company the No. 2 music distributor after WEA.

Last year, music results were

U.K. Airplay Data Disputed Top 40 Station Provides Its Own Info

This story was prepared by Mike McGeever, programming editor of Music & Media.

LONDON—Repeated discrepancies in the reporting of electronically monitored airplay data to U.K. record companies has prompted a leading national commercial radio station, Atlantic 252, to directly supply labels with information on the number of spins for its top 10 tracks.

Al Dunne, program controller of the top 40-formatted Atlantic 252, recently advised record companies' promotion departments and independent

promotion firms that "due to unreliable reporting on behalf of some monitoring companies, we will be supplying our top-10-played songs [for the previous seven days] with our playlists from now on."

If a track is not in the station's top 10, Dunne invites promotion executives to call him and request the number of plays. In its current playlist, the most-aired title is "Men In Black" by Will Smith, which was scheduled to receive 65 spins for the monitoring period ending Saturday (16).

Atlantic 252, which serves approxi-

(Continued on page 105)



Gleason Awards. The eighth annual Ralph J. Gleason Music Book Awards were held recently at the Sony Club in New York. The event honored the authors of "Miss Rhythm," "Blues All Around Me," and "Please Kill Me: The Uncensored Oral History Of Punk"—the respective first-, second-, and third-place winners, who shared \$5,000 in cash prizes. Accepting their awards, from left, are Gillian McCain and Legs McNeil, co-authors of "Please Kill Me"; Ruth Brown and Andrew Yule, co-authors of "Miss Rhythm"; and David Ritz, co-author of "Blues All Around Me."

Velvet Imprint ReelSounds To Handle Soundtracks

BY CATHERINE APPLEFELD OLSON

Year-old Velvet Records says it already had an aggressive slate of soundtracks in the pipeline when it decided to launch a new imprint to handle them.

Called ReelSounds, the New York-based label will be run by Velvet president Bob Frank and distributed by Navarre Corp. in the United States and through various licensees outside the U.S. (Billboard Bulletin, Aug. 13).

Velvet Records chairman Walter Yetnikoff, former Sony Music chairman, says ReelSounds is a "convenient

way to put an umbrella over our soundtracks" that would give the titles a unified presence in the market.

ReelSounds will release eight to 12 soundtracks per year that will include a mix of singles-driven and score albums, according to Frank. "By the end of 1998 we will be a relatively autonomous



FRANK

imprint," he says.

Velvet has a staff of about 20, including two employees in Canada and a promotion person on the West Coast, and it soon will be adding two London-based executives. "Right now we have an infrastructure that can handle most of our projects," Frank says. "But down the road we are definitely thinking about bringing in additional staff as required."

Thus far, the label has five albums on tap for late 1997 and early 1998. The soundtrack album to "The Ice Storm," due Oct. 7, will feature a new single from David Bowie, "I Can't Read." ReelSounds has worldwide rights to the Bowie single and video—a coup for the label—although a commercial street date has not yet been set. Bowie is signed to Virgin Records in the U.S. and BMG worldwide.

To help ensure success with the project, Yetnikoff says, he will be using several outside marketing executives who specialize in soundtracks to work the single and album at niche markets. "We don't want to let anything slip through the cracks," he says. Retail

(Continued on page 103)

Strictly Rhythm Is 1st Label For K-tel Distributor

BY DON JEFFREY

NEW YORK—Seizing an opportunity in the fractured world of independent music distribution, K-tel International, the successful marketer of compilation labels, has formed a unit to market and distribute labels that it does not own. The first deal is with dance label Strictly Rhythm Records.

Tapped to head the as-yet-unnamed distribution company for K-tel is Duncan Hutchison, recently COO of Alliance Entertainment's AEC Label Development division and before that president of independent Caroline Distribution. His title will be GM of distributed labels (Billboard Bulletin, Aug. 14).

Strictly Rhythm had been distrib-

(Continued on page 105)

Closer Ties Mark Foster's New 143 Deal

BY MELINDA NEWMAN

NEW YORK—When producer David Foster started the Atlantic-distributed 143 Records almost four years ago, he admits that he wasn't quite ready to settle down and deal exclusively with his new label. "I just couldn't accept not working with all the great things that came my way," he says.

But now, as reflected by a new seven-year deal announced by Warner Music Group (WMG) Aug. 14, Foster is committed to spending a greater amount of time developing 143 and has agreed to work exclusively as a producer within WMG's family of labels. To reflect his greater company-wide role, Foster's title changes from VP of Atlantic Records to senior VP of WMG.

"The main thrust of this deal is that, as a producer, David will work with all

(Continued on page 105)

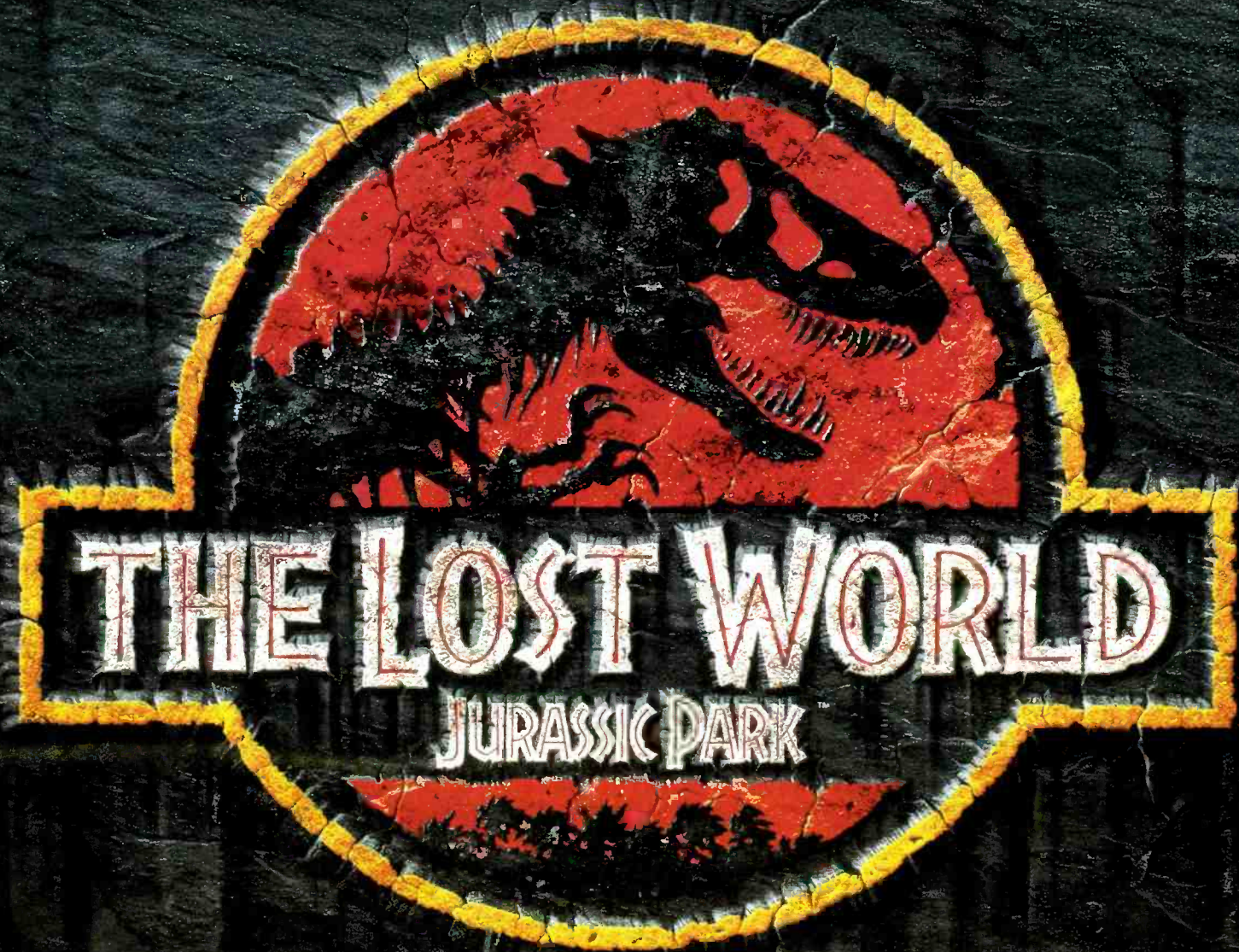
Harrell's Motown Successor Still To Be Named

NEW YORK—In the wake of PolyGram's long-expected announcement of Motown president/CEO Andre Harrell's departure from the label, the industry was rife with speculation about who would take over the reins at the venerable R&B imprint. However, at press time, there was no official word on a successor.

A PolyGram statement issued Aug. 11 noted that Motown chairman Clarence Avant will oversee the label's day-to-day operations "while the recruitment for a new Motown president is conducted."

Sources indicate that Mercury Records president Danny Goldberg will soon assume an expanded role at PolyGram that would include overseeing Motown. However, the PolyGram statement makes no mention of Goldberg, and a label representative would

(Continued on page 113)



**STREET DATE:
NOVEMBER 4, 1997**

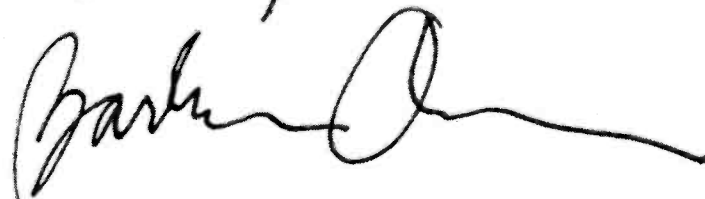
FROM THE DESK OF
BARBARA ORBISON

Dear Dwight,

Your "Claudette" would have put a smile on Roy's lips. I'm pretty sure he would have said what he always said when something deeply touched him:
"Mercy!"

Roy wrote "Claudette" in Texas in 1957, and the Everly Brothers made it a world-wide hit. Now you are introducing the song to another generation.

I hope your version of "Claudette" will be a big hit all over the world.

love,


P.S. Thank you for being in my life
and for an extraordinary friendship.



"Claudette" - available now on the new Dwight Yoakam Reprise Records release **Under The Covers**.

Artists & Music

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

Sony Classical Tribute Taps Into Legacy Of Kurt Weill

■ BY BRADLEY BAMBARGER

NEW YORK—If you were to ask most people on the street who Kurt Weill was, you'd more than likely meet with a blank stare. But try to get someone to hum "Mack The Knife," and you might have better odds.

Louis Armstrong, Bobby Darin, and Ella Fitzgerald are just three of the artists to score hits with "Mack The Knife" over the years, and Frank Sinatra, Sonny Rollins, and Lyle Lovett made notable recordings of the song, too. And a lot of Doors fans probably think Jim Morrison wrote "Alabama Song," although David Bowie might have confused the issue as well. Plus, crooners from Jimmy Durante and Walter Huston to Bing Crosby and Willie Nelson have sung "September Song," and Billie Holiday, Tony Bennett, and Stan Getz are among the many to have graced "Speak Low."

So a lot of people know Weill's songs even if they don't know how to pronounce his name or that the German composer is one of the most innovative, enduring talents in the history of musical theater. But both Weill's moniker and his music should get a greater hearing as Sony Classical releases "September Songs: The Music Of Kurt Weill" Tuesday (19).

The timeless allure of Weill's music has drawn a who's who of sympathetic talents to the album, which was produced by Hal Willner, known for such all-star "composer interpretation" albums as "Weird Nightmare: Meditations On Mingus" and the pioneering "Lost In The Stars: The Music Of Kurt Weill" (see ReDISCUSSION, page 103).

"September Songs" began as a film by director Larry Weinstein ("Thirty-Two Short Films About Glenn Gould"), who was inspired by hearing Willner's

"Lost In The Stars" in 1985. Weinstein enlisted Willner to supervise the recording of new music for the project, and the lovely, dark-hued mélange of documentary and music video eventually aired via PBS two years ago.

Willner tapped two of the artists who contributed to "Lost In The Stars" to reprise their performances for "September Songs": Lou Reed sings the title tune, and bass titan Charlie Haden plays "Speak Low." The rest of the lineup is new, with Nick Cave and Spanish Fly on "Mack The Knife," PJ Harvey on "Ballad Of The Soldier's Wife," Elvis Costello and the Brodsky Quartet on "Lost In The Stars," Betty Carter with pianist Geri Allen on "Lonely House,"

and the late William S. Burroughs backed by the Self-Haters Orchestra on "What Keeps Mankind Alive?"

Also featured on "September Songs" are David Johansen, Bob Dorough, and Ellen Shipley on "Alabama Song," the Persuasions on "O Heavenly Salvation," and Mary Margaret O'Hara on "Don't Be Afraid." In addition, the album includes two historical performances, with Lotte Lenya, Weill's wife and leading interpreter, singing "Pirate Jenny" from 1955 and politicized playwright Bertolt Brecht, Weill's longtime partner, intoning "Mack The Knife" from 1930.

But two of the highlights of "September Songs" are courtesy of opera star and noted Weill interpreter Teresa Stratas. She performs in the film, and her penetrating versions of "Youkali Tango" and "Surabaya Johnny" were licensed for the album from two of her Nonesuch recordings, "Teresa Stratas Sings The Unknown Kurt Weill," from '81, and "Teresa Stratas Sings Kurt Weill," from '86. (Earlier this year, Nonesuch also re-

(Continued on page 103)



WEILL



COSTELLO

Iggy Pop Feted On Benefit Set From Royalty

■ BY CRAIG ROSEN

LOS ANGELES—In the 1973 Stooges' proto-punk classic "Search And Destroy," Iggy Pop proclaimed himself "the world's forgotten boy." Nearly 25 years later, Pop is finally getting his props with the Sept. 16 release of "We Will Fall: The



JETT

Iggy Pop Tribute," a multi-artist compilation that will benefit LIFEbeat.

The 20-track album, being released by New York-based indie Royalty Records, features such artists as Joan Jett & the Blackhearts, the Red Hot Chili Peppers, Joey Ramone, Nada Surf, Sugar Ray, and the re-formed Blondie, under the pseudonym Adolph's Dog, performing classic tracks from Pop's days with the Stooges to his later solo material.

The album also includes liner notes by veteran music journalist and MTV News anchor Kurt Loder, as well as rare photos of Pop.

"We Will Fall" arrives five months after Columbia/Legacy released a remixed and remastered version of Iggy & the Stooges' 1973 classic album "Raw Power."

"Iggy epitomizes what rock'n'roll is about," says Joan Jett, whose band shared the bill with Pop for a few gigs in 1980. "You never know what he's going to do. That keeps an element of danger in his music, yet he still keeps it fun. There's not enough of that in music. He pushes everyone to the edge, including himself."

Jett's version of "Real Wild Child," which Pop recorded in 1986, will be the first single released from "We Will Fall." On Aug. 29, it will go to college.

(Continued on page 113)



Acclaimed Blues Guitarist Luther Allison, 57, Dies

■ BY CHRIS MORRIS

LOS ANGELES—Summing up his career during an interview with Billboard earlier this year, blues singer/guitarist Luther Allison said with a chuckle, "I changed places with the caboose of the train—I came up from the rear."

Indeed, Allison came out of the pack and found his greatest success late in his career. In the '90s, a series of albums released by Chicago independent Alligator Records catapulted the fiery performer to the top of his field, after nearly 30 years of flamboyant showmanship on the U.S. and European blues circuit. In 1996-97, he won a total of eight W.C. Handy Awards, the blues' most-coveted honors, including blues entertainer of the year for both years.

Allison died Aug. 12 in Madison, Wis., at the age of 57. In early July, he was diagnosed with inoperable lung cancer and metastatic brain tumors and canceled a full summer and fall touring schedule.

Born Aug. 17, 1939, in Mayflower, Ark., Allison moved to Chicago in the early '50s. After playing in bands with his brothers while still a teenager, Allison broke in as a sideman on the highly competitive West Side; there he was mentored by such guitar greats as Magic Sam and Freddy King, whose pyrotechnic solo styles had a pronounced impact on Allison's developing sound.

Allison first recorded for harmonica player/blues entrepreneur Shakey Jake and his partner Bill Lindeman, who brought the tapes to Bob Koester of Chicago indie Delmark Records. The sides were released on

the anthology "Sweet Home Chicago"; Delmark followed that collection with Allison's first album, "Love Me Mama," in 1969.

By the time the set was released, Allison was well known as a crowd-pleasing performer equally at home in a blues club, on a festival stage, or jamming in a rock ballroom; he cemented his reputation with stop-over performances at the 1969 and 1970 Ann Arbor Blues Festivals.

In 1971, Allison became a rare blues signing with Motown Records subsidiary Gordy and recorded three albums for the label. Based in Madison for much of the '70s and then in Paris from the early '80s, Allison continued to record for such imprints as Black & Blue in France and Blind Pig in the U.S.

Always recognized as a live performer of seemingly unexpendable energy, Allison finally got his due as a recording artist when he pacted with Alligator. The company released three widely praised albums of his mature work, "Soul Fixin' Man" (1994), "Blue Streak" (1995), and "Reckless" (1997). The latter spent 12 weeks on Billboard's Top Blues Albums chart.

A warm person and irrepressible talker who gave his time freely to younger performers and fans, Allison won typical praise from 16-year-old guitar phenom Jonny Lang, who shared the same manager, Miki Mulvehill, with the older bluesman.

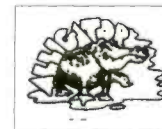
"He's been very supportive—directly towards me by having advice, and also indirectly," Lang told Billboard earlier this year. "He's really been great, and he's all for keeping the blues alive among young people."

Allison's guitar-playing son Bernard continues in his father's

(Continued on page 112)



ALLISON

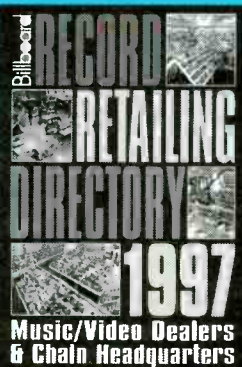


The #1 Choice Of The Record and Video Industry

Billboard's 1997 Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's 1997 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

- phone and fax numbers ■ store names and addresses ■ chain store planners and buyers ■ store genre or music specialization ■ audio book retailers nationwide

RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$155 plus \$6 shipping and handling (\$13 for international orders) call (800) 344-7119, in NJ call (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, Dept. BDRD3037, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. Please make any necessary name and address corrections above. All sales are final.

BDRD3027

Sub Pop Feels The Time Is Right For Eric Matthews

■ BY CHRIS MORRIS

LOS ANGELES—Sub Pop Records, which will release Eric Matthews' sophomore album, "The Lateness Of The Hour," Aug. 26, sees a diverse potential audience for the Portland, Ore.-based musician's orchestrated pop sound.

Bobbi Miller, the label's director of marketing, says, "I'm getting phone calls from kids at retail who say, 'Oh, I love that Eric Matthews.' I'm talking about 19-, 20-year-old kids. Conversely, my mom, who is 61, likes this as well. It's spread all over. I don't think there's any target audience for this. I think anybody who appreciates or enjoys fine music is the target audience."

Matthews himself says, "I believe with everything in my heart that there are in fact more people waiting for and wanting this music, this type of thing in their life—I think there are probably a lot more people who want that than want Marilyn Manson or Prodigy."

Matthews has already attracted strong press attention and some major-market radio play with his 1995 Sub Pop solo debut, "It's Heavy In Here" (Billboard, Oct. 21, 1995),



MATTHEWS

which features Matthews' smoky vocals on distinctively arranged orchestral pop tunes. His music bears the influence of such pop/rock acts as the Beatles and the Bee Gees; melodic pop writers like Burt Bacharach; and eccentric singer/songwriters like Nick Drake.

The musician was subsequently viewed as a leader in a new generation of "ork-pop" artists like Yum-Yum, Plush, the High Llamas, Spookey Ruben, and Matthews' former partner in the group Cardinal, Richard Davies (The Billboard Report, Billboard, May 25, 1996).

(Continued on page 104)

McKennitt To Unleash 'Book Of Secrets' Quinlan/WB Set Should Build On Sturdy Fan Base

■ BY LARRY LeBLANC

TORONTO—Canadian multi-instrumentalist Loreena McKennitt is presenting her label with something of a challenge in marketing her sixth album, "The Book Of Secrets."

On Sept. 30, the day the set is to be released worldwide via Quinlan Road/Warner Bros., she will embark on a purely personal two-week cycling trip in China. No retail stops or radio meet-and-greets are on the agenda.

While this might appear to be an unexpected move for an artist releasing a new album after three years, it seems appropriate for the Canadian artist, who began an indefinite sabbatical from music in late July. McKennitt has no plans to tour this year. While she might tour in 1998, she's averse to committing now.

"Needless to say, [Warner Music International] hasn't jumped up and down [about the fact] that I may not go out and support the recording the way [an artist] normally does," says McKennitt. Reaction from Warner executives "ranges from bewilderment to disappointment. I'm not saying I'm never going to tour or make another

record. [I want to now] pay attention to less-work-intensive areas [of my work]."

Peter Standish, VP of product management for Warner Bros. Records (U.S.), says, "Loreena's promotional time is in flux right now, and we're going to work around that."

A remarkably independent artist, McKennitt operates Quinlan Road Ltd., a label and management firm that has 10 full-time staffers in offices in London and Stratford, Ontario. McKennitt maintains tight control over virtually every aspect of her career, including the production and the promotion of her recordings.

"The Book Of Secrets" marks McKennitt's final commitment under Quinlan Road's three-album agreement with Warner Music Canada, which licenses her recordings to Warner Music International.

"Warner Music Canada has asked me to sign [a new contract] in which I

could record any time I like, but I need to go into the future unfettered of responsibilities," says McKennitt. "I don't want to sign a deal with anybody. Careerwise, I know it might not be the smartest thing, but I don't think I'm stupid, either. I've built this [company] in a way that I look at the [music] business in a long-term way."

While McKennitt acknowledges that working on the self-produced "Book Of Secrets" album took immense energy, she emphasizes that personal considerations are the main force behind her decision to step back.

"I've been building this [career] since 1985, and it's taken up 90% of my life," she explains. "It's been all-consuming, and [creatively] it's been wonderfully exciting and enriching. However, business, music, and research—all that I love to do—have taken up all of my time at the cost of my personal life. That's a cost I'm no longer prepared to pay."

While McKennitt might be winding down some aspects of her musical activities, Quinlan Road, she says, will continue to be active. "There's a lot going on in terms of mail order, distribution on [pre-Warner contract recordings], and music licensing," she says.

"Loreena has always looked at this three-album [commitment] as something to plow through," says Dave Tollington, senior VP and managing director of Warner Music Canada's domestic and international division. "I know she feels now that she needs to feel the fresh air before looking to the future. The best thing we can do is to do as good of a job as we can [with the new album]."

STRONG FAN BASE

They have a strong platform to build on: Within the past five years, McKennitt has built an impressive global fan base for her recordings.

Her 1992 Quinlan Road/Warner Bros. album, "The Visit," released by Warner Music International in more than 35 countries, made sales breakthroughs in Spain, Portugal, and the U.S. According to Candy Higgins, marketing manager of domestic repertoire

(Continued on page 107)

Releases Mark Indian Music Biz's Int'l Expansion

■ BY NYAY BHUSHAN

DELHI, India—Indian musicians with international aspirations have traditionally looked outside their country's borders to find sponsors for their art.

Despite a huge home market, the territory has not really been plugged into the record industry's global network; few of India's many million-selling domestic artists are known elsewhere. At the same time, international repertoire barely makes a dent in the market when compared with the mammoth quantities of local product sold.

But as the country celebrates 50 years of independence, India's music industry is starting to come of age—and the multinationals are moving in, capitalizing on the international spotlight currently being cast on the terri-

tory. And in a country where music is almost as much a visual as an aural experience, record labels are making concerted use of TV and film in their promotional efforts.

New arrival Sony Music has timed its domestic debut to coincide with festivities: It released "Vande Mataram" worldwide at the stroke of midnight Aug. 15—Independence Day.

Also that evening, the Delhi Symphony Society gave a performance of the eight songs on the album. Featuring guitarist Dominic Miller, the set is the first output for Sony by renowned film music producer A.R. Rahman, whom Sony signed to a pop deal earlier this year. This follows the company's high-profile, retail-led launch in the territory with Michael Jackson's "Blood On The Dance Floor: HIStory In The Mix."

The Rahman album's title is that of a national song, taken from an inspirational 19th-century poem associated with India's freedom movement, and it forms part of a larger project dubbed "Vande Mataram: 1947-1997, Fifty Years Of Free India," which includes the production of 250 one-minute films "exploring the history and meaning" of the song. The films, featuring Indian personalities that include Urdu poet and poet/screenwriter Javed Akhtar, are to air on state broadcaster Doordarshan and other channels.

Meanwhile, toothpaste-maker Colgate is sponsoring an album featuring some of India's best-known pop stars. "Colgate—Reason To Smile" is a compilation of 10 unreleased tracks by, among others, *bhangra* star Daler Mehndi; Hindi rapper Stylebhai; pop divas Suneeta Rao, Shweta Shetty, and

Bina Mistry; girl group Models (a Hindi answer to SWV); brother-and-sister duo Shaan & Sagarika; and film music-composer-turned-pop-singer Anu Malik.

Ten videos of songs from the album, released Aug. 8 on domestic label and former WEA licensee Magnasound, premiered Aug. 15 on Asian Hindi satellite channel Zee TV.

"There are no guarantees on play from TV stations, but we hope that stations catering to an Indian population [overseas] will rotate the videos," says Atul Churamani, managing director of Magnasound.

And not to be left behind in the multinational race to celebrate India's 50th, MTV India has changed its on-air logo during August to incorporate the Indian tricolor of saffron, green, and white.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Matthew Walden is appointed senior VP, West Coast, at Arista Records in Los Angeles. He was senior VP at Fox Music.

Nancy Levin is named senior VP of MCA Records. She was senior VP at Red Ant Records.

Cherry Entertainment Group in Los Angeles promotes Daniella Capretta to senior VP and names David Jordan senior director of special projects. They were, respectively, director of soundtracks and project coordinator at Atlantic Records.

Roadrunner Records in New York promotes Jeb Hart to senior VP of acquisitions and business development. He was VP/label GM.

Joe Mozian is named VP of marketing, Broadway, soundtracks, and crossover, at BMG Classics U.S. in New York. He was director of marketing at RCA Victor.

Steve Berkowitz is appointed VP



WALDEN



LEVIN



CAPRETTA



JORDAN



HART



BERKOWITZ



MOZIAN



CRIMMINS

of A&R at Legacy Recordings in New York. He was VP of A&R at Columbia Records.

Ethan Crimmins is promoted to senior director of special markets and international sales for Angel Records, EMI Classics, Virgin Classics, and Guardian Records in New York. He was director of special markets.

Atlantic Records in New York promotes Kathy Moran to manager of international media relations and Rachel Newman to director of national media relations. They were, respectively, coordinator of interna-

tional media relations and associate director of national and tour media.

Mercury Records in New York promotes Diana Fragnito to manager of A&R. She was A&R coordinator.

Universal Records in New York names Krista Mettler manager of media relations. She was a publicist at RCA.

Rhino Records in Los Angeles promotes Julie Temkin to senior director of manufacturing and inventory services and Karen Blakely to director of human resources. They were,

respectively, director of manufacturing and manager of human resources.

HighTone Records in Oakland, Calif., names Vernon McNemar director of sales and marketing and promotes Darrell Anderson to operations manager. They were, respectively, a sales rep at Passport Distribution and director of marketing and promotion.

Jeffrey Blalock is appointed adult alternative promotion rep at Revolution Records in Beverly Hills, Calif. He was senior director of national

rock and pop promotion at Capitol Records.

PUBLISHING. Sony/ATV Tree Publishing in Nashville promotes Shane Knotts to director of royalties and Amy Cranford to director of accounting. They were, respectively, associate director of royalties and associate director of accounting.

RELATED FIELDS. Brian Kabatznick is promoted to VP/GM at Ticketmaster, Midwest, in Chicago. He was GM at Ticketmaster in Seattle.

NEW YORK IS NOW GARTH COUNTRY.

ASCAP congratulates Garth Brooks on his historic performance in Central Park.

Over the past eight years, Garth Brooks has set a new standard in becoming the best-selling solo artist in the U.S. Now, with *Garth In the Park*, he's exponentially raised the profile of country music in New York City and around the world by shattering every attendance record for live country music. According to official estimates, Garth's August 7th show drew the largest-ever crowd for any free concert in Central Park history. And the live HBO simulcast of *Garth In the Park* was the highest rated original HBO program of 1997 as well as the most-watched cable special of the year, attracting an audience of approximately 7.5 million households. Garth's album title, *No Fences*, was prophetic – he keeps breaking down boundaries in music, record sales, attendance and viewership.

All of his colleagues at ASCAP are proud of Garth's remarkable achievement.



ASCAP

American Society of Composers, Authors and Publishers

www.americanradiohistory.com

Jars Of Clay Grow Bolder With 'Afraid'

Essential Act Hopes To Further Crossover Success

BY DEBORAH EVANS PRICE

NASHVILLE—Following up a platinum debut album puts a lot of pressure on an act. But following up the first debut album by a contemporary Christian act to go platinum could create an unreal amount of anxiety. However, with the Sept. 16 release of "Much Afraid" on Essential/Silvertone, Jars Of Clay



JARS OF CLAY

have risen to the occasion.

"We had mixed feelings about it," Jars lead singer Dan Haseltine says of going into the studio to work on the group's sophomore effort. "I think we went into it with a great deal of confidence, but at the same time a great deal of insecurity, because you just don't know how people are going to react to a band changing a little bit or maturing.

We figured we wouldn't do it the same way we did the last record, just because there are so many other bands doing all that stuff now. So we wanted to mix it up a little bit."

The success of its self-titled debut album made Jars Of Clay something of a Cinderella story in Christian music. Three years ago, four friends from Greenville (Ill.) College—Haseltine, Stephen Mason, Matt Odmak, and Charlie Lowell—entered a contest for unsigned bands sponsored by the Gospel Music Assn. They won the competition, signed with Brentwood Music's Essential imprint, and in May 1995 released their debut album. It quickly garnered attention in the Christian market. Then when Zomba's Silvertone label began working the band at mainstream radio, Jars Of Clay hit with the single "Flood," which led to airplay on MTV and 300 tour dates in 1996 alone, including opening shows for Sting.

Haseltine admits that when he and his fellow band members sent in that first demo tape, they had no idea so much would happen so fast. "It's always been a game of catch-up for us," he says of the sudden success. "Something will happen, and we'll try to process it, but then something else will happen. The past couple of months, the process of

doing the record and having a little time off, was really the first time in a couple of years [we've] had a chance to sit down and really process what has gone on and how we should be dealing with it."

Haseltine feels that the new record is reflective of the band's growth. "We tried to dive a little deeper into metaphor and things like that to try to express things in a more creative way," he says. "I think the songs are more mature than the first record."

The album's title comes from Hannah Hurnard's book "Hinds' Feet On High Places." "It's an allegory of the Christ-

(Continued on page 14)



Writing Letters. Letters To Cleo (LTC) hangs out in the studio recording its latest album, "Go," which will come out Oct. 7 on Revolution. Shown, from left, are engineer Paul Hager, producer Tom Lord Alge, LTC's Greg McKenna, Revolution's Jeff Aldrich, band members Kay Hanley and Scott Riebling, producer Peter Collins, and band members Tom Pulce and Michael Eisenstein.

Cole Gets 'Happy' With Universal Records Debut

BY JIM BESSMAN

NEW YORK—Samantha Cole, whose debut single, "Happy With You," is leading the way for her self-titled set, due Sept. 23 from Universal Records, has been gearing up for her music career a long time.

The ambitious 21-year-old artist, who first gained notice performing on MTV's "The Grind," "knew she was a singer long before Universal," notes the label's marketing director, Derek Simon. He notes she was further blessed with "a tremendous sense of self."

"She knows who she is, where she comes from, and where she's going," says Simon, "which is pretty amazing for a 21-year-old girl from Long Island. But she realized that she just had to

sing and knew she was good at it—and had no other career ambition. And the record she made for us is not at all different from the one she thought she'd make when we signed her.

"But she'd already worked her way through her local community and begun amassing an amazing number of contacts in the music and film businesses," continues Simon. "She'd done so much on her own, so we felt we were just here to assist her on the ride—not change or alter anything but be a partner and help her realize her ambition."

The comely Cole comes from Southampton, on New York's Long Island, and admits to being "a little aggressive." "When I was in high school, I knew I'd be a singer," she says, "but no one believed me, so I was really determined. I used to walk around and sing in the halls because I was so happy singing, and I had an outgoing and friendly personality."

It began paying off in 1993, though,

(Continued on page 14)

Does Brooks Hold The Record? Only NYC Parks Dept. Knows For Sure

DID HE OR DIDN'T HE: Did Garth Brooks set a new attendance record for his free concert Aug. 7 in New York's Central Park? According to HBO, which aired the event live, he did. However, according to the commissioner of the City of New York Parks & Recreation Department, Henry Stern, it's impossible to say. The problem is that Stern denies the Parks Department figures that HBO cites to back up its claims. Then there is also the issue of attendance numbers for previous Central Park concerts, which New York Mayor Rudolph Giuliani told The New York Times "were inflated in the past for commercial effects." If, as HBO says, Brooks set the record with an attendance of 200,000-250,000, then Paul Simon's 1991 record of 600,000 must be recalculated. Not so fast, says the Parks Department.

Immediately following Brooks' concert, a Parks Department exec said that his show was undoubtedly a record crowd for a concert at the park, but then put the attendance at several hundred thousand below Simon's 600,000. When asked why Simon's numbers had been inflated, he simply said, "That's show business." Day-after tallies for Brooks' show ranged from an improbably low 150,000 to an impossibly high 1.1 million. The Parks Department finally settled on 200,000-250,000. (The estimate was calculated by counting the number of acres available and figuring out the number of square feet that each person occupied, according to Stern. That formula was aided by helicopter observation.)

HBO released a statement Aug. 11 stating that Brooks' concert attracted the largest crowd in Central Park history, citing the Parks Department and the city's Office of Emergency Management (OEM) as its sources. Again citing the Parks Department, HBO's release notes that Brooks drew 250,000, "virtually doubling the crowd of approximately 125,000 who witnessed Paul Simon's show in 1991."

Now, Stern is adamantly denying that those figures came from his department. "That is not true," he says. "I certainly never said that, nor did anybody at Parks that I would know say that one was 250,000 and one was 25 [sic]. Both the Garth Brooks concert and the Paul Simon concert drew extremely large crowds... I don't even want to say that they were the largest because then you go back 10, 20, 15 years, and I wasn't there for Barbra Streisand [in 1967], but [Simon and Brooks] drew very large crowds. It is impossible for anyone to tell with historic accuracy which was larger. They were in different locations for example. Paul Simon's crowd was in the Great Lawn, Garth Brooks' was in the North Meadow." (According to the Parks Department, the Great Lawn is 16-19 acres; the North Meadow is 29 acres.)

HBO is standing by its release. According to Quentin Schaffer, VP of media relations for HBO, the figures came from Parks Department marketing exec Stuart Ruderfer, with whom HBO dealt during the duration of planning the concert. In response to HBO's request for numbers for

its press release, Schaffer played for Billboard a phone-mail message from Ruderfer that stated, "In terms of the numbers, I know [Brooks] was a record crowd in Central Park. The Office of Emergency Management believes that there was somewhere in the range of 100,000-150,000 people at the Paul Simon concert, which was supposed to be the largest concert ever. [The Brooks show] was, according to the OEM and [the Parks Department], 250,000 people, so nearly more than double the old record... I would like to get that out wherever we possibly can, but it would have to be with the old numbers adjusted or just to say it was a record crowd in the park... No question [Brooks']

was a record, no question in anyone's mind. It's just these old inflated numbers. The mayor did say that the old numbers were inflated, and I think we should get out there and try to correct that."

Stern says the Parks Department has no plans to re-evaluate past numbers. "We are not revising past figures that were given out in other administrations by other people," he says. "Now, in the past, in general, figures were given out by different

people, not the police, which may have been higher than the actual count. But we don't know what they were specifically, and we certainly are not at this time scaling down any specific crowd estimates."

Stern particularly takes exception to revised numbers for past concerts that Scott Stern, a spokesman for Brooks' GB Management, has given out to a handful of journalists who have asked about the discrepancy in the numbers. The numbers downsize seven of the previous concerts, including Simon, from 600,000 to 125,000; Diana Ross, from 300,000 to 110,000-120,000; James Taylor, from 250,000 to 50,000-75,000; Luciano Pavarotti, from 250,000 to 75,000-100,000; and Streisand, from 250,000 to 50,000-75,000. The original figures come from a press release on Parks Department letterhead that was included in the March press kit when Brooks' concert was announced.

Stern calls the revised numbers "fictitious. Absolutely no one at Parks gave him those figures."

Stem disagrees. "Stuart Ruderfer gave GB Management his estimates on the previous concerts' true attendance based on the capacity of the various park sections and on comparisons with the figures for Garth Brooks and Paul Simon that the mayor's press office previously confirmed with HBO... It is frustrating that the Parks Department and the office of the mayor are now refusing to confirm any information that they have given GB Management and HBO. It would be nice to have the true audience figures not only for our concert, but for all the previous concerts as well; however, this information seems to be something that the office of the mayor and the New York City Parks Department is either unable or unwilling to give."

Stem adds that Ruderfer gave him the OK to credit the Parks Department with the revised numbers. Ruderfer

(Continued on page 35)



COLE



by Melinda Newman

SHURE MICROPHONES

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE®

THE SOUND OF PROFESSIONALS...WORLDWIDE.®

Buddy Guy

HAVE YOU HEARD THE RUMORS ABOUT GRP?

Reliable sources say "GRP Jazz Chart Share Soars 138% Since February."

Donald Harrison Spots Nouveau Swing at #1 on Jazz Radio For 3 Consecutive Weeks

Grusin & Mancini: Two for the Road Runs at #1 on Billboard's Jazz Album Chart 5 Consecutive Weeks

Paparazzi Catch Nelson Rangell: "Turning Night Into Day" Top NAC Track

Priceless Jazz Rings Register 6 Titles Climb Billboard's Jazz Album Chart

Nuyorican Soul's "Runaway" Found #1 on Dance Floor; "It's Alright, I Feel It" Zooms to #3



Diana Krall's Love Scenes Sizzle; In Stores August 26

Michael Brecker Spins Tales From the Hudson For Double Grammy Win



**IN A FRAGILE WORLD,
YOU CAN
RELY ON ONE THING
GRP MEANS
GREAT RECORDS, PERIOD.**

**And it's
all true**

JARS OF CLAY GROW BOLDER WITH 'AFRAID'

(Continued from page 12)

ian life," Haseltine says of the book. "Basically, most of the characters are different emotions. There are characters named Fear and Insecurity. The main character, Much Afraid, is on this journey to the high place, up to the tops of the mountains, and she is crippled and can't walk very well... On the way she has to confront these fears and all these different characters.

"Most of us have read the book, and it's more than just being inspired by the book; it was the actual concept of moving from a place of fear to a place of faith. It was the underlying theme of that book, but it's also the underlying theme of most people's lives. It seems like so much of our society is being motivated by fear more than love. It seems that everything we do is reactionary because somebody did this or something happened here. Those were the kinds of concepts we drew from in writing a lot

of the songs for the record."

The first single, "Crazy Times," was released to Christian and mainstream radio Aug. 12. "It's a song that Steve and I wrote with a couple of other people, Gregg Wells and Mark Hudson," Haseltine says. "We were invited to be a part of a writers' convention over in France put on by Bugle Publishing and Miles Copeland. We went over there, wrote with people, had a great time, and got some great experiences under our belt."

Mark Rider, developer of network image at WYFM-FM Nashville, says the station just held a special weekend promoting the album and gave away 40 copies of "Crazy Times." He adds that WYFM is getting great listener response to the song. "We've had a lot of phones on the single," he says. "I think the album is going to do real well. 'Much Afraid' is a great album. I really applaud the guys in Jars Of Clay for

being as bold, if not even bolder, about their faith on this album."

The album was recorded in London and Nashville and was produced by Stephen Lipson, whose credits include Sting, Whitney Houston, Simple Minds, and Annie Lennox. Haseltine said the group met with several producers, gave them certain scenarios, then asked what they would do. "With Steve, we sat down and asked him what he would do in [a certain] situation... He looked up at us and said, 'Well, I don't know.' And for some reason, that was so much what we wanted to hear," says Haseltine. "His premise was, 'We will all get into the studio and panic together, and we'll figure out all this stuff out, and we'll just create. I'm not going in there with a bunch of stock ideas and put together a cookie-cutter album.' He wanted to go in and just have us all work together and develop ideas and be creative together. So it just seemed like the best match for us."

As with its predecessor, "Much Afraid" will be released to the mainstream by Zomba's Silvertone label and to the Christian market by Essential, which is part of the recently formed Provident Music Group that encompasses Zomba's Christian music companies in Nashville—Brentwood Music Group, Reunion Records, and Benson Music Group—and their associated labels, along with Provident Distribution.

"This one far surpasses their last effort," says Essential director Robert Beeson, "and we're looking to great things from the album commercially and impact-wise."

Essential is releasing an enhanced CD single to Christian retail, priced at \$6.99, that will include the single and video for "Crazy Times"; "The Chair," from "The Long Kiss Goodnight" soundtrack; "Frail," from the original

Jars Of Clay demo; and "Sleepers," an instrumental (the latter two are available only on this disc). The single will also feature interviews, a photo gallery, and videoclips.

On Sept. 9, Essential will issue a limited-edition vinyl pressing of the project with a suggested retail price of \$12.98.

Point-of-purchase materials for the project will include a floor display that will house the CD singles, the collector's edition vinyl, and the CD, as well as posters, flats, banners, an endcap kit, ad slick materials, and postcards. Essential is also providing retailers with a "midnight release party" kit, which will include T-shirts, buttons, posters, stickers, ad slicks, radio spots, video loops, and other items to create a party the night before street date.

Michael Tedesco, director of North America for Silvertone, thinks the new album will further cement Jars Of Clay's mainstream fan base. "Their sound and their songs cut through the clutter," he says of their success in the general market. "The music connected

... but because we've had such success doesn't mean we can just sit back. We have to be proactive in our promotion of this record."

Tedesco says Silvertone is setting up a promotional tour that will feature listening parties in six markets—Dallas, Los Angeles, Atlanta, New York, Minneapolis, and Seattle—between Aug. 12 and Friday (22). "We want people to hear what an incredible album this is," he says. "At the end of the listening party, the group will perform a little acoustic set."

According to Tedesco, there will be prime pricing and positioning at retail, and Silvertone will support the band's fall tour, which will find it headlining theaters across the country.

"Touring has been really effective in helping raise their profile," says Silvertone's director of artist development, Janet McQueenie. "Jars Of Clay is our most successful act. This has been a highly anticipated release, and it looks like it's going to be a great fourth quarter."

ANNOUNCING

the Grand Opening of the New

ENTERTAINMENT OFFICE COMPLEX

Home of the Flagship

HARD ROCK CAFE

221 West 5th Street, New York

Join Your Neighbors

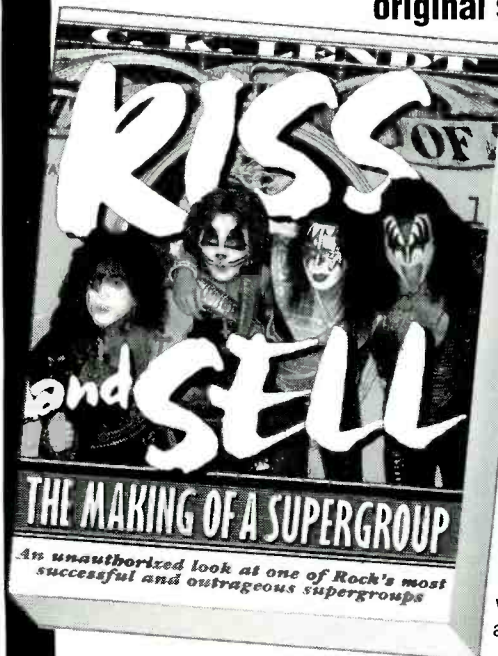
Virgin Records, Universal Records, Carnegie Hall, Central Park, Etc.

- FULL FLOORS FROM 3,900 to 8,800 SQ. Feet (Well Built to suit) (Up to 46,000 Sq. Feet Contiguous)
- NEW STATE OF THE ART RENOVATIONS IN PROGRESS
- IMMEDIATE & CONVIENT LEASES TO SUIT YOUR NEEDS

For Further information, please call: Howard Zelcer 718.853.3125

NATIONAL BESTSELLER!

For the first time, the unauthorized, behind-the-scenes story of the making and marketing of one of Rock's original supergroups



Written by the band's former business manager, here's an insider's story of the convergence of hard rock and big business. It's the tell-all account of how images are built, money is made, and profits are spent—as well as an extraordinary look at lifestyles and indulgences, power brokers and exploding egos.

Wherever books are sold

BillboardBooks An imprint of Watson-Guptill Publications
1515 Broadway, New York, NY 10036

SAMANTHA COLE

(Continued from page 12)

when Cole first appeared on 35 episodes of "The Grind"—and was permitted to sing—and then got a regular singing gig at New York nightclub Tatou. There, she increased her music industry connections, later securing a publishing deal with EMI Blackwood Music.

After a few fresh songwriting collaborations were played for Universal Music Group chairman/CEO Doug Morris, he signed her to the new Universal Records label.

Cole, who cites Bette Midler, Patsy Cline, Mariah Carey, Toni Braxton, Whitney Houston, Celine Dion, Elton John, Guns N' Roses, and Lita Ford as some of her influences, co-wrote most of the songs on "Samantha Cole."

"I come up with cool titles and ideas and choruses and write about love like everybody, coming up with a story line and trying to write very emotional, true situations," she says. Her album is "kind of about pop," she adds, noting that it reaches listeners of different ages.

"I love the fact that most female singers have albums with a pop song, a pop-gospel, pop-R&B, or dance song—a whole different selection for everybody," she says. "That's what I want—an album that's not one continuous vibe but with different feelings coming out."

"Samantha Cole" contains songs like "Happy With You," which the artist says "is young and fun and written to reach

(Continued on page 18)

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL JACKSON	Wembley Stadium London	July 12, 15, 17	\$9,236,683 (5,594,599 pounds) \$50.36/\$47.05/ \$41.28/\$22.09	212,601 216,000, three shows	Barry Clayman Concerts
MICHAEL JACKSON	Don Valley Stadium Sheffield, England	July 9	\$1,991,600 (1,185,476 pounds) \$50.40/\$44.94	43,031 48,000	Barry Clayman Concerts Harvey Goldsmith Entertainments Danny Betesh
PHISH	Deer Creek Music Center Noblesville, Ind.	Aug. 10-11	\$1,044,762 \$27/\$25	41,782 two sellouts	Sunshine Promotions
PHISH	The Gorge George, Wash.	Aug. 2-3	\$1,023,139 \$27	37,871 40,000, two shows	Universal Concerts
THE TRAGICALLY HIP'S ANOTHER ROADSIDE ATTRACTION: THE TRAGICALLY HIP, SHERYL CROW, ASHLEY MACISAAC, WILCO, LOS LOBOS, CHANGE OF HEART OTHERS	Molson Park Barrie, Ontario	Aug. 2	\$966,522 (\$1,333,800 Canadian) \$28.83/\$24.59	35,000 sellout	Universal Concerts Canada
PHISH	Alpine Valley Music Theatre East Troy, Wis.	Aug. 9	\$866,202 \$27/\$25	34,642 sellout	Tinley Park Jam Corp./Nederlander Organization
LILITH FAIR '97: SARAH MCLACHLAN, JEWEL, INDIGO GIRLS, EMMYLOU HARRIS, OTHERS	World Music Theatre Tinley Park, Ill.	Aug. 9	\$659,655 \$36/\$28.50/\$21	28,053 sellout	Tinley Park Jam Corp./Nederlander Organization
JAMES TAYLOR	Mann Music Center Philadelphia	July 25-26	\$635,750 \$37/\$29.50/\$24.50/ \$19.50	25,398 27,772, two shows, one sellout	Electric Factory Concerts
AEROSMITH JONNY LANG	Madison Square Garden New York	Aug. 6	\$615,310 \$50/\$35	15,587 sellout	Delsener/Slater Enterprises
+	Coca-Cola Lakewood Amphitheatre Atlanta	Aug. 3	\$607,866 \$80.50/\$55.50/ \$40.50	14,790 15,500	Universal Concerts

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Box-scores should be submitted to: Marie Ratliff, Nashville. Phone: 615-321-4295, Fax: 615-321-0878. For research information and pricing, call Marie Ratliff, 615-321-4295.

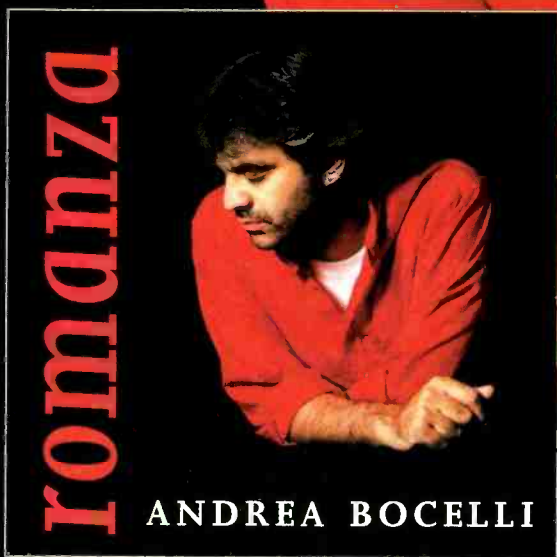
On September 23,
Prepare Yourself for a Tidal Wave of Passion

BOCELLI



romanza

314 539 207-2/4



Featuring the hit song
"Time To Say Goodbye" with Sarah Brightman

Available on Philips Music CDs and Cassettes.

romanza
BOCELLI

Love Songs For The Lover In You

PHILIPS
a PolyGram company



www.philipsmusicgroup.com © 1997 Philips Music Group/PolyGram Classics & J

Elektra Connects Stereolab's 'Dots' With Larger Base

BY DOUG REECE

LOS ANGELES—With Stereolab's last album, "Emperor Tomato Ketchup," garnering the act unprecedented critical praise and electronic-based music gaining popularity, Elektra Entertainment is confident that "Dots And Loops," the latest effort by the eclectic art-pop icons, due Sept. 23, is ready to strike a chord with a much broader-based U.S. audience.

Elektra director of marketing (U.S.) Zsuzsanna Murphy says the label hopes to secure the act long-overdue recognition and expand its base beyond the loyal, hip followers that have made the band an underground favorite.



STEREOLAB

"Five years ago, most people didn't know what electronic music was," says Murphy. "Now there are a million bands that sound like Stereolab, and there are a lot of kids that might like bands like Stereolab but haven't had a chance to discover them. We want to get to that audience."

Stereolab, which—with the exception of founders Tim Gane and Laetitia Sadier—is known for its ever-changing lineup, has teamed again with Mary Hansen and Morgane Lhote, as well as producer John McEntire. They also enlisted the help of favored tour mates Mouse On Mars for the new album.

Though Stereolab has always been noted for experimenting with electronically generated sounds, as well as a collage of lounge, art-rock, and pop, Gane says that the most important instrument used in the construction of its new songs was a computer.

"We used to put the electronic elements over the top of music that was already laid down," says Gane. "This time it was those sounds that became the music itself. We laid loads of stuff on the computer and put everything together from there."

Instead of a choppy pastiche of uncoordinated blurbs, however, Stereolab renders a sweeping, varied set of tunes, which are published by Island Music.

"This album ended up sounding a little more melodic than some of our others," says Gane. "It's like listening to Italian '60s soundtrack music."

The allusion to film music is fitting, considering the album marks the second time in a row that the band has seen fit to pick an album title from an obscure, decades-old avant-garde film.

"I tried to find a film that relates to the album in an indirect way, in a metaphorical way," says Gane. "It doesn't indicate what the music sounds like, but it gives you some of the viewpoint of the record. Like our album covers and song titles, the title is important in helping

(Continued on next page)



CHILL

WITH "THE BEST BATMAN EVER."

SOARING AD CAMPAIGN FOR A HIGH-FLYING HIT.

Nearly 2 billion impressions against all demographics, reaching all households at least 20 times throughout the 4th quarter.

A WINTER WONDERLAND OF TIE-IN PROMO PARTNERS.

- \$5 DURACELL** Mail-In Rebate
- \$5 FUJIFILM** Mail-In Rebate Free Action Figure by Mail
- FREE ACT III** Batman Watch by Mail
- \$2 Kenner** Coupon for Bathammer
- \$2 CATALINA** Coupon on Batman & Robin
- \$1 Hamburger Helper** Coupon and Mail-In Savings up to \$10
- FREE HAWAIIAN PUNCH** Batman & Robin Poster by Mail
- APPLE SWEEPSTAKES** for Apple Computer on Warner Bros. Web Site
- \$5 BATMAN & ROBIN** soundtrack Mail-In Rebate
- \$5 WORTH OF COUPONS** On Selected Titles

MEDIA	OCTOBER					NOVEMBER					DECEMBER				
	WEEK OF	5	12	19	26	2	9	16	23	30	7	14	21	28	
NETWORK/CABLE-TV	[Grid of Batman & Robin logos]														
PROMOTION PARTNER/TV	[Grid of Batman & Robin logos]														
DURACELL	[Grid of Batman & Robin logos]														
Kenner	[Grid of Batman & Robin logos]														
NATIONAL-PRINT	[Grid of Batman & Robin logos]														
KIDS	[Grid of Batman & Robin logos]														
NATIONAL-650s	[Grid of Batman & Robin logos]														

Media Schedule Subject To Change

SKY-HIGH PURCHASE INTENT:



WARNER BROS. PRESENTS
 A JOEL SCHUMACHER FILM ARNOLD SCHWARZENEGGER GEORGE CLOONEY CHRIS O'DONNELL JUNA THURMAN ALICIA SILVERSTONE "BATMAN & ROBIN" MICHAEL COUGH PAT HINGLE ELLE MACPHERSON
 MUSIC BY ELLIOT GOLDENTHAL VISUAL EFFECTS BY JOHN DYKSTRA, A.S.C. EDITED BY DENNIS VIRKLER, A.C.E. PRODUCED BY BARBARA LING DIRECTOR OF PHOTOGRAPHY BY STEPHEN GOLDBLATT, A.S.C.
 EXECUTIVE PRODUCERS BENJAMIN MELNIKER MICHAEL E. USLAN BASED UPON BATMAN CHARACTERS CREATED BY BOB KANE ALSO PRODUCED BY DC COMICS WRITTEN BY ANIVA GOLDSMAN PRODUCED BY PETER MACGREGOR-SCOTT
 DIRECTED BY JOEL SCHUMACHER
 DOLBY DIGITAL AUDIO ON WARNER BROS. RECORDS
 A WARNER BROS. PICTURE
 A TIME WARNER ENTERTAINMENT COMPANY

PG-13
 Rated PG for Strong stylized action and some innuendo

WWW.BATMAN-ROBIN.COM

Laserdisc (1.85:1) in AC-3 Digital Surround: Just \$39.98*

Suggested List Price Per Cassette/Disc. *Closed-Captioned by the National Captioning Institute. BATMAN & ROBIN and all related characters, names and indicia are trademarks of DC Comics. ©1997. Batman & Robin ©1997 Warner Bros. ©1997 Warner Home Video. By Mail. Additional Purchase Required. Details Inside Specially Marked Videos Only. Offer Expires 12/31/97. Oscar™ is the Registered Trademark and Service Mark of the Academy of Motion Picture Arts and Sciences.

OUT

THE WILDEST RIDE OF YOUR LIFE."

-Bonnie Churchill, NATIONAL NEWS SERVICE

**\$110 MILLION
BOX-OFFICE**

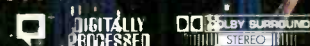


**ALSO
AVAILABLE
ON DVD**
DVD: Just \$24.98*.
#16500



**PLATINUM-SELLING
TOP-10 SOUNDTRACK
CD ON WARNER
SUNSET RECORDS.**
Features music by the
Smashing Pumpkins,
Jewel, R.Kelly, R.E.M. and
Bone Thugs-N-Harmony's
Top-5 hit Look into
My Eyes..

Color/125 Mins. #16500
Spanish-Subtitled: #6593



\$22.97*
EACH VHS
MAP \$14.95

**STREET DATE: OCTOBER 21 ORDER DUE DATES: LASERDISC - SEPTEMBER 2
CASSETTE PREPACKS/PALLETS and DVD SEPTEMBER 23 CASSETTE SINGLES - SEPTEMBER 30**

STEREOLAB

(Continued preceding page)

people look at the music in a different light."

While it's obvious that Stereolab maintains its intellectual leanings, Gane says the band aims to balance its love of esoterica with appealing songcraft.

"I'm not a missionary, but our music has layers, so it helps the listener to be aware of certain types of music and certain types of ideas," he says. "But the test of a good record is if it works... I've been accused of wanting to only appeal to people with an encyclopedic knowledge of esoteric music. I want this record to be accessible, but you can't do that at the cost of not incorporating ideas that are important to you."

Though the new album may hold greater commercial potential than other Stereolab titles, thanks to today's music climate, Elektra will start out modestly, working the album first to college radio and continuing to build the act's profile in the press.

The label efforts are well-plotted, as the group has been a critics' and college darling for several years, even though a Stereolab single has yet to appear on any of Billboard's U.S. charts.

"Emperor Tomato Ketchup," which peaked at No. 27 on the Heatseekers chart, has sold more than 46,000 units since being released in April 1996, according to SoundScan.

In European territories, where the band has traditionally done well—its 1995 album, "Refried Ectoplasm," debuted at No. 8 on the U.K. Top 40 Album Sales chart—"Dots And Loops" will be released in staggered dates through September.

Jim Cushing, a buyer for the 11-store, Leroy, Ill.-based Bloomington Discount Den, says the band's appeal in college markets is at an all-time high. All Discount Den outlets are located adjacent to university campuses.

"The last two albums have brought them up to a status where people are looking for them right out of the box," says Cushing. "They don't have to wait until radio is all over them. The name recognition is high enough that when people see it in the bins, they'll pick it up."

Features and reviews in such magazines as Detour, Rolling Stone, Magnet, Entertainment Weekly, and Option are already confirmed, as well as various fanzines and lifestyle publications.

Meanwhile, the album will ship to college, modern rock specialty shows, and triple-A stations Sept. 4. Elektra will begin working the album at college stations Sept. 15, in hopes of building the act's radio story.

The band, which is booked by the Hoboken, N.J.-based Go Ahead and managed by DuoPhonic in London, has committed to 12 weeks of U.S. touring, as compared with significantly shorter tours in previous years.

The tour, which Murphy says will likely be packaged with DJ performances, will be split between a primary-market jaunt lasting November through mid-December and secondary-market stops beginning in March 1998.

Indie electronic specialty retailers will also be primary centers for ticket giveaways and in-store play.

Furthering the band's association with the electronic dance movement is a still-untitled collection of "Dots And Loops" remixes, which is tentatively set to feature Aphex Twin, the Automator, and others. The release date for the set was unknown at press time.

SAMANTHA COLE

(Continued from page 14)

a younger audience," and "more sexy songs" like "Down In Love." Also included is "Surrender To Me," a duet with Richard Marx that he co-wrote and produced. Other collaborators included co-writers Evan Rogers, Carl Sturken, Nile Rodgers, Billy Steinberg, and David Foster. Foster and Rodgers also produced some of the cuts.

"Happy With You" is already garnering airplay on 62 top 40, hot AC, and crossover stations, according to Broadcast Data Systems. The commercial release is set for Aug. 26.

The label sent Cole off on an extensive national radio promo tour hitting every major market in the U.S. as well as some retail and distribution branches.

"It's all about sight and sound," says Simon. "The album producers and writers have helped make a tremendous record which we want people to hear, and

there are a number of tracks we can move to after the first single—which is a great upbeat song for summer. But there's a number of beautiful ballads like 'I'm By Your Side' by Diane Warren and 'Surrender To Me,' her duet with Richard Marx. So there's a long line of singles to roll out through '97 and '98 as well."

As for the "sight" part of the equation, Simon, noting that Cole is "a very attractive woman who portrays a great, positive image," says that image will be exploited with extensive point-of-purchase materials and a "Happy With You" video. "We realize that performances are necessary for TV and unavoidable requests from radio for her to perform," says Simon, "so we're putting her into rehearsals with a full band with hopes of getting her on the road."

One novel performance tour has

already been slated, as Cole is the debut artist in the National Football League's New Artist tour. Cole, a star high school athlete who still owns the national record for the most three-pointers in a girls' basketball game, will either sing the national anthem or perform at halftime—or do both—at least once a week during the entire 1997-98 season. The NFL will join Universal in promoting the appearances with ticket giveaways and publicity. The label further looks to tie in to local radio station support.

But Cole, who's been performing since she was 12, can't wait to get back to the clubs. "I'm very angry and depressed that I haven't played for eight months, when I've been performing practically all my life," she says. "I just need to retrain myself, because studio and live singing are very different."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: There has always been a vibrant ska scene in Boston, but it never has been as bountiful as it is now. **Skavoovie & the Epitones** have been at the forefront and now are one of the most popular bands

in town. Unlike other groups that venture into ska-rock, Skavoovie goes back to the roots. "We would say that we are improvisational ska," says tenor saxophonist **Ben Jaffe**. "We play music that reflects back to the Skatalites and try to add jazz influences also to make the music as inventive as possible." The 10-member unit was formed in 1992. In 1995, it put out its first album, "Fat Footin'," on New York-based Moon Records. So far it has sold 10,000 copies, according to the band. In June, it released a follow-up, "Ripe," a sweetly produced set of ebullient, uncut ska. In less than two months, it has sold 4,500 copies, according to the band. The band has already taken multiple cross-country tours, and in Boston it has sold out the high-profile Paradise, as well as smaller clubs like the Middle East and T.T. the Bear's. "We believe that ska should be joyful dance music, but we also want to give the audience something with meat and substance. We play fun music, but we're very serious about what we do," Jaffe adds. Contact Darren Hill at 401-726-3728. **KEN CAPOBIANCO**



SKAVOOVIE & THE EPITONES

MILWAUKEE: Singer/songwriter **Liv Mueller**, a veteran of Milwaukee alternative country bands, formed the **Lovelies** in the summer of 1996 with drummer **Damian Strigens** of the **Frogs** and bassist **Lisa Ritchie**, who played with Italian punk rock bands before moving to

Milwaukee. The trio's new album, "Baby Justice," possesses every element of a great rock'n'roll record: lucid little songs with smart lyrics and sharp melodies; ringing, stirring electric guitar leads; and musicianship that puts the accent on expressiveness rather than show-offy playing. Mueller's songs could have been written and recorded anytime in the past 20 years, yet they sound entirely contemporary. Whether through the force of influence or a similarity in temperament or vocal texture, the Lovelies' guitar-driven pop rock sometimes



THE LOVELIES

skirts close to the **Pretenders**. The Lovelies have opened for **Throwing Muses**, **Luscious Jackson**, and **Veruca Salt** in Milwaukee and for **Sloan** in Chicago. "Baby Justice" has been played on Milwaukee's WLZR and WLUM. Contact **Bryan Erwin** at 414-221-9672.

DAVE LUHRSEN

DETROIT: "My main focus is to keep writing songs," says **Scott Fab**. "Hopefully, one of them will hit somebody." That has already happened. Fab first started making the Detroit club circuit and gathering kudos as a solo **Cat Stevens**-ish troubadour. Last June, he and his band (including members of the now-defunct and much-lamented **Crossed Wire**) played Chicago's MOBfest (Music Over Business). Fab's song "You're To Me" was included on the festival's compilation album, and he's been getting a large response from attendees who went home and listened to it. "A lot of people have been saying, 'I wish I had known—I would have come out to see you then. When are you doing another showcase?'" Fab's melancholy, slightly raspy voice is what caught the attention of **AWARE Records'** **Greg Latterman**. "I saw Scott doing an ASCAP showcase in Chicago early last winter, and he was just amazing. His voice is what got me—it's so distinctive. His voice and then the songs." Latterman included "You're To Me" on the latest **AWARE** compilation, which focuses on Michigan bands. In addition to the MOBfest and ASCAP showcases, Fab performed at the 1996 **NXNE** in Toronto, and he was represented by a couple of songs on the "Lost In Detroit" songwriters' compilation. His solo acoustic album "Peasant's Dream" was released a few years ago. He plans to have a six-song (including "You're To Me") EP out in October, the first with his band. Contact Fab at 248-546-6499.

KAREN KOSKI

DNA

Rethink your thoughts about independent distribution.

DNA

A FAMILIAR NAME. A NEW WAY OF DOING BUSINESS.

1280 Santa Anita Court, Woodland CA 95776

phone: 800.910.8444 fax: 916.661.7877

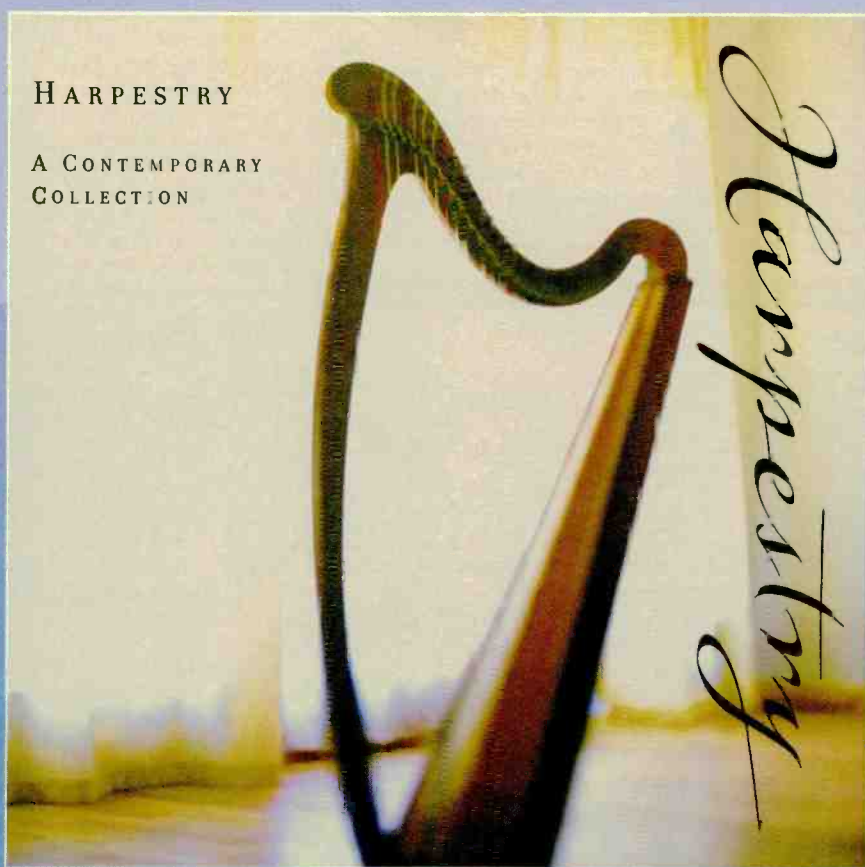
FOR THE HOLIDAYS FROM IMAGINARY ROAD RECORDS



314 536 143-2/4

A SEASONAL COLLECTION
OF NEW INSTRUMENTAL
RECORDINGS FROM
THE PRODUCERS OF
THE MULTI-MILLION SERIES
A WINTER'S SOLSTICE I-V.

THE PERFECT GIFT
FOR ANYONE
WHO LOVES MUSIC -
TREAT YOURSELF!



314 536 142-2/4

A NEW AGE TAPESTRY BRINGING
TOGETHER THE WORLD'S MOST
RENOUNDED HARPISTS AND
THEIR MUSIC IN A SEAMLESS
AND MOVING COLLECTION.
FEATURES TRACKS BY
ANDREAS VOLLENWEIDER,
DEREK BELL (OF THE CHIEFTAINS),
DEBORAH HENSON-CONANT,
PATRICK BALL AND MANY OTHERS.
LISTEN AND DISCOVER FOR YOURSELF.



imaginaryroad takes you there...

WWW.IMAGINARYROAD.COM

a PolyGram company

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	4	24	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
2	3	7	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
3	5	13	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
4	6	4	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
5	8	19	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
6	7	4	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
7	10	18	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
8	14	11	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
9	12	10	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
10	18	2	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
11	15	53	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
12	16	32	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
13	13	6	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
14	22	10	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
15	23	2	KEOKI MOONSHINE 80069* (10.98/15.98)	EGO-TRIP
16	28	2	PHILLIPS, CRAIG AND DEAN STAR SONG 20156/SPARROW (10.98/15.98)	WHERE STRENGTH BEGINS
17	19	11	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
18	11	4	DJ POOH DA BOMB/ATLANTIC 52752*/AG (10.98/15.98)	BAD NEWZ TRAVELS FAST
19	21	39	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
20	33	6	MONACO POLYDOR 537629/A&M (10.98/16.98)	MUSIC FOR PLEASURE
21	24	5	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC
22	17	8	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
23	27	6	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
24	31	6	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98)	IN THAT WATER
25	29	14	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE

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	25	15	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
27	39	8	LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
28	36	26	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
29	20	4	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
30	38	48	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
31	9	2	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98)	ORGANIZED BASS
32	35	8	CHRIS RICE ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
33	40	33	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRISISTIBLE BLISS
34	26	20	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
35	32	7	ABRA MOORE ARISTA AUSTIN 18839/ARISTA (10.98/16.98)	STRANGEST PLACES
36	NEW	▶	DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98)	DAYS OF THE NEW
37	48	50	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
38	41	26	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
39	37	7	THE BEATNUTS RELATIVITY 1508* (10.98/15.98)	STONE CRAZY
40	47	6	LIL' KEKE JAM DOWN 1005 (10.98/16.98)	DON'T MESS WIT TEXAS
41	43	4	DAR WILLIAMS RAZOR & TIE 2830 (10.98/16.98)	END OF THE SUMMER
42	RE-ENTRY	▶	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
43	34	5	THE COMRADS STREET LIFE 75507*/ALL AMERICAN (10.98/15.98)	THE COMRADS
44	45	8	RICOCHE COLUMBIA 67773 (10.98 EQ/15.98)	BLINK OF AN EYE
45	NEW	▶	ARTIFICIAL JOY CLUB CRUNCHY 90125/INTERSCOPE (8.98/12.98)	MELT
46	RE-ENTRY	▶	FREAKNASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS
47	42	7	JAMES BONAMY EPIC 67878 (10.98 EQ/16.98)	ROOTS AND WINGS
48	44	4	SHERRIE AUSTIN ARISTA 18843 (10.98/16.98)	WORDS
49	NEW	▶	LE CLICK LOGIC 67528/RCA (10.98/16.98)	TONIGHT IS THE NIGHT
50	RE-ENTRY	▶	RICK BRAUN BLUEMOON 92743/AG (10.98/16.98)	BODY AND SOUL

POPULAR • UPRISINGS

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

GREAT DANES: Try as you may, it's getting harder and harder to hide from the wacky dance pop of Danish top 40 sensation **Aqua**.

The MCA group, whose album "Aquarium" bows Sept. 23, has been steadily invading



Dynamic Duo. MCA Nashville act the Raybon Bros., whose take on Bob Carlisle's hit "Butterfly Kisses" has been burning up the Top Country Singles Sales Chart for several weeks, have been nominated as best vocal duo of the year by the Country Music Assn. The act, made up of former Shenandoah member Marty Raybon and his brother Tim, is hoping to reignite radio interest with its latest single, "The Way She's Looking." The group's eponymous debut album will be released Aug. 26.

the country as stations, a few of which glommed onto the act via imports, jump on Aqua's first single, "Barbie Girl."

Such top 40 outlets as WQSL Jacksonville, N.C., and

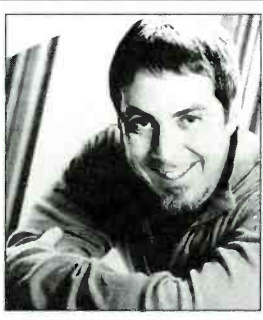
KSMB Lafayette, La., have been playing the track in heavy rotation and reporting vigorous phone response.

With such bubbly tracks as "Happy Boys & Girls," the act is obviously not taking itself too seriously. Still, unless they want to get left behind, retailers and programmers may have to as the band gains momentum.

HEALTHY DIAGNOSIS: Carl Stephenson, the songwriter/producer better known for his collaborations with Beck on that artist's debut album, "Mellow Gold," is making a name for himself as "Dream," the first single from his DreamWorks debut, "Forest For The Trees," makes strides at such modern rock stations as KROQ Los Angeles and KJGE Dallas.

Still, this is no overnight success story. The album, which was also recorded under the name **Forest For The Trees**, was shelved for three years after it was submitted to Geffen in 1993.

Apparently, A&R staffer **Tony Berg**, concerned with Stephenson's increasingly apparent mental instability—and eventual hospitalization—was afraid that releasing the set would strain Stephenson's



Lucky 7. Christian singer/pianist Fernando Ortega, who has built a solid following through six independently released albums, will begin a fall tour with labelmate Michael Card Sept. 18 in Norwalk, Ohio, in support of his Myrrh debut, "This Bright Hour." The album, which bows Sept. 19, features a guest vocal appearance by Alison Krauss.

fragile state.

That, however, changed after Berg approached DreamWorks co-head **Lenny Waronker** with the album after being encouraged by Stephenson's friends and family. According to press reports, the artist is still struggling, though his condition has somewhat improved.

For the week ending Aug. 3, Broadcast Data Systems reports 27 modern rock stations spinning the single.

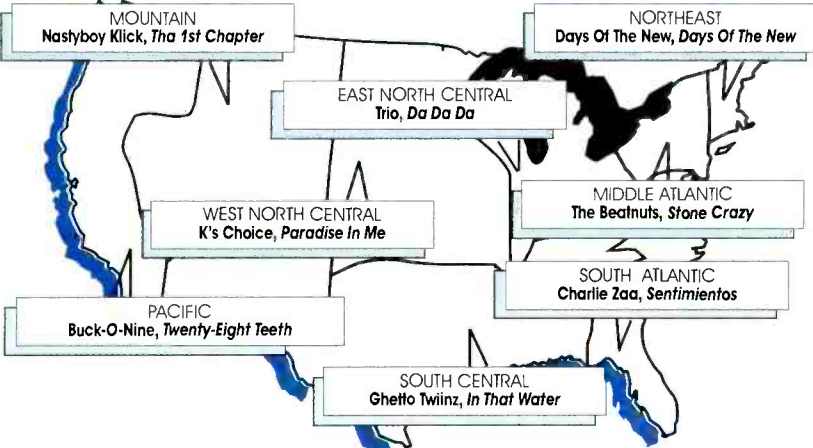
latest set, "Boom! Boom! Boom!" **Kelley Deal 6000** will hit the road for a 17-date tour beginning Wednesday (20) in Missoula, Mont. The same day, **Neilson Hubbard** begins a tour with the **Wallflowers** and the



Hooked On Phonics. Belgian foursome Hoover-phonics will bring the moody, ambient electronica found on its debut album, "A New Stereophonic Sound Spectacular," state-side during a brief promotional visit in September. The album, which has sold 21,000 units since being released in April, according to SoundScan, is beginning to react in such markets as Los Angeles, where Epic has begun a TV ad campaign designed to raise the act's profile. The band is best known for its single, "2 Wicky," which was featured on the "Stealing Beauty" soundtrack.

Counting Crows in West Palm Beach, Fla. "Slide Project," released in July, is Hubbard's debut for e pluribus unum recordings, which is run by Crows manager **Martin Kirkup**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Nastyboy Klick Tha 1st Chapter	1. Days Of The New Days Of The New
2. Michael Peterson Michael Peterson	2. Our Lady Peace Clumsy
3. Trio Da Da Da	3. Sneaker Pimps Becoming X
4. Lee Ann Womack Lee Ann Womack	4. K's Choice Paradise In Me
5. Sneaker Pimps Becoming X	5. Barenaked Ladies Rock Spectacle
6. Nastyboy Klick MC Magic Presents	6. Allure Allure
7. Robyn Robyn Is Here	7. Dar Williams End Of The Summer
8. Buck-O-Nine Twenty-Eight Teeth	8. Trio Da Da Da
9. 98 Degrees 98 Degrees	9. Local H As Good As Dead
10. K's Choice Paradise In Me	10. Monaco Music For Pleasure

TEE OFF!

Bill Richards Radio Consulting

presents

THE TJ MARTELL ORLANDO GOLF CLASSIC

to benefit Cancer, Leukemia and AIDS Research

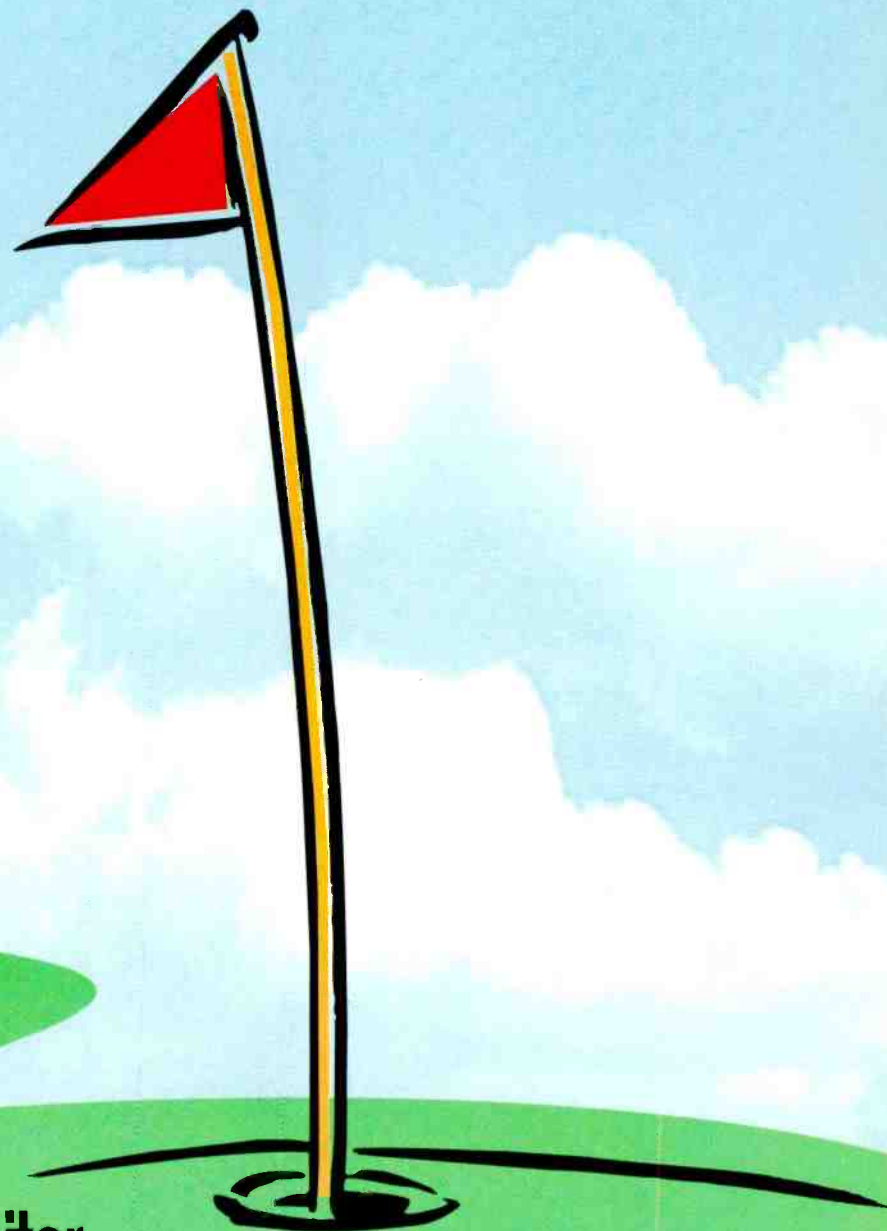
Thursday, October 16th

11:00am

Metro West Country Club

Orlando

**For player information
contact Bill Richards at
(407) 292-4424**



This event will kick off the

Billboard & Monitor

Radio Seminar & Awards

For information regarding the seminar
call Maureen Ryan @212.536.5002

**BILL
RICHARDS
RADIO CONSULTING**

Common's 'Sense' To Hit Masses Relativity Taking Hip-Hop Artist Mainstream

BY J.R. REYNOLDS

LOS ANGELES—Despite the facts that he had to change his stage name from Common Sense to Common and that his hip-hop music boasts heady lyrical rhymes, rapper Lonnie Rashied Lynn and his label, Relativity, are confident that "One Day It'll All Make Sense" will not only secure the artist's core underground audience, but will also gain critical mainstream consumers.

"For his last [album], Common toured extensively, and that's helped develop an audience for his music; [he was] consistently selling out 500- to 2,000-seaters nationally," says Relativity senior VP Alan Grunblatt. "You don't see that happening with a stripped-down tour these days."

Grunblatt also points to the underground success of the artist's 1994 set, "Resurrection," which peaked at No. 27 on the Top R&B Albums chart, and the rapper's guest appearance on popular psychedelic hip-hop act De La Soul's 1996 album, "Stakes Is High." "The sum of these activities has created

quite a demand for Common," he says.

"One Day It'll All Make Sense," slated for release Sept. 30, is Common's third Relativity offering. The set is stuffed with bouncing hip-hop tracks and sobering lyrics, and it also features such guest vocalists as the Fugees' Lauryn Hill, Erykah Badu, and Chantay Savage. The set was produced by the Roots and Cee-Lo of the Goodie Mob, No I.D., producer/MC Dug Infinite, and musician Spike Revel.

Says Common, "I try to put out some ageless and timeless music that 30 years from now I'll be proud of. There's a variety of music, some hip-hop joints, retro soul, straight raw vibes, and party but jazzy songs."

One of the most challenging things for Common to overcome while working on his latest project



COMMON

LaFace's Salter Debuts With Set Of Mellow Love Tales

LOS ANGELES—For his debut album, "It's On Tonight," LaFace artist Sam Salter has released an album that relates the ups and downs of romantic relationships, and the label hopes it will appeal to a broad range of listeners.

"The album speaks to a lot of mature love stories that are also relatable to kids," says the 19-year-old Los Angeles native. "I co-wrote seven songs that are representative of the things that concern generation X."

Scheduled for release Sept. 30, "It's On Tonight" offers mellow, easy-listening R&B that was produced by Christopher "Tricky" Stewart and Sean "Sep" Hall (Brownstone, the Braxtons, and Aaron Hall), Tony Rich, Laney Stewart, and new production team Red Zone Entertainment.

Salter hopes his music provides a reflection of who he is as an artist. "I'm striving to be everything [a woman would] want in a man, but I'm not perfect," Salter says.

"This album will appeal to a younger audience when needed while attracting older demos because of his charisma," says LaFace product management national director Dolly Turner. The executive says that the artist's potential consumers range from ages 18-34. "His greatest selling point is his personality."

"I guess it comes from being involved with the church," Salter says,

referring to his endearing demeanor and meaty music. His background with the church "comes out all over the place, even in my music, which has a lot of gospel influence through it."

Salter initially entered the music industry fray as part of a recording group. However, the act never took off, leaving the vocalist to decide whether to go it alone.

Executives say the greatest obstacle the label faces as it prepares to release Salter's album is that he's a debut artist. "There's a lot of quality albums by established acts coming out this fall, so there's a lot of competition," Turner says. "What we did to counteract that was give the project a six-month marketing setup."

Salter, who is managed by Atlanta-based Mark Stewart and Thabisco Nkhereanye, was introduced to the industry in April when he performed during a BMG showcase at Impact's Super Summit conference in Miami.

In an effort to generate awareness of the artist among consumers, the label has been giving away sampler cassettes of Salter's music at concerts and festivals. In June, street teams began delivering promotional product to beauty salons, barber shops, restaurants, and African-American conventions around the country.

"After 12 Before 6," the first single, was serviced May 27 to R&B and crossover stations; it was serviced to regional and national clip shows in early June. According to Broadcast Data Systems, "After 12 Before 6" received 700 detections across 58 sta-

(Continued on page 27)

was regaining the hunger and inspiration present on his previous albums. "The whole name-change thing was also a problem at first," he says. "But this album ended up showing a lot of growth on my part, so it's got something fresh for people's minds and ears."

Common's stage name was changed following a legal battle with another group that bore the same handle.

"I'm 25 now, and there's been so

(Continued on page 27)



Getting Along Famously. Songwriter/producer Fred Jerkins, center, rallies with Famous Music Publishing executives at the company's offices after signing a worldwide co-publishing agreement. Pictured with Jerkins are Famous Music creative director Brian Postelle, left, and president Ira Jaffe.

Tonya's 'Affair' Heats Up For Malaco; Island Puts Muscle Into U.K. Artist Ali

R&B LOVERS: About nine months ago, Malaco—known for such blues heavyweights as Johnnie Taylor, Bobby Bland, Tyrone Davis, and gospel giant the Mississippi Mass Choir—formed a contemporary R&B imprint called J-Town. Now the label has a slow-burning single by Tonya, a twentysomething vocalist from Jackson, Miss. "I've Been Having An Affair" has been quietly creeping up the Hot R&B Singles chart and is now No. 38. "I've Been Having An Affair," the second single from Tonya's May-released album, "It's A Woman Thang," is a soulful ballad that's receiving attention from around the country and not just in smaller markets. The single is receiving spins from significant stations, including WBLS New York, WGCI Chicago, KMJQ Houston, and WJLB Detroit.

"We've been working it heavy at urban radio to let people know that she's out there," says Malaco executive Tommy Couch Jr., who heads J-Town.

"I've Been Having An Affair" received 507 detections across 42 stations for the week beginning Aug. 4, according to Broadcast Data Systems.

Tonya has been performing all summer at station-sponsored shows in markets ranging from Detroit and Chicago to Baton Rouge, La., and Montgomery, Ala. In addition, the artist performed at Black Radio Exclusive's industry conference in the Bahamas. Also, label executives handed out advance copies of "I've Been Having An Affair" in April during Impact's Super Summit confab in Miami.

"We're trying to give the label a younger slant," says Couch.

Coming down the pipeline on J-Town is male R&B trio Zeno. The first single from the act is "She's Pimpin' Me," slated for service to R&B stations Wednesday (20). The act's debut album, "Zee," is scheduled for release in October and is produced by Gene Griffin.

HEADS UP: Island black music president Hiram Hicks is on a roll with talented R&B acts that deliver the show, the lyrics, and the music. First it was the veteran group the Isley Brothers, then came debut act Dru Hill. Now, stepping up to the plate is U.K. vocalist Ali, whose debut album, "Crucial," is set to blow your ears off when it arrives in October.

Produced by the Family Stand's Peter Lord and Jeffrey Smith, Salaam Remi, and the Characters, this album takes R&B all the way down home with soul-stirring sounds (sans any hip-hop support systems) that give hope to all that original R&B still lives.

"People give a lot of lip service to building real acts with real songs, but not too many people take the time to do it right," says Hicks. "We want the setup on Ali to be on-point, so we've been taking our time on this one."

Industry soldiers who attended Impact's Super Summit in April might recall listening to the 24-year-old Ali during PolyGram Group Distribution's late-night showcase; the artist received a standing ovation for his efforts.

Hicks thanks U.K. artist manager Jackie Davidson for traveling across the Atlantic to deliver the Londoner into his capable hands. "I'm gratified that she made the effort to introduce me to Ali," he says. "He is one special artist."

At press time, "Love Letters," the song Ali performed to approving ears at the April confab, was pretty close to being formally named the first single. However, the choice isn't written in stone quite yet. "I'm not rushing the decision," Hicks says. "I'm looking at it from all sides before moving forward."

CONCERT TREAT: Max-

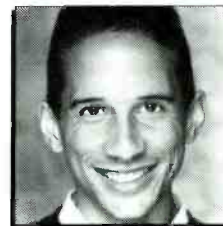
well put on a satisfying show Aug. 8 at the Greek Theater in Los Angeles. Now it's time for Columbia to help him achieve greatness.

The artist has all the ingredients to move to the next level: memorable songs, a unique personal style, a sexy image for women, and a powerful yet non-threatening demeanor for men. Plus he possesses that special sumthin' sumthin' star quality.

I first saw Maxwell perform earlier this year; he impressed a traditionally hard-to-please industry crowd. He proceeded to wow a mostly 20something amphitheater crowd during two shows at the Greek, where he was armed with a live band and a modest production budget—his set consisted mainly of lights, curtains, and a back-lit staircase. As he winds down from his tour and begins thinking about recording again, the questions become whether he will be able to repeat his creative success and whether Columbia's machine can translate the project into a commercial vehicle that can surpass his previous effort.

Expect a new album from the artist sometime during the second half of '98.

IT'S ALMOST SUMMER: Cree Summer, who played the hippie-like environmentalist student on the sitcom "A Different World," has signed a recording deal with the Work Group. The artist is still in the early stages of the album's creation and is working on songs with Lenny Kravitz, Raphael Saadiq, and David Gamson.



by J. R. Reynolds



SALTER

Hot R&B Airplay

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

Main R&B Airplay chart table with columns for week, title, and artist.

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

Hot R&B Recurrent Airplay chart table.

Recurrants are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks...

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

R&B Singles A-Z chart table.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores...

Main R&B Singles Sales chart table.

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

Additional R&B Singles Sales chart table.

Billboard TOP R&B ALBUMS

AUGUST 23, 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
				No. 1		
1	2	1	4	PUFF DADDY & THE FAMILY BAD BOY 73012*/ARISTA (10.98/17.98) 2 weeks at No. 1	NO WAY OUT	1
2	1	—	2	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
				HOT SHOT DEBUT		
3	NEW	—	1	SOUNDTRACK DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	3
				GREATEST GAINER		
4	75	—	2	VARIOUS ARTISTS SUAVE HOUSE 1585*/RELATIVITY (10.98/15.98)	SUAVE HOUSE	4
				PACESETTER		
5	61	—	2	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98)	LIFE INSURANCE	5
6	4	—	2	JOE JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
7	3	2	5	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62057*/EEG (10.98/16.98)	SUPA DUJA FLY	1
8	5	3	12	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
9	6	5	17	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
10	NEW	—	1	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	10
11	7	4	6	SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
12	8	6	8	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
13	9	8	12	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
14	10	7	7	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
15	11	10	10	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
16	12	9	21	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
17	14	13	26	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
18	13	14	17	ROME GRAND JURY 67441*/RCA (10.98/15.98)	ROME	7
19	16	12	5	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	4
20	20	20	25	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
21	27	25	44	GINUWINE 550 MUSIC 67685*/EPIC (10.98 EQ/16.98)	GINUWINE... THE BACHELOR	14
22	18	15	4	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
23	22	19	7	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98)	ADRENALINE RUSH	13
24	17	11	6	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	5
25	19	17	4	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	14
26	15	—	2	RAMPAGE VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98)	SCOUTS HONOR...BY WAY OF BLOOD	15
27	24	18	7	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
28	38	32	44	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT	24
29	29	28	38	DRU HILL ISLAND 524306 (10.98/16.98)	DRU HILL	5
30	26	22	9	CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
31	23	16	8	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & HAPPINESS	2
32	28	21	8	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
33	25	23	16	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
34	32	27	71	MAXWELL COLUMBIA 66434* (10.98 EQ/16.98)	MAXWELL'S URBAN HANG SUITE	8
35	21	—	2	D-SHOT SHOT 41602/JIVE (10.98/15.98)	SIX FIGURES	21
36	30	—	2	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	30
37	33	26	22	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
38	34	33	63	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
39	35	35	40	LIL' KIM UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
40	31	24	9	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
41	39	34	61	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE	19
42	40	37	7	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
43	36	29	7	BROWNSTONE MJJ/WORK 67524*/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
44	37	31	23	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
45	43	36	49	BLACKSTREET INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
46	45	39	41	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1

47	41	38	7	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	7
48	42	30	8	EN VOGUE EASTWEST 62057*/EEG (10.98/16.98)	EV3	8
49	58	49	3	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING	49
50	47	52	79	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
51	53	45	60	TONI BRAXTON LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	1
52	54	42	50	112 BAD BOY 73009*/ARISTA (10.98/15.98)	112	5
53	46	48	6	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438*/VIRGIN (10.98/15.98)	IN THAT WATER	36
54	49	59	17	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC	49
55	48	44	39	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961*/AG (11.98/17.98)	SPACE JAM	5
56	59	47	24	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	4
57	55	43	12	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	2
58	57	50	38	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
59	63	53	50	AALIYAH BLACKGROUND/ATLANTIC 92715*/AG (10.98/16.98)	ONE IN A MILLION	2
60	51	—	2	EARTH, WIND & FIRE PYRAMID 72864*/RHINO (10.98/15.98)	IN THE NAME OF LOVE	51
61	50	41	4	DJ POOH DA BOMB/ATLANTIC 92752*/AG (10.98/15.98)	BAD NEWZ TRAVELS FAST	34
62	44	—	2	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98)	ORGANIZED BASS	44
63	56	46	7	THE BEATNUTS RELATIVITY 1508* (10.98/15.98)	STONE CRAZY	38
64	65	51	6	LIL' KEKE JAM DOWN 1005 (10.98/16.98)	DON'T MESS WIT TEXAS	43
65	52	40	7	CRAIG MACK STREET LIFE 75521*/ALL AMERICAN (10.98/16.98)	OPERATION: GET DOWN	17
66	72	69	31	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98)	HELP YOURSELF	9
67	NEW	—	1	SOUNDTRACK FISH BOWL 7001/FISHBONE (10.98/16.98)	5TH WARD VOL. 1	67
68	88	71	68	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN'	4
69	68	57	15	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	9
70	69	68	18	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	3
71	71	67	65	THE ISLEY BROTHERS T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
72	77	78	15	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037*/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS	53
73	62	54	41	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
74	66	55	13	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	4
75	81	64	22	MARK MORRISON ATLANTIC 82963*/AG (10.98/15.98)	RETURN OF THE MACK	30
76	78	77	31	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
77	70	58	14	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE	23
78	79	66	37	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
79	60	60	6	THE B.G. CASH MONEY 9613 (10.98/15.98)	IT'S ALL ON U	40
80	74	62	16	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
81	95	92	45	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
82	64	61	38	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
83	73	70	40	TELA SUAVE HOUSE 1553*/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
84	94	85	59	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
85	86	72	15	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	6
86	80	63	7	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385*/ISLAND (10.98/16.98)	STREET GOSPEL	40
87	67	65	3	SOUNDTRACK CAPITOL 57955 (10.98/16.98)	GOOD BURGER	65
88	87	82	41	AZ YET LAFACE 26034*/ARISTA (10.98/15.98)	AZ YET	18
89	92	—	42	MINT CONDITION PERSPECTIVE 549028*/A&M (10.98/14.98)	DEFINITION OF A BAND	13
90	82	81	42	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
91	84	79	28	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON	48
92	93	73	3	KHAYREE KHAYREE BRINGS YOU THE BLACKALATION (THE WORLD IS YOURS) YOUNG BLACK BROTHA 4884*/KRYPTIC (9.98/15.98)		73
93	RE-ENTRY	38	38	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
94	89	84	45	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
95	85	75	28	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	2
96	83	76	39	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF	38
97	RE-ENTRY	39	39	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
98	RE-ENTRY	58	58	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
99	97	74	7	VARIOUS ARTISTS DEF JAM 534746*/MERCURY (10.98 EQ/16.98)	YO! MTV RAPS	42
100	96	—	12	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98)	ADRIANA EVANS	33

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. IS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THE RAP COLUMN

(continued from page 23)

Barrio in New York, Stress magazine will host a free panel discussion exploring "the roots of hip-hop culture and its influence on contemporary urban expressions in music, art, dance, and poetry." Panelists will include mix-tape DJ **Tony Touch**, Vibe columnist and WQHT (Hot 97) New York personality **Bobbito the Barber**, poet **Suheir Hammad**, and graffiti artists **kel 139** and **Ket One**.

"Rhyme & Reason," the hip-hop "docu-view" by director **Peter Spiner**, features artists such as the **Fugees**, **Dr. Dre**, A Tribe Called Quest, and the

late **Tupac Shakur**, who share their thoughts on such topics as racism, sexism, crime, economics, and music. It will debut on video Nov. 18 through Miramax Home Entertainment. The film had a limited run when it was released in theaters in March.

Roc-A-Fella Records, which recently signed a distribution deal with Def Jam, is about to inaugurate a spinoff independent label named **Team Rock**. "This is a label just for the streets," says Roc-A-Fella CEO **Damon Dash**. "Cats don't need to have radio records." To kick it off, **Team Rock** will soon be

releasing singles by **Diamond In The Ruff** and **True Playas**.

Meanwhile, back at Roc-A-Fella, the label will ship **Jay-Z's** eagerly awaited sophomore set, "In My Lifetime Vol. 1," in October. It includes the loopy track "Sunshine," which adds aural weight to that old-skool jam "Rockin' It," and "The City Is Mine," a **Teddy Riley**-produced pop bomb that interpolates **Glenn Frey's** "We Belong To The City."

Pioneering hip-hop DJ **Grandmaster Flash** (one of the three pillars on which the culture's stage is built) is be-

hind a continuous-blend compilation titled "Grandmaster Flash Presents Salsoul" on Salsoul Records. Using jams old-skool jocks rocked hard back in the day, Flash proves he's still a Dr. Magic Hands, with a great ear for catching a beat at exactly the right time. The set is filled with nonstop, sunny, bouncy classics by such artists as **Sky** ("Let's Celebrate," "Call Me," "Here's To You," "High"), **Aurra** ("Checking You Out," "Make Up Your Mind"), **First Choice** ("Love Thang," "Dr. Love"), **Instant Funk** ("I Got My Mind Made Up"), **Double Exposure**

("My Love Is Free"), the **Salsoul Orchestra** ("Ooh I Love It [Love Break]"), and **Loleatta Holloway** ("Love Sensation").

The influential (and ever-so-humble) DJ **Funkmaster Flex**—whose top-rated daily radio program is on WQHT and whose Sunday-night parties at the Tunnel are off da smizrackaz, and whose mix-tape albums, "Funkmaster Flex The Mix Tape Volume I: 60 Minutes Of Funk" and "Volume II," sold gold—has made another power move. Recently, he signed a contract with

(Continued on next page)

COMMON'S 'SENSE' TO HIT MASSES

(Continued from page 22)

many things that have happened in my life," says Common. "This album is from a man's point of view, because I'm more in tune with the supreme being. Plus, I've become more educated in music."

Since recording his last set, Common has completed classes in music theory and gained a greater admiration for live instrumentation, which is one of the reasons he included live music on his new set.

"If I'm going to be in the music business, I want to be as educated about the creative and business part," says the rapper, who is managed by Chicago-based Derek Dudley.

The artist, also from Chicago, says one of his musical objectives is to close the generation gaps within families. "Adults can't relate to people my age, and we look at shorties and think they're wild," he says. "I want 40 and 50-year-old people and 11-year-olds to enjoy my music, because if it can cross the barriers, then maybe folks'll see one common thing and then maybe find other ways to come together."

"Reminding Me (Of Sef)," the first single, is an uplifting ode to a childhood buddy of Common's who died. However, instead of mourning his loss, the rapper spouts rhymes that celebrate his departed friend's

life.

The single was serviced early this month to R&B, crossover, and college radio and features the vocals of Savage.

The song's videoclip premiered July 24 on BET and the single streets Tuesday (19).

In an effort to set up "One Day It'll All Make Sense," the label had street teams distribute vinyl and cassette promotional singles of

"Reminding Me (Of Sef)" to consumers at the beginning of July. Print advertisements have been running in trade and rap consumer publications since June. More mainstream publications, such as Spin, are also being targeted.

"The goal is to maximize Common's exposure with the single to get a major story happening until the album is released," says Grunblatt.

In addition to tapping radio, retail, video, and press as methods of generating awareness, a series of listening events at various recording studios around the country is being planned. Executives are also exploring the possibility of setting up a series of in-store visits in college towns, as well as focusing on press opportunities with alternative magazines to gain exposure to as broad an audience as possible.

"We're also putting his music in [retail] listening posts and plan to send him out on tour again in the fall," Grunblatt says.

Internationally, the album is being distributed through Sony simultaneously with the domestic release, except in Europe, where Grunblatt says the album was serviced "immediately." Plans for a global promotional tour are currently being formulated.

SAM SALTER

(Continued from page 22)

tions for the week beginning Aug. 4.

In July, advance albums were distributed to retail, where the label is issuing bin cards and point-of-purchase promotional items. LaFace plans to place "It's On Tonight" at retail listening posts when the set streets.

"Initial orders were 120,000 units, and that's good for a brand-new artist," Turner says.

In the fall, Salter will embark on a combination of promotional visits and concert dates around the country before LaFace sends the vocalist on a similar mission in various international territories.

"Touring is a priority for us, because Sam has a gift for performing, and we feel that the more people see him live the more interest they'll have in spreading the word about his music to their friends," Turner says.

Dates for fall album releases are currently being established in the various territories. J.R. REYNOLDS

THE RAP COLUMN

(Continued from preceding page)

Starter to promote the company's sportswear line. He will appear in radio spots and print advertisements.

Besides supervising two tracks on Mark Morrison's "Return Of The Mack" album, producer QDIII has worked on songs for Tech 9, a much-touted West Coast-based rapper whose uniqueness aesthetic is that he rhymes smoothly backward as well as forward. A Tech 9 cut, "Questions," will be featured on the upcoming soundtrack to "Criminal Intent," Tupac Shakur's final film.

Contrary to the date listed in the last Rap Column, the How Can I Be Down? Hip-Hop Power Summit will take place Oct. 9-13 in Jamaica.

MR. SERVON

IN STORES NOW

LIFE INSURANCE

EXECUTIVE PRODUCER: MASTER P

PRIORITY RECORDS Member of AFIM NO LIMIT RECORDS

©1997 NO LIMIT RECORDS

Knuckles' Blige Remix Does 'Everything' Right

IT MUST BE MAGIC: The A&R folks handling **Mary J. Blige's** singles have long been trying to fashion a club remix for the singer that captures the spiritual soul of her hip-hop originals—the results have been respectable and pleasant, but not quite magical. With “Everything,” it appears that Miss Mary has finally found her dance muse in the form of house music godfather **Frankie Knuckles**.

It actually should not surprise anyone that Knuckles would so astutely tap into the essence of Blige's words and vocals. His own records have long possessed a similarly introspective and ultimately uplifting nature. For “Everything”—one of the numerous pearls on the glorious “Share My World” opus—he wisely bypassed the temptation to either take the song too deeply underground or transform it into an inappropriate bit of Euro-NRG fluff.

Instead, Knuckles has given this MCA single one of his classic languid house grooves, deftly (and bravely) fleshing out Blige's hook without the aid of the Stylistics' “You Are Everything” sample that is so prominent in the album mix. By leaving the gimmicks behind and opting instead to underline the melody with layers of



by Larry Flick

lush strings and jazzy piano lines, he succeeds in illuminating portions of Miss Mary's freewheeling performance that were less apparent before.

Knowing that Blige is not a die-hard house enthusiast, we won't embarrass ourselves by publicly pleading for a club jam from scratch. We do hope that she appreciates the magic made here and that Mr. Knuckles will be on hand for the diva's future singles.

By the way, Blige die-hards should also snag a copy of the “Money Talks” soundtrack on Arista, which features the previously unreleased “A Dream.” The lovelorn **Rodney Jerkins**-produced jam cruises at a chilled funk pace before giving way to a sweet choir-supported climax. Tasty stuff... as is the rest of the album, which includes a steamy pairing of **Faith Evans** and **Barry White** on “My Everything.”

THE REAL THING: It's always a

good day when **D'Influence** decides to grace turntables with a new jam. The soul troupe previews its forthcoming **Echo U.K.** album, “London,” with the smooth'n'slinky “Hypnotize.” **Sarah Webb** has blossomed into a stylist of supreme confidence and originality. Listening to her performance here, we find it hard to believe that she was once actively compared to **Sade**.

In its album form, “Hypnotize” cruises at a rate that will please the jeepster in us all. In fact, this jam is by far the band's most realistic contender to date for stateside radio penetration. Now if only a smart major label would give 'em a deal and more than a cursory promotional push.

Meanwhile, “Little” **Louie Vega** and **Kenny “Dope” Gonzalez** take a brief breather from their **Nuyorican Soul** duties to reconstruct “Hypnotize” into an atmospheric house shuffler that warmly cradles and complements Webb's performance. This is the kind of remix that will keep dancefloors in motion while also giving at-home listeners a reason to smile.

Add **Kim Carnes'** “Bette Davis Eyes” to the ever-growing list of oldies being revived with dance remixes. **EMI U.K.** has dusted off the ditty and enlisted **OPM** to pump it up into a hi-NRG shoulder-shaker. It works astonishingly well, mostly since the remixers didn't obliterate the song in the process. Peak-hour spinners and teardance programmers are already lining up for this one, though we think it could be a pop smash in the States all over again, given half a chance.

On a hard-house tip, **NiteGrooves Records** serves “A Frequency Check,” a four-cut EP that shows enduring producer **Benji Candelario** at his dark and dubby best. The title track slams with mind-numbing keyboard loops and percussion that quickly crawls up the spine, while “Uptown Carnival” wriggles with glimmers of what **Candelario** could accomplish should he ever decide to direct his attention toward more pop-leaning endeavors. Not a bad idea, actually.

IN THE MIX: **Martha Wash's** long-promised best-of album on **Logic Records** will finally see the light of day Oct. 14. In addition to several well-known hits with **Black Box** and solo gems like “Carry On,” “The Martha Wash Collection” will offer three new songs, a revision of the **Weather Girls** classic “It's Raining Men” with **RuPaul**, and several rare jams she cut as a member of **Two Tons Of Fun**. The surprise of the package is the inclusion of Wash's **C+C Music Factory** collaborations, “Gonna Make You Sweat” and “Taking Over.” Pretty cute, eh?

While we have **Logic Records** on the brain, we want to alert compilation collectors to the forthcoming “Keith Haring: A Retrospective, The Music Of His Era,” which aims to celebrate the late artist's life and showcase some of his fave tunes from the '80s.

Assembled in conjunction with **Pagoda Entertainment**, the album boasts familiar twirlers like “All And All” by **Joyce Sims**, “Padlock” by **Gwen Guthrie**, and **C-Bank's** “One



Groovin' In Avalon. Producers **Bobby Guy** and **Ernie Lake** chilled backstage with **Cyndi Lauper** after a recent show at New York's **Radio City Music Hall**. Lauper is touring the States with **Tina Turner**. Guy and Lake have just completed house-anchored remixes of Lauper's forthcoming single, “The Ballad Of Cleo & Joe,” which ships to club DJs in mid-September. The song is featured on the singer's underrated Epic collection “Sisters Of Avalon.” Pictured, from left, are Guy, Lauper, Lake, and producer/songwriter **Jan Pulsford**.

More Shot.” The centerpiece of the project is “The Artist Speaks,” a **Junior Vasquez** creation that combines samples of Haring chatting with twitchy tribal beats. One dollar from each CD sold will go to the **Keith Haring Foundation** to benefit children's and AIDS organizations.

Italy's **Irma Records** attempts to revive its visibility in the States with “Acid Jazz On The Rocks,” a multi-act album that gathers a wide array of funk musicians and vocalists. A delicious treat for fans of chill-out music, this set features a kinetic rendition of **Gil Scott Heron's** “Home Is Where The Hatred Is” by the lovely **Vicki Anderson**, with instrumental assistance by the lads of **Bossa Nostra**.

We love tracing the life span of a great album like “From Now On” by **Robin S**. The twists and turns are endlessly fascinating. Although **Big Beat/Atlantic** is inching closer to working the “Space Jam” cut “Givin' U All That I Got” as a single, a sneak peek of **Tony Moran's** remix of “Midnight” has us thinking that this is a pop smash waiting to happen. Moran (who pro-

duced the album version of this **Yazoo** cover), has transformed the song into a vibrant, disco-flavored anthem replete with church-like whoops and yells by a backing choir. **Robin** unleashes the kind of showy vocal that her core audience expects while oozing the accessible star power that radio programmers demand.

‘Twill be interesting to see in which direction the label will steer this project. We're just pleased to finally see a little label energy rising around it.

It's the end of an era at **EightBall Records**, given the recent departure of A&R wunderkind **Kevin Williams**. After five sterling years with the New York indie, the lad who participated in the successful development of **Joi Cardwell** and **Victor Calderone**, among numerous other artists and producers, is seeking a wider and greener field on which to flex his creative muscles. We can't wait to see where he'll land next. He is truly one of clubland's visionaries.

CHART ACTION: An interesting change has taken effect on **Billboard's** Hot Dance Music/Club Play Chart. Significantly altered versions of recordings with a previous chart history will now be treated as new releases. Until now, a pressing of a previously available single with brand-new remixes would chart as a re-entry.

This issue's chart reflects this change and has resulted in the **Hot Shot Debut** of “Salva Mea” by **Faithless** at No. 30. The single charted last year on import and is now circulating on a domestic **Arista** pressing with different versions by **Danny Tenaglia**.

PARTING GLANCES: We're sad to report that turntable veteran **Randy Scherer** died unexpectedly June 25 in Las Vegas.

Scherer will be best remembered for the unique beat-blending style he developed during his 20-plus years behind the decks. He frequently brought a festive energy and fresh perspective to even the most familiar, well-worn records. He'll be missed by everyone who ever had the good fortune to know him and enjoy his gift for mixing music.

Germany's E-Werk Closes

BERLIN—This city's best-known techno music nightclub, **E-Werk**, has closed after four years of operation—triggering an end of a club era.

Some 400 parties and visits by more than 350,000 ravers later, **E-Werk** apparently fell victim to its own initial success. Declining admissions over the last six months rendered the enormous club unprofitable. Local industry observers placed at least partial blame for the venue's demise on the increased commercial tone of its musical programming. In recent months, it began to cater primarily to tourists by playing pop-edged music, which drove local hardcore ravers to move on to new venues. Simply put, **E-Werk** was no longer “in.”

When it opened in March 1993, **E-Werk** was the first nightclub in Berlin to exclusively program techno music. Housed in an enormous old electric power station complete with decaying fixtures, the venue was an instant hit and was cited in several magazine polls as Europe's best club in 1995. Attempt-

ing to give the space more intimacy and to maintain momentum, its promoters created a parallel club in the basement in 1996.

E-Werk's promoters are said to be negotiating with the venue's landlord, Berlin electric company **BEWAG**, for the right to build a downsized version of the venue in the near future. There is also talk of converting the property to offices.

Before locking its doors, **E-Werk** hosted one final rave. The event ran July 25-28, drawing thousands of people for one last chance to party with scene pioneer **Dr. Motte**, **DJ Westbam**, and cult favorite **Tanith**, among others—many of whom were closely associated with the club. Also prominent in the three-day lineup of spinners was special guest **Marshall Jefferson**, whose 1986 house hymn “Move Your Body” had a strong influence on the sound's development in Germany.

“There'll never be anything like it again,” **Westbam** said shortly after his set. **OWEN LEVY**

UNIQUE DISTRIBUTORS
ENTERTAINMENT IS OUR BUSINESS
110 Denton Ave., New Hyde Park, NY 11040
Tel # (516) 294-5905 Ext. 420 Tel # (800) 294-5901 Outside NYS
Fax # (516) 294-1644 Fax # (516) 741-3584
http://www.uniqueidist.com

EXCLUSIVE HIP HOP AND HOUSE PRODUCT

WE ARE THE 12" VINYL SINGLES SOURCE

HIP HOP
 FREESTYLE
 CLUB
 HOUSE
 JUNGLE
 BREAKBEATS
 HARDHOUSE
 TECHNO
 R&B
 TRIBAL
 DANCEHALL
 TRANCE
 PROGRESSIVE
 CLASSICS
 DANCE
 CLUBHOUSE
 ACID

• OVER 600 12" INDEPENDENT LABELS AND GROWING
 • EXTENSIVE CURRENT / CLASSIC 12" AND VINYL LP'S
 • COMPUTERIZED INVENTORY
 • SAME DAY SHIPPING
 • WEEKLY NEW RELEASE PACKET / SPECIALS
 • MONTHLY CATALOG
 • KNOWLEDGEABLE SALES FORCE
 • PERSONALIZED SERVICE

VINYL ACCESSORIES, RECORD BAGS - SLIPMATS - CLEANERS - STANTON PRODUCTS

Billboard. HOT Dance Breakouts
AUGUST 23, 1997
CLUB PLAY

1. WHY DON'T YOU DANCE WITH ME
FUTURE BREEZE ULTRA
2. WHEN THE FUNK HITS THE FAN
KING BRITT PRESENTS SYLK 130 OVUM
3. ALRIGHT JAMIROQUAI WORK
4. DO WATCHA DO
HYPER GO GO & ADEVA VINYL 4
5. THE END IS THE BEGINNING IS THE END
THE SMASHING PUMPKINS WARNER SUNSET

MAXI-SINGLES SALES

1. UNIVERSAL MAGNETIC MOS DEF
RAWKUS
2. REMEMBER ME BLUE BOY OM
3. HEY AZ AZ FEATURING SWV NOO TRYBE
4. GUNJA HONORS DEAD RINGAZ HUSH
5. SUPERNATURAL WILD ORCHID RCA

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	2	3	11	DIN DA DA WAVE 50020 1 week at No. 1	◆ KEVIN AVIANCE
2	3	5	10	THIS MAN MOONSHINE 88438	KELLEE
3	5	9	7	MUSIC IS PUMPING NERVOUS 20265 PEOPLE UNDERGROUND FEAT. SHARON WILLIAMS	
4	1	2	10	AROUND THE WORLD SOMA 38608/VIRGIN	◆ DAFT PUNK
5	8	14	6	THINGS JUST AIN'T THE SAME ARISTA 13381	◆ DEBORAH COX
6	11	15	5	HELLO MODERN PROMO/ATLANTIC	◆ POE
7	4	1	10	ENCORE UNE FOIS ULTRA/FFRR 002/ISLAND	◆ SASH!
8	6	4	10	THE WAY TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
9	13	18	6	HOUSE ON FIRE KINETIC 43878/REPRISE	◆ ARKARNA
10	7	8	10	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
11	15	16	7	TIC TIC TAC ARIOLA 46230	◆ CARRAPICHO
12	17	22	5	WHEN YOU TALK ABOUT LOVE MCA 55358	◆ PATTI LABELLE
13	16	21	5	SONG FOR MY BROTHER GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
14	9	10	9	ONE MORE NIGHT TOMMY BOY 786	AMBER
15	12	12	9	AND THEN THE RAIN FALLS SM:JE 9063/PROFILE	◆ BLUE AMAZON
16	18	24	5	YOU'RE NOT ALONE RCA 64904	◆ OLIVE
17	10	7	11	SOMETHING GOIN' ON LOGIC 48213 ◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN	
18	21	37	4	DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
19	14	6	14	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
20	24	34	4	SHADOWS OF THE PAST JELLYBEAN 2525 PULSE FEAT. ANTOINETTE ROBERSON	
21	23	35	4	OH LA LA LA EDEL AMERICA 6369	◆ 2 EIVISSA
				POWER PICK	
22	30	46	3	SHOW ME KING STREET 1067	URBAN SOUL
23	27	36	5	TO BE LOVED EDEL AMERICA 9890	◆ LUCE DRAYTON
24	19	20	8	KEEP ON GROOVIN' MUSIC PLANT 049	ONE VISION
25	28	43	4	COCO JAMBOO WARNER BROS. PROMO	MR. PRESIDENT
26	33	47	3	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM	PHUNKY PHANTOM
27	20	13	10	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL
28	22	28	6	PARTAY FEELING STRICTLY RHYTHM 12507 B CREW FEAT. BARBARA TUCKER, DAJAE, ULTRA NATE AND MONE	
29	34	42	3	HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM BORIS DLUGOSCH PRESENTS BOOM!	
				HOT SHOT DEBUT	
30	NEW ▶		1	SALVA MEA ARISTA 13397	◆ FAITHLESS
31	26	27	7	VALGA EL BRILLO DE TUS OJOS CRESCENT MOON PROMO/EPIC	◆ ALBITA
32	39	45	3	LOVE'S HERE (AT LAST) MAXI 2059	JUDY ALBANESE
33	NEW ▶		1	WHATEVER EASTWEST 63921/EEG	◆ EN VOGUE
34	NEW ▶		1	I SAY A LITTLE PRAYER WORK 78597	◆ DIANA KING
35	45	—	2	MIGHTY HIGH POPULAR IMPORT GLORIA GAYNOR FEATURING THE TRAMMPS	
36	NEW ▶		1	PEACE TRAIN FLIP IT 44000/ARK 21	◆ DOLLY PARTON
37	49	48	3	MAKE U FEEL SFP 9615	E-N FEATURING CEEVOX
38	48	—	2	5 MILES TO EMPTY MJJ 78495/WORK	◆ BROWNSTONE
39	31	25	13	JUST A FREAK MERCURY 574433 ◆ CRYSTAL WATERS FEATURING DENNIS RODMAN	
40	37	29	9	PEOPLE GET READY ELEKTRA 63932/EEG ZIGGY MARLEY AND THE MELODY MAKERS	
41	44	40	7	ONLY WORDS JELLYBEAN 2524	◆ DEBORAH GIBSON
42	NEW ▶		1	REMEMBER ME OM 005/CARPORT	◆ BLUE BOY
43	NEW ▶		1	BITCH CAPITOL PROMO	◆ MEREDITH BROOKS
44	38	31	11	SLIDE RCA 64846	◆ JUNKSTER
45	NEW ▶		1	IT'S LIKE THAT SM:JE 9065/PROFILE RUN-D.M.C. VS. JASON NEVINS	
46	30	14	14	MOMENT OF MY LIFE DEFINITY 001 ◆ BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS	
47	32	19	14	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY
48	NEW ▶		1	FLYING HIGH NERVOUS 20074	BYRON STINGILY
49	29	17	14	FREE STRICTLY RHYTHM 12513	◆ ULTRA NATE
50	25	23	13	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	2	4	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA 2 weeks at No. 1	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
2	2	1	11	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
3	4	37	3	TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
4	3	33	3	BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY	◆ FOXY BROWN FEATURING DRU HILL
5	11	8	6	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
6	6	5	8	NOT TONIGHT/CRUSH ON YOU (T) (X) UNDEAS/TOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ
7	8	10	11	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE
8	7	6	4	FIX (T) (X) INTERSCOPE 95012	◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH
9	5	3	4	NEVER MAKE A PROMISE (T) ISLAND 572083	◆ DRU HILL
10	9	4	4	SOMEONE (T) RCA 64927	◆ SWV (FEATURING PUFF DADDY)
				GREATEST GAINER	
11	15	44	3	C U WHEN U GET THERE (T) (X) TOMMY BOY 785	◆ COOLIO FEATURING 40 THEVZ
12	12	12	10	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
13	10	7	8	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
14	RE-ENTRY		3	NIGHTMARE (T) (X) GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
15	13	13	11	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS
				HOT SHOT DEBUT	
16	NEW ▶		1	DON'T SAY YOUR LOVE IS KILLING ME (T) (X) MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
17	20	15	9	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
18	14	9	7	PEACE TRAIN (T) (X) FLIP IT 44000/ARK 21	◆ DOLLY PARTON
19	16	19	6	WHATEVER (T) (X) EASTWEST 63921/EEG	◆ EN VOGUE
20	19	27	21	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
21	25	16	5	I CAN LOVE YOU/LOVE IS ALL WE NEED (T) MCA 55363	◆ MARY J. BLIGE
22	NEW ▶		1	GOTHAM CITY (T) (X) JIVE 42484	◆ R. KELLY
23	29	31	5	SONG FOR MY BROTHER (T) (X) GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
24	NEW ▶		1	WALK 4 ME (T) HENRY STREET 515/STRICTLY RHYTHM	TRONCO TRAXX
25	34	46	27	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
26	NEW ▶		1	K-HOLE (T) (X) TWISTED 55388/MCA	SIZE QUEEN
27	24	25	7	CAN'T GET YOU OUT OF MY MIND (T) (X) METROPOLITAN 3007	LIL SUZY
28	22	20	7	YOU BRING ME UP (T) (X) MCA 55373	◆ K-CI & JOJO
29	36	22	23	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE
30	41	32	26	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
31	23	29	13	I DON'T WANT TO/I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON
32	21	—	2	FLYING HIGH (T) NERVOUS 20074	BYRON STINGILY
33	43	11	3	HOODLUM (T) LOUD 95013/INTERSCOPE	◆ MOBB DEEP FEATURING BIG NOYD & RAKIM
34	33	18	4	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
35	NEW ▶		1	ALMA MATTERS (X) MERCURY 574757	◆ MORRISSEY
36	30	28	13	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z
37	27	14	11	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
38	18	—	2	MAGIC ORGASM (T) (X) TWISTED 55370/MCA	HOUSE HEROES
39	32	24	3	LIFTED (T) (X) A&M 571265	◆ LIGHTHOUSE FAMILY
40	RE-ENTRY		49	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
41	47	43	8	DIN DA DA (T) (X) WAVE 50020	◆ KEVIN AVIANCE
42	45	—	2	STRANGER IN MOSCOW (T) (X) MJJ 78013/EPIC	◆ MICHAEL JACKSON
43	RE-ENTRY		5	BLACK NOSTALJACK (AKA COME ON) (T) PROFILE 7469	◆ CAMP LO FEAT. RUN AND KID CAPRI
44	NEW ▶		1	CARLITO'S REVENGE (T) DIGITAL DUNGEON 1219/STRICTLY RHYTHM	THAT KID CHRIS
45	17	17	4	SHOW ME (T) KING STREET 1067	URBAN SOUL
46	35	30	7	RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC	◆ DJ COMPANY
47	39	—	2	ENCORE UNE FOIS (T) ULTRA/FFRR 002/ISLAND	◆ SASH!
48	NEW ▶		1	WOMEN BEAT THEIR MEN (T) VELOCITY 001	SUBMISSION
49	NEW ▶		1	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
50	28	26	4	CAN WE (T) JIVE 42445	◆ SWV

○ 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.



AMABILIA
*valigeria
flightcases*

For information on distribution:
Tel + 39 (0) 424 581214
Fax + 39 (0) 424 581155



Berg Back To Singing Her Songs

Top Nashville Writer's Set Due On Rising Tide

BY CHET FLIPPO

NASHVILLE—As a songwriter nonpareil, Matraca Berg has blazed a trail through Nashville. The first song she sold went to No. 1 in 1983, and there have been plenty more hits since then—a few being “Strawberry Wine” and “We Danced Anyway” for Deana Carter, “Everybody Knows” for Trisha Yearwood, “Last One To Know” for Reba McEntire, “Give Me Some Wheels” for Suzy Bogguss, “You Can Feel Bad” for Patty Loveless, “Wild Angels” and “Cryin’ On The Shoulder Of The Road” for Martina McBride, and the current McBride-Clint Black duet “Still Holdin’ On,” which is climbing the charts.

Now, after having completed three RCA albums in the early '90s (one of which was never released), Berg is returning to recording, something she describes as her childhood dream. “[I wanted] to be a star like Bobbie Gentry, to have big hair, play guitar, and write great songs,” she says. Now that she has achieved the latter two of those goals, Berg has recorded her first album for the label Rising Tide.

“Sunday Morning To Saturday Night,” set for release Sept. 23, is already garnering word-of-mouth attention for its evocative short stories set to music. As Rising Tide president Ken Levitan says, only half in jest, “There were a number of female artists circling the building while she was recording, hoping to pick up the songs that dropped out.”

Berg says she very carefully planned the album so there would be few, if any, dropouts. “The tone of the album is set by a couple of songs—‘The Resurrection’ and ‘Back When We Were Beautiful’—and if the other songs didn’t hang with those, they weren’t allowed. What surprised me is that there’s a common thread and recurring theme throughout the record.”

As ever, Berg draws from personal experience and her childhood for her tales of the drama of everyday life.

As the daughter of a session singer, Berg grew up in the heart of the Nashville music community. Some of her earliest memories are musical ones.

“My mom was a backup singer, and so was my Aunt Sudie,” Berg says.



BERG

“Mom wanted to be a songwriter but never got too successful at it, never got too far with it. Practical matters like raising her kids got in the way—she had to go to nursing school and then

work to feed us. But I grew up around songwriters like Sonny Throckmorton and Red Lane and Larry Henley. That was normal life, my normal world. Writing songs was normal. They were songwriters, and that was really neat. Working regular hours seemed strange. First I wanted to be a star when I grew up, but when I got into the actual process of writing, I kind of forgot about it. I was so shy that I didn’t sing in front of people. So I put that dream on the back burner, because I just didn’t think I could sing very good, and I didn’t want to subject myself to ridicule.”

Bobby Braddock, a family friend and author of such country classics as “D-I-V-O-R-C-E” and “He Stopped Loving Her Today,” encouraged her, and together they wrote her first real song, “Faking Love.” T.G. Sheppard and Karen Brooks recorded it, and the song became a No. 1 hit in 1983. Berg was 18 at the time. The experience almost ruined her.

“I left town,” she says. “Went to Louisiana with a boy [the song ‘If I Were An Angel’ on the new album was inspired by this experience]. I was so overwhelmed. When that song hit, I wasn’t that good a writer, and I just wasn’t ready for success. I had people coming up to me wanting songs, and I had like two songs in my catalog. It

was overwhelming for a teenager; I should have been worrying about what to wear to the prom. So I left town for about a year and a half, played keyboards in a little band. Then I missed my mommy and came back, and I started trying to work naturally, from the bottom up.”

Not long after she returned, Berg’s mother died of cancer. It was an especially bitter blow because she never knew her father, who abandoned her mother when he learned she was pregnant with Matraca. That became the basis of her song “Appalachian Rain,” which would later be on her first RCA

(Continued on page 32)



Making A Difference. Reba McEntire was honored in Chicago by the staff of Ladies’ Home Journal and by more than 200 advertising executives. McEntire, who also appeared on the cover of the magazine in July, was lauded for her involvement with several charities. Shown, from left, are Ladies’ Home Journal editor Myrna Blyth, McEntire, and Ladies’ Home Journal publisher Michael Brownstein.

How Garth/Trisha Duet Made It Onto Her New Set; Elvis Tour Chevy Found

TRISHA YEARWOOD’s duet with Garth Brooks on the song “In Another’s Eyes” will be the second single (going to radio Aug. 18) off her upcoming album, “Songbook: A Collection Of Hits,” due Aug. 26 from MCA Nashville. First single is the current “How Do I Live” from the movie “Con Air.”

The practice of putting new songs on greatest-hits packages is not new, but Yearwood tells Nashville Scene that these new tracks have made her busier than she’s been in years. The album was originally due later in the year. “The ‘Con Air’ song happened when I was in a meeting with Tony Brown looking for new songs for this album,” she says. “The phone rang, and it was the Touchstone people calling to ask him if he could find me to do the song for the movie. I had a week to cut two versions of it—they wanted country and pop versions—and do the video. I am really particular about what I cut, and I really like this song.”

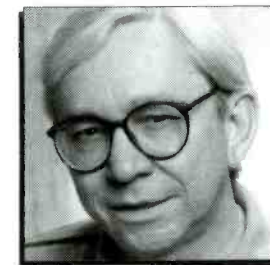
Similarly, the Brooks duet just happened. “We’ve been talking for years about doing a duet album together, and it hasn’t happened because of scheduling and being on different labels,” she says. “We cut some things three years ago that just didn’t work. We recorded this song not knowing what we’d do with it. Garth was thinking about putting it on his album. We cut it in two takes; the second take is on the record. It was one of those magical moments.”

“Then that night he told me I could have it for my album if I wanted it. I said, ‘I’d love it, but this is what I need for my schedule: I need it mixed by like tomorrow, I need your label to say it’s OK, I need it to be a single, and I need you to do the video.’ So, I was thinking, ‘This won’t happen.’ But it all got done in a few days. That was a real nice gift for me.”

PEOPLE: Garth Brooks’ Central Park HBO special Aug. 7 knocked out all broadcast competition in its time period. The show garnered a 15.2 rating and 25 share in HBO homes and was the most-watched special on cable TV this year (see the Beat, page 12). At Brooks’ insistence, the show will be available unscrambled to basic cable subscribers when it’s rebroadcast on HBO Sept. 13 at 9:30 p.m. EDT . . . Magnatone Records has dropped its promotion staff and plans to use independent firms and third-party label alliances. Exiting are senior VP Chuck Rhodes and regional reps Danny Sommers, Daniele Rolfe, Mila McFadden, Bob Reeves, and Anne Sarosdy . . . Connie Baer leaves Imprint Records to become senior VP of mar-

keting and artist development at Giant Records. She replaces Kristi Weaver. Giant also names Debbie Zavitsos senior director of A&R. She was formerly at Epic . . . Tom Baldrice is named VP of national promotion at BNA Records . . . Acclaimed session guitarist Brent Mason is completing an all-instrumental album, titled “Hot Wired,” for Mercury. Release date is set for Oct. 7. Chet Atkins, Glenn Worf, Terry McMillan, Jerry Douglas, and Stuart Duncan sit in . . . The Buffalo Club, Thompson Brothers, Kim Richey, and James Bonamy led a group of artists who performed Aug. 10 at a Democratic Party barbecue hosted by Vice President Al Gore at the Hermitage to thank local supporters . . . Joe Diffie will join with Tower Records and America Online on Monday (18)

for what’s being called the first “virtual in-store.” From 9 to 9:45 p.m. EDT he’ll chat and hold a “virtual autograph session” in the AOL Live Auditorium. His latest album and catalog titles will be on sale, and buyers can get a virtual autograph via Diffie’s electronic writing pad. Check it out at www.towerrecords.com.



by Chet Flippo



STUFF: During Dead Elvis Week festivities in Memphis, Ronnie McDowell presented Scotty Moore and D.J. Fontana with the restored 1954 Chevrolet that was the original Elvis tour car. Moore, Fontana, and the late Bill Black logged a lot of miles with Elvis in that Chevy that Moore’s wife, Bobbie, was making payments on. The car caught fire and was towed away, says McDowell, and he’s been looking for it for years. He found it, had it restored, and had it titled in Moore’s and Fontana’s names. “Scotty always felt some resentment that Elvis never replaced that car,” McDowell tells Scene. “He was buying cars for everybody in the world when Scotty and D.J. and Bill weren’t getting paid much. He was always giving other people cars, but he never took care of that one. This is the least I can do for those guys.” McDowell has frequently toured with Moore and Fontana.

Nashville’s Thunder Records’ “Kick In The Asphalt” CD has been leased to the R.J. Reynolds Tobacco Co. for its Winston Cup Road Show Tour. Blue Miller & the Kick In The Asphalt Band perform songs from the album at NASCAR’s Winston Cup Racing Series . . . Gaylord Entertainment, MCA Records, and a slew of firms and individuals associated with the musical revue “Always . . . Patsy Cline” are being sued by a Cline biographer for alleged copyright violations. Ellis Nassour seeks 4% of the play’s receipts, credit as a source for the revue, and unspecified damages.



Re-Enlisting. Sharon Vaughn (formerly Sharon Rice) has re-signed an exclusive co-publishing agreement with MCA Music Publishing Nashville. She has written such songs as “Lonely Too Long” and “My Heroes Have Always Been Cowboys.” Pictured, from left, are Jody Williams, president of MCA Music Publishing Nashville; Vaughn; and Stephanie Cox, VP, creative, MCA Music Publishing Nashville.

Billboard TOP COUNTRY ALBUMS

AUGUST 23, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	10	TIM MCGRAW CURB 77886 (10.98/16.98)	***No. 1*** EVERYWHERE	1
2	2	2	16	GEORGE STRAIT ▲ MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
3	3	3	57	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1
4	4	—	2	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
5	5	4	26	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
6	6	5	49	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
7	7	7	9	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	7
8	9	—	2	BLACKHAWK ARISTA 18837 (10.98/16.98)	LOVE & GRAVITY	8
9	8	6	10	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	6
HEATSEEKER IMPACT						
10	11	13	8	LILA MCCANN ASYLUM 62042/EEG HS	LILA	10
11	10	8	4	DIAMOND RIO ARISTA 18844 (10.98/16.98)	GREATEST HITS	8
12	13	11	41	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
13	14	12	18	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
14	12	9	4	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
15	15	10	4	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
16	16	15	7	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
17	18	20	94	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
18	17	14	18	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
19	24	—	2	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
20	20	21	13	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	9
21	19	17	30	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
22	21	16	59	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
23	22	19	21	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
24	23	18	4	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	18
GREATEST GAINER						
25	45	48	90	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
26	25	24	17	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
27	28	27	46	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
28	27	23	69	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
29	35	34	7	BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
30	26	22	40	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
31	29	29	46	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
32	37	—	2	PATSY CLINE MCA 11579 (10.98/16.98)	PATSY CLINE LIVE AT THE CIMARRON BALLROOM	32
33	30	28	43	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
34	36	36	18	WYONNNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9
35	33	30	8	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
36	41	39	63	VINCE GILL ▲ MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	39	33	20	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
38	32	25	47	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
39	38	35	8	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
40	40	32	103	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
41	42	37	67	MINDY MCCREARY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
42	46	40	72	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
43	34	31	45	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
44	47	42	100	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
45	48	46	50	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
46	44	38	68	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
PACESETTER						
47	63	—	2	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	47
48	51	50	57	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	23
49	55	53	90	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
50	50	44	8	RICOCHET COLUMBIA 67773/SONY (10.98 EQ/15.98) HS	BLINK OF AN EYE	24
51	52	43	59	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
52	43	54	7	JAMES BONAMY EPIC 57878/SONY (10.98 EQ/16.98) HS	ROOTS AND WINGS	25
53	49	41	4	SHERRIE AUSTIN ARISTA 18843 (10.98/16.98) HS	WORDS	41
54	31	26	4	KENNY ROGERS MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	26
55	53	47	17	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
56	54	55	99	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
57	56	49	38	MARK CHESNUTT ● DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
58	62	—	2	VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	58
59	59	56	102	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
60	58	58	14	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	57
61	65	59	100	GEORGE STRAIT ▲ ² MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
62	57	45	20	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
63	73	71	50	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
64	67	72	57	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
65	61	51	42	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	12
66	66	67	10	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	63
67	68	65	47	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
68	RE-ENTRY	40	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7	
69	69	64	14	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	54
70	72	57	10	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) HS	WHATEVER COMES FIRST	38
71	71	63	81	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
72	60	52	52	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
73	70	66	48	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
74	64	61	7	JEFF CARSON CURB 77859 (10.98/16.98) HS	BUTTERFLY KISSES	39
75	75	70	60	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4

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**

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	139
2	13	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	332
3	1	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	131
4	4	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	143
5	—	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	332
6	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	160
7	5	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	177
8	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	170
9	6	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	542
10	8	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	256
11	12	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	407
12	—	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	185
13	9	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	166

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	—	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	129
15	—	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	147
16	11	HANK WILLIAMS ▲ ³ MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	155
17	17	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	202
18	10	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	333
19	14	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	131
20	15	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	149
21	16	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	36
22	20	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	244
23	18	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	166
24	21	BROOKS & DUNN ▲ ⁸ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	312
25	23	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	512

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.

COUNTRY CORNER



by Wade Jessen

TWENTY YEARS AGO: Ask anyone younger than 30 to tell you who recorded the original version of "You Light Up My Life" and you may get a blank stare. However, those of us from an earlier vintage couldn't have escaped **Debbi Boone's** take during the autumn and winter months of 1977 and early 1978 if we had lived on Mars. It was played on virtually every adult radio format and jukebox and drove more than 2 million record buyers into stores for the vinyl 45. It was played at weddings and junior proms, won Boone the Grammy Award for best new artist that year, and spent 10 weeks at No. 1 on the Hot 100, and it holds the distinction of being the top single of the '70s. The gooey ballad even rose to No. 4 on Billboard's country singles chart. Boone is inactive in the pop music industry today, but the song has returned.

With **Hot Shot Debut Honors**, **LeAnn Rimes** resuscitates "You Light Up My Life" (Curb), which opens at No. 49 on Hot Country Singles & Tracks. Airplay is detected at 109 of our 161 monitored stations, including KSSN Little Rock, Ark., where music director **Chad Heritage** says the new version is spurring heavy requests. "If the phones are any indication, it looks like this will be exceptionally popular, especially with women. The upper demos seem to be happy to hear it again, and it's brand-new to the younger end, so we think it'll be a big event."

The commercial single of "You Light Up My Life" will be available Aug. 26, and Rimes' third album, "You Light Up My Life: Inspirational Songs," arrives at retail Sept. 9. That set will include "How Do I Live" and a cappella versions of "Amazing Grace" and the national anthem.

IF YOU'RE LOOKING FOR A FOOL: Her increase of 378 spins is the largest in the top 20, and **Lee Ann Womack's** "The Fool" (Decca) rises 19-17 on Hot Country Singles & Tracks and earns Airpower stripes with 3,396 spins at 160 monitored stations.

"Simply put, there aren't enough real country records out there anymore, and this record is making our audience very happy," says **Frank Dawson**, PD at KAYD Beaumont, Texas. "We also work a lot with nightclubs in this area, and it's getting the same response at that level." Although it peaked at No. 23 in the May 24 issue, Dawson says his station is continuing to play "Never Again, Again," the lead single from Womack's self-titled album. "It made such an immediate connection with the fans here that we consider it a big hit."

NICE PLACE TO VISIT: With New York Police Department attendance estimates at 250,000 (see The Beat, page 12) and the Nielsen ratings suggesting a cume of 14.6 million viewers, **Garth Brooks'** HBO-televised free concert Aug. 7 in Central Park invigorated catalog album sales and spiked his "Fresh Horses" set enough to take Greatest Gainer honors on Top Country Albums (45-25), while re-entering The Billboard 200 at No. 167. That set moves more than 6,500 units. On Top Country Catalog Albums, "The Hits" moves to No. 1 with more than 10,500 units, and "No Fences" vaults 13-2 with approximately 7,000 pieces. Brooks' self-titled debut moves 4,500 units to re-enter that chart at No. 5, and his "Ropin' The Wind" and "In Pieces" sets are at Nos. 12 and 13, respectively, selling 3,000 units apiece.

HBO plans to repeat the broadcast Sept. 13. Meanwhile, Capitol Nashville still can't announce a release date for Brooks' upcoming set, "Sevens." That, of course, is up to Garth.

BERG BACK TO SINGING HER SONGS

(Continued from page 30)

album.

So, to care for her younger brother and sister, Berg turned to songwriting as her career and began having successes with such like-minded strong women as Tanya Tucker and Reba McEntire. For the most part, her songs dealt with both the bitter and sweet realities that faced women. As she gained more attention, RCA Nashville included two of her songs on a 1988 songwriters' album and signed her to an album deal.

The result, 1990's "Lying To The Moon," was produced by Josh Leo and Wendy Waldman and reflected both her country and singer/songwriter sensibilities. She had become perhaps the most frank of a personal group of Nashville songwriters, and the autobiographical songs on "Lying To The Moon" attracted critics and audiences alike. The album was heralded as "a dazzling debut," and she was called "a feisty country newcomer" and "a huge star" in the making.

Berg charted five singles from the album, none higher than No. 36. Then, fate intervened. Changes in regimes at RCA Nashville and at the label's home office in New York left her in limbo. RCA Nashville declined a second album, so she recorded for the pop division in New York.

"Going from country to pop was a bad experience," she now says. "RCA worked really hard on the first album, but it was just not its time. By the time I made the pop album and was touring, I really felt I should be doing something else. By the time I got back here, my sole focus was to get back on track. But it was difficult for people to consider that I would want another country deal after the pop thing. I was still writing these songs; I just didn't have access anymore."

Berg spent the past few years writing those songs and pondering a return to recording. Also, she and manager Mike Crowley were testing the waters with different labels here. In the midst of that came the phenomenon in 1996 of "Strawberry Wine," a semi-autobiographical song she had written years before with Gary Harrison.

"When I wrote that," Berg says, "I didn't think it would become what it did. I thought, 'Well, that's pretty cool. I wonder who on earth is ever gonna do that song?' Deana had heard my demo of it a long time before she did it, and she had cut it for her album that didn't

come out [on Liberty Records—it was later released in different form on Capitol Nashville with 'Strawberry Wine' intact]. It had been on hold by somebody else, then she finally got it and recorded it. People ask me why I didn't cut it. Well, I didn't have a label deal at the time, and writing songs for others is how I've been making my living. That's how I've been staying alive between records."

Recording a five-minute waltz about a teenager's loss of virginity as an album cut is one thing, releasing it to country radio as a single is another. When Berg heard that Carter planned to do just that she called her, exclaiming, "Are you crazy? That's a waltz."

By the time "Wine" was topping the charts, Berg had signed with Rising Tide. "When I heard the rumor that Ken [Leviton] was going to head the label, I actively pursued the deal, especially after I heard that Emory [Gordy Jr., Rising Tide senior VP of A&R] would be there too. That's a dream come true for a singer/songwriter."

"The great thing about this," says Crowley, "is that Ken and Emory understand how to deal with a serious artist. I had worked with Emory before on Jimmie Dale Gilmore, and I've known Tim Murphy [Rising Tide VP of promotion] for a long time. It seemed a great label to come into, especially as a new company with a sense of a new beginning. And Emory sat with her and let her make the record she wanted to make. She played the rhythm guitar parts on this record so she could keep the groove she wanted. If you listen to her demos, they sound very, very similar to this."

Leviton says one reason he was glad to sign her, besides the fact that he's a fan, is that "Matraca has been the voice of the country female artist in Nashville through her songs. Now people can hear her great vocal ability."

Rising Tide's campaign to get her before radio, retail, and the public, says label VP of sales and marketing Joel Hoffner, began with a direct mailing to retail and Universal Distribution of a wooden train whistle (to complement the first single, "That Train Don't Run") along with an announcement of the single.

"We followed that up in a week with the album advance and started getting positive feedback immediately," says Hoffner. "We've also produced a syndicated radio special hosted by Gary

Chapman [with] appearances by Faith Hill, Patty Loveless, Raul Malo, Suzy Bogguss, Martina McBride, and Jeff Hanna [Berg's husband, who is a member of the Nitty Gritty Dirt Band] which will air the week of street date."

Hoffner notes that Berg will also perform for buyers and distributors at three Universal Distribution showcases at the end of August in Washington, D.C.; Dallas; and Los Angeles.

Leviton adds that other special events include a showcase the night after the Country Music Assn.'s CMA Awards show in September at Green's Grocery in Leiper's Fork, Tenn., for international media and a showcase the same month in Los Angeles for music supervisors from the film industry.

Murphy says that in addition to a full-band showcase she played in San Diego and other mini-acoustic sets she performed for groups of programmers, the label is now "filling the gaps" by taking her to radio stations' conference rooms.

"One advantage we have," notes Murphy, "is that a lot of people already know her from her earlier work and her songs. Plus, when you're nominated for a Grammy, a CMA [Award], and an [Academy of Country Music Award] in the same year and you win the [Nashville Songwriters Assn. International] song of the year award, people tend to notice you. People in radio remember her."

KSON San Diego added the single early on, and music director Nick Upton, a fan, says he's been awaiting the new album. "She was very impressive at a showcase here," says Upton, "and the single was something we were very pleasantly surprised about and liked very much and found good enough for an add that week."

Upton says Berg and country radio are ready for each other. "I think she's got a lot of great songs on that album," he says. "I feel it's an album that's very, very deep with a lot of good music. We have a variety of good voices these days, but I feel Matraca has a bit of an edge to her and to her songs. She's just skirting on the alternative, but she's still very country."

Crowley says tour plans are still in the works, with the possibility of a tour beginning in early 1998.

Berg's publishing is by Great Broad Music, administered by Longitude Music Co. (BMI), and she is booked by the William Morris Agency.

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

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

- 33 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)
- 18 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM
- 55 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 73 ANSWER TO MY PRAYER (Minika, ASCAP/Mavenck, ASCAP/WB, ASCAP/Acuff-Rose, BMI)
- 60 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem. SESAC) HL/WBM
- 6 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Bellita, BMI/Jeff Stevens, BMI) WBM
- 47 CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l, BMI/Barbara Orbison, BMI) HL
- 1 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL
- 59 COOL WATER (Little Big Town, BMI/American Made, BMI/Warner-Tamerlane, BMI) WBM
- 8 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM
- 20 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomahawk, BMI) WBM
- 38 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM
- 29 DOWN CANE A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)
- 5 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM
- 40 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM
- 69 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL
- 65 FLOWERS (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI) HL/WBM
- 52 FLUTTER (Irving, BMI/Two Bagger, BMI) WBM
- 17 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM
- 21 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM
- 19 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 31 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM
- 66 HERE'S THE OEAL (Sixteen Stars, BMI/John Juan, BMI)
- 35 HOLE IN MY HEART (EMI April, ASCAP/Desmobe, BMI) HL
- 40 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Tenlee, BMI) HL
- 25 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrnuff, ASCAP) HL/WBM
- 3 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP)

- 44 HOW DO I LIVE (Realsongs, ASCAP) WBM
- 9 HOW WAS I TO KNOW (Reynson, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL
- 12 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM
- 30 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL
- 26 IF YOU LOVE SOMEBODY (Farrnuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM
- 11 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM
- 43 I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Senior Partner, ASCAP) HL
- 62 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI)
- 23 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, BMI/John Juan, BMI) WBM
- 14 IT'S YOUR LOVE (EMI Blackwood, BMI) HL
- 50 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Bartow, ASCAP) WBM
- 72 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 70 LIVING IN A HOUSE FULL OF LOVE (EMI, BMI/AI Gallico, BMI)
- 34 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL
- 58 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI)
- 45 LUCKY IN LOVE (Reynson, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL
- 71 NAKED TO THE PAIN (G.I.D., ASCAP/Warner-Tamerlane, BMI/Des Chalets, BMI) WBM
- 74 NATURAL BORN LOVERS (Gypsy Outfit, ASCAP/Love Society, ASCAP/Irving, BMI/Baby Dumplin', BMI/Kybama, BMI)
- 63 NICKAJACK (Warner-Tamerlane, BMI/Rancho Bellita, BMI/Yatata, BMI)
- 27 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM
- 54 NOWHERE, USA (Sony/ATV Tree, BMI) HL
- 51 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 39 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
- 46 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 13 THE SHAKE (Log Rhythm, BMI/Allhouse, BMI)
- 67 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL
- 2 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 36 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL
- 24 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM
- 41 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Storm, BMI) WBM
- 75 SOUTHERN STREAMLINE (Cody River, ASCAP)
- 15 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM
- 37 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL
- 10 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM
- 28 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL
- 48 THREE CHORDS AND THE TRUTH (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
- 53 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL
- 56 WARNING SIGNS (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI)
- 42 WATCH THIS (Notewrite, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL
- 64 THE WAY SHE'S LOOKING (Sony/ATV Tree, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP)
- 7 WE WERE IN LOVE (Wacissa River, BMI/CMI, BMI/Build On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 16 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM
- 32 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL
- 61 WICHITA LINEMAN (Polygram Int'l, ASCAP) HL
- 68 A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Chap-pell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karfish, BMI)
- 22 YOU AND YOU ALONE (Benefit, BMI) WBM
- 57 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Forerunner, ASCAP)
- 49 YOU LIGHT UP MY LIFE (PolyGram, ASCAP/Curb, ASCAP)

Billboard **HOT COUNTRY** SINGLES & TRACKS

AUGUST 23, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	1	3	17	COME CRYIN' TO ME D. COOK, W. WILSON (J. RICH, W. WILSON, M. D. SANDERS)	LONESTAR (C) (D) (V) BNA 64841	1
2	6	8	13	SHE'S GOT IT ALL B. CANNON, N. WILSON (D. WOMACK, C. WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	2
3	5	6	12	HOW DO I LIVE (FROM "CON AIR") T. BROWN, T. YEARWOOD (D. WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA 72015	3
4	4	5	13	HOW A COWGIRL SAYS GOODBYE D. COOK (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	4
5	7	7	15	DRINK, SWEAR, STEAL & LIE R. E. ORRALL, J. LEO (M. PETERSON, P. CARPENTER)	◆ MICHAEL PETERSON (C) (D) (V) REPRIS 17379	5
6	2	1	17	CARRYING YOUR LOVE WITH ME T. BROWN, G. STRAIT (J. STEVENS, S. BOGARD)	◆ GEORGE STRAIT (V) MCA 72007	1
7	10	12	11	WE WERE IN LOVE J. STROUD, T. KEITH (C. CANNON, A. SHAMBLIN)	◆ TOBY KEITH (V) MERCURY 574636	7
8	13	14	9	DANCIN', SHAGGIN' ON THE BOULEVARD D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	◆ ALABAMA (V) RCA 64849	8
9	14	16	11	HOW WAS I TO KNOW C. PETOCZ (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	9
10	12	15	7	THERE GOES K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 13070	10
11	3	2	18	I LEFT SOMETHING TURNED ON AT HOME S. HENDRICKS (B. LAWSON, J. SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	2
12	16	17	12	HOW YOUR LOVE MAKES ME FEEL M. D. CLUTE, DIAMOND RIO (M. T. BARNES, T. BRUCE)	◆ DIAMOND RIO ARISTA ALBUM CUT	12
13	15	21	14	THE SHAKE K. LEHNING (J. MCELROY, B. CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	13
14	9	9	16	IT'S YOUR LOVE J. STROUD, B. GALLIMORE, T. MCGRAW (S. SMITH)	◆ TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
15	11	11	11	STILL HOLDING ON J. STROUD, C. BLACK (C. BLACK, M. BERG, M. STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	11
16	17	19	12	WHAT THE HEART WANTS J. HOBBS, E. SEAY, P. WORLEY (M. DULANEY)	COLLIN RAYE EPIC ALBUM CUT	16
*** AIRPOWER ***						
17	19	22	10	THE FOOL M. WRIGHT (M. CANNON, C. STEFL, G. ELLSWORTH)	◆ LEE ANN WOMACK (V) DECCA 72009	17
18	8	4	18	ALL THE GOOD ONES ARE GONE B. J. WALKER, JR., P. TILLIS (D. DILLON, B. MCDILL)	◆ PAM TILLIS (V) ARISTA 13084	4
19	18	18	17	HE LEFT A LOT TO BE DESIRED R. CHANCEY, E. SEAY (R. BOWLES, L. BOONE)	◆ RICOCHE (C) (D) COLUMBIA 78564	18
20	21	25	13	DAY IN, DAY OUT P. MCMAKIN (M. GREEN, T. MCHUGH)	DAVID KERSH CURB ALBUM CUT	20
21	25	28	8	GO AWAY J. STROUD, L. MORGAN (S. SMITH, C. MAJESKI, S. RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	21
22	23	27	6	YOU AND YOU ALONE T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 72010	22
23	22	26	12	IT'S ALL THE SAME TO ME K. STEGALL, J. KELTON (K. K. PHILLIPS, J. LASETER)	BILLY RAY CYRUS (V) MERCURY 574638	22
24	24	24	8	SOMEBODY SLAP ME K. STEGALL (B. MCDILL, R. MURRAH)	◆ JOHN ANDERSON (C) (D) MERCURY 574640	24
25	31	40	4	HOW DO I GET THERE C. FARREN (D. CARTER, C. FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	25
26	32	36	5	IF YOU LOVE SOMEBODY C. FARREN (C. FARREN, J. STEELE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	26
27	29	31	12	NOTHIN' LESS THAN LOVE B. BECKETT (W. TESTER, R. YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	27
28	33	37	9	THIS NIGHT WON'T LAST FOREVER M. MILLER, M. MCANALLY (B. LABOUNTY, R. FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	28
29	28	32	15	DOWN CAME A BLACKBIRD M. SPIRO (M. SPIRO, M. SMOTHERMAN)	◆ LILA MCCANN ASYLUM ALBUM CUT	28
30	26	13	20	I'D RATHER RIDE AROUND WITH YOU R. MCENTIRE, J. GUESS (M. D. SANDERS, T. NICHOLS)	◆ REBA MCENTIRE (V) MCA 72006	2
31	36	39	5	HELPING ME GET OVER YOU D. WAS, T. TRITT (T. TRITT, L. WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	31
32	30	29	20	WHO'S CHEATIN' WHO K. STEGALL (J. HAYES)	◆ ALAN JACKSON (C) (D) ARISTA 13069	2
33	34	33	8	ALL LIT UP IN LOVE T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA 72008	33
34	38	45	4	LOVE IS THE RIGHT PLACE B. J. WALKER, JR., K. LEHNING (M. HUMMON, T. SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	34
35	35	38	9	HOLE IN MY HEART M. BRIGHT (D. CHILD, D. ROBBINS, V. STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA 13092	35
36	39	42	6	SHUT UP AND DRIVE T. BROWN (S. TATE, A. TATE, R. RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA 72012	36
37	42	54	4	THANK GOD FOR BELIEVERS M. WRIGHT (R. SPRINGER, M. A. SPRINGER, T. JOHNSON)	◆ MARK CHESNUTT (D) (V) DECCA 72014	37
38	27	20	15	DON'T LOVE MAKE A DIAMOND SHINE T. BROWN (C. WISEMAN, M. DEKLE)	TRACY BYRD (V) MCA 72002	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	48	4	PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	◆ THE KINLEYS EPIC ALBUM CUT	39
40	45	52	8	EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	TIM MCGRAW CURB ALBUM CUT	40
41	41	43	8	SOMETHIN' LIKE THIS J. SLATE, J. DIFFIE (M. HIGGINS, R. WILLIAMS)	◆ JOE DIFFIE (C) (D) (V) EPIC 78638	41
42	51	61	3	WATCH THIS J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	42
43	47	56	4	I'M YOUR MAN C. FARREN (A. CUNNINGHAM, M. D. SANDERS)	◆ JASON SELLERS (C) (D) (V) BNA 64915	43
44	44	44	11	HOW DO I LIVE C. HOWARD, W. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	43
45	37	34	14	LUCKY IN LOVE E. SEAY, W. RAMBEAUX (S. AUSTIN, B. DALY, W. RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA 13083	34
46	50	49	6	RIDIN' OUT THE HEARTACHE G. BROWN (C. MAJESKI, S. RUSS, S. SMITH)	TANYA TUCKER (V) CAPITOL NASHVILLE 19628	46
47	48	47	7	CLAUDETTE P. ANDERSON (R. ORBISON)	DWIGHT YOAKAM REPRISE ALBUM CUT	47
48	52	51	7	THREE CHORDS AND THE TRUTH P. ANDERSON (S. EVANS, R. HARBIN, A. MAYO)	◆ SARA EVANS (C) (V) RCA 64876	48
*** Hot Shot Debut ***						
49	NEW		1	YOU LIGHT UP MY LIFE W. C. RIMES, C. HOWARD, M. CURB (J. BROOKS)	◆ LEANN RIMES CURB ALBUM CUT	49
50	40	30	19	I WILL, IF YOU WILL C. HOWARD (J. B. JARVIS, R. GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	19
51	49	46	18	ONE, TWO, I LOVE YOU J. STROUD, C. WALKER (B. JONES, E. HILL)	◆ CLAY WALKER (V) GIANT 17351/REPRISE	18
52	53	55	6	FLUTTER S. EARLE, R. KENNEDY (C. BOYD)	◆ JACK INGRAM RISING TIDE ALBUM CUT	52
53	46	41	18	THE TROUBLE WITH THE TRUTH E. GORDY, JR. (G. NICHOLSON)	◆ PATTY LOVELESS EPIC ALBUM CUT	15
54	54	60	5	NOWHERE, USA G. BROWN (D. MILLER)	◆ DEAN MILLER (C) (D) (V) CAPITOL NASHVILLE 58665	54
55	55	58	6	ANOTHER PERFECT DAY C. HOWARD (P. BARNHART, B. TABOR, C. WHITE)	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	55
56	57	—	2	WARNING SIGNS C. PETOCZ, D. GRAU (B. ENGVALL, S. ROUSE, R. SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST JOHN MICHAEL MONTGOMERY WARNER BROS. ALBUM CUT	56
57	72	—	2	YOU CAN'T GET THERE FROM HERE L. PARNELL, THE HOT LINKS (T. ARATA)	LEE ROY PARNELL CAREER ALBUM CUT	57
58	61	—	2	LOVE TRAVELS B. WISCH, K. MATTEA (B. HALLIGAN, JR., L. HALLIGAN)	KATHY MATTEA (V) MERCURY 578550	58
59	65	67	4	COOL WATER B. BECKETT (B. DIPIERO, W. MOBLEY)	TAMMY GRAHAM (V) CAREER 13089	59
60	56	53	13	BUTTERFLY KISSES D. COOK, T. BROWN (B. CARLISLE, R. THOMAS)	◆ RAYBON BROS. (C) (D) (V) MCA 72016	37
61	62	71	3	WICHITA LINEMAN D. COOK (J. WEBB)	◆ WADE HAYES COLUMBIA ALBUM CUT	61
62	NEW		1	IN ANOTHER'S EYES A. REYNOLDS (B. WOOD, J. PEPPARD, G. BROOKS)	TRISHA YEARWOOD AND GARTH BROOKS MCA ALBUM CUT	62
63	NEW		1	NICKAJACK S. BOGARD, S. CURNUTTE, M. MAHER (S. HENDRICKS, G. NICHOLSON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	63
64	74	—	2	THE WAY SHE'S LOOKING D. COOK, T. BROWN (D. COOK, B. LAWSON)	RAYBON BROS. (V) MCA 72017	64
65	60	50	14	FLOWERS G. FUNDIS, B. YATES (B. YATES, M. CRISWELL)	◆ BILLY YATES ALMO SOUNDS ALBUM CUT	36
66	68	—	2	HERE'S THE DEAL C. HOWARD (B. TAYLOR, J. JARRIS)	◆ JEFF CARSON (C) (D) (V) CURB 73023	66
67	63	64	19	SHE'S GOING HOME WITH ME D. WAS, T. TRITT (T. TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	24
68	NEW		1	A WOMAN LIKE YOU G. MORRIS (M. KING, D. GIBSON, C. KARP)	◆ MATT KING ATLANTIC ALBUM CUT	68
69	64	65	20	FIT TO BE TIED DOWN K. STEGALL (W. VARBLE, C. VICTOR)	SAMMY KERSHAW (V) MERCURY 574182	29
70	NEW		1	LIVING IN A HOUSE FULL OF LOVE M. WRIGHT, B. HILL (G. SUTTON, B. SHERRILL)	GARY ALLAN DECCA ALBUM CUT	70
71	71	—	2	NAKED TO THE PAIN D. JOHNSON (D. PFRIMMER, R. WOLD)	◆ JAMES BONAMY EPIC ALBUM CUT	71
72	70	72	3	JUST TO SEE YOU SMILE B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	70
73	NEW		1	ANSWER TO MY PRAYER B. J. WALKER, JR. (V. SHAW, S. EWING)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	73
74	NEW		1	NATURAL BORN LOVERS R. CROWELL, B. SEALS (B. SEALS, T. SEALS, E. SETSER)	◆ BRADY SEALS REPRISE ALBUM CUT	74
75	67	—	2	SOUTHERN STREAMLINE J. FOGERTY (J. FOGERTY)	◆ JOHN FOGERTY WARNER BROS. ALBUM CUT	67

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**

AUGUST 23, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	10	HOW DO I LIVE CURB 73022	LEANN RIMES
2	2	2	15	IT'S YOUR LOVE CURB 73019	TIM MCGRAW (WITH FAITH HILL)
3	3	4	12	BUTTERFLY KISSES ● MCA 72016	RAYBON BROS.
4	4	3	10	HOW DO I LIVE MCA 72015	TRISHA YEARWOOD
5	5	5	30	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
6	6	6	12	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
7	7	7	8	HERE'S THE DEAL/BUTTERFLY KISSES CURB 73023	JEFF CARSON
8	8	8	62	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
9	11	20	3	GO AWAY BNA 64914/RCA	LORRIE MORGAN
10	9	10	8	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
11	10	9	20	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
12	20	—	2	SOMEBODY SLAP ME MERCURY 574640	JOHN ANDERSON
13	14	14	5	HOLE IN MY HEART ARISTA 13092	BLACKHAWK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	9	LUCKY IN LOVE ARISTA 13083	SHERRIE AUSTIN
15	13	11	22	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
16	15	13	6	PEACE TRAIN FLIP IT 44000/ARK 21	DOLLY PARTON
17	16	15	20	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
18	21	—	2	SHUT UP AND DRIVE MCA 72012	CHELY WRIGHT
19	17	16	31	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREARY
20	23	—	2	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
21	NEW		1	THANK GOD FOR BELIEVERS DECCA 72014/MCA	MARK CHESNUTT
22	18	17	23	I'D BE WITH YOU/DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
23	19	19	24	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
24	22	21	12	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
25	25	22	8	HE LEFT A LOT TO BE DESIRED COLUMBIA 78564/SONY	RICOCHE

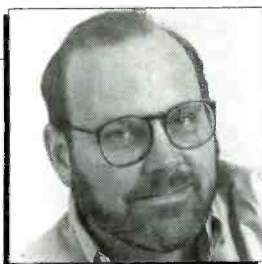
Records with the greatest sales gains this week. ● Recording industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***				
1	1	4	ENRIQUE IGLESIAS FONOVI SA	MIENTE R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
2	2	4	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
3	4	5	JORDI FONOVI SA	DESESPERADAMENTE ENAMORADO DYANGO (PMARTINEZ)
4	3	3	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO G. FELIX (M. QUINTERO (LARA))
5	10	9	MARCO ANTONIO SOLIS FONOVI SA	MI ULTIMO ADIOS M.A. SOLIS (M.A. SOLIS)
6	12	23	LOS TIGRES DEL NORTE FONOVI SA	JEFE DE JEFES TN INC. (T. BELLO)
7	6	8	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J.L. AYALA (DARIAN)
8	7	7	THALIA EMI LATIN	AMOR A LA MEXICANA K. SANTANDER, B. OSSA (M. PUPPARO)
9	8	13	LOS TEMERARIOS FONOVI SA	ACEPTA MI ERROR A. ANGEL ALBA (G.A. ALVA)
10	9	6	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
11	11	14	MOJADO FONOVI SA	MOTIVOS L. LOZANO (F. BARRIENTOS, L. LOZANO)
12	14	10	LA MAFIA SONY DISCOS/SONY	ENAMORADA M. LICHTENBERGER JR. (J. L. PILOTO)
13	5	4	GLORIA ESTEFAN EPIC/SONY	NO PRETENDO E. ESTEFAN JR., K. SANTANDER (G. ESTEFAN, K. SANTANDER)
14	15	18	BANDA MAGUEY FONOVI SA	PERO TE AMO E. SOLANO (E. SOLANO)
*** AIRPOWER ***				
15	28	—	JOSE JAVIER SOLIS FONOVI SA	FUE SU VOZ M.A. SOLIS (M. MORALES, A. MORALES)
16	18	19	GRUPO BRYNDIS DISA/EMI LATIN	OLVIDEMOS NUESTRO ORGULLO L.P. CHAVEZ (M. POSADAS)
17	29	32	VICTORIA FONOVI SA	QUISIERA R. LIVI (R. LIVI, J. MARCELO)
*** AIRPOWER ***				
18	25	33	LOS MISMOS EMI LATIN	AMAME LOS MISMOS (R. DAMIAN)
19	13	15	BRONCO FONOVI SA	TU Y YO BRONCO (J. GUADALUPE ESPARZA)
*** AIRPOWER ***				
20	23	28	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	LA INCERTIDUMBRE J. GABRIEL, E. OKAMURA (J. GABRIEL)
21	16	21	LORENZO ANTONIO FONOVI SA	NO QUIEREN QUE TE QUIERA J. MORRIE (L. ANTONIO)
*** AIRPOWER ***				
22	35	37	FRANKIE NEGRON WEACARIBE/WEA LATINA	HOY ME HE VUELTO A ENAMORAR LEM (J.L. PILOTO)
23	20	27	BANDA EL RECODO FONOVI SA	QUE SOLO ESTOY SIN TI G. LIZARRAGA (M.A. SOLIS)
24	17	12	VICTOR MANUELLE SONY TROPICAL/SONY	DILE A ELLA NOT LISTED (G. FRANCISCO)
25	26	22	GRACIELA BELTRAN EMI LATIN	LE PEDIRE PERDON B. SILVETTI (J.F. RODRIGUEZ)
26	40	—	VICENTE FERNANDEZ SONY DISCOS/SONY	ESTATUA DE MARFIL PRAMIREZ (M. URIETA)
27	NEW	1	CHAYANNE SONY LATIN/SONY	TAL VEZ ES AMOR P. FOSTER (A. CESAR, B.S. VALLE)
28	21	20	GRUPO LIMITE POLYGRAM LATIN	SOLO CONTIGO J. CARRILLO (A. VILLAREAL)
29	30	35	MDO SONY LATIN/SONY	NO PUEDO OLVIDARME DE TI NOT LISTED (A. JAEEN)
30	NEW	1	JAILENE EMI LATIN	REGRESA A MI H. JIMENEZ (D. WARREN)
31	22	16	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER PRAMIREZ (A. CHAVEZ)
32	38	—	LOS CAMINANTES LUNA/FONOVI SA	CHIQUILLA A. DE LUNA (L. HERNANDEZ)
33	33	38	GILBERTO SANTA ROSA SONY TROPICAL/SONY	PELIGRO J. LUGO, G. SANTA ROSA (R. MONCLOVA)
34	31	36	BANDA EL LIMON FONOVI SA	QUE SE TE OLVIDO M. CONTRERAS (P. GARZA)
35	NEW	1	BOBBY PULIDO EMI LATIN	LA PLANCHA B. PULIDO (B. PULIDO, M.A. PEREZ)
36	27	29	MILLIE EMI LATIN	AMAME M. FLORES, K.C. PORTER (M. FLORES)
37	RE-ENTRY	12	JOSE GUADALUPE ESPARZA FONOVI SA	EL PESCADOR J. GUADALUPE ESPARZA (NOT LISTED)
38	NEW	1	CARMEN JARA FONOVI SA	LA DENUNCIA J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)
39	NEW	1	CONJUNTO PRIMAVERA FONOVI SA	ME NACIO DEL ALMA V. MATA, C. PRIMAVERA (R. BELLESTER)
40	NEW	1	FEY SONY LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADA J.R. FLOREZ (J.R. FLOREZ, F. MARUGAN)

Latin Notas™



by John Lannert

EXPLODING EXPO: In its second year, CD Expo 97, the gigantic trade fair held in Brazil, got bigger.

According to event organizer FAGGA Eventos Internacionais, more than 180,000 visitors came through the turnstiles during the last four days of the July 29-Aug. 3 event, held at the Riocentro in Jacarepaguá, near Rio de Janeiro. They ended up buying 1.15 million CDs valued at 12.12 reais (\$12.12 million)—a whopping 36% revenue increase over last year's inaugural expo. Another \$4.7 million of accessories, such as sound equipment, computers, and CD-ROMs, were purchased as well.

Further, FAGGA estimates that the revenue generated during the first two days of CD Expo, which was open only to industryites, hit \$47.8 million, a stunning 72% spike from the first event.

Artur Repsold, FAGGA's executive director, and Manuel Camero, president of Brazilian trade association ABPD, which was a sponsor of the expo, were predictably elated with the results. For next year's fair, Repsold expects to produce a series of big-name performances throughout Rio de Janeiro. He also wants to extend the expo's hours of operation on the weekends, when the greatest number of consumers are available.

FAGGA states that 68% of the expo attendees bought CDs. The average number of CDs purchased by a visitor was 9.6. The average price for a CD was \$10.53. The five most popular genres of music sold were international rock, Brazilian pop, national rock, jazz, and gospel.

The single or EP was being touted during the fair as the next great sales vehicle in Brazil, historically an album-only market. Camero said a royalty agreement signed by ABPD and Brazilian publishing guild ABEN just before the expo began helped clear the way for the sales of singles at the fair.

No singles sales stats were released by FAGGA, but retailers were reporting during the fair that singles were not moving as well as anticipated.

The vast majority of the 220 exhibitors that participated in CD Expo 97 seemed to be generally satisfied with the trade fair. There were grumbles that many of the 80 showcase performances were poorly attended or drowned out by the din emanating from the 80,000-square-foot exhibition area.

Also, some exhibitors privately wondered if the expo should be shortened to five days, as it was in 1996.

But perhaps the most common complaint from the exhibitors was the pricey admission and parking fees. With the admission price at 10 reais and parking another 5 reais, say several record execs, a family of four has spent 45 reais before they even stepped into the building.

Another issue that needs to be addressed is the future of the panels and keynote discourses that made up the expo's first Latin American Congress. Though the panels and speeches were generally first-rate, there were few in attendance. Part of the reason could have been the lofty admission tag that ranged from \$150 to \$350.

EXPO NOTAS: When asked which was the No. 1 record company in Brazil, Manuel Camero of the ABPD stated flatly, "PolyGram... by far."

Several months back, FAGGA Eventos quietly changed its name from F.A.G. Eventos. Though no one from the company cared to comment on the record about the name change, it is believed to have taken place because the original name in English read as an epithet assigned to homo-

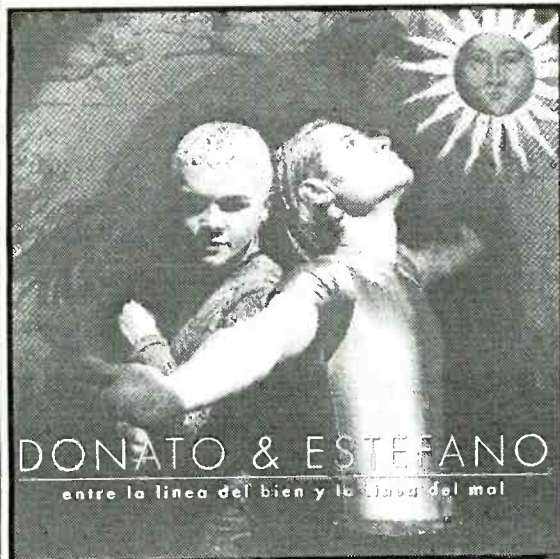
(Continued on next page)

DONATO & ESTEFANO

entre la línea del bien y la línea del mal

Vicente Fernández

Estatua de Marfil



82339

Sony
LATIN



82356

Sony
DISCOS



REYES RECORDS INC.

CD'S - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785
TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPUTERIZED

MAJOR CREDIT CARDS ACCEPTED



POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	16 STATIONS	57 STATIONS
1 ENRIQUE IGLESIAS FONO-VISA MIENTE	1 FRANKIE NEGRON WEACARIBE/WEA LATINA HOY...	1 LOS TUCANES DE TIJUANA EMI LATIN EL TUCANAZO
2 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	2 VICTOR MANUELLE TROPICAL/SONY DILE A ELLA	2 INTOCABLE EMI LATIN VIVIR SIN ELLAS
3 JORDI FONOVI SA DESESPERADAMENTE ENAMORADO	3 GILBERTO SANTA ROSA TROPICAL/SONY PELIGRO	3 ENRIQUE IGLESIAS FONO-VISA MIENTE
4 GLORIA ESTEFAN EPIC/SONY NO PRETENDO	4 JAILENE EMI LATIN REGRESA A MI	4 LOS TIGRES DEL NORTE FONOVI SA JEFE DE JEFES
5 CHAYANNE SONY LATIN/SONY TAL VEZ ES AMOR	5 OLGA TANON WEA LATINA PORQUE NO TE ENCONTRE	5 MARCO ANTONIO SOLIS FONOVI SA MI ULTIMO...
6 MDO SONY LATIN/SONY NO PUEDO OLVIDARME DE TI	6 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	6 MOJADO FONOVI SA MOTIVOS
7 MILLIE EMI LATIN AMAME	7 ADOLESCENT'S ORQUESTA TROPICAL/SONY PERSONA	7 LOS TEMERARIOS FONOVI SA ACEPTA MI ERROR
8 FRANKIE NEGRON WEACARIBE HOY ME HE...	8 ENRIQUE IGLESIAS FONO-VISA MIENTE	8 PERO TE AMO
9 CHARLIE ZAA SONOLUX/SONY DESEOS	9 LOS HERMANOS ROSARIO KAREMPOLY GRAM LATIN ROMPECINTURA	9 LA MAFIA SONY DISCOS/SONY ENAMORADA
10 WILL SMITH COLUMBIA/SONY MEN IN BLACK	10 CHICHI PERALTA + SON FAMILIA GAIMAN AMOR...	10 GRUPO BRYNDIS DISA/EMI LATIN OLVIDEMOS
11 JON SECADA EMI LATIN LA MAGIA DE TU AMOR	11 TONO ROSARIO WEA LATINA SEGUIRE	11 JOSE JAVIER SOLIS FONO-VISA FUE SU VOZ
12 JAILENE EMI LATIN REGRESA A MI	12 MELAZA WEA LATINA ETERNO AMOR	12 THALIA EMI LATIN AMOR A LA MEXICANA
13 DONATO & ESTEFANO SONY LATIN/SONY ENTRE LA...	13 MILLY Y LOS VECINOS SONY TROPICAL/SONY QUIZAS	13 BRONCO FONOVI SA TU Y YO
14 DIEGO TORRES RCA/BMG SE QUE HAY ALGO MAS	14 JORDI FONOVI SA DESESPERADAMENTE ENAMORADO	14 BANDA EL RECODO FONO-VISA QUE SOLO ESTOY...
15 GILBERTO SANTA ROSA SONY TROPICAL/SONY PELIGRO	15 RAZA LATINA ARIOLA/BMG CARITA LINDA	15 LOS MISMOS EMI LATIN AMAME

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

NOTAS

(Continued from preceding page)

sexuals.

Sony Brasil's garage R&B/funk act **J. Quest** turned in a playfully entertaining set July 30 at the Rock in Rio Cafe in Barra Tijuca near Rio. The quintet from Minas Gerais performed material from its self-titled debut album, a solid 12-song passel of rhythmic thumpers that sport a delicious **Mandrill-meets-Tim Maia** vibe.

Composer **Carlos Cachaca**, a founding member of Rio's famed Mangueira samba school, turned 95 Aug. 3.

Copping the best stand award at CD Expo 97 was **BMG Brasil** with its collection of **Elvis Presley** memorabilia decorating the rustic facade. **BMG** is in the midst of commemorating the 20th anniversary of the death of the King.

Sales of **Titãs'** "Acústico MTV," featuring non-electric renditions of the band's greatest hits, have struck double-platinum (500,000 units sold) in Brazil. Band members showed their appreciation to their fans with an autograph session Aug. 3 at CD Expo.

And speaking of sales awards, **Excelente/PolyGram's** fast-rising **Vir-**

gulóides has reached gold (100,000 units sold) with "Virgulóides?," a wickedly satirical disc that for the first time expertly combines rock with samba.

On Aug. 4, Warner rereleased **Gilberto Gil's** "Quanta" as a 13-track single disc containing three new cuts: two remixed versions of "Guerra Santa" and "Vendedor De Caranguejo," produced by **Mark Kamins** and **Joey Mosk**, and "Com Que Roupa," a well-known fan favorite by Gil that has been tapped as the theme song for a promotional campaign just launched by Brazilian clothing manufacturer the **Hering Co.** "Quanta" originally came out several months back as a double CD.

EARLY-BIRD REMINDER: Billboard's ninth annual International Latin Music Conference is scheduled to take place April 5-7, 1998, at the Biscayne Bay Marriott in Miami. Billboard's fifth annual Latin Music Awards is slated to happen April 7 at Miami's Gusman Center for the Performing Arts.

STATESIDE BRIEFS: MTV Latin America has named **Alejandro Pels** and **Drana Prekelezaj** VP of programming and production. Pels retains her previous title of executive producer. Prekelezaj previously was director of production management for VH1 and director of international operations for MTV Networks.

Who has got the juice in New York? The Women's National Basketball Assn. (WNBA). Due to a scheduled WNBA game Aug. 30, the 22nd New York Salsa Festival has been bumped from its original venue, Madison Square Garden, to Continental Arena in nearby East Rutherford, N.J.

Just out on Candela is "Cha Cha Charanga!," the latest album by Cuba's venerable **Orquesta Aragón**. The disc contains sparkling, updated renditions of the band's classics. The ensemble is now led by **Rafael Lay Jr.**

CMT's Latin America feed has added four hours of Spanish video programming to its Saturday and Sunday schedules. The country channel's Spanish programming is now seven hours; Sunday's is five hours. In addition, **CMT** is slated to broadcast "Emilio Big Ticket" Aug. 29. The one-hour special features English- and Spanish-language clips with interview footage of **EMI Latin's** Tejano/country star **Emilio**.

ARGENTINA NOTAS: **BMG** singing star **Diego Torres** has also become the hottest movie celebrity in Argentina. Torres stars in "La Furia," one of the biggest box-office hits in the past decade in Argentina. The picture has been seen by more than 1 million

moviegoers—a tally that only a dozen or so Argentinian films have attained. Torres is now finishing up a tour of Argentina that should conclude in late August in Buenos Aires.

Buenos Aires promotion company **Rock & Pop International** has announced dates for **Enrique Iglesias'** Latin American tour in October. The 12-date swing kicks off Oct. 4 in Buenos Aires, and it includes stops in Argentina, Chile, Paraguay, Brazil, Ecuador, and Colombia.

BMG has released **Juana La Loca's** "Vida Modelo," the band's third disc for the label. The album, which was cut in Los Angeles, sports a guest appearance by **Billy Preston**. One week before the album's release July 4, **BMG** put out a limited-edition CD single featuring the titular leadoff single and two bonus tracks.

La Mississippi's just-released fourth album, "Cara Y Ceca," is the initial offering under the new **Del Cielito/BMG** distribution deal. Produced by **Gustavo Gauvry** and featuring guest appearances from **Chango Spasiuk**, **Cacho Tejera**, and **Deborah Dixon**, the 12-song set reveals a variety of musical sounds, including R&B, Southern rock, jazz, and Tex-Mex.

"Antes Del Diluvio," a new disc by noted singer/songwriter **Fernando Goin**, is the first release by **Yellow Bird Records**. In the '80s, Goin developed a distinctive country, blues, and folk blend with his band **Blind Lemon**.

Boston band Lemonheads performed July 26 at **Dr. Jeckyll** in Buenos Aires before 500 enthusiastic fans and

music critics.

MEXICO NOTAS: Melody has released two albums carrying the title "Los Grandes Triunfadores De Acapulco 97." One disc contains material from such pop acts as **Fey**, **Kabah**, **Lucero**, and **Ricky Martin**. The other features songs from regional Mexican *gruperos* artists led by **Banda Machos**, **Grupo Límite**, and **Los Tucanes De Tijuana**.

Though his next Sony disc is not due until September, high-flying ranchero **Alejandro Fernández** is still maintaining a high profile, courtesy of his song "Si Tú Supieras," the theme tune to Televisa's soap opera "María Isabel."

BMG's always-hot **Juan Gabriel** is booked to play the first of several, as-yet-unannounced dates Sept. 12 at Mexico City's Auditorio Nacional. He embarks on a U.S. tour Sept. 20 at Madison Square Garden. **Cárdenas**, **Fernández & Associates** is promoting the U.S. dates.

Warner superstar **Luis Miguel** is slated to appear Oct. 12-13 at Auditorio Nacional. While only two dates have been announced thus far, Micky likely will try to break his record of 16 straight soldout shows at the venue.

Juan Gabriel's labelmate and frequent solo partner **Rocío Dúrcal** is set to perform in November at Mexico City's Teatro Metropolitan.

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires and **Teresa Aguilera** in Mexico City

H.L. DISTRIBUTORS, INC.

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videolaser • Cassettes • Accesorios Y MUCHO MAS!

LLAMENOS HOY!
1-800-780-7712

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

DEMONDI **Balloin Due**

THE FIRST ITALIAN MUSIC MAGAZINE SPECIALIZED AND DEDICATED TO: SALSA, MERENGUE, BACHATA, TANGO, ITALIAN FOLK STYLES...

Each month the magazine features: reviews of the brand new records; italian charts; interviews to artists and orchestras; indication of dance parties, concerts, competitions, events... A pocket (165x235 cm) fully coloured size. 40.000 readers each month.

Ask for a FREE copy: **D.M.D. Ballo in Due - DOUBLEG**
Via C. Ferrari 1/A - 22066 Mariano Comense COMO ITALY
Fax. 0039-31-75 20 50
E-mail: doubleg@mbox.vol.it

DISTRIBUIDORA ONE STOP

Todo tipo de Musica Latina con los Mejores Precios

SI LO CONSIGUES A MENOS NOSOTROS SE LO IGUALAMOS

Member of **AFIM**

Incredible **WAREHOUSE**

3014 N.W. 79 Avenue
Miami, Florida 33122
P.O. Box 527950
Miami, Florida 33152
Tel (305) 591-7684
Fax (305) 477-0789
Internet Address:
<http://www.kubaney.com>

LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 9 **ACEPTA MI ERROR** (Edimonsa, ASCAP)
 - 36 **AMAME** (Famous, ASCAP/Insignia, ASCAP)
 - 18 **AMAME** (Vander, ASCAP)
 - 8 **AMOR A LA MEXICANA** (Peermusic, BMI)
 - 32 **CHIQUELLA** (De Luna, BMI)
 - 3 **DESESPERADAMENTE ENAMORADO** (Teddy Sound, SESAC)
 - 24 **DILE A ELLA** (Copyright Control)
 - 37 **EL PESCADOR** (Copyright Control)
 - 4 **EL TUCANAZO** (Flamingo)
 - 12 **ENAMORADA** (Lanfranco, ASCAP)
 - 31 **ES LA MUJER** (EMI Blackwood, BMI)
 - 26 **ESTATUA DE MARFIL** (Copyright Control)
 - 15 **FUE SU VOZ** (Copyright Control)
 - 22 **HOY ME HE VUELTO A ENAMORAR** (Lanfranco, ASCAP)
 - 6 **JEFE DE JEFES** (TN Ediciones Musicales, BMI)
 - 38 **LA DENUNCIA** (Vander, ASCAP)
 - 20 **LA INCERTIDUMBRE** (BMG Songs, ASCAP)
 - 35 **LA PLANCHA** (Sniper, ASCAP/Marco Antonio Perez, BMI)
 - 40 **LAS LAGRIMAS DE MI ALMOHADA** (EMI Blackwood, BMI)
 - 25 **LE PEDIRE PERDON** (Copyright Control)
 - 39 **ME NACIO DEL ALMA** (Pacific)
 - 1 **MIENTE** (Fonomusic, SESAC)
 - 5 **MI ULTIMO ADIOS** (Crisma, SESAC)
 - 11 **MOTIVOS** (Fonomusic, SESAC)
 - 13 **NO PRETENDO (STEAL YOUR HEART)** (FIPP, BMI)
 - 29 **NO PUEDO OLVIDARME DE TI** (Ole Ole, ASCAP)
 - 21 **NO QUIEREN QUE TE QUIERA** (Striking, BMI)
 - 16 **OLVIDEMOS NUESTRO ORGULLO** (Edimonsa, ASCAP)
 - 33 **PELIGRO** (Sony Latin, BMI)
 - 14 **PERO TE AMO** (Ernesto Musical)
 - 2 **POR DEBAJO DE LA MESA** (Manzamusica)
 - 34 **QUE SE TE OLVIDO** (Unimusica, ASCAP)
 - 23 **QUE SOLO ESTOY SIN TI** (Mas Latin, SESAC)
 - 17 **QUISIERA** (2000 Amor)
 - 30 **REGRESA A MI (UN-BREAK MY HEART)** (Realsongs, ASCAP)
 - 28 **SOLO CONTIGO** (Huina)
 - 27 **TAL VEZ ES AMOR (TALVEZ SEJA AMOR)** (Sony Discos, ASCAP/EMI April, ASCAP)
 - 10 **TE SIGO AMANDO** (BMG Songs, ASCAP)
 - 19 **TU Y YO** (Vander, ASCAP)
 - 7 **VIVIR SIN ELLAS** (Copyright Control)

THE BEAT

(Continued from page 12)

had no comment by press time.

Not surprisingly, **Simon's** publicist, **Dan Klores**, isn't interested in revisiting the numbers. "We're delighted that the **Garth Brooks** concert was a success; we're not interested at all in discussions about numbers," Klores says. "According to all the New York papers, the Parks Department, the Police Department, etc., 750,000 had a great night at the Paul Simon concert, and that's what we have to say." (According to The New York Times, the number was revised by city officials to 600,000.)

Other than bragging rights, why does any of this matter? In the grand scheme of things, perhaps it doesn't, except for the fact that the Parks Department should be able to explain its numbers. Undoubtedly, both **Brooks** and **Simon** will claim to hold the record. What's of much greater import is that the Parks Department, **Brooks'** camp, and **HBO** pulled off a magnificent event (see story, page 39). For those of us who were in the audience, **Central Park** felt safe, inviting, and like the center of the universe for the two hours **Brooks** played.

This attendance issue may not rear its head until the next free concert is announced, but it will resurface. When asked if the Parks Department would hand out the same press release that lists **Simon** at 600,000 the next time a free **Central Park** show is announced, **Stern** declined to answer. "I'm not going to respond to that," he says. "I cannot predict that. I know that for this administration [under] **Mayor Giuliani**, the **Garth** count was accurate, and we expect accurate proven figures to be

issued for future concerts."

AFTER THE BIG SHOW: In other concert news, **HBO** plans to rebroadcast the concert, which was produced by **Jon Small** and directed by **Marty Callner**, unscrambled to all cable households Sept. 13. The new version will include at least two of the three additional songs **Brooks** played after the **HBO** program ended. The Aug. 7 concert was the highest-rated original program on **HBO** for 1997, with more than 14.6 million viewers tuning in to at least a portion of the concert.

On the charts, **Brooks'** most recent album, 1995's "Fresh Horses," gallops No. 45-25 on the Top Country Albums chart. Six of his previous titles stake out positions in the top 15 of the Top Country Catalog Albums chart, including "The Hits," which moves No. 2-1, and "No Fences," which rises No. 13-2.

The fact that you had to be a troll not to know that **Brooks** was appearing in **Central Park** makes it all the more troubling that **Brooks**, his label, **Capitol Nashville**, and its parent company, **EMI Recorded Music Group** (the new entity headed by **Ken Berry**, following the dissolution of **EMI-Capitol Records Group North America** in June) could not manage to get a new record out for the week of the show as they'd planned. **Brooks**, who was primarily handled by execs at **EMI-Capitol Records Group North America**, has consistently maintained that he will not put out the new album until things have stabilized at his label. Still, file this one under "big-time missed opportunities."

Bartoli, Pavarotti, Fleming Among The Names On London's Fall Release Slate

AVOCAL FALL: London Records is front-loading its release schedule this season with the vocal heavy hitters: a new Cecilia Bartoli recital disc ("An Italian Songbook"); a two-disc set of Pavarotti's greatest hits; "Don Giovanni," conducted by Georg Solti and starring Bryn Terfel and Renée Fleming; "L'Elisir d'Amore," with that dynamic duo, Roberto Alagna and Angela Gheorghiu; and "Signatures: Great Opera Scenes," in which Fleming collaborates with Solti and the London Symphony on works by Mozart, Britten, Strauss, and others, all due in September, plus the famous Solti "Ring," remastered, in October. Aiming to consolidate its stated position as the premier vocal label, London is launching a "World's Greatest Singers" marketing campaign, featuring a logo, CD samplers, a brochure, and a four-page insert in Opera News for October and November.

Fleming will have a major U.S. presence in September and October. She opens the New York Philharmonic season Sept. 17 (the concert will be



by Heidi Waleson

televised on PBS), followed by performances of Massenet's "Manon" beginning Sept. 23 at the Metropolitan. The "Signatures" recording, which features the Countess' arias from "Figaro," the Letter Scene from "Eugene Onegin," "Song To The Moon" from "Russalka," "Salce" and "Ave Maria" from "Otello," the Embroidery aria from "Peter Grimes" and the Transformation scene from "Dafne," represents a cross section of her repertoire—sort of.

"If you do a recording with a major conductor, he's not going to want to do vehicle pieces," Fleming says. "These are all important orchestral scenes—no bel canto, nothing French." Solti has been a big supporter of Fleming.

"I'm especially honored, because he had never done that sort of project before. To me, that's a thrill."

At the moment, Fleming is in what she calls her "French period"—in addition to the many Mozart and Strauss operas she is singing (she does her first Arabella in April in Houston), she's become captivated by Manon, Thaïs, and Louise. "Vocally, most of the roles I do in the French literature have leggiero qualities and dramatic qualities at the same time. They also lie in a very comfortable place—the tessitura is very middle voice, which is good for me. The music is very beautiful, and the style is in my ear, somehow. You can play with it a lot—it's not as rigid as German repertoire, as Mozart. And I love singing in the language."

For interpretive ideas, Fleming has been listening to historical recordings. "I have a source who will send me 40 interpretations of a role. I was listening to Mary Garden and Grace Moore, instead of singers of the last 20



years, for this Manon I just did. It's fascinating. The styles have changed so much. In the '30s and '40s, this music was done in such an alive fashion, brighter and more urgent. Later on, it got soupier, more romantic, more sentimental, and it lost some of the astringent qualities. I find it's really good to get that big picture, and from that I feel qualified to make an interpretation. If left to my own devices, I would copy what was vaguely in my ear, which is from the last 20 years."

Fleming is now in the middle of recording "Thaïs" (she has to wait until next year, when Thomas Hampson is available, to record the duets), and her knockout role, "Russalka," is scheduled for recording next spring in Prague with Ben Heppner and Dolora Zajick. Another upcoming event is the world premiere of André Previn's "A Streetcar Named Desire," scheduled for fall 1998 in San Francisco, in which she will create the part of Blanche; London is planning to record the opera. Also on deck is a recording of American arias with James Levine, each a tribute to a great American singer.

Fleming's recording plans reach past the millennium, a fact that makes her a little nervous. "I'm not like Cecilia and so many artists who get picked up in their early 20s, who already have a massive discography, so I do feel a sense of urgency about all this," says Fleming, who turned 38 in February. "I may sound old next year!" If the rich, bright, expressive sound of "Signatures" is any indication, that's not likely.

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	17	IN THE MIRROR PRIVATE MUSIC 82150/WINDHAM HILL	YANNI 17 weeks at No. 1
2	2	28	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
3	3	88	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	ENYA
4	4	23	AVALON GTSP 537112	JOHN TESH
5	5	15	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
6	6	12	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
7	7	24	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
8	14	10	GUITAR ODYSSEY REAL MUSIC 0802	GOVI
9	8	17	WHITE STONES PHILIPS 534605	SECRET GARDEN
10	10	18	SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
11	12	47	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
12	9	5	PIANO DREAMERS A COLLECTION REAL MUSIC 4635	VARIOUS ARTISTS
13	11	67	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
14	15	12	OXYGENE 7-13 DISQUES DREYFUS 68009/EPIC	JEAN MICHEL JARRE
15	18	3	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
16	13	4	ELECTRIC WORLD HIGHER OCTAVE 77595/VIRGIN	NEAL SCHON
17	NEW		THE DROP ALL SAINTS 66032/THIRSTY EAR	BRIAN ENO
18	17	46	GRAVITY NARADA 63037 [PS]	JESSE COOK
19	22	62	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
20	20	11	HEAT NARADA 63040	OSCAR LOPEZ
21	19	10	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
22	21	22	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
23	25	69	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
24	16	5	ETERNITY II - THE ENCORE REAL MUSIC 3223	VARIOUS ARTISTS
25	24	38	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS

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

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
			★★ NO. 1 ★★	
1	1	33	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV 22 weeks at No. 1
2	5	47	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
3	3	2	KIRI TE KANAWA ERATO 17071 (15.97)	SOLE E AMORE: PUCCINI ARIAS
4	4	12	DAVID HELFGOTT RCA VICTOR 46725 (9.98/15.98)	BRILLIANTISSIMO
5	7	6	YO-YO MA SONY CLASSICAL 63368 (10.98 EQ/16.98)	TAN DUN'S SYMPHONY 1997
6	2	21	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
7	10	30	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
8	6	65	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
9	9	39	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
10	12	20	CHOIR OF NEW COLLEGE (HIGGINSBOTTOM) ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY
11	13	9	LUCIANO PAVAROTTI LONDON 448700 (10.98 EQ/16.98)	PAVAROTTI PLUS
12	NEW		EVGENY KISSIN SONY CLASSICAL 62926 (10.98 EQ/16.98)	BEETHOVEN: PIANO CONCERTOS NOS. 2 & 5
13	15	40	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
14	8	3	MITSUKO UCHIDA PHILIPS 456245 (10.98 EQ/16.98)	SCHUBERT: THE COMPLETE IMPROMPTUS
15	RE-ENTRY		ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
			★★ NO. 1 ★★	
1	2	2	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE 1 week at No. 1
2	1	37	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
3	4	33	THE TALIESIN ORCHESTRA (SAYRE) INTERSOND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
4	5	30	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
5	3	2	COSTELLO/LEONARD/SHEPPARD LONDON 4526052 (16.98 EQ)	HARLE-TERROR & MAGNIFICENCE
6	9	96	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
7	6	22	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
8	8	28	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
9	7	8	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68786 (9.98/15.98)	AMERICAN VISIONS
10	13	42	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
11	11	9	SOUNDTRACK RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!
12	10	19	BOBBY MCFERRIN SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
13	14	7	THE TALIESIN ORCHESTRA (SAYRE) INTERSOND 3575 (16.98)	FORBIDDEN FOREST: IMPRESSIONS OF GEORGE WINSTON
14	12	11	CINCINNATI POPS (KUNZEL) TELARC 80437 (10.98/15.98)	THE BIG PICTURE
15	15	76	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY

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

TOP CLASSICAL MIDLINE

- VARIOUS MOZART IN THE MORNING PHILIPS
- VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS BARBER'S ADAGIO RCA VICTOR
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS BACH FOR BOOK LOVERS PHILIPS
- VARIOUS MOZART FOR MEDITATION PHILIPS
- CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- POPS(FIEDLER) STARS & STRIPES RCA
- VARIOUS TEARS FROM HEAVEN RCA VICTOR
- PHIL. ORCH.(ORMANDY) ORFF: CARMINA BURANA SONY CLASSICAL

TOP CLASSICAL BUDGET

- VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- VARIOUS MOZART: OPERA HIGHLIGHTS LASERLIGHT
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS PIANO BY CANDLELIGHT MADACY
- JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOND
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS 25 PIANO FAVORITES VOX CAMEO
- VARIOUS CLASSICAL TREASURES MADACY
- VARIOUS CLASSICAL MASTERPIECES MADACY
- JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
- VARIOUS 25 GUITAR FAVORITES VOX CAMEO
- VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- VARIOUS VERY BEST OF BEETHOVEN VOX CAMEO
- THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL
- VARIOUS 25 CLASSICAL FAVORITES VOX CAMEO

Escapade's Size 11 Steps Forward; Malpaso Readies Monterey Release

FOCUS GROUP: Escapade Music has launched an imprint called Size 11 that will focus exclusively on contemporary jazz. Mitch Satalof, president of Escapade (whose roster includes Joe Zawinul, Adam Holzman, and Bill Evans), says Size 11 was created to enhance the focus on marketing and demographics.



by Jim Macnie

"There's a difficulty in trying to satisfy two different markets," he offers. "If you ran an EKG on the sound of contemporary jazz starting in the Eastern bloc, you'd find it's really slamming. As you head west through Europe, it maintains the kick but starts to calm down. By the time you get to Spain, it's cooling off more; as you hit New York you have only a few blips on the screen, and when you wind up in L.A. it's a flat line. Having product that's viable in the U.S. marketplace is crucial to us. If we're still thinking that radio can drive consumers into stores, then we've got to get right with it. That's the crisis we deal with day in and day out: trying to come up with what will

satisfy the necessary standards of the radio market but still maintain musical integrity. Size 11 can give us what we need to have contemporary success here at home without infringing on Escapade's mission statement. You just can't afford to scare off radio."

The chance to see how close they come arrives Sept. 9 with Size 11's debut title, Juan Carlos Quintero's "The Way Home." It's Latin-tinged pop-jazz. "Juan and I have been in the exact same zone since our first conversation," says Satalof. "Groove and melody—smooth jazz." Escapade's next release is Evans' "Starfish & The Moon," due in mid-September.

SEASIDE: A three-disc overview of the Monterey Jazz Festival is ready for Sept. 9 release by Clint Eastwood's Malpaso/Warner Bros. label. The compilation was produced by Orrin Keepnews and Tim Jackson. It includes Dizzy Gillespie, Dave Brubeck, and Billie Holiday pieces from 1958, working its way through '70s tunes by the Modern Jazz Quartet and '90s recordings by Shirley Horn and Joshua Redman.

HILLTOP: Garth Brooks isn't the only artist who can get a bunch of people into New York's Central Park. Trumpeter Roy Hargrove will likely have an enthusiastic turnout for a 3 p.m. no-cost concert by his Crisol ensemble Saturday (16) at the Great Hill. The show is a Jazz @ Lincoln Center co-production with the Central Park Conservancy. Crisol is the well-known trumpeter's Cuban project that's represented on the Verve release "Habana." The band includes pianist Chucho Valdez, percussionist Miquel Diaz, drummer Horacio Hernandez, and saxophonist David Sanchez. They have been touring all summer, and reports have it they're sounding deadly. A bustling rhythm is usually one of the best inspirations for Hargrove, who loves to blow his most intrepid when supported from below. On Sunday (17), Crisol will be part of the JVC Jazz Fest in Newport, R.I. According to SoundScan, "Habana" has sold 11,000 copies since its release in May.

A LOOSE CONGLOMERATION of jazz journalists from the New York area has formalized its professional fraternity: The members declare themselves the New York Jazz Critic's Circle. Along with its formation, the Circle (of which, it should be noted, I'm a member) has announced the winners of its first Jazz Awards. The awards will be presented at the fifth annual Charlie Parker Jazz Festival at 3 p.m. Aug. 24 in New York's Tompkins Square Park.

The categories, and their 1996-97 winners, are musician of the year, Ornette Coleman; lifetime achievement winner, Benny Carter; best new artist, Matt Wilson; best instrumentalist, Sonny Rollins; best vocalist, Cassandra Wilson; best sideman, Louis Nash; best composer/arranger, Jim Hall; best working band, John Zorn's Masada; best working big band, Mingus Big Band; best venue, Village Vanguard; album of the year, "Belief" by Leon Parker (Sony); big band album of the year, "Joe Henderson Big Band" (Verve); reissue of the year, "Hi-Fly" by Jaki Byard (Prestige); and reissue of the year (boxed set), "The Complete Blue Note Sixties Sessions" by Dexter Gordon (Blue Note).

Critics are Gary Giddins, Gene Seymour, K. Leander Williams, Gene Santoro, Peter Watrous, Steve Futterman, George Kanzler, Tom Masland, Nat Hentoff, Joseph Hooper, Chris Norris, and John Swenson. On the bill at the Parker Festival are Carter, Milt Hinton, and Phil Woods.

A separate honors show has been postponed. The Jazz Awards, produced by KnitMedia, was originally scheduled to be held Sept. 30. A new date for the show will be announced soon.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	7	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	7 weeks at No. 1 SWING
2	2	24	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
3	4	8	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
4	5	48	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
5	6	13	DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI
6	3	6	HERBIE HANCOCK & WAYNE SHORTER VERVE 537564	1 + 1
7	10	8	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 57694	BLOOD ON THE FIELDS
8	9	18	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
9	7	4	CLARENCE "GATEMOUTH" BROWN VERVE 537617	GATE SWINGS
10	12	10	ROY HARGROVE'S CRISOL VERVE 537563	HABANA
11	11	27	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
12	13	92	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
13	17	75	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
14	14	8	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
15	15	74	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
16	16	10	KEITH JARRETT ECM 21640	LA SCALA
17	8	10	JOHN PIZZARELLI RCA 67501	OUR LOVE IS HERE TO STAY
18	18	68	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
19	23	7	ELLA FITZGERALD GRP 9870	PRICELESS JAZZ
20	24	7	VARIOUS ARTISTS ATLANTIC 83010	BURNING FOR BUDDY - A TRIBUTE TO THE MUSIC OF BUDDY RICH VOL. II
21	22	27	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
22	19	8	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
23	21	7	THE MCCOY TYNER TRIO WITH SYMPHONY IMPULSE! 197/GRP	WHAT THE WORLD NEEDS NOW
24	20	5	BILLIE HOLIDAY GRP 9871	PRICELESS JAZZ
25	RE-ENTRY		CHARLIE HUNTER QUARTET BLUE NOTE 52420/CAPITOL	NATTY DREAD

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	45	KENNY G ▲ ARISTA 18935	45 weeks at No. 1 THE MOMENT
2	2	11	BONEY JAMES WARNER BROS. 46548	SWEET THING
3	3	16	GATO BARBIERI COLUMBIA 67855	QUE PASA
4	4	7	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
5	6	2	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
6	7	19	RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL
7	5	4	NANCY WILSON COLUMBIA 67769	IF I HAD MY WAY
8	8	22	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
9	9	13	SPYRO GYRA GRP 9867	20/20
10	19	40	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
11	11	12	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
12	NEW ▶		EARL KLUGH WARNER BROS. 46471	THE JOURNEY
13	10	22	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP	NUYORICAN SOUL
14	14	28	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
15	13	2	AVENUE BLUE BLUEMOON 92768/AG	NIGHT LIFE
16	12	46	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
17	15	55	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
18	17	4	PATRICE RUSHEN DISCOVERY 77065	SIGNATURE
19	20	8	GEORGE HOWARD GRP 9885	THE VERY BEST OF GEORGE HOWARD AND THEN SOME
20	RE-ENTRY		EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
21	24	12	BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION
22	23	38	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC	SHACK-MAN
23	22	12	ERIC MARIENTHAL I.E. MUSIC 537338/VERVE	EASY STREET
24	18	15	HERB ALPERT ALMO SOUNDS 80014/GEFFEN	PASSION DANCE
25	21	18	URBAN KNIGHTS GRP 9861	URBAN KNIGHTS II

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

NEW RELEASES FROM A NEW FORCE IN JAZZ

ARKADIA JAZZ
"The Artists' Choice"

HEARING IS BELIEVING!

Soprano Saxophone virtuoso DAVE LIEBMAN breaks new ground in this inspired recording. Mixing Brazilian rhythms with penetrating ballads... #41 on Gavin and climbing!

Piano virtuoso BILLY TAYLOR is at the peak of his powers in his first release in four years!

NOVA BOSSA NOVA is a potent mix of powerful jazz horns driven by a hard core Brazilian rhythm section... With Bob Mintzer, Claudio Roditi and Guilherme Franco.

BENNY GOLSON, supported by a trio of impressive young talents, gives full expression to the matchless music which has made him a living jazz legend.

Integrating audio, home video, Enhanced-CD, radio, television, publishing, merchandising and the Internet to realize the full creative and market potential of our artists.

CALL 888-ARKADIA FOR A COMPLETE CATALOG

DISTRIBUTED BY V.I.E.W., INC., 34 EAST 23 ST, NY, NY 10010 212-533-0007 FAX 212-979-0266 E-mail:arkadiany@aol.com

515.98 EACH

<http://www.billboard.com>

FOR SOUND SAMPLES

Hear free musical samples from the hottest titles on the major Billboard albums charts

Provided by the Music Previews Network in

• Real Audio • WAV • MPEG

Songwriters & Publishers

ARTISTS & MUSIC



Twin Threat. Sony/ATV Tree Publishing in Nashville has signed a deal with the Lynns, twin daughters of Loretta Lynn. The sisters, Patsy, second from left, and Peggy, will record on Reprise. Also shown, from left, are Sony/ATV Tree executives Dale Dodson, director of creative services; Don Cook, VP; and Donna Hilley, president/CEO.



Sign Of Success. Executives of EMI Music Publishing Worldwide gathered in New York recently to meet with recording star Eros Ramazzotti to honor his achievements with a special trophy. His album "Tutte Storie" has sold more than 5 million units worldwide, according to EMI. His current release is "Dove c'e Musica" on Arista. Shown, from left, are Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide; Ugo Cerruti, attorney; Ramazzotti; and Antonio Marrapodi, managing director of EMI Music Publishing Italia.



Venturing Out. MCA Music Publishing has signed a worldwide joint venture with Mark Pitts and his company, ByStorm Entertainment, which also has a label deal with MCA Publishing sister company Universal Music Group. As a result, MCA has acquired publishing rights for ByStorm/Universal artists Tracey Lee and Christina Wilson, as well as songs on the new Changing Faces album. Shown, from left, are Marva Allen, legal counsel for ByStorm; Kim Jackson, director of creative services at MCA Music Publishing; Wayne Barrow, VP of ByStorm; Pitts; and David Renzer, worldwide president of MCA Music Publishing.



Back At Tramps. New York-based band ila's dress took part in the Songwriters' Hall of Fame showcase recently at Tramps, making it the second straight year that lead singer Pilley took part in the showcase. She performed two new songs, "I Am Not Necessarily Those Things" and "Take It Back." Seven other singers and songwriters performed at the New York club. The band's new album, "Ignorance," is on its illovestress label.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
I'LL BE MISSING YOU	Sting, T. G��ther, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT COUNTRY SINGLES & TRACKS		
COME CRYIN' TO ME	John Rich, Wally Wilson, Mark D. Sanders	Sony/ATV Tree BMI, Feed Them Kids/BMI, Starstruck Angel/ASCAP, Mark D./ASCAP
HOT R&B SINGLES		
NEVER MAKE A PROMISE	Daryl Simmons	Warner-Tamerlane/BMI, Boobie-Loo/BMI
HOT RAP SINGLES		
MO MONEY MO PROBLEMS	Christopher Wallace, S. Jordan, M. Betha, B. Edwards, Nile Rodgers	Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Steven A. Jordan/ASCAP, Bernard's Other/ASCAP, Sony/ASCAP, M. Betha/ASCAP, Tommy Jym/BMI
HOT LATIN TRACKS		
MIENTE	Rafael Perez-Botija	Fonometric/SESAC

Music & Media On The Move; Notting Hill Signs 2 U.S. Writers

BACK IN ACTION: Veteran music publisher Billy Meshel, former president of All Nations Music, has formed Music & Media International, which has already entered into a number of publishing deals. Joining Meshel, president/CEO of the Beverly Hills, Calif.-based company, is former All Nations VP John Massa, now VP/GM of the new setup. Meshel sold All Nations Music to MCA Music Publishing in June.

Meshel says Music & Media has entered into publishing arrangements with Kurtis Blow, Mike Chapman, Phil Coulter, Egyptian Lover, Jay King, LeRoy Marinell, Bob Merrill, Michel Rubini, and Mickey Most's Rak publishing companies, Ramitary Music, and Roadshow Music. Another signing is Squares, an alternative band from Boston, whose single "Wino" is set for release on Pavement Records. Meshel further reports he's negotiating to acquire "several more catalogs" and is working on four film projects.

WELCOME

ABROAD: U.K.'s London-based Notting Hill Music reports that it has signed two American writers, Taura Stinson and Brenda Lee Eager, following trips by company executives Andy McQueen and Peter Chalcraft to the U.S.

The Stinson deal includes her song "Killing Time," recorded by Columbia Records act Destiny's Child and featured in the smash film "Men In Black" and its soundtrack. She's an artist in her own right as part of the act E-Mage.

Composer and lyricist Eager's arrangement includes her recent collaboration with ♀, "Somebody's Somebody," which he recorded for the album "Emancipation." A writer since the late '60s, she has had as co-writing partners Ray Charles, Bobby Womack, the Manhattanans, Mavis Staples, and Peaches & Herb. As an artist, Eager has recorded a song with Charles due for release soon. She wrote it with Billy Osbourne.

According to Notting Hill, both Stinson and Eager are eager to collaborate with the British writers and artists.

TWO FOR ZOMBA: Zomba Music in New York has signed one oldie talent, Misfits, and a newcomer group, Limp Bizkit. The Misfits' first album of all-new material since 1983, "American Psycho," was released May 13 by Geffen Records. They are on tour with Megadeth.

Limp Bizkit's debut album, "Three Dollar Bill Ya'll," was issued July 1 by Flip/Interscope. The act is also featured on this year's Vans' Warped tour and recently supported Korn in both the U.S. and Europe.

FROM THE U.K. WITH LOVE: Producer John Yap's U.K.-based TER label has at least two approaches to Broadway musical product in its Jay label series: market the London cast version of shows or put out newly recorded versions that offer, as the now-familiar label copy puts it, the

"First Complete Recording," which usually also means the original orchestrations.

Allegro, the U.S. distributor, has been releasing this

product for several years and has just come along with a batch of new entries. First, the studio-cast offerings feature two war horses: two-CD versions of Robert Wright and Chet Forrest's adaptations of the music of Grieg and Borodin, respectively, for "Song Of Norway" and "Kismet." A third "complete" entry is Sigmund Romberg and Dorothy Donnelly's "The Student Prince," with the stunning score and '20s origins that made the two later Wright and Forrest gems possible.

As for the three London cast releases, they are Marvin Hamlisch and Carole Bayer Sager's "They're Playing Our Song," David Shire and Richard Maltby's "Starting Here, Starting Now," and Dan Goggin's "Nonsense."

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

1. Dave Matthews Band, "Crash."
2. Metallica, "Load."
3. Bush, "Razorblade Suitcase."
4. John Tesh, "Avalon."
5. Bush, "Sixteen Stone."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"POVERTY TRAIN"

Written by Laura Nyro
Published by EMI Blackwood Music Inc.

The songs of the late Laura Nyro have affected a diverse audience of American music lovers and had a profound influence on today's generation of female singer/songwriters. In recognition of Nyro's impact, some of today's top female artists contributed their talents to "Time And Love: The Music Of Laura Nyro" on Astor Place Recordings. The project includes Patty Larkin, Phoebe Snow, Jill Sobule, Rosanne Cash, Suzanne Vega, Jane Siberry, Beth Nielsen Chapman, Lisa Germano, the Roches, Sweet Honey In The Rock, Jonatha Brooke, Holly Cole, Leni Stern, and Dana Bryant.

"Of course I knew her from the hits she wrote for other people, and I knew her albums," Patty Larkin says. "I mostly was interested in her approach to songwriting and her approach to song form."

"It was amazing to me that she would be going from verse/chorus to verse/chorus, and normally somebody would do a bridge, but she'd change the whole feeling of the song and do something completely different that was almost out of time. I thought that was just astounding. And I also liked her lyric writing a lot. I like how much emotion she packed into her music."

Continues Larkin, "I did a cut called 'Poverty Train,' and the reason I chose that was it was a mem-

orable song for me from the past, but also when I heard it, I could really hear a big ol' low guitar part for it... The contour of the song goes up and down. It gets big, and it gets very, very small and very quiet, almost



kind of scary at the end. I really wanted to try to be true to the feelings I got when I listened to her original version of it."

Larkin says it was different to produce a song that she didn't write herself. "I didn't have to fit the song in the role I normally think of myself in," she says. "I wasn't the writer, and it wasn't going on my album. It could be what I wanted it to be in terms of sounds and atmosphere. I really like the way it came out."

Studio Action

ARTISTS & MUSIC

Garth Gig Captured Glitch-Free Audio Team Triumphs At Huge Event

BY PAUL VERNA

NEW YORK—Even the most hardened audio pros can be made to flinch with numbers as staggering as the statistics for the Aug. 7 Garth Brooks concert in New York's Central Park and live HBO telecast: 14.6 million TV viewers, hundreds of thousands of spectators, 600 loudspeakers, 600 crew members, 150 trailers, 24 cameras, 12 forklifts, a blimp, a helicopter, and production costs exceeding \$5 million.

However, for the team put together by Picture Vision president/owner Jon Small—who served as producer of the both the concert and telecast—the Brooks show was less about numbers and more about delivering the best possible audio mix to the live audience, the TV viewers, and the tapes that will eventually yield a live album and video.

For broadcast sound mixer Chris Taylor of Nashville-based MD Systems/Clair Bros. Audio, the Central Park show was the culmination of his work as audio recording engineer on Brooks' world tour. Since the first weekend in January, Taylor has been taping every show for the prospective live album.

On Aug. 7, however, Taylor shifted his duties from recording engineer to broadcast sound mixer, taking splits from the stage signals and mixing on the fly for the HBO broadcast. In addition, Taylor encoded the audio program in Dolby Surround Sound for the TV audience.

"I've been practicing mixing the tour since the first weekend in January," said Taylor. "For me, there's not a whole lot different about the Central Park show, since I basically mix it the same way whether it's for a live broadcast or for a recording."

Working in the Unitel truck, Taylor used a Midas XLA console with VCA, fader, and mute automation, allowing

him to easily recall settings between songs and to react quickly to Brooks' often spontaneous onstage decisions.

Although Taylor tracked the park concert on a 48-track Tascam DA-88 system—as he has since the beginning of the tour—his tapes were intended as a backup to Effanel Music's recording of the show. Effanel mixing engineer John Harris handled recording duties from the Effanel mobile, which is equipped with a Neve Capricorn digital console, a Sony 3348 digital multitrack, and 48 tracks of DA-88.

In addition to the music recording, Effanel supplied audience feeds to the Unitel truck using several pairs of cardioid and omni microphones scattered throughout the park. Some of the audience microphones were Sennheiser wireless units mounted on the delay towers and plugged into nearby preamps and digital converters, which allowed the signals to travel line-level over long distances without any degradation.

Harris was assisted by Allen Reynolds and Mark Miller, Brooks' producer and engineer, respectively.

The broadcast mix and the audience feeds were routed to the Unitel truck, where production mixer Don Warsham coordinated all music and audience sounds with roll-ins and other broadcast elements. As a backup, Warsham also received music feeds from the Effanel truck and from front-of-house mixer Dan Heins of MD/Clair.

Heins mixed the show on two ATI Paragon consoles using Crown amplifiers and MD Systems T2 cabinets in the main array. In the delay towers, MD/Clair used Clair Bros. S4 speakers, also driven by Crown amps. The stage monitor mixes were done on two Yamaha PM4000 boards, MD Systems and Clair Bros. 12AM speakers, and Crown and Carver amps.

In addition to Effanel's audience

mikes, Warsham used approximately sixteen small-diaphragm mikes for near the rim of the stage for up-close audience responses.

The logistical planning required for a show of the magnitude of Brooks' Central Park extravaganza would have been overwhelming under any circumstances, but the process was further complicated by the bureaucracy of New York's government, according to Small.

"I had more than 20 meetings with the New York Parks Department, the Police Department, the Fire Department, EMS—all the agencies—to make sure that together we could make this work," said Small. "I had to come down with blueprints first to see where the police access lanes would be. Then they'd make changes, and we'd redraw and come back. And it was the same with the Fire Department. We went around in circles for a long time. We probably made 15 changes to the blueprints."

Small added that securing air space for HBO's blimp and helicopter required approximately 20 phone calls.

Red tape notwithstanding, Small credited the New York agencies with being thoroughly cooperative from the beginning and added that the city's concern for the health and welfare of the audience paid off in an impressively low incident rate at the event, which was held in Central Park's North Meadow.

After all the plans were approved and the permits issued, Small and his crew spent 10 days on site constructing the stage, erecting sound and lighting towers, laying cables, fencing out large areas of the meadow, installing portable toilets, etc. The process went smoothly, thanks to an efficient crew and generally pleasant weather. However, two nights before the show, a hail

(Continued on next page)



Brothers In Arms At Ocean Way Nashville. Guitar icon Mark Knopfer, center, has been at the recently opened Ocean Way Nashville working on music for the upcoming film "Wag The Dog," which stars Dustin Hoffman and Robert De Niro. With Knopfer, from left, are assistant engineer Mark Ralston and engineer Chuck Ainlay.

newsline...

BUOYED BY THE SUCCESS of its digital mixer line, Yamaha Corp. of America has added key personnel to its Pro Audio department. The new staffers are R&D specialist John Patterson and applications specialist Marc Lopez. Patterson—a freelance producer/engineer who has worked extensively with producer Phil Ramone and whose credits include Frank Sinatra, Jon Secada, Chuck Mangione, and Peter, Paul & Mary—will be responsible for interfacing with customers in the recording, post-production, and touring sound areas. Lopez is a freelance sound designer and post-production mixer who has worked at Skywalker Sound South, Serafine Sound Design, and various studios in Burbank and Hollywood, Calif. At Yamaha, he will be responsible for helping customers integrate Yamaha digital mixers with other manufacturers' gear.

Yamaha product manager Peter Chaikin says of the new staffers, "With our recent successes in the digital mixing arena, Yamaha has decided to establish formal product planning mechanisms in the U.S. This signifies our intent to directly meet the needs of the U.S. market with future product. In the digital mixing arena, it's now required that we have full-time, consistent feedback and communication regarding the marketplace."

SEATTLE MUSICIAN CHARLIE NORDSTROM has purchased Studio X from Bad Animals owner Steve Lawson for an undisclosed amount. In addition, Nordstrom has partnered with Reed Ruddy, a music industry veteran and former Bad Animals studio manager, to own and operate the independent one-room facility.

Although Studio X will continue to be housed on the premises of Bad Animals, a separate entrance has been built to form a distinction between the two facilities.

Bad Animals switched from music recording to post-production in 1996, but the facility kept Studio X as its last remaining music outpost. With the sale of Studio X, Lawson and his original partners in Bad Animals—Ann and Nancy Wilson of the rock group Heart—have effectively exited the music studio business.

Studio X, which can accommodate up to 50 musicians, features a Solid State Logic 4064 G series console, Studer tape machines, vintage microphones, and state-of-the-art processing equipment. In addition, the studio has a kitchen, living room, and private baths.

THE WORLD STUDIO GROUP (WSG), a Los Angeles-based consortium of world-class recording facilities, has added a portable Solid State Logic 9072 J series control room to its membership. In addition to the SSL board, which is housed in flight cases, WSG has been appointed exclusive worldwide agent for a Studer digital 48-track recorder, Dynaudio Acoustics main and nearfield monitors, Chord power amplifiers, a Synclavier TS system with 16 tracks of hard-disc recording/editing capabilities, and two racks of Lexicon, AMS, Eventide, and Urei outboard gear. All the equipment can be shipped anywhere in the world, according to WSG chairman Chris Stone. The equipment is rented for a minimum of one month, and the fee includes the commissioning of an SSL factory technician on site to assure total system reliability, according to Stone.



Alien Flyers Gets Flack. Star recording artist Roberta Flack worked at Alien Flyers in New York on a project sponsored by Buick to support the fight against breast cancer. Flack cut three songs at the studio that will be featured with three performances by Judy Collins on a Buick-distributed disc. The recording follows a highly successful tour by the two singers. Shown at Alien Flyers, from left, are studio co-owner Robert Rubeni, engineer Stephen Seltzer, Flack, and co-producer Bernard Wright. Not shown are composers/co-producers Jerry Barnes and Katreese Barnes. (Photo: Howard Sherman)

AES To Celebrate 50 Years In Style

NEW YORK—The upcoming 103rd Audio Engineering Society (AES) Convention, scheduled for Sept. 26-29 at the Jacob Javits Convention Center here, is shaping up to be the biggest in the 50-year history of the society.

AES executive director Roger Furness and 103rd Convention chairman Russ Hamm say the AES will celebrate its silver anniversary in style, with an unprecedented schedule of audio-related workshops, seminars, papers, tours, and special events, plus the exhibit floor, which will be open for the duration of the convention. The event will be highlighted by a keynote speech by industry luminary George Massenburg.

For the first time, the AES will offer an online registration service via its Internet World Wide Web site, <http://www.aes.org>.

GARTH GIG CAPTURED GLITCH-FREE

(Continued from preceding page)

and thunderstorm not only washed out a planned sound check, but also flooded large areas of the park and damaged props and equipment onstage.

"The storm completely drenched the stage," said Small. "The stage was totally protected, but the water soaked a star curtain that was worth about \$100,000. Fortunately, it dried off in time for the show, and it worked fine, but we lost that whole night. That was the night we were supposed to focus lights and do a full rehearsal. Instead, we ended up rehearsing the night before the show until two in the morn-

ing."

Small—who has worked on such large-scale media events as Reba McEntire's NBC special and Billy Joel's Yankee Stadium concert—said the Brooks show was unprecedented in its scope and surprisingly free of problems.

"If I had it to do again, I wouldn't do anything differently," said Small. "If anything, I wish we'd had a couple of more days in the park, but I wouldn't have hired anyone differently. I've been on cloud nine before, during, and after."

NEW YORK

CLINTON RECORDING has been busy with high-profile film scoring projects, including the upcoming TriStar film "Excess Baggage," starring Alicia Silverstone, Christopher Walken, and Nick Turturro, which boasts a score by acclaimed guitarist John Lurie, who worked at the facility's Studios A and B—both of which feature Neve 8078 consoles. Lurie produced the date with engineer Pat Dillet; they were assisted by Robert

AUDIO TRACK

Friedrich and Joe Shatoff, as well as by Clinton chief technician Roger Deller. Other sessions at Clinton include a Stretch Records album by pianist Avashai Cohen, produced by Chick Corea in Studio A, which features a recently refurbished Steinway Concert Grand; Bernie Kirsch engineered the three-day session, assisted by Clinton staffer Keith Shortreed.

LOS ANGELES

AT SOUND IMAGE in Van Nuys, producer Alan Elliott tracked for DreamWorks act Speakeasy, which features Ry Cooder and his son Joachim, along with Carla and Juliette Commagene; Hank Cicalo engineered, assisted by Chris Morrison. Also at Sound Image, producer/artist Carmine Appice worked on an all-star guitar album, "Guitar Zeus II," for Polydor Asia; the project features such players as Seymour Duncan, Steven Seagal, Neal Schon, and Vivian Campbell; John Henning engineered, assisted by Morrison. . . . At Future Disc Systems in Hollywood, mastering engineer Steve Hall worked on the self-titled debut album by Red Ant act Naked, John Cale's "Eat/Kiss: Music For The Films Of Andy Warhol" (Rykodisc), Anointed's "Under The Influence" (Myrrh/Word), Out Of The Grey's "See Inside" (Sparrow), and three projects for Mesa Bluemoon/Atlantic: Rick Braun's "Body & Soul," Scott Henderson's "Tore Down House," and Buckwheat Zydeco's "Trouble." Also at Future Disc, mastering engineer Tom Baker worked on Flood's self-titled Interscope solo album, Motley Crue's "Generation Swine" (Elektra), and Thrill Kill Kult's "A Crime For All Seasons" (Red Ant).

NASHVILLE

AT MASTERFONICS, Letters To Cleo overdubbed their upcoming Revolution project with producer Peter Collins and engineer Paul Hager; Bryan White mixed an Asylum album with producer/engineer Kyle Lehning and producer Billy Joe Walker; Jeff Bates overdubbed for PLA Media with producer/engineer Eric Paul; Confederate Railroad tracked its forthcoming Atlantic release with producer Csaba Petocz and engineer Joe Chiccarelli; Janis Ian overdubbed strings for a Windham Hill project with producer/engineer Jeff Balding; and Boyz II Men mixed their upcoming Motown album with producer Durrell Bottoms, engineers Dave Dillbreck and Ronnie Brookshire, and assistant John Saylor.

OTHER LOCATIONS

AT UNINTENTIONAL MUSIC in rural Blue Hill, Maine, studio owner and independent producer/engineer John Dyer worked on a Huge Records album by local band the Beatroots; a Blueroom Productions release by progressive rock outfit the Oliver Brighton Band, from nearby Bangor, Maine; a live recording for NPR of the Kneisel Hall Chamber Music Conservatory; and independent projects by such acts as Medicine Head, Adams Theory, the Maine Steiners, Bramah, Brent Murry, Ray Reynolds, Sandy Richter, and the Reach.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard.com.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 9, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J, (Bad Boy/Arista)	NEVER MAKE A PROMISE Dru Hill/ Daryl Simmons (Island)	COME CRYIN' TO ME Lonestar / D. Cook, W. Wilson (BNA)	FLY Sugar Ray/ David Kahne (Lava/Atlantic)	LISTEN Collective Soul/ Ed Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	SILENT SOUND STUDIOS (Atlanta, GA) Thom "TK" Kidd	SOUNDSHOP STUDIOS (Nashville, TN) Mike Bradley	NRG STUDIOS (Studio City, CA) David Kahne	HOUSE OF BLUES (Memphis, TN) Greg Archilla
RECORDING CONSOLE(S)	SSL 4000G	SSL 4064G	Trident Vector 432	Neve 8068	SSL G Series
RECORDER(S)	Studer A800	Studer A820/A827	Sony 3348	Studer 827	Protools DA88
MASTER TAPE	Ampex 499	3M 996	Sony Digital	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	SILENT SOUND STU- DIOS (Atlanta, GA) Jon Gass	SOUNDSHOP STUDIOS (Nashville, TN) Mike Bradley	SCREAM STUDIOS (Studio City, CA) David Kahne	LARBEE STUDIOS (Los Angeles, CA) Greg Archilla
CONSOLE(S)	SSL 4000G	SSL 4064G	Trident Vector 432	SSL 4056G	SSL 9000J
RECORDER(S)	Studer A800	Studer A820/A827	Studer A80	Studer A820	Studer A827
MASTER TAPE	Ampex 499	3M 996	Ampex 499	BASF 900	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	HIT FACTORY Chris Gehringer	MASTERMIX Hank Williams	PRECISION SOUND Stephen Marcussen	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	PDO-HTM	BMG	WEA	WEA

© 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.

HIT MAKER'S FORMULA:

QUANTEGY + 499
467
456 = **TOP OF THE CHARTS**

Engineering Excellence
www.quanteq.com

Billboard.

Great Loc. Super Cheap

STUDIO SPACE

50% off Call Now!

Billboard presents a special offer for recording studios; place your ad in the most influential music industry publication around at over 50% off standard industry advertising rates. Call for more information:

Kara DioGuardi (NYC) - 212-536-5008
Lezle Stein (LA) - 213-525-2329
Lee Ann Photoglo (Nashville) - 615-321-4249

Billboard.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

WMI Forges Romanian Link Deal Shows Faith In Eastern Europe

■ BY JEFF CLARK-MEADS

LONDON—The former communist markets of Eastern Europe are being given a new vote of confidence in their potential.

Warner Music International (WMI) has completed its entry into the southeast of the region with the signing of a new licensing deal for Romania. Now, says WMI East Europe president Manfred Lappe, the company is able to gain the benefits of its presence across Eastern Europe and is poised to take advantage of future market development.

WMI's new Romanian licensee is Alma Artex, a company founded in 1995. Because of its youth, Lappe says, it is capable of being more forward-looking and flexible than some of the older, more rigid concerns in the country.

Lappe says Alma Artex is the last

link in the southeast Europe licensee chain that includes Orpheus Music House in Bulgaria, Dancing Bear in Croatia, Mas.Com in Serbia, and Nika Distribution in Slovenia.

The completion of that chain, he adds, also marks the end of the company's second stage of development in the former communist states. He points out that WMI's first priority was to be represented in the most Western-looking of those countries—Hungary, Poland, and the Czech Republic/Slovakia

—where the company now has affiliates. Warner Music Czech Republic (covering the whole of the former Czechoslovakia) and Warner Music Poland were both founded in 1995, while Warner Music Hungary & Magneoton was set up in 1993, following WMI's purchase of the Magneoton label.

The second stage was the move into the Baltic states, where WMI is represented by Pedrobeat in Estonia and Bomba in Lithuania. Now, the focus of the third stage will be the

former Soviet states of Belarus, Ukraine, and Russia itself. WMI has just dipped a toe in the Russian market by licensing the Scorpions, a band hugely popular in the country, to Moscow-based label Soyuz.

Regarding the latest move in Romania, Lappe says WMI was able to consider entering the market because of the advent of effective copyright law last year. "The legal issue is the most important one for us," he states. "It's simply not possible to do business without it."

Alma Artex was attractive as a
(Continued on page 45)



LAPPE



Alpert With Brass. Pictured backstage in London at the completion of Herb Alpert's tour supporting his Almo Sounds/Universal album "Passion Dance," from left, are Almo Sounds Europe president Ralph Simon, Universal Music International (UMI) director of marketing Max Mueller, UMI president Jorgen Larsen, Alpert, UMI senior VP of marketing and business affairs Tim Bowen, Almo Sounds chairman Jerry Moss, and Almo recording artist Imogen Heap.

Sales Down, Roster Cuts Imminent At BMG Japan, Despite Restructuring

■ BY STEVE McCLURE

TOKYO—In the midst of ongoing restructuring efforts, BMG Japan has announced less-than-stellar financial results for the year ending June 30.

Sales fell 17% from the previous year to 39.3 billion yen (\$343.4 million), while the label has asked as many as 40 employees to take early retirement. The label also intends to cut its domestic-artist roster by two-thirds from the current total of about 90 (Billboard Bulletin, Aug. 12).

Last year's termination of BMG Japan's distribution contract with Rooms Records, whose roster includes leading rock act Bz, was blamed for the poor sales result, which included sales from the Fun House label that BMG bought in 1996. Another factor in the downturn was the lack of a new release by top BMG Japan artist Masaharu Fukuyama.

Meanwhile, the label—which until this year was known as BMG Victor—has completed its reorganization into the Arista, RCA Ariola, and Media divisions under managing directors Jack Matsumura, Fumimaru Kawashima,

and Tomoyuki Tashiro, respectively.

"We are in the process of reducing the number of artists, which enables us to offer stronger support to each artist, changing the style of our organization and restructuring in order to move into the next century," says BMG Japan president Osamu Sato. "We're not doing this because the company is in bad shape, but simply because these are things we need to do now rather than later."

Michael Smellie, BMG Entertainment International's senior VP in the Asia-Pacific region, dismisses rumors that BMG International had been forced to write off a sizable loss due to BMG Japan's allegedly going into the red for the year ending in June. "If anybody tells you we lost money in Japan, they're telling you little fibs," he says. "The year was profitable, although maybe less than we might have planned" (Billboard, June 28).

Smellie says that the three divisions are now operating autonomously and

that if it were not for Japanese legal restrictions on holding companies, they would have been set up as separate companies under the BMG Japan umbrella.

Matsumura, who was GM of Sony Records and for international affairs at Sony Music Entertainment (Japan) before moving to BMG Japan last year, says he wants to use the knowledge he gained while working for Sony in the U.S. in the late '80s, when he ran the Arista division.

Asked why he left Sony, Matsumura responds, "Sony is like a big department store which makes more money from non-music-related departments than music-related ones, while this company is purely a music software maker." He adds that he feels Sony carries out personnel reshuffles too often.

Kawashima says he has his work cut out for him at the RCA Ariola division. He says he wants to increase the division's ratio of domestic vs. foreign sales—which is now 50/50—while cutting back on the number of domestic acts. "When I took over this division, there were too many [domestic] artists."

(Continued on page 44)

Region's Markets Show Growth

Romanian Biz Worth \$12.8 Million In 1995

LONDON—According to figures released Aug. 13 by the International Federation of the Phonographic Industry (IFPI), the Romanian record market in 1995 was worth \$12.8 million at retail value. Figures for 1996 are not available.

However, last year in Poland, the market was worth \$134.3 million, up 15%, when inflation is taken into account, over 1995. Last year in Hungary, the market grew 17%, adjusted for inflation, to \$63.1 million, and in the Czech Republic, it was up 19%, to \$98.4 million. The Slovakian mar-

ket grew 90%, to \$13.9 million.

Last year in Slovenia, the first year for which figures are available, the market was worth \$14.1 million, while in Bulgaria, the value of legitimate sales fell 1%, to \$1.6 million.

In the Baltic states, the Latvian market grew 13%, to \$13 million, and in Lithuania, where figures are available for the first time, the market was worth \$18.5 million.

The figures are contained in the IFPI's just-published book, "The Recording Industry In Numbers '97."

JEFF CLARK-MEADS



Asia Coverage
By MTV

Of the Asian households MTV claims to cover, most have access only through a second party* and often for less than a few hours a week. Which means that your promotional options are somewhat restricted. Because unlike Channel [V], MTV can't offer you uninterrupted transmission into millions of homes in every major Asian market 24 hours a day. So for effective targeting of Asia's music lovers there's still only one channel that's in tune with your needs. Channel [V]. Asia's favourite music channel. ★

* Source: MTV

Asia Coverage
By Channel [V]

* is a trademark of STAR Television Production Ltd. © STAR Television Productions Ltd. 1997.

Delfins Take The International Stage Portuguese Act Plans Spanish Set, Dates In Brazil

■ BY FERNANDO TENENTE

OPORTO, Portugal—After proving to be the pop phenomenon of the '90s here, BMG Ariola's Delfins are looking to Spain and Brazil for new audiences for their music.

The band's compilation album "O Caminho Da Felicidade" (The Road To Happiness) has sold more than 240,000 copies in Portugal since its release last year (platinum is for 40,000), according to the label; those numbers make it the best-selling album in the history of the Portuguese record industry. The follow-up set, "Saber A-Mar" (How To Find A Sea-Born Love), has surpassed 160,000 units sold.

The group's Spanish-language album, "Azul" (Blue), will be premiered at an event Sept. 16 in Madrid's Las Ventas bullfight arena, where compatriots Madredeus and Dulce Pontes will also play. After that, the band will travel to Brazil, to promote the album in Salvador de Baía, São Paulo, and Rio de Janeiro, before returning to Europe to play Sept. 28 in London.

The band was formed in 1984 but achieved its breakthrough last year, surprisingly, with a "best of" compilation. "O Caminho Da Felicidade" also contained two new songs, "A Nossa Vez" (Our Way) and "Sou Como Un Rio" (I'm Like A River), the latter of which became a top five song on radio last year (Portugal has no singles market). At the same time, Miguel Angelo, leader/vocalist of the band, participated as a regular member of the jury on the musical-talent-search TV show "Chuva De Estrelas."

That was the key to success, says



DELFINs

Luis Costa, national A&R exec of BMG Ariola Portugal. "As a member of the jury, Angelo had such an intelligent and media-wise presence, capturing thousands of new Delfins fans, which was reflected in a sales explosion of the 'best of' album. They sold nearly 500,000 records in one year, an amazing figure for any market, especially for a small one such as the Portuguese."

Mainland, Taiwanese Acts Together On Hard Core Pop

■ BY VICTOR WONG

TAIPEI—While the political climate between China and Taiwan is still tense, a new record label is pushing more underground bands from both countries into the Taiwan market.

Hard Core Pop, which opened its doors in May, is owned and run by veteran producer Lin Chi-hua, who has worked with such mainland artists as Tang Dynasty, Black Leopards, Zhen Jun, and China Fire and also produced the album "Rock In Beijing '94" for Rock Records.

"Before, I was only mainly involved

Delfins, from Cascais Bay near Lisbon, began their career 10 years ago, starting with two albums, "Libertação" (Freedom) and "U Outro Lado Existe" (The Other Side Exists), for the EMI-VC label.

Their third album, "Desalinhados" (Out Of Line), was recorded for BMG. All these records contain straight pop songs, such as "1 Lugar Ao Sol" (A Place In The Sun), "Marcha Dos Desalinhados" (Marching Out Of Line), "Nasce Selvagem" (Born Wild), and "Bandeira" (Flag), the latter used by young people to protest against obligatory military service. All of this material is on "O Caminho Da Felicidade."

The band has participated in social debates and concerts against

(Continued on page 44)

in the production aspect and was only helping others with the marketing," says Lin. "But I felt like I was losing touch with the audience, which made me decide to start my own label."

Thus far, the label has released one album: the self-titled debut of the mainland alternative band the Fly. The label has also signed two Taiwan artists, rock band Irritated Ghost and folk singer Shih Chen-nan, whose albums are scheduled to be released sometime this year.

Lin says he chose to launch his label with the album by the Fly because he found the act's music representative of the underground music scene in Beijing. "But the Fly has its own style," adds Lin. "All of the members are painters, and they put this artistic sense into their music production as well."

Sales figures for the album have been less than impressive ("The Fly" has sold less than 1,000 copies since its May release, says the label), something that Lin attributes to difficulties in promoting the album.

"It's hard to break into the market here," he says. "Local artists are very popular, and also people are worried about the political aspect of playing [the album]. I've gone to several clubs where the DJs told me they didn't want to play the album for fear about being thought of as a 'mainlander.'" Susan Kao, assistant program manager of radio station ICRT Taiwan, echoed this sentiment: "It's very complicated. Because of mainland China's constant threats to invade Taiwan, people have mixed feelings about supporting anything that comes out of the mainland."

The Chinese government in Beijing continues to view Taiwan, a nation formed by China's nationalist Kuomintang Party in the wake of the 1949 Communist Revolution, as a renegade state and strongly advocates reunification with the mainland. Tensions across the Formosa Strait, which separates Taiwan from the mainland, have spiraled in recent years. These spiked in 1996, when a strategic-arms build-up between the two countries led to a salvo

(Continued on page 103)

newsline...



A-MEI

TAIWAN ABORIGINAL STAR A-MEI has gone triple-platinum for the second time in six months, reaffirming her status as one of Chinese pop music's brightest and most bankable stars and marking an achievement for her label, indie Forward Music (Billboard Bulletin, Aug. 11). A-Mei's sophomore set, "Bad Boy," has been newly certified by the International Federation of the Phonographic Industry (IFPI) in Taiwan for 700,000 unit sales (platinum is 200,000) and tops the local IFPI chart. Her debut, "Sisters," has sold 950,000 copies. Interest in the artist's heritage turned a recent family celebration in A-Mei's home town of Taitung in southern Taiwan into a media event. She is on a promotional tour of mainland China, Malaysia, and Singapore.

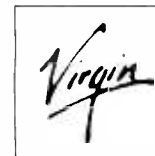
GEOFF BURPEE

CHRYSALIS RADIO is poised to be one of the U.K.'s largest radio groups with its acquisition of Faze Radio, owner and operator of two dance stations in northern England. In a deal confirmed Aug. 8, Chrysalis is paying 17.5 million pounds (\$28.4 million) to add Kiss 102 FM in Manchester and Leeds-based Kiss 105 FM to its stable. The company already runs AC stations under the Heart brand in London and Manchester and a regional dance station, Galaxy 101 FM, covering Bristol and South Wales. It is also in contention for regional licenses currently being offered by the U.K.'s Radio Authority in northeast and northwest England and in central Scotland. Chrysalis will need to reach an agreement with rival EMAP Radio in order to continue to use the Kiss brand, which EMAP owns, as well as the first Kiss FM outlet in London.

MIKE MCGEEVER

JAPANESE POP TRIO DREAMS COME TRUE (DCT) has signed a worldwide deal with Virgin Records America (Billboard Bulletin, Aug. 13). Claimed to be the first time a major Japanese act has inked with a U.S. label, the deal, signed in New York, is thought to be worth around three billion yen (\$25 million) and follows DCT's recent departure from Sony Music. In Japan, Dreams Come True will release product through a new label, Virgin/D.C.T., to be set up later this year by Toshiba-EMI. First on the slate is an album the band recently completed in New York. DCT has sold 20 million albums in its eight-album career.

STEVE MCCLURE



LAWYERS FOR GERMAN CONCERT PROMOTER MARCEL AVRAM have asked for a review of his imprisonment on health grounds (Billboard Bulletin, Aug. 8). Avram, who represents Michael Jackson in Europe, among other major artists, was arrested and detained in April in Munich on tax-evasion charges. A spokesman at Avram's company, Mama Concerts & Rau, says that he is suffering from a ruptured duodenal ulcer and claims that local justice officials are "possibly consciously accepting risks to Avram's life." His wife reports that Avram was restrained in a hospital bed with chains. In June, the impresario's lawyers were upset when the chief prosecutor revealed—before Avram had been charged—that he had agreed to a declaration admitting that he had failed to pay taxes of \$5 million (Billboard Bulletin, June 30). WOLFGANG SPAHR

TOP SPANISH ACTS will pay homage to Miguel Angel Blanco, the politician killed last month by Basque separatist movement ETA, at a concert to be held Sept. 10 in Madrid (Billboard Bulletin, Aug. 12). Acts booked for the gig at the 20,000-capacity Las Ventas bullring include Julio Iglesias, Paco De Lucia, and Los Del Rio (of "Macarena" fame), as well as Puerto Rico's Ricky Martin and Italy's Laura Pausini. Radio Television Española is organizing the event, which will be broadcast live on TV and radio in Spain and across the world through TVE-International and Radio Exterior. Proceeds will go to the pro-peace Miguel Angel Blanco Foundation.



LOS DEL RIO

HOWELL LLEWELLYN

THE INCORPORATED SOCIETY OF MUSICIANS (ISM), the professional body for U.K. musicians, is to provide additional free legal and tax services through a deal with insurer Hambro Assistance. Starting in October, ISM members will have access to free legal representation at internal disciplinary hearings, a free 24-hour tax help line, and a concessionary tax return completion service. They will also be able to insure themselves against tax inquiries by revenue authorities. "A career in music can be difficult and lonely," says ISM chief executive Neil Hoyle.

TOWER RECORDS has confirmed that it will open two stores in Malaysia this year—the first outlets for a multinational retailer in the territory. A 15,000-square-foot store in Kuala Lumpur Plaza in the center of the capital will start trading by the end of September, and a second outlet half that size is planned at Sunway Pyramid in Petaling Jaya on the city's outskirts by the year's end. Both Tower stores will be CD-based even though the format has only a 15% penetration in Malaysia. Bob Kaufman, Tower's GM of Asian development, admits that the company is going against local trends but says he is confident that Tower can influence the market.

MD
musica e dischi
THE MONTHLY MAGAZINE OF THE ITALIAN RECORD INDUSTRY

AIR MAIL ANNUAL SUBSCRIPTION:

USA & AMERICAS: L. 230.000

EUROPE: L. 190.000 - ASIA: L. 230.000

ORDINARY SUBSCRIPTION

FOR ALL COUNTRIES: L. 150.000

ASK FOR A SAMPLE COPY TO: MUSICA & DISCHI
VIA DE AMICIS 47 - 20123 MILANO (ITALY)
TEL. 39.2.89402837 - 58105737 - FAX 39.2.8323843



"Guys you are not listening..."

Infringing copyrights is a federal offence, people go to jail for it...

I'm Eddy Grant.

I own all my recordings, all of the Equals recordings, everything released through Ice Records Ltd. and all copyrights in Greenheart Music Ltd., Ice Music Ltd., and Grant Music Ltd.

Unfortunately my music is being offered for license by people who are not authorized to do so. I fired Michael Dolan on the 13th July 1995. If you have dealt with Dolan or his sidekick Tom Allom since, you have a problem.

If you are interested in working with my catalog or if you wanna verify the legality of your deals, call me now!



ICE MUSIC LTD.

Bayleys Plantation, St. Philip, Barbados.
Phone: +246 423 6286. Fax: +246 423 5154.

UK Address: 10 Molases Row, Plantation Wharf, London SW11 6TW.
Phone: 0171 978 6880. Fax: 0171 978 6518.

Greenheart Music Ltd. and Grant Music Ltd. are administered by Artemis B.V., a Warner Chappell company.

DELFINs TAKE INTERNATIONAL STAGE

(Continued from page 42)

racism and xenophobia and in defense of human rights in East Timor. It also opened for Tina Turner's concert before 50,000 in 1990 at Alvalade Stadium in Lisbon; it was the first Portuguese band to play to such a huge crowd.

Delfins have recorded two concept albums. The first, in 1992, was "Ser Maior—Uma História Natural" (To Come Of Age—A Natural Story), a triple-vinyl and double-CD telling the story of a dolphin who becomes a man. The second, which was released in 1995, was the soundtrack to a new version of Gil Vicente's play "Breve Sumarie Da História De Deus" (Brief Summary Of God's History), staged by Carlos Aveliz, one of Portugal's most important directors. The album includes the hit song "Soltem Os Prisioneiros" (Free The Prisoners)—a reference to the political situation in East Timor.

In 1994, Delfins members Angelo Fernandon Gunha (guitar) and Rui Fadigas (bass) recorded an ambient music version of the José Afonso hit "Vejam Bem" (Look At This) with Sine Wave and Doctor J, members of the Portuguese band Underground Sounds Of Lisbon. The track was included in a tribute album to Afonso's career. The other Delfins members are Luis Sampaio (keyboards), Emmanuel Ramalho (drums), and

Dora Fidalgo (choir and voices).

It unusual for any band to break through via a "best of" album as Delfins did, but as Angelo explains, "The songs are the same, yet the media channels were not opened during the '80s." The album was heavily advertised on TV. "Television was nice to sell the compilation, but if the good songs were not there, it won't work," says Angelo.

The current album, "Saber A-Mar," was recorded in Portugal, Brazil, South Africa, and Switzerland, where the band also played concerts and made TV appearances. The album contains a new version of "Soltem Os Prisioneiros" with Brazilian rapper Gabriel O Pensador and a song, "Não Vou Ficar" (I Won't Stay), written for the soundtrack of the Portuguese movie "Adeus, Pai" (Goodbye, Father), a box-office hit.

Based on domestic success, BMG Ariola Portugal is preparing a strategy to sell Delfins abroad. According to BMG Ariola's Costa, the first step was taken in June during the BMG meeting in Mexico City, where execs were presented with a video of the band. The Spanish-language "Azul," aimed at buyers in Latin American markets, is being prepared for release through the BMG international catalog.

Brandt Leads CCMA Nominees
Singer Takes 6 Nods; Prairie Oyster Has 4

■ BY LARRY LeBLANC

TORONTO—With six nods, Reprise/Nashville artist Paul Brandt leads the list of nominees for the 1997 Canadian Country Music Awards (CCMA), to be presented Sept. 8 at Hamilton Place in Hamilton, Ontario.

Calgary, Alberta-raised Brandt has scored nominations for top vocalist and, for his hit "I Do," top single. He was nominated twice for top videos for "I Do" and "I Meant To Do That," both of which have also scored nominations for song of the year. While Brandt wrote "I Do" on his own, "I Meant To Do That" was co-written with Lynn Gillespie Chater and Kerry Chater.

Runner-up with four nominations is veteran BMG act Prairie Oyster, which has nominations for top group, top single ("One Way Track"), top video ("One Way Track"), and album of the year ("Blue Plate Special"). The band's singer and bassist, Russell deCarle, was also nominated in the song of the year category for "One Way Track," co-written with Willie P. Bennett, and in the vocal collaboration category for a duet with Stony Plain Records blues singer Rita Chiarelli on "Heartbreak Of The Week."

With three nominations each are Mercury's Terri Clark, Arista's Michelle Wright, and Peg Music's Thomas Wade & Wayward.

Wright and Clark are both nominated in the top female and top album categories, Wright for "For Me It's You" and Clark for "Just The Same." Additionally, Clark is nominated for top single for "Poor, Poor Pitiful Me," while Wright has earned a video nomination for "Nobody's Girl." Thomas Wade & Wayward are nominated in the top group, rising star, and top album categories, the latter for their self-titled set.

As expected, Brandt, Clark, Prairie Oyster, and Wright, along with Mercury's Shania Twain, will compete for this year's Fans' Choice Award, the sole CCMA fan-voted category.

Twain, also nominated as top female vocalist, is preparing to release the follow-up to her 1995 Mercury album, "The Woman In Me." She also earned a

top-selling album nomination this year for that recording.

Hosted by Canadian actor Paul Gross and televised live nationally by CTV in Canada, the CCMA show will feature performances by Clark, Brandt, Wright, Prairie Oyster, Farmer's Daughter, Thomas Wade & Wayward, Stephanie Beaumont, Julian Austin, Jamie Warren, Jason McCoy, and Chris Cummings.

Among the evening's promised highlights are the long-overdue induction of Ottawa's Family Brown into the CCMA's Hall of Honour and a special (unnamed) award to Twain commemorating her achievement as the top-selling female country artist of all time. "The Woman In Me," which has been No. 1 on Billboard's Top Country Catalog Albums chart for 20 weeks, has sold 10 million units worldwide, including 1.2 million units in Canada, according to Doug Chappell, president of Mercury/Polydor.

"We were going to keep Shania's award a surprise until award night, but so the show would have some [additional] marquee value, we decided to announce it beforehand," says Tom Tompkins, president of the Canadian Country Music Assn. "However, she's not going to be performing."

Twain's presence will unquestionably add marquee value to this year's CCMA show, as it did last year when Twain, Brandt, and Clark dominated the event, resulting in an unprecedented 1.7 million viewers for the televised show. This year's show also promises to be another audience winner. Along with that internationally popular trio, such newcomers as Farmer's Daughter, Julian Austin, McCoy, and Cummings have emerged domestically this year and will be featured prominently.

The show's executive producer, Gordon James, acknowledges the recent drawing power of Canadian country music. "Artists like Paul Brandt, Terri Clark, and Shania Twain certainly have significant star power, but acts like Farmer's Daughter and Julian Austin have also burst onto the scene lately. This year's show will feature an expand-

ed Rising Star Award [artists'] medley. It's the strongest and most balanced group of Rising Stars we've ever had, and we know they've got the star power to drive the segment."

Says Tompkins, "It used to be that we'd be trying to figure out how we were going to fill up all the [performance] slots on the show. Today, we've got more than enough great artists to make up a terrific show."

Following is a complete list of the 1997 CCMA nominations:

Top selling album: "Blue," LeAnn Rimes (Curb); "Did I Shave My Legs For This?," Deana Carter (Capitol Nashville); "Everything I Love," Alan Jackson (Arista); "The Rankin Family Collection," the Rankin Family (EMI); and "The Woman In Me," Shania Twain (Mercury).

Album of the year: "Blue Plate Special," Prairie Oyster (BMG); "For Me It's You," Michelle Wright (Arista); "Just The Same," Terri Clark (Mercury); "Makin' Hay," Farmer's Daughter (Stubble Jumper Music); and "Thomas Wade & Wayward," Thomas Wade & Wayward (Peg Music).

Single: "I Do," Paul Brandt (Reprise Nashville); "I Give You My Word," George Fox (WEA); "Now That I'm On My Own," Farmer's Daughter (Stubble Jumper Music); "One Way Track," Prairie Oyster (BMG); "Poor, Poor Pitiful Me," Terri Clark (Mercury).

Female vocalist: Stephanie Beaumont (Rescue Records), Cindy Church (Stony Plain), Terri Clark (Mercury), Shania Twain (Mercury), Michelle Wright (Arista).

Male vocalist: Julian Austin (BMG), Paul Brandt (Reprise Nashville), Charlie Major (RCA), Jason McCoy (Universal Music), Duane Steele (Mercury), Jamie Warren (River North/Mercury).

Group or duo: Blue Rodeo (WEA), Farmer's Daughter (Stubble Jumper Music), Poverty Plainsmen (Poverty Records), Prairie Oyster (BMG), Thomas Wade & Wayward (Peg Music).

Vocal collaboration: "Lover's Lullaby," James Owen Bush and Stephanie Beaumont (Talybont Records); "Heartbreak Of The Week," Rita Chiarelli and Russell deCarle (Stony Plain); "Don't Take Me Home," Terry Kelly and Laura Smith (Gun Records); "Two Names On An Overpass," Duane Steele and Lisa Brokop (Mercury).

Song: "I Do," Paul Brandt; "I Meant To Do That," Paul Brandt; "Lonely Gypsy Wind," written by Paul Brandt, Lynn Gillespie Chater, and Kerry Chater, recorded by Paul Brandt; "Nobody's Girl," written by Shauna Rae Samograd, Jake Leiske, and Angela Kelman, recorded by Farmer's Daughter; "Lying Here With You," written by Thomas Wade and Cyril Rawson, recorded by Thomas Wade & Wayward; and "One Way Track," written by Russell deCarle and Willie P. Bennett, recorded by Prairie Oyster.

Video: "I Do," Paul Brandt; "I Meant To Do That," Paul Brandt; "Lonely Gypsy Wind," Farmer's Daughter; "Nobody's Girl," Michelle Wright; and "One Way Track," Prairie Oyster.

Rising Star Award: Julian Austin (BMG), Stephanie Beaumont (Rescue Records), Chris Cummings (Warner Bros.), Thomas Wade & Wayward (Peg Music), and Jamie Warren (River North/Mercury).

BMG JAPAN

(Continued from page 41)

Despite the stagnation that has hit the Japanese industry of late, Tashiro sounds an optimistic note concerning the future of BMG Japan and the Japanese music industry as a whole.

"Some people say the industry's sales won't increase, but I think we have to believe that sales will expand," he says. "The idea of competing for a share of a smaller pie isn't constructive—it doesn't get us anywhere. We have to take the position that the industry will expand and that our company will keep growing."

Notes Matsumura, "Compared with the American market, the Japanese market still has room for expansion."

Meanwhile, in its home market in the German-speaking territories, BMG Entertainment International Germany/Switzerland/Austria (GSA) achieved an 11% revenue growth for its 1996-97 fiscal year; apparently outperforming the market. The achievement, in figures announced by the company

Aug. 8, is largely attributed to the major's strength in local repertoire.

The company reported sales of 861 million deutsche marks (\$459.2 million) for the year ending June 30; no profit figures were given. It said BMG label units in Munich, Hamburg, Berlin, Vienna, and Zurich produced 60% of sales through local artists and contrasted this with the wider performance of the German market, the largest in the GSA sector, where domestic product has a 40% share.

BMG in GSA employs 789 under president Thomas Stein. Its revenue report, and that of BMG Japan, follows the announcement of worldwide figures for Bertelsmann Entertainment that showed that BMG Entertainment International, of which the GSA division is part, produced sales of \$2.4 billion in 1996-97.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

Billboard®
BIG SEVEN
ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$125
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$155
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$60
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- 6. The Radio Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$85.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$70

To order your Directory today, call (800) 344-7119.
Outside U.S. call (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add \$6 per directory for shipping (\$13 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.
All sales are final. **BDZZ3027**

ASIAN TREND WATCH

Regional Tours In Asia Remain A Magical Mystery FOR WESTERNERS

Promoters And Labels Deal With Strict Regulations, Limited Venues, Fickle Audiences—And Each Other—To Succeed Against All Odds

BY GEOFF BURPEE

HONG KONG—"Never get involved in a land war in Asia," to paraphrase the lament of a great military strategist. Things fall apart, it seems, the moment you attempt to address this sprawling, leviathan continent as a single, conquerable entity. Just ask anyone who has attempted to stage a regional rock tour here.

The woes are many: not enough venues, too many bad venues and ticket-buyers too fickle or too few to fill them, too many government regulations, too many high taxes, too many currency laws. Then there are those actually involved in the business: local operators, international management, unsupportive record companies and artists with wildly inflated hopes of the region's development.

And that's just for starters. If promoters are to be believed, then, all-in-all, bringing international acts to Asia is historically a pretty thankless task—and rarely a profitable one. The litany of woes on the art of staging rock 'n' roll for Asian audiences remains as fresh today as the time when, as the story goes, the Beatles were bum-rushed out of the Philippines under threat of bodily harm for ducking an audience with President Marcos.

In 1996, there were a few regional tours of Asia by major Western stars: the Cranberries, Sting, R.E.M., Alanis Morissette, Hootie & The Blowfish, Air Supply, Santana and Michael Jackson all stomped the boards here. On another level, the Beastie Boys, Sonic Youth, Foo Fighters, Björk, Garbage, Suede and a slew of others played mid-size venues to good crowds in more than a couple of Asian markets. More recently, the slowly increasing popularity of more alternative acts is translating into showcase gigs by acts like Mansun and the very un-Asian prospect of a Philippine appearance of Rage Against The Machine. But for big acts, and for regional commitment, 1997 is shaping up to be considerably less impressive than its predecessor.

So why are so few bands currently coming to Asia?

EVERYONE GETS INVOLVED

One longstanding source of friction has been the uneasy relationships between regional concert promoters and their local counterparts. While regional touring can, in certain cases, make financial sense

for regional promoters, involvement in only one night or two at the local level leaves little room for profit. Despite that, there appears to be no shortage of local promoters willing to stage shows.

The problems develop in getting Western acts to understand that their tours need to involve a far larger web of relationships than they would back home.

"There could be a lot more synergy between local and regional promoters and the local and regional labels here," says Jeff Murray, director of music and artist relations for Channel V music television, based in Hong Kong. "Because of past circumstances, there is a considerable amount of distrust between so-called regional promoters and the record

companies," Murray says. "They don't even really talk."

Four promotion companies characterize themselves as regional promoters in Asia: Frontier Asia, Midas Promotions, Sunvic Entertainment and Arena, the latter dealing primarily with its home market of Hong Kong and promotion of pop gigs in mainland China. From their point of view, that lack of dialogue is a key factor contributing to the dearth of larger tours.

Colleen Ironside is director for Frontier Asia, the Southeast Asian arm of Australia-based Frontier Touring. "The thing that needs to be coordinated to break these bands is to get record companies to promote their record with a tour," says Ironside. As it stands now, she says, "The record company releases

Continued on page APQ-2

If promoters are to be believed, then, all-in-all, bringing international acts to Asia is historically a pretty thankless task—and rarely a profitable one.

THE ASIAN TRAIL

Vinyl Sun RISES IN ASIA

A Canadian Rock Band Hits The Road To Make A Name For Itself In Thailand And Beyond

BY MIKE LEVIN

VANCOUVER—Bar bands love to moan about life on the road, strange smells in tiny motel rooms, the tedium of 100 different highways and indigestion from take-out dinners at 1 a.m. For Vinyl Sun, it's heavy rains that drive poisonous snakes under the bed, caged monkeys in the back of the tour truck and hamburgers made from water buffalo.

This is life on the road in Thailand. Not a label-sponsored junket but a dive into the deep, deep end of independent promotion in Asia.

Originally from Vancouver, Vinyl Sun's five members have spent much of the past two years exploring the Thai music industry.

Continued on page APQ-4

ASIAN BREAKTHROUGH

Zheng Jun Brings Beijing Rock To Asia

The Chinese Rocker Is A Musical Ambassador Of Happiness



BEIJING—There is great disorder under the heavens, and the situation, to paraphrase Mao in another context, is excellent. Power riffs abound; thundering bass and drums keep time in a maximum R&B backbeat. Meanwhile, a trio of backup singers, decked out in traditional southern Chinese aboriginal dress, pierce the air with tribal chants, while a properly attired crew of sidemen variously strums a "gu chin" or bows an "er-lu" or its moon-shaped cousin, the "ban-hu."

Continued on page APQ-6

INSIDE APQ

ARTISTS & MUSIC.....	APQ-2
MERCHANTS & MARKETING.....	APQ-4
PROGRAMMING.....	APQ-6

A Hanson Tour, Fast-Food Tune And Million-Dollar Contract

ARTISTS & MUSIC

ROCK RECORDS' THIRD label, Twister (previously R3), has signed Hong Kong vocalist Chang Chi Lam to a multi-album deal. Chang will work with veteran Taiwan music producer John Chen and fellow Rock recording artist Chen Shen. The first album, a Mandarin release, is on tap this month.

GINA G DANCEPOP is on its way to Asia in a big way, according to Warner Music in Hong Kong. Starting with a summer tour of Asia, the Australian singer, signed to Warner U.K., will be working to capitalize on the success of sev-



eral singles. "Fresh," "I Belong To You" and "Ooh Ah, Just A Little Bit" charted on both Channel V's International Top 20 and MTV's chart show in the region. A new release, the Asia-friendly ballad "Ti Amo," may propel her even higher in the region.

HONG KONG DJ Joel Lai worked in conjunction with Eric Leddel, PolyGram Far East international marketing manager, to produce "Club 1997: The Definitive Music," which he calls an "unofficial handover thing." The album features the spinnsmith's favorite mixes and is an homage to the dance venue Club 1997. It was produced as a premium item for club members and guests, with the first thousand copies sold exclusively at the club and the next batch released to HMV. Leddel says the album also has been offered to PolyGram companies for release.

HANSON'S "MMMMBOP" is gaining major interest in the Asian region, and PolyGram Far East hopes to pump up the volume on the band with an extensive promo tour this month. PolyGram says the band and album are selling records and establishing a profile throughout Asia and that the company is fortunate to have a visit from such an Asia-friendly act during the height of their popularity in the U.S. and Europe.

THE ERASERHEADS, signed to BMG Philippines, released a five-song EP, "Bananatype," in June and confirmed the band's position as the country's preeminent rock

band. The EP achieved platinum status (40,000 sales) in its first month of release, according to BMG marketing assistant Aileen del Rosario. The EP is being mar-



keted as a special collector's item and consists of three new songs, "Harana," "Bananatype" and "I Can't Remember You," as well as "Tikman," a song originally recorded by the band as a radio commercial for Philippines' fast-food franchise Burger Machine.

ANNIE YANG is the first in a series of Magic Stone releases to be rolled out in 1997. Company president Landy Chang says, "Traditional popular music is already finished.



Taiwan is going back to the music itself." The company is set to release albums from a roster of singer-songwriters that includes (in order of release through the end of the year) Faith Yang, Shunza, Chang Chen Yuen, Chen Chi Chen, D.M.D.M. and Wu Bai. Chang points to a shrinking market share (40%) for local repertoire in the country. "In the 10 years since the lifting of martial law, Taiwan people have been absorbing a lot of high-quality foreign music. Now the audience is hungry for something new."

EMI MALAYSIA'S ELLA—the first local artist to sell 350,000 copies in the market, with her 1994 album "Ella U.S.A."—is gearing up for a solid comeback by year's end, despite the slack market for mid-'80s rock stars. Produced by Ros-

lan Aziz (who discovered and produced the talents of Sheila Majid and Zainal Abidin for Warner), the album is already creating a buzz. "There's nobody else like her around," says Calvin Wong, marketing director of EMI Malaysia. "It won't be a straight-ahead rock album. [Aziz] has been listening to Garbage and Sheryl Crow, and the new album will reflect that," says Khairyl Yassin, marketing manager of local A&R.

THAILAND'S TEEN DIVA Tata Young has signed a new one-album deal with Thailand's leading independent label, Grammy, following protracted negotiations about her future as Thailand's hottest pop



property. Young, who is managed by her American-born father, approached all local majors, reportedly seeking an advance of \$5 million. Ultimately, however, the deal is said to include an \$80,000 advance for an album produced before December. Reportedly, Grammy won out over PolyGram's offer of an unheard of 20% royalty rate on the wholesale price for cassettes (about \$0.40 on each \$2.00 tape).

CANTOPOP IDOL FAYE WONG'S new contract with EMI Music Asia is reported to include \$3.9 million for five albums over a three-year period—a restrained level of output for Chinese pop, where major



stars often crank out two or even three albums a year in Mandarin and Cantonese. In Wong's case, EMI feels the money is well-spent, as Wong is the only artist who can successfully cross into all the region's markets.

MUDROCK, a new Taiwanese label attached to the Hard Core Pop

Continued on page APQ-8

MYSTERY TOURS

Continued from page APQ-1

the record and brings [the artist] for a promo tour, then, a year later, wants a live tour but has no remaining budget to promote it."

For their part, regional record companies are not without sympathy for this argument. Robbie Dennis is VP, regional marketing of international repertoire for PolyGram Far East, based in Hong Kong. "I think, generally speaking, promoters do their jobs in Asia, though some do it considerably better than others," Dennis says. "Ultimately, it's up to the record companies to get in and talk to those promoters. Gone are the days when a promoter picks up the phone and books an act and then the record company's job is done.

"However, it has always been our intention—and I've never wavered from this—that we would always control all promotion of our artists, at every level," Dennis says. "At certain times, it has created a lot of friction. But you have to speak to these people on a local basis and get things sorted out there in order to operate regionally."



Arena's Andrew Bull



ONCE IN A BLUE MOON

The result is that the right confluence of factors doesn't come around very often. And there is good reason to believe that it might not be terribly successful if it did. Carmel Foley, regional director of Sunvic Entertainment out of Singapore, says, "In Asia, you can't just be a promoter like you can in the West. Live entertainment is not a lifestyle type thing here, it's something you do once in a blue moon." Sunvic is part of a larger parent company involved in many aspects of entertainment.

For local promoters, the situation calls for perhaps an even greater diversity of interests.

TERO Entertainment is a Thai holding company that presides over five smaller companies with ventures ranging from television to sports management and, occasionally, since 1979, high-stakes concert promotion. Usually, TERO gets involved with promoting big acts like Michael Jackson and Whitney Houston for Thailand only, but it also has waded

The problems develop in getting Western acts to understand that their tours need to involve a far larger web of relationships than they would back home.

into the regional arena.

"It's like betting on a horse with three legs," says Brian Marcar, TERO's CEO, of the regional game. TERO recently experienced such uncertainty when the company promoted Chris De Burgh's Asian tour—only to see the venture hobbled by poor sales and attendance. "You've got to come out when you're really hot; many big artists don't recognize this," says Marcar. "The Asians are pretty up-to-date. The wealthy can and do go over to the West and see what's happening.

"Recording companies do not necessarily support every artist who wants to come out here. Their only benefit comes after the concert," Marcar says.

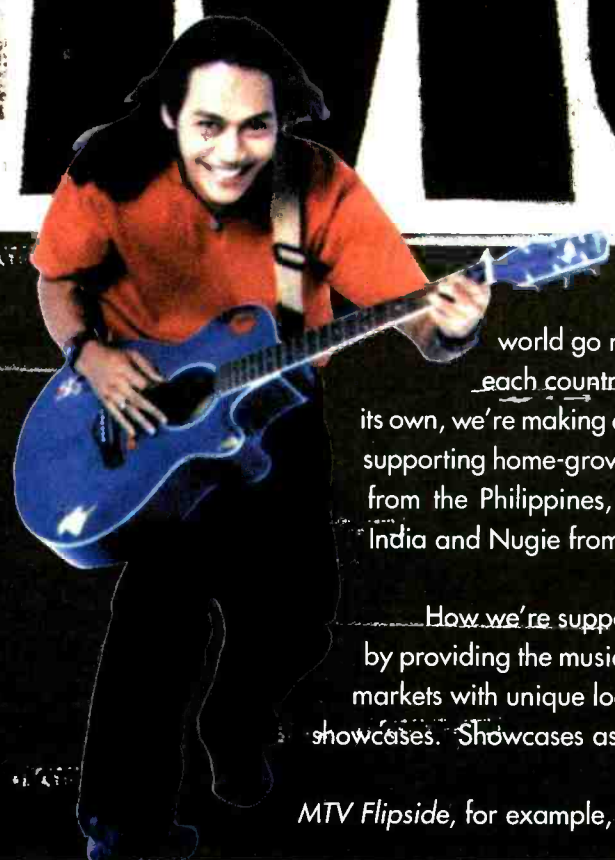
Frontier's Ironside echoes this sentiment. "Before Garbage played live in Singapore, they'd sold about 2,500 copies," she notes. "That at least quadrupled after the show.

"The other thing I'm seeing is a difference in the audience makeup," Ironside continues. "Originally, it was 70% Westerners to 30% local. That's definitely changed now—even to the extent of those numbers being reversed."

As one source puts it: "The record company plays an enormous part in whether the artist comes or not. It's not the same anywhere else in the world."

Continued on page APQ-8

FOCUS THE MUSIC



Music makes the world go round. And 'cos the music of each country has a 'look' and sound all its own, we're making a real song and dance about supporting home-grown talent. Talent like Put3Ska from the Philippines, the Colonial Cousins from India and Nugie from Indonesia.

How we're supporting this wealth of talent is by providing the music that belongs to each of our markets with unique locally produced audio-visual showcases. Showcases as unique as the music itself.

MTV Flipside, for example, has turned the music scene

in the Philippines on its head. How it's done is by giving viewers an exclusive look at everything that's new - the country's newest artists performing their latest material. And giving a boost to all the best from Thailand is MTV Bangkok Jam - hot music videos and even hotter 'live' performances by the hottest local artists. Malaysian artists, meanwhile, take centre stage on MTV Syok whereas Seratus Percen (100%) Indonesia and MTV Wow help put Indonesian talent on the map. And the charts.

In India, Club MTV and Made in India hit all the right notes with college students, clubbers and anyone who wants to see what's really happenin' in the local music scene. Taiwanese eyes [and ears]? They're glued to MTV Focus and MTV Karaoke.

Now, if all this is music to your ears, contact any of the following people:

MTV Asia Offices:
SINGAPORE
Andrew Hoppe
Tel: 65 420 7229
Fax: 65 221 0703

HONG KONG
Levin Lo
Tel: 852 2313 8037
Fax: 852 2312 0066

INDIA
Mishal Varma
Tel: 9122 497 2892
Fax: 9122 497 2890

TAIWAN
Garand Wu
Tel: 8862 376 1311
Fax: 8862 337 0864



Tower In Hong Kong, The KRU Mega Tour And The Handover Theme Song

MERCHANTS & MARKETING

TOWER RECORDS opened its second Hong Kong location, a 12,000-square-foot outlet in the territory's Diamond Hill area, in late July. Located within a large residential and retail complex recently developed there, the store's product mix is largely similar to that of the chain's Hong Kong flagship at Times Square in Causeway Bay, according to Keith Cahoon, Tower's Far East managing director. However, the outlet has a slightly greater emphasis on local Cantopop and other Chinese pop titles to reflect the greater local mix of the area.

"**SYMPHONY 1997**," the Sony Classical album by composer Tan Dun, released to coincide with the Hong Kong handover, has been released in a CD-ROM format. Tan Dun was commissioned by Hong Kong's Reunification Association to compose "Song Of Peace," the official theme song of the handover ceremonies, and he conducted a performance of the work on the night of June 30 to ring in the new administration.

IN HONG KONG, sometimes the old ways are still the best. Warner Cantopop crooner Aaron Kwok distilled a video for his single "Love Summons" into a 60-second



TV ad for Hong Kong Telecom's 123 service and shipped 100,000 copies in the territory as a result. Kwok, who is also signed to a four-movie contract with Golden Harvest, is currently gaining momentum to break into the Hollywood market, Jackie Chan-style. "Right now, the hype is so

good," says Kathleen Tan, Warner strategic marketing director.

FOLLOWING THE CONTROVERSY surrounding the cancellation of three KRU shows for being the cause of "social ills," the Malaysian government is reviewing its guidelines on concert permits. Deputy prime minister Datuk Seri Anwar Ibrahim



has intervened in the KRU matter and expressed that he would like to meet the group for discussions. "The whole issue has been very vague," says an industry source. "There's no specific reason given for the ban." One objection was to the tour's title, "KRUmania," prompting a name change to "KRU Mega Tours."

TAIWAN'S SONGWRITING climate is experiencing a distinct sea change in its royalties structure, according to BMG Asia VP David Loiterton, who says writers have "turned the corner" on flat-fee payment and



that the concept of royalties seems to have taken root with independents in the country. "Even companies that haven't signed the [Memorandum of Understanding between labels and publishers] are paying royalties at [the established] rate," he says. **STARDUST**, the publishing compa-

ny of BMG Hong Kong managing director Clarence Wong, has been enjoying success with tracks for Ekin Cheng, Amanda Lee, Priscilla Chan, Jacky Cheung, Edmund Leung, Gigi Leung and others. New albums in 1997 will be increasingly drawn from the Stardust catalog, according to BMG regional VP David Loiterton. Young up-and-coming writers in Hong Kong on another Wong-orchestrated, BMG acquisition, BPM, are starting to similarly come on strong, according to Loiterton.

THE CHINA NATIONAL Symphony Orchestra, whose debut album sold well throughout the region last year on the resurgence of interest in Chinese classical music,



recorded a fresh album in July (untitled at press time) for the Philips imprint. It is scheduled for worldwide release through PolyGram in September.

SINGAPORE DANCE OUTFIT Quadmix, a trio comprised of Case, Paul G and Paul T, has the distinction of being Warner-Chappell's first Southeast Asian dance signing. Quadmix supplied the title song for the recent Singapore film hit "Army Daze" and has proved itself in other projects. "Dance music is borderless," says Warner-Chappell Singapore's publishing manager, Liz Cheam. "We think Singapore dance tunes can cross into other markets."

AUTHORITIES IN CHINA'S southern province of Guangdong, known as a hotbed of music piracy, are taking new steps to strengthen copyright protection in the area. Guangdong has already set up copyright agencies in many southern Chinese cities, including Guangzhou, Shenzhen and Zhuhai, with plans to triple the number of offices in other cities in 1997. It will also bolster its enforcement ranks by training more personnel and responding more rapidly to copyright violations. About 30 illegal production lines were shut down in China in late 1996, most of which were in Guangdong. ■

VINYL SUN

Continued from page APQ-1

try. The goal was to break out of the hometown pubs of Homer and Richards streets and (temporarily) away from a Canadian music industry that rarely invests in unknown acts.

It was a serious gamble. But as guitarist and lead vocalist James Justin puts it, "We've had a career worth of experiences already, and we've accomplished what the band wanted most—the ability to record our own material."

NO GUTS, NO GLORY

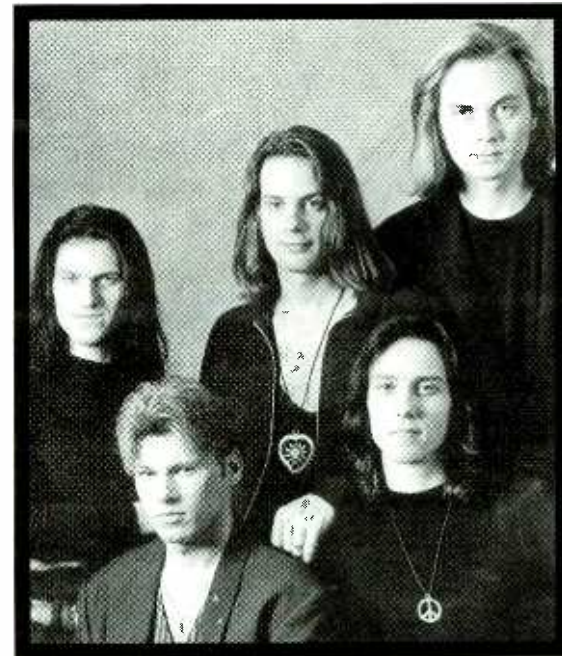
Testing an unknown market alone and 8,000 miles from home is not for the fainthearted. Language and cultural differences can take years to bridge; industry styles and legalities are often diametric to those in North America; and four-inch cockroaches make greedy roommates.

It's also a lesson in humility. Vinyl Sun has had to tone down its trademark industrial-strength pop to the more melodic sensibilities of the Thai market. Yet risk does bring rewards, especially in a market that admires innovation, respects commitment and is growing fast enough to consider new music worthy of investment.

Within months of moving to Bangkok in 1995, the band had a distribution deal for its first album, "Life Inside Lucy," with one of Asia's top indies. That was followed by a contract for a second, titled "Believe," with a Thai label—the first-ever domestic signing of a foreign act—which could include regional EMI distribution.

Maybe most important, Vinyl Sun's networking among international and domestic executives has created opportunities many newcomers beg for.

Justin admits the ultimate goal is to break the band at home. "We figured if we could develop a strong following outside Canada, it



would certainly allow the group to have more influence with companies in Canada.

"Right now, it's impossible to separate the business from the music, and developing relationships is everything. But this [industry] is more spontaneous and allows [artists] to be liberated by their passion."

The commercial side of music has always been upfront for Vinyl Sun's members, who co-owned Vancouver's Yale-town Sound recording studio and ran a licensing company during

the early and mid-1990s. The plan now is to create a record label and distribution outlets for Canadian bands in Asia.

THE LOVE CATS

It's a grand idea for a group that started in 1991 as the Love Cats, a questionable name for a covers band within the competitive, and often aggressive, urban bar scene. To break out of the mold, the group recorded an original EP in early 1995 and accepted booking agent S.L. Feldman's offer of a two-month bar gig in Guam. Then came a three-month contract to play hotels in Bangkok; proceeds would be used to record a full album.

Thailand's capital city was unlike any previous experience for the band. "It was the amazing lack of structure and the remarkable opportunities [in the music industry] that hit us, this little cover band from Canada," says Justin. "Anyone could smell the potential."

Hustling contacts, the band found doors open that had been locked tight back home. A trip back to Vancouver was more of a transit stop—to tie up loose ends and pick up the partially completed album that would become "Life Inside Lucy"—before returning to Bangkok. On the flight, the name Love Cats was pitched into the Pacific.

Redubbed Vinyl Sun, the group signed with manager Yvonne Symons, a former Pepsi marketing executive who had worked in Thailand with such international acts as Michael Jackson and Bon Jovi. Vinyl Sun also followed up on earlier relationships at PolyGram, where managing director Jerry Sim offered guidance and artwork for the album, and at Warner, which brought offers to open for the label's domestic acts.

By early 1996, the band had completed "Life Inside Lucy" and had agreed on a distribution deal with S. Stack, the local affiliate of Japanese independent Pony Canyon, for Asia and with Escape Music in the U.K.

Next came a five-month tour, mostly in Bangkok but also to Thailand's music-hungry northeast province. The plan was similar to EMI's Michael Learns To Rock, whose commitment to performing throughout the country made the Danish pop group a million-seller and still stands as the archetype of how to break an unknown international

Continued on page APQ-8



金獅影視超特店

Asia's Largest Home Entertainment Megastores
Expanding throughout S.E. Asia

KPS means
Video

35,000 Stocked Titles

KPS means
Music

100,000 Stocked CDs

KPS means
Computer
Software

5,000 Stocked Titles

Our Customers Want Your Products Now!

Operating 139 locations in S.E. Asia with store sizes from 3,000 to 20,000 sq.ft.

Send product offers to KPS Retail Stores Ltd. Buyers Office:

Rm 805-808, New Kowloon Plaza, 38 Tai Kok Tsui Road, Kowloon, Hong Kong.

Tel: (852) 2398 1234 • Fax: (852) 2390 4158 • Email: buycd@hk.super.net

Dadawa Debut, Syndicated Shows, Regional Radio And The Asian Top 20

DADAWA'S LATEST single, "Ballad Of Lhasa," received a global video premiere on MTV July 4, in an initiative worked out by Warner strategic marketing director Kathleen Tan and Andrew Hoppe, MTV VP of network programming and talent and artist relations. The Chinese artist, who was catapulted to priority status



PROGRAMMING

nationwide radio station Time Highway Radio to produce six compilations of both local and international repertoire. This is the first collaboration

Records' "Simply Popular" and Red Star's "New Music Magazine" have avoided this trap. Chan hopes that the show can travel further afield, to Hong Kong, Taiwan and other markets.

between a record company and a broadcaster on such a scale. "Sasaran Hits THR" is the first local-repertoire compilation that combines reworks of '70s Bahasa

THE RADIO ARM of MEASAT (Malaysia East Asia Satellite), AMP (Airtime Management Programming), is exploring the possibility of regional radio. AMP believes that the high programming standards of some of its eight formatted stations, such as Hits, Mix and Classic Rock, may have a place outside Malaysia. George Chapman, project consultant for AMP, says, "We are deep in discussions with potential partners, particularly in Indonesia," where the most obvious market synergies lie.

RADIO PLUS-BALI FM 106.5, Bali's only English-language radio station, is launching an "Asian Top 20" show, counting down international hits in a Rick Dees-style format. Studio manager Steve Charles says Coca-Cola has agreed to sponsor the local segment, and he hopes to syndicate the show across Asia.

CHANNEL V is getting into the live venue/nightclub business. The music channel is set to broker its

C H A N N E L



S T A R T V M U S I C

first such deal with partners in Mumbai, India, to open what the channel hopes will be viable venues for live acts. What the channel does not want is a heavily branded theme restaurant for marketing T-shirts; the first outlet may not even carry the V name.

BMG MALAYSIA has linked with



Ziana Zain

pop hits with contemporary hits. Artists include Ziana Zain, Ning Baizura and Slam.

VIET NAM'S RADIO and television stations will begin broadcasting songs and music videos by the country's official Top 10 list of songs and singers. The Top 10, rather than being based on record sales or airplay, will be selected by music fans in a vote sponsored by Viet Nam Television (VTV3), Ha Noi's Cultural Fund and *Sports And Culture* magazine. Foreign songs are ineligible for the competition.

THAILAND'S MR. ENTERTAINMENT, Brian Marcar, CEO of TERO Entertainment, is said to be speaking with Channel V Thailand about the channel's Thailand operation supplying content to his service. TERO, which owns and operates the country's largest terrestrial service, Channel 3, has been carrying an MTV Asia feed early Sunday and Monday mornings for over a year. ■

ZHENG JUN

Continued from page APQ-1

On a spring evening in a Beijing conference hall, at the heart of this remarkably successful marriage of traditional and modern Chinese music, stands Zheng Jun in his best Mandarin rock stance, letting it rip for an assembled thousand fans, cultural dignitaries and industry folk.

Zheng's current album, "The Third Eye," is his first for the Musician label, the alternative Chinese music imprint of PolyGram Far East. The company claims the release has sold 800,000 legitimate copies, to date, in China. The next step: Asia. For PolyGram, as well as Zheng, this is new territory, and the success of this album will prove an important benchmark for Chinese artists.

CHINESE TEST

"This is a test, to see if the market wants to know an artist from China," says Alex Chan, VP of regional marketing (regional pop) at PolyGram Far East. "We feel this is the perfect time to launch an artist from China. We have always been bothered by the piracy problem, the political problems, etc. Other major companies have tried to exploit China's artists. Unfortunately, the atmosphere and the time was not there."

While Zheng's performance within the mainland Chinese market is extremely encouraging, it is his potential within greater Asia that currently interests PolyGram. In Hong Kong, the media cynosure of the Chinese pop world, and in other CD-buying markets like Singapore, Malaysia and, the ultimate prize, Taiwan, Zheng's future looks bright, but his impact remains to be seen.

"The marketing strategy is quite simple," Chan says. "We believed the album could be quite successful in China, and we were right." The album's June rollout for Southeast Asia began in the then-British colony of Hong Kong. "The second country we focused on was Hong Kong," Chan says. "It's a small market, but it always has this kind of charm with the rest of the Chinese markets. [We want to] do something that affects neighboring countries like Taiwan, Singapore and Malaysia."

So far, beginning with the Beijing concert used to announce Zheng's pan-Asian ambitions, the artist is winning praise.

"It's exciting that you've got another credible artist coming out of mainland China," says Jeff Murray, director of music and artists rela-

For PolyGram, as well as Zheng, Asia is new territory, and the success of this album will prove an important benchmark for Chinese artists.

tions for Channel V in Hong Kong. "The keyword here is *artist*."

"We really got turned on about Zheng Jun by PolyGram staff, who were giving us rave reviews" says CheeK, an MTV Asia senior producer and head of specials. MTV Asia arrived in Beijing with a camera crew (as did Channel V and Associated Press TV) to shoot not only live footage of the gig but also an interview later used for an episode of "Out Of The Box," a series of short documentaries devoted to Asian phenomena. As a bona fide regional artist emerging from Beijing, Zheng fit the bill perfectly.

"Not many mainland artists come around, so we just thought it was cool and had to cover it," says CheeK.

Leslie Chan is managing director of Red Star Productions and Kinn's Productions, based in Hong Kong. Chan's company represented Zheng during the course of his early career in Beijing and was responsible for the recording and release of the 1994 album "Naked," which reportedly sold several hundred thousand copies in China.

"Musicians have paid big attention to this album," says Leslie Chan. He rates Zheng's chances in the greater regional Chinese pop market as "not that bad—but not as big as Cui Jian or Tang Dynasty. Probably not that successful in Taiwan. We have tried very hard to release Red Star products in Taiwan since 1993. I don't think there will be great sales until the record company finds the right way to promote mainland acts there. The Hong Kong or Taiwan companies are only using local tactics to market regionally. But to promote Chinese artists [from the mainland] is a totally different thing. That's the experience we have. This is the first time PolyGram has done it, and they may learn the same thing."

"The only artist we know that has success like this is Cui Jian, but his story is much different," says Chan. "Cui Jian is a hero because of his involvement with the Tiananmen Square massacre. [Cui's song "Nothing To My Name" became an anthem in 1989 for the student democracy movement in China.] But Zheng Jun has more of a happy message," Chan adds.

SPREADING JOY

Zheng and Cui have much in common, certainly. They are both guitarists, both singer-songwriters and both have meaningful lyrics derived from experience—something which places them worlds away from Hong Kong's anodyne Cantopop community and offers Chinese listeners something different.

Continued on page APQ-10

This issue of *Billboard's Asia Pacific Quarterly* was reported and written by Geoff Burpee in Hong Kong, Alexandra Nuvich in Malaysia, Philip Cheah in Singapore, Debe Campbell in Indonesia, Matt Gross in Vietnam, David Gonzales in the Philippines, Victor Wong in Taiwan, Mick Elmore in Thailand and Mike Levin in Vancouver.

a avex D.D.,inc.

SUMISEI BLDG., 3-1-30 MINAMI-AOYAMA,
MINATO-KU, TOKYO 107 JAPAN
TEL : 81-3-5413-8503 FAX : 81-3-5413-8803
URL : <http://www.avex.co.jp>



a avex trax

a avex group

GLOBAL HQ a avex D.D.,inc. **U.S.A.** AV EXPERIENCE AMERICA INC. **U.K.** a avex uk **R** RhythmREPUBLIC
a avex D.D.,inc. **LONDON BRANCH** **prime direction international** **ASIA** a avex asia ltd. **JAPAN** **ce** cutting edge
VELFARRE **prime direction inc** **API** Advanced Promotion International **HOWDY INTERNATIONAL INC.** **WA!** WHITE ATLAS

ARTIST & MUSIC

Continued from page APQ-2

record company, was launched in May by record producer Lin Chi-hua and aims to bring producer-driven Mandarin rock from mainland Chinese artists to Taiwan and into regional markets beyond. Among Mudrock's first signings are Hei Bao and fellow Beijing rockers Tang Dynasty. Lin has produced artists such as Zheng Jun and China Fire and has worked with such big labels as regional independent Rock Records and PolyGram to produce albums like



"Rock In Beijing '94." He says he is redoubling his commitment to mainland Chinese artists. Lin told the *China News* that Taiwan could use a bit more "Beijing culture."

HO CHI MINH CITY is alive with the sounds of Xavier Caillard and his crew of DJs and musicians, who are currently taking over dance floors with an innovative mix of house, drum'n'bass and jungle beats mixed with traditional Vietnamese instruments. Caillard is considering a tour of other countries in the area and says a CD may be recorded next year.

INDONESIA'S KARUA BOYS, a new club-scene band in Jakarta, is gaining popularity and hopes to record soon. The group's brand of English pop is generating a following in the Indonesian capital that major labels affiliates are trailing with interest. ■

VINYL SUN

Continued from page APQ-4

band in Asia. "Life Inside Lucy" received solid reviews in the U.K. for its melody-edged guitar and vocals that paid a serious debt to the Beatles. (Justin says his Lucy is the same as the one in the sky with diamonds.) The lead single, "Love Seems To Hate You," reached No. 14 on Bangkok radio charts.

SMOOTHING OUT THE EDGE

But the arrangements remained too alternative for Thailand's, and Asia's, softer consumer tastes. To grab a wider audience, Vinyl Sun would have to smooth out its melodic and instrumental themes for "a more predictable pop sound," says Justin.

Help came when tiny indie Longan Sound Groove, run by two Thai recording artists, offered to sign Vinyl Sun for a second album. Negotiations with EMI for Asian distribution are still underway. First laid down in early 1997, "Believe" is under minor renovation. A first single was written by Longan's top artist, Heart, and a Thai-language track may be added.

While no EMI deal has been signed, there is continued interest from the major. Vichart Jirathiyut, EMI's Thailand managing director, says he'd like to see even more rearrangement "to be more pop for the Thai market."

But he was impressed enough with Justin to ask the leadman to write English lyrics for a duet between EMI Thailand's top rock act Smile Buffalo and EMI Canada's Moist (David Usher, Moist's lead singer, is half Thai).

Vinyl Sun continues to perform live as often as possible in Bangkok. Who wouldn't want to play Zen Central, as the humongous Siam Center is affectionately called, or the "Satay Show," Bangkok's equivalent of David Letterman?

Thai audiences are less judgmental of new acts. Visuals are often more appreciated than the sound, which can help in a technical environment of highly varying qualities. Yet this kind of apprenticeship does give major labels the chance to watch the growth of a band without assuming financial risk.

It also shows how open Thailand's music industry is to relationships with Westerners. Given Asia's growth potential, places like Thailand could become the newest proving grounds for bands like Vinyl Sun. ■

Mike Levin, *Billboard's* former Far East bureau chief, relocated to Vancouver from Hong Kong in 1996.

MYSTERY TOURS

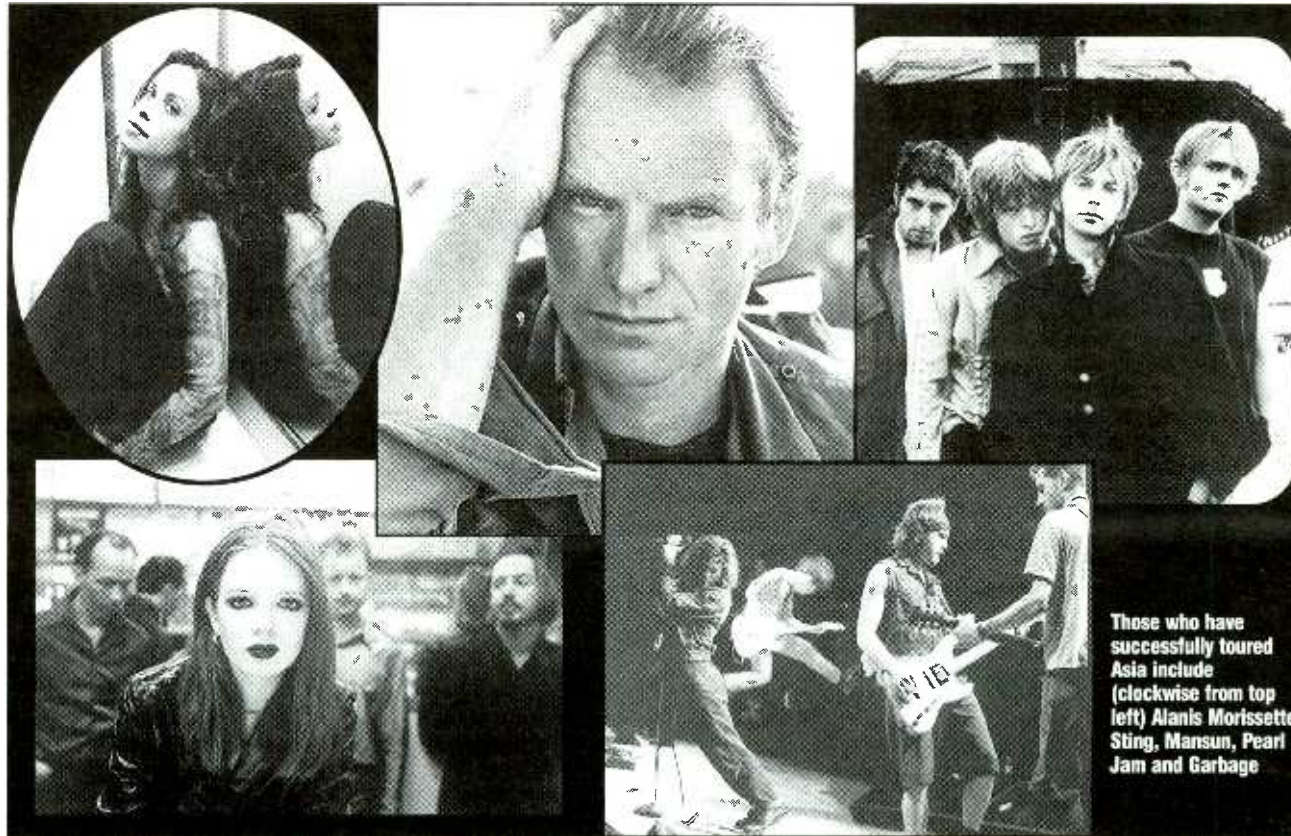
Continued from page APQ-2

The argument from the majors' perspective is that promoters themselves are gaining a significant financial business benefit directly proportional to record-company investment.

"What has failed to be noticed in the past," says PolyGram's Dennis, "is that if the record company hadn't promoted and spent a tremendous amount of time and effort marketing that artist, there would be no show to begin with."

More-objective third parties don't see improvement on the horizon soon.

"I see it getting worse," Murray says. "Having worked in Japan, where you do get significant promoter-label syner-



Those who have successfully toured Asia include (clockwise from top left) Alanis Morissette, Sting, Mansun, Pearl Jam and Garbage

gy, it seems strange to me. You do find that some promoters that represent themselves as regional, if you scratch the surface, are not actually regional. That's when it starts to dilute and lose control, and this is a concern for the record companies. All of them would like to do more."

Midas Promotions has offices in the Middle East, Singapore, Hong Kong and Manila. Describing itself as the "most aggressive regional promoter," Midas brought Bryan Adams to Vietnam and Paula Abdul to Beijing in 1992, and has handled such big acts as Sting, Alanis Morissette and Michael Jackson in the Philippines.

Managing director Michael Hosking says 1996 was "very tough" for big acts. "We had 75% of the volume and 10% of the calibre in 1996, but so far 1997 is looking better," he says. "International acts are streamlining their demands. Because 1995 was such a good year [for big acts], the demands got out of hand."

CENSORS, VENUES AND COSTS

But the relationship between record companies and promoters is far from the the only hurdle for regional tours. Most promoters lament that staging concerts in Hong Kong, for instance, one of the region's most-developed markets (and home to the regional offices of all major record companies), remains a pitched battle.

"Hong Kong's Urban Council is still very inflexible," says one source, with a "cumbersome" system for booking venues. In order to stage a concert in the territory, a promoter must submit a video of the band performing live with footage of the audience. If they think the audience or their behavior is not acceptable, the concert doesn't happen. Fears are mounting over how this procedure will change now that Hong Kong has reverted to Chinese rule.

Promoters are concerned throughout the region with the lack of mid-sized venues. "There are only so many mega-stadium fillers," says Leslie Kok, marketing manager of Salem, a high-profile concert sponsor long associated with concerts in Malaysia. "What are we going to do when

the Elton Johns and the Rod Stewarts retire?"

Channel V's Murray cites other difficulties in getting acts to tour here. "Record companies have a problem getting artists to prioritize Asia as a market," he says. "Most bands have to take a bit of a cut in their fees to be here."

Across the region, the high cost of doing business with the big artists is taking its toll. "The flat concert market reflects the music-retail slump of the last three years," says Agnes M Ong, operations manager at Lushington Entertainment Pte Ltd., one of 10 concert promoters in Singapore. "The other reasons are fierce bidding wars for acts and higher artist fees."

Then there is the question of scheduling. "Getting the date [for a venue's availability] and getting the artist's schedule to coincide with that date is like playing roulette," says Andrew Bull, the Hong Kong-based managing direc-

tor of Arena Group Ltd., which has been staging pop and rock concerts in Hong Kong, China and elsewhere in the region for more than a decade.

The lesson, Bull says, is that regional concert tours are only to be undertaken when certain conditions are right. "We don't, as a rule, try to do huge regional tours and promote them ourselves," he says. "It's not physically possible or desirable."

"Right now, the entertainment scene here is very suppressed; it cannot grow," says Bull. "There is virtually no risk in someone opening a venue [in Hong Kong]. It's my guess that there are three events that get turned down for every one that's approved at the Hong Kong Coliseum."

ON THE BRIGHT SIDE

But it's not all bad news. Frontier's Ironside says a shift toward a broader spectrum of grittier, alternative rock 'n' roll bodes well for the market.

"The whole industry [in Asia] is getting more experienced about the way Western bands work," says Ironside. "There is a greater understanding of the way that a Western act is staged." She points to Pearl Jam as an example of a harder-edged, alternative Western act that has put on a viable Asian tour. Pearl Jam's Singapore shows, staged in 1995, remain the fastest-selling concert in the city state's history, she says, proving that "newer, more alternative music is becoming more popular here."

"I think you've got to be quite mad to be in this business," says Sunvic's Foley. "A lot of the time, it is a very infectious business, all-consuming. It's very hard once you're in the loop to jump out. After every new show, we say, 'Never again.' But once we get the proposal for a new artist across our desk, we ask, 'How quickly can we get our offer in?'" ■

Assistance in preparing this story was provided by Alexandra Nuvich in Malaysia, Philip Cheah in Singapore and Mick Elmore in Thailand.

NO DOUBT



LIVE



10,000 MANIACS



THE WALLFLOWERS



BUSH



UNIVERSAL

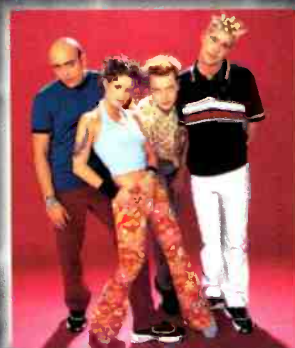
MARY J. BLIGE



THE SEAHORSES



AQUA



SISTER HAZEL



SOME OF THE MANY STARS IN OUR UNIVERSE

UNIVERSAL MUSIC ASIA PACIFIC LIMITED
16 TH FLOOR, 100 CANTON ROAD, TST, KOWLOON, HONG KONG
TEL: (852) 2302-3700 FAX: (852) 2302-3795

ZHENG JUN

Continued from page APQ-6

It is not surprising that Zheng's feelings about his "happy message" packaging are complicated by a more esoteric sensibility. "Basically, I sell sadness and buy happiness," Zheng says enigmatically.

A native of Xian, a heartland city nestled on a Yellow River estuary 400 miles southwest of Beijing, Zheng describes his early childhood in the ancient city as "like living in a dream, one you can't wake up from."

Since leaving Xian, Zheng had the opportunity to witness China via two distinct paths. A lawyer brother (who now manages Zheng) went one way, to the southern city of Shenzhen and the heart of the thriving commercial culture of Deng Xiaoping's economic miracle. Zheng himself floated around between Xian and Beijing, where he went to university, studied, fell in love with Western rock music and was eventually confronted with the opportunity to go to the U.S. to study further.

"I was very conflicted at the time," says Zheng. "Should I be a singer? I told my brother I wanted to go to Beijing to be a singer, and he said I was crazy."

Zheng slept on a friend's floor in Beijing, traveling two hours each day on a bus to meet with a record producer and his then manager, waiting for his chance to get a record release. When the call came, Zheng was already well-ensconced in the Beijing music scene, and the ideas and aesthetic around him served to shape his music.

Increasingly, Zheng found himself drifting away from Western rock and making new Chinese music. At the time, Cui was the focus of the culture, and, recalls Zheng, inherent in the scene was a deep sense of social purpose.

"During that time, it was Cui Jian's duty to do something for the country," Zheng says. "Nowadays, people just want to have a good time. I'm very conflicted about this as an artist. Before, I cared but I felt I could do nothing. I think young people want a singer right now who can sing about real life."

For his part, PolyGram's Chan is excited to have this opportunity to bring a Beijing artist to the larger Asian market, having seen Cui Jian's impact—and subsequent clash with authorities over content of his music, which create barriers to his success.

"Because he [Zheng] appears at a different time, he can appear as a happier package," Chan says.

One manifestation of PolyGram's happy package was Zheng's presence as a musical ambassador of China at the

more shows, but he has to cut down his tours in order to promote outside of China," he says. "So we have to lose a little sales in China to build him outside."

But will a greater profile outside China then raise his profile within?

"Definitely," Chan says. However, a high profile outside China brings its own caveat, given continued strained relations between China and its island neighbor Taiwan.

"To get into Taiwan is not the problem," says Chan. "But if you want to promote your album and you want to perform, it can be difficult for you." Taiwan will be the last country among the four key targeted markets to release Zheng Jun's album.

One solution to circumventing difficulties of promotion in Taiwan is to use pan-Asian television, a big part of the Zheng campaign. Both V and MTV are heavily plugging the lead track on "The Third Eye." The song's title translates from the Chinese as "All Good Banquets Must Come To An End."

During Zheng's Beijing performance, as the last bars of that song ring out, the front row brims with young girls wielding flash cameras and autograph paraphernalia.

"Eastern culture is not for everybody," Zheng says, sipping a coke and lifting a spring onion cake in a Beijing restaurant, the night before his gig. "It can be useful and fulfilling for the intelligent few. But Western culture is different; Western industrial culture can be enjoyed by everybody."

PolyGram is hoping the same can be said in this region for Zheng's music, despite its Eastern roots. While the artist's vibe on "The Third Eye" album is, for Beijing's edgy scene, relatively sunny, the album strikes an earthy and egregious stance. Elsewhere in the region, Chinese pop continues to swing laconically from lollipop to lithium.

So as Zheng prepares to take on the region, and the Chinese world seeks to promote unity across farflung Asian communities, there is much riding on this project. It's no less than a musical effort to draw a thread of order through Asia's potentially vast and chaotic market. —GB



From left: PolyGram's Alex Chan, Zheng Jun

Hong Kong handover celebrations July 1, where, among other appearances, he performed at a Beijing-themed edition of the Miss Hong Kong pageant.

"The handover is a world issue," Chan says. "It's very timely. You can't always get what you want, but everything turned out exactly as I planned. I spent a rather difficult time signing him up."

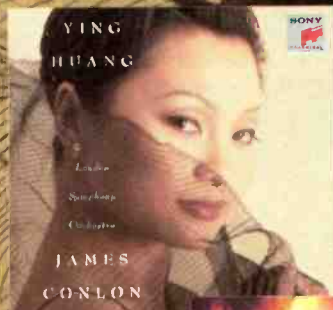
Chan admits, however, that bringing an artist out of China carries its own unique difficulties.

GIVE AND TAKE

"The only way to promote the album in China is to do

YING HUANG

Recital
Debut



Featuring arias by Bellini, Donizetti, Puccini, Rossini, and Verdi, plus two traditional Chinese songs.

ALSO AVAILABLE:
The Original Soundtrack to the critically-acclaimed Frédéric Mitterand film version of Madame Butterfly.

"...Ying is genuinely moving... imaginative..."

—Gramophone APRIL 1997

TAN DUN SYMPHONY 1997 (HEAVEN EARTH MANKIND)

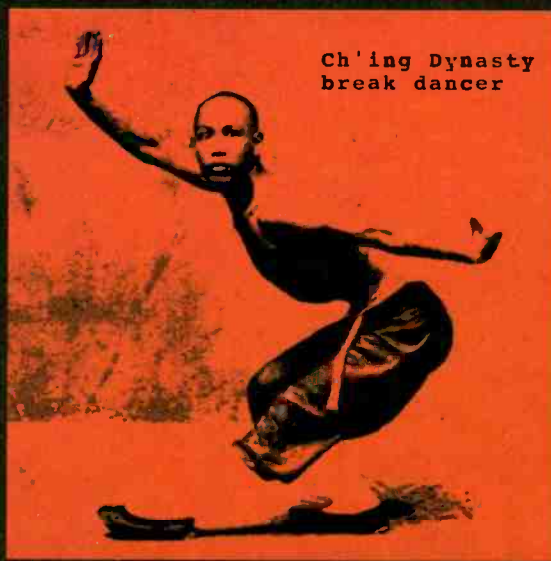
Featuring cellist Yo Yo Ma, The Hong Kong Philharmonic, the 80-voice Yip's Children's Choir, and 2400 year-old bianzhong bells from the ancient tomb of Marquis Yi. Includes "Song Of Peace."

As heard on all major television coverage of the Hong Kong reunification ceremonies.



AVAILABLE EXCLUSIVELY ON SONY CLASSICAL





**This year in South East Asia
one music company :-**

staged the largest international music festival;¹
 broke the hottest new European dance export;²
 distributed the biggest American country album;³
 produced the foremost CantoPunk group;⁴
 spearheaded the most significant copyright reform;⁵
- and still had time to party.



RECORDS DISTRIBUTION PUBLISHING PRODUCTION
 ARTIST MANAGEMENT PROMOTIONS CONCERTS
 REGIONAL HEADQUARTERS : 20TH FLOOR / ONFEM TOWER / 29 WYNDHAM STREET / HONG KONG
 TEL : (852) 2811 5861 / FAX : (852) 2590 9499 / HOME PAGE - www.88.com/mediaban

1 "Celebrate Hong Kong 1997", the official international pop concert marking the reunification of Hong Kong with China, featured 1- international acts, including Wet Wet Wet, Lisa Stansfield, The Brand New Heavies, Michael Learns To Rock, All 4 One, Yosuke Eguchi, DaDaWa, Bally Sagoo, Aaron Kwok and Ta Ta.
 2 Freebee's debut album, already released in Japan, Taiwan, Hong Kong, Malaysia, Singapore, Thailand and the Philippines, has scored over half a million international sales. Soon to be released in Indonesia, Korea and China.
 3 LeAnn Rimes' "Blue" (Curb Records).
 4 Midnight Flight (see Billboard June 7, 1997 issue).
 5 We led the Hong Kong Music Publishers Association in the industry's successful campaign to ban parallel imports of all music products under the newly passed Copyright Ordinance.

Guest speakers include:

Peter Asher

SENIOR VICE PRESIDENT,
SONY MUSIC ENTERTAINMENT. NY

Nikki Brown

LARRIKIN MANAGEMENT. NY

Jane Cohen

PERFORMANCE MAGAZINE. USA

Peter Collins

LEADER OF NSW OPPOSITION,
SHADOW MINISTER OF THE ARTS. AUS

Chris Dalston

INTERNATIONAL AGENT, CAA. UK

Ted Gardiner

PRESIDENT, LARRIKIN MANAGEMENT
PRODUCER LOLLAPALOOZA. LA

Steve Hedges

PRIMARY TALENT. UK

David Hepworth

EDITORIAL DIRECTOR
EMAP CONSUMER MAGAZINES PTY LTD. UK

Rob Hirst

SONGWRITER, DRUMMER
MIDNIGHT CIL & GHOSTWRITERS. AUS

Andrew Jenkins

VICE PRESIDENT,
BMG MUSIC PUBLISHING INT. UK.

Dave Lory

WORLDWIDE ENTERTAINMENT GROUP. NY

Brian Marcar

PROMOTER, TERO ENTERTAINMENT, THAILAND

Prof. Clive Pascoe

DIRECTOR OF EDUCATION, SAE. AUS

Ric Riccobono

BMI. LA

Gary Smith

POLLSTAR. USA

Matthew Sztumpf

SONY MUSIC ENTERTAINMENT. UK

Alan Roy Scott

SONGWRITER, THE MUSIC BRIDGE. USA

Bruce Woodley

THE SEEKERS. AUS

Mandawuy

Yunupingu

YOTHU YINDI. AUS

and many more...

The fastest growing third largest music source of market original repertoire on the planet

pacific circle music convention

Australian premiere of Mushroom 25th Birthday
the Vans Over 400 BMG 10th birthday
Warped performances Exhibitions
Festival Workshops
11th Annual ARIA Awards
Real Wild Child
CD-ROM premiere

Free concert on the steps of the Sydney Opera House
Register now!

AUSTRALIAN CHARTBUSTERS

Artist	Title	Position
David Helfgott	Shine	USA 1
silverchair	Abuse Me	'JSA 4
Savage Garden	I Want You	USA 4
Merrill Bainbridge	Mouth	USA 4
INXS	Elegantly Wasted	USA 13
Peter Andre	Natural	UK 1
Crowded House	Recurring Dream	UK 1
Nick Cave and the Bad Seeds	The Boatmans Call	UK 9
Deni Hines	It's Alright	JAP 2



THE AUSTRALASIAN MUSIC CONVENTION SEMINAR, FAIR & FESTIVAL
SEPTEMBER 20-25, 1997 SYDNEY AUSTRALIA

HEADQUARTERS: Michael Chugg/Kathy Howard
PO Box 512 Kings Cross NSW 2011 Australia
website: <http://www.pcmc.com.au> email: pcmc@pcmc.com.au
Phone: 612 9380 6864 Fax: 612 9380 6754

REPRESENTATIVES

Northern Hemisphere: Dave Lory, Worldwide Entertainment Group.
PO Box 20806, Columbus Circle Station,
New York, NY 10023-1483 Infoline/faxback: 1-213-960-7999
Con Nellis, c/- BMI. Phone: 1-310 289 6351 Fax: 1-310 289 8196

Los Angeles: Colleen Ironside, Phone: 852-2853 7607 Fax: 852-2853-7605

South East Asia: Alia Dann, Phone: 44-171-351-2440 Fax: 44-171-351-2203

UK/Europe: Manolo Echave, Phone: 64 25 935 582 Fax: 64 9298 4514

New Zealand:

GETTING THERE: Showtravel have negotiated very special rates for PCMC delegates whether you're travelling within Australia or from overseas. Call your Showtravel representative to save up to 45% on flights (Subject to availability).
Sydney: Zell Butcher 61 2 9352 9999 London: Luis Rosa 44 171 973 005 LA: Kasey Tyler 1 818 238 4409



WMI INKS LICENSEE IN ROMANIA

(Continued from page 41)

licensee, he adds, because of the youth of its former-student founders and their enthusiasm for music. "Normally, the people you talk to are too old," Lappe comments.

"If they're of a certain age, say between 40 and 50, people in East Europe have been very much established in the past by the former regime. The whole approach to business, the whole way of thinking, is not in tune with what we know in the West.

"There are exceptions to the rule, but overall you can say that the younger ones, who are much more alert to the changes since 1989, are much more flexible. In many ways, they are more grown up than the older ones. They are much more mature to our ways of working and our approach."

The license WMI has given Alma Artex is for the major's entire catalog. "Some of our competitors have started with licensing on a title-by-title basis," says Lappe. "We felt the time was right to go with the full catalog, because the economy is getting more solid, and in a country of 23 million people, there's a market for Warner music."

Much of the catalog handled by Alma Artex will be manufactured at WMI's plant in Alsdorf, Germany, because, Lappe says, domestic Romanian facilities would be overwhelmed by the sudden burden of replicating all the titles owned by Warner Music.

Asked why WMI is moving forward into Eastern Europe on a wide front, Lappe comments, "It's not a question at this stage of money-earning. It's a strategic decision. We are gaining not only experience but, most especially, presence.

"When we sign a worldwide deal for certain records, it's in the artist's interest to exploit his record in the broadest possible way. In any country on earth, if we see that his product could be there and promoted and marketed, we should have that presence if the environment allows us to do so."

Asked when such presence might turn into hard currency returns on a Western scale, Lappe says the record industry will have to be patient.

"We're in the hands of economics and politics," he comments. Regarding a possible time scale for improvement, he cites as a guideline the experience of the former West Germany reunifying with the East of the country in 1990. "With the full power of the German economy, and considering that the country absorbed just 25% more area and people, they are still having problems bringing the East up to a certain level. And this in a country putting 100% of its effort behind just 17 million people in what was already the most Western of the old communist countries.

"The other nations in the East are now having to do this for themselves without having the power of the West German economy behind them."

Nonetheless, Lappe argues that the 370 million people living in Eastern Europe—a number slightly larger than the Western European population—is too big a market to ignore. "They won't be at Western standards tomorrow, but they are

catching up," he states, though he notes, "Even for Poland, the Czech Republic, and Hungary to come to a Western level will take another 10 or 15 years."

Slightly offsetting that prognosis is his observation that CDs now account for 50% of the Czech market, although cassette dominates everywhere else in the former communist states.

Apart from economics, the other implacable enemy for the Western record industry in Eastern Europe

is piracy. Though Lappe admits this will be a lifelong battle, he says having a licensee or affiliate in each country is a significant advantage in the fight.

Through such direct representation, WMI can put out an international release "three to seven days" before the pirates can deliver it to the market, Lappe says. "If you have the product there in time, you have the opportunity for those first sales."

He adds, "If no legal repertoire is available, if people want it, you are

forcing them to buy the pirate version."

In addition to helping to fight piracy, WMI is also assisting the development of the Eastern European market by passing on its experience and expertise. From his headquarters in Vienna—a city on the former front line of communism—Lappe says WMI is in daily contact with colleagues and licensees in the East to guide and assist on a range of marketing, distribution, legal, and practical issues. The company also

holds regular workshops in which such knowledge is passed on in a more formal setting.

However, one area in which WMI in Vienna does not interfere is A&R.

"The people on the ground know far more about their market and about what's happening than we do," says Lappe, adding that if those people on the ground do find talent worthy of a wider release, "the whole Warner Music network is available to them."



Sugar

INSIEME S.r.l.

7.000.000 ALBUMS SOLD IN EUROPE

ROMANZA



Romanza by Andrea Bocelli
now on promotion in U.K.
and the rest of Europe
and shortly to be released in U.S.A.
and the rest of the world

ANDREA BOCELLI

PHILIPS



HIGHEST CHART POSITIONS

Holland #1 - Belgium #1 - Germany #3 - Switzerland #1 - France #1 - Italy #4
Finland #3 - Austria #1 - Sweden #12 - Norway #4 - UK #6
Czech Rep #23 - Spain #8 - Ireland #1 - Argentina #2

HITS OF THE WORLD

CONTINUED

EUROCHART 08/13/97			MUSIC & MEDIA			NEW ZEALAND (RIANZ) 08/10/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA	1	2	MEN IN BLACK WILL SMITH SONY			
2	4	MEN IN BLACK WILL SMITH COLUMBIA	2	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG			
3	2	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	3	3	LOOK INTO MY EYES BONE THUGS-N-HARMONY SONY			
4	3	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR	4	NEW	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI			
5	5	MMMBOP HANSON MERCURY	5	4	MMMBOP HANSON POLYGRAM			
6	6	SAMBA DE JANEIRO BELLINI VIRGIN	6	NEW	PIECE OF MY HEART SHAGGY FEATURING MAR-SHA VIRGIN			
7	8	ALANE WES SAINT GEORGE/COLUMBIA	7	9	ALONE BEE GEES POLYGRAM			
8	7	ECUADOR SASH! BYTE BLUE	8	7	WE TRYING TO STAY ALIVE WYCLEF JEAN FEATURING REFUGEE ALLSTARS SONY			
9	10	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI	9	NEW	HOW COME, HOW LONG BABYFACE & STEVIE WONDER SONY			
10	9	D'YOU KNOW WHAT I MEAN? OASIS CREATION	10	8	ALL THAT I GOT GHOSTFACE KILLAH SONY			
ALBUMS			ALBUMS					
1	1	PRODIGY THE FAT OF THE LAND XL	1	NEW	BIC RUNGA DRIVE SONY			
2	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	2	1	BEE GEES STILL WATERS POLYGRAM			
3	3	PUFF DADDY & THE FAMILY NO WAY OUT BAD BOY	3	2	PRODIGY THE FAT OF THE LAND BMG			
4	3	SPICE GIRLS SPICE VIRGIN	4	3	SAVAGE GARDEN SAVAGE GARDEN WARNER			
5	5	HANSON MIDDLE OF NOWHERE MERCURY	5	4	JEWEL PIECES OF YOU WARNER			
6	6	RADIOHEAD OK COMPUTER PARLOPHONE	6	5	RADIOHEAD OK COMPUTER EMI			
7	NEW	SOUNDTRACK BANDITS POLYDOR	7	7	CAT STEVENS THE VERY BEST OF POLYGRAM			
8	8	U2 POP ISLAND	8	6	BEE GEES THE VERY BEST OF POLYGRAM			
9	7	TIC TAC TOE KLAPPE DIE 2TE RCA	9	RE	DAFT PUNK HOMEWORK VIRGIN			
10	9	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN	10	8	HANSON MIDDLE OF NOWHERE POLYGRAM			

MALAYSIA (RIM) 07/29/97			HONG KONG (IFPI Hong Kong Group) 08/03/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	911 THE JOURNEY EMI	1	1	SAMMI CHENG OUR THEME SONG WARNER
2	3	DR ALBAN THE VERY BEST OF 1990-1997 BMG	2	NEW	LEO KOO ENJOY YOURSELF TONIGHT BMG/MUSIC IMPACT
3	1	VARIOUS ARTISTS MEGAROCK BALLADS EMI	3	2	SOUNDTRACK OLD TIME BUDDY NICE TRACK
4	4	HANSON MIDDLE OF NOWHERE POLYGRAM	4	3	AARON KWOK LOVE SUMMONS WARNER
5	NEW	VARIOUS ARTISTS METAL 60S LIFE RECORDS	5	5	MIRIAM YEUNG INSTINCT CAPITAL ARTISTS
6	9	RAIHAN PUJI-PUJIAN WARNER	6	7	EKIN CHENG ETERNITY E.P. BMG
7	6	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	7	8	WILLIAM SO SO WONDERFUL FIRST TIME LIVE GO EAST
8	7	ZIANA ZAIN PUNCAK KASIH BMG	8	4	ALAN TAM PART TIME FAVOURITE VOL. 1 POLYGRAM
9	8	XPDC BRUTAL LIFE	9	9	KELLY CHAN DREAM AND LOVE GO EAST
10	RE	XU MEI JING JING CAI 13 SHOU WHAT'S MUSIC	10	RE	GI GI LEUNG XIN JU EEI

IRELAND (IRMA/Chart-Track) 08/07/97			BELGIUM (Promuvi) 08/15/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	NEW	MEN IN BLACK WILL SMITH COLUMBIA	2	2	ALANE WES SONY
3	2	FREED FROM DESIRE GALA BIG LIFE	3	3	MMMBOP HANSON POLYGRAM
4	3	PICTURE OF YOU BOYZONE POLYDOR	4	5	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
5	4	D'YOU KNOW WHAT I MEAN OASIS CREATION	5	4	ECUADOR SASH! BYTE BLUE
6	8	C U WHEN YOU GET THERE COOLIO FEATURING 40 THEVZ TOMMY BOY	6	6	ALS DE DAG VAN TOEN MAMA'S JASJE VIRGIN
7	5	BITTER SWEET SYMPHONY VERVE VIRGIN	7	7	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS ZOMBA-ROUGH TRADE
8	6	ECUADOR SASH! MULTIPLY	8	10	PLEASE DON'T GO TOUCH OF JOY ARCADE
9	10	FREE ULTRA NATE A&M	9	NEW	SAMBA DE JANEIRO BELLINI VIRGIN
10	9	COCO JAMBOO MR PRESIDENT WEA	10	NEW	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI
ALBUMS			ALBUMS		
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM	1	1	SAMSON & GERT SAMSON VOL. 7 POLYGRAM
2	NEW	VARIOUS ARTISTS FRESH HITS '97 GLOBAL TV	2	2	SPICE GIRLS SPICE VIRGIN
3	2	PRODIGY THE FAT OF THE LAND XL	3	5	RADIOHEAD OK COMPUTER EMI
4	3	RADIOHEAD OK COMPUTER PARLOPHONE	4	4	HANSON MIDDLE OF NOWHERE POLYGRAM
5	4	MICHAEL JACKSON & THE JACKSON FIVE THE BEST OF POLYGRAM TV	5	3	PRODIGY THE FAT OF THE LAND PIAS
6	5	BOB DYLAN THE BEST OF BOB DYLAN SONY MUSIC TV	6	6	ERA AMENO POLYGRAM
7	6	SPICE GIRLS SPICE VIRGIN	7	7	MYLENE FARMER LIVE À BERCY POLYGRAM
8	9	U2 POP ISLAND	8	9	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR —HISTORY IN THE MIX SONY
9	7	SOUNDTRACK ROMEO + JULIET EMI	9	8	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN POLYGRAM
10	NEW	ALTAN RUNAWAY SUNDAY VIRGIN	10	RE	U2 POP POLYGRAM

AUSTRIA (Austrian IFPI/Austria Top 40) 08/12/97			SWITZERLAND (Media Control Switzerland) 08/17/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	2	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE	2	3	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/MV
3	4	TIC TIC TAC CHILLI FEATURING CARRAPICHO BMG	3	2	SAMBA DE JANEIRO BELLINI VIRGIN
4	3	SAMBA DE JANEIRO BELLINI VIRGIN	4	4	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
5	9	(UN, DOS, TRES) MARIA RICKY MARTIN SONY	5	5	MMMBOP HANSON POLYGRAM
6	5	MMMBOP HANSON POLYGRAM	6	6	TIC TIC TAC CHILLI FEATURING CARRAPICHO BMG
7	8	MR. WICHTIG TIC TAC TOE BMG	7	10	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI
8	7	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI	8	NEW	C U WHEN U GET THERE COOLIO FEATURING 40 THEVZ WARNER
9	6	JO JO ACTION MR PRESIDENT WARNER	9	9	BAMBOLEO GARCIA WARNER
10	11	DU HAST RAMMSTEIN POLYGRAM	10	10	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE EMI
ALBUMS			ALBUMS		
1	2	PUFF DADDY & THE FAMILY NO WAY OUT BMG	1	NEW	BACKSTREET BOYS BACKSTREET'S BACK WARNER
2	3	TIC TAC TOE KLAPPE DIE 2TE BMG	2	1	PUFF DADDY & THE FAMILY NO WAY OUT BMG
3	2	PRODIGY THE FAT OF THE LAND EMI	3	2	ANDREA BOCELLI ROMANZA POLYGRAM
4	NEW	SOUNDTRACK BANDITS POLYGRAM	4	3	PRODIGY THE FAT OF THE LAND MV
5	4	HANSON MIDDLE OF NOWHERE POLYGRAM	5	4	HANSON MIDDLE OF NOWHERE POLYGRAM
6	9	PEDA & PEDA IM SCHARFEN ECK SONY	6	5	TIC TIC TAC KLAPPE DIE 2TE BMG
7	6	SKUNK ANANSIE STOOSH EMI	7	6	JON BON JOVI DESTINATION ANYWHERE POLYGRAM
8	RE	U2 POP POLYGRAM	8	9	SKUNK ANANSIE STOOSH EMI
9	8	DIE SCHLUEMPFE BALLA BALLA VOLUME 5 EMI	9	NEW	MEREDITH BROOKS BLURRING THE EDGES EMI
10	7	ANDREA BOCELLI ROMANZA POLYGRAM	10	7	MICHAEL JACKSON BLOOD ON THE DANCEFLOOR —HISTORY IN THE MIX SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: It's Friday night in Johannesburg, and the crowd at the Enigma club in Rosebank, one of the city's more affluent suburbs, is in the throes of another all-nighter, clearly enthralled by the mix of soul, R&B, hip-hop, and house being played by DJ Mphulo. For Mphulo and his partner, rapper/MC Monare "Croc" Ngobeni (also a regular feature of the Enigma nights), being able to create a "musical vibe that draws South Africans together no matter who they are" is the vindication of years of honing their respective skills in townships around the capital city and outlying areas. Mphulo and Ngobeni, who have been together since finding a common musical language in 1992, have just released their first album and are clearly thrilled with finally having a product to call their own. Going under the name **Empire**, the duo's self-titled debut features the additional musical talents of Adrian Levi and Dean Hart of Chameleon Cowboy Music, the independent record label that signed Mphulo and Ngobeni last year. The eight-track album has been licensed to EMI's CCP Record Co., and several tracks are receiving significant airplay. Although the duo's stated aim is to "build a hip-hop empire in South Africa" (hence its name), Empire's brand of hip-hop is clearly rooted in township musical styles, including *kwaito* (township house) and traditional *mbaqanga*. The result is a clutch of sweet, summery tracks and one of the freshest albums to emerge this year. "Croc and I grew up listening to music as diverse as Michael Jackson, Parliament, and a whole heap of African music," Mphulo says. "I think with this album we've been able to successfully meld our own mix of sounds into something quite new for the South African market."

DIANE COETZER

SPAIN: Three new albums of Mediterranean instrumental music brilliantly evoke this country's rich multi-ethnic heritage. Virtuoso flamenco guitarist Vicente Amigo, considered the heir to Paco de Lucia, has released his most ambitious project to date, a sweeping orchestral suite dedicated to the poet Rafael Alberti. First presented in Cordoba at celebrations in honor of the poet's 90th birthday, "Poeta" (Sony) features the Orquesta De Cordoba, directed by Leo Brouwer. The guitarist will be on tour throughout Europe this summer. Desde El Sur De Europa (From The South Of Europe) is a trio whose music finds its inspiration in Spanish composers like Isaac Albéniz, Manuel de Falla, and Enrique Granados. "Estampas" (Sonifolk) features compelling compositions by pianist Tomas Bohorquez for piano, cello, and clarinet, including tunes, such as "Camino Del Sur," that hover between Mediterranean passion and classical poise. Elementales is another group, and its third CD, "Elementa Latina," offers an intriguing and highly listenable fusion of styles. Enrique Valiño's expressive violin soloing is beautifully matched by José Luis Ordoñez's lucid guitar playing to create music that slides seamlessly from flamenco to Celtic, passing through jazz, Latin, and a variety of ethnic textures en route.

TERRY BERNE

ROMANIA: There was indignation among audience and authorities alike when the rap group BUG Mafia from Bucharest uttered obscenities and actively encouraged youngsters in the crowd to take drugs during a recent performance at the No Limit discothèque in the town of Drobeta Turnu-Severin. The three members of the group—Vlad Eremia (21), Vlad Dragos Neagu (21), and Demeter Alin Adrian (19)—were interviewed by police and later prosecuted on charges of public-order offense. A subsequent show by BUG Mafia, scheduled to take place in Satu-Mare, was prohibited by the mayor of that town, who condemned the group's lyrics as an affront to morality.

OCTAVIAN URULESCU

DENMARK: The gifted singer Ann-Louise recorded her debut album with local musicians in Stockholm. Which is why, although she is Danish, this blonde with bewitching eyes and a toothpaste-ad smile is often assumed to be Swedish. Hence the slogan of a major Danish-TV campaign to raise her profile here: "Most people know her—they just don't know it... yet!" The album, "Wonder Wheel" (Mega), was released last year, when it briefly hit the chart and won her a Danish Grammy nomination for best new artist. But thanks to the current campaign and a hit single, "Baby, Let's Do It," the album has returned to the top 10 in recent weeks. Ann-Louise co-wrote some of the tracks, but the key to her appeal is the versatility of her singing, which enables her to belt out the rockers and caress the ballads with equal conviction. Mega is hoping to see Ann-Louise break through in Far Eastern markets, where a major launch, including a multi-territory tour, is planned.

CHARLES FERRO

IRELAND: "Change" (K-tel) is both the title and the theme of Dublin singer/songwriter Garrett Wall's second album. It is dedicated to the life and work of record producer/musician Alan Connaughton of Starc Studios, who died in May 1996. Wall's 1994 debut, "All Of The Above," was released on Starc Records. One of the year's best indigenous releases with strong international potential, "Change" offers a critical though optimistic view in its 11 songs. "When" laments the mistreatment of the Earth ("When there are no trees/Just ourselves to blame/When there is no time/To stop what we have started"). "Century" addresses the state of the world as we draw nearer to the new millennium. "Someday" is about procrastination. It is a tough, energetic album from one of the best of the new breed of Irish rock singers, framed by his dynamic band of Robin Hurt (guitar), Tony Steele (bass), and Ger Farrell (drums). Wall has an honors degree in psychology and a postgraduate diploma in business studies. In 1995 his composition "Heart" won in the international section of the first Indonesian Song Contest. "All Of The Above" was voted best debut CD at the Golden Stag Festival in Brasov, Romania, and Wall was also named best overall singer. As a session singer, he has accompanied Michael Bolton, Tina Arena, Niamh Kavanagh, and Christie Hennessy.

KEN STEWART

Billboard

Worldwide Specials
and DIRECTORIES

1997

Place your
ad today!



SOUND OF THE CITIES: TOKYO

Issue Date: October 11 Ad Close: September 16

CONTACT: Aki Kaneko - 213-650-3171



RECORDING STUDIOS

Issue Date: October 4 Ad Close: September 9

CONTACT: Kara DioGuardi - 212-536-5008



ELTON JOHN — 30 YEARS OF MUSIC WITH BERNIE TAUPIN

Issue Date: October 4 Ad Close: September 9

CONTACT: Pat Rod Jennings - 212-536-5136



COUNTRY MUSIC

Issue Date: September 27 Ad Close: September 2

CONTACT: Lee Ann Photoglo - 615-321-4294



AUSTRALIA

Issue Date: September 27 Ad Close: September 2

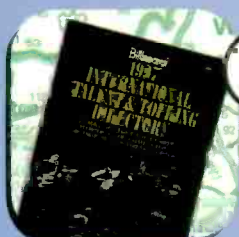
CONTACT: Amanda Guest - 613-9824-8260



HUGH PADGHAM — 15 YEARS AS AN INDEPENDENT PRODUCER

Issue Date: September 20 Ad Close: August 26

CONTACT: Pat Rod Jennings - 212-536-5136



1998 International Talent & Touring Directory

Publication Date: October 22 Ad Close: August 15

CONTACT: Dan Dodd - 213-525-2299

EAST/CANADA

212-536-5004 - PH
212-536-5055 - FAX
PAT ROD JENNINGS
KARA DIOGUARDI

WEST/MIDWEST

213-525-2307 - PH
213-525-2394/5 - FAX
LEZLE STEIN
JILL CARRIGAN

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

305-441-7976 - PH
305-441-7689 - FAX
ANGELA RODRIGUEZ

UK/EUROPE

44-171-323-6686 - PH
44-171-631-0428 - FAX
CHRISTINE CHINETTI
IAN REMMER

ASIA PACIFIC

Singapore: 65-338-2774
Hong Kong: 852-2527-3525
CLINCH-LEECE

AUSTRALIA

613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

WEST COAST LATIN/ TEXAS-MEXICO

213-782-6250
DAISY DUCRET

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

JAPAN

213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Broadway Boom Brings Cast Albums Big Boost

BY SETH GOLDSTEIN

NEW YORK—BMG staffers normally stuck at their Manhattan desks during lunch hour can get a break Wednesdays when the line forms at the discount ticket windows 40 floors below in Times Square.

Sometime before the 2 p.m. Broadway matinees, Joe Mozian, VP of marketing for BMG Classics' RCA Victor label, dispatches several co-workers—occasionally he's among them—to give away audiocassettes to the TKTS crowd. The contents: snippets of the Broadway musicals that RCA Victor distributes. It's an impressive roster, currently the biggest in the record business, and includes established hits like "Chicago," "Bring In 'Da Noise, Bring In 'Da Funk," off-Broadway's "When Pigs Fly," and newcomer "Titanic," which won a clutch of 1997 Tony Awards.

Sales are equally impressive for BMG and other labels with show-tune releases, including Varèse Sarabande Records and Lightyear Entertainment. Devotees and the uninitiated can't seem to get enough of Broadway these days.

Months before its New York opening, BMG claims to have sold tens of thousands of copies of the Canadian production of "Ragtime," now running in Los Angeles and coming to New York in December.

When the New York cast album appears, "I think it's just going to explode," Mozian predicts. His "Titanic" CD, released this spring, already is en route to BMG's list of cast-album hits, some with sales approaching 300,000 units.



BMG gives away cassette samplers of hit shows like "Chicago" to promote album sales in New York.

Mozian's samplers are a part of a marketing effort designed to take advantage of a resurgent musical theater and a Broadway that's attracting record numbers of tourists and showgoers. It helps that New York is perceived as safer than it has been in a generation. "It was almost dangerous to sell to stores" in midtown Manhattan in the 1970s, recalls Dave Wiese, BMG Eastern region national accounts director.

Cast album sales reflect the upturn. "This has been an amazing year," says Mozian, who oversees the Broadway soundtrack and crossover catalog. SoundScan reported first-week sales of 2,500 copies of BMG's "Steel Pier" a month after the show closed; "Ragtime"

has been averaging 700-1,000 albums a week.

"Suddenly, there's more shelf space for Broadway shows," says BMG A&R VP Bill Rosenfield. "There's an awareness of musicals."

BMG is far from the only beneficiary. Los Angeles-based Varèse Sarabande has done "extremely well" with the cast album of the current version of "The King And I," says marketing and media relations VP Mike Caprio. "It's huge with families" thirsting for wholesome entertainment, he notes. KGIL Los Angeles, Caprio adds, recently changed format from all-Beatles to all-Broadway.

The rising tide of show tunes has lifted CD sales of flops like "Play On" and

"Steel Pier" and Broadway-related CDs. Varèse is busy promoting a Laurie Beechman tribute to Broadway; "Lost In Boston IV," featuring songs cut from a dozen shows, including "Pippin" and "110 In The Shade"; and its first DVD, "Jerry Herman's Broadway At The Hollywood Bowl."

Meanwhile, Lightyear Entertainment in New York next month ships its third album in its "Broadway Kids" series. The first, "The Broadway Kids Sing Broadway," has sold 30,000 units since its 1994 release, says Lightyear president Arnold Holland.

Not surprisingly, New York dominates sales. Mozian, who also supplies

(Continued on next page)



Varèse Sarabande Records says the demand for "The King And I" shows the strength of Broadway musicals as family entertainment.

Navarre Looks To Revive Its Music Division

BY CHRIS MORRIS

LOS ANGELES—In the wake of Navarre Corp.'s 1997 national sales meeting, president/chairman/CEO Eric Paulson believes his company is now positioned to bump its music sales up in proportion to those of its booming computer-software division.

The Navarre meet, held July 23-27 at the Minneapolis Marriott Southwest in Minnetonka, Minn., was the first company confab for the New Hope, Minn.-based distributor in two years and the first since a broad restructuring of the firm's music operations was undertaken in early July (Billboard, July 12).

That restructuring—which saw the elimination of Navarre's Southeastern regional sales force; the reassignment of some of those personnel to other areas; the establishment of an alternative retail marketing division under VP Tom Lenaghan; and the institution of retail development coordinator and field marketing rep positions—was clearly designed to breathe new life into a sector of the company that has languished during the industry tumult of the last two years.

Paulson notes that the restructur-

ing has allowed Navarre to refocus its music division without a massive investment in new manpower.

"A lot of [our personnel have] been shifting around," he notes. "Don't forget, we cut from four regions to three, so we were able to take employees and move them into different areas of responsibility."



PAULSON

development manager. So we've been able to shuffle some people around and reassign them in areas that we feel are more critical to the long-term success of the company. There have been headcount additions, but we've been very cautious with that."

Navarre's most recent 10-K filing with the Securities and Exchange Commission, covering the fiscal year ending March 31, noted that the company's music net sales slid from 58% of total net sales in 1995 to just 24.8% in 1997, while computer software net

sales grew from 42% in 1995 to 75.2% in 1997.

Paulson acknowledges the disparity. "There's a philosophy that we've used since 1983, and that is neither division should be over 60% of the total revenue of the company. The problem



is that the software division has been growing so rapidly that it has by far overshadowed the music division, and we have not been able to keep up with that growth in music, so each year music has slipped further and further behind."

One part of Navarre's strategy to bulk up its music side has been the acquisition of proprietary interests in its distributed labels.

The company recently signed a letter of intent to purchase 51% of Walnut, Calif.-based Thump Records, which is believed to be Navarre's volume leader. Paulson says he wants to complete this deal by the end of August.

Last September, Navarre acquired

a 14.2% interest in Walter Yetnikoff's Velvel Records, which it distributes exclusively. Upon payment of a \$5 million demand promissory note, Navarre will acquire another 14.2% share in Velvel. Paulson says that completion of that acquisition is incumbent on "the general condition of the industry, our banks, and certainly our efforts in equity raising."

He adds, "One of the reasons we started making investments in the music industry [was] to build the music side of our business, to get it back in proportion to where those percentages should be for a proper balance within the company."

But Paulson implies that further proprietary acquisitions may not be in the cards in the immediate future.

"What we've done in the last year and a half, especially in the face of the economic environment that we've been in within the music industry, [has] been a horrendous couple of bites . . . and we've really got to make sure we chew it up right. So I would think that you will see us for the next 12 months concentrating on digesting what we've already chewed and building our core business."

(Continued on page 54)

NOT ALL LISTENING SYSTEMS ARE CREATED EQUAL

HIGH LEVEL SYSTEMS . . . THE ORIGINAL AND STILL THE BEST

High Level Systems have been in continuous use in high volume retail stores for over five years. There are solid reasons why retail chains such as Tower Records, The Wherehouse, Harmony House, Streetside, EURPAC and hundreds of other retailers feature The High Level CD Listening Stations™.

HEAR THE DIFFERENCE -Our high quality audio systems and durable, responsive headphones deliver sound second to none.

SEE THE DIFFERENCE in our user-friendly Control Panels and full line of rugged, space-efficient fixtures that are designed as a point-of-purchase in order to maximize sales.

EXPERIENCE THE DIFFERENCE that High Level Systems have on increased sales and consumer satisfaction. The original Listening Station™ company has a lot more to offer than the most reliable hardware on the market. When you choose High Level, you get the benefit of our years of experience and marketing expertise that will change the way you look at consumer-interactive systems.

High Level Interactive -The finest systems available for Music, Audio Books, Software, Kids and Point-of-Purchase Consumer Information. Our two (2) year warranty is included in the purchase price.

HIGH LEVEL INTERACTIVE SYSTEMS . . . SIMPLY THE BEST IN THE WORLD

USA—4400 Coldwater Canyon, Suite 100, Studio City, CA 91604. Tel: (818) 769-7700, Fax: (818) 769-7133



NAIRD

Down-To-Earth Style Suits Planet Grooves Customer Contact, Helpful Staff Propel Fla. Retailer

BY STEVE TRAIMAN

CLEARWATER, Fla.—Every day more than 55,000 cars pass the busy intersection in front of Planet Grooves, the former Vinyl Museum that is now in its second successful decade of marketing a variety of good music.

Brothers Peter and Jim Dunn moved to this area on Florida's West Coast with their family from Syracuse, N.Y., more than 30 years ago. Peter relocated to Toronto in 1978, briefly worked for a record distributor, and then came up with the Vinyl Museum concept of new and used records to open his first store.

The chain grew to three, and Peter now has a pair of stores on Bloor Street West and Lakeshore Drive West.

In 1986, Jim became manager of one of the three stores, which moved from its original location to a larger, 3,000-square-foot space on busy Gulf-to-Bay Boulevard in 1989. He became the owner about three years ago and came up with the Planet Grooves name about nine months ago.

"Too many people were stopping in to ask, 'Do you sell any CDs?'" he recalls. "While we carried mostly vinyl until about five years ago, since then we've shifted dramatically to a current inventory of about 80% CD [8,800 titles], 10% tape [1,100 titles], and 10% vinyl [1,100 titles]. We still try to get everything vinyl that is released, as we've built a good client



tele over the years. Our wall of covers highlights some of the truly great artwork that otherwise would be lost forever."

In dollar volume, new CDs represent about 70%, while tapes, used CDs, and new and used vinyl each account for about 10% of revenue.

"We had a lot invested in the old name," Dunn explains, "but decided to take the risky decision to give us a new, with-it name. We aggressively promoted the changeover with our key customers, including kids from Clearwater High School across the street, and nine other area high schools as far as 15 miles north and south."

Planet Grooves supports all the schools' student newspapers. "It's not just the kids who read them, but their parents do also, so we go north to Eastlake and Tarpon Springs and south to Seminole," Dunn observes. He also advertises regularly in local music magazines that get good record-buyer readership, including Jam, Focus, and the Weekly Planet. And Dunn supports WMNF Tampa, Fla., the community radio station, donating gift certificates for its fund drives and advertising in the monthly station guide that is mailed free to listeners.

The store carries an eclectic mix of music: About 40% is rock, with a good representation of R&B, jazz, blues, bluegrass, new age, country, reggae, rap, and easy listening. Categories expanding the most the past three years include international, folk, and gospel.

With a Circuit City not far away and a Best Buy opening soon nearby, pricing is competitive. Most new releases are \$12.98 or \$13.98, with tapes \$9.98 discounted with co-op advertising support. Promotion on new releases includes a recent in-store display for World Party's "Egyptology" that also offered a bonus three-song CD featuring the track "The Seaview Story."



Planet Grooves owner Jim Dunn stands in front of a wall of classic LP covers. (Photo: Steve Traiman)

"We now order just about everything," Dunn says, "and use a number of distributors now that Passport is gone, as we relied on them for our heavy indie-label buying." Included are Bassin, Steve Southern, WEA, Koch, Select-O-Hits, White Swan for new age, Phantom Sound & Vision for international, and Gotham for vinyl. "We hope to hook up with Rounder soon and also with [Independent National Distributors Inc.]," he adds.

Dunn credits a knowledgeable staff for making the store a successful operation. Included are assistant manager Dudley Sawyer, who joined nearly five years ago from Record Bar/Tracks; Erik Hadley, a seven-year veteran who helped launch Vinyl Museum, left to join Spec's Music, and then returned; Conrad Lyttle, who joined several years ago from Blockbuster Music; Rachel Zager and Bethany Souza, both with Dunn for about four years; Brittany Sisson, with the store nearly three years; and John Lysne, who joined seven months ago.

"It's a real team effort," Dunn emphasizes, "and we've built a loyal customer base because people enjoy coming in and dealing with familiar faces. That's the main key to survival for an independent record store into the 21st century. It's a real challenge to me to keep up with the needs of our best customers. We do a lot of pre-ordering from new-release lists based on what we feel our folks want."

He also notes the importance of a selective inventory. "You have to stock items that other stores won't bother with," he says. "Koch is a great source for unusual titles and artists that are just starting to make it in other global markets. It's a good feeling to see a new artist from elsewhere

(Continued on page 56)

newsline...

NATIONAL RECORD MART reports that sales for stores open at least a year rose 6% above last year in the first fiscal quarter, which the company attributes to "marketing efforts, consumer demand, and increased product selection." Total sales increased only 4.3% to \$21 million because the chain closed some unprofitable stores during the year. NRM posted a net loss of \$907,815 in the quarter, but that was an improvement over last year's deficit of \$1.27 million (Billboard Bulletin, Aug. 13). Gross profit increased by 3.7%, and selling, general, and administrative expenses as a percentage of sales fell to 40.1% from 42.8%. The company says second quarter same-store sales are "above expectations, with quarter-to-date double-digit increases."

MUSICLAND STORES says that same-store sales jumped 9.1% in the four weeks that ended Aug. 2, with the biggest increase reported in the mall stores. Comp sales for the mall concepts Sam Goody/Musicland and Suncoast Motion Picture Co. rose 11.3% in July, as the company closed underperforming stores during the year (Billboard Bulletin, Aug. 8). Comp sales for the superstore concepts Media Play and On Cue increased 5.1%, as a number of Media Plays were closed during the year. Total sales for the four weeks rose 1.4% to \$111.4 million.

UNIVERSAL CONCERTS, the concert promotion unit of Universal Music Group, has acquired the 50% interest it did not already own in Fey Concerts (Billboard Bulletin, Aug. 12). The stake was sold by promoter Barry Fey, who will remain a consultant to Universal. Fey, who has produced concerts by such acts as the Who, the Rolling Stones, U2, and the Doors, will be promoting shows in Las Vegas under the name Feyline. Universal says the deal "marks a significant gain for Universal Concerts in the Colorado region." Jay Marciano is president of Universal Concerts.



TICKETMASTER GROUP has purchased a 50% interest in the Ticket Shop Ltd., a Dublin-based ticketing company that operates in the Republic of Ireland and Northern Ireland. The company, which has been doing business in Ireland for 11 years, sells about 1 million tickets a year. In a prepared statement, Ticketmaster president/CEO Fredric D. Rosen says, "This move is consistent with Ticketmaster's strategy to expand our ticketing business into international markets where we do not currently have a presence."

HIGHBRIDGE, an audiobook publisher, says that VP Jim Brannigan has left the company to form a publishing consulting firm. In eight years with Highbridge, Brannigan helped develop the company into one of the top 10 audiobook publishers. Minneapolis-based Highbridge is owned by River Town Trading Co. The consulting firm, Brannigan & Associates, is based in Wallingford, Conn.

ALL AMERICAN COMMUNICATIONS reports that revenue from its recorded-music unit, All American Music, declined in the second quarter because of the absence this year of a hit comparable to last year's platinum-selling "Bad Hair Day" by "Weird Al" Yankovic and the delay in the release of his new album. Recorded music and merchandising revenue for the three months that ended June 30 fell 36.5% to \$5.7 million from \$9 million a year ago. But operating profit from the unit rose 12% to \$2.7 million from \$2.4 million because of increased revenue from the high-margin merchandising business.



Planet Grooves fronts on busy Gulf-to-Bay Boulevard in Clearwater, Fla. (Photo: Steve Traiman)

EXECUTIVE TURNTABLE

DISTRIBUTION. At Universal Music and Video Distribution in Los Angeles, **Amelia Bryant** is promoted to senior director of marketing, urban music, and **Linda Richards** to director of system administration. They were, respectively, product development manager and manager of system administration.

Sony Music Distribution promotes **Jim Lucas** to branch manager of the north-central branch, based in Ohio, and **Sharon Nelson** to branch manager of the Midwest branch, based in Illinois. They were, respectively, sales manager of the New England and sales manager of the Midwest branch.

RETAIL. **Nicky Lapenna** is named VP/GM at Shannock Quebec Audio & Video in British Columbia, Canada. She was director of purchasing at Astral Home Entertainment.

MANUFACTURING. Software Sculptors



BRYANT



ANDERSEN

Ltd. in New York appoints **Lewis Gersh** president. He was business unit manager at Central Park Media.

Video Update Inc. in St. Paul, Minn., appoints **Richard Greene** executive director of U.S. real estate. He was director of Midwest real estate at Barnes & Noble.

ORGANIZATIONS. **Crossan R. Andersen** is promoted to senior VP/general counsel at the Video Software Dealers Assn. in Encino, Calif. He was VP/general counsel.

BMG CAST ALBUMS

(Continued from preceding page)

samplers to the theater box offices selling tickets to the BMG shows, says the Big Apple and environs account for 40%-60% of cast-album volume. BMG will deliver samplers to other cities "if it makes sense," he adds.

More and more it does. Touring companies of hit shows—and some flops whose producers still expect to recoup their investments on the road—are on the rise. Mo'Nique sampled "Chicago" in Washington, D.C., and "we will follow around ['Bring In 'Da Noise'] as well."

After a long dry spell, the national appetite has been whetted, says Borders Books & Music buyer Brian McClemens. The made-in-America label emblazoned on new productions helps. "For so long, Broadway has been dominated by Andrew Lloyd Webber and the European imports," McClemens notes. "The time is right for a resurgence of American composers."

McClemens credits the CDs of recent revivals of "Show Boat," "Damn Yankees," and "Pal Joey" for reminding customers that "we have this indigenous art form," and "he has best-selling

"Rent" "really kicking it over."

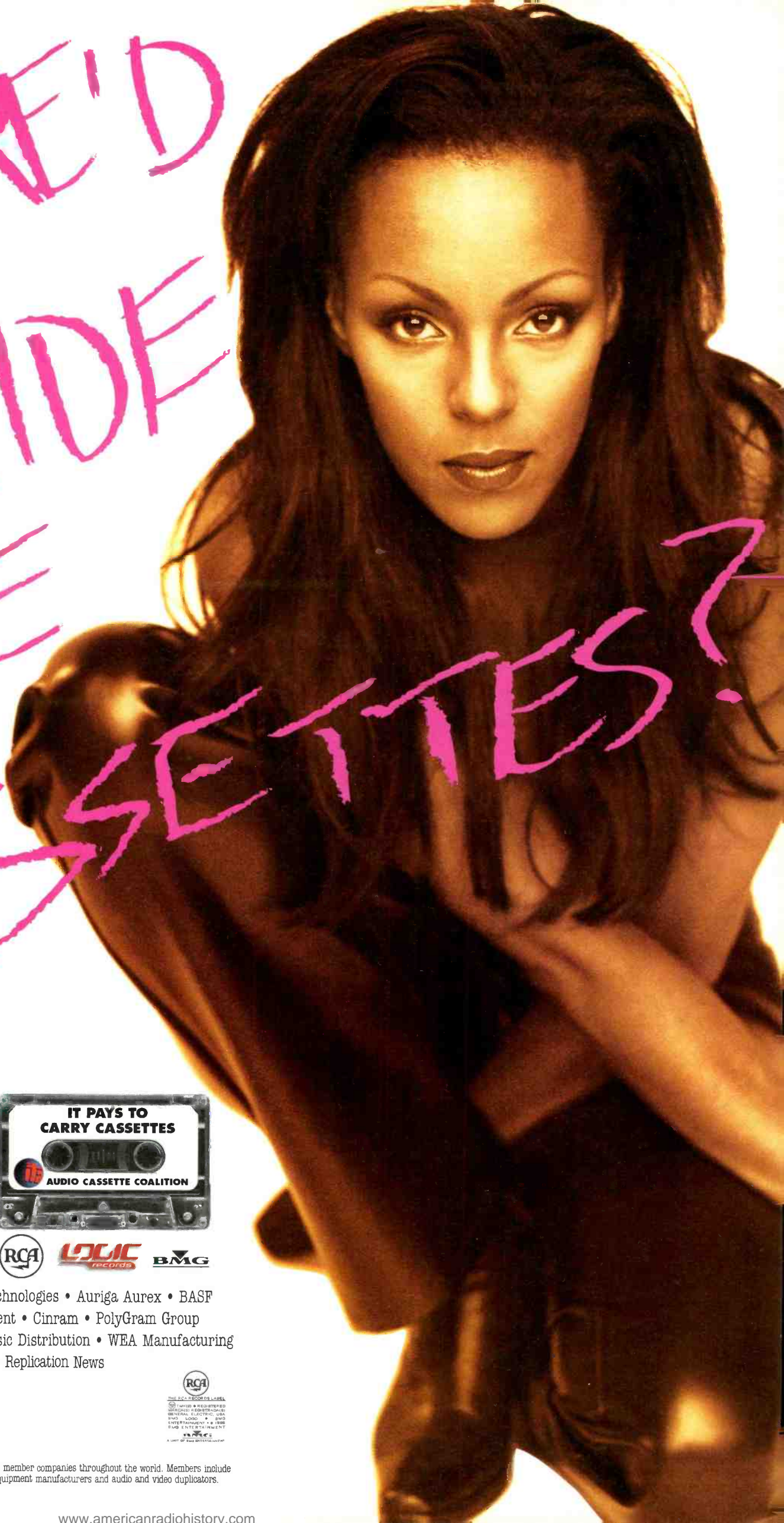
(In fact, "Pal Joey" lasted four performances onstage. Starring Patti Lupone and Peter Gallagher, it was a production in the highly acclaimed "Encore!" series staged by the City Center in New York. The Encore production of "Chicago" went to Broadway several months after the end of its limited run.)

Retailers also credit greater television exposure, in particular when it's provided by Rosie O'Donnell, who hosted the Tony Awards broadcast and frequently boosts musicals on her talk show. Further aiding the cause, O'Donnell took a star turn in the long-running Broadway revival of "Grease." She's featured on a cast album, a trend McClemens says enlivens sales.

Rather than sticking to a single CD, he points out, labels are taking advantage of cast changes to release new editions of the same production. Borders stocked "Kiss Of The Spider Woman," first with Chita Rivera and later with Vanessa Williams, and "Grease" with Brooke Shields. Customers can preview

(Continued on page 90)

WHERE'D
YA HIDE
THE
CASSETTES?



LE CLICK Featuring Kayo wants you to sell her new self-titled album on cassette. Kayo's won over pop music fans with the Top 40 success of her new single, "Call Me," as well as "Tonight is the Night" and her upcoming single, "Don't Go" (Logic/RCA-Sept. '97). She knows that her album will sell great on cassette because her fans are fans of the prerecorded cassette format.

Find out how to profit from cassette sales by calling: 1-888-567-TAPE



ITA AUDIO CASSETTE COALITION CHARTER MEMBERS: Allied Digital Technologies • Auriga Aurex • BASF Audio/EMTEC Magnetics • BMG Distribution • BMG Entertainment • Cinram • PolyGram Group Distribution • Sonopress • Sony Disc Manufacturing • Sony Music Distribution • WEA Manufacturing
CONTRIBUTING MEMBERS: AMI • Concept Design • Olamon Industries • Replication News

Sell the cassette. **LE CLICK** Featuring Kayo is available on Logic/RCA, distributed by BMG Distribution.



ITA, The International Recording Media Association, is a 27-year old industry trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program rights holders, recording and playback equipment manufacturers and audio and video duplicators.

Musicland Wrangles With Its Trade Suppliers

MORE THAN A MONTH after it made a bid to get on normal trading terms with suppliers, the Musicland Group, which has in essence been buying via cash on delivery since February, is still embroiled in a standoff with most of its major suppliers, who thus far are unhappy with the company's overtures.

In early July, Musicland asked to end a stand-still agreement whereby product payments due to vendors that have been frozen since February would be paid off in installments, with final paydown due Dec. 22. In return, Musicland would immediately resume the privilege of having normal credit terms with suppliers on new product shipments. Previously, in asking for the stand-still agree-

ment, Musicland had to forgo the normal 60-day credit terms allowed for product shipments and has been paying within 10 days of receiving shipments.

All during this, the chain has been involved in negotiations with its banks and major suppliers to restructure the company's debt. At the end of May, Musicland announced that it had reached an agreement with its banks. That deal provides the company with a new \$50 million term loan, secured by inventory, half of which is to be paid in December 1998 and the rest in February 1999. Also, its revolver was capped at \$275 million with a \$20 million pay-down due in December and another \$10 million in February. That \$30 million is also secured by inventory until payments are made.

With the new bank loan, Musicland's installment-payoff scheme—which would see the company make 20 weekly payments consisting of 4% of the amount owed, with two additional 10% lump-sum payments in September and December—seemed appealing to vendors, as sources suggest that a majority of Musicland's trade suppliers accepted that plan. But that majority is only numerically speaking, because in terms of sales volume, five of the six majors and at least one major video supplier remain unhappy with the Musicland proposal and continue to work under the stand-still agreement.

Their grievance is that Musicland gave preferential treatment to its banking partners at the expense of its

major trade suppliers. They are unhappy that the banks have \$80 million of their loans secured by inventory, and that the paydown of the loans basically ensures that the banks get priority access to the chain's free cash flow over the next two years.

Making matters worse from their point of view is that not only do the banks get security and are paid back first, but that the chain is asking vendors to enlarge its credit lines by as much as 50% for the upcoming holiday selling season, sources say.

The major suppliers that are unhappy appear to be drawing a line

in the sand for Musicland, saying that if the chain wants additional credit from them, it has to give them security in some form, too—either by

allowing them to have a secondary lien on inventory or by providing letters of credit.

Industry observers suggest that Musicland is not bending to vendors' demands because it expects them to see the light as the chain's performance improves and label presidents realize that their distributors' credit stances are preventing their album priorities from getting proper representation in the chain's stores.

Marcia Appel, senior VP of marketing at Musicland, says that is not Musicland's stance. Instead, she says, the chain's executives are motivated by the principle of trying to treat all its vendors fairly.

One Wall Street bondholder says the major trade suppliers should step up to the plate and support Musicland, like

(Continued on page 96)

Listening Systems

From the industry leader

Everybody knows that Listening stations sell more product. Telescans' next generation Ensemble II multi-disc listening system is more affordable, compact, and reliable than ever before!



- **attracts attention.** Features two customizable graphic panels and a bright LED display.
- **flexible.** Uses a programmable touchpanel which can be easily modified to reflect your store identity.
- **attracts attention.** Features two customizable graphic panels and a bright LED display.
- **flexible.** Uses a programmable touchpanel which can be easily modified to reflect your store identity.
- **compact and affordable.** With the smallest footprint of any Telescan changer system, this is our most affordable multi-disc model ever!
- **durable.** Includes two sets of custom built headphones.

telescan
Interactive merchandising that works!

800.835.8224 x 208
828 Mahler Road Burlingame, CA 94010
voice 415.692.8700 • fax 415.697.9145

RETAIL TRACK

by Ed Christman



Next Stop, Your Stop.



WORLDWIDE

From our door to your store. That's why more retailers rely on the AEC One Stop Group to deliver more of today's biggest hits. With a worldwide distribution network unequaled anywhere. One stop shopping. 24 hour turnaround. High fill rates. And a deep catalog. It's the one place more retailers place more orders.

AEC One Stop Group

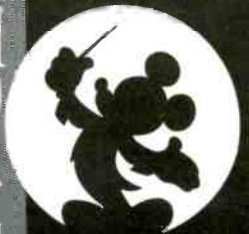
Abbey Road Distributors • Abbey LA • Bassin Distributors • CD One Stop
AEC Field Offices: Atlanta • Baltimore • Philadelphia • Portland • Omaha • San Diego

New Accounts 1-800-635-9082 • 1-954-255-4566 • Fax 1-954-340-7641

www.aent.com

Disney

TRACK



A wave of New Promotional Displays are available from Walt Disney Records.



New eye-catching Audio Displays & Side Wings.

Ariel along with her friends under the sea will attract customers of all ages.

Don't miss out on this classic favorite!

Share the music of Disney at our website:
<http://www.disney.com/DisneyRecords>

WALT DISNEY RECORDS

© Disney

Drag City Goes Full 'Tilt' On Walker

FLAG WAVING DELUXE: We don't often devote all of this space to a single artist. But then, it isn't every day that we get a chance to talk to Scott Walker.

On Sept. 2, Drag City Records in Chicago will release "Tilt," the legendary reclusive musician's astonishing solo album, which was originally released in 1995 by Fontana in the U.K. and was until now only available on American shores as an extremely expensive import.

"It's an experiment, I think, to see what will happen," Walker says of the album's U.S. release. "It's not anything I can take credit for. [Drag City] phoned my manager and really wanted to release it there. He agreed, because he thought it was an interesting idea that an indie would do that. Apart from that, I don't know. I've never had enormous sales or interest in America. I don't expect any now. Maybe I'll be surprised, who knows."

To be sure, Walker has always been better known internationally than he has been in his home country. Born Noel Scott Engel in Ohio and raised in Southern California, he enjoyed success rivaling that of the Beatles when he emigrated to England as lead vocalist for the Walker Brothers. The group sparked widespread hysteria



by Chris Morris

among British teen girls and landed three No. 1 hits, including the unforgettable "The Sun Ain't Gonna Shine (Anymore)," on the U.K. charts in 1965-66.

"It's a funny thing," Walker says. "A cousin of mine went into Tower [in L.A.] last year to try to buy a record of mine. She asked, 'Do you have any Scott Walker records?' And the guy said, 'Oh, yeah, the English singer. He's over in the back there.' I'm 'the English singer.'"

After the Walkers split in 1966, Scott recorded four famed solo albums that cemented his international reputation; they included stunning English-language interpretations of Belgian songwriter Jacques Brel's compositions and Walker's own ambitious works.

"They were kind of leprosy to a lot of people," Walker says of those records. "Later on, it turned around, and the albums are still being bought now."

Walker's work as a smooth solo cabaret performer and TV variety-show host through the '70s was markedly at odds with such disquieting songs as "The Electrician," which appeared on "Nite Flights," a 1978 album by the reunited Walker Brothers. That year, the Walkers broke up for good, and Scott began a career that saw him only sporadically appearing on the music scene. Six years elapsed between "Nite Flights" and "Climate Of Hunter," Walker's 1984 solo album for Virgin; another 11 years separated that record and "Tilt."

"For me [recordmaking is] a very long process," Walker explains. "It's a question of waiting and waiting, and finally it sets right... It takes a long time, waiting for it to come together, because you're trying in a sense to work with language and to elongate it around, really, silence. The album is really about silence rather than noise. You're building it up slowly, and that's

the only way I can explain it, and that's why it takes so bloody long to get everything to fit right. I wanted the words to stand out like soldiers on a plain or a field.

"What happens is that I leave the music for as late as I can before I actually go in. After working so long on the words, it keeps the work fresh. So if I know I'm going in at a certain time, I'll start doing the music two months before that. That keeps it all fresh."

He adds, "It doesn't matter how long you take to make a record, as long as you're getting the result. You don't have to do something because you can do it. I think that's the problem with most people. They go, 'Oh, I must get this done,' and so they make a lot of records close together, and they're all shit, because they haven't thought

(Continued on next page)



Show Me The Money. Country artist Cledus "T." Judd, center, celebrates signing with Razor & Tie Entertainment by corraling label heads Craig Balsam, right, and Cliff Chenfeld.

LOOKING FOR A BETTER ONE STOP?

NORWALK
DISTRIBUTORS, INC.

While most giant one stops are struggling to post a profit, try a family owned business that is steadily growing by providing better solutions to their growing customers.

It's Time For A Change...Try NORWALK in '97
TOLL FREE (800) 877-6021 • (714) 995-8111
FAX (714) 995-0423

CDs • Cassettes • CD and Cassette Singles
Vinyl • Accessories • DVD
Full Line of Studios
Same Day Shipping

30 YEARS IN BUSINESS

Opening a new store or expanding?
The top R&B, Billboard & Country on sale every week!
The closest thing to ordering direct!
Increasing your profitability while maintaining excellent service!

This is Kirk Miller's Radio Flyer Wagon

"Whenever I call Valley, a real person answers the phone. Often the receptionist will answer my question right away! Valley has always maintained a level of quality that has been unmatched in the distribution business. The selection is excellent, customer service is the best and the sales staff is knowledgeable and fun."

Kirk Miller
Mammoth Music



This is Kirk Miller's One-Stop

VALLEY RECORD DISTRIBUTORS

"THE ONE-STOP THAT RETAILERS CAN'T STOP TALKING ABOUT"

Toll Free: 1.800.845.8444 • Fax Toll Free 1.800.999.1794
Outside U.S. Call: 916.661.6600 • Fax 916.661.2502
www.valsat.com

you're not just another number at **impact MUSIC**

- LOW PRICES
- GREAT SERVICE
- WEEKLY SPECIALS
- EXCELLENT FILL

Knowledgeable & friendly sales reps ready to answer any questions • Same day shipping • Weekly mailer • Inquire about FREE NEXT DAY DELIVERY

COMPACT DISCS
CASSETTES
VIDEOS
VINYL
CD SINGLES
CASSETTE SINGLES
CD-ROM
ACCESSORIES

1•800•899•DISC (3472)

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

about it."

On "Tilt," Walker worked with such key personnel as co-producer **Peter Walsh** and keyboardist/arranger **Brian Gascoigne**, both of whom were utilized on "Climate Of Hunter." He says he needed to work with people who wouldn't get impatient with his methods.

He says, "A lot of musicians say, 'What am I doing? Why am I making this sound? Against what? It's against nothing. I can't hear a vocal. I'm play-

ing against nothing, and you're asking me to do this.' They're fine about it, but a lot of musicians find it frustrating. They're used to being called in to play licks and grooves, and I don't want them to groove. That's not the idea of my record. I'm not interested in their licks and their grooves. I just want them to do what I tell them to do and then extend it."

Dense, unsettling, and lyrically elliptical to the point of opacity, "Tilt" is distinguished by its unique sonic qual-

ities, forged through the use of such unusual devices as a hurdy-gurdy and the massive pipe organ at London's Methodist Central Hall.

"This organ was in an enormous church," Walker says. "It's right across from the Houses of Parliament. It's enormous—it's as tall as the building . . . I wanted something that had a monstrous effect, a very huge, terrifying effect, but in a positive way, but also the obverse, which is paradoxical, because it has religious connotations, and a lot of the album works against traditional religious connotations. In a sense it's a friend, but in another sense it's an enemy, this organ.

"Every single thing on the album is used for a reason, because it is lyric-

led, because the lyrics tell me what I have to use . . . Everything's pared down right to the minimum. There's no extraneous bullshit going on."

Of his lyrics—which incorporate everything from snippets of film dialogue to excerpts from testimony at war-crimes trials—Walker says, "It's kind of a collage effect . . . It's all very mysterious, believe me. It's very diaphanous and very touchy. It's a very strange process. I don't really understand it too much myself, you know."

Over the last 20 years, an aura of mystery has come to surround Walker—some of it thanks to the allusive nature of his music and some of it thanks to his well-documented, almost pathological stage fright. He hasn't

set foot on a stage since the Walker Brothers' last public performance in 1978 in Birmingham, England.

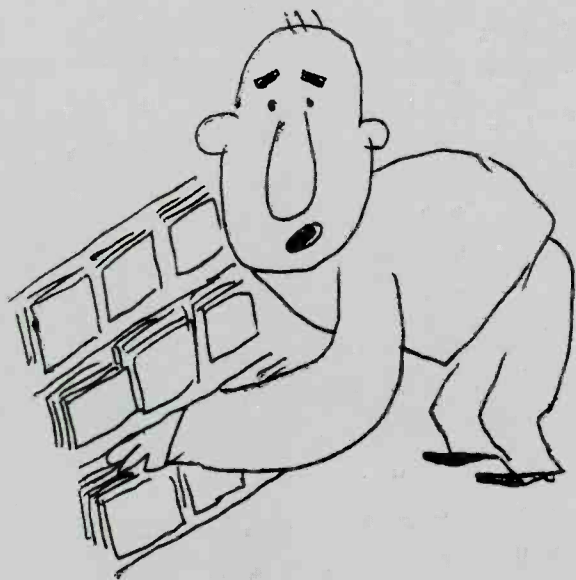
Asked if he would consider making a live appearance today, Walker says, perhaps without perfect candor, "It's a logistical problem, because most of my stuff is enormous, and economically it's a disaster to try to take that out. I'm trying to find a way to sneak back in, where the pressure on me isn't going to be enormous. I haven't quite worked that out yet. If I don't, it's not going to break my heart or anything. I wouldn't mind doing a few gigs."

If one believes Walker, the wait for his next album won't be nearly as long as the wait for "Tilt." He says he has completed the lyrics to a new record and should enter the studio next year, after he completes a score for a film by director **Léos Carax**.

Walker's near-invisibility as a public figure has led to the rise of a cult in the U.K. Musicians are among his most devoted fans: Liverpoolian **Julian Cope** subtitled his 1981 compilation of Walker's early work "The Godlike Genius Of Scott Walker."

Walker takes the adulation in stride, and with an apparent grain of salt: [With] a lot of them who claim to be influenced by me, sometimes the link is very tenuous . . . They're probably just after the atmosphere that's set up on some of my records. It's very interesting."

THE A TO Z OF SUCCESSFUL SELLING



K FOR KNOW-HOW OUR DESIGNERS ARE NEVER SATISFIED WITH THE CURRENT STATE OF PRODUCT LINES. THAT'S WHY WE HAVE INTRODUCED COMPACT SLAT, FLEXI-WALL AND PERFORMANCE MERCHANDISING SYSTEMS. ALL ARE AT A 10° TO 12° TILT. PRODUCTS FURTHER DOWN ARE BETTER SEEN AND RE-STOCKING IS A BREEZE. THAT MEANS FOR YOUR CUSTOMERS, PRODUCT IS EASIER TO REACH AND TO BUY.

LIFT DISPLAY, INC.
PH: 1-800-543-8269 (TOLL FREE)
201-945-8700
FAX: 201-945-9548

LIFT[®]
Systems with future.

NAVARRE LOOKS TO REVIVE MUSIC DIVISION

(Continued from page 49)

Asked if Navarre's music side can meet its growth objectives within the next four quarters, Paulson says, "I think we can get damn close to it. I think we need a couple of breaks. We've got proposals out to one or two labels that could make a major difference in that, and if we got a couple of those breaks—and God knows, after what we went through, we deserve one of those breaks—if we got one, it could be just huge for getting the music division back in proportion to the total revenue of the company, back in appropriate proportion."

Troubled Alliance Entertainment Corp. recently folded its Denver-based distributor Passport Music, while its Independent National Distributors Inc. dramatically downsized its label list, and many other labels subsequently left the distributor. Yet, with many labels currently at liberty and beating on other distributors' doors, Navarre will be careful about what it picks up, Paulson says.

"Our goal is to selectively upgrade the quality of labels that we distribute," he says. "I don't necessarily want to take more on. My goal has always been from day one to be a distributor with fewer labels doing more volume, allowing our people to focus on those few labels and their acts, so that we can develop careers for artists. That's what drives the business . . . We've taken a couple of new labels on. We'll probably take a couple more on, but at that point we'll look at the labels again and determine what labels are performing and what labels are not and make a determination of who we should be focusing our energy and our resources on."

Another area in which Navarre intends to exercise caution is leveraged expansion. Paulson says he is uneasy about increasing his company's level of bank debt and is seeking additional equity capital.

"In a downturned economy like this, I don't think you ever feel comfortable [with increased borrowing]," Paulson says. "As an individual, I have lived most of my life under a shroud of paranoia, and I will probably do that until the day I die. No, I think there's no secret that Navarre Corp., to finance the continued growth of this company, has to bring in additional equity."

Paulson notes that in 1991 (the year he bought Navarre back from LIVE Entertainment), Navarre recorded net sales of \$22 million, while in 1997 it tal-

lied net sales of more than \$200 million. He says that growth was built on personal financing by the company's officers, a public offering that raised \$6 million, and cash flow.

"Now, you cannot take it to the next level, from \$200 million to \$450 million, the same way," he says. "The foundation that we were building has been taken away from us by the bankruptcies [within the music industry], so we've got to rebuild that foundation. And we're in the process of doing that."

Thank God you had it

YOU USED SOUTHWEST WHOLESALE.

- ♪ Unsurpassed Service!
- ♪ Computerized Catalog
- ♪ Weekly Mailer
- ♪ Great Import Selection
- ♪ Excellent Fills
- ♪ Over 110,000 Selections
- ♪ Posters & Promos

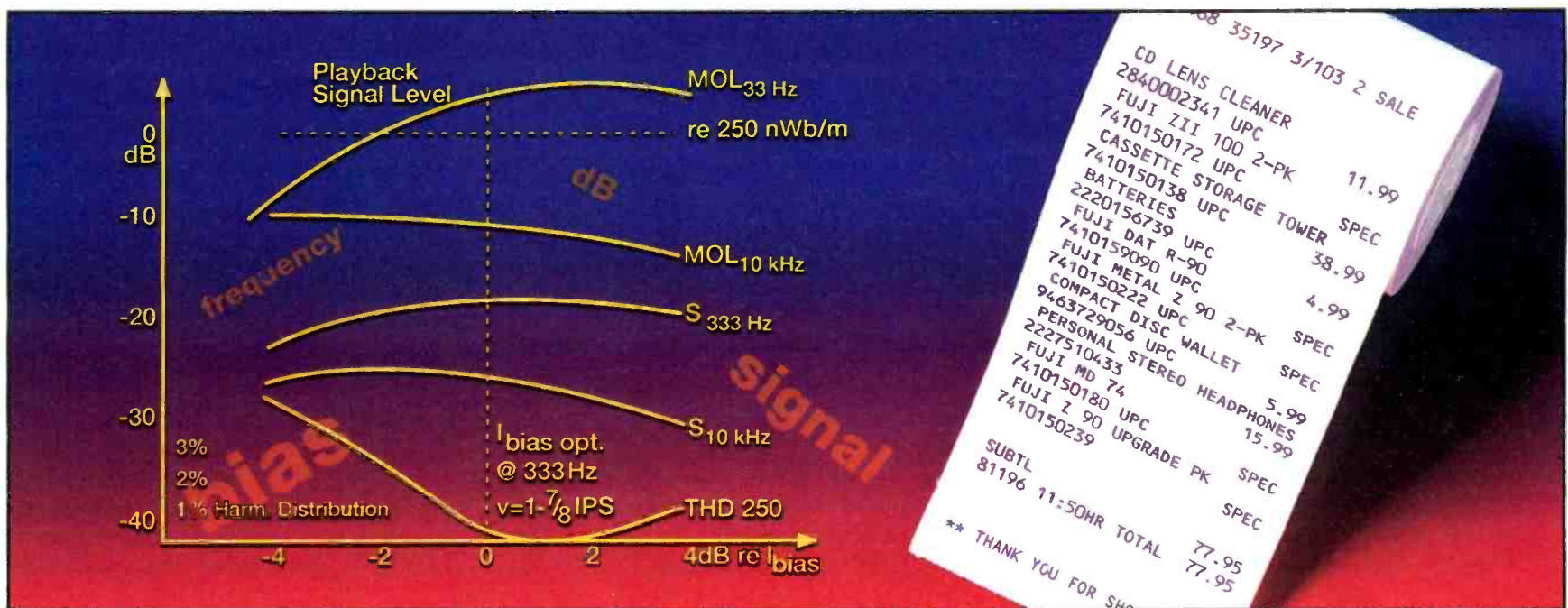
He came to your store with only one thing on his mind. He wanted a CD. He didn't want to hear "we're out of it." If you had been out, he could've done something drastic . . . He'd probably have gone to another store. WORSE, he might have never come back.

CALL TOLL FREE
800-275-4799

SOUTHWEST WHOLESALE

records & tapes

6775 Bingle Road
Houston, Texas 77092
www.neosoft.com/~sww



© 1997 Fuji Photo Film U.S.A., Inc.

Fuji audio tapes perform no matter how you measure them.



Consumers measure a tape's performance by how well it reproduces music. But retailers also have to be concerned with how it makes the cash register ring. Fuji Audiocassettes, Digital Audio Tape and recordable MiniDiscs give your customers the superior sound they want. And you get the exceptional retail features you need; eye-catching packaging, flexible merchandising options, great margins and repeat customers, just to name a few.

So while the other brands dazzle you with technical data, call 1-800-755-3854, extension 8211 and ask for a Fuji rep to show you something a little more interesting.

 FUJI. A new way of seeing things.®

Merchants & Marketing

DOWN-TO-EARTH STYLE SUITS PLANET GROOVES

(Continued from page 50)

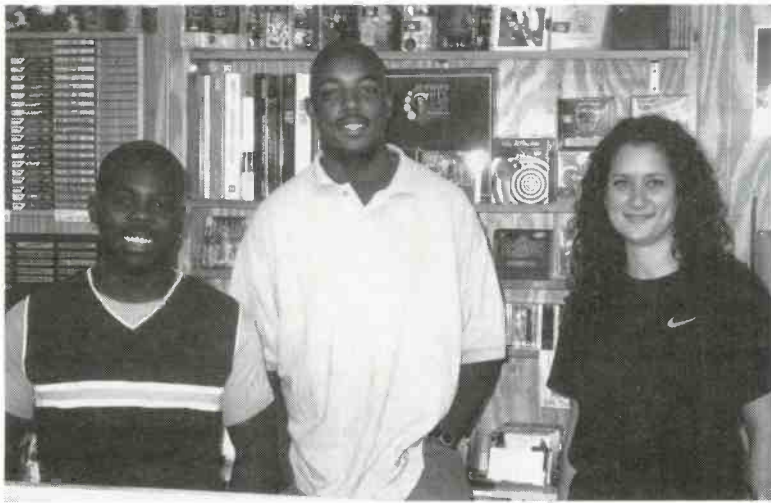
that we highlighted first really catch on."

Dunn's final factor for survival is intelligent buying and trading.

"Customers can trade in unwanted CDs, tapes, and LPs, and we'll take most titles that are in good condition," he says. "We can always promote a discount stack of giveaways that someone else will want to buy."

He's a firm believer in the future of cassettes, noting there's a better margin on new tapes than on new CDs, and is delighted with the resurgence of new vinyl, which also has been good for the store.

Overall, Dunn is optimistic for the future of Planet Grooves and other independent outlets. "You have to sell aggressively and keep your customer coming back," he says. "So far we're doing it, but you've got to really live this business to make it work."



Among the staff at Planet Grooves, from left, are assistant manager Dudley Sawyer, Conrad Lytle, and Rachel Zager. (Photo: Steve Traiman)



Pacific Coast One-Stop

**Take advantage of us!
Great Fill. Great Service.
GREAT PRICES!**

In the business of serving you for 14 years.

ACT DISCS • CD MAXI-SINGLES • CASSETTES • CASSETTE SINGLES • CASSETTE
ES • ALBUMS • 12" SINGLE • MOVIE & MUSIC LASER
SERIES • COMPACT CASSETTES • CASSETTE SI
TTE MAXI-S
DISCS • 12" SI
SINGLES
& MUSI
TTES CASSE
VIDEOS •
ES • CASSETTES •
ES • MUSIC VIDEOS • CLASER DISCS • ACCESS
ACT DISCS • CD MAXI-SINGLES • CASSETTES • CASSETTE SINGLES • CASSETTE

**TOLL FREE:
800-736-3640**

Major label CDs are...

**\$11.99
for \$17.98's**

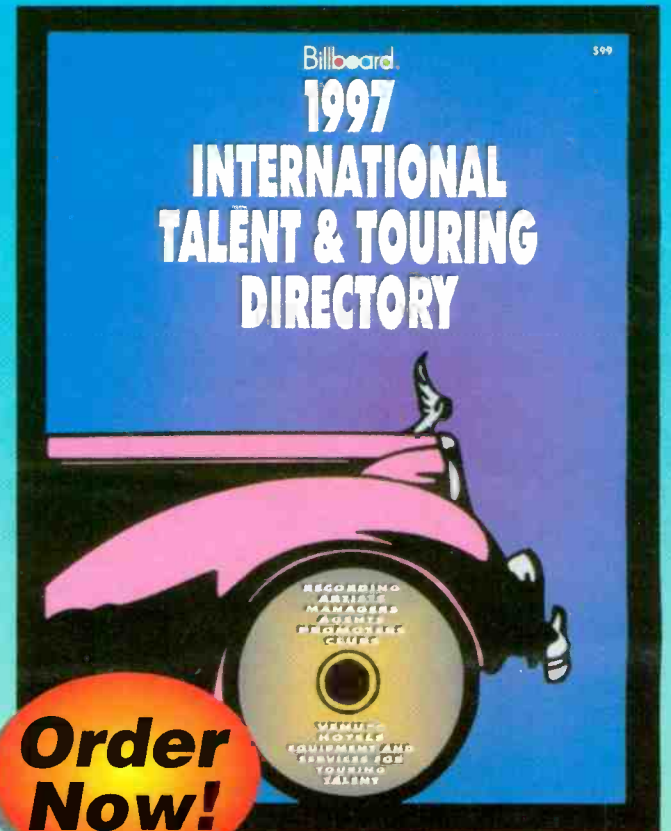
**\$10.59
for \$15.98's**

**\$11.39
for \$16.98's**

**\$7.99
for \$11.98's**

*When the show hits the road,
the music industry turns to
the premier reference guide.*

THE INTERNATIONAL TALENT & TOURING DIRECTORY



**Order
Now!**

From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1997 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 17,000 listings in the U.S. and 22 countries worldwide! Agents & Managers Sound & Lighting Services Venues Clubs Hotels Instrument Rentals Staging & Special Effects Security Services Charter Transportation Merchandisers

**Save time, save worry and make money —
order the 1997 International Talent & Touring
Directory today!**

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1997 International Talent & Touring Directory. I am enclosing \$99 per copy plus \$6 shipping and handling (\$13 for international orders) NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my: American Express MasterCard Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.
Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.
For fastest service call 1-800-344-7119.
In NJ call (908) 363-4156.

BDTD1106

BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

MOST INDUSTRY PEOPLE say that placing a video on TV is the next best thing after getting a song played on the radio in exposing an act and driving album sales. For some artists, MTV and its spawn have supplanted radio as the most important media for introducing artists to consumers.

But a recent survey indicates a discrepancy in the impact of music video on consumer buying habits.

Strategic Record Research, a joint venture of the Left Bank Organization and Strategic Media Research, polled 10,000 consumers by phone and asked those who had purchased an album recently what had influenced their buying decision. Overwhelmingly, they cited hearing a song on the radio (80%). Far down in second place, at 43%, was seeing a video.

The researchers also asked consumers what had made them aware of the last album they bought. At the top of the list again was radio exposure (41%). But the second-most-cited means of awareness was not video but word-of-mouth (19%). Video, in fact, ranked fourth, after in-store visibility (16%). Strategic found that only 6% had learned about the most recent album they bought from a video.

What does this mean? Some observers say it reflects the pullback several years ago by video channels from round-the-clock music video programming toward other kinds of youth-oriented shows. The decision by MTV to roll out the new all-music channel M2 is seen as a way to rectify that situation.

Others point out that when a new video appears on TV, consumers do not necessarily draw the conclusion that the song is from a new album. They say it's important that record companies spend money to advertise new releases on the programs that are featuring the latest videos.

And some say the figures reflect the reality of reach—that while cable TV, the main purveyor of video, has penetrated 70 million of the approximately 100 million households in the U.S., radio is in practically every home and car.

So what can record companies do—besides buying more time for new-release ads—to generate awareness of their current titles?

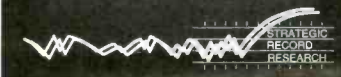
Strategic executive Mike Lane says, "Maybe their priorities should be more to try to get exposure for the video through other means, not typically MTV/VH1. Maybe an idea is to try to get the video exposed on other shows that target the right demographics." He points out that a recent segment on one of the evening entertainment programs aired a video for the Diana King single from the soundtrack to the recent film "My Best Friend's Wedding."

What are the "right demographics" of the consumer who cites video as a major factor in his or her becoming aware of and buying recordings?

Of the active music buyers polled (those who had bought at least three recordings in the past six months), 8.1% learned about a new album from

What Influences People To Buy Records?

MEDIUM	AVERAGE
Hearing a song on the radio	80%
Seeing a video	43%
Word-of-mouth	38%
In-store visibility	36%
Fan loyalty	28%
Sale pricing	24%
Seeing performance on television	23%
Reading a review	15%
Seeing an advertisement	15%
Saw a concert by artist	13%



a video program. For both males and females, the age group with the greatest percentage of the video-aware was, not surprisingly, 12- to 17-year-olds (11.8% for females, 15.8% for males). As for schooling, consumers with some high school education cited video ahead of other factors (12.8%), which included—in addition to radio, in-store visibility, and word-of-mouth—print, record club listing, non-video television exposure, and in-store listening.

Asked about household income, those at the lowest level—under \$20,000—were more likely to name video as their beacon of awareness. Of the various kinds of stores in which consumers buy music, the video-aware cited mid-sized chains more than any other type (9.9%). And the leading store of choice was Musicland's On Cue concept, which is found in smaller towns. Geographically, the video-aware tended to be more from the mountain states (8.5%) than other regions. And, according to area density, they were more likely to be rural dwellers (9.1%) than city people or suburbanites.

Strategic found that 40% of the active buyers said seeing a video influenced them to buy an album. The demographic profile of the video-influenced followed the same pattern as that of the video-aware. Females and males aged 12-17 were again the most likely to cite video as an influence, but with a significant spread between the genders (53.8% females and 32.6% males). People with some high school education (45.9%) and who shop in mid-sized chains (47.6%) were again more likely to be influenced by video.

But the results were different for household income. It was the \$30,000-\$40,000 income group that produced the highest percentage (41.2%) of those who said video influenced their purchases.

When consumers were asked where they shopped for music, the most mentions were for the Wall (57.3%).

And geographically, the video-influenced were more likely to be in the mid-Atlantic and south-central regions (42.4%) than others.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK [®] POLYDOR 825095/A&M (10.98/17.98)	GREASE 30 weeks at No. 1	214
2	2	PINK FLOYD ^{▲13} CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1064
3	3	BOB MARLEY AND THE WAILERS ^{▲9} TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	426
4	4	METALLICA ^{▲7} ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	313
5	5	SUBLIME [●] GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	41
6	6	SARAH McLACHLAN ^{▲2} NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	152
7	9	JAMES TAYLOR ^{▲11} WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	355
8	27	GARTH BROOKS ^{▲9} CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	139
9	7	VARIOUS ARTISTS [▲] TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	107
10	8	BEASTIE BOYS ^{▲5} DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	310
11	10	JIMMY BUFFETT ^{▲5} MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	341
12	11	BOB SEGER & THE SILVER BULLET BAND [▲] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	146
13	14	311 ^{▲2} CAPRICORN 942041/MERCURY (11.98 EQ/17.398)	311	75
14	12	BONE THUGS-N-HARMONY [▲] RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	107
15	13	BUSH ^{▲6} TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	135
16	15	DAVE MATTHEWS BAND ^{▲4} RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	148
17	18	EAGLES ^{▲6} Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	144
18	16	TOM PETTY AND THE HEARTBREAKERS [▲] MCA 10813 (10.98/17.98)	GREATEST HITS	186
19	17	PINK FLOYD ^{▲11} COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	450
20	22	JIMI HENDRIX ^{▲8} MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	191
21	34	FLEETWOOD MAC ^{▲4} WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	261
22	—	FLEETWOOD MAC ^{▲17} WARNER BROS. 3010* (7.98/13.98)	RUMOURS	136
23	—	GARTH BROOKS ^{▲13} CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	225
24	20	VAN MORRISON ^{▲2} POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	349
25	21	METALLICA ^{▲4} ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	386
26	24	JOURNEY ^{▲9} COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	414
27	23	SHANIA TWAIN ^{▲2} MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	128
28	19	WU-TANG CLAN [▲] LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	55
29	25	ENIGMA ^{▲2} CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	320
30	31	CREEDENCE CLEARWATER REVIVAL ^{▲2} FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	231
31	26	2PAC [▲] INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	86
32	28	JANIS JOPLIN ^{▲2} COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	275
33	46	SOUNDTRACK [▲] COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	239
34	30	CELINE DION ^{▲4} 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	181
35	36	AEROSMITH ^{▲3} Geffen 24716 (12.98/17.98)	BIG ONES	61
36	35	STEVE MILLER BAND ^{▲6} CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	321
37	42	KORN [▲] IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	76
38	32	METALLICA ^{▲3} MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	340
39	38	ABBA ^{▲2} POLYDOR 517007/A&M (10.98/17.98)	GOLD	139
40	40	ELTON JOHN ^{▲13} ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	283
41	29	BEE GEES ^{▲2} POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	46
42	33	QUEEN [▲] HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	241
43	37	METALLICA ^{▲3} ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	358
44	43	GUNS N' ROSES ^{▲14} Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	330
45	45	RAGE AGAINST THE MACHINE ^{▲2} EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	151
46	50	LYNYRD SKYNYRD [▲] MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	137
47	48	AC/DC ^{▲12} ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	193
48	44	SADE ^{▲3} EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	110
49	47	VARIOUS ARTISTS ^{▲3} WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	37
50	—	LIVE ^{▲7} RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPER	136

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

REPEATING ITSELF HISTORICALLY JUST STOPPED

That's A Pretty **Bold** Statement For A Catalog Company To Make. **But Then,** EMI-Capitol Entertainment Properties Isn't Just A Catalog Label.



We're Doing A Lot **More** With Our Musical Cache Than You Might Expect.

CREATING Custom Labels and Releases With Brand Recognition. *Planet Hollywood Records - Coming in 1998* *Casper - A Spirited Beginning Soundtrack*

UNDERTAKING Strategic Initiatives. *MBNA Entertainment Properties Visa Card*

UNFOLDING Campaigns For Our Own Brands. *Beales Anniversary Celebrations - Fall* *Ultra-Lounge - Fall* *Beach Boys Pet Sounds Box Set - November*

In other words, bringing music to the consumer, **NOT** expecting them to happen upon us. And doing it worldwide.

Trotting out a stray rarity, repackaging some hits, and sticking them in a bin just doesn't do justice to the world's best music. And living in the past can get pretty boring to boot.

EMI-CAPITOL ENTERTAINMENT PROPERTIES
TEMPORARY LOGO. CONTEMPORARY COMPANY.

YOU CAN STOP HISTORY FROM REPEATING ITSELF. JUST CLIP AND FAX THIS STRIP, ALONG WITH YOUR NAME AND MAILING ADDRESS, TO 213.692.1294 BY FRIDAY, AUGUST 22, 1997 FOR ENTRY IN A RANDOM DRAWING FOR YOUR VERY OWN ANTI-HISTORICAL REPETITION DEVICE.

The Enter*Active File

MERCHANTS & MARKETING

Majors Cut Costs Via Industry-Only Sites

BY BRETT ATWOOD

LOS ANGELES—Capitol Records and Sony Music are among the music companies establishing private "business to business" World Wide Web sites with content that is developed for exclusive use by the music industry, including media and retailers.

Capitol's private Web site (<http://www.hollywoodandvine.com/Media>) is aimed at any industry members who need quick access to reproducible visual assets from the label's roster, while Sony's site is aimed primarily at retailers seeking graphics and ad copy for their advertising and promotions. Both sites are not accessible to the general Web population and can only be entered after users register for access.

Capitol is using the site to offer print-ready high-resolution graphics, album artwork, and information on approximately 40 artists. The site also contains a number of 30-second RealAudio sound samples of recent releases.

The new service is aimed at saving the label expensive mailing costs, as well as time used previously to scan the same image multiple times.

"This came from a desire to be more efficient," says Liz Heller, Capitol's senior VP of new media. "Some of these digital assets have multiple uses in the real world. Instead of sending out a graphic three times for three different uses, we now only have to scan the artwork once and place it online."

The cost of maintenance for the new site is considerably low and is more than absorbed by the savings in mail and staffing resources, according to Heller.

"It is a way to serve more people with more material at virtually no addition-

al cost," says Heller. "We want to use this to try to reduce the traditional distribution costs of printed material."

The site aims to help out a growing problem within the media relations departments at music labels. The increase in popularity of the Internet has given rise to numerous online media publications and fan sites. While the record company media mailing lists have expanded, most department budgets and staffing have not. As a result, many labels are looking at ways to more efficiently promote their artists while maintaining costs.

"There are many people that may not be getting serviced [press releases and CDs] from our publicity lists but still need instant access to our assets," says Heller.

In the short term, Capitol hopes to use the site to replace and supplement up to 40% of its existing media press release mailings.

"If a reporter calls us on a tight deadline for a Radiohead picture, we usually messenger or overnight them a copy," says Heller. "But, this is a faster and considerably cheaper way to achieve the same goal. Most journalists are already online. We don't intend to stop mailing out advance cassettes and CDs, but there are some print press release mailings that can be supplemented. Rather than sending out expensive photos with each mailing, we may be able to direct some people to the Web site for artwork."

The content on Capitol's site may soon be also used by fan-created Web

sites, though it has not been actively promoted for that use, according to Heller.

"Everything placed on the site has been pre-approved," says Heller. "We look at fan sites as partners that are helping us break an act to the consumer. Unless the site is violating the rights of copyrights owners, we view fan sites as essentially a promotional partnership."

Sony Music (U.S.) has its own digital business-to-business site, which has been operational since late 1996. Sony's site offers retailers downloadable graphics and artwork for use in advertising and in-store promotions.

The site contains black-and-white and color artwork of existing and forthcoming releases, artist logos, suggested ad copy, track listings, and label logos.

"This allows us to do things cheaper and faster," says Cary Stegall, director of information marketing for Sony Music Distribution. "We knew that we were able to reduce the amount of money spent on printing and mailing graphics to our retail accounts and even

our own staff around the world. A lot of our international affiliates need to get new-release information in a timely fashion, and this is the fastest way possible."

Both Heller and Stegall acknowledge that there will be some people who either lack access to the Internet or are outright reluctant to surf to the new site.

"Some people grasp this immediately, while others take a while to get it," says Stegall.

The sites for Capitol and Sony are designed in a straightforward manner, so that users can quickly and efficiently get in and get out with their desired data.

"Ours is definitely no-frills," says Heller. "It isn't meant to be a sexy thing, but it does achieve its goal."

As print and postal costs continue to rise, it is expected that other music companies will be lured by the cost-efficiency of business-to-business sites.

"This can work in other areas," says Stegall. "Anything that is produced on paper in the office is grist for the mill."



Microsoft Offers Netcast Standard Format Supported By Several Cos.

LOS ANGELES—Audio and video netcasts are expected to be embraced by more Internet users and content developers following a move by competing netcast technology companies to support a single Internet netcast standard, known as the Active Streaming Format (ASF). Progressive Networks, VDOnet, and VXtreme are among the companies agreeing to support the Microsoft-proposed standard.

Microsoft is expected to build an ASF-compliant Internet video viewer into its forthcoming Windows 98 operating system, which will eliminate the need for users to download and install multiple versions of Internet streaming software. ASF aims to standardize competing synchronized and streaming audio, video, and mixed media content on the World Wide Web.

As a result, more netcast content is expected to be developed, since the process of tuning into the netcast events will be significantly simplified for Internet users.

However, some industry analysts note that the competing companies only agreed to embrace Microsoft's ASF after the technology giant made significant investments in the major players of the still-emerging netcast industry.

On Aug. 5, Microsoft acquired the Sunnyvale, Calif.-based VXtreme, which makes the Internet video software known as Web Theater. VXtreme had recently gained the content support of several major media companies, including CNN Interactive and Warner Bros. Online. The technology will be integrated into a future version of Microsoft's own Internet audio- and video-streaming technology, known as NetShow.

In addition, Microsoft owns an equity stake in VDOnet, holds a seat on the company's board of directors, and recently purchased a 10% stake of leading netcast company Progressive Networks (Billboard, Aug. 2).

BRETT ATWOOD



Miss Megadeth, Arizona. Jackie Estevez, 18, from Downey, Calif., is crowned by, from left, Megadeth band members Marty Friedman, Dave Mustaine, Nick Menza, and David Ellefson at the Hard Rock Hotel & Casino in Las Vegas. The netcast event helped kick off the act's U.S. tour and was accessible on the World Wide Web at <http://www.hollywoodandvine.com/megadeth>.

N2K Looks To Raise \$40 Mil. With IPO

N2K PREPARES IPO: N2K Inc. has filed an initial public offering with the Securities and Exchange Commission (SEC), the first step toward taking the Internet music company public. According to Form S1, filed Aug. 7, the company is hoping to raise up to \$40 million dollars (Billboard Bulletin, Aug. 13). N2K tested the waters for going public in December 1996 but withdrew the public offering due to a soft market. A date for N2K's second attempt at a public offering had not been determined at press time. The company owns the electronic retail site Music Boulevard, the label N2K Encoded Music, and several genre-specific World Wide Web sites. N2K will trade on Nasdaq under the symbol NTKI.

BANDNAME.COM BOWS: An extensive database listing of names for musicians, known as the North American Band Name Registry, is scheduled to debut Tuesday (19) on the Internet at <http://www.bandname.com>. The site is being launched by music promotion company RockAmerica and aims to serve as a research resource for the music industry. Musicians can check to see if their name is already in use at the site, which will also contain contact information for artists, publishing and songwriter information, and other content.

PROGRESSIVE NET & MCI TEAM: Progressive Networks and MCI are teaming for RealNetwork, an Internet audio and video delivery system that promises to bring larger-sized audiences to netcast programming. Currently, most events are limited in the number of participants that can "tune in" to a given netcast. RealNetwork will use MCI's Internet backbone to expand the potential audience reach to about 50,000 simultaneous users per hour.

Atlantic Records, JamTV, ESPN, and ABC News are among the programmers that will use the RealNetwork multi-casting technology.

WARNER NETCASTS FULL ALBUMS: Progressive Networks is offering consumers who purchase its Player Plus software free access to netcasts of 30 complete Warner Bros. Records releases, including k.d. lang's "Drag," Paula Cole's "This Fire," the Grateful Dead's "Skeletons In The Closet," the Sex Pistols' "Never Mind The Bollocks," and Talking Heads' "Little Creatures."

TICKETMASTER DIRECT: Ticketmaster's entertainment magazine, LIVE!, is offering its subscribers customized E-mail updates on local music, sports, and other events.

"There are a lot of timely events that don't make it into the print publication because of obvious deadline issues," says LIVE! publisher Carole Ference.

In July, the magazine began the free service, which consists of six regionalized event guides.

AUDIONET BEGINS NETSHOW: One of the more established netcast sites, AudioNet has teamed with Microsoft to develop the NetShow Network (<http://www.audionet.com/netshow>), which contains exclusive music and other content that plays back exclusively on Microsoft's NetShow player.

CHALLENGE US.

Go ahead—challenge us to solve your toughest compact disc packaging problem. We offer a full range of services including custom package design, assembly and equipment.

And since we have a vast range of ready-made solutions, there's a good chance we've already solved the problem you're wrestling with.

SKY'S THE LIMIT. We'll get your package off the ground in a hurry, no matter how demanding your special requirements.

Take the package we helped Looking Glass Technologies launch. They wanted to grab attention at retail. Our solution provides strong visibility in retail environments. In addition, it's lighter, has multiple panels for graphic display and a pocket for a graphic booklet...plus Safety-sleeve protection.

Whether you want higher visual impact, soaring sophistication, or both, let Univenture lift your packaging...to a whole new plane.



P.O. Box 28398, Columbus
Ohio, 43228-0398 USA
(800) 992-8262 fax: (614) 529-2110
e-mail: sales@univenture.com
web: <http://www.univenture.com>

UNIVENTURE
CD PACKAGING & SYSTEMS



**HOLIDAY
PRODUCT
SHOWCASE**
THE BILLBOARD SPOTLIGHT
**WITH VITAL
REISSUES
& CHILDREN'S
ENTERTAINMENT**

This holiday season, there's even more Disney to share.

Announcing the launch of Walt Disney Records
1998 Share the Music campaign.



- Listeners of all ages are loyal customers, flocking to retail stores to purchase Walt Disney Records soundtracks, Sing-Alongs, and Read-Alongs.
- The Share the Music campaign attracts holiday gift givers in a big way with new classic Disney holiday titles.
- Bold and festive holiday POP, flats, posters, bin dividers, and displays are part of the promotion.
- Over 30% of Walt Disney Records sales are rung up in the fourth-quarter time period. Don't be caught short.
- Special pay for performance allowances available.

Order now and share the success.



For more information, ask your salesperson or call (818) 973-4377.

WALT DISNEY RECORDS

HOLIDAY PRODUCT SHOWCASE

MORE MUSIC, LESS TALK: JUST THE FACTS ABOUT A FLOOD OF FALL MUSIC RELEASES

BY DOUG REECE

With year-to-date CD sales perking up from last year's sluggish numbers, retailers and record labels are approaching the 1997 holiday season with a healthy degree of optimism and a slate of major releases that could fortify those hopes. Taking aim at consumers of all tastes, these titles will be inclusive enough to satisfy even the most particular of tastes.

Alphabetically speaking, consumers will be browsing through new albums by everyone from Boyz II Men, whose much-anticipated Motown release "Evolution" bows Sept. 23, to Yanni, whose Virgin debut is tentatively set for release on Oct. 21.

And as is traditionally the case in the fall/winter season, labels are wasting no time in calling on roster anchors to pull their weight and then some.

THE VETERANS

Releases by music luminaries such as Bob Dylan, whose set of new mate-

TABLE OF CONTENTS

VIDEO WATCH: What's Coming.....61

ENTER*ACTIVE CHRISTMAS: Multimedia Offerings.....62

SEASONAL MUSIC & VIDEO: Holi-Discs For '97.....64

CHILDREN'S ENTERTAINMENT: Audio & Video Forecasts.....69

TOP CHRISTMAS MUSIC CHARTS.....82

VITAL REISSUES:.....82



Paul Simon

rial will be issued in September by Columbia, is only the beginning of the mountain of titles originating from a group of road-tested, household-name artists.

Though a release date has not been set, Virgin reports that a new untitled Rolling Stones set will be released before Christmas.

On Sept. 9, Arista delivers a stunning 1-2 punch with simultaneous releases by Aretha Franklin and Carly Simon. The latter singer's set, "Film Noir Album," features Simon's take on several well-known film songs, including a duet with none other than John Travolta. The label follows that with a new set by Patti Smith, scheduled for release Sept. 30.

Reprise also boasts new releases by two superstar acts. "The Dance," a recording of Fleetwood Mac's recent MTV "Unplugged" appearance, bowed Aug. 19, while Eric Clapton's latest studio album is scheduled for release Sept. 16.

Elton John joins his peers with "The Big Picture," a new album due out Sept. 23 on Rocket/A&M.

Columbia weighed in with its Piano Man Aug. 19, when Billy Joel's new album was released.

On Aug. 5, the label also bows Rick Ocasek's latest solo effort, "Troubilizing," which finds the artist surrounded by such musical contributors as Bad Religion's Brian Baker, Hole's Melissa Auf De Maur and Nada Surf's Ira Elliot. Billy Corgan from the

Smashing Pumpkins produced several tracks and also lends a hand with guitar, keyboards and backing vocals.

Blues legend B.B. King also keeps good company this winter, collaborating with such artists as the Rolling Stones, Bonnie Raitt, Heavy D and Blackstreet. The new, untitled album will be released in October by MCA.

Veteran singer-writer Janis Ian will also get a renewed push when Windham Hill releases her new album, "Hunger." The set, which bows Sept. 16, features a collaboration with folk/punk icon Ani DiFranco on the cut "Searching For America."

Jackson Browne's latest effort, which will be released by Elektra on Sept. 9, is a mixture of new and old material. On the same date, Columbia streets a new album by Leonard Cohen.

Atlantic bows "Calling All Stations" from Genesis on Sept. 2, and a week later Warner will release "Headlock," a new set by Joan Jett & The Blackhearts.

In the fourth quarter, the label looks to Rod Stewart, Steve Earle and Paul Simon to lead it into the holidays. Stewart and Earle's sets will bow Oct. 7, while Simon's "The Capeman"—music scored and performed by Simon from the Broadway play—will hit stores on Nov. 4.

Old School fanatics will also be treated to a new album by Oran "Juice" Jones. The new set, called "Player's Call," will be released by Tommy Boy in October.

ROCK AND ROLL OUT

Rock acts will also be well-represented this holiday shopping season, as evidenced by such releases as Metallica's untitled new set. Produced



Bob Dylan

by Bob Rock, the album features songs heard on the band's most recent tour, such as "Devil Dance."

On Aug. 5, Capricorn Records delivered "Transistor," the 21-song, single-disc follow-up to the band's eponymously titled multi-platinum album.

Green Day will deliver its third album on Reprise Records when "Nimrod" comes out in mid-October.

Meanwhile, Capitol is readying Duran Duran's latest, "Medazzaland," for an October release.

On the Nordic front, Elektra will release Björk's latest, "Homogenous," Sept. 16.

Jars Of Clay look to outdo their platinum debut with its follow-up, "Much Afraid," which bows Sept. 16 on Essential/Reunion.

A new Phish concert album, appropriately titled "Live," will bow sometime in the fourth quarter on Elektra, as will the latest by Geffen modern rock act Elastica.

R&B

While the giants of rock will no doubt loom large in this fall/winter season, they will be facing stiff com-

Continued on page 62

VIDEO WATCH: It's All Too Much!

THEATRICALS, SPORTS, COMEDY & MUSIC HEAD A BUMPER
SELL-THROUGH CROP THAT COULD BREAK '96'S RECORD YEAR

BY STEVE TRAIMAN

Even without anticipated announcements of some major titles for home video, the fourth quarter is shaping up as another sell-through blockbuster set to rival last year's record sales. Led by "Twister," "Toy Story," "Mission Impossible" and "The Nutty Professor," the retail market was shipped in excess of 115 million units for holiday releases in 1996.



"Liar Liar"

Already announced this year are Universal Studios Home Video's "Liar Liar;" Buena Vista Home Video's "Sleeping Beauty" and direct-to-video sequel "Beauty And The Beast: The Enchanted Christmas," Warner Home Video's direct-to-video "The Swan Princess: Escape From Castle Mountain," 20th Century Fox Home Entertainment's (TCFHE) direct-to-video "Casper" prequel and a boxed set of the "Star Wars Trilogy Special Edition" which had surprisingly high grosses when the THX-enhanced versions hit theaters earlier this year; and Hallmark Home Entertainment's "The Odyssey."

Among top candidates expected to create equally big sell-through appeal this coming holiday period are Universal's "The Lost World: Jurassic Park 2," Warner Home Video's "Batman & Robin," Columbia TriStar Home Video's "Men In Black" and Buena Vista Home Video's "Hercules" and "George Of The Jungle."

In addition to an exceptional number of re-priced theatrical movies that had good runs on the big screen and posted solid rental turns, there is a wealth of sports, fitness, music, comedy and other special-interest fare due in stores the last four months of 1997. There are more cross-promotions and rebates than ever, and virtually every type of retail outlet should do well as more consumers continue to build their home-video libraries.

LEGENDARY MONSTERS OF FILMLAND

Universal announced "Liar Liar" for a Sept. 30 release at \$22.98 suggested retail price (SRP), looking to emulate the success of the "Twister" that hit stores last Oct. 1 as the first of the "big" sell-through titles. There's a \$3.50 rebate with the purchase of any of four other titles—including the direct-to-video feature "Hercules & Xena: The Animated Movie." Streeting Aug. 19 for Halloween, there are six

new-to-video Universal Horror Classics under the "Inner Sanctum" series, starring Lon Chaney Jr. Universal also will repromote 58 legendary Monsters Classic Collection titles.

Disney's slate features a fully restored limited edition of "Sleeping Beauty," in stores Sept. 16 at \$26.99 SRP, cross-promoted with rebate partners Caffeine Free Coke and Diet Coke, and Hasbro/Playschool. The 30th-anniversary limited edition of "The Jungle Book" (animated) streets Oct. 14 at \$26.99 SRP, with rebate partners including Kid Cuisine and Amtrak. The direct-to-video "Beauty And The Beast: The Enchanted Christmas" reaches stores Nov. 11 at \$26.99 SRP backed by rebates from Lever 2000 and Mattel. All three new releases are eligible for the "Disney Video Rewards Program."

CRUISING PRINCESS

Warner hopes to emulate the success of Turner Home Video's "The Swan Princess," which sold more than 2.5 million units, with its direct-to-video "The Swan Princess: Escape From Castle Mountain." In stores Sept. 2 at \$19.96 SRP, it offers an in-pack Princess Cruises sweepstakes and up to \$125 in Continental Airlines discounts. A new Action-pack promotion on seven titles at \$19.98 SRP each, in stores Sept. 23 and highlight-



"First Wives Club"

ed by "Sleepers," "The Glimmer Man" and "Michael Collins," offers a free WB Sport Watch with two purchases and a big sports-oriented sweepstakes. A host of other promotions feature Warner Bros. Classics—the 30th-anniversary edition of "Camelot" and 25th-anniversary editions of "Cabaret" and "Deliverance," plus various Best Westerns and Warnerful Holiday titles.

"Casper, A Spirited Beginning" comes direct-to-video from TCFHE on Sept. 9 at \$19.98 SRP or \$12.95 minimum advertised price (MAP). Expecting to emulate the sleeper success of last year's original edition boxed set, the "Star Wars Trilogy Special Edition" set streets Aug. 26 at \$49.98 SRP (\$29.98 MAP), with individual titles at \$19.98 SRP (\$13.98 MAP).

"The Simpsons" come to TCFHE Sept. 16 with six uncut episodes and two classic shorts. Arnold Schwar-

Continued on page 64

Spread The ...

CHRISTMAS SPIRIT

A Musical Collection

IN SUPPORT OF THE CHILDREN'S DEFENSE FUND



Children's Defense Fund

1997 New Original Recordings:

- Christine McVie • of Fleetwood Mac
- Brian Wilson •
- Chaka Khan •
- Carnie & Wendy Wilson • of Wilson Phillips
- Boy's Choir of Harlem •
- Perry Como •
- Pat Boone •

Special Retail CD \$799 CASS \$599



CD# 18832 CASS# 18834

Includes Previously Unreleased Recordings!

Proceeds donated to Children's Defense Fund

A UAV Exclusive:



2200 Carolina Place Fort Mill, SC 29715 www.uavco.com Phone: 803-548-7300 Fax: 803-548-3335

HOLIDAY PRODUCT SHOWCASE

MORE MUSIC

Continued from page 61

petition from R&B goliaths such as R. Kelly, whose latest Jive album is to be released in November.

Equally formidable is Columbia superstar Mariah Carey. Her newest, "Butterfly," bows Aug. 26.

On Oct. 7, Qwest will release an "unplugged" album from Quincy Jones that follows the label's Sept. 23 release from Tamia.

There's little doubt in Virgin's or retailers' minds that the new album by Janet Jackson, scheduled for a Sept. 23 release, will be one of the fall's biggest titles.

Meanwhile, Mercury holds a pair of aces with new titles by Vanessa Williams and Brian McKnight. Williams' album, "Next" will bow Aug. 26, while McKnight makes his showing Sept. 23 with "Forever."

Not to be outdone, MCA is set to release albums by Immature, Chante Moore and Bobby Brown. Immature's new title, "The Journey," will wind its way into stores on Saturday (26), while Moore drops at retail on Sept. 23. The new album by Brown will be available in October.

LaFace can also look forward to a likely slam dunk when it delivers Tony Rich's new set in November.

Atlantic has three probable smashes on its hands. In addition to a new All-4-One album—to be released



Brandy

Sept. 2—the label comes to the table with Brandy's latest on Oct. 14. Atlantic also plans to release Jody Watley's new album Oct. 28.

Aaron Neville jumps into the holiday fray with a new album on A&M scheduled for October release.

COUNTRY'S CROP

Warner Nashville is confident that the new album by superstar Faith Hill will be on consumers' holiday shopping lists. The as-yet-untitled album is scheduled for an October bow.

Mark Chesnutt is also back this fall, with his new Decca release, "Thank God For Believers," which bows Sept. 23; the album cut "It's Not Over" features guest backing vocals by Vince Gill and Alison Krauss.

New titles by country stars Shania

The newest generation of computer and video-game hardware and software goodies is expected to replace the "ho-hum" with the hi-tech this shopping season—and retailers will likely benefit from an expected fourth-quarter sales boom in electronic entertainment.

Computer sales lagged during last year's holiday season, as many consumers awaited the post-holiday introduction of the next generation of home computers. However, home-computer sales are expected to be strong this holiday season, as consumers snap up MMX-enhanced Pentiums and the new generation of Pentium II computers. In addition, prices for lower-speed computers, which have already dipped below \$1,000, are expected to continue to drop.

As the base price on many home computers keeps falling, a number of



"Virtual Springfield"

continued rise in penetration of computers with installed 3-D accelerator cards, which enhance PC gaming with game-console-quality polygon graphics.

ROM-UPGRADE KITS

DVD-ROM is also making its debut on the PC. After numerous delays, the first generation of DVD-equipped computers is already available. For existing computer-owners, there are DVD-ROM

ENTER*ACTIVE CHRISTMAS: Multimedia Offerings Include "Myst" Sequel, Handheld Pets & Rap Gaming

BY BRETT ATWOOD



manufacturers are adding more multimedia hardware extras to mid-to-high-end models. Interactive Digital Software Assn. (IDSA) president Doug Lowenstein says that he expects a

upgrade kits available from several manufacturers, including Creative Multimedia, Diamond and Hi-Val. Since DVD-ROM won't be a standard component on most home computers for a few years, there is likely to be a drought of DVD-ROM titles for the foreseeable future.

However, CD-ROM software continues to be in abundance. The biggest software buzz is surrounding the follow-up to the all-time best selling CD-ROM title "Myst." Many retailers are anxious to see how many consumers return for the sequel to the game, known as "Riven," which will be published by Broderbund's newly formed

label Red Orb.

The virtual pet phenomena "Tama-gotchi" is coming to CD-ROM. Bandai Digital Entertainment will enhance the handheld habitat with several new features for the PC environment, including a variety of virtual pet houses and a new screen saver.

Other hot titles include "Blade-runner," a 3-D adventure game based on the classic sci-fi film (Virgin Interactive); "Ultima Online," a multiplayer installment of the popular roll-playing-game franchise (Origin/Electronic Arts); "Tomb Raider 2," the sequel to the surprise hit 3D action-adventure game (Eidos); and the "Doom"-like action shooter "Prey" (3D Realms).

GAME CONSOLES

Home video-game console sales soared over the past year and will rack up significant sales this holiday season. About 30 million advanced video-

game systems are expected to be in U.S. homes by the end of 1998, according to a report by the Interactive Digital Software Assn.

"Console video games will continue to be hot, and, depending on whether or not there is another price drop in hardware prices, they may go from hot to sizzling," says the IDSA's Lowenstein. "Both Sony and Nintendo game systems will continue to run neck-and-neck in sales."

Sony PlayStation, Nintendo 64, and Sega Saturn systems all retail for \$149, but there has been speculation that the price for some or all of these

Continued on page 66

Twain and Sammy Kershaw are scheduled for an October release, according to representatives from Mercury Nashville.

Meantime, Asylum's Bryan White will make a showing when "The Right Place," produced by Billy Joe Walker and Kyle Lehning, bows Sept. 23.

BNA has its two muses to thank for a strong fall/winter lineup. In addition to a new album by Mindy McCready, the label released Lorrie Morgan's new album, "Shakin' Things Up," on Aug. 12.

RCA Nashville readies Martina McBride's "Evolution" for an Aug. 26 release while Epic is preparing a new album by Patty Loveless for a Nov. 4 release.

Epic Nashville is readying "The Best Of Collin Raye: Direct Hits"; ten hits and four new songs.

RAPPED UP FOR CHRISTMAS

Rap artists, whose sales continue to account for a healthy percentage of the top titles on The Billboard 200, will also be plentiful this fall.

Primed by his starring role in "Men In Black," one of the summer's highest grossing films, Will Smith (aka The Fresh Prince) returns to the rap fold at the height of his mainstream popular-

ity. The album, which is not yet titled, will be released by Columbia Oct. 28.

Elektra follows up Busta Rhymes' successful 1996 title, "The Coming" when it releases "When Disaster Strikes" Sept. 23. The label is also



Busta Rhymes

planning to release a new Das EFX album in the fourth quarter.

Meanwhile, Tommy Boy releases Coolio's new set, "My Soul," Aug. 26.

Def Jam is sure that ladies—and gentlemen—will love the new album by LL Cool J, which hits stores Sept. 23. EPMD's new set, "Back In Business," should also light up cash registers when Def Jam drops the set on Sept. 16.

In addition, the label is prepping

titles by Redman and Method Man, which will be released Oct. 28 and Nov. 18, respectively.

Master P, whose No Limit/Priority debut "Ice Cream Man" peaked at No. 26 on The Billboard 200, returns in September with "Ghetto D." Priority can also rest assured that Mack 10's latest, "Based On A True Story," will boost the label's chart standing when it is released in September.

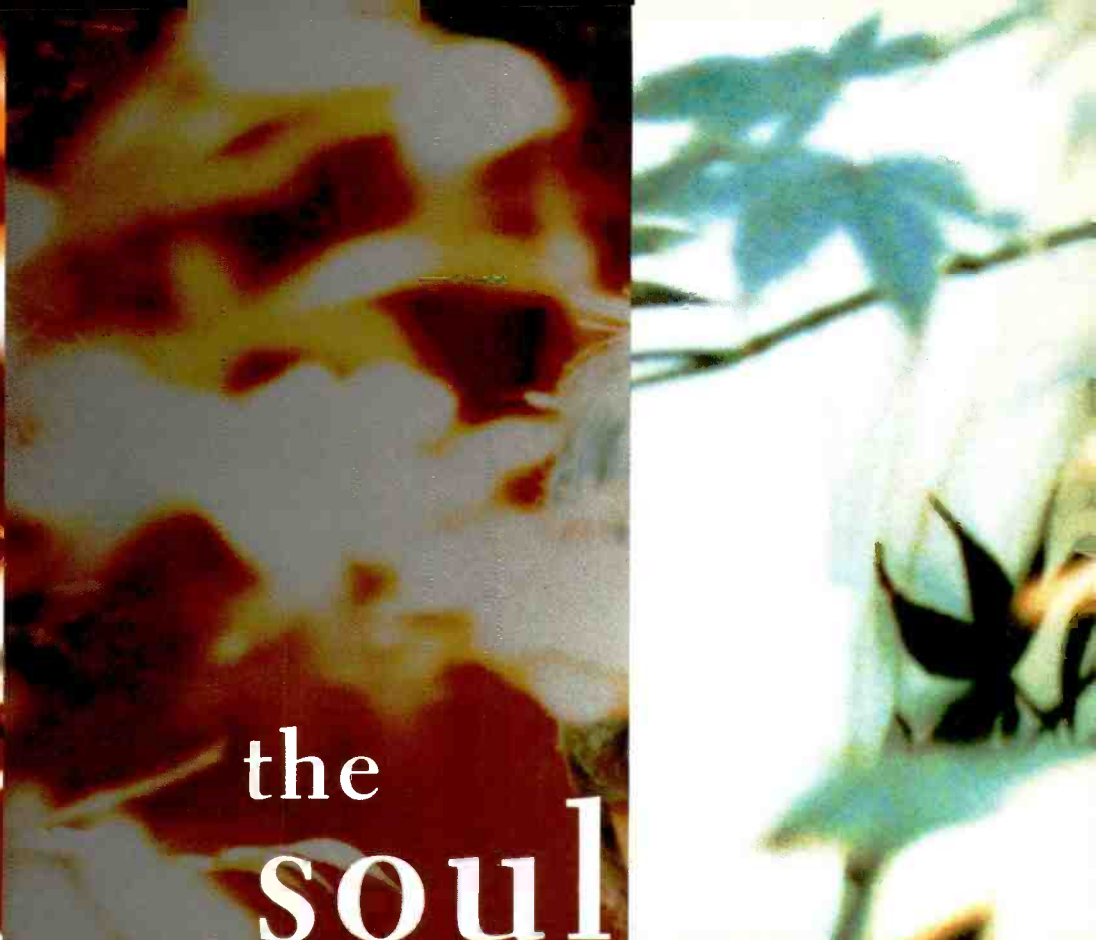
JAZZ AND BLUE NOTES

In the jazz and blues arenas, fans can look forward to a host of substantial new titles. Volume 4 in Wynton Marsalis' "Standard Time" series will bow Oct. 7 on Columbia. The composer/musician can also be found in record bins with his Sept. 2 Sony Classical release, "Jump Start And Jazz," which contains music culled from his ballets.

On Aug. 26, Discovery issues Doc Powell's "Don't Let The Smooth Jazz Fool Ya," followed by Warren Hill's latest on Sept. 23.

Tone-Cool Records blues singer Toni Lynn Washington, recently nominated for her second W.C. Handy Award, will be out with "It's My Turn Now" on Oct. 7. Ruth Brown also

Continued on page 68



the
soul
of
Christmas
a celtic music celebration with
THOMAS MOORE

14 TRADITIONAL CHRISTMAS SONGS
THAT CAPTURE THE TRUE SPIRIT OF THE SEASON

- 4 million Thomas Moore readers
- Celtic music lovers
- The 61% of Americans who prefer traditional Christmas songs
- Anyone searching for the true meaning of the holiday

This is the record they're been waiting for.

BEST-SELLING AUTHOR THOMAS MOORE (*CARE OF THE SOUL*), TOGETHER WITH PRODUCER JOHNNY CUNNINGHAM, WENT INTO THE STUDIO WITH THE BEST OF TODAY'S CELTIC MUSICIANS TO CREATE FRESH VERSIONS OF CLASSIC CHRISTMAS CAROLS.

TO ACCOMPANY THIS RECORDING, MOORE HAS WRITTEN EXTENSIVELY ABOUT HOW TO REDISCOVER THE ESSENCE OF THIS DEEPLY MEANINGFUL HOLIDAY. SPECIALLY PACKAGED WITH EXQUISITE ILLUSTRATIONS, THIS IS THE PERFECT GIFT.

DOUBLE CD/CASSETTE AUDIOBOOK

Look for the PBS special "The Soul of Christmas" to air pledge week, December 6-14.

street date - october 14th



Music for Spirit and Healing,
A Division of Tommy Boy



HOLIDAY PRODUCT SHOWCASE

VIDEO WATCH

Continued from page 61

enegger's "Jingle All the Way" hits sell-through Oct. 28, and the 50th-anniversary edition of the original "Miracle On 34th Street" is available Nov. 4.

BARBRA, HOWARD & BRAM

Columbia TriStar is introducing two new sell-through series. The Streisand Collection streets Aug. 26 with six titles plus a "Funny Girl"/"Funny Lady" gift set at \$29.95 SRP. The Romance Line hits stores Sept. 23 with six titles, led by "Sleepless In Seattle" and "Howard's End." Eight titles are added to The Widescreen Line on Sept. 16, including "Mary Shelley's Frankenstein" and "Bram Stoker's Dracula." Another eight new titles for the Value Video Line at \$9.95 SRP are available Sept. 30, including "Hero" and "Someone To Watch Over Me." Top titles new to sell-through include Castle Rock's "The Spitfire Grill" and "Lone Star," both out Sept. 2, and "The Mirror Has Two Faces," due Sept. 30.

Paramount Home Video will have two titles each from Jeff Foxworthy, Tim Allen and Brett Butler in its Showtime Comedy Superstars series, available Aug. 26 at \$19.95 SRP each. Its strong-selling Star Trek library will have two new releases: "Deep

Space Nine" and "The Next Generation," in stores two a month from Aug. 19 through Nov. 4. A four-title "Worf Returns To Grace" boxed set is in stores Oct. 7. Repriced for sell-through at \$14.95 SRP are "The First Wives Club" (streeting Aug. 26) and "The Ghost And The Darkness," out Sept. 23.

HOMER VIDEO

Hoping to rival the sleeper success of "Gulliver's Travels," Hallmark offers "The Odyssey" four-hour TV miniseries on Aug. 19. An \$18 million ad/promotion campaign includes a major consumer sweepstakes for both retailers and consumers, with four grand prizes of a week-long trip to Greece. MGM Home Entertainment, distributed by Warner, has a number of prime additions to its sell-through collections. The Frank Capra Collection boxed set includes "A Pocketful Of Miracles," "A Hole In The Head," and "Lady For A Day." A Humphrey Bogart Collection boxed set has a director's cut of "The Big Sleep" plus "Key Largo" and "Casablanca." The Elizabeth Taylor Collection boxed set includes "Cat On A Hot Tin Roof," "Father Of The Bride" and "Butterfield 8." All three are available Sept. 2 at \$44.92 SRP.

JFK AND MTM

Holiday offerings from A&E Home Video include Jane Austen's "Emma" and Charlotte Bronte's "Jane Eyre," a "Titanic" boxed set at \$59.95 SRP, Sir Walter Scott's "Ivanhoe" box at \$99.95 SRP and two additions to the Biography series, "JFK: A Personal Story" and "Jacqueline Kennedy Onassis." Available Aug. 26 from New Video is "The Mary Tyler Moore Show," a digitally remastered seven-video collector's edition at \$99.95 SRP.

Cabin Fever will offer both SP and EP versions of the "Lonesome Dove Trilogy" collector's-edition boxed sets on Sept. 16, including "Dead Man's Walk" and "Streets Of Laredo." A 75th-anniversary collector's edition of "The Little Rascals" will feature "For Pete's Sake" (Volume 22), with a Pure Breath For Pets rebate, plus special

Continued on page 68

SEASONAL SOUND & VIDEO Holi-Discs For '97 Marry Christmas To Every Conceivable Musical Genre

BY DEBBIE GALANTE BLOCK

It's here again—already—in August. And, as in third quarters past, record labels and video studios have heavily stocked up on holiday product. Among an abundance of holiday music albums, here are a number of notable titles.

Instrumentals And Jazz

Narada will release "Arkenstone Christmas" from David Arkenstone and Enchantment. The album comprises new and previously release tracks. Also from Narada is "The Night Before," which is the recording debut of the Irish group Dordan. "A Very Green Christmas" from Seventh Wave includes the work of Suzanne Ciani, Paul McCandless and Teja Bell; a portion of the proceeds from the album's sales will benefit the Trees Foundation.

On the straight-ahead jazz front, Capitol Records will issue "December Makes Me Feel This Way" by saxophonist Dave Koz, while RCA will release guitarist John Pizzarelli's "Let's Share Christmas."

R&B & Urban

"Tis The Season," from N2K Encoded Music, unites a variety of artists—among them Howard Hewett, Patti Austin and the Whispers—in celebration of the season. From Rounder Records comes Roomful Of Blues' "Roomful Of Christmas," which includes many R&B Christmas songs long unavailable, such as "I Told Santa Claus." Also from Rounder is "You're All I Want For Christmas" from the acapela group the Persuasions. Seventies soulsters the Dramatics' "A Dramatic Christmas" will be available from Fantasy Records.

Christmas In Nashville

On the country side, Dwight Yoakam's "Come On Christmas" will be released by Reprise Records. Featured tracks include "Run Run Rudolph," "Silent Night" and "Santa Can't Stay." "Star Of Wonder" will be reissued from Arista Nashville and Career Records and will feature seasonal performances by such artists as Alan Jackson and Steve Wamer.

New Age

Windham Hill will release "Celtic Christmas III," which includes selections from David Agnew and David Downes; "The Carols Of Christmas II," which offers music from an array of artists, including George Winston; and "A Winter's Solstice VI," which features, among others, Michael Hedges. Also reissued by Windham Hill will be "Celtic Christmas II" and "Winter Solstice I-V."

Upaya/Tommy Boy will debut a double album: "The Soul of Christmas: A Celtic Music Celebration With Thomas Moore," which also features Johnny Cunningham.

Just For Kids

Nick At Nite, Sony 550 Music and Sony Wonder will bring "A Classic

Cartoon Christmas" to stores this holiday. The compilation of tunes comes from classic Christmas specials. Songs include "You're A Mean One, Mr. Grinch" and "A Holly Jolly Christmas." Also due from Sony Wonder: "Elmo Saves Christmas" (audiotape and book), based on the television special. Children's-music reissues include: "Rudolph, Frosty And Friends' Favorite Christmas Songs" and "A Chipmunk Christmas."

New this year from Lyrick is "Happy Holidays, Love Barney," "Christmas At Allie's" by Julie Chapman, and a reissue of "Merry Christmas—Joe Scroggs."

"Raffi's Christmas Album" will be available this year on LP for the first time. It includes new and old favorites, such as "Every Little Wish."



Novelty

"Trim-A-Tunes" are due from Delta Music; these are CDs that can also be used as Christmas tree decorations. Ten designs are available. The CDs include musical contributions from B.J. Thomas and the International Children's Choir, to name a few.

Classical

From Sony Classical will come "Merry Christmas From Vienna" by Placido Domingo, Ying Huang and Michael Bolton. Also new from Sony is "Praetorius: Polyhymnia—Caduaceatrix & Panegyrica," recorded by Musica Fiata Koln with the La Capella Ducale chorus, and conducted by R. Wilson. The collection "A Tenor's Christmas" is new and features such artists as Jose Carreras, Placido Domingo and Luciano Pavarotti. It's also from Sony, as is "Christmas With Marilyn Home And The Mormon Tabernacle Choir." Randall Atchenson's "In A Christmas Mood" is scheduled from RCA Records.

Pop

B.J. Thomas' "Christmas Is Coming Home" is due from Warner Resound; the singer is featured on such titles as "Tennessee Christmas," "Grown Up Christmas List" and "Silent Night."

Also expected—from Atlantic Records—is an yet-untitled release from Michael Crawford.

Numerous holiday titles are available from Rhino. New from the label this year is a series of "Atlantic Christmas Singles" albums from such artists as the Drifters, Donny Hathaway and Otis Redding; plus Meco's "Christmas In

The Stars/Star Wars Christmas Album," "Country Christmas" and "Just Can't Get Enough: New Wave Xmas."

Many seasonal reissues are likewise available from Sony, including Mariah Carey's "Merry Christmas," Michael Bolton's "This Is The Time—A Christmas Album" and Neil Diamond's "The Christmas Album."

Angel Records will release several new albums this month. Roberta Flack's still-untitled new project is expected to include "The 25th Of Last December" and "The Cherry Tree Carol." Ann Hampton Callaway's "White Christmas" includes the title track as well as "Baby, It's Cold Outside" and "Manhattan In December." And Melissa Manchester offers her Christmas album, titled "Joy," which will include "I'll Be Home For Christmas," "The Christmas Song" and "I've Got My Love To Keep Me Warm." Manchester will also duet with Peabo Bryson on his "Peabo Bryson Christmas" album; that set will include his versions of "This Christmas" and "The Most Wonderful Time Of The Year."

Arista Records next month unveils "Home Alone Christmas," a collection of songs from the popular film series. Highlights include carols and custom-cut performances by Alan Jackson, Darlene Love, TLC, Tom Petty And The Heartbreakers and Mel Torme.

Seasonal Reissues

As always, this year is heavy with the reissue of perennial-favorite holiday titles. Some of those include Emmylou Harris' "Light Of The Stable/The Christmas Album," re-released by Warner Resound; Judy Collins' "Christmas" on Elektra; John Pizzarelli's "Let's Share Christmas" on RCA; Peter Buffet's "Star Of Wonder" on Hollywood; "O Come All Ye Faithful," from Rock 4 Choice (various artists) on Columbia; and "12 Soulful Nights Of Christmas," featuring Chaka Khan, among various performers, on Columbia.

John Tesh will reissue all three of his holiday albums: "A Family Christmas," "A Romantic Christmas" and "Winter Song." All are on Tesh's GTSP label. Elvis Presley's "If Every Day Was Like Christmas" will be available from RCA.

And, what would Christmas be without Laserlight's releases of Bing Crosby and Andy Williams? The label will also issue "Doo Wop Christmas" and an all-new digital recording of the "Vienna Boys Choir—Messiah."

Video

No doubt the voice of Jimmy Durante singing "Frosty The Snowman" will come from televisions around the country this holiday, but there are also some new releases ready to hit the street as well. From 20th Century Fox Home Entertainment comes the direct-to-video animated release of "A Christmas Carol" featuring Tim Curry. Another new Fox release is "Jingle All The Way," starring Arnold Schwarzenegger.

Rhino will release "The Monkees: Vol. 12," which features the TV series' Christmas show.

New from Disney will be the animated "Doug's Secret Christmas," while LIVE Home Video will issue direct-to-video animated tales of "The Littlest Angel" and "Bruno The Kid: The Last Christmas." The latter was created by and will feature the voice of Bruce Willis.

An animated film, "Father Christmas," will debut from Columbia Tri-Star Home Video. From National Geographic Video comes "National Geographic's Animal Holiday,"

Continued on page 82

SELL YOUR MUSIC!

Full Color
Promo Cards

\$95

500 copies

Create Your Own Full Color Custom Promotional Cards Featuring
Record Releases & New Bands • Great For Recording & Sound
Studios • Market Instruments & Accessories • Perfect For Trade
Shows, Fan Clubs & More • Custom Holiday Cards Also Available!

• Call Now For More Information & A Free Sample Kit!

Modern Postcard
1-800-959-8365

NEW LINE'S

WIDESCREEN

Our **Biggest** titles
are **BIGGER** than ever!

Customers love the format —
and at this price — they can afford them!

ONLY
\$19.98
EACH

THE LONG KISS GOODNIGHT

Academy Award®-winner Geena Davis (*Thelma and Louise*) and Samuel L. Jackson (*A Time To Kill*) star in this explosive, action-packed \$35 million box office thriller from director Renny Harlin (*Die Hard 2*). *ROLLING STONE* calls it, "Supersexy and action-charged!"

Rated R, 120 Minutes, VHS#N4581V, □

LAST MAN STANDING

Bruce Willis (*The Fifth Element*) stars with Academy Award®-winner Christopher Walken (*The Deer Hunter*; *Pulp Fiction*) in a \$20 million box office, gangland-shoot-'em-up title the *NEW YORK DAILY NEWS* calls, "One of the most exciting movies of the year!"

Rated R, 101 Minutes, VHS#N4580V, □

THE ISLAND OF DR. MOREAU

The world stands on the brink of superseding evolution as Marlon Brando (Academy Award®-winner, *The Godfather*) teams up with Val Kilmer (*The Saint*, *Batman Forever*) in this hi-tech, sci-fi thriller with fantastic special effects by Stan Winston's Creature Workshop (*Jurassic Park: The Lost World*).

Unrated, 101 Minutes, VHS#N4582V, □

THE MASK

This \$120 million box office comedy smash comes to Widescreen on the long yellow coattails of the multi-million dollar man, Jim Carrey (*Liar, Liar*). Wildly wacky and off-beat, this is the film that deservedly earned him the title, the funniest man alive!

Rated PG-13, 101 Minutes, VHS#4583V, □

DUMB AND DUMBER

This no-brainer, buddy-buddy comedy, starring the dynamic duo of Jim Carrey (*Liar Liar*) and Jeff Daniels (*Trial and Error*) earned a whopping \$127 million at the box office. Now, customers can't resist it... especially in Widescreen!

Rated PG-13, 110 Minutes, VHS#N4584V

MORTAL KOMBAT

This is the classic action film that launched the billion dollar franchise! Packed with pulse-pounding action and awesome morphing special effects, this \$75 million box office Widescreen Edition is a must-have for the Kombat crowd.

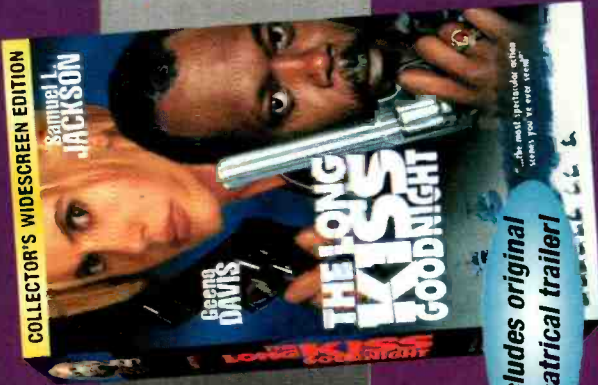
Rated PG-13, 101 Minutes, VHS#N4558V, □



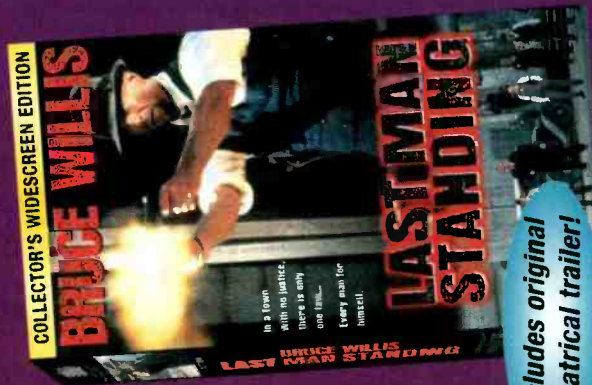
NEW LINE
HOME VIDEO

Titles feature high quality duplication in real time. ©1997 New Line Home Video, Inc. All Rights Reserved.
Titles available through Alliance in Canada and French-speaking Canada. Prices are suggested retail price in the United States and may vary in Canada. □ by the National Captioning Institute. Used with permission.

Academy Award® is the registered trademark and service mark of the Academy of Motion Picture Arts and Sciences.



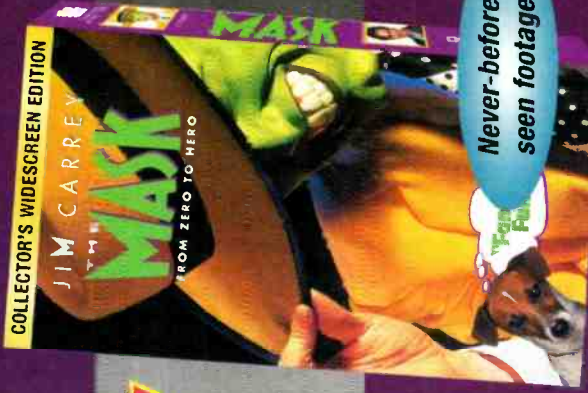
Includes original
theatrical trailer!



Includes original
theatrical trailer!



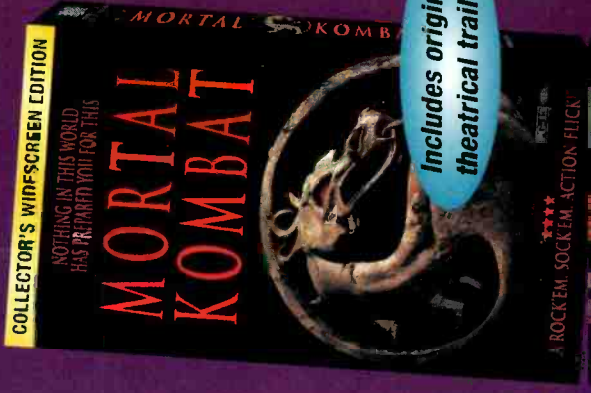
Never-before-
seen footage!



Never-before-
seen footage!



Includes original
theatrical trailer!



Includes original
theatrical trailer!



HOLIDAY PRODUCT SHOWCASE

INTERACTIVE CHRISTMAS
Continued from page 62

systems will be lowered to \$129 or even \$99 by the end of the year.

The Nintendo 64 game system has been strong in sales but lagging in software. But, that is about to change. The system will likely gain a further boost from several new 64-bit titles, including "Banjo-Kazooie" (Rare/Nintendo), "Dracula X" (Konami); "Duke Nuke 'Em 3D" (GT Interactive);



"Banjo-Kazooie"

"Mission Impossible" (Ocean); "Conker's Quest" (Rare/Nintendo), and "GoldenEye 007" (Nintendo).

RAPPERS ON THE PLAYSTATION

An onslaught of new games is being readied for the Sony PlayStation, which already has more than 250 CD-based game titles. Among the expected top-sellers are: "Final Fantasy VII" (Square/Sony); "Resident Evil 2" (Capcom); "Blasto" (Sony); "Crash Bandicoot 2: Cortex Strikes Back" (Naughty Dog/Sony); "MechWarrior II" (Activision); "NFL GameDay 98" (Sony); "Gex: Enter the Gecko" (Crystal Dynamics); "Apocalypse" (Activision); "Star Wars: Masters Of The Teras Kasi" (LucasArts); and "Oddworld: Abe's Oddysee" (Oddworld/GT Interactive).

Sony may have a sleeper hit in the music-themed "Parappa The Rapper," which pits the player against master rappers in an animated world. Gamers "rap" by matching the on-screen rhythms with well-timed button pressing on their game controller. The game, which has already sold well in Japan, contains a soundtrack filled with hip-hop, rap, reggae, house and funk.

SONIC REDUX

Sega is hoping to lure gamers to its Saturn game system by bringing back its mascot Sonic in two new 32-bit games. The blue hedgehog appears in the 360° 3-D racing game "Sonic R" and the classic Sonic game compilation "Sonic Jam." Other anticipated Sega Saturn titles include "The Lost World: Jurassic Park" (Appaloosa/Sega); "Madden NFL '98" (Electronic Arts); "Last Bronx" (AM3/Sega); "World Series Baseball '98" (Sega); "Manx TT Superbike" (AM3/Sega); and "Warcraft II: The Dark Saga" (Electronic Arts). ■

CYNTHIA GIBB • DAVID JAMES ELLIOT

HOLIDAY AFFAIR

REMAKE OF THE ORIGINAL 1949 CLASSIC FILM *Holiday Affair*
STARRING ROBERT MITCHUM AND JANET LEIGH

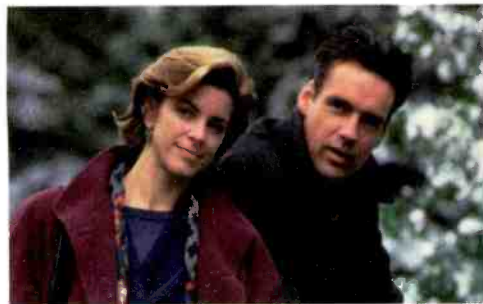
THIS HOLIDAY SEASON IS A TIME FOR FAMILY, SURPRISES, DREAMS, MAGIC... AND A TIME FOR LOVE.

In an upscale Manhattan department store, children and store clerks alike enjoy holiday cheer and elaborate electric train sets. Sales clerk Steve Mason (David James



Elliott) finds his life changing course when he meets Jodie Ennis (Cynthia Gibb) while purchasing a train set for a commercial prop. A widow with a young son, Jodie is cautious and unsure when her stable boyfriend Paul

(Tom Irwin) asks her to marry him. Something is missing. Through a series of humorous and dramatic events, Jodie, Paul and Steve come to realize where true love lies...



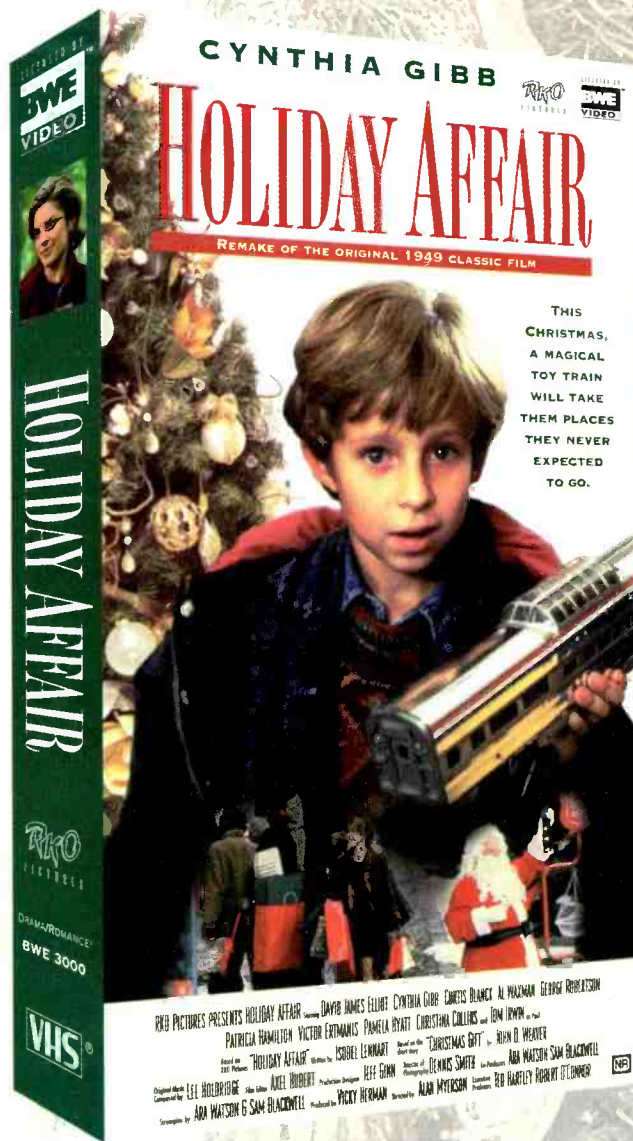
- 180 DAY PPV
- 6 MONTH CABLE WINDOW
- NO REVENUE SHARING
- NATIONAL MULTI MEDIA ADVERTISING CAMPAIGN



ORDER CLOSE: OCTOBER 14 STREET DATE: OCTOBER 28



©Art and Design, BWE Video



Catalog No. BWE 3000
UPC: 7-45751-3000-3
Run Time: 93 minutes, Color



THE ORIGINAL *SINGING BABIES*™

JINGLE BABIES™

*Rockabye
Christmas*™



REAL BABIES SING HOLIDAY CLASSICS!™

Jingle Babies 'Rockabye Christmas' CD and CASSETTE selection # 41235-2/4
Available this holiday season exclusively through Jingle Cats Record Distribution.
800/962-7228 Fax: 818/895-6326 www.jinglecats.com

©1997 Jingle Cats Music. Jingle Cats and the paw print logo are Registered Trademarks of Jingle Cats Music. Jingle Babies, Rockabye Christmas and Singing Babies are Trademarks of Jingle Cats Music. Wintergreen Records, Plastic Records, Jingle Cats Record Distribution, Enzyme Marketing and Jingle Cats Music are Trademarks of Wintergreen Records, Plastic Records, Jingle Cats Record Distribution, Enzyme Marketing and Jingle Cats Music respectively. All Rights Reserved.



HOLIDAY PRODUCT SHOWCASE

VIDEO WATCH

Continued from page 64

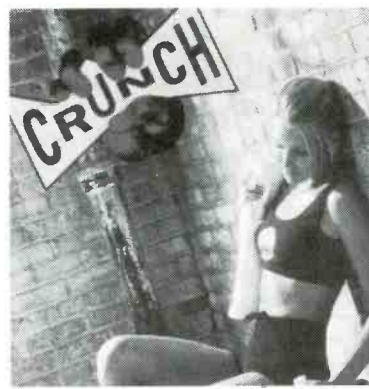
merchandise offers on purchases of prior volumes. For its fall restocking campaign, LIVE Entertainment has a new letterbox release of "Running Man" and price reductions on letterbox versions of "Terminator," "Terminator 2" and "Total Recall." New to sell-through is "Asteroid," in stores Sept. 9.

Theatrical highlights from Fox Lorber include Jean-Luc Godard's "My Life To Live," John Woo's "The Killer" and a six-title boxed set, "The Moral Tales, The Eric Rohmer Collection." Due from Anchor Bay Entertainment are "Monty Python's The Life Of Brian" and "Time Bandits," both out Sept. 9; "Bellman And True" and "The Lonely Passion Of

Judith Hearne," both out Oct. 14. Four legendary horror titles from Britain's "The Hammer Collection" and a special anniversary edition of John Carpenter's original uncut "Halloween" are due for Halloween. Available Oct. 21 from BBC-CBS/Fox are a special "BBC Christmas" release (featuring highlights from top series) and "Wallace & Gromit."

FOOTBALL AND FITNESS

For sports and fitness buffs, PolyGram Video has a full NFL Films lineup that includes 30 "NFL Team Video Yearbooks" with Edge Shaving Gel as sponsor; "NFL's Greatest Moments" with a Fuji Film rebate; "NFL Talkin' Follies" with a Topps Trading Cards three-pack bonus; and "NFL Throwbacks" with a Champion Throwbacks



apparel cross-promotion.

The successful Home Team Retailer Radio promo campaign will continue through the NFL season. CBS/Fox Video will have "NBA Jam" on shelves

Oct. 14 and "NHL Highlights" in stores Oct. 28. Warner has three new releases in its best-selling "Buns Of Steel" series out Sept. 2, plus a relaunch of the six earlier titles. Anchor Bay has two new titles in its "Donna Richardson" series and four new releases in its "Crunch" series, all available Sept. 30. Sony Music Video and MTV offer "The Grind Workout: Fat-Burning Grooves" with Eric Nies, and "MTV's Advanced Workout: Total Body Training With Keith Byard," both available Oct. 21.

SOUND AND FURY

On the music and arts side, Cabin Fever commemorates the 20th anniversary of Lynyrd Skynyrd's plane crash with "Freebird...The Movie" featuring live concert footage, out Sept. 30. BMG Video has "The Story Of Jazz" boxed set, featuring John Coltrane, Sarah Vaughan, Count Basie, Theolonius Monk and others, Oct. 28 at \$79.98 SRP. Jon Bon Jovi's "Destination Anywhere" from PolyGram Video is scored with the album's soundtrack and also stars Demi Moore, Kevin Bacon, Whoopi Goldberg and Annabella Sciorra. "Planetary Travel" from Fox Lorber is a cutting-edge sci-fi feature created on the computer via the Internet, with original music by Tangerine Dream's Paul Haslinger. Warner is repromoting the entire Balanchine Library ballet line, with 10 titles at \$29.95 SRP each available Sept. 9. In "visual" arts, Playboy Home Video releases "1998 Video Calendar" Oct. 14, featuring Victoria Silvstedt, Guess? model and Playmate of the Year. ■

MORE MUSIC

Continued from page 62

sings those fall blues when Bullseye releases her album, "R+B= Ruth Brown," Sept. 9.

Earl Klugh's "The Journey," which was released Aug. 12 by Warner Bros., should have the legs to carry it through the holiday season.

MIXING IT UP

Other anticipated albums include those by Yo-Yo Ma and Ottmar Leibert, being released by Sony Classical. "Yo-Yo Ma Tango," which features Ma on pizzolla, and Leibert's "Leaning Into The Night" will be released on Sept. 16 and Sept. 2, respectively.

Amy Grant's fans will be happy to see that the artist is back with "The Big Picture," a new album scheduled for a Sept. 9 release on A&M. A new album from Michael W. Smith is scheduled to be out before the end of the year on Reunion. Meanwhile, the Sparrow label comes out strong this winter with a new set by BeBe Winans.

Reggae act Steel Pulse is back on Saturday (26) with "Rage & Fury," a new album released by Mesa/Bluemoon Records.

Two dance titles should top the heap this season. Mercury diva Crystal Waters dived into the mix when her eponymously titled album was released July 29. Arista's Gary Barlow should also cause a panic when his as-yet-untitled album hits shelves Sept. 30.

ON THEIR OWN

On Sept. 23, Columbia will release Alice In Chains vocalist Jerry Cantrell's solo debut. Former Living Color front man Corey Glover will also step out, with his solo debut. His album, "Hymns," is set to be released Sept. 20 by LaFace—under the new moniker Reverend Daddy Love. ■

"Skynyrd Soars Again..."
—Rolling Stone On-Line

OWN ROCK 'N' ROLL HISTORY

FOR ONLY \$19.98

Freebird...The Movie unveils four blistering live shows – and more – in one unforgettable film. Even the most devoted fans have never seen the rare performances, interviews, photos and home movies – together here for the first time!

- **LONG-AWAITED VIDEO RELEASE OF THE THEATRICALY RELEASED FILM.**
- **NATIONAL 4 WEEK RADIO AND INTERNET CONSUMER ADVERTISING CAMPAIGN DURING THE MONTH OF OCTOBER.**
- **Commemorates the 20th anniversary of the tragic plane crash.**
- **Great gift for the holidays.**

Order Date: Sept. 9
Street Date: Sept. 30

Item #CF918
ISBN #1-56202-217-2
UPC #0-32621-09183-9
Run Time: Approx. 103 Min.
Rated PG

6, 12 and 24-Count Displays Available

INCLUDES COMPLETE LIVE VERSIONS OF:

Workin' for MCA	I Ain't The One	Saturday Night Special
Searching	What's Your Name	Whiskey Rock-A-Roller
Travellin' Man	Gimme Three Steps	That Smell
Gimme Back My Bullets	Cry For The Bad Man	Call Me The Breeze
Blue Yodel ("T" For Texas)	Sweet Home Alabama	Freebird

HOLIDAY PRODUCTION SHOWCASE



Kids' Music & Audio

FALL OPENS WIDE WITH A RANGE OF RELEASES TO SOOTHE THE SAVAGE TODDLER AND THE SULLEN PRE-TEEN

BY MOIRA McCORMICK

When it comes to buying gifts for children, it's hard to go wrong with audio. Practically from birth, kids respond to music (and, later, stories) with a wholeheartedness that's a joy to behold. Fortunately, the children's audio world is populated with a broad range of releases whose charms can soothe the savage toddler as well as the sullen pre-teen.

Traditionally, the fourth quarter is the time to bring out the big guns, retail-wise. In the kids' audio business, this holds true as well, in particular for the major manufacturers. But children's audio having been and continuing to be an evergreen—rather than a hit-driven—industry, it focuses its holiday promotional efforts on product released in the third quarter as well.

One of market leader Walt Disney Records' most high-profile titles for the holiday selling season is the soundtrack to the feature film "George Of The Jungle," a recording that streeted June 27. Featuring the single release of the title track performed by popular alternative-kitsch band The Presidents Of The United States Of America, the soundtrack includes songs from the film and three selections of score by composer Mark Shaiman. "Weird Al" Yankovic does his own version of the title theme; actor/comedian John Cleese performs "My Way" in his film role as George's pal Ape; South African act Johnny Clegg And Savuka render "Dela"; also included is the Surfaris' '60s instrumental "Wipe Out."

POPPINS AND POOH RELEASED

July releases included a pair of titles keyed around the theatrical re-release of "Mary Poppins." There's the reissue of the Sherman Brothers-composed soundtrack to the classic Disney film and "Mary Poppins Read-Along," featuring the voice of Karen Dotrice, who played Jane Banks in the movie. Released earlier this month was "Pooh's Grand Adventure: The Search For Christopher Robin," which supports the new direct-to-video release of the same name. It features six Pooh-themed songs performed by Kathie Lee Gifford, and six songs from the video rendered by Winnie The Pooh And His Hundred Acre Wood cohorts. Gifford was set to take part in the official Winnie the Pooh Friendship Day Celebration at Walt Disney World's Epcot park earlier this month.

August has seen a slew of Disney releases, including the seventh title in the radio-theater audiobook line based on R.L. Stine's phenomenally popular "Goosebumps" book series, "Goosebumps: Welcome To Dead House" and "Dance-Along," which includes an illustrated book of steps showing popular dance moves. Set for release Aug. 19 was a quartet of titles centered around the theatrical re-release of "The Little Mermaid": "The Little Mermaid Read-Along," "The Little Mermaid Sing-Along" (which includes an illustrated lyric book); "Secret Grotto;" and "Mysterious World." Finally, on Aug. 25, comes the fourth volume of "Classic Disney," featuring songs from Disney films, TV shows and theme parks.

JUNGLE BOOKS, FLUBBER & MAGOO

On Sept. 16, Disney's new Classic Soundtracks series debuts three titles—"The Jungle Book," "Lady And The Tramp" and "Dumbo"—each of which includes a rarely heard demo song from the original production process, as well as extensive liner

notes from their respective producers. Also due Sept. 16 is "Belle's Enchanted Christmas," the soundtrack to the new direct-to-video animated



David Kinnoin

release featuring Belle from "Beauty And The Beast." The soundtrack to the new comedy feature film "Rocketman" streets Sept. 23; "Little Mermaid" spinoff "Ariel's Christmas" hits stores Sept. 30; and the re-release of "The Little Mermaid" soundtrack, featuring a newly recorded bonus track by an artist to be announced, is also due next month.

October's release is "The Lion King: Pride Rock On Broadway," the cast album to Disney's new Broadway musical. November will see the soundtrack of "Flubber," Disney's updated remake of "The Absent-minded Professor," starring Robin Williams in the Fred MacMurray title role. And in December, Walt Disney Records releases the soundtrack to "Mr. Magoo," a live-action feature based

on the classic Jim Backus cartoon, with Leslie Nielsen as the myopic Magoo.

ANIMALS IN THE MALL

Sony Wonder has a full slate of celebrity-driven releases for the fourth quarter. Preceding them July 22, though, was "Animal Classics," which mixes well-known classical pieces with amusing lyrics about animals, thus familiarizing kids with the composers. "Animal Classics," created by Australian duo Hot Diggity Music (Jeanette Smith and Pete Davie), is



Burl Ives

in conjunction with Campfire Boys & Girls. Daniels is also a supporter of the young-people's organization's annual Absolutely Incredible Kid Day.

Next up is John Denver's Family Artists release, "All Aboard," a collection of 14 well-known train songs, which rolls into stores Aug. 26. Song selections range from "I've Been Working On The Railroad" to Johnny Mercer's "Atchison, Topeka And The Santa Fe" to Steve Goodman's "City Of New Orleans." As part of the album's promotional push, Sony Wonder is arranging a CompuServe online chat with Denver. The label is supporting all Family Artists Series releases at retail with displays, in-store advertising and listening posts; an overall ad campaign for the series, of which a proposed infomercial is a part, will be launched in the coming months.

Finally, Sony Wonder launches its new Family Heritage Series Sept. 9, with three collections of kids' songs by

classic artists: "Pete Seeger: For Kids And Just Plain Folks," "Always Your Pal, Gene Autry" and "Burl Ives: 'A Twinkle In Your Eye.'" Sony Wonder, in conjunction with Sony Music's catalog and archive-development division Legacy Recordings, will work directly with each artist's fan club to promote the records. Plus, audio clips from the series will be heard on Sony Wonder's Wonderland web site.

ALLIGATOR FRIENDS

Lyrick Studios, creator of Barney The Dinosaur, is unleashing a trio of audio recordings by the purple dino, as well as four other audio releases, during September and October. "Happy Holidays — Love, Barney" hits stores Sept. 16 and features new as well as traditional Christmas songs. "Merry Christmas—Joe Scruggs" is a holiday recording by the veteran children's artist, streeting Aug. 23; "Christmas At Allie's" is a seasonal offering from Julia Chapman, kids' recording artist and creator of Allie The Alligator And Friends, and it's due Sept. 30. Volumes 3 and 4 of spoken-word series "Storytime With Barney" are due Oct. 28.

RHINO'S DINO

Kid Rhino's holiday-season releases kicked off in July with the debut of "Steel Audio Action-Adventure," an audio adaptation of "Steel," the new Warner Bros. film starring Shaquille O'Neal. Featuring 3-D sound effects and a photo album book, "Steel Audio Action-Adventure" is among the licensed products supporting the film. On July 22, two new titles were added to Kid Rhino's Fisher-Price preschool audiocassette line: the first two Little People Sing-Alongs, "Barney And Pals" and "Home Sweet Home," each packaged with a chunky board book.

On Oct. 28, two more Fisher-Price releases are scheduled, both additions to Fisher-Price imprint Storytime Adventures. "The Great Adventures By Fisher-Price Wild Western Town: The Great Stagecoach Robbery" and "The Fisher-Price Grand Doll House: The Special Day" each complement an F-P playset.

Hot on the heels of its well-received Kids' WB! Music/Kid Rhino release "Bugs And Friends Sing The Beatles," the Looney Tunes are back with another laugh-packed tribute album, "Bugs And Friends Sing Elvis," described in pre-release publicity as "the musical equivalent of a tasty fried-peanut-butter-and-banana sandwich." It features Bugs Bunny, Daffy Duck, et al paying tribute to the King on classics like "Hound Dog," "Blue Suede Shoes" and "All Shook Up." A consumer contest will give listeners the opportunity to win black-and-white lithographs featuring the Looney Tunes characters as well as Foster Grant sunglasses.

BARBECUE IN SPACE

The ever-wonderful Animaniacs have a new holiday read-along, "A Hip-Hopera Christmas," which features Yakko, Wakko and Dot Warner teaching the spirit of the season to a cranky studio chief; it features a pair of carols as well, "Jingle Bells" and "Deck The Halls." Finally, Kid Rhino releases the first audio title in its series with Cartoon Network on Sept. 16. "Space Ghost's Musical Bar-B-Que," based on Cartoon Network's "Space Ghost" programs, features 25 songs and 13 spoken comical vignettes; two of the songs have not been featured on "Cartoon Planet." A consumer sweep-

Continued on page 76



ARE YOU STOCKING WHAT KIDS WANT IN THEIR STOCKINGS?!

REN & STIMPY'S CROCK O' CHRISTMAS



Gather round the Yule log for a rousing verse of "We Wish You A Hairy Chestwig..." No holiday audio collection is complete without 12 booger-licious holiday harmonies from *Ren & Stimpy*. Available on CD and cassette. R4 72905/R2/R4 72906

THE ANIMANIACS™ STARRING IN A HIP-HOPERA CHRISTMAS



In *A Hip-Opera Christmas*, Yakko, Wakko and Dot help save Ralph's (the WB security guard) Christmas from being a dreary one as his stingy boss, Mr. Plotz puts a squeeze on the finances. The story unfolds in a cool opera style featuring four songs including "Jingle Bells" and "Deck The Halls" both done a Hip-Hop style (get it, Hip-Opera Christmas...). Cassette with read-along book, CD with cool fold-out storyboard poster. R4 72646/R2 72647

HAVE YOURSELF A LOONEY TUNES™ CHRISTMAS



This one has legs! "I Taw! I Taw Ol' Tanty Claus" has become a classic! Stock up big on this best-seller. *Looney Tunes* sing 12 "Cwassic Cwistmas" tunes as only toons can! Available on CD and cassette. R2/R4 71766/R2/R4 71767

SPACE GHOST'S MUSICAL BAR-B-QUE



There's no better accompaniment to Aunt Frieda's fruitcake than a musical bar-b-que. Slather on a little "Hoodleehoo" and it's an instant sing-along. This album is "jam-packed" with fun for everyone. Available on CD and cassette. R4 72875/R2/R4 72876

BATMAN™ & ROBIN™ AUDIO ACTION-ADVENTURE™



This audio adaptation of Warner Bros.' blockbuster *Batman & Robin* features original underscore, 3-D sound effects, and a movie photo album. Stock up on this title for the release of the home video in November! Available on CD and cassette. R4 72637/R2 72638

TOON TUNES



The breakout hit of 1997! *Toon Tunes* speaks to a generation of kids raised on Banana Splits. Bring back memories of Christmas past with this collection of 50 cartoon theme songs. Available on CD and cassette. R4 72751/R2 72752



MUSIC FOR THE KID IN US ALL!™

© 1997 Kid Rhino. © Viacom International Inc. All Rights Reserved. NICKELODEON, THE REN & STIMPY SHOW, and all related titles, logos, and characters are trademarks of Viacom International Inc. ANIMANIACS, LOONEY TUNES, characters, names, and all related indicia are trademarks of Warner Bros. © 1997. SPACE GHOST™ and all related characters and elements are trademarks of and copyrighted by Hanna-Barbera, a Time Warner Company. Cartoon Network™ and The Cartoon Network Logo are trademarks of The Cartoon Network, Inc. DC COMICS BULLET LOGO, BATMAN, ROBIN, GOTHAM CITY, MR. FREEZE, POISON IVY, BATGIRL, and all related characters, names, and indicia are trademarks of DC Comics © 1997. Batman created by Bob Kane. All Rights Reserved. All products manufactured and marketed by Kid Rhino, a Division of Rhino Entertainment Company.

HOLIDAY PRODUCTIONS SHOWCASE



KID VID

FALL/WINTER SKED PROMISES HEROES, HOBGOBLINS, CRAYONS & CREATURES

BY CATHERINE CELLA

From Peanuts to Rugrats, Leia to Xena and Sleeping Beauty to the Swan Princess, upcoming kidvid releases bring old and new favorites to the small screen. Old and new, too, are the companies presenting these gems, with the likes of Disney and National Geographic being joined by such excellent newcomers as Crayola and Playtime Productions. Here's what's in video store for kids—and in many cases, their parents—for the remainder of 1997.

HEROES AND BRILLIANCE

The genius of George Lucas was resoundingly reaffirmed in Star Wars' recent \$250-million theatrical run. The Force will no doubt also be with video when the "Star Wars Trilogy Special Edition" (20th Century Fox, \$49.98) bows next week in all its fully restored, gold-wrapped glory.

Crayola, new vid on the block, teams with Hallmark to bring three classics to life. The Crayola Kids Adventures star all-kid casts in "20,000 Leagues Under The Sea," "The Trojan Horse" and "The Tales Of Gulliver's Travels" (Sept. 2, \$14.98 each), and "Warriors Of Virtue" (Sept. 23, \$19.98) enters MGM's Family Treasures Collection.

In a match made in direct-to-video heaven, "Hercules And Xena: The Animated Movie" (MCA-Universal, Oct. 14, \$19.98) features the voices of Kevin Sorbo and Lucy Lawless. MCA-Universal also promises to the rental market the heroes of "McHale's Navy" (Sept. 9) and Jim Carrey in "Liar Liar" (Sept. 30). And Martin Landau narrates a tale of Eskimo wizardry in "Legend Of The Spirit Dog" (Republic, Aug. 19).

Children are introduced to biblical heroes in the Sony Wonder Beginner's Bible series. September 2 releases focus on the likes of Jonah, Joseph and Noah. And Barney's home, Lyrick Studios, has created "Francesco's Friendly World" (Sept. 16, \$14.95), where children learn daily prayers through song.



"The Jungle Book"



NatGeo's "Awesome Animals"

HOBGOBLINS AND OTHER FAIRIES

A fairy-tale treat returns—after a decade spell—in Walt Disney's "Sleeping Beauty" (Sept. 16, \$26.99). Talk about beauty sleep—the classic awakens restored and with new bonus programming and 'making-of' booklet. Then she nods off again after Dec. 31.

"The Swan Princess: Escape From Castle Mountain" (Warner, Sept. 2, \$19.96) sequels the original 2.5-million-selling animated feature. The

story of real-life princess "Anastasia" (Sept. 23, \$9.99) is animated by Anchor Bay. Celebrity repromotes "The Tin Soldier" (December, \$14.95), as danced by the Otta-wa Ballet and hosted by Sally Struthers.

Crayola and Hallmark offer the younger set feature-length cel animation and special-color crayons in their notable Crayola Presents Animated



"Rugrats: Bedtime Bash"

Tales. "The Ugly Duckling," "Adventures Of Mouse And Mole" and "Tales Of The Tooth Fairies" bow Sept. 30 at \$14.98.

And for a goblin-good Halloween, look for "Witches In Stitches" (Anchor Bay, Aug. 19, \$9.99), two "Spooktacular New Adventures Of Casper" (MCA-Universal, Sept. 9, \$12.98 each), two "Ketchup Vampires" (Celebrity, October, \$14.95 each) and six August 19 relaunches from LIVE at just \$9.98, including "Claymation Comedy Of Horrors" and "The Canterville Ghost."

KIDS ON VIDS

Children love to watch other children on TV, and that goes for infants, too. Small Fry Productions entertainingly

educates in its "Baby's First Impressions" series. Volumes 4, 5 and 6 debut Sept. 15 (\$14.95), covering numbers, opposites and animals.

Sharpsburg, Ga.-based Playtime Productions follows its wonderful "Ebony Expressions," the first African-American video for infants, with two videos for young children. "Reading Is Fun" and "Learning Our Manners" (Oct. 14, \$11.95) also feature African music in the renamed Expressions Of Color line.

Long an interviewer of teens, Dick Clark takes on younger subjects at a Montessori school in "KidStuff" (MVP, Aug. 19, \$14.98). "Choices: A Character Counts Coalition Video" (Lyrick, Dec. 16, \$14.95) will be available in English and Spanish versions.

And for reel—as opposed to real—kids, look for the traditional holiday Peanuts (\$12.95 each) and "Rugrats: Bedtime Bash" (\$12.95) from Paramount Oct. 7, and John Huston's "Annie: The Broadway Tribute Edition" (Columbia TriStar, Aug. 19, \$19.95) to celebrate the musical's 20th anniversary.

animated "Extreme Dinosaurs" Oct. 7 at \$12.98 each.

Dinosaurs make an appearance in "I Love Toy Trains 4" (Sept. 2, \$12.95) from New Buffalo, Mich.-based TM Books and Video. And Thomas The Tank Engine And Friends have "Thomas Meets The Queen" on track (Anchor Bay, Aug. 9, \$12.98).

MGM rolls out five titles in its "Pink Panther Cartoon Collection" (\$12.95 each) Sept. 9, each packaged with a toy.

Celebrity's Just For Kids heralds its 10 years with two feature-length animations—"The E.Y.E.S. Of Mars" (Aug.

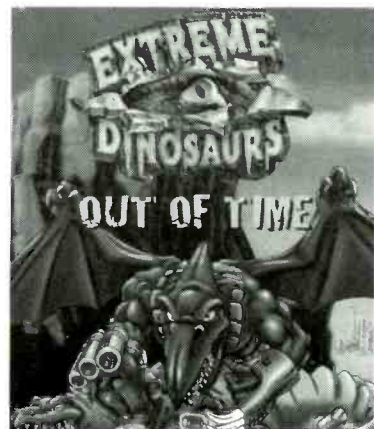


"Crayola Kids"



"I Love Toy Trains"

25, \$19.95) and "Happy Ness: The Secret Of The Loch" (Oct. 9, \$14.95). New from San Diego-based EKA Productions is Wilbur, the talking cow. The fence-sitting puppet "...Visits The Farm," "...Sings The Classics" and "...Teaches Parts Of The Body" (Sept. 2,



"Extreme Dinosaurs"

\$14.95 each).

"Awesome Animal Builders" is not hyperbole—for the critters or the tape. National Geographic Kids Video series Really Wild Animals is indeed awesome, combining Geo's trademark footage with engaging music and animation. "Secret Weapons And Great Escapes" also bows Oct. 21 at \$14.95.

And for something completely different, try costumed weimaraners dramatizing nursery rhymes in "William Wegman's Mother Goose" (Sony Wonder/Sesame Street, Sept. 2, \$12.98). Sesame Street has never been so sartorially silly. ■

HOLIDAY PRODUCT SHOWCASE



FOR KIDS, A MULTIMEDIA HOLIDAY OF LEARNING, 3-D MORPHING AND VIRTUAL BARBIE

BY CATHERINE APPLEFELD OLSON

With the state of the CD-ROM market still up for discussion in what continues to be a fickle market, "O Come All Ye Faithful" may not be the song multimedia developers are singing this holiday season. Nevertheless, the fourth quarter will see plenty of children's product earmarked for a variety of formats, including more options than ever for the Sony PlayStation.

Popular films and television series continue to serve as fodder for a range of children's multimedia titles, including DreamWorks Interactive's "The Lost World: Jurassic Park" game for the Sony PlayStation and Sega Saturn. The August title, to be distributed by Electronic Arts and Sega of America, honors the primordial battle between humans and dinosaurs. DreamWorks also will unleash two more games based on the Steven Spielberg thriller—"Trespasser," which the studio is touting as the digital sequel to the film, and "Chaos Island," a real-time PC strategy game in which players control a team of sci-

entists and ally dinosaurs who must defend an island from the enemy. Jeff Goldblum, Richard Attenborough, Julianne Moore and other "Lost World" stars lend their voices to the project.

Disney Interactive in September will roll out the "Hercules Action Game" for CD-ROM and Windows 95, and—in a first for the company—a version for the PlayStation as well. The game



"Barbie"

pits players against all sorts of circumstances in which they must prove themselves heroes. Disney's "Animated StoryBook, Hercules" and "Print Studio, Hercules" debuted in June.

ALADDIN IN ACTION

Other animated characters come to multimedia life from Disney this fall as well, including the Little Mermaid, who stars in the November edutainment title "Ariel's Story Studio" for Windows and Macintosh. "Aladdin: The Fate Of Agrabah" on CD-ROM is a first-person action game in which players must save Agrabah from the evil Jafar. "Mathquest With Aladdin," due in September, is the third title in Disney's Learning Series.

Also new from the Mouse are "Disney's Magic Artist," the company's first "creativity" product, which enables youngsters to draw and paint works of art using the computer, and "Nightmare Ned," featuring the adventures of a 10-year-old boy with an overactive imagination.

MGM Home Entertainment's direct-to-video "Babes In Toyland" serves as the springboard for a hybrid Windows/Mac CD-ROM that comprises 12 arcade, music-inspired and puzzle games. MGM Interactive also in the third quarter will launch the "All Dogs Go To Heaven Activity Center" CD-ROM, which employs traditional cel animation to teach kids about different types of canines. "Chitty Chitty Bang Bang's Adventures In Tinker Town" rounds out the studio's holiday offerings.

MONOPOLY CD-ROM

Hasbro Interactive's "Beast Wars" turns the Transformers TV series and toy line into a "shoot 'em up" game complete with 3-D characters that morph from Beast to Transformer at the push of a button. The game will debut in versions for Windows 95 and the Sony PlayStation.

The board-game grandfather also is building on its Monopoly franchise with its first "Monopoly" offering for the PlayStation and "Monopoly Star Wars Edition" CD-ROM game. Also new to the Hasbro family will be CD-ROM incarnations of "Sorry!," "Pictionary" and "Boggle," as well as a "Puzz 3D" adaptation for the PC. The company also will

release "Frogger," based on the popular '80s arcade game.

READING, WRITING & ROM

It's never too early to plop down the little ones in front of the computer screen, and for the preschooler multimedia enthusiast, Hasbro offers "Tonka Search And Rescue" and "Mr. Potato Head Activity Pack" on CD-ROM.

Disney also has several educational programs for preschoolers—an area of the multimedia market the Interactive Digital Software Assn. (IDSA) has found to be growing particularly robustly. A just-completed IDSA survey reveals that interest in the market for educational product rose 10% from the same period last year. "We are seeing a significant uptick in the intent to buy learning product," says Doug Lowenstein, IDSA president. "The market has always been a strong one, and this research suggests there is a growing interest."

Disney's "Ready For Math With Pooh" is a CD-ROM companion to the studio's "Ready To Read With Pooh," created for kids ages 3 through 6. Creative Wonders is offering "Reading Is Fun," a two-disc CD-ROM for Windows/Macintosh aimed at helping parents instill the love of reading in youngsters. For young girls, there's "Madeline Classroom Companion: Preschool And Kindergarten" and next-level companion for first and second graders.

pertinent issues.

DreamWorks has some pure fun for preschoolers in the form of "Skullmonkeys," a title from the animators who created "Earthworm Jim" and "The Neverhood." The title is available for the PlayStation and PC.

Continuing a trend from last year, the 1997 holiday hit parade also features its share of multimedia product created for the female technophile. Mattel Interactive this fall will spin out a whole camper-full of Barbie-related multimedia products, including



"Babes In Toyland"

"Adventures With Barbie—Ocean Discovery" and "Barbie Party Print N' Play" on CD-ROM, plus a "Barbie Screen Saver." Last year's "Barbie Fashion Designer" CD-ROM is coming to the Macintosh format, and Mattel will be introducing a "Talk With Me" Barbie doll that can communicate with her owner via the computer. The film and TV show "Clueless" is coming to CD-ROM from Mattel, as is the "Hot Wheels Custom Designer."

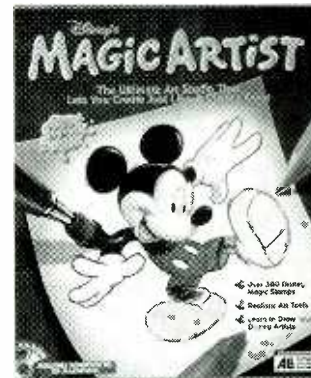
Creative Wonders is teaming with Scholastic Productions to release a line of CD-ROM titles based on "The Baby-Sitters Club" license. Their first product will be out in the fall. Purple Moon, a company whose whole reason for being is developing multimedia product for girls, is launching a CD-ROM line geared toward girls ages 8 to 13 and featuring characters the company based on real personality profiles of children in that age range. The first title is "Rockett's New School," to be followed by "Rockett's Tricky Decision."

SIMPSONS FOR ALL

And because the holidays are a time that brings out the child in all of us, the shelves will contain their share of titles that appeal to enthusiasts both young and older. For "Simpsons" fans young



"Mr Potato Head"



MATH AND WITCHES

"Schoolhouse Rock" is back from Creative Wonders with the "Essentials Series" of products for grades one through four. Creative Wonders also is touting "Slam Dunk Typing" and "3D Atlas '98" for Windows and Macintosh.

Simon & Schuster Interactive is counting on "Richard Scary's Best Math Program Ever," which builds on last year's "Best Reading Program Ever," as well as "Math Invaders," the third title in its Action Learning series. S&S also will release "PC Math Tutor: Middle School Edition," as a three-set CD-ROM collection. For the female audience, Simon & Schuster will debut "Sabrina: The Teenage Witch" CD-ROM, based on the ABC-TV series. The company also is following up with a sequel to last year's "Let's Talk About Me" CD-ROM, which helps preteen and teenage girls explore



and old, Fox Interactive this fall will debut "Virtual Springfield," a 3-D journey into the fascinatingly mundane life of the all-American family.

This fall also marks the debut in multimedia form of that lovable everynerd, Dilbert. The king of the computing generation, who has captured desk space in playrooms and offices around the country, comes to the PC in October courtesy of DreamWorks' "Dilbert's Desktop Games," a collection of 10 activities. ■

SUGAR BEATS ANNOUNCES THEIR NEW CHILDREN'S RELEASE:

"Back to the Beat"

FOLLOW-UP TO THEIR BEST-SELLING AWARD WINNING "REALLY COOL SONGS" AND "EVERYBODY IS A STAR"

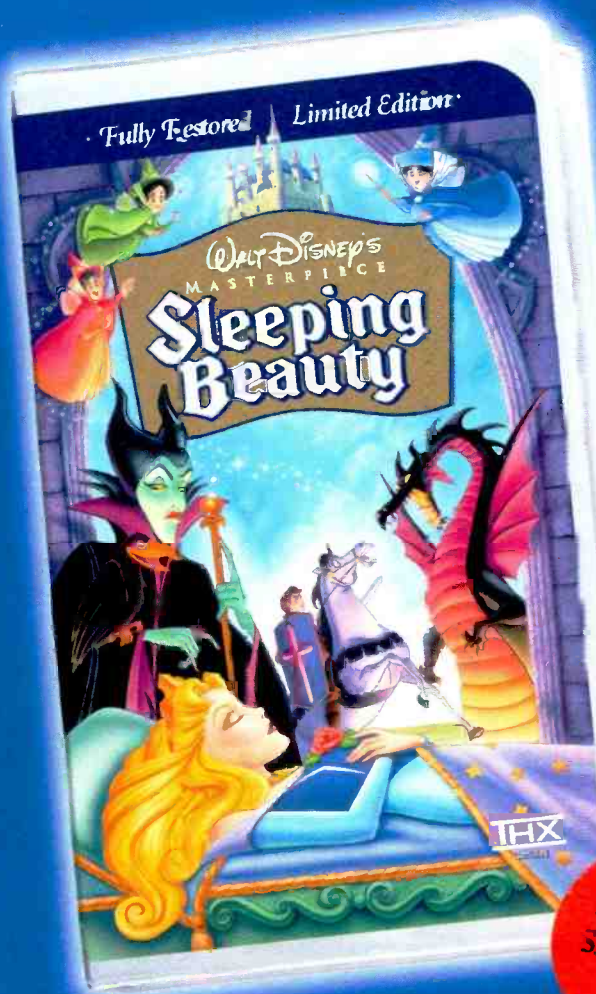
Member of **afm** 1(800)BEATS-21

**Disney Lights Up
Your 4th Quarter
With The Industry's
Most Profitable Holiday
Promotions!**



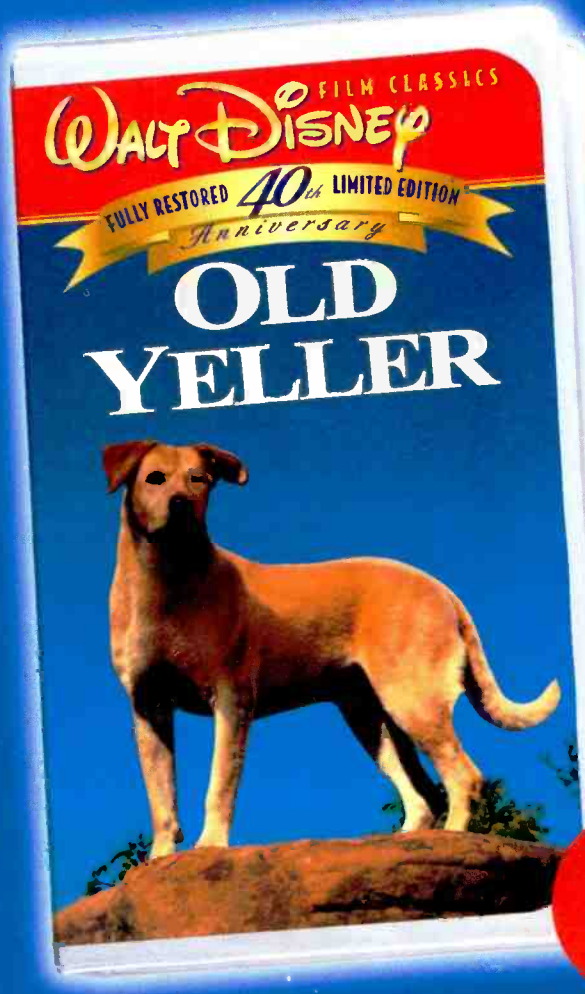
Disney – Your #1 Video

The Greatest 4th Quarter



On Sale
September
16th!




One Of The Most Beloved Films Of All Time –
Now Introduced To 36 Million New Kid Viewers!



On Sale
October
7th!

One Of Disney's Most Treasured Classics –
"Still One Of The Best!"
– Leonard Maltin, 1996 Movie & Video Guide

Over 12 Billion Consumer Impressions Will Drive Storewide Profits!*

-  Consumer Awareness And Excitement Will Be At An All-Time High As Media Plans Convert High Purchase Intent To Drive Traffic And Sales!
-  'Hit Title' Traffic Will Drive Catalog Sales With \$2 INSTANT Savings Good On 'Profit Partner™' Videos! **
-  Hit-Level Promotions Yield \$10- \$57 Consumer Savings On Each Video With Ideal Promotional Partners! †

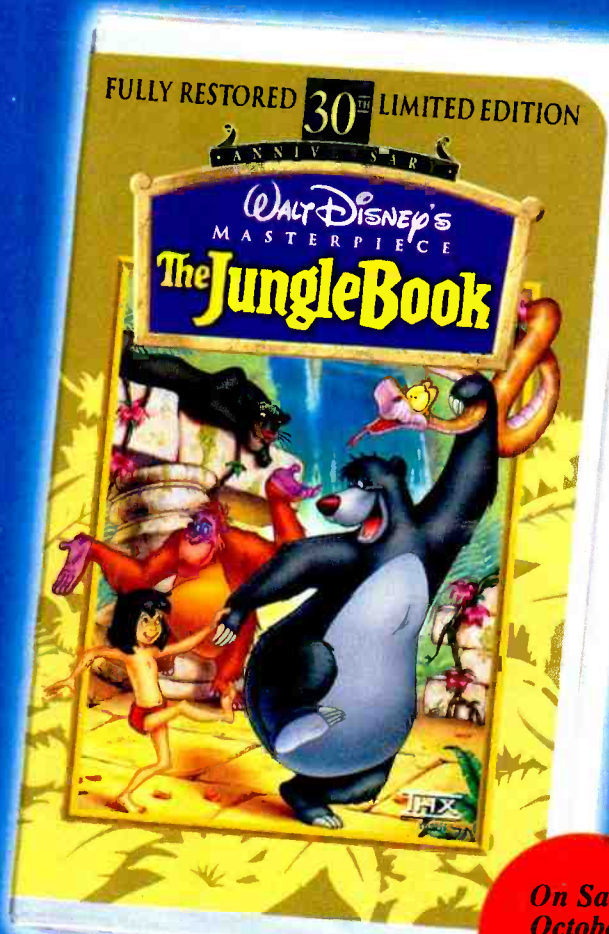


* All media plans subject to charge.
** ADDITIONAL PURCHASES REQUIRED ON ALL OFFERS. Details on *Sleeping Beauty*, *The Jungle Book* or *Old Yeller* videos and on in-store displays. \$2 Instant Savings coupons expire December 31, 1997. Good in U.S.A. only. Void where prohibited.
† ADDITIONAL PURCHASES REQUIRED ON ALL OFFERS. Details on *Crusoe*, *Sleeping Beauty*, *The Jungle Book* or *Beauty And The Beast: The Enchanted Christmas* videos and on in-store displays. Offers expire beginning December 25, 1997. Good in U.S.A. only. Void where prohibited.



Distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © Disney Enterprises, Inc.

Supplier – Delivers Lineup Of Hit Videos Ever!



On Sale
October
14th!

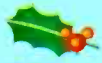
Now A Whole New Generation Can
Enjoy Disney's Spectacular Song-Filled Adventure
With This 30th Anniversary Edition!



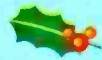
On Sale
November
11th!

The Beauty Of Disney's Legendary
Classic Continues In An All-New World
Premiere Movie – Starring The Original Cast!

Disney's Unprecedented "December 31 Moratorium" Campaign Will Drive Record Profits During Your Peak Selling Season!



Previous "Disappearing Classics" Campaigns Increased Sales Up To 470%!*



Disney's Biggest-Ever Moratorium Campaign Includes *Sleeping Beauty*, *Old Yeller* And *The Jungle Book* – Supported By National TV, Holiday Parade Magazine Ads – PLUS \$2 IRC Good On Moratorium Titles** Attached To *Beauty And The Beast: The Enchanted Christmas!*

* BVHV Internal Estimates.

** Complete details on coupons attached to *Beauty And The Beast: The Enchanted Christmas* videos. Coupon expires December 31, 1997. Eligible December 31 moratorium videos include: *The Hunchback Of Notre Dame*, *Fun And Fancy Free*, *Mary Poppins*, *Sleeping Beauty*, *Old Yeller* and *The Jungle Book*. Other eligible videos: *101 Dalmatians*, *Bambi*, *Joney*, *We Shrink Ourselves*, *Pooh's Grand Adventure—The Search For Christopher Robin* and *Toy Story*. Good in U.S.A. only. Void where prohibited.

HOLIDAY PRODUCT SHOWCASE

CHILDREN'S
ENTERTAINMENT

KIDS AUDIO

Continued from page 69

stakes, with grand-prize winners getting the opportunity to appear on Space Ghost's talk show "Space Ghost: Coast To Coast," will target both the children's audience and the 18-to-34 crowd.

Rounder Records' fourth-quarter titles are spearheaded by NRBO's first children's album, "You're Nice People, You Are." "Who says the world's best bar band can't play kids' music?" jokes Rounder's director of special projects, Bing Broderick. Also due from Rounder is the latest release from John McCutcheon, "Bigger Than Yourself," which Bro-



John McCutcheon

erick says is about "the principles of unionism, presented at a kid level." September will see two releases from veteran Tom Paxton, both compilations—"Going To The Zoo" and "I've Got A Yo-Yo." Also due in September is "Caribbean Voyage: Brown Girl In The Ring," ethnomusicologist Alan Lomax's collection of children's game songs, which coincides with a Pantheon Books companion title. Finally, there's the re-issue of "Dinosaur Rock," by Michele Valeri, who would go on to co-create the popular live show and album "The Great Dinosaur Mystery."

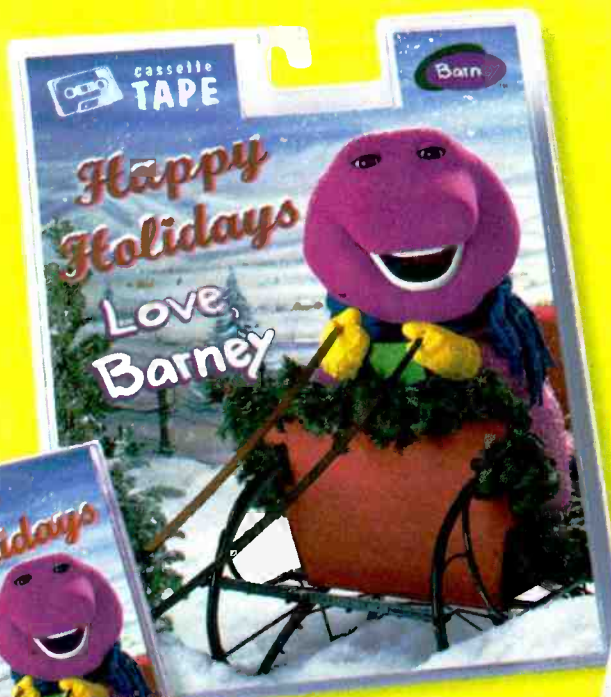
MAGIC TRIO

Alacazam! Records, the children's imprint of Alcazar Records, which itself is the label arm of distributor Silo Music, is focusing on a trio of releases for the fourth quarter. One is the latest title from the incisively witty singer-songwriter and storyteller Bill Harley, "There's A Pea On My Plate," released in conjunction with Round River Records. Then there's Carla Sciaky's "Wishes And Dreams," the majority of which was written by children while Sciaky was working as an artist-in-residence at schools around the country. And there's the Celtic-flavored album, "Dance To Your Daddy," by Canadian Teresa Doyle.

Cypress, Calif.-based Youngheart Music, which distributes artists such as Greg & Steve, Shari Lewis, Jack Grunsky and Hoyt Axton in the educational market, has re-released a trio of audio titles from "Mister Rogers' Neighborhood," "You Are Special," "You Are Growing" and "Bedtime."

Continued on page 78

Let it sell.
Let it sell.
Let it sell.



Pre-order Date: September 2, 1997
Street Date: September 30, 1997
#9517 CD SRP: \$14.98
#9515 Cassette SRP: \$9.98



Pre-order Date: August 19, 1997
Street Date: September 16, 1997
#98041 Video SRP: \$14.95

This season, you'll love Barney's first-ever holiday album with classic and original holiday tunes. And don't miss the best-selling video classic, *Waiting for Santa*. To order, call your Barney representative at 1-800-418-2371.



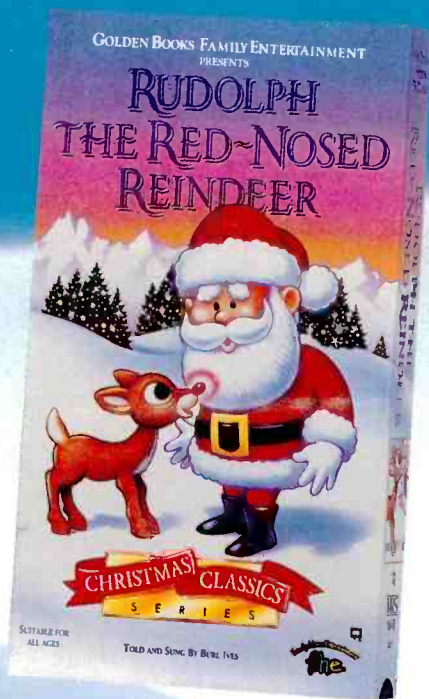
Fill Their World With Love.



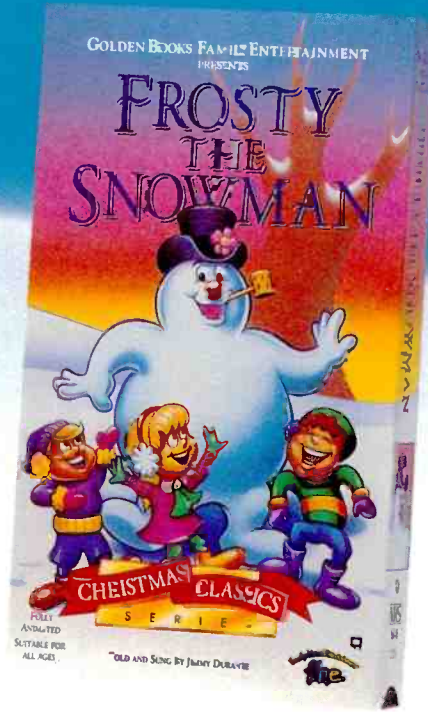
©1997 The Lyons Group. All rights reserved. The name and character Barney and the overlapping oval logo are trademarks of The Lyons Group. Barney is Reg. U.S. Pat. & Tm. Off.

The Christmas Classics Are Back Only From Family Home Entertainment!

\$12.98
EACH



Told and Sung by Burl Ives
RUDOLPH THE RED-NOSED REINDEER
53 Minutes / Catalog No. 27309
© Videocraft International, Ltd. MCMLXIV. All Rights Reserved.



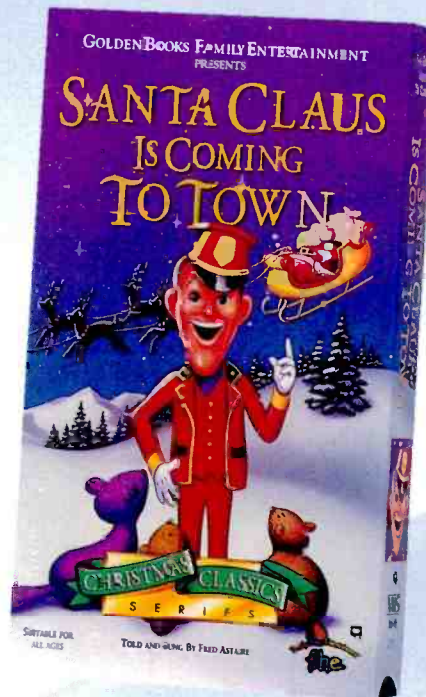
Told and Sung by Jimmy Durante
FROSTY THE SNOWMAN
30 Minutes / Catalog No. 27311
© Videocraft International, Ltd. MCMLXIX. All Rights Reserved.



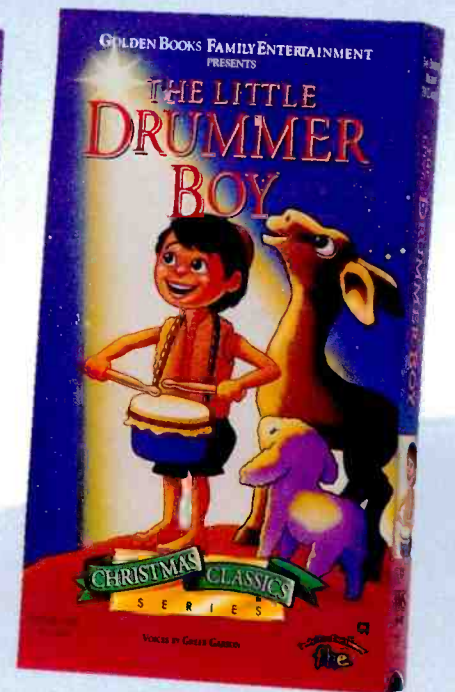
Voices by John Goodman and Jonathan Winters
FROSTY RETURNS
25 Minutes / Catalog No. 27477
© 1992 CBS Inc. All Rights Reserved.

SEASON'S SAVINGS
Valuable Holiday Coupons Inside Videos, Savings over \$100!
Win a Trip to Sea World in Orlando, Florida

MULTIMILLION DOLLAR TV AND PRINT AD CAMPAIGN
Over \$1.5 million in national consumer media advertising that will make over 250 million impressions!



Told and Sung by Fred Astaire
SANTA CLAUS IS COMING TO TOWN
53 Minutes / Catalog No. 27312
© Videocraft International, Ltd. MCMLXX. All Rights Reserved.



Voices by Greer Garson and Jose Ferrer
THE LITTLE DRUMMER BOY
30 Minutes / Catalog No. 27310
© Videocraft International, Ltd. 1968. All Rights Reserved.

STREET DATE: SEPTEMBER 2, 1997
PRE-ORDER DATE: AUGUST 12, 1997



© & TM All rights reserved.
Rudolph The Red-Nosed Reindeer, Frosty The Snowman, Frosty Returns, Santa Claus is Coming to Town and The Little Drummer Boy uses authorized by Golden Books Family Entertainment.

www.live-entertainment.com

©1997 Family Home Entertainment Inc. All Rights Reserved.



CHILDREN'S
ENTERTAINMENT 2

Make Your 4Q Sales HOP With RABBIT EARS

The Fool and the Flying Ship
Told by **Robin Williams**



Brer Rabbit & Boss Lion
Told by **Danny Glover**



Davy Crockett
Told by **Nicolas Cage**



Annie Oakley
Told by **Keith Carradine**



Follow the Drinking Gourd
Told by **Morgan Freeman**



•Celebrity Power

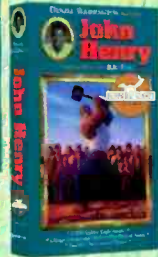
•Timeless Stories

•Great Prices

Jack and the Beanstalk
Told by **Michael Palin**



John Henry
Told by **Denzel Washington**



King Midas and the Golden Touch
Told by **Michael Caine**



The White Cat
Told by **Emma Thompson**



Noah and the Ark
Told by **Kelly McGillis**



Finn McCool
Told by **Catherine O'Hara**



Johnny Appleseed
Told by **Garrison Keillor**



David and Goliath
Told by **Mel Gibson**



Aladdin and the Magic Lamp
Told by **John Hurt**



Princess Scargo & the Birthday Pumpkin
Told by **Geena Davis**



Rip Van Winkle
Told by **Anjelica Huston**



Listen to Rabbit Ears
Every Week on PRI

Coming Soon

Holiday Classics

Prebook: August 25
Street Date: September 15

The Savior Is Born with **Morgan Freeman**

Squanto And The First Thanksgiving with **Graham Greene**

Firebird with **Susan Sarandon**

The Night Before Christmas with **Meryl Streep**

The Creation with **Amy Grant**

Mose The Fireman with **Micheal Keaton**

Koi And The Kola Nuts with **Whoopie Goldberg**

The Lion And The Lamb
with **Christopher Reeves & Amy Grant**

Moses In Egypt with **Danny Glover**

The Gingham Dog And The Calico Cat with **Amy Grant**

All titles approx. 30 min.

~~\$~~ **9⁹⁵**
SRP

To Order Call
Rabbit Ears At:

1-800-467-3566



#GYYYH7

KIDS AUDIO

Continued from page 76

They were previously available only on cassette from Family Communications, Inc. and the Hal Leonard Publishing Corp., but Youngheart has issued them on CD as well.

ARTHURIAN ALBUM

Albums by independent kids' singer-writers abound this fourth quarter. Dave Kinnoin, one of the foremost writers and performers in the children's arena, has a brand new album on his own Song Wizard Records, "Getting Bigger." It features all original songs, including collaborations with prominent kid-artists Joanie Bartels, Craig Taubman and Bill Shontz, along with John Hoke, Jimmy Hammer and Elli Baer.

Taubman, whose Craig N. Co. is one of the genre's most popular kid-rock outfits, has released the follow-up to his Parents' Choice Gold Award-winning "My Jewish Discovery." Titled "My Newish Jewish Dictionary," it's available from Craig N Co.

Bill Shontz, formerly half of groundbreaking kids' duo Rosenshonnt, has a new solo album, "Teddy Bear's Greatest Hits," on Bearpaw Records. It contains bear-themed standards like "The Bear Necessities" and "Teddy Bears' Picnic," plus original songs, some co-written with Dave Kinnoin and Don Cooper.

Singer-writer/saxophonist Sooz has released a new album of world-music-flavored originals, "I Wanna Iguana," on her Soozaroo Music imprint.

Bardic storyteller Odds Bodkin has issued a double-CD set called "The Hidden Grail: Sir Percival And The Fisher King," an Arthurian epic available from Rivertree Productions, Bradford, N.H. West Coast-based kids' entertainer Mark Beckwith has bowed his third album, "Dance, Dance, Dance Across America," on Building Block Records.

Florida contralto Anna Moo has her first holiday album, "Mooye Christmas!," out on her label Good Moo's Productions. Talented youngsters the Broadway Kids have released their own seasonal collection, "The Broadway Kids Sing Christmas," with special guest Kathie Lee Gifford, on Lightyear Entertainment.

ORCHESTRAL TOURS

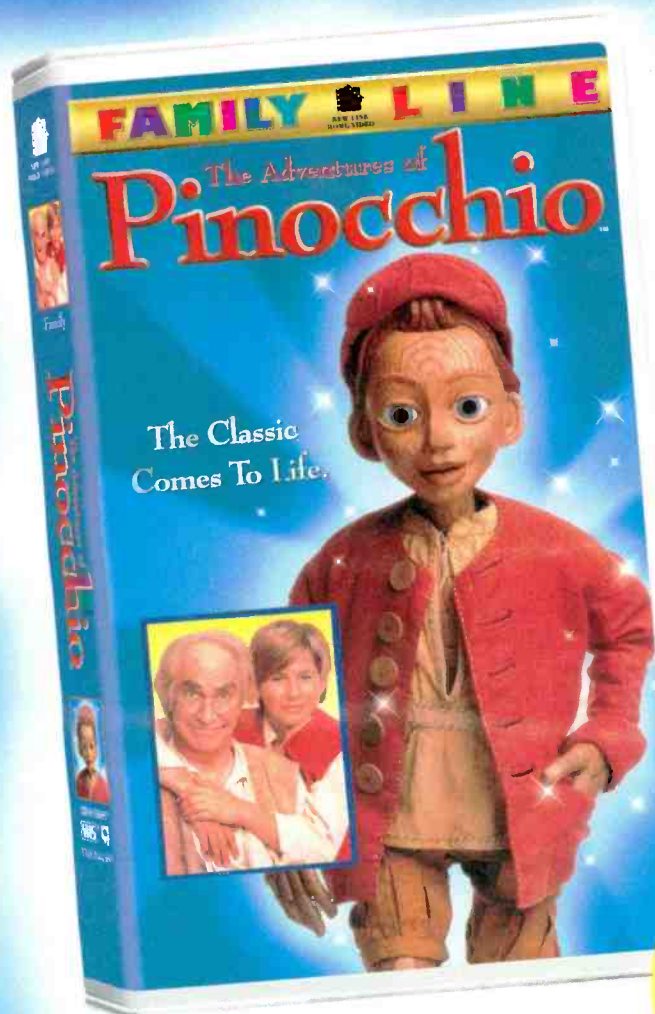
Riding the still-cresting wave of popularity for all things Irish is Rykodisc, with the Clancy Children's "So Early In The Morning: Irish Children's Songs, Rhymes & Games." Then there's "Classical Cats: A Children's Introduction To The Orchestra," by classically trained pianist David Chesky, who created this audio-with-coloring-book to give kids a guided tour of an orchestra; it's available from Chesky Records. Finally, there's "Sing Me To Sleep, Daddy," a lullaby collection from Christian label Brentwood Kids Company, featuring original music performed by Michael W. Smith, Randy Stonehill, Phil Keaggy and Michael James. ■

INTRODUCING



FAMILY LINE

Good old-fashioned family fun, at great reduced prices!



THE ADVENTURES OF PINOCCHIO*

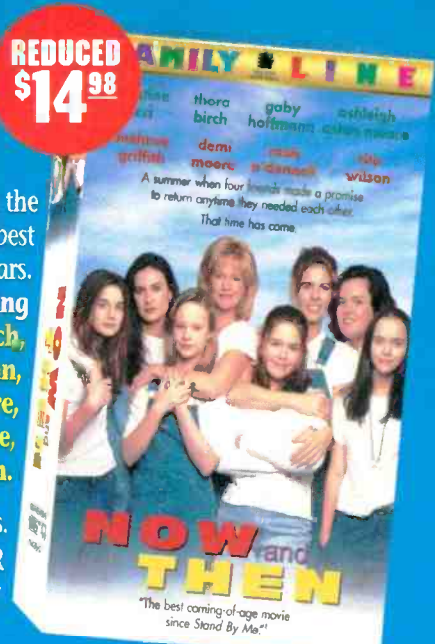
The enchanting tale of how the lovable and mischievous puppet Pinocchio, learns how to become a real boy. This classic, live-action adventure is available for the first time at only \$14.98!...and that's no lie!

- Magical performances by Academy Award®-winner **Martin Landau** (*Ed Wood, B.A.P.S., Mission Impossible*)
- "Home Improvement's" **Jonathan Taylor Thomas** (*Wild America, The Lion King*)
- Magical special effects from **Jim Henson's Creature Shop**.
- **Available in the original collectible Magic Action Clamshell Package!** (For a limited time only.)

VHS# N4438V, Approx. 94 Mins. COLOR
Spanish VHS# N4465V



REDUCED \$14.98

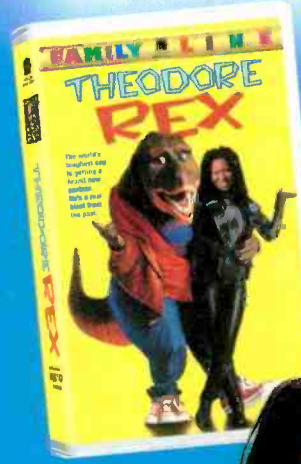


NOW AND THEN

A heartwarming comedy about the childhood adventures of four best friends who reunite after twenty years.

Starring
Christina Ricci, Thora Birch, Gaby Hoffmann, Ashleigh Aston Moore, Melanie Griffith, Demi Moore, Rosie O'Donnell and Rita Wilson.

VHS# N4386V, Approx. 102 Mins. COLOR
Spanish VHS# N4434V



THEODORE REX

Academy Award®-winner **Whoopi Goldberg** (*Best Supporting Actress 1990, Ghost, Sister Act*), stars in this hilarious futuristic family comedy about a smooth-talking cop and a clueless dinosaur on a mission to save the world.

(Clamshell) VHS# N4563V, (Slipsleeve) VHS# N4406V, Approx. 96 Mins. COLOR
Spanish VHS# N4373V

ONLY \$14.98

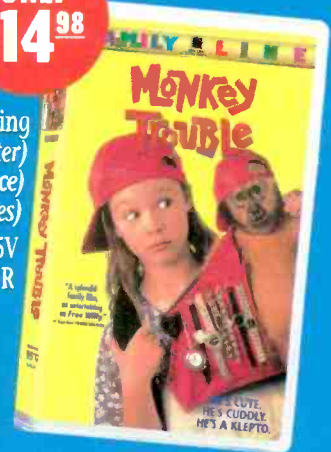


MONKEY TROUBLE

The cutest criminal pet of all time... "Dodger's" mischief plunges everyone he meets into major Monkey Trouble!

Starring
Harvey Keitel (*Head Above Water*)
Mimi Rogers (upcoming *Lost in Space*)
Thora Birch (*Alaska, Patriot Games*)
(Clamshell) VHS# N4554V (Slipsleeve) VHS# N4285V
Approx. 92 Mins. COLOR

ONLY \$14.98



ONLY \$14.98



THEY'RE BACK!

TEENAGE MUTANT NINJA TURTLES
Don't miss this cowabunga classic from those turtle-rific heroes on the halfshell!! Teenage Mutant Ninja Turtles The Original Movie.

VHS# N4121V Approx. 95 Mins. COLOR

New Line Home Video is a proud sponsor of the 1997 Fast Forward To End Hunger Campaign.

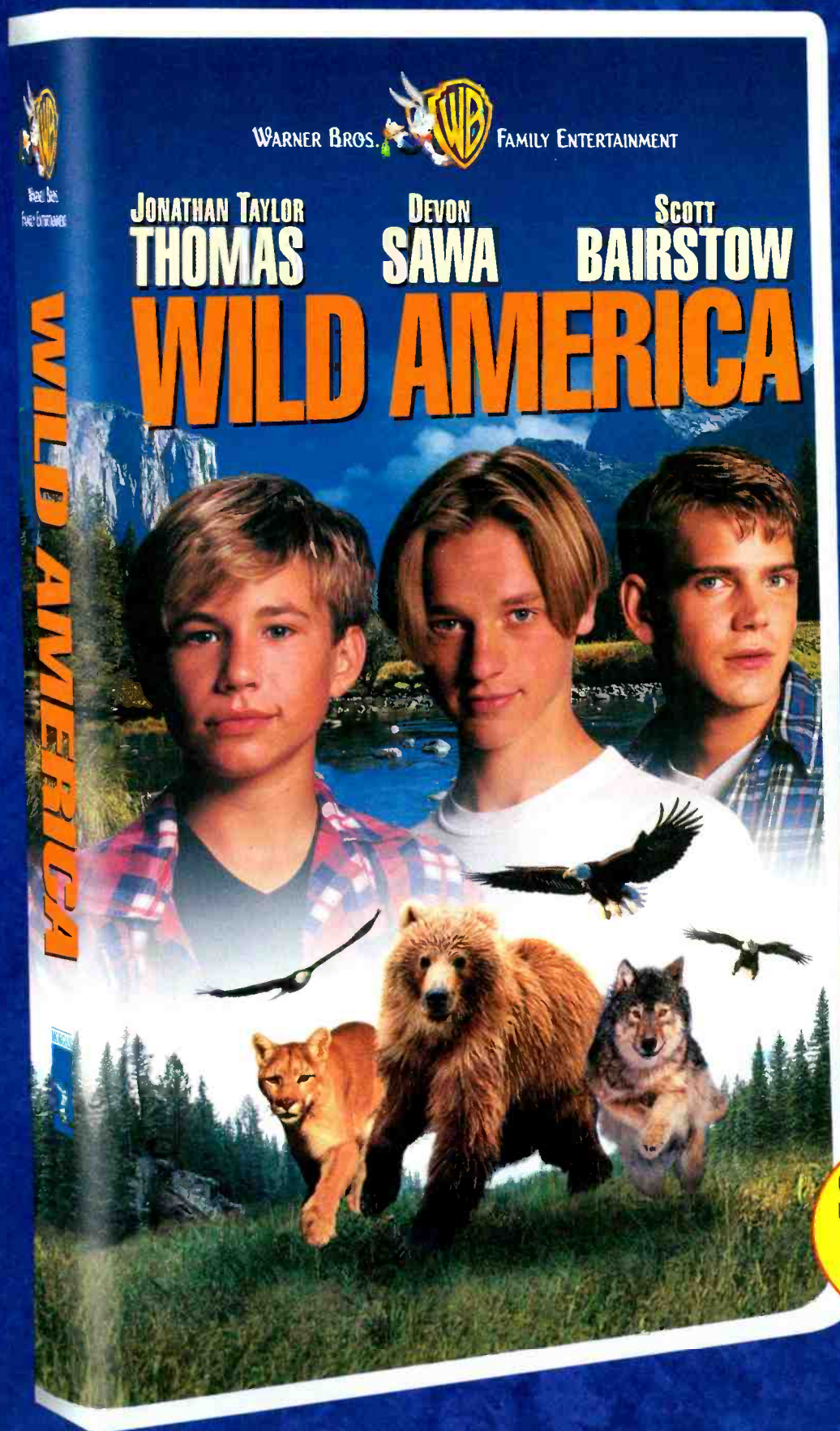
Inside each cassette is an offer to purchase a Limited Edition t-shirt designed by actor **Jonathan Taylor Thomas** and all profits will be donated to hunger organizations throughout America.



Available on LaserDisc
image ENTERTAINMENT
AVAILABLE: SEPTEMBER 9, 1997

©1997 New Line Home Video, Inc. All Rights Reserved. Printed in USA. Academy Awards is the registered trademark of the Academy of Motion Picture Art and Sciences. *This title available in English speaking Canada only. Titles available through Alliance in Canada and French speaking Canada. Prices are suggested retail prices in the United States and may vary in Canada. Sold Exclusively through Warner Home Video.

DISCOVER THE FORCE OF NATURE



Three brothers learn to trust and depend on each other when they set out to capture America's vanishing wildlife on film in a summer adventure that will last a lifetime.

WILD CAST!

- Major teen sensation **JONATHAN TAYLOR THOMAS** (MAN OF THE HOUSE, TOM AND HUCK, THE ADVENTURES OF PINOCCHIO and TV's monster hit, "Home Improvement")
- Heartthrob **DEVON SAWA** (CASPER, LITTLE GIANTS).
- And hot newcomer **SCOTT BAIRSTOW** (WHITE FANG 2, TV's "The X-Files")

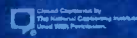
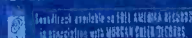
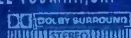
\$22.96
S.R.P.

PRE-PACK ORDER DATE: SEPT. 23, 1997 • ORDER DUE DATE: SEPT. 30, 1997 • STREET DATE: OCT. 21, 1997

Cat. # 15580 • Spanish Cat. # 6595 • Running Time: 102 Minutes • Rating: PG



JAMES G. ROBINSON presents a MORGAN CREEK PRODUCTION in association with THE STEVE TISCH COMPANY a WILLIAM DEAR FILM
 JONATHAN TAYLOR THOMAS "WILD AMERICA" DEVON SAWA SCOTT BAIRSTOW FRANCES FISHER JAMEY SHERIDAN MUSIC BY JOEL MCNEELY EDITOR G. NICHOLAS BROWN PRODUCTION DESIGNER STEVEN JORDAN DIRECTOR OF PHOTOGRAPHY DAVID BURR
 EXECUTIVE PRODUCERS GARY BARBER STEVE TISCH AND BILL TODMAN, JR. WRITER DAVID MICHAEL WIEGER PRODUCED BY JAMES G. ROBINSON IRBY SMITH AND MARK STOUFFER DIRECTED BY WILLIAM DEAR



WARNER BROS.
A TIME WARNER ENTERTAINMENT COMPANY

TM & © 1997 MORGAN CREEK PRODUCTIONS, INC.

THAT'S DRIVING AMERICA WILD!

National Theatrical Release On More Than
1800 Screens With Over \$8 Million Box Office.


Plus, Warner Home Video is Supporting WILD AMERICA With:

- A Campaign That Will Build and Reinforce Awareness Creating Over 1 Billion Consumer Impressions.

• National Campaign Includes:   



- General Mills':

 **Hamburger Helper** • Features WILD AMERICA on 25 million packages
• National FSI (11/2)
• Consumers can save up to \$10 on WILD AMERICA

• Continental Airlines  consumers can save up to \$125 on air travel.

• \$2 instant coupon for WILD AMERICA in BATMAN & ROBIN and other Warner Home Video titles.

• \$2 coupon for other Warner Home Video titles in WILD AMERICA.

• High value pay-for-performance Catalina coupon.

WILD
CONSUMER
AWARENESS!

WILD
PROMOTIONAL
PARTNERSHIP!

Trailers on
BATMAN & ROBIN,
FATHERS' DAY, SELENA AND
SCOOBY-DOO GOES HOLLYWOOD!



Special Slipcase
packaging available
for rental accounts!

Cat # 5581

Also Available on DVD!
DVD # 15580



©1997 WARNER HOME VIDEO

SEASONAL SOUND & VIDEO
Continued from page 64

described as programming "filled with music, fun and animal friends."

Hallmark Home Entertainment presents "Annabelle's Wish," based on the farm legend that Santa gives voices to animals just one day each year. The animated video features the voice of Jerry Van Dyke and the musical talents of Randy Travis. Also from Hallmark is "Mrs. Santa Claus," starring Angela Lansbury.

"A Rugrats Chanukah" and "Hey Arnold's Christmas" are among the series featured on Paramount Pictures' release of "Nickelodeon Holiday."

Also new is "Nick Jr. Holiday," featuring Little Bear. "Toys, Trains & Christmas" from TM Books & Video highlights magnificent holiday displays featuring Lionel, American Flyer and LGB toy trains and Department 56

buildings. New from Lyrick Studios is Francesco's Friendly World's "The Gifts Of Christmas."

Children's Reissues

Anchor Bay Entertainment will re-release "Thomas The Tank Engine & Friends Christmas" and "The Ugly Duckling's Christmas Wish" videos and gift sets.

"Babes In Toyland" will come from MGM Home Entertainment, as will "Prancer," "A Christmas Story," "Pee-Wee's Playhouse Christmas Special" and "How The Grinch Stole Christmas."

Disney will offer a slew of reissues, among them sing-a-long videos "Very Merry Christmas Songs" and "Twelve Days Of Christmas." Also reissued will be Tim Allen's "The Santa Clause," "The Muppet Christmas Carol" and "Winnie The Pooh And Christmas Too," to name a few. ■

Christmas Past: 1996'S TOP SELLERS

The following Top Christmas recaps are based on chart performance for the weeks that fell between Nov. 16, 1996, and Jan. 18, 1997, when the seasonal list made its annual return to the magazine. The Top Christmas Albums lists are based on accumulated SoundScan units for each week a title appeared on the applicable Billboard chart. This information was prepared by Anthony Colombo, Michael Cusson, Jan Marie Perry and Marc Zubatkin, with assistance from Geoff Mayfield.

Top Christmas Albums

Pos. TITLE—Artist—Label

- 1 **MIRACLES — THE HOLIDAY ALBUM**—Kenny G—Arista
- 2 **CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramophone
- 3 **THIS IS THE TIME — THE CHRISTMAS ALBUM**—Michael Bolton—Columbia
- 4 **MERRY CHRISTMAS**—Mariah Carey—Columbia
- 5 **CHRISTMAS ISLAND**—Jimmy Buffett—Margaritaville
- 6 **STAR BRIGHT**—Vanessa Williams—Mercury
- 7 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 8 **CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 9 **WHEN MY HEART FINDS CHRISTMAS**—Harry Connick, Jr.—Columbia
- 10 **IT'S CHRISTMAS TIME**—Bing Crosby/Frank Sinatra/Nat King Cole—Lasertone
- 11 **THE CHRISTMAS SONG**—Nat King Cole—Capitol
- 12 **THE GIFT**—Kenny Rogers—Magnatone
- 13 **THIS IS CHRISTMAS**—Luther Vandross—LV
- 14 **A VERY SPECIAL CHRISTMAS**—Various Artists—A&M
- 15 **HOME FOR CHRISTMAS**—Amy Grant—A&M
- 16 **LET THERE BE PEACE ON EARTH**—Vince Gill—MCA
- 17 **CHRISTMAS INTERPRETATIONS**—Boyz II Men—Motown
- 18 **A CHRISTMAS ALBUM**—Barbra Streisand—Columbia
- 19 **ELVIS' CHRISTMAS ALBUM**—Elvis Presley—RCA
- 20 **CONTEMPORARY GOSPEL CHRISTMAS**—Various Artists—Unison
- 21 **CELTIC CHRISTMAS II**—Various Artists—Windham Hill
- 22 **A VERY SPECIAL CHRISTMAS 2**—Various Artists—A&M
- 23 **CHRISTMAS WITH THE MORMON**



TABERNACLE CHOIR—The Mormon Tabernacle Choir—Lasertone

- 24 **CHRISTMAS PORTRAIT**—The Carpenters—A&M
- 25 **A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy
- 26 **THE CAROLS OF CHRISTMAS**—Various Artists—Windham Hill
- 27 **BILLBOARD'S GREATEST CHRISTMAS HITS (1955—PRESENT)**—Various Artists—Rhino
- 28 **CHRISTMAS VOLUME II**—Alabama—RCA
- 29 **IF EVERY DAY WAS LIKE CHRISTMAS**—Elvis Presley—RCA
- 30 **BEYOND THE SEASON**—Garth Brooks—Capitol Nashville
- 31 **AARON NEVILLE'S SOULFUL CHRISTMAS**—Aaron Neville—A&M
- 32 **CHRISTMAS THROUGH YOUR EYES**—Gloria Estefan—Epic
- 33 **CHRISTMAS THE GIFT**—Collin Raye—Epic
- 34 **EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST**—Various Artists—Sparrow
- 35 **CHRISTMAS EVE AND OTHER TORIES**—Trans-Siberian Orchestra—Lava
- 36 **KIRK FRANKLIN & THE FAMILY CHRISTMAS**—Kirk Franklin And The Family—Gospo Centric
- 37 **THE CHRISTMAS ALBUM VOLUME II**—Neil Diamond—Columbia
- 38 **CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER**—Westwind Ensemble—Brentwood
- 39 **THE CHRISTMAS ALBUM**—Neil Diamond—Columbia
- 40 **DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney

VITAL REISSUES HOLIDAY PRODUCT SHOWCASE

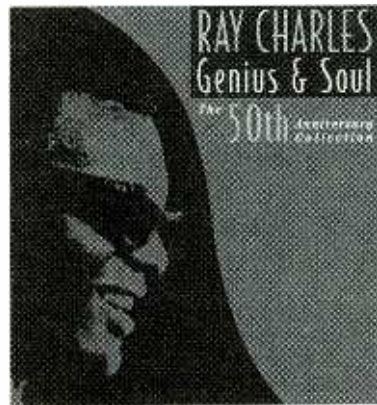
Archival Action? IT'S IN THE BOXES

Labels Unleash A Flood Of Retrospective Packages For Fall

BY CHRIS MORRIS

It's going to be a soulful and poppin' Christmas this year, as labels emphasize boxed sets drawn from their classic R&B and jazz catalogs in their fourth-quarter fare. A selective overview of the major holiday boxes follows.

Rhino Records can always be counted on to unleash at least a couple of big boxes for the Yuletide season, and this year is no exception. In early August, the company dropped its staggering six-CD, 144-track collection "Beg, Scream & Shout: The Big Ol' Box Of '60s Soul," a towering compilation of obscure but wonderful tracks by major soul artists and lesser-known but equally potent '60s musicians. On Sept. 2, Rhino will issue Ray Charles' "Genius & Soul: The 50th Anniversary Collection"; the product of a recent licensing agreement with Charles, the five-CD set pulls together 102 tracks



for the first comprehensive overview of the singer-pianist's work.

In a similarly funky pocket, Epic/Legacy will serve up "The Philly Sound: Kenny Gamble, Leon Huff & The Story Of Brotherly Love" on Sept. 30. The three-CD, 48-cut retrospective focuses on the Philadelphia production team of Gamble & Huff's silky work with such performers as the O'Jays, Harold Melvin & The Blue Notes, the Three Degrees, Billy Paul, the Intruders, Wilson Pickett and Dusty Springfield.

The latter pop-soul diva will receive a tribute of her own with "The Dusty Springfield Anthology," which Mercury/

Chronicles will release Sept. 9. The three-CD, 77-track compilation will include early hits like "Wishin' And Hopin'," storied Memphis recordings like "Son Of A Preacher Man" and latter-day work like her smash Pet Shop Boys collaboration "What Have I Done To Deserve This?"

The Jamaican school of soul will be examined in "Honorary Citizen," Columbia/Legacy's three-CD salute to the late reggae star Peter Tosh, arriving Sept. 9. The first CD takes in Tosh's legendary early singles with the Wailers and as a soloist; the second collects 11 fierce, previously unreleased 1982 live cuts featuring Donald Kinsey on lead guitar; and the third surveys his later album work for the Columbia Rolling Stones and EMI labels.

JAZZIN' IT UP

On the jazz side, the most eagerly-awaited box undoubtedly remains Verve's "The Complete Bill Evans On Verve," now on the schedule for Oct. 7. The elaborate 18-CD package—originally set for this April but delayed by production problems—collects everything the innovative pianist recorded for the label during the '60s, including his later trio work, rare symphonic pieces and his award-winning, over-dubbed "Conversations With Myself."

On tap from Verve on Oct. 28 is the seven-CD "The Complete Ella & Duke At The Cote D'Azur," the first complete release of a famed live collaboration between singer Ella Fitzgerald and bandleader Duke Ellington. On Nov. 4, the label pays further homage to the classic song repertoire with two three-CD sets, "The Complete Jerome Kern Songbooks" and "The Complete Irving Berlin Songbooks."

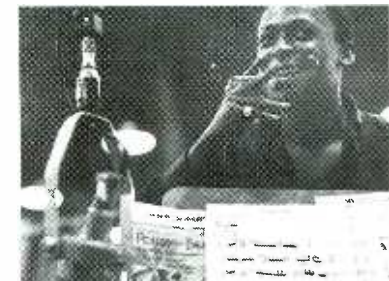
Columbia/Legacy plans to continue mining its copious Miles Davis holdings this fall with "The Complete Quintet Studio Recordings." The six-CD collection—a sequel to the label's triple-Grammy-winning 1996 set of Davis' works with arranger Gil Evans—will chart the trumpeter's productive '60s sessions with his magnificent "second quintet," which included saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter and drummer

Tony Williams and produced such memorable albums as "E.S.P.," "Miles Smiles," "Sorcerer" and "Nefertiti."

Rhino gets into the act on Oct. 28, when it releases its Charles Mingus retrospective "Passions Of A Man: The Complete Atlantic Recordings (1956-1961)." The late bassist-composer enjoyed some of the most fruitful years with the label (which he rejoined during the '70s); the set of '60s recordings will include five CDs of music drawn from such great works as "Pithecanthropus Erectus," "Oh Yeah" and "Blues And Roots," and some scintillating live performances featuring saxophonist Eric Dolphy. A sixth CD will include a 75-minute interview with Mingus, conducted by Nesuhi Ertegun and never before released in its entirety.

GRP/Impulse! will re-release some of its treasure trove this fall. The diadem is due on Sept. 23—John Coltrane's "The Complete 1961 Village Vanguard Recordings." This four-CD set will collect the tenor saxophonist's pathfinding live recordings from that venue, including quintet work with Eric Dolphy and the blazing trio performance "Chasin' The Trane." Other crown jewels, due from the label in November, include Keith Jarrett's "The Impulse Years 1973-1974," a comprehensive five-CD collection of the pianist's group work of the early '70s, featuring such players as saxophonist Dewey Redman, bassist Charlie Haden and drummer Paul Motian; and Gato Barbieri's "Latino America," two CDs of the saxophonist's four Latin-themed LPs of the early '70s.

Fantasy's incredible holdings will be plumbed for two four-CD packages. In mid-September, "The Riverside Records Story" will arrive; this label overview—compiled and annotated by



Miles Davis

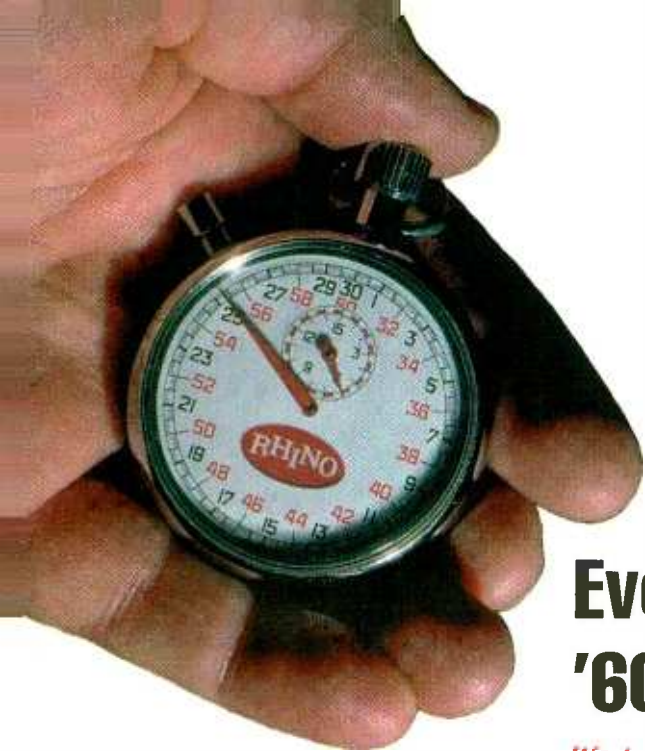
Orrin Keepnews, who produced many of the original sessions—will include indelible tracks by such roster members as Bill Evans, Thelonious Monk, Wes Montgomery, Cannonball Adderley and Sonny Rollins. In mid-November, Joe Pass will be celebrated in "Guitar Virtuoso," drawn from Pass' prolific recordings for Norman Granz's Pablo label.

OTHER VOICES, OTHER SOUNDS

Boxes devoted to rock talents are in shorter supply than usual this season. The major set in the offing is Polydor/Chronicles' four-CD Cream set "Those Were The Days," scheduled for Sept. 23. The collection, which recounts the short but productive career of the '60s power trio that included Eric Clapton, Jack Bruce and Ginger Baker, will contain two CDs of studio work, two CDs of live performances and such rarities and curiosities as early demos and a Falstaff Beer commercial that featured the band.

Smithsonian Folkways Recordings has just reinstated one of its most famous releases, Harry Smith's seminal 1952 "Anthology Of American Folk Music," as a lavish six-CD set. The collection, comprising 1927-1932 com-

Continued on page 84



Even at 6 hours and 47 minutes, our '60s soul box is three seconds too short.

It's true. Just ask co-producer Bill Inglot. He'll tell you that there was once a version of Barbara Mason's "Yes I'm Ready" that lasted three seconds longer. But after months of searching through vaults across two continents he realized that original master tape was gone forever and he had to use the shorter version that we've all been listening to for the past 30 years. So now, every time track 14 on disc one fades into silence, Bill's heart breaks a little. And so should yours. Because every moment of Barbara Mason's heartfelt plea deserves to be heard. Good thing for all of us that there are 143 other heartfelt pleas left inside the box to ease the pain.



The label that made reissues vital.



www.rhino.com

Some other fine Rhino releases that are just as long as they need to be.



Phil Ochs Farewells & Fantasies (3 CD box) 73518



Hard Rock Cafe: New Wave 72894
Hard Rock Cafe: Classic Rock 72893



Charles Mingus Passions Of A Man: The Complete Atlantic Recordings (1956-1961) (6 CD box) 72871



VH1 8-Track Flashback: The One-Hit Wonders 72812



Golden Throats 4: Celebrities Butcher The Songs Of The Beatles 72593



Ray Charles Genius & Soul: The 50th Anniversary Collection (5 vol. box) 72859

VITAL REISSUES

HOLIDAY PRODUCT SHOWCASE

of biographical and discographical information.

Folk legend Phil Ochs gets his due on Rhino's current three-CD set "Farewells & Fantasies: The Phil Ochs Collection." The contents range from the singer-songwriter's early protest material like "I Ain't Marching Anymore" and "There But For Fortune" to such ambitious later compositions as "Pleasures Of The Harbor" and "Crucifixion."

One of America's great independent labels will be feted on Sept. 16, when "Vanguard Collector's Edition" arrives. The four-CD collection will look at the full sweep of Vanguard's important history, with tracks from such folk titans as the Weavers, Ian & Sylvia, Joan Baez and Richard & Mimi Fariña; blues legends like Junior Wells, Buddy Guy, Mississippi John Hurt, Skip James and Rev. Gary Davis; and such contemporary performers as Peter Case, Paul Kelly and Venice.

For the surf nut in the household, Sundazed Records will bust loose with a four-CD Trashmen collection in October. The compilation will include hits, rarities and live shots by the



The Trashmen

Minneapolis quartet of "Surfin' Bird" fame.

Elektra promises a four-CD boxed set devoted to '60s rock titans the Doors this fall. Commemorating the 30th anniversary of the L.A. band's first album, the set will include a previously unfinished track, "Orange County Suite," featuring Jim Morrison accompanying himself on piano with new accompaniment by the surviving members of the group; the set's music will span a period from the Doors' first 1965 demo to their last recorded concert, at the Isle Of Wight in 1970. ■

SHOP AROUND

A Selective Guide To Recent & Forthcoming Vital Reissues

(All information accurate as of press time)

AUGUST

ACE (U.K.) BIG BEAT

VARIOUS ARTISTS, What A Way To Come Down (San Francisco psychedelic rock)

HIP-O

BURTON CUMMINGS, Up Close And Alone

K-TEL

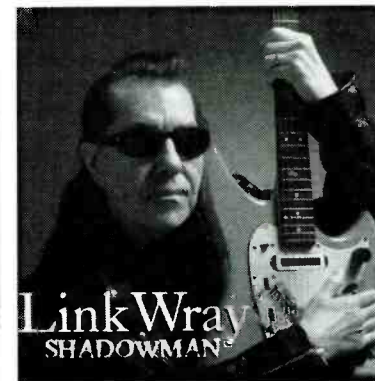
VARIOUS ARTISTS, Great Funk Bands Of The 70s; Soul Brothers & Sisters Of The 60s

LEGACY

TONY BENNETT, The Beat Of My Heart; Tony Bennett At Carnegie Hall; Alone Together
ART BLAKEY, The Jazz Messengers (remastered)
JUDAS PRIEST, Livin' After Midnight: Best Of Judas Priest
PSYCHEDELIC FURS, Should God Forget: A Retrospective (two-CDs)

MCA

ELTON JOHN, Blue Moves
VARIOUS ARTISTS, The Chess Blues-Rock Songbook; Chess Soul; Aristocrat Of The Blues



NIGHT TRAIN

JAY McSHANN, The Supreme Sessions

POLYGRAM

MERCURY CHRONICLES
KISS, Destroyer; Rock And Roll Over; Love Gun; Alive II (all remastered)

RAZOR & TIE

TELEVISION SOUNDTRACKS, Music From "Secret Agent"; Music From "The Saint"

RCA

JOHN DENVER, The Country Roads Collection (four-CD boxed set)

READER'S DIGEST MUSIC

PATSY CLINE, Legendary Patsy Cline (three-CD boxed set)

RHINO

RAY CHARLES, Ingredients In A Recipe For Soul/Have A Smile With Me (two albums on one CD); Sweet & Sour Tears
ROBYN HITCHCOCK, Uncorrected

Personality Traits: The Robyn Hitchcock Collection
VARIOUS ARTISTS, Beg, Scream & Shout: The Big Ol' Box Of '60s Soul (six-CD boxed set); Just Can't Get Enough: New Wave Women; Kurtis Blow Presents The History Of Rap Vols. 1-3

ELEKTRA TRADITIONS

PHIL OCHS, Farewells & Fantasies: The Phil Ochs Collection (three-CD boxed set)

SUNDAZED

JOHN ENTWISTLE, Mad Dog; Rigor Mortis Sets In; Smash Your Head Against The Wall

VANGUARD

VARIOUS ARTISTS, Early Soul Gospel

VARESE VINTAGE

B.J. THOMAS, Raindrops Keep Fallin' On My Head: The Very Best Of B.J. Thomas
ANDY WILLIAMS, Under Paris Skies: The Paris Sessions-1960, Feat. Quincy Jones & Dave Grusin

SEPTEMBER

ARISTA

BROOKS & DUNN, Greatest Hits

BAR NONE

ESQUIVEL, Exploring New Sounds In Stereo/Strings Of Flame; Infinity In Sound Vols. 1 & 2 (all two albums on single CDs)

DCC COMPACT CLASSICS

VARIOUS ARTISTS, Golden Age Of Underground Radio, Vol. 2

DEL-FI

VARIOUS ARTISTS, Boss Soul: The Genius Of Barry White (early productions)

FANTASY

VARIOUS ARTISTS, The Riverside Records Story (four-CD boxed set)

GRP IMPULSE!

JOHN COLTRANE, The Complete 1961 Village Vanguard Recordings (four-CD set)

Continued on page 86

The UK's **leading independent** reissue company

would like to thank our US
licensors including
FANTASY
WESTBOUND
OLD TOWN
VANGUARD
EXCELLO
GRATEFUL DEAD

We value and protect your catalogues



Independent* and in demand

*Ace Records Ltd has no connection with the American Ace Records recently bought by MCI



"A soundtrack as friendly as the ghost that inspired it!" —Chillboard

"Hauntingly entertaining." —Interment Weekly

"More fun than a seance in a graveyard!" —Rolling Stone

CASPER™

A SPIRITED BEGINNING

THE SOUNDTRACK



MUSIC FROM FOX HOME ENTERTAINMENT'S "DIRECT-TO-HOME-VIDEO" SEQUEL TO MCA'S INTERNATIONAL THEATRICAL BLOCKBUSTER "CASPER"



Includes

"LOVE SENSATION" by 911

After #1 Hits in Several Countries, They're Taking the U.S. By Storm

BACKSTREET BOYS

International Idols Who've Sold Over 10 Million Records Worldwide

KC And the Sunshine Band and Kool & The Gang with JT Taylor Performing a New Version of the Classic Casper Theme
Big Bad Voodoo Daddy From the Critically-Acclaimed Film "Swingers" • Bobby McFerrin Performing "Don't Worry, Be Happy"
Supergrass • Oingo Boingo • Shampoo • BIS • And More!

MCA's First Casper Film an International Blockbuster: Box Office Over \$280 Million

Extensive Advertising Campaign for Traditional Record Retail, Toy Stores and Video Retailers

Video Will Be Serviced to MTV and Local Video

Worldwide Sales of the Casper Video: Over 14 Million Units

Casper Soundtrack will be Included and Tagged in Fox Home Entertainment's \$10 Million Plus Ad Campaign

Major Tie-Ins with Fox Kids Network (TV, Radio and Print)

Major Rebate Offer of \$3 off CD / \$2 off Cassette in Every Casper Video

Special Limited Edition 3-D CD and Cassette Covers

Appearances on Fox TV Programs

"Love Sensation" Single by Virgin Records Artist 911

To be Serviced to Top 40, Crossover & Dance Radio • Single & Remixes will be Serviced to Clubs • Commercial Single to Retail

SABAN ENTERTAINMENT AND TWENTIETH CENTURY FOX HOME ENTERTAINMENT PRESENT AN ASSOCIATION WITH THE HARVEY ENTERTAINMENT COMPANY A SEAN McNAMARA FILM
STEVE GUTTENBERG LOB LOUGHLIN CASPER: A SPIRITED BEGINNING RODNEY DANGERFIELD MICHAEL MCKEAN BRENDON RYAN BARRETT
WRITTEN BY PAULY SHORE AND JAMES EARL JONES BASED UPON UDON HARPAZ MUSIC SUPERVISED BY RON KEVAN AND IAN CHRISTIAN NICKLUS PRODUCED BY ROB KERCHNER
EDITED BY JOHN WALTERS JOHN GILBERT DIRECTOR OF PHOTOGRAPHY CHRISTIAN SEBALDT EXECUTIVE PRODUCERS HAIM SABAN JEFFREY A. MONTGOMERY LANCE H. ROBBINS
EXECUTIVE PRODUCERS TULLY MARLIN AND JEFFREY A. MONTGOMERY PRODUCED BY SEAN McNAMARA

Look for "Casper A Spirited Beginning" Available on Video from Fox Home Entertainment Coming September 9!



EMI-CAPITOL
ENTERTAINMENT PROPERTIES


Casper and ©1997 Twentieth Century Fox Home Entertainment Company, Inc. All Rights Reserved. ©1997 Saban Entertainment and EMI-Capitol Entertainment Properties, Inc.

THE REISSUE WILL NOT BE TELEVISED.

Gil Scott-Heron


Coming this fall:

Winter In America
originally released 1974
features "The Bottle" and
"Your Daddy Loves Me"



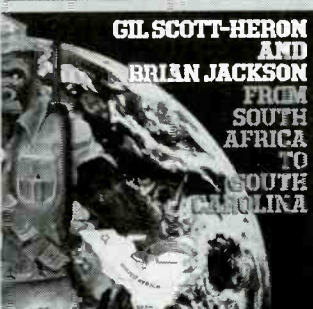
WINTER IN AMERICA

The First Minute Of A New Day
originally released 1975
features "Winter In America"



MIDNIGHT BAND
THE FIRST MINUTE OF A NEW DAY
Gil Scott-Heron
Brian Jackson

From South Africa to South Carolina
originally released 1975
features "Johannesburg"



GIL SCOTT-HERON AND BRIAN JACKSON FROM SOUTH AFRICA TO SOUTH CAROLINA

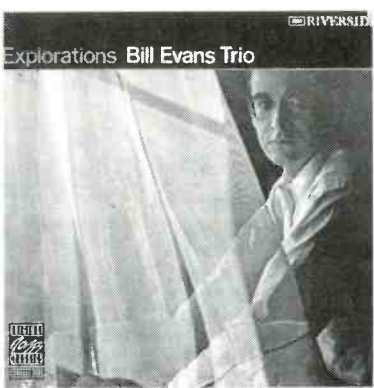
- **First time ever on CD**
- Studio outtakes, live tracks, and interviews hand-picked by Gil Scott-Heron
- Expanded liner notes by Gil Scott-Heron

Coming in '98: It's Your World, Bridges, Secrets, The Mind of Gil Scott-Heron, 1980, Real Eyes, Reflections, Moving Target on Rumalgia/TVT Records

TVT Records • 23 E. 4th St. • New York NY 10003
tel 212 979 6410 • fax 212 979 6489 • www.tvtrecords.com

W RECORDS

This will be no rerun, brother. This is live. © 1997 TVT Records



SHOP AROUND
Continued from page 84

HIP-O
LINK WRAY, Shadowman

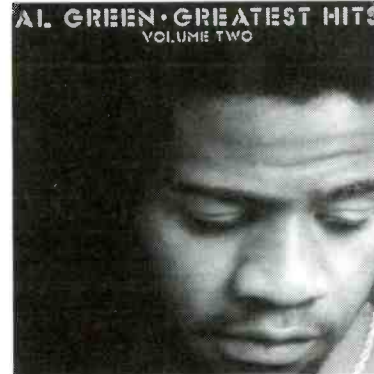
K-TEL
VARIOUS ARTISTS, 80s Glam Rock II; Heavy Hitters: Summer Love; High Energy Vols. 1 & 2; Fantastic Vols. 1 & 2; 25 All Time Polka Greats; R&B Female Vocal Groups Of The 60s and 70s; R&B Male Vocal Groups Of The 60s and 70s; Starflight Vols. 1 & 2; Superstar Greatest Hits Vols. 1-3

MCA
JIMI HENDRIX, as yet untitled (some previously unreleased studio tracks)

POLYGRAM MERCURY CHRONICLES
DUSTY SPRINGFIELD, The Dusty Springfield Anthology (three-CD boxed set)

POLYDOR CHRONICLES
GREGG ALLMAN, One More Try: The Anthology (two CDs)
BEE GEES, 1st; Horizontal; Idea; Cucumber Castle; 2 Years On; Trafalgar; Life In A Tin Can
CREAM, Those Were The Days (four-CD boxed set)

RAZOR & TIE
MERLE HAGGARD, Land Of Many Churches



SONNY JAMES, Young Love: The Classic Hits Of Sonny James

RCA
ELVIS PRESLEY, Elvis/Wurlitzer Greatest Jukebox Hits

RHINO
CELIA CRUZ, 100% Azucar! The Best Of Celia Cruz Con La Sonora Matancera

CHARLES MINGUS, Passions Of A Man: The Complete Atlantic Recordings 1956-1961 (six-CD boxed set)

TITO PUENTE, El Rey Del Timbal! The Best Of Tito Puente & His Orchestra

VARIOUS ARTISTS, Brown-Eyed Soul: The Sound Of East L.A. Vols. 1-3

VARIOUS ARTISTS, Zabriskie Point (soundtrack)

SUNDAZED
HOLLIES, He Ain't Heavy; King Midas/Dear Eloise; Moving Finger

TARAGON
LITTLE PEGGY MARCH, The Very Best Of Little Peggy March

THE RIGHT STUFF
AL GREEN, Greatest Hits Vol. 2
VARIOUS ARTISTS, One Step Up, Two Steps Back—A Tribute To Bruce Springsteen (two-CD set)

VANGUARD
VARIOUS ARTISTS, Vanguard Collector's Edition (four-CD boxed set)

VARESE VINTAGE
GENE AUTRY, The Singing Cowboy Of The Silver Screen

VERVE
BILL EVANS, The Complete Bill Evans On Verve (18-CD boxed set)

OCTOBER



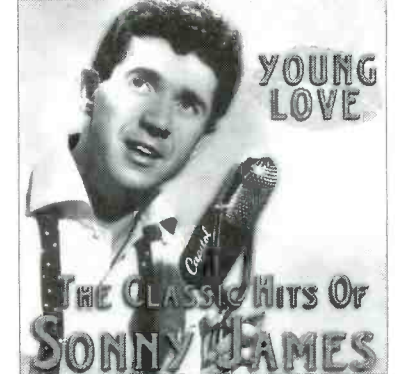
Oxford Circle

BIG BEAT (U.K.)
OXFORD CIRCLE, Live At The Avalon '66

ZOMBIES, The Ultimate Zombies (four-CD boxed set)

CHRYSALIS
JETHRO TULL, Thick As A Brick 25th Anniversary

DEL-FI
VARIOUS ARTISTS, Trippin' Down The Sunset Strip ('60s punk rock)



ELEKTRA
DOORS, Anthology (four-CD boxed set)

HIP-O
VARIOUS ARTISTS, A Superstar Christmas; Excello Blues; Meet The Covers: Beatles

KOCH
TYMES, Great Soul Hits

POLYGRAM MERCURY CHRONICLES
KISS, Dynasty; Unmasked; Music From The Elder; Creatures Of The



BILLBOARD ONLINE EXCLUSIVE: Get even more information on forthcoming Vital Reissues titles. Browse through an expanded version of this "Shop Around" guide on Billboard Online, accessible at <http://www.billboard.com>.

Night (all remastered)
URIAH HEEP, The Uriah Heep Anthology (two CDs)
POLYDOR CHRONICLES
ALLMAN BROTHERS BAND, Allman Brothers Band; Idlewild South (both remastered)
POLYGRAM CHRONICLES
PETULA CLARK, Now; Come On Home; Live In London; I'm Just The Woman You Need
VERVE CHRONICLES
TONY WILLIAMS LIFETIME, Emergency; Turn It Over

RAZOR & TIE
GORDON JENKINS, The Gordon Jenkins Collection Featuring "Manhattan Tower"

RHINO
MILLIE JACKSON, Totally Unrestricted: The Millie Jackson Anthology (two-CD boxed set)
VARIOUS ARTISTS, Beats & Rhymes: Hip Hop Hits 1990; Disco Queens: The '90s

THE RIGHT STUFF TRS/SHELTER
LEON RUSSELL, Retrospective: The Best Of Leon Russell

SUNDAZED
BRUCE & TERRY, 20-track compilation of Columbia recordings
TRASHMEN, as yet untitled (four-CD boxed set)

TARAGON
EDDIE FISHER, The Very Best Of Eddie Fisher (two-CD set)

NOVEMBER

FANTASY
JOE PASS, Joe Pass/Guitar Virtuoso (four-CD boxed set)

GRP/IMPULSE!
KEITH JARRETT, The Impulse Years 1973-74 (five-CD boxed set)

VERVE
VARIOUS ARTISTS, Complete Jerome Kern and Irving Berlin Songbooks (three-CD boxed sets)

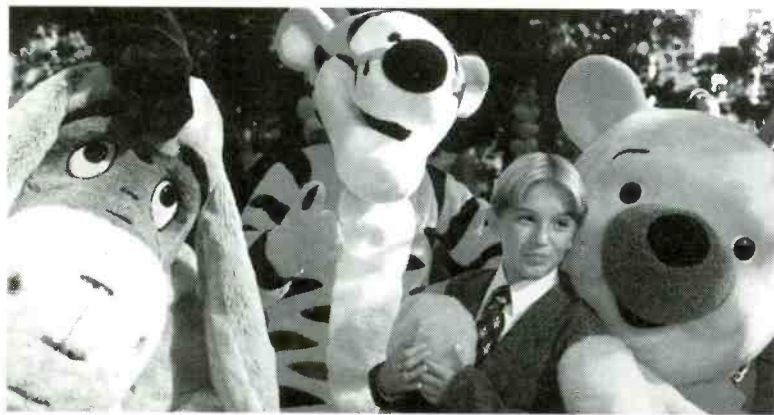
TO BE SCHEDULED

LEGACY
MILES DAVIS, The Complete Quintet Studio Recordings (six-CD boxed set)

(Compiled by Don Waller)

Home Video

MERCHANTS & MARKETING



It's A Pooh World. Brady Bluhm, the voice of Christopher Robin, is surrounded by his friends from the Hundred Acre Wood, Eeyore, Tigger, and Pooh, at a star-studded gala held July 31 at United Nations headquarters in New York. The old friends were reunited to celebrate the world premiere of Disney's "Pooh's Grand Adventure: The Search For Christopher Robin," which arrived in stores earlier this month. Buena Vista Home Video handles retail distribution.

Retail Finds Windfall In New Games Sales Are Brisk For 32-, 64-Bit Software

■ EILEEN FITZPATRICK

LOS ANGELES—When the 16-bit video game business crashed a few years ago, retailers joked that they would use the piles of unsold cartridges as doorstops.

But as the next generation of systems—including Sony PlayStation, Nintendo 64, and Sega Saturn—hit stores in 1995 and 1996, the doorstops were replaced by a new revenue source. Video stores have benefited from the resurgence.

Last year, sales of 50 million cartridges generated revenue of \$2 billion, according to the Port Washington, N.Y.-

based market researcher NPD Group. They're being played on 5.8 million consoles, worth \$899 million, it adds. And there's no slowdown in sight. The Interactive Digital Software Assn. (IDSA) projects sales of 110 million units by 2000, fueled by console growth that's expected to triple in 1997.

Nintendo is even more optimistic. It's predicting an installed base of 30 million 32- and 64-bit games by 1998.

Although consumers are impressed with the superior graphics and sophistication of the new machines, it's the price point that have made sales skyrocket. Simply put, the current generation has been affordable from the start. The \$299 Sony PlayStation, introduced two years ago, quickly jumped to 3.2 million units in the U.S. and Canada.

Then in March, Sony reduced the price to \$149 in order to compete with Nintendo 64, a year behind in total sales but nearly neck-and-neck in cumulative sales with PlayStation. The Nintendo unit started at \$249 suggested list. Sega Saturn, which opened at \$299 before dropping to \$149, is a distant third.

The price wars have clearly benefited Nintendo. According to NPD, its market share has doubled to 15.8% this year, from 7.8% in 1996.

In turn, the tremendous growth in the 32- and 64-bit game market has provided a profit windfall for retailers. "The new platforms have changed the industry again," says Blowout Entertainment interactive media buyer Tom LaVoie. "There were no new platforms a few years ago, and today we've almost doubled our game business."

LaVoie estimates that rental and

sales of the next-generation units represent 50% of Blowout's game business. Rental holds a 30% share and sales, 20%. The Portland, Ore.-based chain operates 200 stores located in Super Wal-Mart and Super Kmart outlets.

Jim Randall, sales manager of SVG Distribution, agrees that the success of PlayStation and Nintendo 64 has revitalized the game market. SVG, which sells to Video Update, Moovies (a Video Update acquisition), Hollywood Video, and Blockbuster, has "tripled to quadrupled" sales since the introduction of the new formats, he adds.

"The Philips CD-i and 3DO game systems started the ball rolling," says Randall, "but PlayStation has become king of the market and has given it a new life."

Randall notes that in the video specialty market, rental is a bigger factor than sell-through. "With the high prices for software, it makes sense for consumers to rent rather than purchase." PlayStation titles range from \$49 to \$59 for new titles and \$29 for catalog. Nintendo 64 releases are in the \$59-\$70 price range.

The used-game market provides retailers with the largest profit margin in the category. Randall notes. Consumer often use "trade in" allowances to make purchases.

Musicland superstore president Gary Ross calls the next-generation game market a "growing" category for the chain. "We're doing well with it, like everyone else," he says. But not everyone agrees that the newcomers were needed to save the game business.

"The demand never went away," says Funco chairman/CEO David Pomije.

(Continued on page 90)

Replicator Nimbus Going Slow To Get Its Piece Of The DVD Pie

NIMBLE NIMBUS: As DVD's consumer foothold widens, so does manufacturing capability. But not all replicators are created equal, especially in the early days of the new format. It takes time and lots of money to install a system and clear it of production bugs.

Nimbus Manufacturing in Charlottesville, Va., thinks it's over the first hurdles. By virtue of prior CD experience and trial DVD runs since March 1996, "we've had the experience of the learning curve," says Paula Tait, Entertainment Division sales and marketing VP. Tait's a relative newcomer to Nimbus but not to the manufacturing aspect of home video. She held a top post at MediaCopy (formerly West Coast Duplication), which cranks out VHS cassettes, before joining Nimbus this spring.

Tait is based in Los Angeles, the better to scope out Hollywood opportunities. She'll be joined, when appropriate, by Nimbus chairman/CEO Lyndon Faulkner, whose presence is expected to help close deals. Such agreements, though, are down the road.

For the present, Nimbus' DVD customers are independents residing elsewhere—Lumivision in Denver and Simitar Entertainment in Minneapolis. The two had released about 60 titles as of midyear, grabbing a piece of the market dominated by Warner Home Video and its distributed labels, including MGM and New Line (Billboard, Aug. 16). Warner Advanced Manufacturing Operations (WAMO) in Olyphant, Pa., handles replication; thanks to the studio's position, WAMO overshadows the competition on that side of the street.

Nimbus is content to go slow. In fact, it couldn't go much faster given Hollywood's deliberate pace, which has created a once-in-a-format opportunity for Simitar and Lumivision. "Those guys were really smart getting their stuff out early," Tait says, adding, "We're getting our feet wet in home entertainment. We don't want to feel this is a slam-dunk." She needn't worry; it won't be.

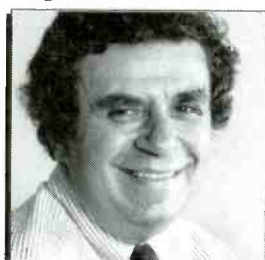
Of necessity, Nimbus will focus on the independents to keep things humming at its \$25 million-\$30 million facility. Warner and Sony subsidiary Columbia TriStar are spoken for, and Universal Studios Home Video releases likely will go to Panasonic Disc Services, which just opened a DVD replication plant in Torrance, Calif. Parent Matsushita owns the 20% of Universal Studios not sold to Seagram. In all, says Tait, about a dozen companies can or soon will be able to replicate DVDs. The near-term result: "An immediate glut of capacity."

That's no surprise, and neither is confusion surrounding two other factors: pricing and packaging. "We're

learning how to price" output, Tait says. At present, each single-layer DVD costs \$2-\$2.50, she estimates. Dual-layer discs (Nimbus has the capacity to make 4 million-5 million, but currently there's no demand) should run \$1 more.

As for the packaging race, Tait predicts the CD-styled jewel box will finish first among the half-dozen contestants. "Long-term, it will rise to the top," she says, because "it's proven, it's inexpensive, and it's there." Nimbus at some point will have to install an automated packaging line, but with so few discs being pressed, "it's not a big issue," she notes.

PICTURE
THIS



by Seth Goldstein

DVD ARRIVALS: From Sony Music Entertainment, 29 titles, including, in September, "Doors Of Wonder: The Rainbow Fish"; Neil Diamond, "Greatest Hits Live"; Gloria Estefan, "The Evolution Tour: Live In Miami"; "Beavis & Butt-head Do Christmas"; "Aeon Flux"; "Computer

Animation Festival"; "Turbulence"; Ozzy Osbourne, "Live & Loud"; "Elmo Saves Christmas"; Luther Vandross, "Always And Forever—An Evening Of Songs"; and Stevie Ray Vaughan, "Live From Austin, Texas."

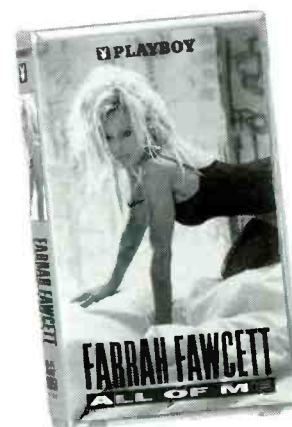
Due in October are Aerosmith, "The Making Of Pump"; "This Is Michael Bolton"; Mary Chapin Carpenter, "Jubilee: Live At Wolf Trap"; Celine Dion, "The Color Of My Love Concert"; Placido Domingo, Bolton, and Ying Huang, "Christmas In Vienna"; Michael Jackson, "HIStory On Film Vol. 2"; Billy Joel, "Live At Yankee Stadium"; "Wet Shorts: The Best Of Liquid Television"; Oasis, "There & Then"; Pink Floyd, "Pulse"; and Bruce Springsteen, "Video Anthology/1978-88."

In November, it's Alice In Chains, "MTV Unplugged"; the Allman Brothers Band, "Live At Great Woods"; John Denver, "The Wildlife Concert"; Julio Iglesias, "Starry Night"; Indigo Girls, "Live"; "Message To Love (The Movie)"; and Kenny Loggins, "Outside: From The Redwoods."

Elsewhere, UAV Entertainment has released "Where the Red Fern Grows," "The Fugitive" (part of a John Wayne series), and "The Amazing Feats Of Young Hercules/Young Pocahontas," all \$19.99 suggested list. On Aug. 26, Columbia TriStar ships "A League Of Their Own," "Dr. Strangelove," "Taxi Driver," "Stand By Me," "Awakenings," and "Philadelphia."

This fall Image Entertainment plans to deliver "The Terminator," Tina Turner's "Wildest Dreams" concert, Stephen Sondheim's "Into The Woods," "Weird Al Yankovic: The Videos," "The Phantom Of The Opera" (starring Lon Chaney), and silent movie classics "The Cabinet Of Dr. Caligari" and "Nosferatu."

PLAYBOY'S BRIGHTEST ANGEL



If you think you've seen Farrah, think again! Farrah delivers her most erotic performance in Playboy's collector's edition video, featuring exclusive behind-the-scenes video from her two best selling PLAYBOY pictorials, a candid interview and sizzling never-before-seen nude footage. It's all you need to experience the ultimate Farrah. *Farrah Fawcett: All of Me.* Now on video... only from Playboy Home Video.



PLAYBOY HOME VIDEO

www.playboy.com/entertainment

© 1997 Infinite Variety, Inc. All rights reserved.

UPS Strike Prompts VSDA To Write To Clinton

STRIKE OUT: The Video Dealers Software Assn. (VSDA) has sent President Clinton a letter asking him to intervene in the United Parcel Service strike.

The action was prompted by calls from distributors scrambling to find alternative ways to ship product. "It's really a big pain in the butt," says Star Video VP of marketing Rich Goffman. "But we're trying to make it as painless as possible to our customers."

Large quantities of cassettes are usually trucked to distributors and direct accounts, although some suppliers use UPS to ship small deliveries. Getting tapes from the warehouse to the store is the real challenge.

Like most suppliers and distributors, Jersey City, N.J.-based Star is using the U.S. Postal Service's Priority Mail, Federal Express, and local delivery services to fulfill many of its orders. Sales reps are also loading up the trunks of their cars and hauling product to customers they're seeing. Other retailers are simply driving to the local Star branch for pickups.

"So far, the Postal Service is picking up most of the slack," says Star VP Phil Balsam, "but I hate to think what will happen if the strike lasts another two weeks."

Balsam fears that if the strike lingers, the Postal Service will be overwhelmed, which could mean delays for some of the bigger titles that are scheduled to arrive in September.

Meanwhile, Owensboro, Ky.-based distributor WaxWorks/VideoWorks has worked out a unique solution to the problems caused by the strike. Unlike other distributors, WaxWorks also operates the 150 Disc Jockey retail stores, and 40 of them have been turned into ad hoc distribution centers.

VP of sales Kirk Kirkpatrick says the company is trucking product to Disc Jockey outlets, where accounts can come for shipments. "We went from three warehouses to 40 in one week," says Kirkpatrick, who credits WaxWorks president Terry Woodward with the idea. "The logistics of it are overwhelming, and we almost didn't do it. It's not ideal, but in a situation like this you have to find creative solutions."

Kirkpatrick says that although the company is using the Postal Service as an alternative, in some cases the U.S. mail isn't the best choice: "The Postal Service can't handle c.o.d. deliveries, and the cost of shipping large quantities of product isn't practical." WaxWorks is using the mail to fulfill about half of its orders for 3,500 stores.

Distribution has been turned upside down by the strike, but fortunately the industry is at its normal low ebb in August. Through the end of this month, only a few major rental

titles are due, including "Everyone Says I Love You," "Mother," "The Devil's Own," "Dante's Peak," and "Inventing The Abbotts."

There's nothing of significance on the sell-through list, other than the animated feature "Cats Don't Dance" and HBO Home Video's cartoon "Spawn." The latter is suffering some delivery problems: One chain reports that more than 75% of its outlets lacked the title because the order was stuck in a UPS warehouse.

Both Star's Balsam and WaxWorks' Kirkpatrick say they've been able to get new releases to stores on time,

but some catalog promotions are arriving a few days late. Meanwhile, all are keeping their fingers crossed that the strike will end or that the

president will intervene and declare a cooling-off period, as he did during the American Airlines strike.

"This strike meets the criteria, and there is no legal reason why he can't intervene," says VSDA senior VP/general counsel Bo Andersen. "And it's our view that he should intervene now."

OKLAHOMA UPDATE: On another front, VSDA is aggressively pushing "The Tin Drum" lawsuit it filed July 11 (Billboard, July 26).

VSDA's class-action complaint argues that the city of Oklahoma, its district attorney, and several police officers illegally seized copies of the 1979 Academy Award-winning movie and customer records from six video stores on obscenity grounds. The National Assn. of Recording Merchandisers (NARM), Blockbuster Video, and Southwest Video (the Hollywood Video franchise in Dallas) have since joined with the association.

Now, VSDA has taken a next step, filing a preliminary injunction to provide immediate relief to retailers in the area. The association is asking that all copies of "Tin Drum," except for one, be returned to the stores from which they were taken.

VSDA also asked the court to instruct Oklahoma authorities to stop threatening prosecution against individuals who have the video and to prevent further seizures until a hearing is held to determine whether the movie is obscene. VSDA's Bo Andersen is confident the association can prove that the video doesn't fit any of obscenity standards already on the books.

Although most of these motions were made in the original lawsuit, Andersen says the latest filing will get VSDA an immediate court date.

"The core element here is that this request is set apart from 'The Tin Drum' obscenity issue," he says. "And even if the film is obscene, which it isn't, the issue here is that the actions by the Oklahoma authorities were unconstitutional and a violation of civil rights."



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	10	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
2	2	3	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99
3	NEW ▶		JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
4	3	5	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
5	4	7	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
6	5	5	TURBO-A POWER RANGERS MOVIE	FoxVideo 4181	Mighty Morphin Power Rangers	1996	PG	19.98
7	6	25	LORD OF THE DANCE ▲	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
8	7	63	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
9	10	10	HAPPY GILMORE	Universal Studios Home Video 82820	Adam Sandler	1996	PG-13	14.98
10	8	5	ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE	Warner Reprise Video 38476	Alanis Morissette	1997	NR	19.98
11	9	10	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
12	11	10	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.98
13	15	4	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98
14	13	17	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
15	14	4	PLAYBOY'S BIKER BABES-HOT WHEELS & HIGH HEELS	Playboy Home Video Universal Music Video Dist. PBV0815	Various Artists	1997	NR	19.98
16	16	59	JURASSIC PARK ◇	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
17	18	3	A RUGRATS VACATION	Nickelodeon Video Paramount Home Video 837793	Animated	1997	NR	12.95
18	20	23	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
19	12	8	PLAYBOY'S REAL COUPLES II	Playboy Home Video Universal Music Video Dist. PBV0809	Various Artists	1997	NR	19.98
20	19	22	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
21	27	3	BEAVIS & BUTT-HEAD: INNOCENCE LOST	MTV Music Television Sony Music Video 49332	Animated	1997	NR	14.98
22	NEW ▶		BIOHUNTER	Urban Vision Entertainment 1001	Animated	1997	NR	19.95
23	17	20	DUNE ◆	Universal Studios Home Video 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
24	24	80	GREASE ▲ *	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
25	36	89	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
26	21	12	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
27	34	36	VERTIGO	Universal Studios Home Video 82940	James Stewart Kim Novak	1958	PG	19.98
28	22	17	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Universal Music Video Dist. PBV0820	Various Artists	1997	NR	19.98
29	23	82	AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
30	29	147	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
31	28	23	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
32	NEW ▶		GOOSEBUMPS: THE HAUNTED MASK II	FoxVideo 4398	Various Artists	1997	NR	14.98
33	35	11	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.98
34	30	4	THE PINK PANTHER	MGM/UA Home Video Warner Home Video 663843	Peter Sellers David Niven	1964	NR	14.95
35	33	21	GOODFELLAS	Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
36	32	9	G3: LIVE IN CONCERT	Epic Music Video Sony Music Video 50157	Joe Satriani/ Eric Johnson/Steve Vai	1997	NR	19.98
37	31	6	SHILOH	Warner Home Video 36200	Blake Heron Michael Moriarty	1996	PG	19.98
38	RE-ENTRY		PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
39	RE-ENTRY		PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
40	RE-ENTRY		BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99

◆ 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.

Hallmark Heavily Into Kid Vid

HALLMARK OF FAME: Hallmark Home Entertainment is making a major push in the children's sell-through market with a number of extensively promoted releases. Foremost among them is a branded line developed with Crayola, "Crayola Presents Animated Tales" and "Crayola Kids Adventures." Also debuting are two holiday features, the animated "Annabelle's Wish" and the live-action "Mrs. Santa Claus," starring **Angela Lansbury**.

"Children's sell-through will be a big part of our revenue stream this year," says Hallmark Home Entertainment president **Steven Beeks**.

The Crayola lines trade on a trusted brand name, according to Beeks, a recognition that works in tandem with



by *Moira McCormick*

that of Hallmark in parents' minds. The two series, which reach stores Sept. 30, should benefit from a marketing campaign that involves a number of corporate partners.

"Kids Adventures," aimed at kids 6 and older, and "Animated Tales," for ages 2 and up, are packaged with up to \$65 in coupons in each package. Included are instantly redeemable

savings on Crayola products, Smucker's jelly beans, Johnson & Johnson's Children's Mylanta, and Gorton's seafood items; rebates from Samsung and Omron for ear thermometers; and \$25 off a 3D interactive globe called the Odyssey Atlasphere.

Among the cross-promotional tie-ins are 140 million on-pack advertisements for the Crayola series on Mattel's juice boxes for 12 months; 50 million on-pack advertisements for "Kids Adventures" on Banquet pot-pie packaging for four months; 42 million newspaper inserts pushing the videos and the pot pies, including a rebate from Banquet; and 5 million fliers inserted into Crayola marker packages promoting both lines.

TV ads will appear on mom-targeted programs like "The Today Show," "Good Morning America," "CBS This Morning," "The Rosie O'Donnell Show," and CNN's "Headline News," as well as on Lifetime, the Family Channel, and Nickelodeon. Print ads will run in family-oriented publications.

"Animated Tales," whose first three releases are "The Ugly Duckling," "The Adventures Of Mouse & Mole," and "Tales Of The Tooth Fairies," will include such value-added bonuses as a 16-page coloring/activity booklet; a four-pack of special-edition Crayola crayons (with colors named after video characters); and a cassette sleeve which, turned inside out, duplicates the cover using line art, enabling kids to color their own package.

The first "Kids Adventures" releases are "20,000 Leagues Under The Sea," "The Trojan Horse," and "Tales Of Gulliver's Travels." Each concludes with a literacy message, offering background information on the story and its author from the featured actors. All cassettes are priced at \$14.98.

Beeks notes that each animated story is done by a different animator. "We didn't want a totally homogeneous look," he says. "These animation styles fit their particular stories. And from a commercial point of view, it gives people reason to buy more than one title."

Crayola manufacturer Binney & Smith's board of educators helped in the "selection of stories, development of script, and characters' appearances," Beeks adds. "This product is presented in an educationally responsible manner. Parents put a lot of trust in Hallmark and Crayola, and we want to maintain that trust."

For "Annabelle's Wish"—about an unselfish little calf whose Christmas wish brings happiness to the human boy she loves—a \$15 million-plus national marketing campaign is tied in with the nonprofit Make-A-Wish Foundation, which grants wishes to kids with life-threatening illnesses. Producer Ralph Edwards Films is funding 100 cases this year with a \$1 million donation.

Credit card provider Novus Services will bring the Annabelle costumed character into more than 140 shopping malls nationwide beginning Thanksgiving weekend. The tour includes Santa giving Annabelle gifts, signage and video kiosks promoting the video, licensed merchandise, and promotional fliers sent with millions of credit card statements in November.

(Continued on next page)

Billboard®

AUGUST 23, 1997

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★					
1	1	23	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
2	3	3	FUN AND FANCY FREE Walt Disney Home Video 9875	1947	26.99
3	2	185	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
4	5	21	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
5	4	3	A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997	12.95
6	NEW ▶		GOOSEBUMPS: THE HAUNTED MASK II FoxVideo 4398	1997	14.98
7	7	21	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
8	9	13	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95
9	6	5	BARNEY'S CAMP WANNARUNNAROUND Barney Home Video/The Lyons Group 2018	1997	14.95
10	22	25	SESAME STREET: BEST OF ELMO ◊ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
11	10	41	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
12	NEW ▶		DISNEY SING-ALONG SONGS: THE MAGIC YEARS Walt Disney Home Video/Buena Vista Home Video	1997	14.99
13	23	87	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
14	11	3	GEORGE OF THE JUNGLE FoxVideo 4102531	1997	14.98
15	13	69	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
16	18	3	RUGRATS: CHUCKIE THE BRAVE Nickelodeon Video/Paramount Home Video 833573	1997	9.95
17	8	19	GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP FoxVideo 24394	1997	14.98
18	15	468	DUMBO ◊ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
19	NEW ▶		DISNEY SING-ALONG SONGS: THE MODERN CLASSICS Walt Disney Home Video/Buena Vista Home Video	1997	14.99
20	20	3	RUGRATS: A BABY'S GOTTA DO Nickelodeon Video/Paramount Home Video 833693	1997	9.95
21	19	3	RUGRATS: ANGELICA THE DIVINE Nickelodeon Video/Paramount Home Video 833583	1997	9.95
22	RE-ENTRY		ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
23	17	15	101 DALMATIANS: PONGO & PERDITA SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Video 8525	1996	12.99
24	16	35	THE LAND BEFORE TIME IV Universal Studios Home Video 82396	1996	19.98
25	14	11	THE LAND BEFORE TIME SING ALONG SONGS Universal Studios Home Video 83114	1997	12.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

LIGHTS!
CABBAGE!
ACTION!

THE BRAND NEW VIDEO FROM
THE CABBAGE PATCH KIDS!



Street date:
9/30/97

Order date:
9/4/97

\$12.98
S.R.P.

Clamshell 72333-86336-3 and
slipsleeve 72333-80336-3

\$29.98

Start your own film
festival with this
incredible box set!



72333-80350-3

- National post street date broadcast advertising
- Post street date .05 tags on Mattel's multimillion dollar TV advertising
- \$3 Mattel coupon in each video

ALSO AVAILABLE



The New Kid
Clamshell 72333-86224-3
The Clubhouse
Clamshell 72333-86225-3



©1997 Original Appalachian Artworks, Inc. Manufactured and distributed by BMG Video, a unit of BMG Entertainment, 1540 Broadway, NYC, NY 10036

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	6	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
2	2	4	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
3	5	3	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
4	4	3	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
5	8	4	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
6	7	3	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
7	3	8	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
8	10	3	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
9	6	4	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
10	11	9	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
11	13	10	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
12	9	10	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
13	12	5	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
14	NEW		JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
15	14	5	BEVERLY HILLS NINJA (PG-13)	Columbia TriStar Home Video 82503	Chris Farley
16	16	12	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
17	20	5	FIERCE CREATURES (PG-13)	Universal Studios Home Video 82824	John Cleese Jamie Lee Curtis
18	18	4	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
19	15	6	JACKIE CHAN'S FIRST STRIKE (R)	New Line Home Video Warner Home Video N4456	Jackie Chan
20	17	4	GHOSTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video 95103	Alec Baldwin James Woods
21	19	6	TURBULENCE (R)	HBO Home Video	Lauren Holly Ray Liotta
22	22	8	MARVIN'S ROOM (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
23	29	2	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
24	23	11	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
25	NEW		ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway
26	21	8	BEAVIS AND BUTT-HEAD DO AMERICA (PG-13)	Paramount Home Video 332503	Animated
27	24	5	THE CRUCIBLE (PG-13)	FoxVideo 0414485	Daniel Day-Lewis Winona Ryder
28	25	7	MY FELLOW AMERICANS (PG-13)	Warner Home Video 14535	Jack Lemmon James Garner
29	30	11	ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
30	26	19	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
31	27	10	THE MIRROR HAS TWO FACES (PG-13)	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges
32	28	11	DAYLIGHT (PG-13)	Universal Studios Home Video 82828	Sylvester Stallone Amy Brenneman
33	33	11	STAR TREK: FIRST CONTACT (PG-13)	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes
34	NEW		MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
35	36	21	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
36	NEW		EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
37	32	6	IN LOVE AND WAR (PG-13)	New Line Home Video Warner Home Video N4559	Sandra Bullock Chris O'Donnell
38	NEW		THAT DARN CAT (PG)	Walt Disney Home Video Buena Vista Home Video 9186	Christina Ricci Doug E. Doug
39	37	4	WHEN WE WERE KINGS (PG)	PolyGram Video 4400458473	Muhammad Ali George Foreman
40	34	15	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci

◆ 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.

GAMES

(Continued from page 87)

"It is always driven by good product, and right now next generation is the best out there." Pomije adds that the 190-store chain still sells about 10,000 units of 8-bit cartridge games a week.

In fact, the installed base of 16-bit systems, such as Super Nintendo Entertainment System and Sega Genesis, remains formidable. IDSA estimates the population at 37 million machines.

Meanwhile, other dealers, such as Tower Video, aren't convinced that the next-generation players are right for their stores. Tower multimedia buyer Mark Lowery says the game industry's no-returns policy isn't "feasible." The chain, though, remains committed to CD-ROM, carried in 85 of its 109 stores.

As the installed base for game systems climbs, the audience for video games broadens. Early "gamers" were teenage boys. But IDSA research indicates that 42% of today's console players are over 18—with considerably more disposable income. Last year, NPD estimated that 56.9% were under 18; 32.9%, 18-35; and 10.2%, 36 or older.

In the personal computer market, another home for "gamers," the demographics are spread evenly, with each age group representing about one-third of the user base. IDSA has also discovered that 27% of console users are women.

While the picture looks rosy, video retailers will have to fight to maintain their toehold. According to IDSA, approximately 75% of sales occur at toy and mass merchants. So it's not surprising that NPD estimates that only 1%-2% of total revenue are derived from rental.

BMG

(Continued from page 50)

both, and any other cast albums, in listening stations devoted to Broadway selections.

"There's been a greater number of strong releases in the past two years than in the previous three, and sales are absolutely wonderful," McClemens says. "I'm very encouraged." So are the labels. "They're good about working with us."

BMG has become increasingly more aggressive in the five years since Mozian shifted to Broadway from alternative rock. Like pop, he says, "you've got to sell the excitement of the album itself. Usually on Broadway, it's 'let's wait and see.'" Target marketing is vital.

Mozian has promoted "Chicago" to lawyers (central to the story) and "Titanic" to history buffs and ship enthusiasts. It's no coincidence that "these are our two most successful soundtracks." Although he avoids scattershot TV advertising, BMG does plan to buy time this fall on an hourlong A&E documentary about the Titanic.

The payoff, says Mozian, is that "you're reaching a whole different group of people."

CHILD'S PLAY

(Continued from preceding page)

Meanwhile, Mrs. Field's Original Cookies will display signage in participating stores around the country, host milk-and-cookies mall parties, and feature Annabelle-themed gift items in its Christmas catalog. Also, Golden Books Family Entertainment will launch six Annabelle-costumed characters.

There is more, including an "Annabelle's Wish" float appearing in Macy's Thanksgiving Day Parade in New York.

Billboard's 1997 International Buyer's Guide

If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads and an entire section of manufacturing specification charts on blank tape.

With IBG '97, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just \$125 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 344-7119. In NJ (908) 363-4156.

Or send check/money order for \$125 plus \$6 S&H (\$13 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

3DBG3126

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► KAMI LYLE

Blue Cinderella

PRODUCER: Hugh Padgham
MCA 11641

Featured in *Music to My Ears*, July 26.

► VARIOUS ARTISTS

Money Talks—The Album

PRODUCERS: various

Arista 18975

Despite a glut in all-star R&B- and hip-hop-oriented soundtracks, their hit-making potential seems unstoppable, especially when they feature, as this one does, an impressive cast of new and established performers, including Mary J. Blige, SWV, Deborah Cox, Me'Shell Ndegéocello, Lisa Stansfield, Puff Daddy, the Refugee Camp All-Stars Featuring Pras, Lil' Kim, and collaborations between Barry White and Faith Evans and Next and Naughty By Nature. Cox's "Things Just Ain't The Same" is showing strong signs on the Hot 100, and other tracks could boost the album's visibility. A star-studded companion to the Chris Tucker/Charlie Sheen vehicle.

THE NEW BROADWAY CAST RECORDING

Candide

PRODUCER: Jay David Saks

RCA Victor 68835

Canada's Livent company produced a version of the brilliant 1956 musical with melodies by Leonard Bernstein that didn't fare well in its recent Broadway run, but musical theater fans still get a treat in this sparkling rendition of the score, perhaps the only musical whose overture is its only standard number. Simply put, the overproduced stage version is absent, so that the score is the target, and the performances hit a bull's-eye, from Eric Stern's masterful direction of the orchestra to the vocal work of stars Jim Dale, Andrea Martin, Harolyn Blackwell, and Jason Danieley. There is no shortage of recorded "Candides," including Sony's original 1956 cast and a frisky 1973 revival. This addition holds its own with all that competition quite well, however.

JONATHAN RUNDMAN

Recital

PRODUCER: none listed

Salt Lady Records SL3

The Midwest singer/songwriter's third album is an astonishing collection of intimate songs and alternative rockers. Among the highlights of an album that evokes early Neil Young and early John Mellencamp are "Janesville," a hauntingly gripping love song, resplendent with the musical and lyric images of a barren winter Midwest; "Worse For You," which is catapulted by a Phish-meets-the-Rolling-Stones guitar lick, and a galloping bassline; tunes in which Rundman takes lyrical risks that pay off ("Meeting Nixon," "Front Row At The Fashion Show"); and the artist's answer to the Pretenders' "Ohio," an introspective tune that achieves rhythmic coherence without a drum kit. A must add for triple-A. Contact: 708-366-6347.

SPOTLIGHT



MARY COUGHLAN

After The Fall

PRODUCER: Erik Visser

Big Cat/V2 79261-81823

Irish blues/folk singer/songwriter Mary Coughlan returns from a long absence with a song cycle that, better than any in recent memory, eloquently captures the struggles and joys of adulthood. Backed by a sparse ensemble of acoustic instruments, she sings with the knowing confidence of one who has lived several lifetimes and learned life's lessons the hard way, but somehow emerged with more hope than bitterness. Among the highlights of a brilliant album are the empowering "Woman Undone," the life-affirming "Still In Love," the sensual "Sunburn," the touching "John Fell Off The Work-Around," the blues classic "Nobody," and the Judy Garland tribute "Saint Judy." To borrow a Yeats phrase about Ireland itself, this is a terrible beauty of an album.

SPOTLIGHT



THE TEA PARTY

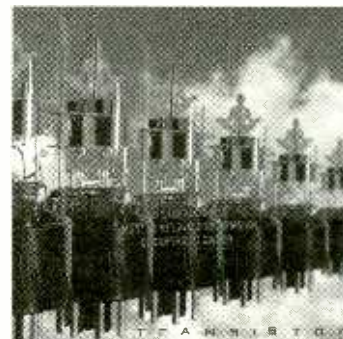
Transmission

PRODUCER: Jeff Martin

Atlantic 83028

This Detroit alternative rock trio moves to Atlantic after a series of indie releases and an EMI album with a record that has enough potency and originality to establish the band as one of the revelations of 1997. Sampling Middle Eastern tonalities and melodies into a sonic stew that could pass for rock, techno, acid house, or any combination thereof, the Tea Party draws inspiration from such adventurous acts as U2, the Cure, and the Chemical Brothers. Highlights of a consistently strong album include the propulsive opener "Temptation," the hypnotic, syncopated "Gyroscope," the atmospheric "Release," the exotic title cut, and the unrelenting "Babylon." A band with clear potential at modern rock stations, as well as mainstream rock, college, and hard-edged pop outlets.

SPOTLIGHT



311

Transistor

PRODUCERS: Scotch Ralston, 311

Capricorn 314 536 181

Having successfully built a grass-roots following into superstar status, alternative rock outfit 311 keeps the momentum going with an album that showcases the band's penchant for making a gorgeous mess out of its hard rock, rap, funk, and reggae chops. Like its self-titled 1995 breakthrough album, "Transistor" has hit-making potential without sacrificing credibility. Among its standout cuts are the hard reggae lead single "Transistor," a sort-of 311 theme song; the catchy, ska-influenced "Prisoner" and "Galaxy"; and the soft, tuneful "Inner Light Spectrum." A band that has found a comfortable zone between the underground and the mainstream with a sound that appeals to a wide audience, from modern rock to ska, from metal to funk.

NAYOBE

Dáme Un Poco Más

PRODUCERS: various

Sony Latin/Sony 82143

Though her Spanish debut is often artistically inconsistent, when erstwhile dance diva demonstrates formidable soulful pipes—as on trilogy of rhythmic love songs "Dime Que Puedo Hacer," "Tú Eres Todo Para Mí," and "A Fuego Lento"—her vocal personality takes on an exquisite, smoldering intensity. Perky, percussive pop/dance shaker "Alrededor De Tí" highlights the rest of the surprisingly limp, merengue-rooted entries.

CLASSICAL

★ RAMEAU: OVERTURES

Les Talens Lyriques, Christophe Rousset

PRODUCER: Christopher Pope

L'Oiseau-Lyre 455-293

At their best, the overtures to Baroque operas telescope a whole world of high drama and lyrical invention into five minutes or less. Here, we have nearly all of Jean-Philippe Rameau's theatrical openers collected onto one thrilling disc. Rameau was an innovator, breaking the bonds of established Lullyian *tragédie-lyrique* to create a form bolder in harmony, orchestration, and rhythmic momentum. Having developed into a fine conductor, French harpsichord virtuoso Christophe Rousset leads the expert Les Talens Lyriques in grand, gorgeous performances of the overtures to "Hippolyte Et Aricie," "Castor Et Pollux," "Le Fêtes De Polymnie," and over a dozen more.

NEW AGE

CUSCO

Apurimac III: Nature - Spirit - Pride

PRODUCER: Michael Holm

Higher Octave 44639

As on Cusco's previous "Apurimac" series albums, volume 3 mines American Indian themes with infectious melodies, pseudo-Indian rhythms and chants, and lots of sampled flutes and panpipes. Cusco has always looked to "the other" for inspiration. The act borrows from island themes, Middle Eastern rhythms, and space music ambiences, but like a whiffle ball, the album is light on emotional density. The group does, however, create infectious, well-crafted music, with Kristian Schultze and Michael Holm handling the synths and samplers. Craig Chaquico adds a languid, Ennio Morricone-style guitar lead to "Kokopelli's Dream."

CONTEMPORARY CHRISTIAN

THIRD DAY

Conspiracy No. 5

PRODUCER: Sam Taylor

Reunion/Silvertone MPCC40180

This Marietta, Ga.-based band first garnered attention on the local Gray Dot label before signing with Reunion. Since then, it has become one of a handful of Christian rock outfits to secure a strong base in the Christian market while also making inroads on mainstream radio. Sophomore disc will be worked to the Christian market via Reunion and the mainstream through Zomba's Silvertone, and there's plenty to appeal to both audiences. Highlights include mainstream lead single "You Make Me Mad," "Who Am I," and "My Hope Is You." A strong set that should further establish Third Day as not only one of the best Christian bands of the '90s but one of the best rock bands period.

LATIN

★ ROBERTO ROENA Y SU APOLLO SOUND

Mi Música 1997

PRODUCER: Julio "Gunda" Merced

MP 6211

Much-revered bongo specialist comes up with another salsa package that boasts smart solos and pleasing, stylistic wrinkles. Sizzling leadoff single "Mi Mambo

Pide Campana" heads up winning list of hard-swinging, upbeat paean ("R + R = Apollo," "Siempre Seremos," "Baila Y Goza") sung with uncommon exuberance and determination by Luisito Carrión and Tempo Alomar.

RUBÉN GÓMEZ

PRODUCER: Daniel Freiberg

Arista/Latin 18838

Menudo alumnus with sweet, raspy baritone and boy-next-door good looks enters ultra-competitive pop-ballad arena with a ballad-laden premiere replete with anthemic love songs ("Amándote," "Déjame Aprender," "Te Suplico, Vuelve") framed inside Freiberg's typically smart musical tableaux. Best radio prospect, however, is rhythmic, romantic narrative "Me Vuelves Loco."

VITAL REISSUES®

HORACE SILVER QUINTET

Further Explorations

PRODUCER: Michael Cuscuna

Blue Note 56583

It's hard to believe that this 1958 classic, on the label's limited-edition Connoisseur Series, has never been available on CD, given the number of Silver compositions on the disc that have been memorized and played by generations of young jazz musicians. The date, with the young Art Farmer on trumpet and Clifford Jordan on tenor, catches Silver's more "compositional" writing style at its tops. Even his ballads, such as "Moonrays," can't sit still for too long; within its evocative intro and outro, Silver and the soloists cook like crazy. Other famous Blue Note sets released this time out include Jackie McLean's "Swing, Swang, Swingin'," Horace Parlan's "Us Three," and Jordan's own "Cliff Craft." All are, have been, will be gotta-owns.

PATSY CLINE

Live At The Cimarron Ballroom

PRODUCER: none listed

MCA Nashville 11579

These long-lost 1961 tapes from a Patsy Cline date in Tulsa, Okla., truly represent a lost age: the country ballroom dance, which was as much a social event as it was a musical one. It was an age that was barely preserved live on record, and that's this album's greatest contribution. It's a loose transcript of the evening, complete with Cline's descriptions of her recent car wreck, crowd noises, and screams. Cline was working with Leon McAuliffe's house band, and the result is raucous fun, exactly like it was back then.

DANIEL HUMAIR, EDDY LOUISS & JEAN-LUC PONTY

Trio HLP

PRODUCER: Yves Chamberland

Dreyfus 36515

Violinist Jean-Luc Ponty, organist Eddy Louiss, and drummer Daniel Humair

were as captivating a trio as they were unusual, and the proof can be heard on these 1968 recordings, cut live at a cozy Parisian night spot. Listeners will groove along to the rich voicings and punchy basslines of Louiss' Hammond B3 organ and Humair's commanding, Elvin Jones-like drumming, but most will be fascinated to hear Ponty in his first incarnation: pre-world music, pre-fusion, pre-Mahavishnu, pre-Zappa, and pre-electronics. Originally available only in Europe as two separate albums, this new double-CD set bursts with the sort of fresh, aggressive playing heard on Ponty's acoustic '60s classic "Sunday Walk" (from which this release reprises the beauties "You've Changed" and "Carole's Garden"). Other highlights of a soaring set include a dreamy "That's All," a propulsively swinging "Summer-time," a sweetly keening "Round Midnight," a joyfully jumpin' "So What," and a closing double-header of hard-swinging takes on the Rollins compositions "Sonny-moon For Two" and "Oleo."

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).



CHILDREN'S

BARNEY'S ADVENTURE BUS

Lyric Studios
46 minutes, \$14.95
Imagination is once again the ticket to ride in this latest Barney adventure. A pastel school bus is transformed into bright primary colors when the plump dinosaur takes the wheel and activates a journey to foreign lands. One scenario finds Barney and friends playing house in a make-believe castle and another plops them down in the wild West. Somewhere along the way, there's a circus to see and pizza to eat in Barney's very own pizza shop. Songs, including, of course, the familiar "The Wheels On The Bus," are ever-present throughout the tape. Specially marked tapes include a Barney Buckle-Up Pal, a mini-toy that attaches with a Velcro strip onto a car seat belt.

DOCUMENTARY

BIOGRAPHY—JFK: A PERSONAL STORY

A&E Home Video
100 minutes, \$19.95
This program chronicles the politics and sundry scandals that polka-dotted the well-documented life of John Kennedy. But in keeping up the fine tradition of A&E Biography programming, this tape is rife with quieter, more obscure anecdotes, photos, and film footage than other more sensational bios of the 35th president of the United States. Nearly two hours in length, the tape details not only the story of Kennedy's rise to power and sudden death, but the parallel stories of his personal triumphs and tragedies. Winding chronologically through his life, the program reveals his childhood relationships with his parents and siblings, his first trip to Europe, his courtships, and his greatest disappointments. A brilliant representation of a complete life.

THE 10TH MOUNTAIN DIVISION: RIDGE RUNNERS

On Deck Home Entertainment
45 minutes, \$19.95
This detailed story of the 10th Mountain Division of World War II stands as a shining tribute to its victors. A troop of expert European and American mountain climbers—and self-described daredevils—the division was trained by the U.S. Army to hike into the mountains of northern Italy, smoke out the Nazis, and reclaim the territory. Their daily course of action often involved scaling 1,500-foot cliffs and surviving frigid weather conditions with scant provisions. The story of this elite group of men, whose victory in the mountains sent a chilling message echoing through enemy camps, is recounted in their own words. Recitation of letters and interviews with survivors are complemented by rare archival film footage. One for the history buffs. Contact: 818-906-3306.

INSTRUCTIONAL

BARTENDING—THE COURSE

Bartending—The Course
80 minutes, \$19.95
Viewers are invited to pull up a stool and get a private lesson in bartending from a seasoned pro in this elegantly produced video. More compact than many like-minded tapes in its field, "The Course" provides detailed direction on every imaginable aspect of bartending. The wide range of topics include how to measure a perfect shot,

how to select the correct barware, how to figure out how much ice to put in a given drink, and how to select just the right garnish. Beyond these basics, the tape also provides recipes, including complete onscreen ingredient lists, for popular drinks, as well as some hidden treasures. Although it likely was created with the professional set in mind, the video is also a good bet for party-throwers who want to make sure they get it right. Contact: 888-268-1114.

BABES IN TOYLAND

MGM Home Entertainment
74 minutes, \$19.95
MGM's long-awaited direct-to-video feature makes good on the hype that's been seeping into the marketplace for months. The animated adaptation of the popular holiday book and musical follows the adventures of two siblings who go to live with their crotchety uncle near the Christmas fantasy town Toyland. After the old Scrooge forbids them from playing with toys or having any fun, the two escape into Toyland for a world of adventure. Of course, the good guys ultimately triumph, and a final visit from Santa puts everyone in fine holiday cheer. The title features the voices of James Belushi, Christopher Plummer, Charles Nelson Reilly, and Lacey Chambert. A promotional blitz befitting a theatrical release virtually guarantees that pre-holiday shoppers' heads will turn for a closer look.

THE WILLOWS IN WINTER

GoodTimes Home Video
50 minutes, \$14.95
This follow-up to the popular "The Wind In The Willows" unfolds with a new adventure for timeless characters Rat,

Toad, Mole, and Badger. Starring the voices of Vanessa Redgrave, Michael Palin, Michael Gambon, and others, this fanciful tale of friendship rises to even more powerful levels in its dissemination of old-fashioned values. When Mole races off to answer what he believes is an urgent plea from Rat, his two other pals organize a shoestring search party to find him and bring him home safely. The animation, courtesy of TVC Animation, is colorful, airy, and handily carries this family-entertainment title.

WILBUR TEACHES PARTS OF THE BODY

EKA Productions
30 minutes, \$14.95
A fluffy calf puppet adopts the role of professor to teach children ages 1-4 about the various parts of the body and their functions. Wilbur entertains and educates through a series of familiar tunes and original compositions, as well as games until, well, the cows come home. Some of the featured songs include the unique "The Wilbur Wiggle," and such favorites as "If You're Happy And You Know It," "Do Your Ears Hang Low," and "Head And Shoulders." Games like peek-a-boo and hokey pokey, which encourage viewers to shake their bodies, round out the live-action program. The tape looks like it was produced on a shoestring, but it succeeds with flying colors in originality. Also available in the series are "Wilbur Sings The Classics" and "Wilbur Visits The Farm." Contact: 619-794-0866.

TELEVISION

FOR PETE'S SAKE

Cabin Fever Entertainment
100 minutes, \$9.98

IN PRINT

THE HEARTBEAT OF IRISH MUSIC

By Peter Woods
Roberts Rinehart Publishers
\$17.95, 160 pages

Near the beginning of "The Heartbeat Of Irish Music," the narrator remembers how, as a child, he snuggled inside a cupboard and played his fiddle to his heart's content. "Nothing would deflect me from the music," he recalls.

When he first got the instrument, he attached the strings incorrectly but still managed to crank out something audible. Nevertheless, his brother yelled, "Who's drowning the cat?"

After the narrator's father died in 1930, an old, talented man gave him fiddle lessons. The man would tell him, sadly, that "no matter how much [one] loved the music there was no living it . . . He told me to mind the land, that was what would feed us." But music, the man continued with optimism, never leaves you.

A work of fiction told through several generations of one family, this stylistically ambitious story shows the important role Irish music played in the family's history and in the history of the Irish people.

Peter Woods' lyrical text combined with Christy McNamara's intriguing duotone photographs capture elderly folks dancing in the kitchen, hurling matches, pub celebrations, and other traditional activities that recreate the rhythms of Irish life from the 1920s to the present.

The two artists make clear that whether times have been splendid or harsh for the Irish, music has been a force that has unified them and accented their daily lives.

For instance, the narrator describes his experiences following his departure in 1947 from a village called Altandown to work as a miner in England. He remembers an Irish co-worker named Coleen who possessed no "great regard" for his nation's music. The narrator explains, "I put that down to his being glad like many another to have escaped hardship and no money for a country where, at least, you got paid for the hardship—the music was in its way a reminder of that."

"The Heartbeat Of Irish Music" is compelling, but it is also sometimes confusing in the way its narration flows from one voice to another. Eventually, we hear from the woman whom the narrator marries, a nurse who also possesses a deeply rooted passion for music.

She speaks about their wedding, a celebration that featured her husband and Coleen, who had become his close friend, performing music for their guests. After the wedding, the narrator and his wife moved back to Altandown in 1959 and raised a family. Her narration adds to the emerging picture of this family's legacy as it extended into the U.S. and England but always returned to Ireland.

Though the book is fictional, it reveals some key circumstances that

This month marks the 75th anniversary of "The Little Rascals," which means the nostalgia level among the show's devotees is high. Cabin Fever is re-pricing its 21-volume series from \$14.98 to \$9.98 and is also trotting out this special edition of the only "Little Rascals" episode to be told from a dog's-eye view. With a new introduction by Tommy "Butch" Bond and Pete the Pup, it is truly a dog's life, as depicted in "For Pete's Sake." The video also includes "The Pooch," "Dogs Is Dogs," and the crown jewel—the previously unreleased "Dog Heaven." The silent film is the only "Little Rascals" episode ever to be told straight from the dog's mouth. Spanking good fun for fans of all stripes.



WINAMP

NullSoft
<http://www.nullsoft.com>
The music industry should be afraid—very afraid—of the new breed of Internet audio player shareware releases, such as WinAmp. The scary part is that this software enables computer users to quickly download CD-quality music for storage on their hard drive. Hundreds of Web and File Transfer Protocol (FTP) sites house perfect reproductions of many copy-protected music tracks and in some cases even before the songs are available at retail. This user-friendly player utilizes MPEG-3 compression, which allows a typical song to be stored with about one

megabyte of storage space per minute of recording. While WinAmp is certainly not the only MPEG-3 player available on the Internet, it is evolving as one of the choice options for legitimate and illegitimate distribution. The player, which can be downloaded free of charge, contains bass and treble adjustments, a graphics equalizer, and other features. WinAmp only works on Windows-equipped computers, but Macintosh users can also find their own version of the software, known as MacAmp, at this site.

ARTSFEST

http://artsfest.org
Several public TV and radio stations have joined forces for this online arts site, which plans to netcast an arts festival Monday (18)-Sept. 1. The netcast will feature audio and video performances from around the U.S., including Garrison Keillor live at the Minnesota State Fair, jazz from several New Orleans clubs, and Los Angeles theater netcasts. The nonprofit effort is being coordinated by the public broadcasting production company Soundprint Media Center.



THE CIVIL WAR: GETTYSBURG

Performed by various actors
Time Life Audio
ISBN 1-57042-507-8
90 minutes, \$12
Time Life Audio is a new imprint launched by Time Warner AudioBooks and Time Life Books. Essentially, these are audio adaptations of the company's popular book series. The books translate well to audio because they add new elements to the line. Gone are the colorful photographs from the hardback versions, but in their place are compelling dramatizations that bring history to life. In this audio, adapted from the book by John Whitman and Curtis Kops, a narrator explains key events in the Civil War. At each point in the story, actors read actual letters and diaries written by soldiers and generals during those events, which proved to be successful for Ken Burns' PBS series. Here the performances make the events much more compelling. They offer a first-person, "you are there" perspective and emphasize the fact that many lives were changed and destroyed in the war. Occasional touches of music and sound effects are used effectively, not obtrusively. All in all, Time Life Audio fully lives up to the high standards of the book versions.

LORD OF THE FLIES

By William Golding
Read by Tim Pigott-Smith
Faber-Penguin Audiobooks
ISBN 0-14-086416-4

3 hours (abridged), \$17
Pigott-Smith gives a chillingly effective reading of Golding's classic dark tale of a group of British boys marooned on an island and forced to fend for themselves. At first they see it as a fun adventure, but as time passes, they gradually descend into savagery. Pigott-Smith brings out the sinister quality of the tale and is especially good at doing character voices. As an example, he easily goes from the nasal voice of the intelligent Piggy to the calm, reasonable voice of Ralph to the aggressive tones of Jack, whose pleasure at hunting animals quickly turns to a love of violence in general. Golding's cautionary tale warns us that civilization is a veneer and that in a mob situation, humans can revert to savage behavior in a short amount of time.

**Get more reach. More impact.
More results.**

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product or service in the industry's leading news magazine.

All Major Credit Cards Accepted

**Display Classified Ad Rates
Services & Resources**

- MUSIC INDUSTRY HELP WANTED: \$170 per col. inch/per week
- RADIO HELP WANTED: \$95 per col. inch/per week
- MINIMUM RUN: Services & Resources 4 weeks, \$170 per inch/per week
- BOX REPLY SERVICE: \$30 per insertion

Classified ads are commissionable when an agency represents an outside client.

CALL: JEFF SERRETTE 212-536-5174

Billboard Classified, 1515 Broadway, NY, NY 10036

CALL TOLL FREE: 1-800-223-7524

FAX YOUR AD 212-536-8864 or

e-mail: jserrette@billboard.com

DEADLINE: FRIDAY AT 3:30 PM EASTERN

SERVICES

500 1-COLOR CHROME CASSETTES \$595 REORDER: \$385
INCLUDES: 1000 1-COLOR INSERTS (500 extra for reorder) & COMPOSITE NEGS FROM YOUR CAMERA-READY ART • NORELCO BOX • UP TO 22 MINUTES PER SIDE

1000 4-COLOR CHROME CASSETTES \$899 REORDER: \$750
INCLUDES: 2000 4-COLOR INSERTS (1000 extra for reorder) FROM YOUR PRINT-READY FILM (in Rainbo's specs) • NORELCO BOX • UP TO 22 MINUTES PER SIDE

500 4-COLOR CHROME CASSETTE SINGLES \$529 REORDER: \$275*
1000 4-COLOR CHROME CASSETTE SINGLES \$779 REORDER: \$500*
INCLUDES: 2000 4-COLOR O-CARDS FROM YOUR PRINT-READY FILM (in Rainbo's specs) • UP TO 8 MINUTES PER SIDE *Using extra O-cards from stock

ALL PACKAGES INCLUDE: CASSETTE RUNNING MASTER • TEST CASSETTE • APEX PRINTING ON CASSETTE • SHRINK-WRAP IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

SERVICES

EuropaDisk

In-house, full-service manufacturing, whether you're a pro or just getting started - bulk CD replication or retail-ready CD packages complete with graphics. Why deal with brokers when you can deal directly with our factory? Major credit cards accepted.

Free catalog or quote: (800) 455-8555

**Compact Disc • 7 & 12" Vinyl Records • Cassettes
Audio Premastering • CD Glass Mastering • CD Screen Printing
Graphics Design • Fulfillment • Fast-Turn, Rush CD-ROM Work**

EUROPADISK LTD.

75 Varick Street, New York, NY 10013 (212) 226-4401 FAX (212) 966-0456

SERVICES

FREE!



**GUIDE TO
MASTER TAPE
PREPARATION**

Find out how to prepare your audio master for error-free manufacturing. A must for recording artists and studio engineers.

\$7.95 Value

DISC MAKERS

1-800-468-9353 • http://www.discmakers.com

ESP We Anticipate Your Every Need

CD REPLICATION
Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering

1-800-527-9225
(716) 691-7631 • Fax (716) 691-7732

**CD & CASSETTE
MANUFACTURING**

FEATURING THE SOUTHWEST'S
FIRST & ONLY DIGITAL BIN CASSETTE SYSTEM
& LARGEST REAL TIME CASSETTE FACILITY!

Blank Cassettes • Printing • Graphic Design
One-Off CD-Rs • Digital Mastering & Editing
PACKAGES AVAILABLE!
CALL FOR FREE CATALOG!

CRYSTAL CLEAR SOUND
1.800.880.0073

**Your Fans
Will Be
Impressed**

SAS is a Full Service House for high quality Audio Cassette Duplication and Compact Disc Replication from a single 'reference' copy to several thousand copies, combining competitive pricing, superior quality and quick turn-around on all orders with responsive service.

Call today for your FREE Catalog or just simply to discuss your future duplication requirements.

(800) 727-7181
Delivery & Satisfaction
GUARANTEED!

SAS Industries, Inc.
(800) 955-7271
VA Sales Office
Manufacturing Facility Centrally
Located in St. Louis, MO
E-mail: sasmedia@earthlink.net

**SO YOU'RE READY
TO MANUFACTURE,
BUT YOU'RE
CONFUSED...
WHO DO YOU TRUST
YOUR RELEASE TO**

Feel Safe in Entrusting your CD, Cassette, or Record Manufacturing to TRUTONE INC.

- Trutone has been in business since 1974.
- Trutone operates a 16,000 square foot state-of-the-art facility.
- Trutone has never had a single complaint filed against them with the Better Business Bureau.
- Trutone has mastered 100,000's of releases for major & independent labels covering all music genres.
- Trutone's customer service can't be beat.
- Trutone's quality can't be beat.
- Trutone's prices can't be beat.

Experience the Trutone Difference.

TRUTONE INC. Audio Replication Division
310 Hudson Street, Hackensack, New Jersey 07601
Toll Free: 1-888-TRUTONE (878-8663)

**Compact Disc and
Cassette Replication**

Digital Mastering • Design • Graphic Design • All Services • Typesetting • Layout and Packaging • Shrink-wrap • Clear Tray and Case • Reproduction • Record Grain

805-781-6860

**OLD STYLE RECORD JACKETS
7" AND 12"**

Custom made from your printing

**UNITED FILM &
PACKAGING**
(213) 222-0797 FAX 222-3588

COMPACT DISCS • 75¢ EACH

**IT'S A BETTER DEAL!
"ADD IT UP"**

1,000 CDs	750.00
1,000 Jewel/Wrap	300.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,290.00

From your CD-Ready Master & Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE
Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC
1-800-874-4174
1110-48th Avenue North • Nashville, TN 37209

30 Day Special

COMPACT DISCS

1000 FOR .98 EACH

ASSEMBLED IN JEWEL CASE, SHRINKWRAPPED.
YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE
CUSTOM SERVICE
1015 W. Isabel Street
Burbank, CA 91506
(800) 423-2936
FAX (818) 569-3718

SERVICES

DIGITAL FORCE

TOTAL CD, CD-ROM, E-CD, & CASSETTE PRODUCTION

212-252-9300
www.digitalforce.com

Feel the "Power of Excellence" call for POWER PLAY the DIGITAL FORCE Sampler & Studio Reference Disc

149 MADISON AVENUE NY, NY 10016

SERVICES

CUSTOM COMPACT DISCS
Affordable single copy CDs starting at \$20.
\$5.00 OFF WITH THIS AD

46 PRODUCTIONS
42W557 Hawk Circle, St. Charles, Ill. 60175
Tel (800) 850-5423 Fax (800) 203-1725
Contact us on the Internet at info@46p.com, Visit our Web Page at http://www.46p.com

STORE SUPPLIES

DIVIDER CARDS
BUY DIRECT FROM MANUFACTURER
ALL SIZES AVAILABLE
Dies & Die Cutting
1 (800) 359-5038
755 Wythe Avenue, Brooklyn, NY 11211
THE DISTRIBUTORS SUPPLIER

SMALL AD = BIG SAVINGS!
ON OUR EVERYDAY LOW PRICES.
1000 CD's \$1,399. / 500 CD's \$849.
1000 CASS'S \$799 / 500 CASS'S \$449
From your CD-R and finished film separations.
INCLUDES: 4 page, 4-color over 1 color booklet, 4 color inlay card, 2 color CD label, jewel box & shrink wrap.
MAJOR LABEL QUALITY GUARANTEED!
Call today for our price list & additional services.
MAGNETIC AIR PRODUCT Call Today (416) 504-4622

- Compact Disc Pressing
- CD Audio & CD ROM
- Pre-Mastering / Short-Run
- Cassette Duplication
- Vinyl Pressing
- Design/Film/Printing

COMPLETE PACKAGES, READY-TO-GO!

We may be the experts, but when it comes to your project, you're the boss!

MaxDisk
Free catalogue/custom quote!
1 800 681 0708

FOR SALE

BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as \$50. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc., P.O. Box A
Trenton, N.J. 08691-0020

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's • Thrash • Noise • New Age

Campus Records
Wholesale Distributor of "Deletions/Overstocks" IMPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698 EXPORT
(518) 783-6753 FAX
For a Unique Blend of Independent and Major Label Closouts and Overstocks • Dance • Electronic • Reggae • C&W • Industrial

Billboard Advertising
212-536-5174

HELP WANTED

Billboard

MAGAZINE

ADVERTISING SALES POSITIONS

Positions open for experienced, self-motivated individuals. Please send resume with cover letter to:

Box BJ
Billboard Magazine
5055 Wilshire Blvd.
Los Angeles, CA. 90036-4396

VIDEO/SOFTWARE SALESPERSON WANTED

Expanding national music & video company wants regional video and software salesperson. Covering the East Coast and based out of Northern New Jersey. Must have ability to travel, relationships with key regional accounts and strong work ethic. Commensurate compensation with abilities. Excellent benefits.

Fax info and resume to:
(612) 749-7249

WANTED: MARKETING DIRECTOR/PROMOTIONS GURU

With successful experience in country music for new record label. Contact Ron or Anthony at

P.O. Box 1161, Woodstock, NY 12498 or
Fax (860) 465-4538.

WANTED: COPYWRITER

For major record label in NYC. Pop, Rock, Alternative, Urban—must know it, must love it! Only REAL writers need apply. Fax resume to:

(212) 930-4633

RECORDING STUDIO

FOR SALE

Complete State of the Art Recording Studio equipment package: SSL Console, Studer, Mitsubishi, etc. Now in use in Nashville studio. \$355,000.

(615) 386-3000, leave a message.

WANTED TO BUY

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call:

(609) 890-6000.

STORE MERCHANDISE

NEW! MULTIMEDIA MERCHANDISERS

Also complete line of display fixtures

- Factory Direct
- Wholesale Prices
- Same day Shipping



PLASTIC WORKS 800.542.2302

Update

GOOD WORKS

LEARNING EXPERIENCE: OmniAmerica Group, in conjunction with Chancellor Media Corp., reports the donation of the WOLL-FM West Palm Beach, Fla., radio studio building and equipment to the Children's Home Society of Florida, South Coastal division, for use as a broadcasting school for at-risk girls ages 13-16. The Communications Learning Center of the Palm Beaches, as it will be known, will be operated by the Children's Home Society through a grant from the State of Florida Dept. of Juvenile Justice Female Initiative Program. It is anticipated that additional donations of equipment will come from local and national radio stations. OmniAmerica Group, based in Palm Beach, Fla., recently merged its radio station assets into Chancellor Broadcasting Co. Contact: Allison Turner at 561-844-9785.

GOOD WORKERS: LIFEbeat, the music industry group that fights AIDS, has named five new members to its board: Hilary Rosen, president/CEO of the Recording Industry Assn. of America; Denise Rich, songwriter/co-CEO of DV8, an A&M imprint; John Shea, senior VP of marketing and sales at DreamWorks' Gameworks unit; Gary Dell'Abate, producer of "The Howard Stern Show"; and Jellybean Benitez, founder/CEO of Jellybean Productions/H.O.L.A. Recordings. Contact: Jody Miller at 212-431-5227.

GRAVIN' TO HELP: Mercury act Cravin' Melon will headline a cancer-

research benefit concert Friday (22) for the 1997 Jimmy V Celebrity Golf Classic at the Raleigh (N.C.) Convention and Conference Center. An all-star jam with the group will close the show. Last year's benefit, with headliners Hootie & the Blowfish, drew more than 20,000 attendees and generated more than \$282,000 for the Classic. Contact: Ginger Greager at 212-333-8256.

SPECIAL SESSION: Songs of Love, a charity through which songs tailored to individual ill children are written, is producing an event Aug. 28 at the Kampo Audio/Video facility in New York at which cast members of the musical "Titanic" will record a song for a seriously ill child in New York. The first 100 people to send a donation of \$100 or more will be invited to attend the session, according to John Beltzer, president of Songs of Love. Contact: Beltzer at 718-997-8482.

ART FOR GOOD WORKS: Live has commissioned rock artist David Fremont to design a six-color tour poster that is being sold at the group's concerts, with 100% of the profits benefiting three charities: the American Foundation for AIDS Research; the T.J. Martell Foundation for Cancer, Leukemia, and AIDS Research; and the Memorial Sloan-Kettering Cancer Center in New York. The act's 53-city Secret Samadhi North American tour was launched July 25 in Hershey, Pa.

RETAIL TRACK

(Continued from page 52)

the other creditors are. The company has made tremendous efforts in turning itself around, through layoffs, store closings, and cutting back on warehouse space. Thanks to those efforts, Musicland has the potential to achieve \$80 million in earnings before interest, taxes, depreciation, and amortization this year, he says.

Musicland is becoming "more and more viable on a daily basis," he says, noting that the chain turned in a 9% comparable-store gain last month. "Musicland has taken the pain and gotten its act together," he says. "They have acted honorably. After Christmas [of last year], the chain had \$250 million in cash and could have filed Chapter 11 then. They didn't and instead used some of that to pay off the trade."

The bondholders are not making money every day off Musicland, like the vendors do, he adds. "Musicland has 1,400 stores, and every CD that those stores sell allows the trade to pocket at least \$2 in pure profit," he states. "It's in the best interest of the majors to support Musicland. They should stop whining and move on with life."

A financial trade executive says it's easy for the bondholder to take that position since that investor probably bought into the bonds when they were trading at 30 cents on the dollar. That bondholder has little downside risk and probably has already achieved a large profit now that the bonds are

trading in the low 80s, says the trade executive.

He says that it is not yet clear that Musicland has returned to being financially strong enough to withstand its debt load. Musicland may have recently been turning in strong comp-store increases, he concedes, but so have most other record store chains this summer. Should Musicland falter in the fourth quarter, "the banks and the bondholders are not taking the big risk, the trade is," he states.

But that bondholder responds, "If the company falters now, it's because the label guys can't get their act together and are releasing crap. The label guys should sign decent artists, make the damn records, properly promote them, ship to Musicland, and stop whining."

FOR THE RECORD

Michael Fidler, VP of DVD marketing for Sony Electronics, was omitted from a letter to the editor that listed the officers of the DVD Video Group (Billboard, Aug. 9). He is VP/CFO of the group.

Brendan Lynch's forthcoming album on Mercury Records is self-titled. The incorrect title was given in a story in the Aug. 16 issue.



Peculiar Blend. Veteran singer Michael McDonald teams with Christian pop group dc Talk to cover Marvin Gaye's classic "Ain't That Peculiar" for McDonald's upcoming album on Warner Bros. Shown standing at North Beach Studio in Franklin, Tenn., from left, are Martin Woodlee, engineer; Kevin Smith of dc Talk; and David Pack, producer. Shown seated, from left, are Toby McKeethan of dc Talk, McDonald, and Michael Tait of dc Talk.

CALENDAR

AUGUST

Aug. 14-17, **PopKomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

Aug. 17, **21st NYC Bluegrass Band & Banjo Contest**, Snug Harbor Cultural Center, Staten Island, N.Y. 718-448-2500.

Aug. 20-24, **Vibe Music Seminar**, Waldorf-Astoria, New York. 212-446-7499.

Aug. 21, **Stress Magazine Seminar**, "Exploring Urban Expressions," El Museo del Barrio, New York. 718-206-2210.

Aug. 22-24, **36th Annual Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 215-242-0150.

Aug. 23, **Henry Mancini Institute Summer Concert Series Finale**, California State Long Beach campus, Long Beach, Calif. 310-845-1900.

Aug. 28-31, **International Country Music Expo Singers Expo**, Opryland Hotel, Nashville. 800-PRO-SING.

Aug. 29-Sept. 1, **Bumbershoot**, Seattle Center, Seattle. 206-281-8111.

SEPTEMBER

Sept. 3-6, **CMJ Music Fest '97**, Lincoln Center, New York. 516-498-3150.

Sept. 5-7, **Sixth Annual Reggae Ambassadors Worldwide Conference And Showcase**, Radisson Hotel, Asheville, N.C. 910-385-5786.

Sept. 5-7, **Texas Heritage Music Festival**, Louise Hays Park, Kerrville, Texas. 210-367-3750.

Sept. 8-11, **MIDEM's Latin America & Caribbean Music Market**, Miami Beach Convention Center, Miami Beach, Fla. 212-689-4220.

Sept. 11, **"Remixing The Producer: How The Role Of The Producer Is Being Changed By Technology"**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Sept. 11-14, **National Assn. Of Record Merchandisers Fall Conference**, Marriott's Laguna Cliffs Resort, Dana Point, Calif. 609-596-2221.

Sept. 11-14, **Burlington Music Conference**, City Hall and Contois Auditorium, Burlington, Vt. 802-865-7166.

Sept. 16, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Breaking Down The First Door: Part II," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Sept. 17-20, **National Assn. Of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.

Sept. 18-20, **Cutting Edge Music Conference**, Music Business Institute, Contemporary Arts Center, New Orleans. 504-945-1800.

Sept. 24, **Country Music Hall Of Fame's 31st Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 26-29, **Audio Engineering Society's 103rd Convention**, Jacob K. Javits Center, New York.

212-661-8528.

Sept. 27, **Technical Excellence & Creativity Awards**, Marriott Marquis, New York. 510-939-6149.

Sept. 27, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Sept. 29-Oct. 1, **SRO '97**, sponsored by the Country Music Assn., Nashville Convention Center, Nashville. 615-244-2840.

OCTOBER

Oct. 1, **Program Director Seminar**, sponsored by Arbitron, Atlanta Airport Hilton and Towers, Atlanta. 410-312-8311.

Oct. 13-19, **World Of Bluegrass Convention**, presented by International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 14, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Building Your Team," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

Oct. 17-19, **MusicWomen International Fourth Annual Global Conference**, Loew's Vanderbilt Plaza, Nashville. 615-860-4084.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

Oct. 25, **Fourth Annual Principal Health Care Jazz On The Run 5K Run**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-739-1917.

Oct. 29, **City Of Hope Spirit Award Ceremony**, honoring Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, Century City Plaza Hotel, Century City, Calif. 213-892-7268.

NOVEMBER

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

LIFELINES

BIRTHS

Boy, Kurtis Matthew, to Tom and Pam Senif, Aug. 5 in Livingston, N.J. Father is creative director at MJI Broadcasting.

Girl, Margot Frances, to Thom Duffy and Moira Bailey, Aug. 11 in London. Father is international deputy editor of Billboard.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Calls PDs Would Rather Forget, If They Could Stop Laughing

This story was prepared by Phyllis Stark, managing editor of *Country Airplay Monitor*.

NASHVILLE—The phone rings. The PD picks it up and immediately regrets it. On the other end of the line is an irate listener complaining about something—real or imagined.

Unfortunately, listener complaints about anything that happens on the air eventually find their way to the PD, who must send the caller away happy. But what if the call is just so left field that there is almost no way to soothe the complainer? Nearly every country PD has had the experience of a call so bizarre, he or she just had to laugh.

Many such calls center around a misunderstood lyric or song title. In some cases, like the one in which a listener left a message on the voice mail of WIVK-FM Knoxville, Tenn., PD Les Acree, the call indicated that the listener completely misunderstood the message of the song—in this case Bob Carlisle's sweet, sentimental "Butterfly Kisses."

"I want to let you know that this is my statement and a whole lot of other people's," the irate caller began calmly,

before launching into a stream of obscenities. "You keep playing the 'Butterfly Kisses' [and] you're provokin', pervertin' motherfuckers because that is a provokin' motherfucking song 'cause you're causing people to think that it's OK to get butterfly kisses from little girls and little boys, and it is a perverted fucking song. You keep playing it, and I'll never listen to you again. And you won't hear this only from me, but you'll hear it from a bunch of other fucking people. Keep playing it, and I'll change stations."

KMLE Phoenix PD Jeff Garrison says that a listener called to tell him that Tim McGraw's "I Like It, I Love It" is "a pedophile song" and playing it is "provoking people with pedophile tendencies." And several programmers, including WYYD Roanoke, Va., music director Robynn Jaymes and WRBT Harrisburg, Pa., PD Brad Chambers, have fielded pedophile-related complaints about Collin Raye's "I Think About You," which, like "Butterfly Kisses," is actually intended to be about a father's relationship with his daughter.

Acree recalls a listener calling to complain about Raye's "What If Jesus Came Back Like That." The caller said

to Acree, "Are you crazy? Jesus wouldn't be on dope."

'DUST ON THE BOTTLE'

A caller to WSIX Nashville morning man Gerry House once complained that the David Lee Murphy song "Dust On The Bottle" was about a man trying to get a woman "liquored up so he could take advantage of her."

"Dust On The Bottle" was also misunderstood by a WMIL Milwaukee listener as "Dust On The Bible." PD Kerry Wolfe got a letter complaining that the station was playing a religious song. (Ironically, Kitty Wells did record a song called "Dust On The Bible," although it never charted.) Wolfe says his most frequent listener complaints are about songs like Toby Keith's "You Ain't Much Fun (Since I Quit Drinking)," which some listeners believe promotes alcoholism.

Years ago, one avid listener used to call KSOP Salt Lake City frequently and almost always had her information incorrect. Among her more memorable calls was the one in which she referred to Juice Newton as "June Snewton" and the frequent requests for the Ricky Skaggs song "Don't Get Above Your Raising," which she believed was called "Don't Get A Buggy Raisin."

WYYD's Jaymes got an irate call about Ty England's "Should've Asked Her Faster," which a listener believed was "I should have slapped the bastard."

Jaymes turned confusion over song lyrics into an on-air bit on her morning show a few weeks ago. After confessing on the air that she thought the Mavericks' "All You Ever Do Is Bring Me Down" contained the line "they all wonder why I wharf around" (actual lyric: "they all wonder why I wear a frown"), she opened up the phone lines. Among the gems listeners confessed to were the Kentucky HeadHunters' "let's all go down to do Miss Walker" (actual lyric: "let's all go down to Dumas Walker") and "living on toast and wine" (actual lyric: "living on Tulsa Time").

Dean Connors, PD at WASP in suburban Pittsburgh, got a call so strange one Saturday night that it went on the air almost immediately and quickly became almost as requested as a hit

record. Connors says listeners still call and say "play the crazy lady."

The caller in question insisted that three out of four songs the station played by female artists were sung by the same woman who simply changed her "theatrical costumes and makeup" to impersonate different singers. According to the caller, everyone from Mindy McCready to Loretta Lynn is actually this impersonator.

How did the caller know? Well, first of all, she claimed to have great ears because she was a descendent of German classical composer Richard Wagner. Secondly, she claimed to have known the chameleon-like singer "since she was a young woman." How? The singer sometimes sits near the caller in restaurants. According to the caller, the singer's name is Esther Jollitz, but she goes by "Beerbowser."

As if that weren't enough, the same caller then launched into a complaint about the Jo Dee Messina song "You Wanna Make Something Of It," which, she claimed, contains the line "you wanna make something of it, you little fart." The actual lyric? "You wanna make something of it, maybe just a little spark."

Then, there are the borderline homophobic listeners. WIVK music director Chris Huff recalls a complaint about the Billy Ray Cyrus song "Some Gave All" from a listener who thought the title was "Some Gay Ball." WQYK-FM Tampa, Fla., operations manager Tom Rivers remembers an "offended" listener who thought the Bellamy Brothers' song "Get Into Reggae, Cowboy" was actually called "Get Into Ray, Gay Cowboy."

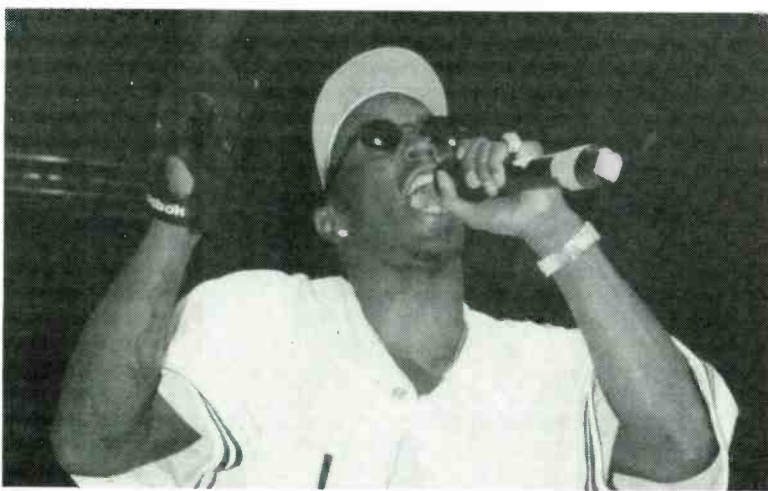
(Continued on page 101)

newsline...

STATION BUZZ. Modern adult WDBZ (the Buzz) New York parent Bonneville will exit the market in a multi-station trade with Chancellor Media, according to an option agreement between Bonneville and the two companies that will become Chancellor Media (Chancellor Broadcasting and Evergreen Media). Along with WDBZ, which has reverted to the previous call letters of the former soft rock WNSR (and had been rumored for a format change to soft rock, then rock), Chancellor gets AC KBIG Los Angeles and oldies KLDE Houston. Bonneville picks up Chancellor's country KZLA Los Angeles and news/classical combo WTOP/WGMS Washington, D.C. The deal, valued at \$740 million, can be executed by Chancellor before Dec. 31, when the option expires.

FCC NOMINATION NODS. Several weeks after word of his nomination leaked, Federal Communications Commission (FCC) general counsel Bill Kennard has been officially nominated for Reed Hundt's FCC chairman post by President Clinton. In addition, Michael Powell receives the official nomination nod to succeed Rachele Chong as a commissioner.

WRONG NUMBER. As much as 20% of the Los Angeles metro was omitted from Arbitron's spring ratings survey due to a glitch as L.A. phone numbers were being transferred from the 310 area code to the recently established 562. As a result, the company received 90% fewer diaries from select ZIP codes in the municipality. Arbitron says that the snafu cannot be corrected; however, it claims that the areas omitted would not have affected the integrity of the overall station rankings.



He's No. 1. At WQHT (Hot 97) New York's recent Summer Jam 1997, Puff Daddy took control of the stage for a kicking set. Other vocalists present for the annual event included Mary J. Blige, BLACKstreet, Nas, Lil' Kim, Method Man, and Heavy D.

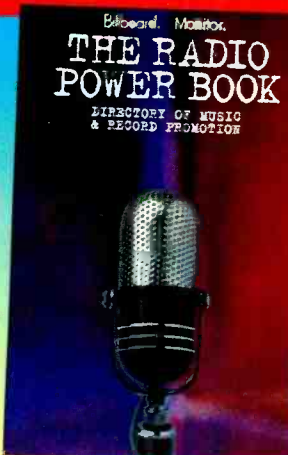
Experience The Power!

Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion — **THE RADIO POWER BOOK — 1998 Edition**

The most important tool for music, radio and promotion executives to use every day!
Order your copy now for just \$85 (plus \$6 shipping and handling, \$13 for international orders).

To order your copy today, call (800) 344-7119, or outside U.S. (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.



Completely Updated!

JAM-PACKED WITH LISTINGS:

- Radio Stations — Country, Rock, R&B, Top 40
- Record Company Promotion Personnel
- Radio Syndicators
- Top 100 Arbitron Markets

BDBP3176

SPRING '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes WNSP, N/T, and STOKTON, CALIF.—(85).

Adult Contemporary

Main chart for Adult Contemporary with columns: T.WK, L.WK, 2 WKS, WKS ON, TITLE, ARTIST. Includes songs like 'SUNNY CAME HOME' by Shawn Colvin and 'GO THE DISTANCE' by Michael Bolton.

Adult Top 40

Main chart for Adult Top 40 with columns: T.WK, L.WK, 2 WKS, WKS ON, TITLE, ARTIST. Includes songs like 'ALL FOR YOU' by Sister Hazel and 'SUNNY CAME HOME' by Shawn Colvin.

FORT MYERS, FLA.—(76)

Table for Fort Myers, FLA.—(76) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like WAVV, WXXB, WRXK.

SPRINGFIELD, MASS.—(77)

Table for Springfield, MASS.—(77) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like WMAS-FM, WAQY-AM-FM.

MONTEREY, CALIF.—(78)

Table for Monterey, CALIF.—(78) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like KDON, KGO, KTOM-AM-FM.

SARASOTA, FLA.—(79)

Table for Sarasota, FLA.—(79) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like WDUV, WFLZ, WHPT.

COASTAL N.C.—(80)

Table for Coastal N.C.—(80) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like WRNS-AM-FM, WIKS, WSFL.

BATON ROUGE, LA.—(81)

Table for Baton Rouge, LA.—(81) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like WTKF, WTRG, WANG.

LITTLE ROCK, ARK.—(82)

Table for Little Rock, ARK.—(82) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like KMJX, KIPR, KSSN.

NEW BEDFORD, MASS.—(83)

Table for New Bedford, MASS.—(83) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like WHYJ, WSNE, WWLI.

MOBILE, ALA.—(84)

Table for Mobile, ALA.—(84) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like WKSJ-AM-FM, WABB-FM, WDLT.

STOKTON, CALIF.—(85)

Table for Stockton, CALIF.—(85) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like KATM, KWNN/KWNN, KQOD.

BAKERSFIELD, CALIF.—(86)

Table for Bakersfield, CALIF.—(86) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like KUZZ-AM-FM, KKKX-FM, KRAB.

SPOKANE, WASH.—(87)

Table for Spokane, WASH.—(87) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like KKXZ, KNFR, KZZU.

COLUMBIA, S.C.—(88)

Table for Columbia, S.C.—(88) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like WWDW, WCOS-FM, WNOK.

DES MOINES, IOWA.—(89)

Table for Des Moines, IOWA.—(89) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like KHKI, WHO, KJUY.

WICHITA, KAN.—(90)

Table for Wichita, KAN.—(90) with columns: Call, Format, Sp '96, Su '96, Fa '96, W '97, Sp '97. Includes stations like KZSN-FM, KFPI-FM, KKRD.

Compiled from a national sample of airplay... Copyright 1997, Billboard/BPI Communications.

A big believer in altered perception, Dandy Warhols front man Courtney Taylor is no teetotaler. But he picks his poison and has his limits. "Heroin is a pain reliever; not a mind expander," he avers, referencing the topic of his band's single, "Not If You Were The Last Junkie On Earth."

The tune's tale stems from Taylor's experience with an ex-girlfriend who started using. "We'd dated for years, and it wiggled me out seeing her like that," he explains. "Then she started shooting speed, which really eats your brain. It was so devastating—this perfectly wonderful woman was just gone."

That doesn't sound like the stuff of a trippy pop confection with the hook line "Heroin is so passé," and Taylor agrees. "Often, I try to deal with my problems by writing songs about them, but this one I didn't deal well

with at all. So the song isn't personal or deep in any way. In fact, it's pretty immature. But, really, even writing the most deeply personal, poignant song about something isn't the same as dealing with it, is it?"

No. 37 on Modern Rock Tracks, "Not If You Were



"Even writing the most personal song about something isn't the same as dealing with it."
—Courtney Taylor of the Dandy Warhols

The Last Junkie On Earth" is from "The Dandy Warhols Come Down," the band's Capitol debut. The Dandy Warhols—Taylor on vocals and guitar with

guitarist Peter Holmstrom, drummer Eric Hedford, and keyboardist Zia McCabe—hail from Portland, Ore., and put out a couple of discs on local indie Tim/Kerr Records before signing with Capitol (and having their own chemically induced meltdown, which contributed to an aborted attempt at the first album).

"Not If You Were The Last Junkie On Earth" has a loopy Syd Barrett-via-the Cars sort of appeal, but its use as the first single "had us biting our nails about being pegged as a novelty," Taylor says. "There are 15 songs on the album: Three of them are cute little pop songs, and 12 aren't." The sexy Jesus & Mary Chain vibe of "Boys Better" and "Good Morning" is "more of what the band is about and what I feel like nine days out of 10. The single is snotty and clever and fun, but it's not entirely truth in advertising."

Billboard®

AUGUST 23, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★★No. 1★★★ 4 weeks at No. 1 ♦ COLLECTIVE SOUL ATLANTIC	
1	1	1	14	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
2	2	2	20	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
3	3	3	15	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
4	5	6	7	TURN MY HEAD SECRET SAMADHI	LIVE RADIOACTIVE/MCA
5	4	4	11	CAROLINA BLUES STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
6	7	7	13	TRUST CRYPTIC WRITINGS	MEGADETH CAPITOL
7	8	5	24	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
8	6	8	11	BLEEDING ME LOAD	METALLICA ELEKTRA/EEG
9	9	17	3	MARCHING TO MARS MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
10	10	9	12	BATON ROUGE THE NIXONS	THE NIXONS MCA
11	14	19	5	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
12	13	13	5	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
13	11	11	8	YOU HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI/VIRGIN
				★★★AIRPOWER★★★	
14	16	14	10	LAST CUP OF SORROW ALBUM OF THE YEAR	FAITH NO MORE SLASH/REPRISE
15	12	10	26	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
				★★★AIRPOWER★★★	
16	22	25	15	PINK NINE LIVES	AEROSMITH COLUMBIA
17	15	16	6	LOCKED & LOADED CUT THE CRAP	JACKYL EPIC
				★★★AIRPOWER★★★	
18	19	26	5	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DAYS	MIGHTY JOE PLUM ATLANTIC
19	17	21	9	SUPERMAN'S DEAD CLUMSY	OUR LADY PEACE COLUMBIA
20	18	20	6	SOUL OF LOVE NOW	PAUL RODGERS VELVEL
21	23	28	4	I CHOOSE IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
22	20	15	10	WALKING IN A HURRICANE BLUE MOON SWAMP	JOHN FOGERTY WARNER BROS.
23	28	—	2	SUGARCANE DIAMONDS & DEBRIS	CRY OF LOVE COLUMBIA
24	25	27	5	VILLAINS VILLAINS	THE VERVE PIPE RCA
25	NEW ▶	1		EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
26	27	33	4	AENEMA AENEMA	TOOL ZOO/VOLCANO
27	24	18	16	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
28	21	12	16	HOLE IN MY SOUL NINE LIVES	AEROSMITH COLUMBIA
29	NEW ▶	1		ONE ANGEL STIR	STIR AWARE/CAPITOL
30	30	36	3	PLACE YOUR HANDS GLOW	REEF EPIC
31	33	—	2	TRANSISTOR TRANSISTOR	311 CAPRICORN/MERCURY
32	26	22	8	LAST NIGHT ON EARTH POP	U2 ISLAND
33	RE-ENTRY	2		FADE TO BLUE RESOLUTION	38 SPECIAL RAZOR & TIE
34	39	—	2	BRING IT ON TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
35	NEW ▶	1		CONGO CALLING ALL STATIONS	GENESIS ATLANTIC
36	38	—	2	D' YOU KNOW WHAT I MEAN? BE HERE NOW	OASIS EPIC
37	29	23	16	LITTLE WHITE LIE MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
38	34	39	24	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	AEROSMITH COLUMBIA
39	NEW ▶	1		HIGH PUSHING THE SALMANILLA ENVELOPE	JIMMIE'S CHICKEN SHACK ROCKET/POLYDOR/A&M
40	35	30	10	ONE MORE TIME ROAD TO ZEN	COREY STEVENS EUREKA/DISCOVERY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 82 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

AUGUST 23, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★★No. 1★★★ 4 weeks at No. 1 ♦ SUGAR RAY LAVA/ATLANTIC	
1	1	1	9	FLY FLOORED	SUGAR RAY LAVA/ATLANTIC
2	4	8	6	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
3	2	2	17	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
4	3	3	11	TURN MY HEAD SECRET SAMADHI	LIVE RADIOACTIVE/MCA
5	5	4	6	D' YOU KNOW WHAT I MEAN? BE HERE NOW	OASIS EPIC
6	6	11	11	WRONG WAY SUBLINE	SUBLIME GASOLINE ALLEY/MCA
7	8	12	8	BUILDING A MYSTERY SURFACING	SARAH MCLACHLAN ARISTA
8	7	7	18	6 UNDERGROUND BECOMING X	SNEAKER PIMPS CLEAN UP/VIRGIN
9	10	5	22	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
10	11	6	22	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
11	9	9	15	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
12	12	10	25	THE IMPRESSION THAT I GET LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
13	16	24	4	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
				★★★AIRPOWER★★★	
14	21	29	5	CRIMINAL TIDAL	FIONA APPLE CLEAN SLATE/WORK
15	15	19	14	SELL OUT TURN THE RADIO OFF	REEL BIG FISH MOJO/UNIVERSAL
16	14	14	8	TRANSISTOR TRANSISTOR	311 CAPRICORN/MERCURY
17	13	13	9	LAST NIGHT ON EARTH POP	U2 ISLAND
18	20	18	9	SICK & BEAUTIFUL MELT	ARTIFICIAL JOY CLUB CRUNCHY/INTERSCOPE
				★★★AIRPOWER★★★	
19	22	31	4	JACK-ASS ODELAY	BECK DGC/GEFFEN
20	17	15	20	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
21	23	22	7	BREATHE THE FAT OF THE LAND	PRODIGY XL MUTE/MAVERICK/WARNER BROS.
22	24	27	5	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
23	19	16	22	NOT AN ADDICT PARADISE IN ME	K'S CHOICE 550 MUSIC
24	25	26	7	WHAT DO YOU WANT FROM ME? MUSIC FOR PLEASURE	MONACO POLYDOR/A&M
25	18	17	13	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
26	27	34	3	THE RASCAL KING LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
27	33	39	3	GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
28	31	33	4	SUPERMAN'S DEAD CLUMSY	OUR LADY PEACE COLUMBIA
29	26	25	8	WIDE OPEN SPACE ATTACK OF THE GREY LANTERN	MANSUN EPIC
30	36	—	2	(CAN'T YOU) TRIP LIKE I DO "SPAWN" SOUNDTRACK	FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC
31	35	37	3	VILLAINS VILLAINS	THE VERVE PIPE RCA
32	28	20	13	TRIPPING BILLIES CRASH	DAVE MATTHEWS BAND RCA
33	29	23	20	IT'S NO GOOD ULTRA	DEPECHE MODE MUTE/REPRISE
34	34	32	20	BITCH BLURRING THE EDGES	MEREDITH BROOKS CAPITOL
35	39	40	3	MY TOWN TWENTY-EIGHT TEETH	BUCK-O-NINE TVT
36	38	—	2	LET DOWN OK COMPUTER	RADIOHEAD CAPITOL
37	37	—	2	NOT IF YOU WERE THE LAST JUNKIE ON EARTH COME DOWN	THE DANDY WARHOLS TIM KERR/CAPITOL
38	30	21	12	THE END IS THE BEGINNING IS THE END "BATMAN & ROBIN" SOUNDTRACK	THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
39	32	28	10	I WANT TO BE THERE (WHEN YOU COME) EVERGREEN	ECHO & THE BUNNYMEN LONDON/ISLAND
40	RE-ENTRY	24		GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA



HITS!
IN
TOKIO

Week of August 3, 1997

- ① MMBop / Hanson
- ② Serial Thrilla / Prodigy
- ③ Sunshine Day / Matt Bianco
- ④ I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- ⑤ Best Days / Juice
- ⑥ You Are The Universe / The Brand New Heavies
- ⑦ I Say A Little Prayer / Diana King
- ⑧ Bitch / Meredith Brooks
- ⑨ Whatever / En Vogue
- ⑩ It Must Be Love / Robin S.
- ⑪ Not Where It's At / Del Amitri
- ⑫ Anymore / Sarah Cracknell
- ⑬ Star / Primal Scream
- ⑭ Just A Freak / Crystal Waters
Featuring Dennis Rodman
- ⑮ All Kinds Of People / Big Mountain
- ⑯ Happy / Laurnea
- ⑰ D'You Know What I Mean? / Oasis
- ⑱ Lie To Me / Jonny Lang
- ⑲ Samba De Janeiro / Bellini
- ⑳ Men In Black / Will Smith
- ㉑ Should I Walk Away / Summercamp
- ㉒ Little More Time With You / James Taylor
- ㉓ Melody / Ram Jam World Featuring Lisa
- ㉔ Timemachine / Chara
- ㉕ Shinshia / Tomoyo Harada
- ㉖ Pacific Oasis / Na Leo
- ㉗ One Angry Dwarf And 200 Solemn Faces / Ben Folds Five
- ㉘ Buddy / Kenji Ozawa
- ㉙ Talk To Me / Wild Orchid
- ㉚ Love Love Mode / Dimitri From Paris
- ㉛ Don't Wanna Be A Player / Joe
- ㉜ Daijoubu / Touko Furuuchi
- ㉝ No Question / Allure Featuring LL Cool J
- ㉞ Waiting For You / The Trampolines
- ㉟ Endless Summer Nude / Magokoro Brothers
- ㊱ Midnight In Chelsea / Jon Bon Jovi
- ㊲ Smile / The Supernaturals
- ㊳ C U When U Get There / Coolio
- ㊴ The End Is The Beginning Is The End (From "Batman & Robin") / The Smashing Pumpkins
- ㊵ Momotie / Miho Asahi
- ㊶ We Trying To Stay Alive / Wyclef Jean
Featuring Refugee AllStars
- ㊷ Nobara / Tamio Okuda
- ㊸ Fly / Sugar Ray
- ㊹ Love Is The Law / The Seahorses
- ㊺ Kowalski / Primal Scream
- ㊻ One O'clock / Sabelle
- ㊼ How Sweet / Rhythm Avenue
- ㊽ Happiness / Vanessa Williams
- ㊾ Dya-O / Dub Train
- ㊿ Waters Of March / Basia

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

Decca's Lee Ann Womack Shows That She's A 'Fool' For Straight-Up Country

NEVER SAY NEVER: When Decca Records artist **Lee Ann Womack** walked up to the label's showcase tent at last year's Fan Fair country music spectacle, the two security guards posted there refused to let the then newcomer in.

"They didn't know who I was," says Womack with a smile. "I tried to tell them I was performing there, but they just wouldn't believe me."

No doubt, a lot can change in a year. For one, upon her return to this year's Nashville-based Fan Fair—where there were no access traumas, mind you—the artist witnessed for the first time scores of admirers singing along with the performance of her debut hit, "Never Again Again."

Then, Aug. 6, Womack was nominated as one of five for the 1997 CMA Awards' Horizon breaking-artist award, along with **Trace Adkins**, **Deana Carter**, **LeAnn Rimes**, and **Terri**

Clark (Billboard, Aug. 16). It is Decca's first nod by the Country Music Assn.

"You know, [Decca director of artist development/publicity] **Anita Mandell** tells people that I don't get excited very easily, that I don't normally show it outwardly," Womack says. "This time, I was literally jumping up and down. I was thrilled."

"A lot of people grow up watching the Cowboys playing football or watching the Miss America pageant. From the time I was 2 or 3 years old, I was watching the CMAs, so this is literally a lifetime dream."

Don't look now, but Womack's first top 10 single may be next on the career scoreboard. While the traditional country "Never Again Again" stalled at No. 23 on Billboard's Hot Country Singles & Tracks, the follow-up, "The Fool," has already surpassed its predecessor's peak. In this issue, it rises from No. 19 to No. 17, garnering "Airpower Pick" status. Her self-titled album has reached No. 1 on Billboard's Heatseekers chart for developing artists, while on Top Country Albums, it is No. 20 this issue.

Surprisingly, "The Fool" almost didn't make it into Womack's repertoire. "The first time I played the demo, I just passed on it," she admits. "I said,

'Yeah, it's a good song, but it's not 'Never Again Again.'"

Decca execs weren't about to give up. Senior GM/VP **Shelia Shipley Bidley**, for one, heard the demo and says, "I teared up. I was blown away by the lines in the song, the emotion throughout, and the story. It hit me as very moving. I said, 'That should be a No. 1 song for somebody.'"

With album producer **Mark Wright**,



by *Chuck Taylor*

Shipley Bidley approached Womack in the hallway. "She said to me, 'Will you do me a favor? Will you please listen to it again? I think it's a smash,'" Womack says. Finally, she told the two, "You know what, if you guys feel that strongly about it, I'll cut it." Now, she adds, "I'm sorry I didn't hear it the first time, but boy, I'm glad I had the sense to listen to people who knew what they were talking about."

The melancholy tune tells the wistful tale of a woman whose partner is still in love with a previous lover: "I know love is a fragile thing/And I'm trying hard to make it last/But it ain't easy holding onto my dream/When he's holding onto the past." It was penned by **Maria Cannon**, **Gene Ellsworth**, and **Charlie Stefl**.

But despite the deserving success of "The Fool," Womack stands by the promise she saw in "Never Again Again" as the one that got away from country radio.

"I cannot even begin to explain how bummed I was; I was devastated," Womack says of the track's stall. "That song was like my baby. It's a work of art, so incredibly simple. Anyone could have sung it, and I would have loved it."

She also acknowledges that without it, she might not have garnered the attention to break, thanks to the cut's traditional leanings. "Even though it was a challenge at radio, I don't believe I would have this

[CMA] nomination right now if this song hadn't set me so apart from all the other newcomers. That makes it really special.

"So many people who heard the advance said that 'The Fool' should be the first single, but I think I know what's best for me."

Shipley Bidley adds, "You'd turn it on and say, 'Who is that?' regardless. Listeners of all types paid attention, and it created a buzz. It shows that Lee Ann is rooted in country music."

Indeed, that first track genuinely reflects Womack's grass-roots country upbringing. She was raised in Jacksonville, Texas, where her dad was a DJ at country **KEBE** (which still exists). Says the artist, "He played all those old records—**Bob Wills**, **Ray Price**, **Merle Haggard**—and had a huge record collection at the house. I grew up listening to it."

Then, in high school in 1984, **George Strait** came out with "Right Or Wrong," which Womack says turned her whole school into country music fans. She reflects that when she got her first vehicle—a blue and white "stepside" Ford pick-up—her dad put a copy of the tape in the cassette player, which she promptly wore out: "George Strait was the coolest thing to ever come along for all of us," she says.

Womack then sang in a band in college, in which she says that "whenever we wanted something new to work up, I was constantly bringing in old stuff. I noticed the attention it was getting for me. Always in East Texas, people would sing **Patsy Cline's** 'Faded Blue,' but I was just doing so much of it."

Today, with her clutch of classics, Decca regards Womack as a gifted artist with a historical perspective that will bond her to the country audience.

"It's the greatest thing hearing a pure country singer. I haven't heard a voice like that in a long time, especially on a female," says Shipley Bidley. "There have only been two voices like that in recent years—**Reba [McEntire]** and **Patty Loveless**. I heard Lee Ann and thought, 'Man, if she doesn't fit Decca Records, what does?'"

For the near future, Womack will fulfill tour dates throughout specific pockets of the country, including Indiana, West Virginia, Tennessee, Arkansas, and Texas.

She's also looking into material for
(Continued on next page)

Chris Shebel Revitalizes WPRO's Market Heritage

ASK ANY SALES MANAGER. Twelve-plus numbers may not feed the bulldog, but **Chris Shebel** seems to be having a hard time hiding his satisfaction with the first 12-plus No. 1 book of his career. After a long, cold winter with his station frozen in fifth place, heritage top 40 **WPRO-FM** Providence, R.I., thawed out and heated up to a 7.8 share in the spring.

"This is especially gratifying for me personally," says Shebel. "The only way we would have hit No. 1 [at **WDJX** Louisville, Ky.] was if we wore cowboy boots."

After on-air stints at the late **WXGT** (92X) Columbus, Ohio, and **WLS** Chicago ("Talk about scary," he says. "I did middays between **Larry Lujack** and **Tommy Edwards**"), Shebel worked with **Guy Zapoleon** at **KZZP** Phoenix, then crossed the street for mornings at album rock **KDKB**. ("The greatest mistake of my life. I had fantasized about doing album rock, but I just didn't fit the format.")

His first PD gig was at **WLXR** (Hot 105) La Crosse, Wis. Six months later, former **KZZP** PD-turned-Drake Chenault consultant **Charlie Quinn** asked Shebel to program in Louisville. "Is that where the horses are?" Shebel recalls asking.

Nine years later, in '95, Shebel got a call from **WPRO** consultant **Harve Blain** and accepted the PD position on his birthday, Oct. 18. A minor dose of culture shock soon followed. "These two regions are worlds apart," he says. "The South is probably the friendliest part of the country; coming to New England, it took a little longer to ingratiate myself into the market." Once categorized as a blue-collar community, Providence is now a working-class city in Boston's shadow. Thanks to an extensive revitalization of downtown, those preconceived images are changing for the better, Shebel says.

"If you look at any Arbitron book, you'll see 15 to 20 points in this market go to below-the-line stations in Boston; Worcester, Mass.; even New York at times," says Shebel. "One thing I quickly learned about this market is that many Rhode Island people are born, raised, and die here; they're not very concerned about what goes on in Boston, with the possible exception of the Boston TV stations on local cable."

That's not to say Shebel doesn't pay attention to his neighbor to the north. "If [**WXKS** PD] **John Ivey** is having success with a particular song, I'll naturally watch it," says Shebel, who notes that Boston-area calls to his request lines have increased over the past several months. "With that market leaning further into the adult alternative arena, maybe people are turning to us to hear some of the dance stuff we play."

Those who believe that Shebel steered **WPRO-FM** into the pop/dance world after his arrival are not entirely correct. He says, "I felt the station was leaning too alternative. I simply took it back to the middle. I felt the beauty and the strength of **WPRO-FM** was its 22-year history as a market institution. I needed to take this station back to what it was famous for: the best songs, the best personalities on the air, the best contesting, and the best marketing. My mission was to throw out the liner cards and steal the best songs from everybody else."

On July 4, Tele-Media sold its Providence properties to Citadel, including **WPRO-AM-FM**, **WLKW**, and once-perennial No. 1 **WWLI**, now No. 2 to **WPRO-FM**. The company is also in the process of acquiring modern rock **WDGE** (the Edge) and rhythmic **WDGF** (the Beat), whose owner, **Philip Urso**, was recently named GM of the Citadel combo.

(Continued on next page)



And the Winner is . . .

find out at the

Billboard & Monitor

RADIO AWARDS

hosted by

Casey Kasem

October 18th • The Orlando Renaissance Resort, Orlando

SONY CLASSICAL TRIBUTE TAPS INTO THE LEGACY OF KURT WEILL

(Continued from page 9)

leased her vital live recording of Weill's evocative ballet-with-song, "The Seven Deadly Sins.")

"Teresa Stratas is beyond a great artist—she's one of our true treasures," Willner says. "We added a little accordion to her 'Youkali Tango' recording in the studio, and I was worried that she would hate it. But she liked what we did. That's a compliment from a very high place."

Many of the performances on "September Songs" were recorded live in Toronto around the making of the film, including one of Willner's favorites: Carter's late-night limning of "Lonely House." The veteran jazz singer was supposed to be a part of Willner's previous Weill project, but scheduling complications prevented it. The wait was worthwhile, as the session went so well that Carter also included the song on her latest Verve album, "I'm Yours, You're Mine." "I've always thought 'Lonely House' would be wonderful for Betty," Willner says, "and she really does make the song hers, even singing some of the lines that on the original recording were taken by the clarinet. Music just flows through that woman."

Costello and the Brodsky Quartet's contribution to "September Songs" was practically ready-made, as Willner simply asked them to record "Lost In The Stars" as he had seen them perform it as an encore on tour. "I just thought their 'Lost In The Stars' was the most perfect version of the song," Willner says. "It's not an easy song to sing, and Elvis sings the hell out of it."

Performing the song in a subtly shaded string arrangement by the Brodsky's Michael Thomas, Costello and the quartet employed "Lost In The Stars" as an ideal concert valediction. "We chose to send people off with the Weill, because the song has this tenderness about it, yet a certain stoic quality as well," Costello says. "It has the strength of the blues or the laments of John Dowland in that way. If you sing about the terror of being alive—which is what 'Lost In The Stars' is about—it helps make it seem less frightening. Like whistling in the dark."

Two of the most-talked-about numbers on "September Songs" are the new investigations by Reed and Haden. Reed's version of "September Song" on the first Weill anthology was an up-

beat, irreverent take on a song nearly always cast as sentimental reflection. A dozen years later, his account is far more in-depth and autumnal in tone. Reed resists any hint at a more intimate relationship with maturity, though, crediting the more introspective inflection to "the way my guitar sounded that day." Although he does concede that "it would be interesting to revisit the song again in five years, to see how my take on it changes."

Besides the fresh string arrangement and piano of Fred Hersch, Haden's latest improvisation on "Speak Low" benefits from some additional accompaniment: an old recording of Weill singing laced through the middle of the track. "Having Kurt Weill's voice on there was such a cool idea," Haden says. "It was like his ghost was in the room. That made me realize how great it would have been to meet him."

FROM BAUHAUS TO BROADWAY

Born in 1900 in Dessau, Germany, Weill studied with the post-Romantic futurist Ferruccio Busoni in Berlin while in his 20s, going on to compose several concert works in an astringent yet accessible modernist mode. He began writing short satirical operas in the mid-'20s and then teamed with Brecht on the expressionist *songspiel* "Mahagonny." Weill saw his greatest German hit with "The Threepenny Opera," a caustic remake with Brecht of John Gay's "The Beggar's Opera" that featured such songs as "Mack The Knife" written in a style matching swinging rhythms with dissonant harmonies, pungent lyrics with disarming melodies.

With the Nazi rise to power, Weill's work was banned as *entartete musik* (degenerate music) along with that of many other Jewish and avant-garde composers. Weill and Lenya emigrated in 1934, eventually resettling in New York. There, he made the skillful transition to Broadway and a more populist style, producing with various top-flight lyricists the musicals "Knickerbocker Holiday" (which yielded "September Song"), "Lady In The Dark," "One Touch Of Venus," and "Lost In The Stars," among others. When Weill died

in 1950, much of his early work lay neglected, but interest in his concert music has increased in recent years. London just released his Concerto for Violin and Winds as part of its landmark Entartete Musik series, and the Brodsky Quartet has Weill's String Quartet No. 1 on its new Silva Classics disc.

Weill developed his art in the tense atmosphere of the Weimar Republic, in "those nervous days when the Strauss waltz was still played to people who were listening for something else," Lenya once recalled. Following that thought, Costello points out that Weill and Brecht challenged the day's status quo with music akin to rock'n'roll in its visceral appeal. "It can be angular, aggressive music, with a certain libertine air," he says. "That's why rock musicians in particular seem drawn to it." One doubts that the ever-inclusive Weill would've minded rock types taking on his canon, since he famously declined to draw distinctions between "serious" and "light" music, preferring to discern only between "good" or "bad."

In that spirit, Peter Gelb, president of Sony Classical, sees "September Songs" as the ideal project for the label's new direction. "Weill's music has its roots in the classical tradition, but ultimately it transcends genres," he says. "With all the saturation in classical music, new recordings of traditional repertoire are becoming harder to justify. But when an opportunity comes along to release vital new interpretations of standard pieces, then we're excited."

"Our A&R program is all about trying to make an emotional connection with the audience," Gelb adds. "Weill's music has high artistic worth, but the accessibility of a great pop song. And a rock artist like Lou Reed or PJ Harvey can cut to the heart of his work better than most classical singers."

Although the lineup of high-profile pop artists on "September Songs" is a boon for promoting the album, it's also a bane. The strict licensing agreements for the record—which came to Sony after Weinstein's Rhombus Media had produced the film—preclude Sony from breaking out a single from the album or

spinning off a videoclip from the movie.

Sony is servicing the full-length disc to a variety of radio formats, and the label has employed the Cafe Music Network to supply some 3,000 restaurants and coffee shops with copies of "September Songs." PBS affiliates around the country may rerun the film, but the video won't be available commercially—although tapes will be used for promotion at retail. The print ad campaign on behalf of the album will be extensive, and the younger set is a key target. Sony's nine progressive music marketers will work closely with the label's reps on college campuses. Also, Sony's World Wide Web site will make "September Songs" a front-page priority, with links to the Kurt Weill Foundation site and those of the album's artists.

Confident in the broad appeal of "September Songs," the Tower Records near New York's Lincoln Center is placing the album in the new-release racks as well as in displays in the rock, jazz, and classical departments. The store also ordered extra copies of Willner's "Lost In The Stars" from A&M.

"That first Weill tribute was a top-25 record at the Tower in Mountain View, Calif., where I worked in the mid-'80s," recalls Tower Lincoln Center manager Tim Devin. "And it still sells here."

Already, the Burroughs, Reed, Costello, and Carter tracks from "September Songs" have aired on Vin Scelsa's "Idiot's Delight," the long-running weekly free-form program on classic rock outlet WNEW New York. "It's such a deep album," Scelsa says. "There really isn't a track on it that I won't be playing. A lot of people in the rock world dig Kurt Weill, but you don't have to know all the spiritual or philosophical overtones to a song like 'Lost In The Stars' to appreciate that beautiful melody."

TAIWANESE ACTS

(Continued from page 42)

of mainland test missiles landing within a few kilometers of the island nation's coast. Reunification sentiment has since gained renewed support among mainland patriots across the Chinese diaspora in the wake of China's regaining the British colony of Hong Kong in July.

Kao, however, adds that a planned Taipei concert by mainland rockers Cui Jian and Black Leopards later this year (which will mark the first time that mainland rockers have been allowed to perform in Taiwan) is an indication that animosity between the two countries may be changing.

Lin remains optimistic about the potential of his company's albums and expects to sell at least 20,000 copies by the end of this year.

"The alternative market is very small in Taiwan, and because of difficulty in getting people to play the album, it makes it very difficult to promote," said Lin. "But the word is spreading."

In addition, the company has also been hosting parties at local underground music hangouts, such as Roxy and the Edge, in an effort to hit its target market. He is also working to expand the company's distribution into other parts of southeast Asia.

Lin will be traveling to Tibet to work with musicians there on an album that he describes as a "mix of traditional Tibetan music and techno." He expects this album to be released in late September or October.

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard regards as being underappreciated at the time of their initial release.

"The work of Bertolt Brecht and Kurt Weill is filled with disillusion, but disillusion carries its own seed of hope... That which is ugly becomes in some strange way beautiful, that which is harsh, bitter, cynical becomes painfully tender," observed the late author Terry Southern in his liner note to "Lost In The Stars"—producer Hal Willner's first collection of contemporary takes on Weill's music.

"Lost In The Stars" aptly reflects that life-affirming edge in Weill's musical drama, from a very simpatico Tom Waits bellowing the caustic "What Keeps Mankind Alive?" ("bestial acts") to avant-chanteuse Dagmar Krause intoning the wan lover's lament "Surabaya Johnny." Life isn't all sanguine C major chords and "moon/June" rhymes, after all, and the mordant observations and acrid harmonies of Weill's songs echo the vicissitudes of experience with *elán*.

Artists as diverse as Sting, Henry Threadgill, Marianne Faithfull, Lou Reed, Charlie Haden, Todd Rundgren, Aaron Neville, and Van Dyke Parks also take the songs of Weill and Brecht (and other ace lyricists) to heart on "Lost In The Stars." "There's every kind of music on the album—and reaching out was what Kurt Weill was all about," Willner says. "He embraced atonality and jazz, and he wrote operas and then went to Broadway. I think the record takes you on a similar journey."

Issued in 1985 on A&M, "Lost In The Stars" was Willner's third all-star "composer interpretation" project after records revolving around

Nino Rota and Thelonious Monk, and its sprawling scope and endearing idiosyncrasies made the album a college-radio favorite. In fact, the charms of "Lost In The Stars" helped inspire the legion of tribute albums that line record racks today, although few efforts have performances as adventurous, insightful, and in-the-moment.

"Some of the things on the record might have raised a few eyebrows, but taking chances is what art is all about—not traditional labels or conservative formats," Willner says. "Of course, not everything you try is going to work, but sometimes you get a performance that exceeds your wildest expectations."

"For instance, Tom's vocal on 'What Keeps Mankind Alive?' would have brought tears to Brecht's eyes, the way he interpreted those lyrics. And Lou sang 'September Song' like he wrote it. Also, I think the more traditional takes on the material, like Dagmar's 'Surabaya Johnny' or the Armadillo String Quartet's 'Youkali Tango,' rank with any renditions on record."

There's something for nearly everyone on "Lost In The Stars": from John Zorn's art-core treatment of "The Little Lieutenant Of The Loving God" to Sting's suave "Mack The Knife," from Carla Bley and Phil Woods' lyrical improvisations on the title tune to Faithfull's harrowing "Ballad Of The Soldier's Wife." Weill's is that rare music that can exact its effect through interpreters of various genres and generations, enduring undiluted.

"Beyond its context in '20s Berlin or '30s Broadway, Weill's music does what music should do: It moves you," Willner says. "You gain something spiritual by going through it."

BRADLEY BAMBARGER



Lost In The Stars: The Music Of Kurt Weill
Released In 1985
Produced by Hal Willner and Paul M. Young
A&M

VELVEL'S REELSOUNDS

(Continued from page 6)

and radio promotions also are in the works. Velvel VP of marketing Ben Nygaard says the label pushed for rights to the song, an older Bowie composition that the artist completely reworked and rerecorded specifically for the film, because of its integral role in the movie. "The song is such a big part of the film, and everyone, from the film company to the record company to the production company, was in agreement from the beginning that one does not work without the other," he says.

Due Sept. 16 is "The Myth Of Fingerprints," scored by David Bridie and John Phillips of former Reprise Records act Not Drowning Waving. "Love God," due in October, will be followed early next year by soundtracks to "Wicked City" and "Somewhere In The City," an independent film in which Velvel has a minority stake.

"We like soundtracks because they give us an automatic vehicle whereby we can promote the records," says Yetnikoff. "The movie company helps us, and we help them."

Yetnikoff is encouraging the major film studios to approach ReelSounds with projects. "When you have a major studio and you automatically turn the

soundtrack over to its captive record company, you may be doing yourself and the album a disservice, because that record company may not be the best place for the album to be," he says.

The label also will be looking to parlay its relationships with the independent production community into ReelSounds soundtracks. For example, its close ties with indie production company Good Machine Productions—which is headed by Ted Hope, Anthony Bregman, and Ed Burns of "Brothers McMullen" fame—facilitated the deal for "Ice Storm."

ReelSounds will serve as a launch pad for Velvel acts—and artists from Velvel-affiliated labels, including Razor & Tie Records, Fire Records, and Gypsy Records—as they pertain to a given soundtrack.

"We are planning to place some of our artists' material on the soundtracks if it fits," Yetnikoff says. "Love God," for example, will feature a single from Fire Records act Libido. "Somewhere In The City" has a song from Velvel artist Natalie Farr, and the primarily hardcore "Wicked City" features Gypsy artists Sweet Piesel, Moses, and Maximum Penalty.

STRONG POUND WORRIES U.K. RECORD BIZ

(Continued from page 1)

pence (\$2.63)—is down 11.5% from 1996, and the total value of the sector showed a drop of 2.3% from the period last year.

Bright spots on the albums front, according to the BPI report, were the latest edition in the EMI/Virgin/PolyGram "Now" compilation series, followed by Spice Girls' "Spice," the compilation "New Hits," Radiohead's "OK Computer," Texas' "White On Blonde," and the "Romeo + Juliet" soundtrack. Boding well for third-quarter stats, the report notes, are the new Prodigy and Oasis albums, whose U.K. sales will be figured into that period's numbers.

While its report holds up the dropping cassette as a culprit in the lower second-quarter stats, the BPI concedes that the strong pound is already having an effect on U.K. business.

GM Peter Scaping, who oversees all BPI-published business statistics, comments, "There are a lot of imports coming in," but, he adds, "I'm not sure of the extent to which it would affect [BPI members'] trade deliveries."

He notes, though, that "the trade gap is narrowing" in that, according to British customs authorities, last year U.K. labels exported 140 million albums and imported 132 million. While the difference in those two figures is in itself unusually narrow compared with established patterns, Scaping estimates that this year imports will exceed exports.

Already, he says, there is evidence that the export element is on the wane. "I used to get a lot of complaints from my German colleagues about the amount of British product coming into their country," he comments, adding, "I don't hear that so much now."

Though German executives are currently making no comment on the level of imports into their country, figures issued by the German national group of the International Federation of the Phonographic Industry (IFPI) Aug. 13 showed the country's albums market up by 5.9% to 92.8 million units in the first half of the year compared with the same period in 1996.

The pound rose in strength throughout that period of growth from the German market, and, while senior German executives have previously said up to 30% of international product sold in the country comes from abroad, the German IFPI group states that fluctuations in sales there should be seen in the light of the market's sensitivity to new releases.

In the U.K., the labels are having to confront for the first time the prospect that imports could undermine profits at home.

When the pound was previously this strong at the end of the 1980s, it was illegal to import into the U.K. titles from continental Europe that were also available from a British label. Now, because of the EU's single market, the reverse is true in that it is illegal to impede this cross-border trade.

Such transshipments, as they have become known, mean that a retailer in the U.K. wanting, for example, a Michael Jackson album need not buy it from Sony Music Entertainment here but can purchase it from any Sony affiliate within the EU.

Steve Gallant, entertainment product controller at British supermarket chain Asda, which has 212 music outlets, says that while his company is not involved in the practice, he is aware of the pressure now being placed on the U.K. affiliates of multinational companies.

"People in the labels are talking about reducing their dealer prices as

the only way of combating this," says Gallant.

Gallant shares Scaping's view that imports are now flowing into the U.K., and, sources feel, they may be doing so at a rate higher than the one customs authorities suggest.

While imports from such countries as the U.S. and Japan are controlled under British copyright law, those from the U.K.'s EU partner countries are not, and observers suggest that their numbers may have been underestimated by the acknowledged understaffed and pressurized customs service.

Labels, though, differ in their reactions to the suggestion that transshipments are affecting their business at home.

K-TEL TO FORM DISTRIBUTOR

(Continued from page 6)

uted by Alliance's Independent National Distributors Inc. (INDI), whose fate has been in question since Alliance filed for Chapter 11 bankruptcy protection last month. Hutchison had worked for Alliance until a few weeks ago.

The independent-label community has been in turmoil for months with the protracted collapse of Alliance, which at one time had operated under one tent three separately run indie distribution companies—INDI, Passport, and AEC. When that structure fell, hundreds of labels found themselves without a distributor or with one seriously weakened.

David Weiner, president of K-tel, says, "We made a decision six months ago to enter the distribution arena. We thought there was a demand in the marketplace that wasn't being filled by independent distribution channels. Given the environment, now is the appropriate time to launch it."

Hutchison says that the focus of the New York-based distribution unit will be marketing small, artist-driven labels to major chains and independent music stores. He says that he is negotiating with other labels to bring them to the distributor.

"We're having discussions with other major independent urban/dance labels and expect to be completing deals with other labels in the near future," says Hutchison.

The selection of Strictly Rhythm as the first label for the new company was the result of coincidental factors.

K-tel has licensed many tracks from Strictly Rhythm in recent years for its best-selling "Club Mix" compilation series. And this year the companies cut a deal in which K-tel will exclusively distribute Strictly's own compilation albums, the first of which will be released in October.

Mark Finkelstein, president and founder of Strictly Rhythm, says the distribution deal is "a natural outgrowth" of his relationship with K-tel. He says he had discussed with that company the possibility of its becoming Strictly's distributor, especially in light of the welter at INDI. And he had a long-term friendship with Hutchison, who set up the prior distribution deal at Alliance.

For K-tel, which has distributed its own product since its inception, the deal represents a step forward in the fast-growing dance music business at a time when the company is being split in two through an acquisition.

In March, it was announced that Chicago-based Platinum Entertainment would acquire K-tel International (USA), which owns and distributes 13 labels, and the Dominion

Eliciting comment is not easy, as executives are notoriously reluctant to go on the record about this issue for the reason that while transshipments are a major headache to anybody with a multinational business, record companies rely on the goodwill of retailers to prevent them from happening. Labels' only sanction against retailers using transshipments is to withdraw local cooperation over promotions and in-store appearances, but, as with the case of PolyGram Netherlands and the Free Record Shop chain (Billboard, September 21, 1996), the record company's sanction is often not enough to deter the retailer.

Further, legal sources suggest that

to take such action against a retailer is probably an illegal restraint of trade under EU legislation.

One senior U.K. executive with pan-European responsibilities who did speak, but declines to be named, says that his U.K. company did not use transshipments as an excuse when filing disappointing sales figures for the first half of the year.

Nonetheless, he says that the worst of the problem may be yet to come, given the pound's unusual strengthening. He also notes that the problem may be aggravated by the fact that many continental European currencies have their exchange rates tied together as a prelude to the single European currency, whereas the

pound is not a member of this system and is able to float freely.

Another multinational-company source agrees that the next six months will be worse than the previous six; he feels imports have been rising commensurate with the growing strength of the pound.

The growth in the German albums market, says the country's IFPI group, is attributable to "the impact of marketing new releases."

While the albums sector was growing, the singles market declined from 23.7 million units shipped in the first half of last year to 22.7 million in the same period this year.

The German figures do not include revenues earned by labels.

Entertainment catalog for \$35 million. The deal is expected to close at the end of this month. K-tel International Inc. is not being acquired; it will be a separate company consisting of international music companies and a direct-response music business in the U.S. The new distribution unit will be owned by Platinum.

Executives say that it will not require a large investment to start the distribution division because K-tel already has a single centralized warehouse in Minneapolis, fulfillment operations, and an experienced sales force.

U.K. AIRPLAY DATA DISPUTED

(Continued from page 6)

mately 66% of the U.K. market and has some 3.5 million listeners weekly, is based just outside Dublin.

"Al is no bullshitter," says Dave Shack, director of promotion at RCA Records U.K. "I believe what he tells me about Atlantic's airplay, because it's all about relationships."

Computerized airplay monitoring in the U.K. and other European markets is conducted by Music Control, a joint venture between the long-established German information services company Media Control and the U.S.-based BPI Communications. It tracks airplay by means of an electronic "fingerprint" on recordings, which is electronically monitored and collated at Music Control's Dublin headquarters. London-based Media Research also monitors U.K. airplay by using staff who manually log tracks from a number of national and local stations.

Dunne comments, "Something isn't true. I'm telling these [promotion staffers] that, for example, a track is getting 30 plays on my station, and they're telling me the information they have only registers 15 plays. It makes me look like a liar."

"Music Control certainly has some problems," Dunne continues. "Media Research has had some problems, but to be fair, when they have a problem, they call for the right information. I'd rather them do that than the wrong information go out. After all, the record companies are paying for this stuff. The problems aren't happening every week, but they're happening enough for me to do something about it."

Music Control executives were not available for comment by press time.

"The discrepancies are an ongoing thing," says Jo Hart, director of the U.K. indie promotion firm that bears her name. "The systems need to be perfected. I'm not saying the head of music or the [monitoring companies]

With dance music compilations climbing the charts, it appears to be an opportune time to start a distributor that specializes in the genre. But Hutchison stresses that dance will not be the sole focus of the new unit. "We want a small label roster in a diversity of genres, with an emphasis on urban and dance initially."

He says he intends to maintain a bare-bones staff.

The sales approach with Strictly Rhythm and other dance labels will be two-tiered, he says. The label will do its own marketing and distribution of

vinyl releases to specialty independent dance stores and the one-stops that supply them.

K-tel's strength is with large retail and wholesale accounts. In addition to supplying the usual channels of music retail, it sells to rackjobbers that service drug and grocery stores.

Strictly Rhythm, begun in 1989, markets about 150 releases a year on four wholly owned imprints (Strictly Rhythm, Groove On, Groovilicious, and Grand Slam) and a number of distributed labels.

CLOSER TIES MARK FOSTER'S NEW 143 DEAL

(Continued from page 6)

our labels," says WMG co-chairman/co-CEO Robert Daly. "And secondly, he'll build his 143 label into something even bigger than what it is today."

"I feel like a kid again and so energized by the possibility of building a real record company and showing what I can do," says Foster, who has won 14 Grammy Awards.

Although Daly says there may be a few exceptions, the new deal basically confines Foster, one of pop music's hottest producers, to working only with acts on WMG labels.

"I think I will be able to be used in the whole Warner Music Group," says Foster. "I still have to be selective myself; it won't be just a free-for-all. If [Warner Bros. chairman/CEO] Russ Thyret or [Elektra Entertainment chairman] Sylvia Rhone needs some help with something and they think I'm the right person, I'd love to do it, but the focus is on [Atlantic Group co-chairman/co-CEO] Val [Azzoli] and I building 143."

The new deal also calls for the restructuring of 143 Records from a production deal with Atlantic to a joint

of plays which Media Research records with the [manual] tracking. So you tend to believe the information that has more plays.

"But because Music Control's figure—which is lower—is used to compile the overall airplay every week, you can't afford to have these kinds of discrepancies. You end up outside the top 50 records, and get your arse chewed."

Shack concludes, "However, I have a good relationship with Music Control, and hopefully these things are being worked out. They do provide valuable information."

venture, with Atlantic putting more money into the label as well as providing additional support services. Foster also plans to double the staff of 143 from six to 12 employees. He is also on the lookout for new acts.

"We're talking about pop and country acts," says Foster. "That's going to be the two places we're going to focus on immediately. I'd like to move into the R&B world. I'd like to do it all. I don't want to be a boutique label."

For the past eight months, while Foster has been renegotiating his deal with WMG, rumors were rife that he was headed to Universal Music Group to reunite with chairman/CEO Doug Morris. "Doug has been there for me every step of the way and became my mentor," says Foster. "Obviously when all that stuff went down [and he left WMG], I felt that I really lost something. Having said that, in the last three years we've had success with [143/Lava act] the Corrs and with [143/Asylum act] Kevin Sharp in Nashville. To have two of your acts do that out of the box is something I felt I didn't want to leave behind."

Integrity Launches Youth-Targeted Vertical Music

■ BY DEBORAH EVANS PRICE

NASHVILLE—Integrity Music Inc. is launching a new imprint, Vertical Music, aimed at creating church-oriented music for the teen and young adult market. Darrell Evans, an artist/youth pastor based in Tulsa, Okla., is the label's first signing.

Vertical will fall under the Mobile, Ala.-based Integrity Label Group umbrella, which also includes Integrity Music, Hosanna! Music, Integrity Music Just-for-Kids, Renewal Music, and FairHope Records. Integrity is known for being dominant in the praise and worship genre of Christian music, which encompasses modern-day hymns and church worship music.

Vertical is somewhat of a departure for Integrity. "We don't want to stereotype this type of music as either praise and worship or contemporary alternative. We think it's probably an amalgam of all of that," says Danny McGuffey, senior VP/GM of the Integrity Label Group. "The last few years [Integrity creative director/executive VP] Don Moen and people on our creative staff have ... found what I would call a new breed of worship artists that are ... left-of-center in their approach musically but consider themselves to be coming from a worship base in terms of their performance and what they do live in concert."

McGuffey says these artists address the 16- to 25-year-old demo. "We're seeing a real hunger for worship in their language," he says. "Although we're not calling this a worship label."

Evans' label debut will be released in October. It will be a repackaged version of his current Hosanna! Music album, originally released in May. The set will be remixed and include four new cuts. Evans will have a new studio album out next year.

The creative direction for the new label will be spearheaded by Chris Thomason, VP of Integrity Records and Publishing, who will handle A&R with input from Moen. Initially, marketing and promotion will be handled by the existing Integrity staff, but McGuffey says a product management arm for Vertical will be established.

Vertical will be distributed to the Christian market via Nashville-based Word Distribution; select product may go to the mainstream through Sony/Epic, which has a mainstream distribution deal with Word.

'LOST WORLD'

(Continued from page 6)

The studio reportedly expects to deliver 18 million-20 million copies of "The Lost World," which will receive extensive cross-promotional support. Purchases should total about 14 million, observers predict.

Andrew Kairey, Universal Studios Home Video executive VP, won't comment specifically on goals but says that "The Lost World" will finish among the top five live-action sell-through titles. Fox Home Entertainment's "Independence Day" leads at 18 million units.

Universal is backing "The Lost World" with a marketing campaign worth an estimated \$50 million. Partners include Tropicana Dole Beverages, which is, like Universal, a Seagram subsidiary; Discover Card; and toy and game manufacturers Hasbro, Tyco, Tiger Electronics, and DreamWorks Interactive.



THERE'S ONLY ONE WAY TO KNOW YOU'VE COVERED ALL YOUR CREDIT CARD CO-BRANDING OPTIONS.

You've got a lot on the line if you're considering a co-branded credit card. Which is why you owe it to yourself and your company to talk to NOVUS Services.

We're the largest single issuer of general purpose credit cards in America. And our approach to co-branding goes far beyond merely putting your logo on a piece of plastic. We create credit cards that help you achieve your business goals as well.

We'll work closely with you to develop a credit card program that truly captures

your brand's image. And your customers' loyalty. With value-added features and benefits designed to promote acquisition and use of your card.

As our co-brand partner, you'll benefit from the same credit card expertise that successfully launched the innovative Discover® Card. Plus, your Cardmembers will have access to our established network of over 2 million merchant locations — and growing.

So cover all your options. Call us to get the full story about our bottom-line advantages.



1-800-3-7-3062

©1997 NOVUS Services, Inc.

Billboard 200 continued

AUGUST 23, 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
106	100	99	66	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
107	93	88	4	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	75
108	112	104	8	10,000 MANIACS GEFLEN 25009 (10.98/16.98)	LOVE AMONG THE RUINS	104
109	103	101	39	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
110	96	78	14	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
111	92	80	16	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
112	106	90	40	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
113	111	113	78	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
114	117	108	41	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
115	107	94	43	COUNTING CROWS ▲ ² DGC 24975*/GEFFEN (10.98/17.98)	RECOVERING THE SATELLITES	1
116	110	102	10	BOSTON EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
117	120	116	18	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
118	113	100	22	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
119	128	129	13	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) HS	BECOMING X	119
120	116	97	50	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	37
121	101	138	3	SOUNDTRACK CAPITOL 57955 (10.98/16.98)	GOOD BURGER	101
122	125	112	22	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
123	115	92	4	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	92
124	114	76	7	MOTLEY CRUE ● ELEKTRA 61901/EEG (10.98/16.98)	GENERATION SWINE	4
125	118	107	7	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	106
126	127	114	41	SOUNDTRACK ▲ ³ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
127	121	95	4	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	95
128	134	122	7	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	107
129	130	121	27	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
130	123	105	38	BUSH ▲ ³ TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
131	124	115	41	BABYFACE ▲ ² EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
132	133	126	50	AALIYAH ▲ ² BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
133	150	152	43	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
134	132	131	38	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
135	142	149	94	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
136	135	120	18	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
137	119	98	22	SCARFACE ▲ RAP-A-LOT/NOD TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
★★★ PACESETTER ★★★						
138	179	—	2	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	138
139	160	147	17	YANNI ● PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
140	126	110	22	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
141	144	151	12	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	106
142	81	—	2	D-SHOT SHOT 41602/JIVE (10.98/15.98)	SIX FIGURES	81
143	122	106	7	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	51
144	137	140	33	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
145	147	139	22	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	76
146	143	130	26	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
147	149	194	3	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) HS	DA DA DA	147
148	146	127	45	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
149	131	109	18	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
150	151	148	20	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
151	145	135	51	VARIOUS ARTISTS ▲ TOMMY BOY 11663 (10.98/16.98)	JOCK JAMS VOL. 2	10
152	138	124	23	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112	120	2Pac	113	10,000 Maniacs	108	702	171	98 Degrees	188	Aaliyah	132	Trace Adkins	148	Aerosmith	49	Alabama	117	John Anderson	138	Ant Banks	75	Fiona Apple	28	Az Yet	187	Babyface	131	Erykah Badu	47	Barenaked Ladies	199	Beck	98	Bee Gees	110	Clint Black	43	Blackhawk	79	BLACKstreet	66	Mary J. Blige	25	Blues Traveler	36	Blur	140	Jon Bon Jovi	155	Bone Thugs-N-Harmony	2	Boston	116	Toni Braxton	78	Brooks & Dunn	197	Garth Brooks	167	Meredith Brooks	33	Brownstone	143	Foxy Brown	134	Bush	130	Cake	163	Capone-N-Noreaga	162	Bob Carlisle	29	Deana Carter	61	Peter Cetera	183	Changing Faces	69	Tracy Chapman	174	The Chemical Brothers	149	Kenny Chesney	127	Chicago	81	Paula Cole	82	Collective Soul	122	Shawn Colvin	91	Counting Crows	115	Sheryl Crow	62	Daft Punk	180	dc Talk	177	Def Leppard	194	Depeche Mode	166	Diamond Rio	99	Celine Dion	45	Dru Hill	80	D-Shot	142	Missy "Misdemeanor" Elliott	14	En Vogue	57	Bill Engvall	146	John Fogerty	73	Foo Fighters	67	Kenny G	154	Ginuwine	56	God's Property From Kirk Franklin's Nu Nation	13	Sammy Hagar	156	Hanson	6	Ben Harper	175	Heavy D	111	Indigo Girls	93	Alan Jackson	114, 135	Boney James	185	Jamiroquai	92	Wyclef Jean Featuring Refugee	32	Jewel	11	Joe	21	K-Ci & JoJo	88	Toby Keith	128	Killarmy	34	Kom	133	KRS-One	181	K's Choice	159	Patti LaBelle	85	Jonny Lang	77	k.d. lang	76	Kenny Lattimore	157	Tracy Lawrence	150	Lil' Kim	109	Live	52	Kenny Loggins	102, 161	Lost Boyz	100	Makaveli	112	Marilyn Manson	173	Master P	144	Matchbox 20	9	Dave Matthews Band	39, 176	Maxwell	70, 106	Lila McCann	94	Paul McCartney	90	Reel Big Fish	63	Tim McGraw	17	Sarah McLachlan	8	Megadeth	74	Metallica	96	Mia X	51	The Mighty Mighty Bosstones	35	John Michael Montgomery	196	Alanis Morissette	97	Mark Morrison	145	Motley Crue	124	Mr. Serv-on	23	No Doubt	63	The Notorious B.I.G.	19	The O'Jays	107	The Offspring	129	OMC	46	Pantera	31	Michael Peterson	164	Primus	101	Prodigy	10	Puff Daddy & The Family	1	Radiohead	60	Rage Against The Machine	189	Rampage	103	Reel Big Fish	63	LeAnn Rimes	30, 59	Robyn	125	Rome	48	Savage Garden	50	Sawyer Brown	192	Scarface	137	Duncan Sheik	190	Sister Hazel	55	Smash Mouth	86	Sneaker Pimps	119	SOUNDTRACK	Batman & Robin 37 Booby Call 153 Def Jam's How To Be A Player 7 GOOD Burger 121 Hercules 105 I'm Bout It 54 Jerry Maguire 178 Love Jones: The Music 118 Men In Black—The Album 3 Michael 198 My Best Friend's Wedding 22 Nothing To Lose 40 The Preacher's Wife 182	Romeo + Juliet 126 Romeo + Juliet Volume 2 195 Selena 179 Space Jam 41 Spawn—The Album 12 Swingwings 193 SOUNDTRACK CAST Music From The Motion Picture "Evita" 168 Spice Girls 5 Squirrel Nut Zippers 64 Lisa Stansfield 71 Rod Stewart 160 George Strait 24 Sublime 18 Sugar Ray 15 The Supertones 186 Keith Sweat 158 James Taylor 58 Third Eye Blind 42 Pam Tillis 84 Toad The Wet Sprocket 200 Tonic 38 Tool 89 Trio 147 Tru 83	Twista 104 U2 152 Jaci Velasquez 191 Van Halen 170 VARIOUS ARTISTS Booby Mix 2: The Next Bounce II 169 Club Mix '97 72 Jock Jams Vol. 2 151 Pure Moods 20 So So Def Bass All-Stars Vol. II 87 Suave House 26 Ultimate Dance Party 1997 95 Urban Beats 184 Yo! MTV Raps 172 Stevie Ray Vaughan And Double Trouble 53 The Verve Pipe 44 Clay Walker 136 The Wallflowers 16 Westside Connection 165 Lee Ann Womack 141 Wu-Tang Clan 27 Yanni 139 Dwight Yoakam 123
-----	-----	------	-----	----------------	-----	-----	-----	------------	-----	---------	-----	--------------	-----	-----------	----	---------	-----	---------------	-----	-----------	----	-------------	----	--------	-----	----------	-----	-------------	----	------------------	-----	------	----	----------	-----	-------------	----	-----------	----	-------------	----	---------------	----	----------------	----	------	-----	--------------	-----	----------------------	---	--------	-----	--------------	----	---------------	-----	--------------	-----	-----------------	----	------------	-----	------------	-----	------	-----	------	-----	------------------	-----	--------------	----	--------------	----	--------------	-----	----------------	----	---------------	-----	-----------------------	-----	---------------	-----	---------	----	------------	----	-----------------	-----	--------------	----	----------------	-----	-------------	----	-----------	-----	---------	-----	-------------	-----	--------------	-----	-------------	----	-------------	----	----------	----	--------	-----	-----------------------------	----	----------	----	--------------	-----	--------------	----	--------------	----	---------	-----	----------	----	---	----	-------------	-----	--------	---	------------	-----	---------	-----	--------------	----	--------------	----------	-------------	-----	------------	----	-------------------------------	----	-------	----	-----	----	-------------	----	------------	-----	----------	----	-----	-----	---------	-----	------------	-----	---------------	----	------------	----	-----------	----	-----------------	-----	----------------	-----	----------	-----	------	----	---------------	----------	-----------	-----	----------	-----	----------------	-----	----------	-----	-------------	---	--------------------	---------	---------	---------	-------------	----	----------------	----	---------------	----	------------	----	-----------------	---	----------	----	-----------	----	-------	----	-----------------------------	----	-------------------------	-----	-------------------	----	---------------	-----	-------------	-----	-------------	----	----------	----	----------------------	----	------------	-----	---------------	-----	-----	----	---------	----	------------------	-----	--------	-----	---------	----	-------------------------	---	-----------	----	--------------------------	-----	---------	-----	---------------	----	-------------	--------	-------	-----	------	----	---------------	----	--------------	-----	----------	-----	--------------	-----	--------------	----	-------------	----	---------------	-----	------------	---	---	---

MOTOWN LOOKS TO EVOLVE BOYZ II MEN'S INTERNATIONAL PROFILE

(Continued from page 1)

we're all on the same team and share a common goal. There's been a little distraction, but it's so small in terms of this project that it's insignificant."

Among the label's efforts to increase the international popularity of the group are a Spanish-language version of "Evolution" for Spain and Latin American countries, an early European promotional tour, and a series of concert dates on the European continent. The group's 1994 effort, "II," has sold 3 million units outside of the U.S., according to Motown.

Because of the group's warm reception in Spanish-speaking markets, the act has recorded "Evolución," a Spanish-only version of "Evolution." The 10-track set is slated to be released on PolyGram Latin America simultaneously with the English version.

Says PolyGram Latin America international artists marketing VP Marya Meyer, "Aside from being performed in Spanish, it's quite a different album. Only five of the tracks from 'Evolution' are on 'Evolución.' The other five are Spanish versions of the group's greatest hits."

As the title suggests, the R&B quartet displays a broadened range of talent on "Evolution," as Michael McCary, Shawn Stockman, and brothers Wanya and Nathan Morris tackle uptempo tracks and take on greater songwriting, production, and marketing roles.

"The theme of the album is definitely synonymous with the title, because we've grown vocally and with regard to the songs' subject matter," says Stockman. "It's no longer about making common love songs. We've touched on all kinds of relationships and thoughts, including more intimate subjects, like [sexual] fantasies."

Producers on "Evolution" include a cavalcade of high-profile hitmakers. In addition to the group's members, also taking production credits are Keith Crouch, Jimmy Jam and Terry Lewis, Babyface, and Sean "Puffy" Combs.

"The challenge for us is to top ourselves commercially," says Simms. "This album offers greater diversity than the last one and sounds better. So we have a good shot at doing it."

Simms cites the act's non-threatening "nice guy" image, quality songs, and strong, distinctive vocals as the reason the quartet's music has become so universal in scope.

"They come off as male, suburban, down-home guys," says Simms. "But it's more than an image. They're a family-values group and do a lot of charity work around various communities."

Motown faces a long road in its quest to top the act's last studio album. (Mo-

town has also released a remix album and a Christmas collection.)

"II" was No. 1 for five weeks on The Billboard 200 and sold 8.1 million units in the U.S., according to SoundScan. The set generated three top five hits, including "I'll Make Love To You," which was No. 1 for 14 weeks on the Hot 100, and "On Bended Knee," which was No. 2 for six weeks.

In addition to the obstacle of topping the formidable commercial success of "II," the label also faces potential fallout from the resignation of Harrell.

Sonya Askew, urban buyer for the 315-store, North Canton, Ohio-based Camelot Music, is taking a cautious but optimistic approach in her assessment of "Evolution."

"From a creative point of view, I have a lot of confidence that [Boyz II Men] can sell in the pop arena," she says. "I'll be taking into account all the things going on over [at Motown] when purchasing the album. If the label has put together a good marketing plan and can execute it, then I'll feel a little more comfortable with the purchase."

Wanya Morris says the group is concerned about the Motown situation but isn't overly worried. "We've been so busy planning this project that we haven't had a chance to think too much about it," he says.

Adds Stockman, "Fortunately, we have a strong fan base that should support us. Hopefully, it won't affect the promotion, marketing, and sales of the project."

UPTEMPO FOCUS

The label is looking to attract a greater portion of the hip-hop and dance communities with this new album and is banking on the set's uptempo tracks to pave the way.

"They're geared for a younger audience, with Puffy producing three of the faster songs," says Simms.

Although the uptempo tracks are an important aspect of the overall campaign, don't look for the signature Boyz II Men ballad style to change much.

"We're hoping that the demand for the faster songs will allow us to release them early as singles, but our bread and butter will always be the love ballads," McCary says, of which there are plenty on the set.

In an effort to create awareness of Boyz II Men's new product, the label

ROWDY, VOLCANO MERGE

(Continued from page 6)

bringing together such a diverse array of talent," says Czinger, who expects that future signings will continue to reflect a wide mix of styles and genres. "We believe that we're laying a strong foundation to become a major entity."

Volcano emerged in August 1996 when Czinger—with financial backing from Allen & Co., a well-known investment banking firm that specializes in the entertainment field—acquired Zoo Entertainment from BMG, where he had formerly been an executive VP, and put it under the Volcano umbrella. Allen & Co. is also an investor in Freeworld.

Austin's Rowdy Records, which was formed in 1993, formed a joint-venture arrangement with Arista Records one year later. That relationship was dissolved in February of this year; Austin retained rights to the Rowdy name, but many of the label's mainstream-oriented acts remained at Arista (Billboard, Feb. 1).

Freeworld will be headquartered in New York, with offices in Los Angeles

began an "Evolution Countdown" billboard campaign Aug. 8. The first phase, which runs through Sept. 5, involves outdoor displays in the nation's top 12 markets announcing the act's upcoming album.

"The billboards feature the same shot of the group that's on the album's cover and has the release date on it," says Simms.

On Sept. 12, the campaign begins its second phase, with the same billboards announcing the arrival of the set in stores. The campaign concludes Oct. 10.

"4 Seasons Of Loneliness," the first single, is being serviced to top 40, R&B, rhythm-crossover, and jazz/AC stations at the end of August and will be released commercially Sept. 9.

"We're looking forward to the new project," says WGCI Chicago assistant PD/music director Don E. Cologne. "This is a hit-producing group with a track record."

Cologne says the internal Motown upheaval offers a fresh start for the label and may benefit "Evolution."

"It's always sad to see a situation go down like what happened at Motown, but this may be just what [the label needs] in order to move forward," he says. "They need the undivided attention of the label to bring this project home."

The recently produced video for the single is scheduled to be serviced to MTV, VH1, BET, the Box, and appropriate local and regional clip programs Sept. 8. The label plans to edit the production so that a Spanish-language version can be serviced to appropriate shows.

Motown plans a sweepstakes tie-in with the Box from Aug. 13 through Sept. 3. Viewers will have an opportunity to win an all-expenses-paid trip to Tokyo in December to see Boyz II Men perform.

The label plans to send the act on a monthlong promotional tour of Europe beginning Thursday (21), where the group will participate in several music festivals, including a Saturday (23) Polish festival in Gdańsk and the Nottingham festival Aug. 25 in London.

During its U.K. stay, the act plans to shoot a video for "Mama," the second single. The track, also a single from LaFace's "Soul Food" soundtrack, is slated to be serviced to radio Sept. 15.

Among the publicity activities during

its U.K. visit, Boyz II Men will appear on the TV show "Top Of The Pops" before departing for Italy Aug. 30.

"The act was on tour so much here in the States that they didn't get the chance to spend quality time outside the U.S.," says Simms. "So we're sending the group out internationally early to ensure that consumers there know that we regard them as very important to us."

Prior to the act's departure for Europe, Motown plans to host an "Evolution" listening party Wednesday (20) in New York.

"They'll be performing on a boat rent-

ed for the party," says Simms. "We'll have a captive audience of programmers from around the country, as well as other other industry conferencegoers."

The label plans to send the act on a domestic concert tour beginning late in the first quarter or early in the second quarter of '98.

Nathan Morris says concertgoers should look for a more energetic Boyz II Men show.

"On our last tour, we didn't have a lot of uptempo numbers to do a lot of dancing," he says, "but we anticipate our upcoming tour to have a lot more of that."



by Geoff Mayfield

WRESTLING MATCH: The fight for the top of The Billboard 200 is waged by the previous two champions, raps acts **Puff Daddy & the Family** and **Bone Thugs-N-Harmony**, with the former winning by a 25% margin. In its third week, the Puffy title sees a 24% decline from the prior week (228,000 units), while Bone has a 53% drop, typical for a rap title's second week on the market (183,000 units). Figure these two will be the contenders again next issue, especially in light of the fact that Aug. 12 arrivals from the **Backstreet Boys** and **SWV** have been hampered by the second week of the United Parcel Service strike. The safe money is on Puff.

SETTING THINGS STRAIGHT: I was thinking faster than I wrote last issue. The **Billy Joel** hits set and the new **Fleetwood Mac** title arrived Tuesday (19), as previously reported here, not Aug. 12, as was misstated in the previous column. Call it "adult music week." Joel's last album debuted at No. 1 in '93, and activity on Top Pop Catalog Albums suggests that the Mac (Nos. 21 and 22, with gains of 22% and 55.4%, respectively), bolstered by its Aug. 12 MTV special, will be big.

Add another big name to the leading ladies who will invigorate the holiday selling season, as a much-anticipated **Amy Grant** launches Sept. 9. I had intended to tout her when I mentioned the arrivals of **Mariah Carey**, **Janet Jackson**, and **Celine Dion**. By the by, the new Dion set, which comes in November, will include a duet with **Barbra Streisand**, plus other surprise cameos.

CATALOG LOG: Scan the 50-position Top Pop Catalog Albums list, and you'll see that the sales patterns of older titles often clue you into the happenings of current product.

Check out, for example, catalog entries by **Sarah McLachlan** (No. 6), **Sublime** (No. 5), and **Wu-Tang Clan** (No. 28). Although her "Fumbling Towards Ecstasy" had bigger sales weeks during the holiday selling season, that '94 title began to exceed 10,000 units per week five weeks ago, after bubbling in the 6,000-7,000 range for most of the year. McLachlan's burst began a week before her new title debuted at No. 2 on The Billboard 200.

Likewise, Wu-Tang's 1993 debut bowed on the catalog list in the May 31 issue, as awareness of its new double set began to rise. The older album's biggest unit week on Top Pop Catalog was in the June 21 issue, when its new one debuted at No. 1. And, Sublime's first one, "40 Oz. To Freedom," which this week moves close to 13,000 units, has beaten the 10,000-unit mark for 11 weeks in a row. Not surprisingly, its newer self-titled album has enjoyed growth during the last 10 weeks on The Billboard 200 (it had a mild decline of about 2%, at No. 18, this issue). The rise of both the new and old Sublime coincides with modern rock radio's play of the "Wrong Way" track, which bullets at No. 6 on this issue's Modern Rock Tracks list. And, with no new **Garth Brooks** set in immediate sight, his huge HBO special makes sparks fly on both the pop and country catalog lists (see Country Corner, page 32) ... Speaking of catalog, 1995 albums by **311** (No. 13), **Bone Thugs-N-Harmony** (No. 14), and **Tommy Boy's** first "Jock Jams" compilation moved from The Billboard 200 to Top Pop Catalog in the Aug. 2 issue, when each of those sets reached its second birthday (albums are designated catalog status when they are 2 years old and are below No. 100 on The Billboard 200).

311's self-titled opus had logged only 74 weeks on the big chart because it took a while to surface. On the other hand, Bone actually registered 105 weeks on Top R&B Albums—one more week than usually occurs and one week longer than its tenure on the big chart, because the album's first R&B chart week came at the hands of street-date violations ... Meanwhile, at 113 weeks, **Alanis Morissette** stays on The Billboard 200 because she continues to hover above the No. 100 mark, this issue at No. 97. It seemed destined to slip below the mark a few weeks ago, but the album's sales rebounded when her similarly titled "Jagged Little Pill, Live" debuted at No. 2 on Top Music Videos ... Other albums that have moved to catalog status since the beginning of July, and the charts on which they last appeared: **Jeff Foxworthy's** "Games Rednecks Play" (Top Country Albums); **Marc Anthony's** "Dreaming Of You" and **Selena's** "Dreaming Of You" (The Billboard Latin 50); **Shaggy's** "Boombastic" and **Buju Banton's** "Til Shiloh" (Top Reggae Albums); and **Ray Boltz's** "The Concert Of A Lifetime" (Top Contemporary Christian Albums).

LUTHER ALLISON

(Continued from page 9)

footsteps: He released an album this year on Minneapolis-based indie Cannonball Records.

Allison is also survived by his business and life partner, Carolyn "Rocky" Brown; his estranged wife, Fannie Mae; son Luther T.; stepchildren Carolyn, Frank, Juliette, Rose, Joanne, Ray, and Connie; three brothers and two sisters; and numerous grandchildren and great-grandchildren.

Funeral services will be held Sunday (17) at the Piser Funeral Home in Chicago; a memorial jam session will follow at Buddy Guy's Legends. Contributions in Allison's name may be made to the Blues Community Foundation, P.O. Box 607698, Chicago, Ill. 60660; "Luther Allison Fund" should be specified.

POP'S PROTEGES JOIN FOR TRIBUTE SET ON ROYALTY

(Continued from page 9)

modern rock, and hard rock stations. A videoclip for the song features a cameo by Ramone. In addition, Royalty plans to send the entire album to other formats in hopes that they may find a track suitable for their playlists.

It's not the first time the Blackhearts have committed a cover of a Pop song to a record. The band's version of "I Wanna Be Your Dog" was included on Jett's 1988 album, "Up Your Alley."

"We don't usually get into compilations," adds Jett, "but I'm a big fan of Iggy's, and we wanted to pay tribute to him, and the fact that the money is going to LIFEbeat and people with AIDS was absolutely a factor."

"We Will Fall" is the brainchild of Royalty Records VP of A&R Dave R. "It's something I've wanted to do for a long time," he says. "There were all

these tribute albums coming out in the '90s, but I realized that the '90s wouldn't be complete without an Iggy tribute."

Although the 3½-year-old label has yet to release a hit album, it has opted to donate 100% of the net proceeds from "We Will Fall" to LIFEbeat, which assists individuals suffering from AIDS and the HIV virus. "It just made sense," says Dave R. "It's the '90s, and AIDS affects everyone." Pop has also agreed to donate his mechanical royalties from the album to the music industry AIDS charity.

For LIFEbeat, the fact that "We Will Fall" turned out so well is a pleasant surprise. "A lot of times people bring ideas to us, and they don't end up making the record," says LIFEbeat executive director Tim Rosta. "But

Royalty did an amazing job. This is one of the best tribute albums I've ever heard."

In compiling the album, Royalty had little problem in finding an array of talent interested in paying tribute to Pop. "Originally we were planning to have 10 or 12 artists, and we turned around and we had 20," says Dave R. "Without losing the focus of the album, we wanted to have the diversity to display what Iggy is all about. He covers so many markets. We have the underground punks [Blanks 77], queercore [Pansy Division, Extra Fancy], and there's a lot of women on the album [NY Loose, 7 Year Bitch, Bush Tetras]. We have the metal with the Misfits and the mainstream with the Chili Peppers, but at the same time, we still have the original punks like Joey Ramone and

Lenny Kaye."

Kaye, a veteran producer/writer and Patti Smith Group guitarist, contributes his version of "We Will Fall" to the album.

"Knowing that most of the most-requested Stooges numbers would probably be clamored for, I chose the one I least likely, the strangest, and one that I had a great appreciation for," he says.

Ironically, "We Will Fall" ended up as the album's title track. "It's a real cool track," Kaye adds. "And for me, it represents the ominousness of the Stooges and how dangerous their world might have appeared in those years of peace and love, when they came out."

Kaye, who caught the Stooges on their first trip to New York in 1970 when the act played the New York

State Pavilion, has long been a champion of the band and Pop.

"I did think then, and I still do, that the Stooges were one of the most important bands that rock'n'roll has ever thrown up," he says.

Along with Kaye and veterans of the New York punk scene like Ramone and Blondie, Pop has also influenced a new generation of bands also featured on the album, including D-Generation, NY Loose, Pansy Division, Superdrag, and Nada Surf.

Nada Surf bassist Daniel Lorca says the band became involved in "We Will Fall" through fellow Iggy fans Superdrag. "They knew that we were gigantic Iggy and Stooges fans, so they told the label we should be on it. When the label contacted us, we freaked out and said yes."

According to Lorca, Nada Surf plays about a dozen Stooges songs but opted to record "I'm Sick Of You" because it's a song that isn't usually covered.

"We've been big fans of his for a long time," Lorca says. "I remember the first time I heard [the 1970 Stooges album] 'Fun House.' There was something very bizarre and visceral about it. It had this groove that was completely undeniable."

Royalty and LIFEbeat plan to spread the word about "We Will Fall" with record-release concerts in New York and L.A.

The Sept. 4 New York date, at the Spy Bar, will feature performances by Jett & the Blackhearts, Nada Surf, and Ramone.

An October L.A. date, possibly headlined by the Chili Peppers, is in the planning stages.

On Sept. 16, the day of the album's release, Royalty and LIFEbeat will stage an in-store at the Tower Records in New York's Greenwich Village that will feature appearances by several of the artists featured on the album.

Also on that day, Ramone is scheduled to make an appearance on Howard Stern's syndicated radio show to promote the album.

With the set's mix of punk veterans, mainstream stars, and current underground heroes, retailers say the prospects are good for "We Will Fall."

Says Natalie Waleik, VP/director of purchasing for the 18-store, Allston, Mass.-based Newbury Comics, "Most of the bands that are on it wear their Iggy influences on their sleeves, so it's good to see them paying tribute to their hero, the godfather of punk. Plus, there are a few other big names on there that will give it a sales boost."

FAILED BID LEAVES RED ANT ON THE BRINK

(Continued from page 1)

if they cannot sell Red Ant, they will liquidate the label rather than continue to fund it.

Executives from Wasserstein Perella, Red Ant, and Alliance were unavailable for comment at press time.

The latest turn of events came after Wasserstein Perella saw its bid shot down in court by the unsecured creditors' committee at a bankruptcy court hearing on Alliance's motion to sell the label to the Wall Street firm (Billboard Bulletin, Aug. 14).

Counsel for the creditors' committee, James M. Peck of the New York-based law firm of Schulte Roth & Zabel LLP, said that the committee had several problems with the Wasserstein Perella bid, with its biggest objection appearing to be that "the transaction put forth is inadequate." Wasserstein Perella was proposing to pay \$625,000 and stock equivalent to 10% of the label to the parent.

As part of its bid, Wasserstein Perella was prepared to put up \$3 million in immediate funding and a total of \$11 million-\$19 million to turn the label into a successful operation.

During the daylong hearing, the creditors' committee and Judge Burton Lifland attempted to persuade Wasserstein Perella to up the cash payment to Alliance, while Peck also argued that Red Ant should file for Chapter 11 protection, which he said could prove "ben-

eficial" for the Alliance estate.

Alliance Entertainment filed for Chapter 11 protection July 14 but did not include in the filing some of its subsidiaries, including Red Ant. In the case of Red Ant, the company said it was contemplating an offer to sell the label.

However, since the offer to buy the label came from Wasserstein Perella, which is an equity owner in Alliance and has two of its officers on the company's board of directors, the banking groups that supplied Alliance's prepetition revolving credit facility and post-petition debtor-in-possession facility opposed what they termed an "insider's sale"; they insisted that the company put the label on the block and go through an auction process.

Red Ant was founded by former MCA executive Al Teller in July 1996 in conjunction with \$20 million in financing put up by Wasserstein Perella. In August 1996, Red Ant was acquired by Alliance Entertainment, and, as part of that deal, Teller was made co-chairman of the latter company, leaving Red Ant president Randy Phillips to run the day-to-day operations of the label.

Almost immediately after the Red Ant acquisition, Alliance had a cash-flow problem that forced Wasserstein Perella to put additional financing into the company, along with Bankers Trust. As a result, Wasserstein Perel-

la assumed a strong position on the Alliance board of directors.

Alliance Entertainment had been struggling to avoid a Chapter 11 filing since November; it finally succumbed last month.

Since the auction process was begun for Red Ant, Wasserstein Perella emerged as one of three companies bidding for the label and its assets.

According to testimony giving during the hearing by an Alliance executive and an official from one of the firms representing it in Chapter 11, the other bids were from Bust-It Records, which offered to pay \$2.2 million for Red Ant, and Delicious Vinyl, which offered to buy its way out of the joint-venture deal it has with Red Ant by paying \$1.5 million in exchange for settling the \$25 million lawsuit it has filed against the label.

But Alliance lawyers argued that the Bust-It offer was worthless until that company could prove its ability to finance the deal. They also stated that the Delicious Vinyl offer was really worth only \$500,000, because the label had offered to pay in three installments of \$500,000 each.

The Bust-It offer came from label principal Louis Burrell and was represented in court by his financial adviser, James Marks, who declined to divulge to Billboard the name of his company. In court, Marks said Bust-It was in the process of arranging for a \$60 million term loan from Republic National Bank, which would be backed by \$100 million in Treasury bills, and said the loan would not be completed until the next day.

After the debtor and banking counsel indicated that they favored exploring the Wasserstein Perella offer, Judge Lifland supplied Marks with a phone and urged him to produce before the end of the hearing a binder payment, or, at the very least, present someone from Republic National Bank who could verify the status of the loan. By the end of the hearing, neither scenario had occurred.

Speaking for the creditors' committee, meanwhile, Peck questioned whether Alliance and Wasserstein Perella had engaged in "arm's length" good-faith negotiations. He repeatedly questioned whether the Wasserstein Perella partners sitting on the Alliance board had access to information about the auction process.

Alliance Entertainment COO Eric Weisman testified that Wasserstein Perella executives on the company's board of directors were never in attendance at board meetings at which the

HARRELL'S MOTOWN SUCCESSOR

(Continued from page 6)

not comment on Goldberg's or Motown's status.

Sources say Harrell sought a severance package of \$15 million but was offered \$5 million by PolyGram.

Although Harrell joined Motown after a hot streak as founder of Uptown Records—which broke Mary J. Blige, Jodeci, and Heavy D—his tenure at Motown has been comparatively lackluster. The label's biggest-selling act, Boyz II Men, has not released a new album since its 1994 smash "II," which has sold more than 8 million units in the U.S., according to SoundScan. The group plans to issue its third studio release, "Evolution," this fall (see story, page 1). Similarly, Queen Latifah's 1993 Motown debut went gold, but she has not released an album for the label since then.

Other artists' records released since Harrell took over—like titles by heralded newcomer Horace Brown and once-hot group Zhané—have failed to live up to expectations.

Additionally, heritage Motown artists Stevie Wonder and Diana Ross have been absent from the release slate for the last two years, and the records they issued in 1995 were commercial disappointments.

On the catalog front, Motown—which boasts 30,000 masters, including seminal works by the Jackson Five, Ross & the Supremes, Marvin Gaye, Wonder, the Temptations, Lionel Richie & the Commodores, Smokey Robinson & the Miracles, and the Four Tops—has also been virtually silent, issuing a trickle of greatest-hits packages that have failed to make a significant impact on the marketplace.

Sources say the prevailing impressions of Harrell's presidency of Motown have been depicted by a high-profile print ad campaign that featured Harrell smoking a cigar in a plush chair and the rounds of layoffs that have occurred at the label since then.

PAUL VERNA

PLASTIC SURGERY

555-SKIN

Look like a million for \$19.99!

Dr. Harry says, "If you don't look better, I'll eat a bug!"

*Does not include anesthesia.

555-DISC

AUDIO MANUFACTURING

Cheap-O-Disc... WE'LL BEAT ANY PRICE!

Call for our complete packages!

*Complete packages don't include reference CD, film, color separations, or printing.

Custom Discs YOU

Two things you don't skimp on

In audio manufacturing, less money doesn't mean more value - it just means your project doesn't look or sound as good, and takes longer to make. At Disc Makers, we guarantee your satisfaction or your money back.

We don't skimp when it comes to your CDs. Neither should you.

FREE CATALOG!
1-800-468-9353
www.discmakers.com

DISC MAKERS
EXPECT MORE

AVL0797-18

HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Reach The Touring Biz With New Talent Directory

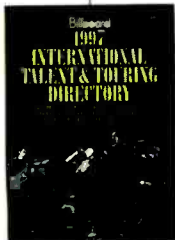
Billboard is reserving space for its 1998 International Talent & Touring Directory slated to hit streets in October. This essential directory supplies the most complete and up-to-date listings of current music acts, venues, promoters, agents/managers, equipment manufacturers, suppliers, sound and lighting services, charter services and hotels.

Billboard's ITTD is utilized by the key people in the talent and touring industry who are responsible for creating some of the biggest music tours each

year. It helps them make the right decisions, every day of the year.

This guide is the ultimate international reference source with 16,000 listings from 44 countries around the globe. Your ad in the International Talent & Touring Directory is the most effective way to reach the most powerful decision makers in the touring business including promoters, record labels, managers, lawyers, event managers and merchandisers.

Call Dan Dodd at 213-525-2299 today to reserve your space in the ITTD.



Amusement Business Publishes New TradeShow & Convention Guide

The 1997-98 edition of the TradeShow & Convention Guide is now available. This valuable resource guide is packed with information about the world's trade show industry as well as related facilities and services. This comprehensive directory, updated every year, contains thousands of listings of conventions and trade shows with show dates covering the next five years. Also included is data on locations, projected attendance, number of exhibitors, costs, sizes and number

of booths, products being displayed and contact names and addresses. Trade shows and conventions are listed by category and cross-referenced chronologically and geographically.

The 1997 TradeShow & Convention Guide is available for \$115 per copy, postage and handling included. Orders should be prepaid and sent to Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 615-321-4250.



PERSONNEL DIRECTIONS

The Airplay Monitor publications have promoted two staffers to the new position of associate director of charts. Datu Faison gets the call at R&B Airplay Monitor and Steven Graybow moves into the same post at Top 40 Airplay Monitor.

Faison currently manages all R&B Airplay Monitor charts, and writes the weekly "Noteworthy" feature.

He will now oversee the new "R&B National Airplay" and Regional charts, and co-manage the new Crossover section in Top 40 Airplay Monitor with Theda



FAISON

Sandiford Waller, director of charts, R&B and Top 40. Faison will continue to manage Billboard's R&B, rap, reggae and gospel charts.

Graybow, who managed the Adult section in Top 40 Airplay Monitor, recently added responsibilities for the Modern Adult Chart that debuted in June and Rock Airplay Monitor's "Personnel File." Along with his new role at Airplay Monitor, Graybow will continue to manage Billboard's jazz and blues chart.



GRAYBOW

Billboard Music Awards
Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazo at 212-536-5173

1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997
19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997
Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

Wets' 'Yesterday' A Beatles-Beater

'BIGGER THAN THE BEATLES' isn't just the title of a Joe Diffie song. It's also the new motto of Wet Wet Wet, the U.K. group that now owns the most successful British chart recording of the Paul McCartney classic "Yesterday." When the Fab Four released the song as a single in the U.S., it quickly moved to No. 1. But there was no U.K. single release of "Yesterday" until spring 1976, when the track belatedly peaked at No. 8 in the U.K. Because the Beatles didn't release the song in Britain in 1965, a cover version by crooner Matt Monro was issued by EMI's Parlophone label, and that single peaked at No. 8. A month after Monro's 45 entered the chart, a distaff version by Marianne Faithfull went to No. 36. Two years later, Ray Charles' take on "Yesterday" checked in at No. 44 (while peaking at No. 25 in the U.S.).

So to beat the Beatles, someone would have to chart in the top seven of the U.K. chart with a version of "Yesterday," and that's what the Wets have done. Their soundtrack single from Rowan Atkinson's "Bean" movie enters the British singles chart at No. 7. It's the third time Wet Wet Wet has taken a Beatles remake onto the U.K. chart; "With A Little Help From My Friends" was No. 1 in 1988, and "I Feel Fine" peaked at No. 30 in 1990.

The "Bean" soundtrack, which also includes Boyzone's "Picture Of You" and Alisha's Attie's interpretation of the Crystals' "He's A Rebel," should be working its way across the Atlantic soon. That would give the Wets a chance to chart on the Hot 100 with "Yesterday." Although it's been recorded by everyone from the Supremes to Boyz II Men, the only versions to appear on the Hot 100 are the ones by the Beatles and Charles. "Bean" was No. 2 at the box office in its opening week in the U.K., where Mr. Bean has been a TV staple for years.



by Fred Bronson

ONE 'LIFE' TO SING: It's a good week on Hot Country Singles & Tracks for singers named Lee Ann or LeAnn. Airpower status is awarded to "The Fool" by Lee Ann Womack (Decca) as the track bullets 19-17, while LeAnn Rimes has the Hot Shot Debut with the song you thought would never return, "You Light Up My Life." The original version by Kacey Cisyk remains an obscurity; it was released as an Arista single from the soundtrack to the film "You Light Up My Life." The song was then covered by Debby Boone and went into the record books as the biggest chart single since Elvis Presley's "Don't Be Cruel"/"Hound Dog." The Boone single was No. 1 for 10 weeks and was released on Warner/Curb; the Rimes single is also released on the Curb label. Rimes is still rising on the Hot 100 with her version of the Diane Warren song "How Do I Live," rebounding 10-6 to achieve a new high mark, and on the Adult Contemporary chart, jumping 9-5.

THANK GOD HE'S A...: Country boy John Denver is back on Top Country Albums after an absence of nine years. "Higher Ground" marked his last appearance on the chart in 1988; that album peaked at No. 49. "The Best Of John Denver Live" on Sony's Legacy label bests that peak by bulleting 63-47 this issue.

FIVE AND TEN: Larry Cohen of Trumbull, Conn., notes that "Not Tonight" (Undeas/Atlantic) by Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott And Angie Martinez is the first top 10 hit by five individual artists since Babyface featured LL Cool J, Howard Hewett, Jody Watley, and Jeffrey Daniels on his No. 6 hit from November 1996, a remake of Shalamar's "This Is For The Lover In You."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	407,993,000	436,862,000 (UP 7.1%)
ALBUMS	337,343,000	356,715,000 (UP 5.7%)
SINGLES	70,650,000	80,147,000 (UP 13.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	240,610,000	270,924,000 (UP 12.6%)
CASSETTE	95,880,000	85,001,000 (DN 11.4%)
OTHER	853,000	790,000 (DN 7.4%)

OVERALL UNIT SALES THIS WEEK

14,162,000

LAST WEEK

14,401,000

CHANGE

DOWN 1.7%

THIS WEEK 1996

13,153,000

CHANGE

UP 7.7%

ALBUM SALES THIS WEEK

11,745,000

LAST WEEK

11,923,000

CHANGE

DOWN 1.5%

THIS WEEK 1996

10,569,000

CHANGE

UP 11.1%

SINGLES SALES THIS WEEK

2,417,000

LAST WEEK

2,478,000

CHANGE

DOWN 2.5%

THIS WEEK 1996

2,584,000

CHANGE

DN 6.5%

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	160,240,000	173,319,000	UP 8.3%
INDEPENDENT	31,630,000	38,369,000	UP 21.3%
MASS MERCHANT	48,740,000	58,291,000	UP 19.6%
NONTRADITIONAL	NA	945,000	NA

ROUNDED FIGURES

FOR WEEK ENDING 8/10/97

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



AN ALL-STAR ATTACK OF TODAY'S HOTTEST ARTISTS



money talks the album

REFUGEE CAMP ALL STARS (FEATURING PRAS)

BARRY WHITE AND FAITH EVANS

PUFF DADDY (FEATURING BLACK ROB)

MARY J. BLIGE

LIL' KIM (FEATURING ANDREA MARTIN)

NEXT AND NAUGHTY BY NATURE

SWV

LISA STANSFIELD

BRAND NUBIAN

ME'SHELL NDEGÉOCELLO

MASE

DEBORAH COX

RICK JAMES (FEATURING LIL' CEASE)

ANGIE STONE AND DEVOX

ALBUM IN STORES 8/19

MOVIE OPENS 8/22

ARISTA

© 1997 Arista Records, Inc. Manufactured and Distributed by Arista Records, Inc.

www.americanrapohistory.com

www.aristarec.com



COOLIO
MY SOUL

after taking
five million people to
gangsta's paradise,
coolio bares his soul.
MY SOUL
the new album
featuring
"c u when u get there"
and "oooh la la."



in stores august 26