Virgin Retail Consolidates In Europe

**THE JOURNEY**

BEGINNS SEPTEMBER 22, 1997

**BY JEFF CLARK-MEADS**

LONDON—Virgin Retail Europe (VRE) aims to become a genuine pan-European retailer with a new management structure that will see the closure of its long-standing headquarter.

But Simon Burke, chief executive of Virgin Retail Group, says that the increased buying power inherent in the new, more coherent management format will not be used to intimidate record companies into granting more favorable trading terms. Rather, he states, VRE will aim to move forward in a spirit of cooperation. "I've always believed in a consultative approach," he says.

(Continued on page 8)

A Rival Format For DVD Due On Market In '98

**BY SETH GOLDSTEIN**

NEW YORK—A new DVD format should pull into the market next year. Six months after the 5-inch discs and machines to play them debuted at retail, a venture called Digital Video Express on Sept. 9 unwarpped a system that adopts DVD technology to permit revenue sharing of software that never has to be returned to the store and that the user can throw away after viewing, at a cost of $5.

Program suppliers will split rental and purchase fees with Digital Video, a joint venture of Circuit City Stores and a Los Angeles entertainment law firm.

(Continued on page 8)

Hot Rap Act Wu-Tang Clan Runs Into Troubled Waters

**BY CHRIS MORRIS**

LOS ANGELES—The chart-topping Loud Records rap set Wu-Tang Clan is in an apparent state of disarray. The group, members of which are currently under investigation for allegedly inciting a riot at a show in Indianapolis and beating a Loud promotion man after a Chicago-area date, has abruptly left its opening slot on Rage Against The Machine's national tour.

"It's a very weird thing," a label source says. But he adds that Loud, which has issued no official statement on Wu-Tang Clan's status, has no plans to drop the group from its roster.

(Continued on page 8)

'Candle' Ignites Globally

Demand High For Elton John Single

**A BILLBOARD INTERNATIONAL STAFF REPORT**

LONDON—The rewritten "Candle In The Wind," performed by Elton John as a moving tribute to Diana, Princess of Wales, at her funeral here Sept. 6, stands poised to become one of the biggest-selling global singles ever when it reaches retail shelves worldwide beginning Sept. 11.

With proceeds earmarked to benefit the Diana, Princess of Wales Memorial Fund, a charity set up in the princess' name after her death, the music-business initiative also promises to resonate well beyond industry confines.

The single release is only one of many music-industry tribute and fund-raising projects expected in the coming weeks and months. Also on tap are several commemorative albums, including an all-star tribute to be released in December, and a planned trans-Atlantic concert to be syndicated worldwide next year.

MTV Networks has donated $100,000 from ticket sales of its Video Music Awards to the fund and is airing John's moving funeral performance, taken from the official media pool camera feed, as a music video on VH1 and MTV.

The centerpiece and catalyst of the initiatives, however, is John's single.

"Candle In The Wind 1997," rewritten by John's lyricist, Bernie Taupin, originally had lyrics referring to Marilyn Monroe. The revised song opens with the lyrics:

"Goodbye England's rose
May you ever grow in our hearts"

(Continued on page 8)

Sony's RED Spawns Indie Group Red Ink

**BY DON JEFFREY**

NEW YORK—A new independent label group has been formed by Sony Music's RED Distribution to help fledgling labels market and promote their recordings. The unit, called Red Ink, will be headed by VP/GM Howard Gabriel, who says that its "mission is developing artists for the Sony family and for the independent sector."

He adds, "We're acting as a label for the entrepreneurial professional who has great ears and great talent but doesn't have the opportunity or the wherewithal to have a staff. We provide him with services so he doesn't have to staff up."

Gabriel reports to Ken Antonelli, senior VP/GM of RED, which distributes about 285 recordings a year on 23 labels.

Antonelli says the unit was formed because many young labels lack financial resources and an understanding of distribution, "which makes it difficult."

(Continued on page 8)

MUSIC TO MY EARS

Epic/Legacy's 'Philly Sound' Set Celebrates Sophisticated Soul

**PAGE 5**

LEON HUFF AND KENNY GAMBLE

HUGH PADGHAM

THE BILLBOARD TRIBUTE

FOLLOW PAGE 48

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IN MUSIC NEWS

Green Day Shows Growth On Third Reprise Album

PAGE 11

SEPTEMBER 20, 1997

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Available September 9th at your favorite record store or Christian bookstore.
“Where did music first capture my imagination?” wonders Kenny Gamble, reflecting on his work with fellow songwriter-producer Leon Huff, whose initial decade of an enduring partnership is recalled on the upcoming box set “The Philly Sound: Kenny Gamble, Leon Huff & The Story Of Brotherly Love (1960-1970)" (Epic/Legacy, due Sept. 30). “Boy,” Gamble confesses, “nobody’s asked me that before, but this is a key question. It must have been when I was a teenager in Philadelphia in the early 1960s, hanging out at a friend’s house, watching TV in my neighbor’s home. Tell me about ‘The Love Of Money’ with a great arrangement by Bobby Martin—that comes from the Scriptures, people doing anything for the root of all evil. And my mama, she worked scrubbing people’s houses—that is when I always ‘Love My Mama’ comes from. All those songs, they’re the truth.”

Kenneth Gamble was born Aug. 11, 1943, in South Philadelphia, the son of Ruby and William Gamble. “I don’t know what my dad did for a living. I don’t know him well.” says Gamble. “There were three children in the family; I have two brothers, and I was in the middle. My mom was a beautiful person, a very spiritual woman.”

Gamble played with songwriter-producer colleague Thom Bell in the Renovos, a local act that later included Huff as well as guitarist Roland Chambers, a central presence in the integrated MFSB (Mothers, Fathers, Sisters, Brothers) Orchestra that would become Philadelphia International Records’ house ensemble when Gamble and Huff founded the label in 1971 with the backing of CBS Records president Clive Davis. The June Allynson-like bill at Gamble’s label was Duane Laddie, aka Du Dee Sharp, of “Mashed Potato Time” fame (released in 1962 on the Cameo label), who soon became Mrs. Gamble and a sublime vocalist—see “Ooh Child” on the first album—I’m gonna be a Philadelphian International/TSOP (the Sound of Philadelphia) family.

That broad facetted the brilliant talents of Bell—“We had a great sense of history next.” Gamble insists—as well as those of Martin and arrangers/crooners Norman Harris and Bobby Eli and singer/writer/producer Bunny Sigler, who labored alongside enchanted engineer Joe Tartas to break all the rules in the service of Gamble and Huff’s joint vision. A prime dose of the customary wizards’ brew was “For The Love Of Money” with its three CD, 48-track “The Philly Sound” demonstrates. Gamble had his own helpful shopkeeper-supporter in Benny Krass, a South Street clothier who put up the seed money that nurtured Gamble and Huff’s precocious Exor label and the subsequent Gamble/H Huff imprint, as the duo began producing the labels’ initial signing, the Intruders. Kenny and Leon, who met in the elevator of the Schubert Building on South Broad Street, wrote a hopeful song called “We’ll Be United” for the Intruders in Philadelphia’s Cameo-Parkway Studios, and when it leapfed to No. 14 on the Hot Rhythm & Blues Singles chart, its strings and sweet vibraphone/piano exchanges proclaimed the advent of a polished, jazz-influenced band to rival Stan’s down-home, horn-driven Motown’s pop strut.

As ‘60s civil rights gains found practical application in popular African-American expression, the neighborhood met the boardroom on the street corner. As Leon, Jerry and Gamble and Huff, and the sound that Gamble and his buddy Huff heard in their heads fused sophisticated orchestral and conscience-cued themes to yield social currency, the R&B format of the black entertainment sphere spoke volumes about the passion behind them: “Cowboys To Girls” and “I’ll Always Love My Mama” by the Intruders; “Only The Strong Survive” by Jerry Butler; “Me And Mrs. Jones” and “Am I Black Enough For You” by Billy Paul; “Don’t Let The Green Grass Fool You” by Wilson Pickett; the Three Degrees’ “When Will I See You Again”; the O’Jays’ "Back Stabbers,” “Love Train,” and "For The Love Of Money"; and Harold Melvin & the Blue Notes’ “Bad Luck” and "Wake Up Everybody.”

As Gamble reminds, “‘Wake Up Everybody’ and ‘Love Train’—that music was the way we all felt; that’s why the songs were trend-starters. With our records, me and Huff were always saying that there was a message in the music. And then it was like ‘For The Love Of Money,’ with a great arrangement by Bobby Martin—that comes from the Scriptures, people doing anything for the root of all evil. And my mama, she worked scrubbing people’s houses—that is when I always ‘Love My Mama’ comes from. All those songs, they’re the truth.”

TAYLOR-MADE FOR RADIO

Amid the changes, clamor, and stress swirls, the world comes a weekly voice of insight, interest and humor: Billboard's Chuck Taylor. Some people can’t wait to drink their morning coffee or check out the opening spread. For me, I can’t wait to drink my coffee and read Chuck’s Airwaves column. I know from my show, “LovePhones,” that no one likes to be alone, and everybody I talk to in the industry says the same about Chuck as I do—He’s a pleasure to work with and read.

Alessa Pollock
Affiliate Relations
“LovePhones"
Premier Radio Networks
New York

CONCERT OPERATIONS

A note of thanks for the great article by Craig Rosen on Ralph Covert (“Birthday May Boost Cover), Billboard, July 5). I really appreciate Rosen’s taking the time to explore the background on him and his Love. He has embraced endless amounts of love for the music and for his future and the hope of a larger audience in the future.

Jay Whitehouse
Watertown Records

SPEAKING OF ARTHUR PYSCHOOL

I wanted to say thanks to Irv Lightman’s article on Arthur Pyschool (“R&B, Jazz Balladeer Arthur Pyschool Dies,” Billboard, July 5). We have two daughters, and I want each to have a book of all the articles about the same Chuck as I do—He’s a pleasure to work with and read. Alistair Pollock
Affiliate Relations
“LovePhones"
Premier Radio Networks
New York

SUPPORT FOR HARRELL

I am so sick of the way that the departure of Andre Harrell from the helm of Motown is being depicted. Let’s not forget that Andre was given a dormant state when Paul Duran-Cram hired Harrell to breathe new life into this black music institution. Any corporate executive knows it takes more than two short years (Mr. Harrell was there only a brief 25 months) to revitalize a failing enterprise (notwithstanding its rich catalog). Yes, we may have made mistakes, yes, he is alleged to have been a big spender. However, Harrell’s track record and pioneering contribution to the R&B art form are already recorded in our history. He has Roomed endless amounts of love for the music and for his brothers and sisters. Just ask Sean Combs. The media’s efforts to reduce Harrell to some irresponsible big spender have fallen on deaf ears of those of us who know better.

Karen Mason
Destiny Entertainment
Bronx, N.Y.
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**COMMENTARY**

**By Mark Joseph**

As millions of baseball fans watched, Babe Ruth, Ty Cobb, and other legends dominated the game in the first half of the century. Few knew of men like Rube Foster or Cool Papa Bell, who were never allowed one pitch at the Stetson of a single swing at a Walter Johnson fastball.

The Negro Leagues, born out of a culture of segregation, thrived as the result of collusion on the part of men like Commissioner Kenesaw "Mountain" Landis and Major League teams owners who financed well-being rested on the comfort of the Negro League arrangement. The Major Leagues remained all-white, and the Negro League owners were only money. The African American players, who wanted to be baseball players, not Negro baseball players—and the fans—were the losers.

The color barrier is gone today, but there is an analogy to be found in the world of music. As with baseball, strong bedfeul lows have collapsed to keep musicians with Christian beliefs in the modern-day equivalent of the Negro Leagues—the contemporary Christian music (CCM) industry.

Rock acts have peppered their records with statements of faith while remaining in mainstream music.

Christian music has simply been the best music that has ever happened to be created. The music is generally regarded as highest quality, and it has the formula that has been tested and proven over time.

The arrangement worked nicely, and the formula was simple: Explicitly Christian lyrics bring in more airplay on Christian stations—and more money. Artists who happened to be Christians were signed to Christian record labels and encouraged to write one-dimensional God songs. Stories of faith, if they were allowed, but preferably if a conclusion had been reached.

Not content to simply sign new acts, the CCM world pulled artful journalists like B.J. Thomas, Mark Farner, Joe English of Wings, Barry McGuire, Leon Patillo of Santana, Richie Havens, and many others who simply "saw" the world, and the refusal to exclude it from their music.

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Saturday PREMIER!

September 20 at 7pm/6c
Lava/Atlantic’s Sugar Ray Flying High With ‘Floored’

BY DOUG REECE

LOS ANGELES—Lava/Atlantic modern rock act Sugar Ray has become the summer music business Cinderella story as its sophomore album, “Floored,” continues to hold its ground on the Billboard 200 this issue.

Moving back up to No. 12 this issue, “Floored” has sold more than 510,000 units since being released in July, according to SoundScan.

Even more impressive, the band’s single “Fly”—a husky, summertime gem featuring the talents of toaster/rapper Super Cat—has been holding its own on the Modern Rock Tracks chart for its eighth consecutive week.

Meanwhile, a clip for the single featuring Sugar Ray lead singer Mark McGrath in a Fred Astaire/Lionel Richie-style tap dance is in heavy rotation on MTV.

The track’s resilience, says modern rock WBRU Providence, R.I., PD Tim Schiavelli, is especially noteworthy in light of the multi-station play it is receiving in several markets.

“Coming off modern rock station WIKS is on it, and top 40 WPPRO and mainstream rock WHJY are playing it all over the place, as well,” he adds. “But so far, research is telling us that it’s not crispy yet, which is pretty amazing when you consider we’ve had it in heavy rotation for the last three months.”

Before “Fly” began to soar, Lava/Atlantic serviced album track “American Pig” to college, metal, and mainstream rock May 2. The label followed quickly with “Fly,” servicing mainstream rock—which received a version of the song minus Super Cat’s contribution—modern rock, and AC May 16. Some triple-A stations also received the track.

While the band has undoubtedly become tied to the track due to its widespread coverage, it is only one facet of Sugar Ray’s musical persona. In fact, most other tracks on the album, including the forthcoming single “RPM,” reveal a heavier, more aggressive punk sound.

Sugar Ray drummer Stan Frazier says it is by design that the act’s records sometimes appear dichotomous.

“Even looking back to the band’s 1995 debut, ‘Lemonade & Brownies,’” says Frazier, “I would say it was a lot of fun and I think we were really happy recording it.”

“I spent a lot of time in the studio while we were recording,” says Reprise Records president (U.S.) Howie Klein, “and what I realized immediately is that they had seemed to mature in their musical direction. It wasn’t just more of the same. There was a lot more going on in the band.”

While some of “Floored” does show new-found musical development, make no mistake: Green Day is still, first and foremost, a punk band.

“I still love punk rock,” says singer/guitarist Armstrong. “I’m not 25 years old, and I still love it. I don’t want to abandon it. It made me who I am, but we’re capable of doing a lot more… We wanted to leave ourselves vulnerable and sort of let it happen.”

While such bands as the Clash and the Replacements were praising their punk roots, Armstrong says it was indie punk band Bikini Kill that inspired Green Day’s growth.

“Well I really liked the way Bikini Kill’s last record came out,” he says. “They challenged themselves more. They have some really rough punk rock songs and these delicate pretty songs. I was into the way they did it, and since they come from the same background, it was easier to relate to than something like ‘London Calling.’ That record was done in a completely different era.

“We went back to the rock and roll sound that you’re talking about, and that’s where we’re at.”

Armstrong adds: “We’re getting into electronic and folk kind of music, and nobody is really bashing us out. We’re a garage band, and we’re not going to worry about what we’re doing.

It was in 1994 that Green Day—now managed by Atlantic/Third Rail’s Bob Cavallo and Pat Magnerella—became more than just a garage band. After recording two albums and three EPs for the Berkeley, Calif.-based Lookout Records, the trio—which also includes bassist Mike Dirnt and drummer Tre Cool—made the leap to Reprise. The group’s major-label debut, “Dookie,” has sold more than 6.2 million copies to date, according to SoundScan.

“Dookie,” the band’s 1995 album, has sold 1.6 million—a disappointment only when compared with the incredible sales strength of “Dookie.”

“I love the last record,” Armstrong says of “Insomniac,” “It did a lot better than I thought it was going to do. We were prepared for what people were going to say. From the sound of it, we knew it wasn’t going to sell as much as ‘Dookie.’ It is very much the opposite of what we did with this album. It had a sort of one-track mind. It was very aggressive through the whole thing. It was relentless. It sold 4 million worldwide, and that’s great.

Bands dream of selling that many records.”

For “Insomniac,” Armstrong wrote 40 songs before narrowing down the field to the 18 tracks—published by Green Daze Music, administered by WB Music Corp./ASCAP—that appear on the album. With Rob Cavallo once again serving as co-producer, the band spent four months recording the album, twice as much as it spent on “Insomniac” and “Dookie.”

“Green Day, Armstrong wrote a little too much time playing pool and football, but we really blew over this record to the point of straight-up delirium. Now I have this big sense of relief, because I can listen back to it and feel really good by knowing all the hard work had a payoff.”

The confessional ballad “Good Riddance,” which was written after “Dookie” (Continued on page 81)

Fancy Footwear: PolyGram execs proffer a pair of Jon Bon Jovi's boots, which the singer donated to help raise funds for the NCO Action for Children charity in the U.K. The footwear was among the prizes at a recent NCO charity auction. Pictured, from left, are PolyGram Film/Entertainment president of international Stewart Till, PolyGram Continental Europe president Rick Dobbs, David Help, who bought the boots; film director Alan Parker, andHelp's guest, Seana King. (Photo: Peter Dobiesz)
Memorials Due For Late Conductor Sir Georg Solti

■ BY JEFF CLARK-MEADS

LONDON—A major televised concert has been dedicated to the memory of Sir Georg Solti, winner of 32 Grammy Awards and described as "one of the century's finest musicians," following his death last week while on vacation in France.

Solti, who was 84, was to have conducted "My Kingdom," the Sep. 22 concert during the BBC Promenade Concerts at London's Royal Albert Hall. The performance was originally to be dedicated to Diana, Princess of Wales, following her death, but stand-in conductor Sir Colin Davis decided to dedicate the concert jointly to the princess and to Solti.

Davis says, "In the light of Sir Georg's death, it is now entirely fitting that the concert should be held as a memorial to the Princess of Wales and a tribute to the life and work of Sir Georg Solti, one of the greatest musicians of our time, in a period with which he was so closely associated."

The musical legacy Solti leaves behind encompasses some 250 discs, the overwhelming majority for Decca, including his celebrated recordings of Wagner's "Ring" cycle made between 1966 and 1969 with the Vienna Philharmonic Orchestra.

Solti signed with Decca in January 1947, and his 50th anniversary with the label even Solti's half birthday, with the label the longest association of artist and company in recording history.

Decca president Roger Lewis says, "Sir Georg was one of the century's finest musicians. He was a vital man, full of energy and drive, who continued to push the boundaries by taking on new challenges; he was still learning new scores in his 80s. More than anyone else, he brought music to the people; he brought his personality with his music," Lewis adds.

"What we are today is in great measure thanks to him."

In the U.S., London Records is moving ahead with previous plans—now taking the form of a tribute—to mark the conductor's 80th birthday (it would have been Oct. 21), the publication of his autobiography by Kneip, and his 50 years with the company (see Keeping Score, page 40).

Solti was born Georgy Stern in Budapest in 1912, the son of a corn merchant. At 6, he began studying piano at the Liszt Academy and later began a career as a concert pianist. At 20, he joined the Budapest Opera, there taking the name Solti and making his debut as a conductor with the opera in 1939.

Solti spent much of the Second World War in London, where he first came into contact with the music of the Second World War, and in Switzerland, following his evacuation to escape from persecution of the Nazi-influenced Hong Kong regime in Hungary.

Immediately after the war, he was invited to conduct the Munich-based Bavarian State Opera and served as its musical director from 1946-52. During this period, he changed his name to the German form, Georg, and became friends with the German composer Richard Strauss, then living near Munich. Solti arranged the composer's 86th birthday celebrations in 1949.

In 1955, Solti made his operatic debut in the U.S. conducting Strauss' "Elektra" in San Francisco, but it was a year later that he began his most enduring and noted American partnership—with the Chicago Symphony Orchestra. He went on to become the Chicago Symphony's musical director for 22 years, from 1969-91. Solti is credited with extending the Orchestra's repertoire to include a wide variety of the composer's works and making the Orchestra one of the top American orchestras in the world.

In 1996, Solti was awarded the Presidential Medal of Freedom, the nation's second highest honor. He was also honored with a concert in his honor at the Lincoln Center for the Performing Arts.

Solti died of a heart attack in Switzerland on October 21, 2007. He was 84.

(Continued on page 92)

Mavericks Sessions Showcase Band's Strength

■ BY DEBORAH EVANS PRICE

NASHVILLE—If the atmosphere surrounding the recording of an album has much to do with its reception in the marketplace, then the Mavericks' next record should definitely be a big one. The MCA band has been in the studio working on its latest album release, and the members readily admit it's been an adventure.

"In the time out, we wanted everything to be bigger—the production values, the room, everything," says lead vocalist Raul Malo. "We wanted more of everything, and we went after that."

Produced by Don Cook and Malo, the project is still untitled, was recorded at Ocean Way Studios, a large, push facility that opened its doors on Nashville's 17th Avenue earlier this year. The building was once a church, and the stained-glass windows that remain in the sanctuary-turned-studio provided a serene contrast to what was, literally, a circus-like atmosphere during the sessions.

For the sessions, the Mavericks had the room adorned with a variety of circus props to offer an interesting backdrop to the proceedings. They did other things to enhance the mood. One night they asked family friends, and everyone else coming to the session to dress in black formal wear.

"Mavericks album sessions are like a Fellini movie," says Cook. "You see people and ask, Who in the world are they and what are they doing here?" Then somebody in the band will run up and bug them, and you realize it's just the process, and you roll on, and it's fun."

The atmosphere was definitely loose. "We were making a Spanish number, and a catering guy walks in with a whole tray of margaritas because we were thirsty," says Malo. "That's the kind of thing that has been happening a lot of times we've had 100 people here."

Atmosphere aside, the major difference was that this time the band was recorded live—with the band joined by the Nashville String Machine, made up of members of the Nashville Symphony.

"We basically cut the whole thing live—the sections, the strings," Malo says. "I sang out there in the middle of the room, and everybody played live, basically how old Motown records and all those records were. The room was full of musicians. It's been nerve-racking. Probably three or four years ago, we couldn't have done it this way because of the pressure of all of the musicians, also having five cameras around all the time (short takes). Now that we're big time, this stuff doesn't faze us. We can handle it."

Although Malo makes that last remark with a sarcastic grin, there's a lot of truth in the statement. Bassist Robert Reynolds says that the band—also composed of drummer Paul Deakin and guitarist Nick Kane—has reached a maturity level that makes this kind of recording feasible. "It's been really fun because the years we've worked together have finally paid off in the studio, where we can take all the road experience and play live in a studio and still be together. It holds up."

Malo says that, from the moment the songs were written, the group agreed that recording live was the best way to present them.

"It was a challenge in a lot of ways, but it was probably the most exciting time I've had as a singer," he says. "Just singing with a powerful orchestra was terrific and, of course, now I'm spoiled because I won't do a gig unless it's with the Cleveland Symphony. We are really screwed for the next year, because we are doing a club tour, and I don't know how we are going to fit the symphonies in."

Says Malo of the studio vibe, "A lot of people get caught up in making sure the kick drum is perfect or this guitar lick is perfect, and the truth is nobody really cares. The audiences don't care about stuff like that. Regular folks don't care about things like that. Musicians care about their licks. What I want to be concerned with, and I think we're all concerned with the most, is the energy of the record and the energy that came across in the recordings, and that's real good. You can feel it on the record."

The increased energy level no doubt came from the excitement of performing live, but the fact that the Mavericks are in the midst of taking a year off from the road is also a contributing factor.

(Continued on page 92)

McCann Can. Asylum country singer Lila McCann takes a break in the shooting of a clip for her next single, "I Wanna Fall In Love" (country radio service date Sept. 15), to pose in her Heartseekers T-shirt. The artist, who was awarded the shirt when her album, "Lila," reached the No. 1 slot on the Heartseekers chart in the Aug. 16 issue, began her sophomore year of high school this month. McCann will perform at events surrounding the Sept. 24 Country Music Awards and appears on the cover of this month's American Country reader magazine. (Photo: John Lee Montgomery)
Fleetwood Mac: The Dance
Debuted at #1 on the BILLBOARD Chart

Fleetwood Mac: The Dance, exclusively on MTV

Congratulations.
Artists & Music

Geffen Act Black Lab Ready To Rock
Debut Set A Departure For Former Folk Singer Durham

BY DOUG REECE

"Your Body Above Me," the debut album by Geffen act Black Lab, due Oct. 21, is a strong collection of straight-ahead, pointed rockers.

Still, when the label first took interest in the band's singer/songwriter, Paul Durham, the act was little more than a tenement, developing lineup with Durham's collection of rough, acoustically recorded songs—only vague notions of the material on the album.

Geffen A&R executive (U.S.) Jim Barber, who signed the act, admits that while it may not have been "your usual situation," he had enough confidence in Durham to make a leap of faith.

"The guy had great songs and a good idea of what he wanted the band to sound like, and that was several months before they came together and we made the record," says Barber. "Paul's got that aura and command of the room that I could tell if he surrounded himself with the right guys something would come out of it."

At the time, Durham was hungry to break away from the acoustic-driven folk flavor that had first garnered the artist attention as part of the heavily courted San Francisco-based act named after the singer/songwriter.

"For a while there was a strong discrepancy between the music I was playing and the music I was buying and listening to," says Durham. "It just didn't seem right somehow. I wanted to make something sonically that I could get psyched about as a listener, and that required creating a new band. It wasn't something I could do on my own."

Looking for musicians that could contribute to the chemistry he was seeking, Durham enlisted guitarist Michael Beffer (Sheepers) and bassist Geoff Straussfield (Asthma, Pieces Of Lisa) in 1986, forming the nucleus of what became Black Lab. Drummer Brian Head (Aka Dig, What It Is) joined the band that year.

David Bianco, best known for his engineering work with such artists as Tom Petty, co-produced the album with the band.

Everyone in the band has their own personalities, but when we started playing it just felt really right," says Durham. "One of the problems I had in the past is that when I tried to sculpt a certain flavor [with a group], it always seemed forced. I had to fall back on my songs and my acoustic guitar."

"During the recording of the album we would show up and play two or three hours just on improv stuff before we began working on song arrangements," he adds. "Unconsciously, we were all trying to create the band, not just the record itself."

A what has resulted in a cohesive set of tunes published by Threadbare Songs that should help Geffen enhance its presence in the mainstream rock world.

"[Durham] writes really accessible, but not hackneyed, commercial songs," says Barber. "It just seems like the kind of music that will appeal to a lot of different people."

The first Black Lab single to hit radio will be "Wash It Away," which Geffen will begin working Oct. 8 at mainstream rock. Pointing at the success of such bands as Sonic at modern rock, Barber says Geffen is also confident it will be able to cross the single over in subsequent weeks.

He adds that the band members' backgrounds could gain them footing at the format.

"This band does have a pedigree," says Barber. "Granted, a lot of people in modern rock don't remember some

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London Records pays tribute to one of the century's greatest musicians, with whom it has been privileged to work for over fifty years
Artists & Music

COLLINS FOLLOWS UP WITH ‘FOLLOWING’
(Continued from page 1)

ready very strong, with coverage due in Raygun, Request, Interview, and Mademoiselle, among other publications. Piro likened the appeal of “The Magic Piper” to that of a Beck or Squirrel Nut Zippers track.

Says Cullen, “I would like to see this record setting up Edwyn strongly, so as a solo artist, I’m pleased with the setup; we’ve got marketing money behind the record. We’ve got the roster under one umbrella [for the U.S.], and I kind of wanted that. I’m happy to be under the Sony umbrella and not need to negotiate different deals.” The next setanta acts to see an American release, via Sony’s RED Distribution arm, will be the Frank & Walters and the Divine Comedy, both during October.

In the U.K., Setanta released “I’m Not Following You” Sept. 1 via its domestic distribution deal with Vital. In spite of initially encouraging radio and video exposure for “The Magic Piper (Of Love)”, the lead track stalled at No. 32 on the Chart Information Network chart, causing that mixed reaction to spread to retailers.

Gordon Gibson, owner of Action Records in Preston, describes reaction to the album as “average, I’m afraid. Fair play to him, he’s been around a long time, but the kids around here are not really getting into it.”

But Tracey Watson, singles buyer for the 36-store U.K. chain Andy’s Records, is more upbeat. “The single’s done fairly well, and the album’s gone to do pretty well,” she says. “He just needs to release another commercial single like ‘A Girl Like You’ that appeals to everybody.”

Chris Braze, head of music at Hallam FM in Sheffield, says the commercial station “came very close” to playlisting “The Magic Piper.” “It had a certain quirkiness to it. In the end, we took the decision to let somebody else make it a hit.”

Collins says he hopes to play up to 10 dates in the U.S. this side of the new year, in addition to his promotional duties at home and abroad. Meanwhile, the next U.K. single from the album looks to be “Adidas World,” a typically withering observation by Collins about the fashion-led vagaries of British pop culture. Also included on the set is “Seventies Night,” featuring vocals by another veteran of the British new wave, Mark E. Smith of the Fall.

“I don’t mind being popular,” says Collins, “and I’m very proud of my achievements with ‘Gorgeous George.’ But I’ll have no truck with popular, playing to the lowest common denominator.”

CONTINENTAL DRIFT

SAN ANTONIO, TEXAS: Although the big deal has proved elusive so far, that hasn’t stopped Cinderleaf from working overtime in gigs throughout central Texas, hustling radio stations, and producing its new seven-song EP, “Undercut The Primer,” a collection of original and melodic alternative rock tunes. Cinderleaf members, J. Garland Stiles (vocals/guitar), Andy Pape (guitar), Kevin Holmes (drums), and Neff Hernandez (bass) opened in the area as usual, with Remainders, the Backchannel, and Thumper. Contact Stiles at 310-522-6343.

CINDERLEAF

MILWAUKEE: Framing Amy has enjoyed a string of the-lead-building successes since its self-released CD “I Have Spoken” appeared in music shops here last year. The song “Butterfly” won a phone-in contest for best new tune for five nights on Milwaukee’s WKTJ, a station not usually interested in hometown music. “Butterfly” went on to receive airplay on Milwaukee’s WLUM and WLZR, and tracks from “I Have Spoken” were heard on Madison’s WMAQ and various Wisconsin college radio stations. More recently, Framing Amy was named a semifinalist in Musician magazine’s 1997 search for best unsigned bands. It’s not surprising that the band’s songs have gained attention, because melody-centered songwriter is crucial to its sound. Amy Pierce’s confident and often moody, evocative vocals and Jeff Pierce’s striking guitar hooks are key components, resting on the solid support of Tony Nardone’s drumming, Corey Yaktus’ bass playing, and Jeff Salzman’s guitar. Framing Amy has played Milwaukee’s Shank Hall, Globe West, Bradford Beach Club, and Summerfest, as well as logging gigs in Chicago, Minneapolis, and various Midwest college towns. The band has also opened for the BoDeans, the Smithereens, and Duncan Sheik. Contact Nardone at 414-322-5756.

NEWARK, N.J.: In a year that was tough, to put it mildly, for the touring business—especially multi-act festivals—the Black-a-palooza tour has been operating in the black. The primary goal of the five-act package, which features independent black alternative bands, is to “broaden the recognition and demonstrate the commercial potential of these unsigned bands,” says Richard Baldwin, president of tour organizer the Kaamil Group, based here. Black-a-palooza has succeeded, he says, because it operates outside the mainstream concert system. Baldwin books the tour at nationwide festivals and fairs, whose talent bookers “like the fact that if they take the whole package, their [music day] is complete. They don’t have to deal with agents. Another selling point is that it’s live music, not tracks, and different types of music, not rap and R&B.” Veteran Detroit reggae act ON-XYZ heads the roster, along with acid jazz/electronic band Kaas Serenity (Detroit), alternative three-piece act Faith (New York), Tribe Of Millions (Minneapolis), and #6 & the Prisoners (Ann Arbor, Mich.). “All the bands share the same back-line equipment, so there are no gaps between sets,” notes Baldwin, Contact him at 201-482-3522.
BARDO POND

(Continued from page 14)

Regarding the inspirations for Bardo Pond’s slow-moving, high-viscosity music, Gibbons says, “Can was always a huge group for us... I hate to say it—so many bands mention Can. But for us, that was it.” Other acknowledged influences include other krautrock acts like Amon Düül II and Ash Ra Tempel; free jazz; New York “no wave”; Sonic Youth; and English neo-psychedelic and guitar-damage acts like Spacemen 3, Spiritualized, and My Bloody Valentine.

“Lapsed” is Bardo Pond’s third full-length album, following its 1995 debut, “Bufo Alvarius, Amen 29:15” for Drunken Fish, and its 1990 Matador box, “Amanita.” Like those records, the current work grew out of jams the band worked up and recorded on an 8-track machine in its studio space. (One such jam, the 29-minute “Amen,” served as the climax to the group’s debut album.)

Sollenburger’s lyrics come into play only after an instrumental backdrop had been established. “We just have this material we’re working on, and she has her lyrics,” Gibbons says. “She’ll have things that she’s worked on, or she’ll make up something on the spot that she’s inspired to do just from hearing the sounds. That’s basically how it works. She hears what we’re doing, and she’ll either come in with the flute or add vocals to it.”

The combination of the band’s grinding, feedback-heavy playing and Sol- lenburger’s ethereal vocals can draw some unusual comparisons from listeners. Gibbons says, “One guy came up to us once and said, ‘You guys are like Mazzy Star and Black Sabbath.’ Yeah!”

BLACK LAB

(Continued from page 18)

of the act the band members have been in, but I think if you want to talk about credibility, this band comes from a solid, alternative background.

Another interesting look for breaking the band at modern rock could be Black Lab’s reworking of PJ Harvey’s “All The Money In The World,” an unreleased track Durham got from a friend in the music business.

“That whole song was about me trying to scare a conversation with PJ Har- vey,” quips Durham, who still hasn’t spoken to the artist.

To promote the act, Geffen will pursue what Barber refers to as an old-fashioned tactic.

“We’re going to put them on radio and get them out in front of a lot of people, but there aren’t any gimmicks that are going to make people respond differ-ently to this music,” he says.

The act, which is booked by Monterey Peninsula Artists and managed by Bill Graham Management, finishes a tour with Cracker Monday (15) at the House of Blues in Los Angeles.

Meanwhile, simultaneous with the band’s CD release, Tim/Kerr Records will issue a three-sided vinyl set of “Your Body Above Me” that includes bonus tracks and a pressed image of the album’s cover art on the fourth side. The label has also reissued Sleepers material on vinyl. Geffen will utilize these albums for promotional purposes.

The album will bow in most parts of the world outside the U.S. in January 1998.

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**Billboard's Hot Heatseekers Album Chart**

**The Heatseekers chart kicks this week's hottest 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 matches this week, the album and its artist(s) subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are eligible on cassette and CD. The chart includes vinyl LP if it is available with the greatest sales gains. © 1997, Billboard/BPI Communications.**

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<td>23</td>
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<td>Fool 2 Winter Rescue 1998</td>
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<td>23</td>
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<td>23</td>
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<td>23</td>
<td>RONAN HARDIMAN</td>
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<td>23</td>
<td>MICHAEL FLATLEY'S LORD OF THE DANCE</td>
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<td>CREED WIND UP 13049 (15.88)</td>
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<td>23</td>
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<td>SOUL COWINGH</td>
<td>(46.47/15.75) WARNER BROS. (10.98/16.98)</td>
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<td>ROYAL FLUSH</td>
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**Flock Together**

New York nightclub the Bottom Line kicks off “Nightride,” a new monthly series that will showcase female artists, on Monday (15). The shows, which are hosted by WFUV New York DJ Meg Griffin and named in honor of the popular, late WNEW New York radio personality Alison Steele (also the Nightbird), will begin with performances by Amy Rigby, Lisa Loeb, and Michelle Malone. Bottom Line co-owner Alan Pepper says the program will aim to balance new artists with more established performers. Developing artists Rigby and Malone, who are now opening for Indigo Girls, are in the midst of touring supporting their respective albums, “Diary Of A Mod Housewife” and “Beneath The Devil Moon.” “Nightrides” will also feature spoken-word, dance, and mixed-discipline performances. For example, actress Dael Orlandersmith will join the Monday lineup to read excerpts from her one-woman show, “Monster.” Pepper, who says he used to avoid looking more than one female act per night, says people’s interest, including his own, is growing. From female artists have changed for the better in recent times. “All with the growing number of women performers are people becoming interested in them,” he says. “I think this, and the popularity of shows like the Lilith Fair, have raised people’s consciousness. It certainly got me to stop and think.”

**Up from the Underground**

Former buzzer Daniel Cartier, whose debut album on Ignition Records, “I Live From New York—The Subway Session,” was recorded in the bowels of Gotham’s Canal Street station, has surfaced on Rocket/A&M with his new release, “Avenue A.”

This time, Cartier has focused on creating a collection of character studies that reflect various personalities in his East Village neighborhood. In support of the album, which bows Tuesday (16), the singer-songwriter has appeared on MTV’s “Oddville” program. Cartier embarks on a club and triple-A radio promo tour in October.

**Societal Evolution**

After developing a legion of loyal fans in Boston and its hometown of Memphis with its last album, the local rock act Another Society’s new “Blood Wrong” is better positioned to make regional impacts. WAAF Boston and WMC Memphis have already proved to be strong supporters. PC product is now being distributed through the Alternative Distribution Alliance (the band’s debut was distributed through the label).

The act, which is booked by PC Booking, plays East Coast dates through October, including forthcoming slots with such bands as Faith No More and Bogmen.

**Roadwork**

RCA country act the Thompson Brothers Band will provide a sneak peak of music from their forthcoming 1998 debut, “Blame It On The Dog,” when they play the Exit In on Saturday (20) in Nashville. The act, whose first single, “Drive Me Crazy,” ships to radio in late October, has been touring steadily since early 1996.

**Corrections**

Virgin Recording artist Brigitte McWilliams’ album, “Too Much Woman” bowed Aug. 26. “This Time It’s Personal” is World Get Ready. RCA act Behan-Joble-Tay—made up of Monica Behan and former Miles Davis collaborator Deron Johnson—will tape an episode for the syndicated radio program “World Cafe” on Wednesday (17), followed by a show at Arlene’s Grocery on Thursday (18) in New York. The band, whose self-titled album for Oct. 14, is picking up strong triple-A airplay for its first single, “World Keeps Spinning,” on CIB Radio, WRVW St. Louis, and KTCZ Minneapolis.
**BeBe Winans Lifts Spirits With Solo Bow On Atlantic**

*by SHAWNEE SMITH*

NEW YORK—A staple in the gospel music half of the brother and sister duo BeBe & Cece Winans, BeBe Winans has taken a broader musical approach with his solo debut on Atlantic Records, due worldwide Oct. 30. The self-titled CD runs the gamut from dance music, pop, and up-tempo R&B to gospel and ballads.

Creatively, I’ve always dealt with issues that everyone can relate to, Christian or non-Christian,” says Winans, who adds that his music “can be played on any station that plays music with a message. (It’s) music that sounds good and music that feels good. I’m the same BeBe that I was when I recorded with my sister. I’m just a little older and a little wiser than I was the last time we put it on CD.”

Pairing up with producers Arif Mardin, “Little” Louie Vega, Manuel Seals, and Keith Andes, Winans doesn’t want to lose his love to music after a two-year hiatus.

“Just looking at the state of young people, what we (our adults) are seeing and what they are facing, I knew there was still someone who needed to hear that they are loved, and our music has a history of doing that,” he says.

With Winans’ uplifting songs, which are produced by EMI Music Publishing, and the new cadre of producers, Atlantic executives believe “BeBe Winans” will have universal appeal.

“BeBe is one of the wildest producers,” says Atlantic executive VP (U.S.) Craig Kallman. “He has a strong foundation in gospel and the type of voice that can cross boundaries and for-merge material that is uniquely inspirational and speaks to the heart and soul. He’s tried to create some classics.”

“In Harm’s Way,” the first U.S. single, is a ballad about a willing-ness to do what is necessary for a loved one. Serviced to radio Sept. 5, the single was inspired by a near-fatal accident involving Winans’ ex-wife, Denzil.”

Ronald, a member of recording group the Winans, suffered earlier this year.

“The first international single, “Thank You,” which features pro-
duction by “Little” Louie Vega and vocal arrangements by Luther Van-
dross, is scheduled for an October release to radio outside the U.S.”

“We went with the idea of having this unbalanced single to make BeBe ‘The Only One’” It’s an up-tempo song, and if you look at the interna-
tional dance and urban songs that do really well. [‘Thank You’] lends itself well to mixes and will allow him to focus on the club market.”

In an unusual arrangement, the set will be distributed to the gospel and Christian communities through Sparrow Records. Atlantic is bank-

**Badu Wins Big At 3rd Soul Train Lady Of Soul Awards**

*This story was prepared by Janice Coveney, managing editor of R&B Air-
play Monitor*

LOS ANGELES—Dallas-bre-
enomenon Erykah Badu was the big winner at the third annual Soul Train Lady Of Soul Awards, held Sept. 5 at the Santa Monica (Calif.) Civic Auditorium.

Badu—who’s debut album “Badu-
ism” (A&M/Universal) was just released in the UK and sold more than 2 million copies, according to SoundScan—picked up statuettes for best album, best single and best song (“On & On”), and best new artist. The Lady Of Soul Awards were also given to smoothed over by Janet Jackson, who picked up the Lena Horne Award for Outstanding Career Achievement.

But it was definitely Badu’s night. Not only did the artist co-host the two-hour awards show with Chaka Khan and actor Bellamy. Badu also performed a stately medley of her hits with a live band at the top of the show, and she also dropped in on some mar-

kets. The singer/songwriter/actor recently announced her pregnancy.

“I never thought a girl like me would be on any type of charts,” said Badu, accepting her second trophy as best new artist.

“I really appreciate y’all.”

However, Badu did not sweep all the categories for which she was nomi-

ated. In the best R&B/Pop or rap music video category, her “Next Lifet ime” clip was bested by Big Heat/Atlantic’s rap diva Lil’ Kim’s “Crash On You.”

Surprisingly, R&B darling Toni Braxton was locked out of the prizes. The LaFace/Arista vocalist tied for second-most-nominated artist after Badu, with nods in the song, single, and album categories.

Biv 10/Motown newcomers 702, also with three nominations, earned one award for Best R&B/soul album with “No Doubt.”

The fast-paced show was enlivened by energetic performances and spe-

cial appearances in addition to Badu’s opening set, those taking the stage for live sets included En Vogue, SWV, Kirk Franklin & God’s Prop-

erty (which had the audience on its feet), Khan, and 702.

Actress/choreographer/product Debbie Allen gave an upbeat presenta-
tion of the Aretha Franklin Enter-
tainer of the Year Award to Queen Latifah, honored in her film appearances, TV work in “Living Single,” recording career, and Flava Unit manage-
ment and production company.

“J’It’s not always easy to do the right thing, but doing the right things make you stronger,” stated Latifah in an emotional keynote speech she made growing up. “I never would have worked at Burger King instead of selling drugs on the corner; I’d rather be broke than my body for some change. And I never would have had the balls to play Cleo, because I would have been worried about what you guys would think.” she added, referring to her controversial role as a bank-robbing lesbian in the film “Set

(Continued on page 80)
Hot Rap Singles

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**RAW ELEMENTS**

Over the last two years, Jackson has performed exceptionally well on the football field, scoring 23 touch- down receptions, the third best performance in the NFL. And now he’s hoping to do the same in the sports world. Jackson has formed Big Play Records, a new label distributed by Island Records. Its first signing is Raw Elements, a group of five Mcs and producer known as DJ Quik. The act, which features Coreen Crew (Shit!), Andre Jones, and Sam Evans is currently working on a second album. It’s due out in the fall.

Dre, Interscope ‘Win ‘Knockout’ Dispute

"Shake 'Em Up" — a high-intensity party mix with a funk feel and rugged rhymes. It samples a Grandmaster Flash & the Furious Five classic. The group's album, "The Core," is due in early 1997.

The single represents just one facet of Raw Elements’ musical vibe. "We got party music, street music, jams that show skills... everything," says Jones. "We do everything from hard- core hip-hop to love ballads."

Coree feels that Raw Elements’ presence on the musical map will help to further define Cleveland as a rap capital. They have recently signed to Tommy Boy Records, who in turn have licensed the track to D.O.C., and "Deep Cover," the song that introduced Snoop Dogg to the world. All sales proceeds will be held in a trust since the suit was filed.

PLAY ON: By 9 p.m. Sept. 5, the Oviedo Bar on Baltimore's booming waterfront was packed with party people—professionals, young and old, huggers and buggers. They gathered for a First Friday throw down hosted by Baltimore Ravens wide receiver Michael Jackson—a tall, bald figure with a smile to shine the sun baking through clouds.

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**Note:** Albums with the greatest sales gains this week.
CONGRATULATIONS

TO THE ONE & ONLY

MASTER P

ON YOUR #1 BILLBOARD DEBUT

I'M BOUT IT
SOUNDTRACK
Platinum

FROM THE UPCOMING ALBUM Ghetto D. IN STORES SEPT 2.

I MISS MY HOMIES
Gold Single

Ghetto D
Already Platinum

THere IS NO LIMIT

TRU TRU 2 DA GAME
Double Platinum

Mr. Serv-On
Gold

Mr. Serv-On
Life Insurance

I'M BOUT IT
SOUNDTRACK
Platinum

Video
4x Platinum

Ice Cream Man
Gold

Master P
Gold

From Your Family
**R&B SINGLES A-Z**

**BILLBOARD SEPTEMBER 20, 1997**

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**Hot R&B Airplay**

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Records with the greatest airplay gain. © 1997 Billboard Communications and SoundScan, Inc.

**Hot R&B Singles Sales**

**SEPTEMBER 20, 1997**

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Records with the greatest sales gain. © 1997 Billboard Communications and SoundScan, Inc.
Burris Branches Out With Hot Single, Set On The Way

BEHIND THE BEAT: Changes are good that you’re a fan of Terry Burris and don’t even know it. If recent remixes of “Love Fool” by the Cardigans, “Un-Break My Heart” and “I Don’t Want To” by Toni Braxton, and Mary J. Blige’s “Everything” and “Love Again” are any indication, then you’re being nourished by the substantial work of Burris—a veteran keyboardist who has been lending his talent to the projects of Frankie Knuckles and David Morales, among others, for years. With the gorgeous “I Am For You,” he is aiming to establish himself as a producer, composer, and artist in his own right.

Powered by a firm house beat and deliciously soulful keyboards, this Lovelight Records single should also prove to be a useful showcase for the soaring diva stylings of Ada Yeru, who brings romantic depth to Burris’ sweet lyrics and the track’s smooth, almost orchestral arrangement. “I Am For You” feels so right that Burris has been working overtime sharpening his skills since co-writing Jody Watley’s “Human Nature” and Yolanda Adams’ “Livin’ In Confusion” several years ago. When he’s not adding his instrumental touch to the forthcoming “Just For The Record” by Maxi-Singles Records, he’s yanked his way through 12-inch packages, none of the remixes of “Pussycat” match the magic made on the original version, though Frankie K. (a.k.a. Frankie Knuckles) does a lovely job of bringing new and commercially viable ideas to the table. Frankie’s interpretation, particular, would seem to be the perfect way to lure listeners to the Mulu fold. In the end, however, it will be the act’s own unique fusion of house and hip-hop that will maintain interest.

Knuckles), Burris is working on his first album. He’s assembling a glittery cast of clubland icons for the album, tentatively titled “New Century,” including Morales, Jocelyn Brown, Angela Bofill, and Roy Ayers. You may even soon see Burris pop up as a remixer in the coming months. All we can say is that it’s about time.

HANGIN’ TO THE LEFT: The time has come to hang on to the States. After wooing and warming the hearts of even the most ruthless tastemakers in the U.K., the duo, made up of renegade producer Alan Edmunds and singer Laura Campbell, is now poised to give hype-weary folks here a reason to believe that the so-called electronic revolution is actually worth a dignifying ear.

First up from its awesome Dedicated label, “Singles Like A Rockstar” is “Pussycat,” which tickles the ear with its fluffy wordplay, sratchy guitars, and a sticky melody that you won’t soon forget. Campbell scores major points for not indulging in the temptation to play the role of faux-soul shouter, which has become his signature. Instead, he proves to be an endlessly engaging, multi-layered personality, thrashing around like an impatient rock vixen Burris has become a House of one moment and then coming on like a worldly troubadour the next. A refreshing move, to say the least, as Edmunds’ superbly inventive instrumental opens the doors of computer-generated noises that anchor the track. As Burris becomes more frequent with 12-inch packages, none of the remixes of “Pussycat” match the magic made on the original version, though Frankie K. (a.k.a. Frankie Knuckles) does a lovely job of bringing new and commercially viable ideas to the table. Frankie’s interpretation, particular, would seem to be the perfect way to lure listeners to the Mulu fold. In the end, however, it will be the act’s own unique fusion of house and hip-hop that will maintain interest.

P I A N E T G R O O V E S: The tag “one hit wonder” is impossible to shake. But Los Angeles belter Devone is a reasonably realistic chance of exactly that with “And I Cry,” a jam that is easily as viable as his 1996 breakthrough, “Energy.”

KING AND LITTLE STEVE: The track is a profound statement of soul, and the performance of the listener is as profound as Devone’s. No one has simply chancing and jocking a crowd. Despite the commercial muscle of the main version and an infectious groove, it seems that the Hi-Wlagers, the singer is most appealing on the R&B-inflected downtempo version—which he co-produced with Mora. The baseline is a tad too limp for radio, but it’s within this more laid-back environment that his forlorn ballad delivers. Perhaps a more jazzy version of his record.

A D I N O M E D V A N D R E I G H T: Ambitious and a bit too much for radio, the Stonebridge dynamo has been rocking it lovely lately, cranking out one kickin’ track after the next. In addition to his high-profile projects like “Saturday Night,” which mainsteam DJs are smartly tripping over themselves to spin, the lid is lifting his talent to new and developing acts like Patima, whose cut “Find Our Way” tingles with a rush of fluttering horns and schoolhouse house spice. If you desire real songs with production that is lushly yet appropriately aggressive, look no further.

Other interesting items on Stonebridge’s current menu of tracks include his interpretations of “The Right Way” and “My Personality” by Jody Watley, both of which are absolutely good fun. For added fun, the double-A-sided 12-inch package also includes a stylish remix of “My Personality” by Sasha and Friday Certain. It should be noted, however, that even brilliant tune might unravel after being yanked in so many dramatically different directions. In the end, Limerick’s typically golden performance could render “Put Your Faith In Me” a success. But we sure do hope she chooses a stronger song next time around. Even die-hard fans like us can only hang in there for a limited amount of time.

Also returning to active groove duty is Ten City alumni Byron “B-Rude” Burke, who dons the moniker Vision for his MAW Records debut, “Someplace.” With its rattling percussion and pillowtop keyboards, this instrumental jumper is an essential underground turntable item. It clocks in at a luxurious 14-plus minutes, which allows Burke to stretch out and let his melody unfurl at a leisurely, quietly impressionable rate.

Burke is keeping busy from his new home base of Germany; prepping tracks for the upcoming Polka Dots project and choosing music for the soundtrack to the forthcoming feature film “Rock Da House.”

Whilst we’re in a dubby frame of mind, we want to direct your attention to “Three,” a two-record 12-inch collection of hearty house fodder from Johnick, aka producers Johnny “D” and Moossa. There’s enough material here for an album, though the folks at Henry Street Records are wisely marketing the project as an EP to the DJ generation.

The collection is strengthened by a carefully measured blend of disco reverence and forward house authority, and there’s loads of good stuff here to choose from, starting with “A Philliy Flying” and including “The World Is Changing” and “Johnick Theme.”

Garage icon Ed “The Red” Goltsman has come out with Hide-U-Tracks, an intriguing new label that will be a landmark bridge between the house and break-beat worlds. That’s a mighty tall order, if you ask us. But we’ll give Goltsman the benefit of the doubt, especially in light of the label’s first offering, “We All Need” by U-Turn Me On. Produced by Goltzman with DJ Mojo, DJ Raz, Steve Taylor, and Jeff Klosterman, the track darts from a frenetic uptempo groove into a head-tripping break-beat vibe with astonishing ease. Although we’re glued to the primary mix, there are several ambient versions that are commendably experimental but less memorable.

A TOP PRIORITY: Look for the mainstream profile of Interhit Records to increase now that its principles, Jeff Johnson and Chris Cox, have inked a production and distribution deal with Priority Records.

The 3-year-old Los Angeles indie has gathered attention in recent times, thanks in part to its hugely successful “DMA Dance” compilation series, created by Johnson and Cox with Cary Hall, publisher of Dance Music Magazine and a host of other titles.

The label has also scored minor hits with recent singles by Donna Summer, Culture Beat, Ondina, and Outta Control.

“They have a strong roster of talent that I think we can do extremely well with,” says Jim Durkin, director of A&R at Priority.

The Interhit/Priority pact will be christened this month with “Be My Baby” by Capella, which could be the label’s first bona fide pop smash, given the attention the hi-NRG anthem grabbed on European import earlier this summer. Also on the agenda in the coming weeks are “Who Wants To Be Your Lover,” a disco-splited twirler by Jimmy James, and the fourth edition of “DMM Dance.”

S OULFULLY YOURS: If you’re a disco aficionado with knowledge that reaches beyond well-worn pop crossover fodder, then you’re acquainted with Mantus and funk-fortified jaimes like “Rock It To The Top” and “Boogie To The Top.” With the world still in a retro state of mind, it’s hard-ly which may be what has needed the call to reconnect. What does provide a pleasant jolt is the fact that the lads are not merely re-treading their past glories. “The Beat Is Back” shows them hustling fresh grooves and tidy pop hooks with deft musicianship that illuminates their maturity. The Undice cut is a nice contrast to the recently released “The Collection,” which gathers the band’s heyday hits on CD for the first time.

Mantas has just started playing its first series of gigs in nearly 15 years. Among them is a Sept. 27 show in Brooklyn’s N.Y., home base. Should be a mighty fun party.

Also banking on the loyalty and nostalgic tendencies of disco crawlers is U.K. producer/musician Paul Hardcastle, who is dusting off a stack of his hits and issuing ‘em on “Cover To Cover,” a two-CD retrospective that JVC Records will issue next month.

The worldwide hits “19” and “Rainforest” are featured, as are a string of potential top 40 tracks that he’s recorded in recent times under the names The Sky and the Jazzmasters. Perhaps most intriguing is the inclusion of newly cut renditions of Pink Floyd’s “Money” and Stevie Wonder’s “Super

(Continued on next page)
DANCE TRAX (Continued from preceding page)

sition.” Justice prevailing, “Cover To Cover” will awaken the world to the skills of what has become of one of the more heavily underrated minds in dance music.

Need more memories jogged? Have a swim through “Single File,” which traces the eight-year output of the Beloved. Cuts like “Your Love Takes Me Higher,” “Outsider Girl,” and “Time After Time” illustrate how far ahead of time group mastermind Jon Marsh was. In fact, these cuts still kick the butt of most of the alleged cutting-edge crap we’ve heard in the last six months. Funny, eh? Search this one out on EastWest UK.

Can’t get enough of “Love Commandments” by Gisele Jackson? Neither can we. Our love for the hearty diva-house anthem has only heightened since the folks at Waako Records released a pile of spankin’ hot new remixes of Louie “Balo” Guzman’s fine original production. Jason Nevin—so keeps it hard and underground, while Nik “Off The Hook” Dreisti injects a beat of new synth touches and Dancein’ Divaz alternate the song to a radio-ready hi-NRG pace.

Speaking of remixes, we’re also hav- ing a fun time peddling at the gym to Fortbrighth’s new version of “If You’re Not In It For Love” (“I’m Outta Here”) by Real McCoy—which is lifted from the act’s wondrously underappreciated “One More Time” album. The team do a fine job of capturing the giddy feel of the original song while fattening the baseline to credible house form. Chris “That Kid Chris” Staropolli also offers his valid version of the song, offering for a rugged, almost tribalesque vibe that’s so juicy we’re hoping it will inspire more major-label A&R execs to hire this rambunctious fellow.

FEATHERS FOR BABY? Please join in sending hearty congrats and big ole’ huarache to flier ruling diva Kristine W., who gave birth to her first son, Jack Ryan, Aug. 28.

Kristine is working overtime to jugg- le the demands of motherhood with recording her next album for Champion/RCA, which is due during the first quarter of ‘98. Her life will only get more chaotic when she resumes her nightly show at the Hilton in Las Vegas at the end of the month. And if that’s not enough, she will begin writing songs with R&B master Ray Martin. Talk about being a superwoman!”

Die-hard fans should also be on the lookout for the imminent U.K. single release of “Sweet Mercy Me,” cut from Kristine’s now-classic current album, “Land Of The Living.” A pile of remixes are being commissioned as we go to press.
Brandt Keeps It Country On 2nd Set
Warner Touts Artist’s Strong Voice, Broad Appeal

**NASHVILLE—A debut album is often a learning experience for an artist as a precursor to better things. For Bob Brandt, his debut album, “Calm Before The Storm,” was a respectable beginning. It topped Billboard’s Heat- seekers chart for seven weeks, spurred two top five singles—“My Heart Was A History” and “The Soft Light of Your Touch” —and has been certified gold by the Recording Industry Assn. of America. It also earned him seven nominations from the Canadian Country Music Assn. (CCMA) (see story, page 48). So when Brandt says his sophomore album, “Outside The Frame,” due Nov. 11, is “a step forward,” it prompts high expectations. “Getting into the studio for the second time, looking back at the first album—it was almost like looking at an old photo album,” says Brandt. “You take your best of the old and try to improve on it a little bit. I think that’s what we did with this album. I think you’ll definitely know that it’s Paul Brandt, and you’ll definitely know that it’s country, but I think that we took enough of a step forward that it will keep things fresh and hopefully turn a few heads.”

Keeping it country and writing songs were two elements from the first project that Brandt wanted to continue. “Keeping my traditional country roots intact was a very important thing to me when it came to this album,” he says. “Songwriting has always been a real important thing to me. It’s something that kind of started my career, and it’s what I have always tried to base my career on. I wrote six out of the 10 songs on the first album and seven out of 10 on this one and was just glad to get some of my songs on here. We tried to use the best songs we possibly could on here and listened to thousands of songs.”

Songwriting is often the first casualty of a successful recording artist’s career, because time to write is often the first casualty of success. But “as soon as I finished the first album, I was writing for the second album,” Brandt says. “And I try and stay as focused on songwriting as I can. It’s difficult when you get really busy out there on the road to maintain discipline enough to keep writing.”

Brandt says he frequently writes with his keyboard player, Steve Rosen, who co-wrote the Reba McEntire hit “She Thinks He’s No Good.” “I co-wrote the title track of this album with him,” “Outside The Frame,” Brandt says. “And the song ‘Yeah’ was a song that we wrote together at his wedding reception, actually. His wife was really thrilled that we were working at the wedding reception. We only got the chorus done. I made sure I didn’t keep him that long, and we finished it back in Nashville.”

The first single, “A Little In Love,” was written by Josh Leo and Rick Bowles. It will be released Oct. 6. “This is a song I just knew I had to put on the album,” Brandt says. “The minute I heard it, I thought, ‘I wish I’d written this one.’”

Brandt has been making radio stops—something he has surprised some stations. He’s been told that all country artists come around when their first album is released but few make the rounds again for their second project. Brandt says he was happy to do so and recently visited 23 stations in five days.

Warner Bros. Nashville senior VP of marketing Bob Saporiti says, “Reintroducing him to radio is one of our key marketing elements, since it has been a while since his first record, and it was very successful. We wanted to find a way to let them know he’s back. So [Warner Bros. Nashville senior VP of promotion] Bill [Mayne] is in the process of getting him to as many radio people as he can, either personally or through showcases, visits, etc., which is going great because of Paul’s ability to deal with people. He’s just got that great people skill. So we try to play off Paul’s people skills.” Saporiti says the company’s promotional plans include issuing Brandt bookmarks.

“I personally am trying to encourage people to read more,” Saporiti says. “I consider the bookmark the button of the 90’s. I think it’s a good marketing tool because it’s useful. Everybody always needs a good bookmark. Secondly, when you’re reading a book, you’re always looking at it. So if you’re trying to market somebody, it’s neat to have [him or her] on a bookmark. It’s appropriate for him because he is so articulate.”

“He’s a smart artist, and because he’s so smart, he really has a good handle of himself,” Saporiti continues. “This has been one of the most fun projects I’ve ever worked on because of his involvement. He’s willing to take some

**CMA Nominates Carlisle’s ‘Kisses’; Buffalo Club’s Ditrich Out To Pasture**

**BUTTERFLY WISHES: Bob Carlisle finally has his first Country Music Assn. (CMA) nomination—for song of the year—after 23 years of struggling in country and Christian music, and he is fairly happy about it. After “Butterfly Kisses” went from the Christian market to become an AC hit, it then went country, with Carlisle’s own version vying with covers by Jeff Carson and the Raybon Bros.

“Talk about getting in through the back door,” Carlisle tells Nashville Scene. “That song was never targeted to be on my album, much less be a country song. Country radio just started picking the thing off the album and playing it. It charted by default, without any real effort going that way. We finally did a real subtle remix to make it a little more palatable to the country audience. But, yeah, to be nominated for song of the year is a real surprise. “Now I’m finally in,” he says with exaggerated irony. “I love country music, and I’m continuing to write for country singers.” One country pro- grammer who picked Carlisle’s version of the song over the covers and stayed with it, KKBQ Houston’s VP of programming Dene Hallam, says that as a father of two daughters, the song hit him where he lives. “I still get emotional about that song,” says Hallam. Carlisle says he’s not worried about pressure to do a follow-up to “Butterfly Kisses.” “I spent 10 years in the gutter, playing bars,” he said, “playing music to vomit by. So if it really isn’t an awful when it’s bad, then it isn’t really wonderful when it’s good. And it’s really good right now. It’s really wonderful. When I stopped chasing pop music is what got me here, so I’m gonna dance with the one that brought me. Obviously there is some pressure. To most of the world, my next album is my sophomore album. But I won’t let it get to me. There’s two places to be in this business where you really have some freedom to do what you want to. One is where you have some success and you can experiment. I think that’s where I am now. The other place is where you have nothing to lose. That’s where I was. I had nothing to lose.”

**ON THE BOW: John Ditrich has unexpectedly left the trio the Buffalo Club. He took a brief medical leave from the group last month and, in a letter of resignation to the group’s management, said he was unable to “continue to do the things deemed necessary to break a ‘new artist’ in this format”...Oct. 1 is the deadline for submissions to Leadership Music’s fourth annual Nashville
DANCE WITH THE ONE WHO BRUNG YOU: "With all the uncertainties in this business right now, one thing we can count on is that Alan Jackson will go out of his way to avoid all the hype, public relations hoopla, and at times, the Country Music Association, music director and morning personality at WTCM Traverse City, Mich. As Jackson's "There Goes" rises 3-1 on Billboard's Hot Country Singles & Tracks, Doby-Hunt says the Georgian's recordings are consistent without being predictable, and that's the hallmark of a good record album, and we'd have no hesitation about unwrapping it on the air and playing the entire thing without auditioning it first."

Bobby Krag, VP of national promotion at Arista/Nashville, agrees. "No. I record never grow old, and that's especially true in Alan's case. He really embodies classic country music and the responsibility it has to reflect everyday life. We're delighted for him."

"There Goes." Jackson's 15th No. 1, is the first single from "Everything I Love," which rises 14-13 on Top Country Albums. Krag says a fifth release, "Between the Devil And Me," will be mailed to country stations Sept. 22. Two days later, Jackson performs the song during the Country Music Assn. awards ceremony on CBS.

THE LOVE AFFAIR CONTINUES: Nearly 56 years after the plane crash that killed Elvis Presley, "It's Now or Never," Elvis' first number one hit, remains visible on our country charts. With an increase of 1,000 pieces, "Patsy Cline Live At The Cibaroom Ballroom" rises 62-44 and sweeps Greatest Gainers honors on Top Country Albums, scanning about 5,000 units. Meanwhile, "12 Greatest Hits" and the "Patsy Cline Story" are at No. 6 and No. 25, respectively, on the Country Catalog Albums, with cumulative sales of more than 6,000 units for the week. "We just finished a major promotion with ABC Radio's Real Country network which featured CD giveaways and a packaging that involved entire Patsy Cline catalogs as prizes," says Dave Weigand, VP of sales and marketing at MCA Nashville. "We had 165 Real Country affiliates who participated in the promotion, and it wouldn't have happened without a lot of hard work by our promotion VP David Haley and his staff."

RADIO ACTIVE: Bowling with airplay at 56 of our 162 monitored stations, Ty Herndon (Epic) earned Hot Shot Deluxe honors on Hot Country Singles & Tracks. Plus, Garth and Trisha have been popping up at one another's shows doing their own version of the popular "Thank You for Loving Me," a duet from Herndon's second album, "The Fool." Garth released the song in June, which Herndon would release in September. "Then he's going strong," says Brandt's Nashville PD Dave Kelly. "He's well beyond his peers, and you can tell he's a great artist and a great person."

Saporti says Brandy's album as broad as broad-based, the label is not targeting the youth market specifically that it's really going across the board," Saporti says. "We're actually trying to get to people through different avenues, such as interviews, TV, and radio that approach that appeals to a broader demographic rather than marketing as he a teen country kind of person. Our approach is, this is a guy for all ages." So we're taking a mainstream, broad-based approach to that."

Saporti says the label will utilize posters and other point-of-purchase materials at retail. "We've got some great photos and images of him this time and his band," he says. "So we're doing posters and that stuff for the stores with as much visual as we can.

Saporti says Brandy's success in his native Canada helped secure the success in the U.S. "No. 1, it's TV-worthy," Saporti says. "The "CCMA has gotten more and more powerful as the Canadians have become really big stars there. Shania Twain, Terri Clark, and Paul Brandt. They're coming strong. Their show as successful as the CMA [Country Music Assn.] show, and it gets shown here on TNN just a few days after it runs up there. So millions of people will see that show. That's good!"

Saporti says the CCMA award nominations give the additional angles to utilize in writing stories and also help in raising Brandy's overall profile.

Tourening has been another factor in Brandy's success, and he'll expand his fan base in October by making his first foray into the European market. "He's playing the Gstaad Festival [in Switzerland], which is the most prestigious country festival in Europe," Saporti says. "Then he's going to Amsterdam to do some TV. Then he's going to England and Ireland for three shows for Billy Ray Cyrus. So he's really got a big world vision, and that's great for country music. How does all sell records here? I think it does because it just makes you bigger than life. It's like Johnny Cash or Dolly Parton. Those are worldwide artists, and Paul has the vision for that. He's a big thinker and very modern."

Brandy is booked by the William Morris Agency and is managed by Dan Raines at Creative Trust. Plans also call for him to headline a Canadian tour in the coming months, primarily performing in 1,500-2,500-seat theaters.

One date that had special significance was Brandy's recent benefit concert for the Alberta Children's Hospital, where he used to work. Brandt admits he makes taking the kids, but says that helping children in his new career has been gratifying. His show raised $25,000 by selling out the Saddle Dome in Calgary, with 15,000 people in attendance. An emotional moment in the show came when he brought a little boy onstage who recently came out of a coma.

I told the fans, I just want to say thanks for the support you've given this charity. Because of the money you've raised tonight, you have given kids like me a second chance," and then I brought him out onstage," Brandt says. "The place just went nuts. It was an incredible moment. It was neat for me to see I could still take care of the kids in a more spiritual and emotional kind of way and find a way to through those kind of things, instead of a physical way, like I used to. I still have my hand in it.

"That's what I love about country music, I think," says Brandt. "It's straight from the heart and connects with other people's hearts. It's musical therapy in a way... It's a music that gives me the chance to be true to what I think is important to most people. That was a very special moment for me that I'm not going to forget soon."

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

COUNTRY AIRWAYS RALPH CREWSON 100% ORIGINAL 28S 410-447-6000 NASHVILLE, TENNESSEE

COUNTRY ARTISTS & MUSIC

COUNTRY CORNER by Wade Jessen

BRANDT KEEPS IT COUNTRY ON 2ND SET

(Continued from preceding page)

CHANCES. He's growing and maturing as an artist and as a human being, I think, it's really a humanitarian person. He's trying to express this in his music, his show, and everything."

Saporti attributes Brandy's success to his voice and appealing demeanor. "He's wise beyond his years," Saporti says. "This is a 24-year-old kid, a pediatric nurse in his native Canada before pursuing a country music career. 'I think that's why he relates to people of all ages.' Brandy has a real good sense of his own generation, that youth thing, and he's kind of hip. But at the same time, he's not self-conscious." Beyond his years, older people can relate to him. He does really well with the older demographic because he's got that deep, rich voice, and his songwriting is so mature he can relate to those people."

"We heard three cuts and I like them," WSIX Nashville PD Kelly Dedicated says of Brandy's new songs. "I really think it's a good album, particularly the title cut, "Keep On Singing." I think in itself is powerful enough to get attention whether he'd had a successful first album or not."

But Saporti says Saporiti sees Brandy's album as broad-based, the label is not targeting the youth market specifically. "He's really going across the board," Saporti says. "Therefore we're really trying to get to people through different avenues, such as interviews, TV, and radio that approach that appeals to a broader demographic rather than marketing as he a teen country kind of person. Our approach is, this is a guy for all ages." So we're taking a mainstream, broad-based approach to that."

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COUNTR YMUSIC ASSN. AWARDS 1997

BILLBOARD 30 SEPTEMBER 20, 1997

www.americanradiohistory.com
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<td>3</td>
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<tr>
<td>5</td>
<td>George Strait</td>
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**Airpower**

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**New**

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**Top Country Singles Sales**

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**Compilation**

Complied from a national sample of airplay supplied by Broadcast Data Systems' Broadcast Track Service. 162 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
### Billboard Top Country Albums

**September 20, 1997**

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<th>Title</th>
<th>Label(s)</th>
<th>Suggested List Price (or Equivalent)</th>
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<td>1</td>
<td>1</td>
<td>TRISHA YEARWOOD</td>
<td>Communications, with ODion units</td>
<td>2 weeks at No. 1 (SONGBOOK) A COLLECTION OF HITS</td>
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<tr>
<td>2</td>
<td>2</td>
<td>TIM MCGRAW</td>
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<td>capitol nashville 32775 (9.98/8.98)</td>
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**Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan Inc.**

**Notes:**
- **SONGBOOK** indicates list price or equivalent.
- **COMMUNICATIONS** indicates list price or equivalent.
- For boxed sets, **REPRISE** indicates list price or equivalent.
- **CAPITOL NASHVILLE** indicates list price or equivalent.
- **NATIONAL SAMPLE OF RETAIL REPORTS** indicates list price or equivalent.
- **label** indicates list price or equivalent.
- **RCA** indicates list price or equivalent.
WHEN 10 IS NOT A 10: From the onsets, the 22nd installment of the New York Salsa Fest on August 30 had appeared to be about it. First of all, the day before the fes-
tival was being staged not at its tradi-
tional locale of Madison Square Gar-
der, but at the Continental Airlines Arena in East Rutherford, N.J., the move due to a women's pro basket-
ball game that never happened.

Despite the unusual venue, the fes-
tival also was doubling as the 10th anniversary of RMM Records. The label president, Ralph Mercado—a long-
time promoter of tropical shows in the New York area—was faced with the daunting task of celebrat-
ing a decade's history long enough as many acts from its roster as pos-
ible, while trying to maintain a semblance of spontaneity that would entice an audience.

As Mercado assumed his usual position stage left with wristwatch in hand, he somehow sho-
horned more than 30 artists into a four-
hour, 45-minute concert, whose sheer numbers and size precluded the possibility of capturing performances that have become the festival's call-
ing card.

On stage, it was a treat to catch a stellar array of famed salseros, such as Tito Nieves or Tony Vega, contributing a song or two, or at least medley during the same evening. And there was a certain charm to the band's usual improvisational duo or two, as well. During a steamy rendition of the mambo classic "La Puebla," singer José "El Canario" Alborz played air flute while his captivating whistling notes, while drummer Dave Valentín answered with humor and expertise. And then there was that duet of salsa diva Diana 
Gómez in her first onstage performance with salsa queen Celia Cruz on "Benny and the Candy." Cruz was warmly greeted by the mostly Puer-
to Rican/Nuyorican house—even though she caused a bit of a ruckus on the island in August when she refused to perform at a salsa show there—India may have been away from the salsa scene long enough to judge if the tepid response she garnered.

But other than Marc Anthony’s showmanship, there was no self-indulgent show of songs and newcomer Mi-
chael Sossna’s gypsy, hip-hop/
salsa combo, the smoothly paced festival failed to elic-
tion a certain tension in the audi-
ence, when it was expecting more fireworks than the occasional barrage of smoke and fire blasting up from the stage floor. Even singer/songwriter Anthony (who may clear-
ly rules the salsa roost in Nueva York) took the stage, only half of the 15,000 in attendance were there to see it.

Mercado really was in a no-win sit-
tuation, but that will likely be remedied with a concise video release due

OUTLATER THIS YEAR. HE WANTED TO SIMULTANEOUSLY FETE RMM’S VETER-

AN ARTISTS AND INTRO-
DUCED THE LABEL’S NEW TALENT AND LATIN JAZZ ARTISTS AND...
Sobre el Fuego
("Through the Fire")

World-Wide Release: September 1997

Today INDIA is the #1 selling female SALSA artist in the world! Her last album, "Dicen Que Soy", contained 4 #1 singles in Billboard's Tropical/Salsa charts and six Top 10!

Her new release "Sobre el Fuego" contains 10 hot Salsa tracks possessing India's charismatic vocal stylings and lyrical appeal similar to her mega hit, "Dicen Que Soy". India returns with the same sensual Salsa and R&B rhythms but more aggressive.

"Sobre el Fuego" features the Salsa versions of Celine Dion's "Power of Love", Chaka Khan's "Through the Fire", Angela Bofil's "This Time I'll Be Sweeter", and the extraordinary duet with Celina Cruz entitled, "La Voz de la Experiencia".

INDIA


BILBOARD

Hot Latin Tracks

SEPTEMBER 20, 1997

Compiled from a national sample of airplay supplied by broadcast data systems. Radio tracks are monitored 24 hours a day. 5 data a week is monitored by Billboard/BPI Communications, Inc.

WORLD-WIDE RELEASE: SEPTEMBER 1997

Today INDIA IS THE #1 SELLING FEMALE SALSA ARTIST IN THE WORLD! HER LAST ALBUM, "DICEN QUE SOY", CONTAINED 4 #1 SINGLES IN BILLBOARD'S TROPICAL/SALSA CHARTS AND SIX TOP 10!

HER NEW RELEASE "SOBRE EL FUEGO" CONTAINS 10 HOT SALSA TRACKS POSsessing INDIA'S CHARISMATIC VOCAL STYLINGS AND LYRICAL APPEAL SIMILAR TO HER MEGA HIT, "DICEN QUE SOY". INDIA RETURNS WITH THE SAME SENSUAL SALSA AND R&B RHYTHMS BUT MORE AGGRESSIVE.

"SOBRE EL FUEGO" FEATURES THE SALSA VERSIONS OF CELINE DION'S "POWER OF LOVE", CHAKA KHAN'S "THROUGH THE FIRE", ANGELA BOFIL'S, "THIS TIME I'LL BE SWEETER", AND THE EXTRAORDINARY Duet WITH CELINA CRUZ ENTITLED, "LA VOZ DE LA EXPERIENCIA".


BILBOAD

Hot Latin Tracks

SEPTEMBER 20, 1997

Compiled from a national sample of airplay supplied by broadcast data systems. Radio tracks are monitored 24 hours a day. 5 data a week is monitored by Billboard/BPI Communications, Inc.
### Top Jazz Albums

**Billboard SEPTEMBER 20, 1997**

**Top Contemporary Jazz Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
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<th>Label</th>
<th>Title</th>
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<td>1</td>
<td>1995</td>
<td>KENNY G.</td>
<td>ARIA</td>
<td>The Moment</td>
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<td>2</td>
<td>1995</td>
<td>BONEY JAMES</td>
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<td>1995</td>
<td>GATE BARRISI</td>
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<td>DAVE KOZ</td>
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**No. 1 **

- **Kenny G.** - The Moment

**Second Week at No. 1**

- **Boney James** - Sweet Thing

**Third Week at No. 1**

- **Ryan Ford** - Tuguer Walk

**Fourth Week at No. 1**

- **Paul Taylor** - Pleasure Seeker

**Fifth Week at No. 1**

- **Spiro Syra** - 20220

**Sixth Week at No. 1**

- **George Howard** - The Very Best of George Howard and Then Some

**Seventh Week at No. 1**

- **Peter White** - Caravan of Dreams

**Eighth Week at No. 1**

- **Keiko Matsui** - Dream Walk

**Ninth Week at No. 1**

- **Dave Koz** - Off the Beaten Path

---

**straight from the heart.**

*With this stirring tribute to the late Ella Fitzgerald, Dee Dee takes her place among today's premiere jazz divas. Dear Ella displays Bridgewater's complete vocal artistry, in settings from intimate duets and trios to a radiant string orchestra and a powerhouse big band. Featuring Kenny Burrell, Milt Jackson, Lou Levy, and Ray Brown, Dear Ella is truly a labor of love.*

---

**Wooten Sets Up Shop On The Road**

**Road Work:** Bassist Victor Wooten is a busy guy. He leads his own ensemble but spends much of the year as part of Bela Fleck & The Flecktones. That makes him a no-nonsense traveler.

So to work on his latest record, "What Did He Say?" (Compass), Wooten took the studio out on the road with him. When he says studio, I mean a Roland VS 880 portable hard disc recorder. He did the bass parts on the bus or in a hotel, and all the horn parts in dressing rooms. "Then I'd bring the stuff home to Nashville, sync it up to a Tuscan machine, and have J.D. Blair add the drums parts," says Wooten. "I'm sure there are audio philes who'll spot the difference between this and a larger production, but average people don't listen for that kind of stuff. I think it sounds great."

**Jazz Blue Notes**

**by Jim Macnie**

"What Did He Say?" is funky, bouncy, pop-sawy, and lots of fun. And it's made a mark on Billboard's Contemporary Jazz Albums chart. Making music that spans through categories seems natural for Wooten. "The jazz guys I idolize were experimenting in their day—stretching and going where their hearts took them. In a sense, I'm doing the same thing. My goal is not to be a jazz musician but the best possible musician, period. That often takes me down the jazz route. To leave any kind of music out is to take a shallow approach."

Sometimes the blend is overt. "What Did He Say?" has a swinging solo spot on "Cherokee" that finds Wooten living up to his rep as the world's most nimble electric bassist. Sometimes it's implied. "The Lonely Monk" is a poem/song about the pianist known as the High Priest of Bebop. "It's just my offbeat tribute to Thelonious," Wooten says, "an indirect tip of the hat." "What Did He Say?" was released Aug 19.

Wooten plans to tour with Blair in mid-October.

**Soap Jazz:** Have you seen Chris Botti at Club Ginger? No, I didn't think so—no one has yet. But your chance will come. The trumpeter taped two editions (Continued on page 14)
Artists & Music

Guitarist Ishbn Brings Brazilian Sounds To Teldec; Solti Never Stopped Working

SIGNING UP: Guitarist Shamin Ishbn has signed a long-term exclusive contract with Teldec. Her first recording for the label, "Journey To The Amazon," will be released in early October. Ishbn was most recently associated with the Columbia label. Her recordings include "American Landscapes," concertos by John Corigliano, Joseph Schwantzer, and Lukas Foss, and "Highland Rounds," a collection of contemporary pieces. She is known for commissioning and championing new works for guitar and for her collaborations with guitarists and other instrumentalists who work in non-classical music.

"Journey To The Amazon," a collaboration with Guadalupe Sanz, is performed by the Brazilian percussionist and composer, saxophonist Paul Winter, features contemporary South American repertoire. Ishbn, who worked for several years with the Brazilian guitarist/composer Luiz Almeida and has hired in the Amazon, says, "There is something unique and special about Brazilian music. There is a degree of sophistication in its harmonic, rhythmic, and melodic elements, so that I think it speaks to people of all cultures. I would say this is the most fun CD I've ever created."

Ishbn's previous recordings include a recording of Tan Dun's guitar concerto "Yi-Zi," in which the instruments and cadences of traditional Chinese music are juxtaposed against the techniques and technique of Spanish guitar. She premiered the piece with the Orchestra Nacional de France and the BBC Scottish Symphony.

CHIBRUE RED! That ever for pianist, the 18th Vign Violin Competition, which was held in Fort Worth, Texas, this spring, is getting a return engagement in October, with world, TV documentary, and the release of recordings. On Oct. 7, Harmonia Mundi will release two CDs, one devoted to Chibbrue gold medalist Jon Nakamatsu, who plays Brahms, Stravinsky, Chopin, and William Bolcom, and another shared by gold medalist Yosak Yamamoto and silver medalist Denham and Schumann) and bronze medalist Aviram Reichert (performing Schubert and Chopin).

Piano, 2001 was the first American to take the Chibbrue gold medal since 1981, is a California native with no formal conservatory training. A graduate of St Jud, he has a bachelor's degree in German studies and a master's in education and has participated in the New York's Alice Tully Hall and at Washington, D.C.'s Kennedy Center. Kasman, who is Russian, has won awards in the Artur Rubinstein Competition and the 1995 International Prokofiev Competition in St. Petersburg; he has recorded five discs for the Columbia label in France. Reichert has also performed frequently with orchestras in his native Israel; he was also the top prize winner in the first International Piano Competition of Seoul, Korea.

Leading up to the release is an in-store performance by Kasman and Reichert Oct. 5 at New York's Tower Records store at Lincoln Center, followed by an invitation-only concert Oct. 6 at the two pianists at New York's Steinway Hall that will be televised via NRK's "Classical Insides."

On Oct. 6, "Playing With Fire," a documentary about the competition, will air nationally on PBS. The documentary, a behind-the-scenes look at all three stages of the 115 competition, features footage of rehearsals and performances as well as conversations with pianists, jury members, critics, audience members, and the Teldec String Quartet, conducted by James Conlon, collaborating artists for the competition. Produced by the New York-based Tatge/Lauener Productions, "Playing With Fire" was directed by Catherine Tatge.

In MEMORIAM: It's hard to believe that Sir Georg Solti, who died Sept. 5 in France at the age of 84, is gone (see story page 12). He was a true musical pioneer in the world of music for so long, and it seemed that he would go on forever. Just this month, London Records has its new "Dee Deedee," as well as an arioso recording with Renée Fleming. The remastering of his landmark "Ring" cycle comes out in October. The label also hosted an opening of the conductor's 80th birthday (it would have been Oct. 21), the publication of his biography by Knopf, and his 50 years with the company. Greg Barboro, VP of London Records in the U.S., says the big fall retail and advertising campaign for Solti is still in place and will not be adjusted, though the planned in-store appearances may be turned into tributes "as a testament to his vitality that we hope will have some meaning to the public and to the label." Barboro says, "In January, he signed a lifetime contract with Decca."
**Indie Publishers Form Int’l Group**

**Aim Is To Provide Alternative To Majors**

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**BY NIGEL HUNTER**

**LONDON**—An international grouping of independent music publishers with nearly 300,000 copyrights under its control could be construed as a potentially formidable rival and competitor to the multinational conglomerate publishers, whose financial and catalog power have dominated the publishing industry over the last decade.

At last, one might assume, there is an entity big enough, global enough, and competitive enough to take on the majors head to head and end their hegemony.

“No, that’s not the idea at all,” says Ellis Rich, the founder, focal point, and fulcrum of the group. “Our aim is to offer an alternative to the majors that is substantially different in importance and leverage. It’s tough, because we often have to compete with the major labels themselves or against each other to obtain greater market share. What independents can offer is a personal service throughout the life of a deal from the person who signed it.”

The full title of the group is the International Music Network (IMN), an international consortium of independent publishers. Its global sub-publishing setup consists of Roba Music, Germany; Austria, Switzerland, and Eastern Europe; Nanima Music, Holland; Mushroom Music, Australia; Misty Music, Scandinavia; Currey Music, Italy; Hans Kusters Music, Belgium, Spain, and Portugal; RKA France; Creased Music, Ireland; MBRi, U.S.; Morning Music, Canada; Shinko Music, Japan; Media Bank Entertainment, the Far East; Gallo Music, Africa; and Gallo Music, Mexico and South America.

Rich heads the Independent Music Group (IMG), a London-based organization that consists of a 30-person staff of Leosong Copyright Services, founded in 1977. A majority interest in Leosong was acquired for IMG by Rich in partnership with Rolf Bailer late last spring. Ray Ellis remains as managing director and Tim Hollin continues as director.

The IMN/Leosong nerve center and executive core are located at Rich’s IMG base in Clifden, Galway, Ireland. Other companies coming under the IMG umbrella are Beat That Music, R&E Music, Supreme Songs, JSE Music Publishing, Music 1, Rolf Bailer Music, Collaboration Music (U.S.), American Music Network (U.S.), and One Special Music. In composing the mastertape placement, IMG has a total staff of 15.

Rich began his publishing career in 1983 as mailboy at Feldman Music. He is an accomplished pianist and enthusiastic violinist (“because I can’t play as well as I would like to”). He is also a composer with film and library music to his credit, as well as a top U.K. hit artist (“Mozart 40” by Sovereign Collection in 1971). Rich stayed with Feldman through its acquisition by Associated Music Publishers and then BMI. He left in 1981 to form E&S Music and subsequently was involved with placing Mel & Kim with producer Pete Waterman and Supreme Records. After successfully launching Supreme Singers in 1987, Rich had the idea for IMN in 1989 in a New York hotel room.

“There’s a great deal of uncertainty and flexibility in how we operate and make our decisions,” says Rich. “If one of the ideas fails, then that’s it. That’s one of the advantages, I believe, of the size of our operation. It’s more distributed than a major label. We don’t always agree on what we like, but we support each other and try to be happy to follow each other’s hunches.”

“Many deals are done without an advantage, and we offer an administration service on excellent terms. We are also prepared to purchase catalogues, but we won’t pay huge multiples.”

Rich himself prefers achieving a potential sale through acquiring and working on catalogues at every opportunity rather than chasing short-lived individual hit songs and incurring the volatile peaks and troughs in revenue that such a policy usually entails. His general philosophy and working methods have found favor with his associates.

Reid Whitelaw of Brookside Music and Nickel Shoe Music in Florida says, “We’ve just begun our sixth year with Ellis Rich and IMN in what started as a single song representation. It’s been a warm, gratifying, and rewarding relationship. Ellis and IMN represent our interests in many instances, Europe. He is a terrific subpublisher and ally for us.”

Jacqueline Sanicola of Barton Music in Los Angeles finds the IMN link to be “invaluable,” not least because of Rich. “His experience and knowledge of the industry, combined with his integrity, have provided our catalogs with a great publishing presence in the U.K.”

Stanley Mills, owner of September Music in New York, says succinctly, “Every subpublisher should be as thorough.

Rich also finds time for the demands of being publisher deputy chairman of the Performing Right Society (PRS) and is a member of Music Industry Federation. He is a member of the administration board overseeing the forthcoming Mechanical Rights Society (PRS) alliance. He has just been elected to the council of the Music Publishers’ Assn.

It will lead the IMG team on an enlarged stand at MIDEM next year.

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**‘THEY’RE PLAYING MY SONG’**

**WRITTEN BY DEBORAH EVANS PRICE**

**“MR. PITCHFUL!”**

Published by Stephen Lee Cropper, Otis Redding, Publisher for Irving Music (BMI)

Over the course of his 25-year career, Taj Mahal has carved a successful niche as one of the music industry’s most innovative performers. On his 20th album, “Señor Blues,” he mixes such originals as “21st Century Gypsy Lovin’ Man” and “Queen Bee” with covers like Hank Williams’ “Mind Your Own Business” and James Brown’s “Think.” The project closes with Mahal’s rendition of “Mr. Pitchful,” first made popular by Otis Redding in the ’60s. In addition, on appearing on “Señor Blues,” the song is included on the soundtrack to the New Line Feature film “Mugg & Erron.”

“Otis Redding was absolutely all of my time favorite people in the world,” says Taj Mahal. “When I came out to California in the beginning, I was fortunate enough to get to open for him and his group for a week at the Whisky A Go Go. I was present during the recording of ‘Otis Redding In Person At The Whisky A Go Go.’ I could never get enough of him. He was one of the most fabulous performers we’ve ever had.”

“Mr. Pitchful” is a song I’ve always wanted to sing,” says Mahal. “A lot of R&B, soul, and urban music is fueling the contemporary. I think a lot of youngsters are familiar with the older music and haven’t had an opportunity to hear it. This is some of the music we are very proud of.”

“I’m passing [it on] . . . it garners the new audience, and there is a lot of older fans that are thrilled that some of these songs are back out there.”

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**Tara Makes Hal Leonard Deal; Ottmar Liebert Gets 1st Folio**

**YOU DON’T HAVE TO BE JEWISH: Tara Publications, the large Baltimore-based music-print firm specializing in Jewish music, has entered a new agreement with Ottmar Liebert**

So much so that one of the 25-year-old company’s new products is its first “Anian” single, a legitimate multi-song folio that was originally an illegal collection of pop songs for professional musicians.

The new tying-the-knots virtuoso record is a distribution deal with music print giant Hal Leonard Corp., a three-year arrangement with options.

“We’ve had the secular market in mind,” says Mayer Pasternak, Tara VP of sales and marketing, whose father Velvel Pasternak formed the company 25 years ago. “And Hal Leonard was interested in filling a niche in their product line.”

Though Tara has managed to get some exposure in traditional music shops, it’s mainly done self-distribution and other specialty stores.

Hal Leonard’s view, as expressed by Larry Morton, executive VP for marketing, is that “there has been a shortage of Jewish music publications in traditional music stores, and we continually receive requests for such material from our customers.”

In addition to the “fake” book, which contains 220 songs and retails for $29.95, another new release that receives the enlarged exposure benefits of the Tara/Hal Leonard ties is a “Jewish Playalong” CD/book of 15 familiar songs. One track features a vocal performance; the other features a sing-along track without vocals.

Among Tara’s best-selling folios in a catalog of 200 releases are the “International Jewish Children’s Folio,” with “Completing Klezmer,” “A Harvest Of Jewish Songs,” “Easy Klezmer From The Repertoire Of Gloria Feinman,” and “The Best of Debbie Larkins.”

Pasternak says he spent a full working day at Hal Leonard’s operations in Milwaukee to explain the Jewish music world to staffers there. “They realize it’s not their market, and many don’t go much beyond ‘Hava Nagila’ in their knowledge of it. We’re sure looking for their expertise in distribution, though.”

**FIRST LIEBERT FOLIO:** Guitarist Ottmar Liebert’s 13-flamenco composers’ folio is one that Tara/Leonard have acquired to their 1991 new album “Nouveau Flamenco,” receive their first matching sales from Ventura, Calif.-based Native Concepts Publishing Corp. According to company president John L. Haug, the publication, with a list price of $14.95, has transcriptions by Dan Liberti under the direct supervision of Liebert, whose record product is released on higher octave music. **First The CD “Her First Roman,” Ervin Drake’s musical adaptation of George Bernard Shaw’s “Caucasian And Cleopatra,” was released as an 11-performance—when it opened in 1908 on Broadway. But, in 1966, members of the cast, including Leslie Uggams and Richard Riehle, were brought into the studio for a 25th anniversary re-creation of the score, released by Lockett Falls Records on CD.** Drace says that the project is now making things happen for the show. “Only two months ago, the management of Australia’s leading musical theatrical actress, Geraldine Turner, phoned from Sydney asking permission for Ms. Turner to record two numbers from the show, ‘Many Young Men From Now’ and ‘The Wrong Man.’”

And just a month ago, the York Theatre Company of New York requested the producer to give the show a part of its concertized “Musicals In Mufti” series.

The show will be presented at four performances Friday (19), two Saturday (20), and one Sunday, Sept. 21.

**Print On Print:** The following are the best-selling folios from Cherry Lane Music:

- "Jekyll & Hyde," vocal selections.
- "The Dave Matthews Band," "Crash."
- "Metallica," "Loud."
- "Razorblade Suitcase."
Mtume Teaches Young Musicians To Avoid Using Technology As A Crutch

BY SHAWNEE SMITH

NEW YORK—Jazz and R&B veteran James Mtume is making strides in contemporary R&B music by bringing the concept of live instrumentation, vocal arrangement, and production back to a genre that currently relies heavily on samples.

“I'm not against sampling,” says Mtume, who played percussion and keyboards for McCoy Tyner and for Miles Davis in the late '70s. “I just don't think technology should be a crutch for you not being able to play [an instrument]. It should be something that enhances your ability to play, not a substitute for it.

Having written and produced projects for Roberta Flack, Stephanie Mills, the late Phyllis Hyman, Lou Rawls, and his own group Mtume from the late '70s through the mid-'80s, Mtume divides his time between the R&B industry for seven years when he noticed technology taking precedence over musicianship.

“It was about writing and [playing] music anymore,” he recalls. “It became totally a question of mechanization, loops, and [beats per minute].”

Enticed back into the industry in 1993 as the composer for the Fox Network TV series “New York Undercover,” Mtume began a quest to teach burgeoning artists the craft.

Through Natalie's, the club segment of the show, Mtume brought in classic R&B acts to do live forances of their new hits and contemporay artists to perform current songs and remakes of classics.

“I set [new artists] up to do remakes because I wanted to acculate their ear to what it sounds like when you have real orchestration, to show them that too can be classic artists,” explains Mtume.

After reworking with each artist with a full band arrangement and putting down the tracks live, Mtume found that many of the younger artists “would do a lot better than their records have allowed them to be heard,” and many had never received vocal coaching from the producers they work with.

“Based on what [the artists] tell me, a lot of the producers just lay down a track and say, ‘OK, sing.’” says Mtume. “Producing vocals is like developing a blueprint. Sometimes an artist rolls into a slump, so you have to find new ways to get something out of someone.”

“A couple of these new artists are not getting that.

With the experience gained from a performance at Natalie's, many artists have enlisted Mtume’s expertise for their projects. He is currently working on tracks for a new collaboration among Johnny Gill, Gerald Levert, and Keith Sweat. He also produced tracks on the current Mary J. Blige and K-Ci & JoJo albums, as well as remake singles from both artists on last summer’s “Rhythm Of The Games” R&B soundtrack to the Olympics.

He collaborated with Digable for a remake of Eddie Kendricks’ "Girl You Need A Change Of Mind" for the “Get On The Bus” soundtrack. Bad Boy act 112 performs a thrilling rendition of Earth, Wind & Fire’s “After The Love Is Gone” during its concerts, after having performed the track under Mtume’s tutelage on his New York Undercover CD.

“New York Undercover” helped me bridge the gap between our generations, because right now there is no realthing between the older and new artists,” says Mtume. “Right now in R&B we have a situation where we have a bunch of artists with hit records but no hit careers. Their success is being measured by records, so we have people who are finished after three or four hits. The older ones pen with white music. They have acts who are over 50 still performing — with a lot of hits.

I want to develop artists who can still work even if they don’t have a record out,” continues Mtume. “With the digital stuff, we’re changing the sound of the world. It comes energy. Energy without direction is chaos, and wisdom without energy is stagnation. We need to combine the two.

As president of the Mtume Label (Continued on next page)
GRANDMAN OPENS TOKYO STUDIO
(Continued from preceding page)
tage of its strengths. Specifically, says Grandman, transferring digital audio indiscriminately can lead to a reduction in the sound quality, despite what one might think. He claims that digital does not suffer generational losses. "It's almost like people don't want to use digital audio," says Grandman. "They want to hold on to the belief that digital is perfect because that point was so emphatically stated at one time, and it makes their job so much easier. Now we realize that if we think of digital the same way we think of analog, we're correct. You put it through a piece of equipment, and it's going to change. We've proven that." Grandman says pressing plants are also beginning to exercise caution in dealing with digital transfers. "They went along with the theory that digital is digital, and it was fueled by the fact that it would save them money and time," says Grandman. "But all of a sudden, there's been a rush of controversy over the last few years, and the plants are having to address these problems." At BGM, Grandman and his staff engineer digital audio signals transfer as little as possible on the path from mixdown master to final master. "At Contemorary, part of Grandman's job was to maintain the label's catalog," he recalls. "The quality of the company, Lester Koenig, was a big man for quality, but a good performer was more important. Some of these recordings were a little out of balance, and you had to do the balancing during the mastering. You had to raise solos and do a lot of interesting tricks. You were almost mixing off the 2-track." Although the mastering job is now facilitated by hi-tech tools, it remains more of a craft than a science, and the expansion of BGM will only enhance Grandman's reputation as one of the pre-eminent mastering artists in the business.

MTUME TEACHES YOUNG MUSICIANS
(Continued from preceding page)
Group, which is distributed through MCA, he is looking to do just that. The label's first project, "The Family" by California-based rap group Cosmic Ship Shop, uses all line instrumentation and is set for a November release.

Mtume has also signed A Long Time Coming, a pop/R&B set from St. Louis. In addition, he is putting out in January 1988 the original "New York Undercover" soundtrack, titled "A Night At Natalie's," which features music culled from the Natalie's performances.

With his full-service label, Mtume will teach his artists the business aspects of the industry, how to speak and handle interviews, and give them lessons about their culture, all to aid in their decisions about the act's identity and musical direction. He is also working with musicians in Ghana to establish an international ISIN line to enable the transfer of music across the continents in real-time. "My main concern is to elevate our understanding of what Africa is," he says. "We haven't even begun to tap into the African influence, and to me that's the next stage of the funk. Can you imagine if hip-hop started sampling an African drum beat? [Black musicians] need to be in Africa. We need to start learning from each other." Also in the works is an African-American exchange program enabling music students to study under professionals on either continent. More imme-
diately, Mtume will be conducting seminars in conjunction with BMI on producing and composing, as well as speaking on panels, at the upcoming Business of Music Conference, to be held Saturday (20) to Sept. 21 in Las Vegas, and the How Can I Be Down? confab Oct. 9-12 in Jamaica.

PRODUCTION CREDITS
BILBOARDS NO. 1 SINGLES (SEPTEMBER 13, 1997)

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BLUE NOTES
(Continued from page 39)
of the daytime drama "One Life To Live" Aug. 29. The venue in question is a fictitious soap-land jazz club that hosts the young bad-seller, Botti, whose latest Verve/Forecast record is "Midnight Without You," plays himself, a comically instrumentalist, but the script calls for a hubba-hubba flirtation with one of the show's regular characters, Botti's appearance, scheduled for Sept. 23-24, is part of the show's ongoing jazz thread. A few weeks ago, the talents of Erykah Badu were incorporated as well. It's also part of a mini-trend. Diana Krall recently taped an episode of "Midnight Place," playing a piano-playing chanteuse. Botti wasn't totally naive regarding the soap vibe. In college he'd practiced scales with one eye gazed to "One Life." And the marketing impact of his appearance isn't lost on him either. "There are supposedly 14 million people who watch the show daily," he says, "I hope it helps a little bit." Botti believes that instrumental music is coming back. "We're just so inundated with MTV and VH1 and rock," he opines, "it's coming out our ears. As cool as alternative rock is, the instrumental vibe is seeming a little more interesting these days."

Semantics is a part of that last statement. Botti doesn't view himself as a jazz musician. "I'm more of an instrumentalist who gets put into that category by default. In all fairness to Wayne Shorter, when someone tells me if I play jazz, I say, 'Yeah, but the songs aren't about Nefertiti.' I love that stuff too much to try and say that's me. I basically play instrumental pop; my records are produced in the vein of a pop album. It's not a spontaneous thing as much as it is a temperamental thing—much more influenced by Bryan Ferry and Peter Gabriel than Woody Shaw and Masekela." And the best part about being in front of the camera? Interestingly enough, the advice given to Botti was, "Slow down, give yourself room." Not unlike what he might hear in jazz. I wonder if they'd say the same thing if Ornette Coleman showed up at the coffee shop on "Friends."
Virgin France's Zelnik Quits For Pet Project

This story was prepared by Emmanuel Le gouard, editor of "Music & Media."

PARIS—Virgin France chairman Patrick Zelnik has to relinquish all activity within the company he has headed since its creation in 1981. Zelnik, who is also president of French record industry body SNEP, announced to Virgin France staffs that he is quitting in order to pursue a "personal project."

That project is expected to be a new company called Naive, which will be working on the Naive project for several months, will be teaming with French advertising executive Eric Tong Cuong, Former Puykko U.K. managing director of Virgin group, who is originally part of the project, is no longer involved.

It is believed that Zelnik, who has been working on the Naive project for several months, will be teaming with French advertising executive Eric Tong Cuong, Former Puykko U.K. managing director of Virgin group, who is originally part of the project, is no longer involved.

It is believed that Zelnik, who will remain with the company by Virgin Records by the end of the year, will remain associated with Virgin Retail's French affiliate—which he launched in 1988—but presumably in a nonexecutive role.

Another key question for the French music industry is whether Zelnik will be able to remain president of SNEP if he is no longer involved with a major label.

(Continued on page 16)
Bertelsmann Gives Spain 1st Major Mail-Order Club

BY HOWELL LEWELYN

MADRID—A major mail-order music club has been launched in Spain for the first time. The companies behind it, Germany-based Bertelsmann and Spain’s largest radio group, Unión Radio, say they are confident they will sell 150,000 CDs and gain 150,000 members in the next three years.

The club, Universal Musical, fills an important gap in the Spanish music market. Although Bertelsmann runs 10 such clubs across Europe with 1.5 million customers, Spain is the first country in which it has established a music club in concert with a local partner.

Bertelsmann hopes to repeat the success of the club it launched in Belgium last year. Only 4% of the population orders music by mail in Spain, compared to 12% in Belgium; in certain other European countries the percentage is higher.

Universal Musical president Manfred Grebe says, “We aim to invigorate the Spanish music sales market, and we expect to achieve a 3% share of the market within three years.”

Universal’s Barcelona-based director general Pan Cubells adds that the club is aimed at the 30-40 age group “of people who want to listen to music but who mostly buy and listen to CDs, partly in rural areas and don’t have the time to travel to the nearest record outlet.”

Outside the bigger towns and cities, Spain is still poorly serviced by music retailers, and in many towns the only outlets are small department stores that sell little more than the top current 40 records.

“Our club, through its free magazine sent to members’ homes every two months, will make record buying easier, cheaper, and more comfortable,” says Cubells. He adds that the club’s aim is to have 40,000 members and sell 300,000 CDs in its first year, and sales of 700,000 CDs by June 1999, and 150,000 members and sales of 1 million CDs by June 2000. Investment over this period will total 2.1 billion pesetas ($14 million).

Membership and the magazine catalog, with an initial list of 30 titles, rising to 500 within a year, will be free. Members will be expected to buy at least one CD per magazine in order to continue receiving the catalog.

Cubells stresses that because the membership campaign is aimed at a mainly rural and small-town clientele, Universal Musical does not compete with established outlets. “On the contrary, we complement them, which is why our success will not affect the entire industry at every level,” he says. “The vast majority of our members will be new customers to the music industry.”

Universal runs a nationwide mail-order arm of Spain’s largest private music radio group, Cadena SER, which owns four of the top five music networks: Los Principales, Cadena Dial, M-80, and Radioú.

Luís Merino, SER’s director of radio formulas, comments that Universal Musical is a key initiative for the Spanish music industry, which, although it saw sales rise last year by 5.9% to 74 billion pesetas ($151 million at current rates of 151 pesetas to the dollar), suffered a 1.9% drop in unit sales from 52.9 million to 51.9 million (Blanco y Negro, May 15).

Of these, 70% were CDs, which is mainly why Universal Musical will be offering only the CD format. The magazine catalog will be divided into four groups—rock, Latin, guaranteed hits, and classical.

Merino adds that while Universal Music can only be good for the industry—“Bertelsmann knows this form of selling better than anybody, and SER’s music networks’ 8.7 million listeners offer a ready market”—the club will not mean any network programming changes.

Confab Showcases Oz Demos Int’l Potential

SYDNEY—The Pacific Circle Music Convention (PCMC), a five-day conference designed to spotlight the international potential of Australian music, will be staged Sept. 21-25 here. With an ambitious agenda of seminars, showcase performances, expositions, workshops, a film festival, and a trade show, the event will also coincide with the 11th ARIA Awards Sept. 25.

Organizer Michael Chugg, GM of the Frontier Touring Co., has described PCMC as an “opportunity for the companies represented at the conference to promote the PMCs to the music industry worldwide.”

PCMC is composed of five day conferences, each focusing on initiatives and strategies to capitalize on the music world’s last Shangri-La. Over the past year, he and the clients have promoted the PMCs to the music industry worldwide, from the International Live Music Conference in Sydney to an event at Metropolitan in London.

Some of the speakers scheduled to appear are Peter Auer, senior VP of Sony Music Entertainment; David Hepworth, British radio/TV presenter and editor of Q and Mojo magazines; Midnight Oil drummer Jim Moginie; and Cedric Gervais, fashion and music commentator for EMI’s Creative Artists Agency and Steve Hedges of London-based Primary Talent; Andrew Jenkins, VP of BMG Music Publishing in Australia, Australia’s Broadcasting Authority chairman Peter Webb; Seekers member/producer in the USA region; and Yindi leader/former Australian of the Year Mandawuy Yunupingu.

For Australian music, the timing of the conference is significant because of international fortuities from the late ’80s through the first half of the ’90s, which included a huge wave of interest in the country from both the UK and the US. The wave was fueled by Down Under sounds from a new generation of artists, including silverchair, Savage Garden, and Tina Arena.

GLENN A. BAKER
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NETHERLANDS: The tradition of Dutch cabaret is based on a mixture of stand-up comedy and political commentary that does not involve top hats, dance routines, or Liza Minnelli. Its early practitioners, who were often the sons of Protestant ministers, would preach their secular vision of society in the teatime audiences. Now, the creation of young cabaret performers, including the duo of Thomas Aca and Paul de Munnink, has opted for a more personal approach. “Our shows are about two young guys who are so paralysed by the fear of never accomplishing anything in life that they end up going around in the Amsterdam Vondelpark every day,” Aca says, while observing the cappuccino-sipping crowd at the park’s trendy outdoor cafe. Clearly, Aca and de Munnink have touched a chord. The duo’s self-titled album on Columbia, “Zwet On,” featuring songs performed in its show, has benefited from the show’s success and the renewed interest in Dutch-language pop music. The album has sold 15,000 copies, according to Columbia, and has reached the top 40 in the Mega Top 100 chart.

THIERRY MOULIN

JAPAN: Most young people here would’ve been caught dead singing the soppy ballads known as enka at their local karaoke club. Enka, as everyone in this country knows, are for the hopelessly square and middle-aged. That may change, though, now that the five members of megapopular rock band Sha Ram Q are starring in a movie titled “Sha Ram Q No Enka No Hanamichi” (“Sha Ram Q’s Farewell”). The band’s lead singer, Tsukasa, plays a character who is anxious to break into show business and is recruited by an enka promoter. Through Tashihahakon, a music distributor from the old-fashioned, Takeshi era, where a long apprenticeship is the norm, Director Yojiro Taka uses broad comic strokes in depicting Sha Ram Q’s enka odyssey, and Tsukasa co-wrote all of the film’s original enka songs, revealing an unexpected facility with the idiom.

STEVE McCULLEN

SOUTH AFRICA: BMG Records Africa is at the forefront of the current trend here for major labels to sign distribution or joint-venture deals with small, independent record companies scattered throughout the southern African region. In the case of BMG, the company’s joint-venture agreements with Street Level Records in Cape Town and Zimbabwe’s Upenyu Records have ensured the release of a clutch of exciting new material over the past few weeks. Based in the southern end of the country, Street Level Records takes an innovative approach to the difficult task of shifting units in the rock, pop, and indie markets. The company confines releases to Super Six CDs—essentially six tracks on each release and hence a more affordable product. Among Street Level/BMG’s recent Super Six CD releases are “True Life Experiences” by power pop group Black Diamond and “Mindwalk” by Woodshed, Cape Town’s foremost exponent of acoustic pop. Up north, Louis Mhlanga, a Zimbabwean renowned for his skilful guitar work and in huge demand as a session musician in South Africa, has established Upenyu Records. Upenyu is a Sonora word meaning “hope,” and Mhlanga says that Upenyu Records is a part of his belief that “every man is a genius in two or another.” BMG Records has committed the spread of his label’s Zimbabwean-based product. This includes Mhlanga’s own, much-anticipated debut CD release, “Muka;” the self-titled album from Musik Ye Afrika (Mhlanga’s project with fellow Zimbabweans Jimi Indi and Jethro Shasha); and Jimi Indi’s solo release “Pilshe.”

DIANE COETZER

CUBA: The image of Ché Guevara has adorned many a student’s bedroom wall over the years. Now, to mark the 25th anniversary of his death, comes what might be described as the album of the poster. “Ché Gue- vara Hasta Siempre Comandante” (Ché Guevara: Comrade Forever) on Tumi Music is a collection of 13 songs performed by some of Cuba’s finest musicians and dedicated to the revolutionary, who was execut ed in October 1967 in Bolivia. The album includes lyrics by Carlos Puebla, Cuba’s leading revolutionary composer, as well as words by the distinguished writers Nicolás Guillen and Frank Capra. The discovery this year of Guevara’s remains in Bolivia and their return to Havana has added to the already considerable interest generated by the 30th anniversary of his death. A major academic biography, “Ché Guevara: A Revolutionary Life” by John Lee Anderson, has been published by Bantam in the U.S. and Europe to mark the anniversary. In addition to the musical tribute, the album contains a recording of Cuban President Fidel Castro reading a letter written to him by Guevara in October 1965. In it, Guevara announces his intention to leave Cuba in order to promote revolution elsewhere around the globe, telling his old colleague, “I have lived magnificent days, and at your side I felt the pride of belonging to our people.”

NIGEL WILLIAMSON

FRANCE: Rock icon Johnny Hallyday, 58, has a taste for new and young faces, and not only when it comes to choosing a wife. For his latest album, due for release by PolyGram at the end of this year or early 1998, preceded by a single in November, he called on the services of romantic teen idol Pascall Obispo, who has sold 670,000 units of his third album, “Superflu,” according to his record company, Epic. It is an unexpected collaboration, as the two artists are miles apart musically, but it is a gamble that the band will share mutual tastes for alternative rock bands such as Radiohead, the Smashing Pumpkins, and even U2, Obispo says. “The challenge was worth trying. I am very lucky. Funny enough, Hallyday never has that many guitar sounds on his record.” Currently recovering from a minor puncture wound to the head sustained when he fell off his horse, Obispo, now 18, is not only producing Hal- liday’s new album but has also co-written most of the tracks with Zazie, a longstanding friend and working partner who writes the lyrics and is himself a Mercury/PolyGram-signed pop singer. In the past, Hallyday has worked with a variety of music celebrities, including Michel Berger, Jean-Jacques Goldman, Jon Bon Jovi, and Bryan Adams.
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"96 FILSCAP FEES (Continued from page 44)

emarshaled for distribution. Nevertheless, Tadeo contends that much resistance remains in the Philippines, and the broadcasters' organization has yet to pay. FILSCAP is considering legal action against the errant stations, says Tadeo. Meanwhile, several legal complaints have been filed against several other commercial users of music. Last November, the Music Publishers Association of the Philippines Inc., the nation's largest airforce, for nonpayment of license/royalty fees stemming from the unlicensed use of musical works/compositions of authors represented by the society (both local and international) "through his defendant's in-flight audio and video entertainment services, as well as in its ground facilities," since the 1980s. FILSCAP is seeking more than $100,000 in royalties and damages. The society has also taken action against the Balladeer Inc. over alleged unpaid fees from a 1995 Janet Jackson concert and against Team Image Entertainment over 1995 concerts by Paul Anka and 1996 dates by Patti Austin. A representative of Team Image says the dispute is currently the subject of negotiation, while a representative for the Balladeer declines comment. A recent decision by PolyGram's business lines could not be reached.

Another indication of the rising importance now given to copyright issues is the increasing number of complaints made to the society in the Philippines, according to Tadeo, is a revised copyright law, Republic Act 8239, which goes into effect Jan. 1, 1998. She says the new law addresses "public performance" for the first time but adds that its most significant feature, as far as FILSCAP's interests are concerned, is that definitions of copyright are clearer and easier to interpret.

Still, the FILSCAP GM recognizes that attitudes in the Philippines remain largely indifferent to the concepts of copyright and performance royalties. "None of the television stations pay composer royalties, for example," she notes. "We have a lot of work ahead of us."

ZELNIK QUITS (Continued from page 44)

company. Zelnik has led the industry's fight to have music treated as a cultural good on which the governmentsubjects the tax to a lower value-added tax (VAT) rate (Billboard, Sept. 6).

According to industry sources, a specific proposal within SNLP could be created for Zelnik, enabling him to continue his campaign for a lower VAT rate. If he were to step down as president of SNLP, insiders consider Sony Music president Paul Rene Colberti the man most likely to succeed him.

FOR THE RECORD

Jack Matsunura, managing director of BMG Japan's Arista division, was in charge of Japanese artist development at Sony Music in New York in the late 1980s and did not run Arista, as was stated in a story in the Aug. 23 issue.
Hugh Padgham

The Billboard Tribute

15 Years as an Independent Producer
Dear Hugh,

Ten million times thanks.

Melissa Etheridge & Bill Leopold
A resourceful, inventive and intuitive record producer, Hugh Padgham has made a deep imprint on popular music through his ground-breaking work with such talents as XTC, Peter Gabriel, the Police, Sting, Paul McCartney, Genesis, Phil Collins and Melissa Etheridge. In a series of interviews that began in New York in March 1996 and culminated in London in May 1997—on the weekend of the Chelsea Football Club’s historic victory in the vaunted Football Association Cup—Padgham reflected on his illustrious recording career.

How do you define the role of the record producer?

I think every producer is different in his own way. My own way is being an invisible catalyst. When I make a record for an artist, I’m there to enhance, advise and make the best out of the songs that they’ve written, because, distinct from other producers who are also very talented writers (like David Foster and Babyface), I’ve come up from the engineering side. I understand music, I understand piano and guitar, but I’ve never been a writer and I don’t purport to go into the studio with an artist and change their songs, rather than to suggest ideas for song structures. Some producers become larger than their artists, and I’ve never had any wish to be like that. That’s not to say I haven’t got my own ego, but I’ve never wanted to become larger than the artist.

Having worked with such a diverse roster of artists—many of them as eccentric as they are talented—you must have some amazing studio anecdotes. Can you share a few with us?

Well, there are silly ones, like working on a Public Image Ltd. session where Johnny Lydon didn’t like the mix, so he got up on the console and walked down it kicking all the faders. He didn’t realize that I marked them first [laughs]. And then there’s a funny story about working with Mott The Hoople, when I was a tape operator at Advision Studios in the early ’70s. It was late in the session, and everyone had had a few jars of cider by then, and they got the idea that they wanted a crashing sound at the end of a cymbal crash they wanted something more bold. So I ended up having to make the guitarist, Ariel Bender, while the bass player, Pete Watts, smashed a metal tea tray on top of his head. Ariel kept saying, in his West Country accent, “’Archer, Pete, ’Archer,” cause he had drunk all this cider and he knew no pain whatsoever. So Pete’s smashing the tea tray all over his head, and it was a mangled mess.

Pretty different from today’s corporate studio climate.

Yeah. In those days, it was mad. We had this control room and a remote tape-machine room. There were no remotes between the tape recorders and the control room, and also the tape recorders didn’t have tape counters, so I used to have to sit in the machine room and the only communication I had with the engineer was by shouting. So if music was playing loud, I could never hear him, and I used to have to do multitrack drop-ins (i.e., starting a recording from the middle of a take in order to fix a portion of the performance). Well, the tape machine wasn’t designed for dropping in, so you had to

have three hands to do it, and usually there weren’t three hands, because the engineer was behind the console at the other end of the room. So I would use two hands and balance a grease pencil between the fingers and the tape recorder. With one hand I’d go from “safe” to “ready,” with the other hand from “sync” to “record,” and with my tummy I’d push the grease pencil down on the “record” button—all at the same time.

Do you have any war stories about mistakenly erasing tapes or committing other major blunders?

Oh yeah. On Peter Gabriel’s third [eponymously titled] album, I think I erased one side of a [stereo] piano part of the way through a song. Luckily, the other side of it was still there, so it was mono for a while and then became stereo. Somebody probably said, “Oh, I really like that effect” [laughs]. Also on that project, the assistant accidentally sliced off the whole front of a cut called “Family Snapshot” when we were piecing the album together. Everything had been carefully mixed and approved, and we lost the first minute or so of this mix, so I had to mix it again on the QT and then stick it in. I might have even told Peter about it, I can’t remember. But I have had things erased, and once something’s erased it’s gone. There’s not much point in creating a scene about it.

Who are the producers you admire the most?

When I was growing up, I was terribly impressed with Gus Dudgeon and those early Elton John albums—the clarity of them. Eddy Ollf, who did the early Yes albums, was a brilliant engineer. George Massenburg did some amazing records. People talk about my drum sounds, but George always had good, open drum sounds. I just took it to an unsual extreme [laughs].

And then Arif Mardin was one of my idols, along with the whole team that worked on that Aretha stuff in the ’60s: Jerry Wexler and Tom Dowd. And anybody who did any of those Motown records, whether it said Berry Gordy on the label or somebody.

You recently shared a production credit with Arif on the Bee Gees album; how did that feel?

Well, to be held in the same esteem as Arif and Russ Titelman, who’s another one of my hero producers, was pretty cool.

How did your connection with the Bee Gees come about?

They sent me some demos while I was doing Melissa’s last album (“Your Little Secret”), and I thought the songs were great, and then I happened to be going on holiday in the Bahamas, so I stopped off in Miami and met them. They are just unbelievably amazing singers, and so professional and so completely nice as well. Real gentlemen.

Didn’t Melissa approach you the same way the Bee Gees did, that is, by hearing your work and then calling you out of the blue?

Yes. Melissa had gone down to the record store with her manager, Bill Leopold, when they were looking for someone to produce the [“Yes I Am”] record, and they went through lots of records and made a note of her favorite ones and who had produced them, and I came up more than most other people.

Do you know which records she singled out?

She never really told me what they were, but I would imagine it must have been records by the Police, XTC, Split Enz and Phil Collins. Whatever they were, I was very honored when she first rang up.

Some of the other stars you’ve worked with—particularly Sting, Phil Collins and Genesis—have accounted for most of your accolades and awards, and they’ve also provided a forum for your studio design work. How would you describe your work with those artists?

I’ve been working with Sting for 16 or 17 years, and if I look back to when I was with him with the Police, he’s always been an artist who writes a song and doesn’t let it, so he comes in with a hint of what the thing is going to be the song, the lyric, the texture, the chords. He’ll play me a demo, and I’ll develop a concept in my head as to how I think it should sound. For the third album I did with Sting [“Mercury Falling”], he figured that the money it cost to mix [in a commercial studio] would be the same as converting one of his old cow sheds into a control room, seeing as he was building a Solid State Logic console already. So that’s what we did, built a control room in the cow shed, and we just wheeled the gear around.

With Genesis, the guys in the band had bought a house in Surrey [in the early ’80s] and decided to put a studio there, so we built this studio and recorded “Abacab” there, and the band absolutely loved the fact that they lived round the corner and didn’t have to go to London to do their records. So, within a couple of years, we did two Genesis records there.
and I did overdubs on a couple of Phil Collins records. Presumably, the place had paid for itself by then easily. Then SSL boards came out, and the guys decided to build a new control room from the ground up and put an SSL in it. So we actually designed and built this thing, and it was just fantastic. The studio was much cooler and better-equipped than a lot of studios in London. It was unbelievable.

How did you come up with the Phil Collins’ drum sound, which became a staple not only of his solo record and Genesis records, but also of most rock albums in the ’80s?

Actually, it was during Peter Gabriel’s third album, which is how I met Phil Collins. We were in Townhouse Studio 2, the room that later became known as “the drum room,” and the studio had this new board by a company called SSL, which was just starting out at the time. This SSL board was the first one to have on-board compressors and noise gates in it. By this time, I think I discovered that we had this really cool listen mix in the studio, and when you pressed the return talkback button in the control room to listen to the studio, if somebody was talking or playing in there, it sounded absolutely massive. So I got the techs one night to access the output of this very vicious compressor on the end of this talkback microphone and patch it into the console. One day, Phil was bashing around, getting a tom-tom sound or something, and I had this noise gate on the mike, mainly because it was there. So when Phil hit a drum, you would hear this massive sound, and then the noise gate would cut it off dead. The time it took to shut off, then, influenced him into playing a certain kind of beat. So then Peter heard it and he went, “Wow, that’s amazing!”

Continued on page HP-12

"To pick one fond memory of Hugh is difficult. He's been with me through so many good, difficult, exciting times with so many different projects that there are too many. When we first met with Peter Gabriel and discovered the drum sound...making "Face Value" with me...all the solo albums (except "Both Sides")...the Genesis stuff...mixing by candlelight with a generator when the power always failed at the Genesis studio as soon as there was a light breeze...Stephen Bishop, Frida, so many records...in fact, it's not until you do think about it that you realize how many days and nights we've spent together and never kissed!" Thanks, Hugh!” —PHIL COLLINS

LONDON — As a record producer, Hugh Padgham is no stranger to 18-hour days and seven-day weeks, the kind of pace that renders a person senseless from a lack of sleep and an excess of punk food and aural stimuli. For a record producer, he also amassed a discography as impressive for its diversity as it is for its sheer volume. Padgham has miraculously found time to pursue such outside interests as auto racing, airplane flying, gardening, software development, studio consulting and music publishing.

"If I had to do was produce records, I'd find myself like I was 15 years ago, wide-eyed, start losing your confidence, the only thing you're going to do is go flying with anybody. I still enjoy flying, but I'd rather do it with people who are more experienced."

One such flying buddy is Solid State Logic founder Colin Saunders, who has just purchased a twin-engine helicopter with every imaginable feature on it. Having indulged in those "boys toys" hobbies for several years, Padgham has since taken up such comparatively tame endeavors as gardening, software development and music publishing.

"One reason I don't do things like flying or motor racing anymore is I've got a 5-year-old daughter, Jessica, and when she's off at the weekends, I can't be off," explains Padgham.

It's fine when you're single and you've got no commitments, but suddenly, having a child, it's nice to be able to spend time with her.

A bit closer to his musical roots, Padgham and his longtime manager, Dennis Muirhead, have started music-publishing firm HP Music as a joint venture with Famous Music.

"One of the reasons for starting this is there's the attitude, especially in England, that if you sign an act and it has to be a bit straight away, because the label has put so much money into the marketing that the pressure's on from the word go," says Padgham. "Suddenly, it's time for the second album, which was built into the master plan, and the group doesn't have songs because they haven't had time."

Padgham hopes to counteract that trend by nurturing artists over the long term. "I would like to sign artists who aren't necessarily looking for record deals tomorrow," he says. "And we're hopefully spotting the talent earlier and giving them a little bit of time to develop their writing." Padgham plans to use his industry connections to secure record deals for his publishing clients, whether or not he produces their records himself. However, he is cautious to avoid becoming a massive A&R entity.

"We're trying to keep this whole thing relatively small so we don't end up as this huge operation where we're literally spending all our time listening to tapes," says Padgham.

SOFTWARE AND STUDIO CONSULTING

Concurrently with huge music, Padgham is busy starting up a software-development firm with Muirhead's son Charlie, who developed a program that significantly speeded up Internet access and guarantees connectivity. Although Padgham says the details of the system are proprietary and under development, he notes that the software company has received significant interest from investors particularly in Europe.

"We're not one of the 99% of start-ups that fail," says Padgham. Of all his extra-curricular activities, perhaps the closest to Padgham's profession is studio consulting. He first got involved in this area while employed as a studio engineer at the Townhouse, where he helped studio architect Jon Flynn and designer/acoustician Sami Toyashima build the Townhouse's famous Studio 2, the home of hit records by XTC, Peter Gabriel, Phil Collins, Human League and others. Following that project, Padgham, Flynn and Toyashima designed and built sophisticated home studios for such high-profile clients as Genesis and Sting.

Reflecting on his life outside the studio, Padgham says, "I wouldn't want to spend 100% of my time making records. It's nice to know that one's done these other things. When your kids are grown up, maybe you can go back to doing some of these other activities. If only there were enough time in the day..."
Dear Hugh,

Congratulations!!
A great Producer
and a great friend!

Much love

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<td><em>Drama</em> (Atlantic)</td>
<td>No. 2 (U.K.)</td>
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<td></td>
<td>Phil Collins</td>
<td><em>Face Value</em> (Atlantic)</td>
<td>1 (U.K.)</td>
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<td>1980</td>
<td>Genesis</td>
<td><em>Abacab</em> (Atlantic)</td>
<td>1 (U.K.)</td>
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<td></td>
<td>The Police</td>
<td><em>Ghost In The Machine</em> (A&amp;M)</td>
<td>1 (U.K.)</td>
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<td>1981</td>
<td>Phil Collins</td>
<td><em>Hello, I Must Be Going!</em> (Atlantic)</td>
<td>2 (U.K.)</td>
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<td></td>
<td>Frida</td>
<td><em>Something's Going On</em> (Atlantic)</td>
<td>18 (U.K.)</td>
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<td>Daryl Hall &amp; John Oates</td>
<td><em>H2O</em> (RCA)</td>
<td>3 (U.S.)</td>
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<td></td>
<td>Split Enz</td>
<td><em>Time And Tide</em> (A&amp;M)</td>
<td>58 (U.S.)</td>
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<td></td>
<td>XTC</td>
<td><em>English Settlement</em> (Epic)</td>
<td>5 (U.K.)</td>
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<td>1982</td>
<td>Phil Collins</td>
<td><em>...But Seriously</em> (Atlantic)</td>
<td>12 (U.K.)</td>
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<td></td>
<td>The Dream Academy</td>
<td><em>Remembrance Days</em> (Reprise)</td>
<td>181 (U.S.)</td>
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<td></td>
<td>Sting</td>
<td><em>Nothing Like The Sun</em> (A&amp;M)</td>
<td>1 (U.K.)</td>
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<td>The Fixx</td>
<td><em>React</em> (MCA)</td>
<td>110 (U.S.)</td>
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<td></td>
<td>Phil Collins</td>
<td><em>In The Air Tonight—'88 Remix</em> (Atlantic)</td>
<td>42 (U.K.)</td>
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<tr>
<td>1983</td>
<td>Genesis</td>
<td><em>Visible Touch</em> (Atlantic)</td>
<td>1 (U.K.)</td>
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<td></td>
<td>David Bowie</td>
<td><em>Tonight</em> (EMI America)</td>
<td>1 (U.K.)</td>
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<td>Human League</td>
<td><em>Hysteria</em> (Virgin)</td>
<td>3 (U.K.)</td>
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<td></td>
<td>Split Enz</td>
<td><em>Conflicting Emotions</em> (A&amp;M)</td>
<td>137 (U.S.)</td>
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<tr>
<td>1984</td>
<td>Phil Collins</td>
<td><em>No Jacket Required</em> (Atlantic)</td>
<td>1 (U.K. &amp; U.S.)</td>
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<td></td>
<td>Genesis</td>
<td><em>Genesis</em> (Atlantic)</td>
<td>1 (U.K.)</td>
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<td>The Police</td>
<td><em>Symphonics</em> (A&amp;M)</td>
<td>1 (U.K. &amp; U.S.)</td>
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<td>Waitresses</td>
<td><em>Bruiseology</em> (Polydor)</td>
<td>155 (U.S.)</td>
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<td></td>
<td>Genesis</td>
<td><em>Invisible Touch</em> (Atlantic)</td>
<td>1 (U.K.)</td>
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<td>1985</td>
<td>Howard Jones</td>
<td>&quot;No One Is To Blame,&quot; from <em>One To One</em> (Elektra)</td>
<td>10 (U.K.), 4 (U.S.)</td>
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<td>Paul McCartney</td>
<td><em>Press To Play</em> (Capitol)</td>
<td>8 (U.K.)</td>
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<td>Paul Young</td>
<td><em>Between Two Fires</em> (Columbia)</td>
<td>4 (U.K.)</td>
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<td>Sting</td>
<td><em>Nothing Like The Sun</em> (A&amp;M)</td>
<td>13 (U.K.)</td>
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<td>Youssou N'Dour</td>
<td>&quot;Shaking The Tree,&quot; duet with Peter Gabriel from <em>The Lion</em> (Virgin)</td>
<td>61 (U.K.)</td>
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<tr>
<td>1986</td>
<td>Phil Collins</td>
<td><em>12'ers</em> (Atlantic)</td>
<td>1 (U.K. &amp; U.S.)</td>
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<td></td>
<td>The Fixx</td>
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<td>1987</td>
<td>Phil Collins</td>
<td><em>In The Air Tonight—'88 Remix</em> (Atlantic)</td>
<td>42 (U.K.)</td>
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<td></td>
<td>Julian Cope</td>
<td><em>My Nation Underground</em> (Island)</td>
<td>42 (U.K.)</td>
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<td>Youssou N'Dour</td>
<td>&quot;Shaking The Tree,&quot; duet with Peter Gabriel from <em>The Lion</em> (Virgin)</td>
<td>61 (U.K.)</td>
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<tr>
<td>1988</td>
<td>Phil Collins</td>
<td><em>...But Seriously</em> (Atlantic)</td>
<td>1 (U.K. &amp; U.S.)</td>
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<td></td>
<td>Cutting Crew</td>
<td><em>The Scattering</em> (Virgin)</td>
<td>150 (U.S.)</td>
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<td></td>
<td>Julia Fordham</td>
<td>&quot;Lock And Key&quot; &amp; &quot;Your Lovely Face&quot; from <em>Porcelain</em> (Virgin), Peak: 13 (U.K.)</td>
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<tr>
<td></td>
<td>Youssou N'Dour</td>
<td>&quot;Shaking The Tree,&quot; duet with Peter Gabriel from <em>The Lion</em> (Virgin)</td>
<td>61 (U.K.)</td>
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<td>1989</td>
<td>Northern Pikes</td>
<td><em>Snow In June</em> (Virgin Canada/Scotti Bros. U.S.)</td>
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<td>The Makers</td>
<td><em>The Makers</em> (EastWest Australia)</td>
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<td>Suzanne Vega</td>
<td><em>Days Of Open Hand</em> (A&amp;M)</td>
<td>7 (U.K.)</td>
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Continued on page HP-8
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on 15 years of excellence!
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September 20, 1997

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DISCOGRAPHY
Continued from page HP-8

TRISHA YEARWOOD, "Walkaway Joe" from Hearts In Armour (MCA International)

THE CHIEFTAINS WITH STING, "Mo Ghile Mea (Our Hero)" from The Long Black Veil (RCA Victor/BMG), Album peak: #17 (U.K.)

THE CHIEFTAINS WITH STING, "Sisters Of Mercy" from Tower Of Song: The Songs of Leonard Cohen (A&M), Album peak: No. 198


MELISSA ETHERIDGE, Your Little Secret (Island), Peak: #6 (U.S.)

PHIL COLLINS, Dance Into The Light (Atlantic/face Value), Peak: #1 (U.K.)

BETH HART BAND, "Run," "God Bless You," "State Of Mind," "Burn Chile," "Ringing," "Am I The One" from Immortal (143/Lava/Atlantic)

STING, Mercury Falling (A&M), Peak: #4 (U.K.)


BRENDAN KEELY, "Mas You Tonight" and "Hands To Heaven" (BMG Ireland)

KAMI LYLE, Blue Cinderella, (MCA)

Discography compiled by Brian Carroll, based on information provided by Muzfeed Management, with additional reporting by Paul Sexton and Thom Duffy
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Congratulations Hugh on 15 great years.

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and everyone at Willott Kingston Smith.
Financial advisers to the entertainment industry.
To Hugh

As a long time friend of Right Track Recording we are proud to be included in this salute to you.

We would like to congratulate you on your accomplishments as a legendary engineer and producer and extend our best wishes for your continued success.

Here's to the next 15 years and beyond.

INTERVIEW

Continued from page HP-4

How did you feel when the rest of the world picked up on that kind of drum sound?

I felt flattered. At the time, I didn't think I'd invented anything. It was at the end of the new-wave era, and everybody was rebelling against the very dead '70s thing. My way of describing it is, we used to go to see bands live or we'd have bands come into the studio, and if you stood by the drums it really hurt. It was loud, and it hurt, but the drums never sounded like that on records. So my whole thing was, it'd be great if we could make the drums sound the way they sound when you're standing next to them, or at a gig when they're blurtling out of a 20-kilowatt PA. And also as aggressive. The new bands at the time generally were quite aggressive, and drums didn't sound aggressive on records.

In addition to all the superstars you've produced, you've also worked with newcomers like Kami Lyle and the Beth Hart Band. What qualities do you look for in new artists?

One thing that's always in the back of my head is that every single major artist you've ever heard, whether you like them or not, if their record comes on the radio you can recognize their voice. The Stings, the McCartneys, the Lemons, all the big stars have something about them. You can tell their records. So if I hear somebody who sings exactly like David Bowie, I wouldn't really want to work with them. And the other thing you've gotta look for, although this can be nurtured, is some kind of image, because pop music is so image-based, as we know through MTV.

Another artist you worked with when she was a newcomer was Sheryl Crow. How did that connection come about?

Actually, we met at a mud-wrestling club [laughs]. It's true. I was in L.A. mixing "The Soul Cages" with Sting, and we'd been working for about 10 days without a day off, and one night Sting said we'd been invited to a party. Turns out Billy Idol was playing and was having a party afterward at a mud-

"I worked with Hugh on my last two albums. Not only do I remember his talent and genius in the studio, but I remember his quirky English ways. It always struck this Midwestern girl funny that he insisted his tea water be properly boiled; if not, it was a waste of a tea bag (ones he had flown from London). He was constantly puzzled and annoyed that we Americans had to put celery in our tuna salad (pronounced "chuna"). And I so fondly remember an especially magical moment in the studio when, after the first emotional take of 'All The Way To Heaven,' we were listening to playback and someone commented on the line 'cotton candy fingers and a snow cone mouth' (one of my favorite lines). Hugh turned around and, in his police English way, said, 'what in the world is a snow cone?' we all explained our childhoods to him and the importance of snow cones. I wish him well and I hope he has gotten around to ordering one.

—MELISSA ETHERIDGE
"We had a good time with Hugh, in many ways, the change between 'Duke' and 'Abacab' was the biggest change between two albums we've ever had, and that includes from 'The Lamb Lies Down On Broadway' to 'A Trick Of The Tail,' and from 'We Can't Dance' to 'Calling All Stations.' There was a marvelous moment when we were doing 'Home By The Sea.' He was trying to control chaos, because we were doing a lot of improvising. There's a list towards the end where I've got this big keyboard chord going. I've got these things going that sound like songwills in the background, there's a guitar solo going on at the same time, and the drums are going flat out. It was complete chaos. And Hugh is one of those people who likes everything in its place. He couldn't get his head around it at all, but everything sounds fantastic. It's a very un-Hugh moment. We had a good time together, and I'll always have a lot of admiration for him. I love that 'Ten Summoner's Tales' album he did with Sting." —TONY BANKS, GENESIS

wrestling club. So we went there, and I bumped into a friend of Phil Collins' wife, whom I knew, and she had Sheryl in tow with her, and we just got chatting. Sheryl said she was a songwriter, and we just chatted away, as one does.

So she dropped a tape off, and I listened to it. She had a deal with Warner-Chappell, and I knew she had sung with Michael Jackson on two, so it wasn't like finding somebody singing at the back of the coffee bar or something, but I guess no one else had signed her to a record deal. So I said, "This is great," and at that time I had a good working relationship with Herb [Apes] and Jerry [Most] at A&M. There was even talk of my becoming a non-exclusive staff producer there, which was the trend in those days. So they said, "Great, if you want to do her record, we'll sign her." So that's what happened, and I did the record, and it didn't come out for whatever reason. Some of the stuff we did was very good, some of it wasn't. I knew she was a star.

How do you react when you hear something you produced on the radio?

I usually cringe [laughs]. I think, "Oh, I wish I'd had the tambourine a bit higher in the mix." For example, if I hear anything from the Police's 'Ghost In The Machine' album, the snare drum is usually viciously loud, and I think, "God, it's so loud." And if I'm making that comment to somebody I'm in the car with or wherever it's being played, they go, "Oh, no, I love it, it's great being so loud." I had a thing in those days about the drums, I just wanted them to be really loud. "Synchronicity" is not so bad, although it's still loud. I don't know, I've never been too happy with what I've done.

I was talking to Sir George Martin the other day, and he said, "The great thing about me retiring," because he's ostensibly retiring, "is that now I don't have to go around being scared that I'm going to be found out." And I'm saying, "What are you talking about? You're one of the best guys!" And he said, "Oh no, I'm still worried that I'm going to be found out as being a phony." And I said, "It's funny, cause I have the same feeling. I've had a great career and stuff, but one day I feel someone's going to find me out." And you think that you purely had this career by 100% luck and nothing else. It's funny realizing we had similar feelings.

How does it feel to win a Grammy?

It feels great when you win them, and you think they're a load of crap when you don't [laughs]. When you win, I suppose it's the highest accolade, really. It's a good feeling to think that lots of people have voted for you. But being English, I think Americans, not just in the music business but in general, tend to think of America as being the world, like you talk about the World Series in baseball, and baseball hardly gets played anywhere else in the world. And we have this thing called the Brit Awards here, which are the equivalent of the Grammys in the States. But I'm very proud of the Grammys I've won, which have all been for different things, which is great. I've won one for producer of the year, one for record of the year [Collins' "Another Day In Paradise"], one for album of the year [Collins' "No Jacket Required"], and best engineered album [Song's "Ten Summoner's Tales"].

How did you first get into recording?

I was in a group at school, like everybody else, and, like every other record producer, I used to play the bass. We had a mono reel-to-reel recorder with a big Elvis Presley mike, and I got into the habit of tape-recording our rehearsals. And for some peculiar reason, I realized that I was not going to be a particularly brilliant musician, and I was the sort of person, even then, who, if I wanted to do something I wanted to do it well. And then two things happened: I saw a magazine called Beat Instrumental, which was about music but also had studios in it, and I saw this picture of a studio and said, "This is unbelievable." It was probably a 5-track board or something, but we're talking 1970 here, and I went, "Wow, that's what I want to do." And then, through my best friend at school, I went to a studio in the basement of someone's house and that was it. There was no question of what I wanted to do. The studio was the perfect marriage of music and technology.

What was your first job in the business?

In those days, the only way to start in the studio was to be a tea boy, or if you were lucky enough, a tape operator [Ed: a position that in the U.S. is known variously as assistant, assistant engineer, or second engineer]. Funny enough, just down the road from me was Virgin Records' Manor Studios, which had just started, and Mike Oldfield had recorded "Tubular Bells" there. I left school in the middle of 1973 and went for an interview there with Tom Newman, who engineered that album. I didn't get a job there for whatever reason, but I ended up getting a job a few months later at this studio called Advision, which doesn't exist anymore, but it was a hip studio at the time. That's where I met Eddy Offord, who worked there on Yes and Emerson, Lake & Palmer albums. It was through Eddy later, during Yes' "Drama" album, that I

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INTERVIEW
Continued from page HP-13

met my manager, Dennis Muirhead, who was Fiddy's lawyer at the time.

Where did you go after Advision?

I got a job at Lansdowne Studios as a tape op and worked there for four or five years. That was a great studio. It was the second oldest independent studio in London. We did a lot of jazz there, as well as Utah Hep and the Dave Clark Five. We did everything from avant-garde jazz to traditional jazz to jingles to cover versions of the top 20 hits. I learned by doing, and I learned from millions of different things and eventually started engineering. On those cover records, everything was done at once in a studio that wasn't very big, so you really had to have your act together. But I started getting frustrated at not being able to do the work. I wanted to do the rock stuff.

So you left?

Yes. When I heard Virgin was going to be building a studio in London, i.e., the Townhouse, I managed to get a job there and left Lansdowne. I helped build Townhouse from the ground up.

What do you recall about your time at Townhouse?

It was a busy time, and it was a really happening place. And through the Townhouse, I met this guy who's almost exactly the same age as me, Steve Lillywhite, who'd just become a freelance producer. People used to book a studio in those days and they'd get whatever engineer they got, but Steve gave me one day and we became friendly. And then when he was asked to do an XTC record, he asked me to engineer that for him. That was one of the first whole albums I ever did, the "Drums And Wires" record, and we did the next one, "Black Sea," in Studio 2 as well.

So I met XTC through Steve, and it was through XTC that I got the gig of working with the Police, because XTC used to tour in those days, and they were on tour with the Police in South America, and, for whatever reason, the Police needed to find a new producer and they were talking to Andy Partridge, and he said, "Our engineer is pretty good." That's how I got the call to do the "Ghost In The Machine" record. Steve and I also did the Peter Gabriel record together, which is how I met Phil Collins, and this again was all through that Townhouse thing.

It must have been pretty frightening to leave that job [in 1980] and venture off as an independent producer.

Yeah, it was a worrying thing when I left. Even though I'd had two No. 1 albums with Gabriel's record and Phil Collins' "Face Value," it was worrying. But I was being paid a pittance, so going freelance was great because I got paid more in a week than I got in a year working for Virgin Records. Still, I worried what was going to happen the next week.

After all this time and all this success, do you still worry?

I guess I don't worry so much now, but I did for quite a long while. You think you're only as good as your last record, so there's no room for complacency in this business. I attack every record as if it's my first and my last. It sounds stupid, but I'm not complacent. For much of your career, you worked at a break-
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---

Hugh Higher Highest

neck pace. Are you trying to pace yourself more now?

What I try to do now is have a little bit of life in between records, because at one point it was literally back-to-back records, and I would be booked up for 18 months sometimes. And it got frightening, because if one record ran over a little it would run into the next one, and then there would be a freakout period. So now I prefer to have a little bit of time between projects if one can. You can't always change the artist's schedule, but within reason I try to do that, because you realize there's life after being underground in the studio. You get older and you have family and other interests.

How would you describe an ideal year for you?

I suppose ultimately my ideal year would be to produce a record of some new act or singer, and to also do an album with someone I've worked with for a long time, like Sting. Then it would be great to mix somebody else's album and engineer a jazz record. And then, ultimately, do some classical recording or something for a movie with my old mates Hans Zimmer. And of course, do some gardening at the weekend and go to the odd motor race. And also go to the odd meeting to do with one's other companies or whatever. That would be the best year.

You're 42 years old and you've been making records for over 20 years. Do you ever look at your long-term future—say, 20 years from now—and think about what you'd like to be doing then?

No. I remember when I got my first job in a studio my ambition was to become an engineer. And after that to have ended up producing, and stuff was pretty amazing. And we all know what the lifespan of careers can be like in this industry, so I feel pretty lucky to have been doing it for as long as I have. So anything is a bonus. But hopefully I've got enough of a reputation that somebody will want to work with me in some way or another 20 years down. I don't think I'd want to be doing it 52 weeks a year when I'm 60-something, but I'd love to be making records in 20 years time.

(Paul Verne would like to acknowledge the contributions of the following individuals in the preparation of this story: Dennis Murrhead at Murrhead Management; Robin Crookshank-Hilton at H2O Enterprises; Chris Stone at the World Studio Group; Delos Pagan at D. Pagan Communications; Ian Davison at the Townhouse; and Martin Benge at Abbey Road.)

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HP-15
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Hugh
MERCURY GROUP president Danny Goldberg noted during the PGD Conference in Dana Point, Calif., that the label group had recently attained the leading current market share in the U.S.: 7.24%. He also said that Mercury Group sales had quadrupled from 1995 to 1996. Executive VP David Leach added that the label had posted the two biggest billing months in its history in June and August. The Mercury Group includes Mercury Records, Def Jam Records, Capricorn Records, and Mercury Nashville. Performing for the group at Def Jam’s Playa and Mercury’s Lauren Christy, Brendan Lynch, and Laura Love.

ISLAND RECORDS executive VP A&R Hood Kappen said during the label's presentation that it has started to gear up for its 40th anniversary celebration in 1999. Begun in 1959 in Jamaica, Island will commemorate its roots with releases of old ska and R&B recordings and a ska tribute album with tracks by such current bands as Fishbone. Performing during Island Black Music’s showcase were Myron, Karen Clark-Sheard, and Ali.

PULIGRAM CLASSICS—JAZZ—which includes the labels Deutsche Grammophon, London Records, Philips Classics, Imaginary Road Records, Point Music, CTSP Records, and Sire Records, and i.e. music—presented performances by Clara Pons, a new age pianist; a jazz band fronted by gui- tarist Lee Ritenour; saxophonist Eric Marienthal; and blues quartet Bonnie Earl & the Broadcasters.

PGD IS THE DISTRIBUTOR of Walt Disney’s pop labels Hollywood Records, the newly acquired Mammooth Records, and the newly formed Nashville company Lyric Street Records. Mammoth GM Steve Balcom announced that this month it had shifted distribution of its most popular album of the year, Squirrel Nut Zippers’ “Hot,” from Alternative Distribution Alliance to PGD. Hollywood brought three new acts to perform: Lyle Vincent, Los Potro, and Caroline’s Spine.

MOTOWN RECORDS drew big cheers when it announced that the label’s Big Release for the fall, the new Boys II Men album, “Evolution,” due Sept. 26, had booked initial orders of 230,000 units from one account, Anderson Merchandisers, which rocks the West Coast. Motown executive VP/performance Carrie Katin noted that “this company’s been through a lot lately, but we are moving forward.” Performing for the label were Tyrell Hicks, Shades, and 98 Degrees.

MERCURY NASHVILLE president Luke Lewis said that Shania Twain’s new album, “Make A Move,” would be in stores Oct. 28 at the superstar list price of $17.98. He said that Twain, whose debut album sold more than 10 million units, would tour in February and March next year and that her itinerary likely would include some international dates. Lewis added that the album would be held back from the record clubs for a year.

A&M RECORDS hosted the conference’s closing-night party at the Mis- sappe Hotel. The No. 5 distributor was joined by Amy Grant performed with a band fronted by Tommy Sims. She sang some of her hits as well as tracks from her new album, “Behind The Eyes.” A&M’s earlier product presentation was closed to the press. DON JEFFREY
bands, they let us drop the prices on the merchandise. We take a hit on the royalties, but we still manage to satisfy the customer; a lot of other companies don’t do that.”

Sebacious clarifies that merchandising deals usually range in size and scope depending on the popularity and ability of the band. “It’s a band that’s doing well and selling, we’ll do a full range for them,” he says. This includes such products as T-shirts, sweatshirts, bandannas, stickers, or sports jerseys. “It all depends,” he adds. “Different bands have different ideas as to their image.”

Another band manager, who asks to remain anonymous, has begun to see a majority of his artists’ Blue Grape after several frustrating experiences with larger merchandising companies.

“A few years ago, me and the lead singer from one of the bands decided that the band’s logo was so strong that we could probably make a fortune with merchandise. We sold our logo to the second- and third-best bands beyond the typical T-shirts,” he says. The band, which had a deal with another merchandising company, asked a merchandising firm if it was possible to create logoed hockey jerseys or soccer shirts. “They told us they wouldn’t do them,” the manager says.

“I saw Blue Grape doing soccer shirts with a number of bands, and it really frustrated me because we were locked into a deal with that merchandising company for a number of years, and they were only making plain blue and black T-shirts for my band.”

The manager explains that the group went behind the larger firm’s back and negotiated directly with the band, started producing a line of merchandising with its own money. “We didn’t put the stuff into distribution, but we did get into a deal with Adidas for one summer to make soccer shirts with the band’s logo and Adidas’ logo on it. We sold 40,000 to 50,000 in a few hundred and sold them out in two days.” He adds that he will soon join the Blue Grape roster.

Sebacious says the amount of money that artists make from a deal with Blue Grape also depends on the popularity of the artists. “If a band is at the arena level, it can generate several hundred thousand dollars a year between retail and touring. But if a band is at more of a club level, they’re lucky if they can recoup $10,000 a year.” He adds, “We act as a worldwide agent on behalf of the band. No one band can really do the kind of retail distribution for themselves that we can do. I try to raise their consciousness to the huge international retail marketplace for their product. A lot of it’s distribution of the bands’ merchandise can be found in outlets ranging from small independent record stores to such large department stores as Sears and J.C. Penney.

“At retail, we sell everything from what would be considered mom-and-pop operations to stores like Hot Tops, Musicland, Camelot, National Record Mart, Trans World, Disc Jockey, and the Wheelhouse,” Sebacious says. At the larger chains, Blue Grape’s product is mostly merchandised from film licenses with such studios as New Line Cinema and Paramount for films like “Friday the 13th” and the upcoming Jackie Chan film, “Mr. Nice Guy.” The company also has the license for movie merchandising from Troma Films, producer of such classic B movies as “Surf Nazis Must Die!” and “The Toxic Avenger.”

A Blue Grape just did a deal with Miller Beer, which already is in the market in the form of T-shirts, touting the beer and its new Miller Time advertising campaign. Blue Grape also manufactures what Sebacious calls dozens of “attitude/noevity licenses”—raucous private labels and logos developed at Blue Grape to be used on their products. “We handle our own distribution through our own sales and marketing people,” he says, referring to Amsterdam business sees Wessels. “Besides that, we’re a completely separate operation.”

“Obviously it makes sense for us to do merchandising for bands that are signed to the Roseround label,” Sebacious adds. “But it’s not like they’re forced to sign a deal with Blue Grape. They definitely have other merchandising options.” He adds that many of the firm’s clients have come from several different labels, including EMI and Tuff Gong.

Sebacious notes that the company was founded by Wessels in 1989 in Amsterdam and opened a New York office in 1990. The New York office, which handles all of its business in America, South America, and Japan, while the Amsterdam office deals with Europe, Australia, and the rest of Asia.

“We’re distributing to at least 50 different countries right now,” Sebacious says. “In the United States, we have about 90 independent sales reps that cover that country. In Europe, we do all of our own distribution and use the same reps to do anything we need in every country we’re in.” Europe is a strong region for the distribution of products related to the dance market, he says. “We look here and there with bands like Technohead.”

Service is what sets Blue Grape apart from its larger, corporate-owned competition, according to Sebacious. Warner or Warner Music’s Giant, Sebacious, who joined the company in 1992, says, “We make the difference. Whereas one in its firm, its core merchandising structure was the brainchild of current managing director and chief of the European division, Angelo deFeyter.

“She came from the fashion world,” Sebacious says, “and when [Wessels] started doing merchandising for bands, she was looking for someone who had a strong merchandising background.” According to Sebacious, deFeyter wasn’t content to simply sell black T-shirts.

“She really expanded the products that we could manufacture,” Sebacious says. “She banked on her fashion background and realized the importance of the [active wear] marketplace. The result is a line of merchandise that includes hockey jerseys, soccer, and baseball jerseys for the bands along with Adidas-style track suits and embroidered work shirts.”

Koenig adds, “Quite simply, kids are tired of wearing black T-shirts. And the problem with being on tour when they’re not staying with the times. We’ve watched the hip-hop and punk/metal cultures merge together, where bands like Sublime and Rage Against the Machine and Wu Tang Clan can go out and tour together. It’s not just metal kids at the shows anymore. The draw is reaching into all sorts of audiences, with kids who like different kinds of things. And Blue Grape was willing to do anything for us.”

Blue Grape SUCCEEDS WITH INDIE ATTITUDE

(Continued from preceding page)

ECOWAY TURNTABLE

HOME VIDEO. Ken Graffeo is appointed senior VP marketing at PolyGram Videos in New York. He was executive VP marketing, at West Coast Video. Central Park Media in New York appoints Mike Devitt midwest regional sales manager and regional sales manager at Cabin Fever.

MULTIMEDIA. Jake Winebaum is named president of Buena Vista Interactive Network Services in Burbank, Calif. He will continue his responsibilities as president of Disney Online.

RETAIL. Musicland Stores Corp. promotes Juan Carlos Gonzales to national Latin pop buyer. He was assistant buyer/product and marketing coordinator for the Puerto Rico and Virgin Islands stores.

MUSIC VIDEO. MuchMusic USA in Woodbury, N.Y., names Kristin Reynolds director of the Northeast region. She was regional sales manager, Mid-Atlantic region and New York, at American Movie Classics.

MTV Networks in Santa Monica, Calif, names Linda Seale, senior VP human resources. She was a human resources director for Rock ‘n Roll Radio.

MANUFACTURING. Music Technologies International in Southfield, Mich., names David Spence sales manager, Canada. He was administrator, satellite network services, at Shoppers Drug Mart.

Audiobooks. Simon & Schuster Audio in New York promotes Chris Lyman to executive editor. He will continue reviewing all audiobook acquisitions.

MUSICLAND STORES reports healthy results for August, with sales for stores open at least a year increasing 14% over the previous year. The company’s 900+ mall stores, including 147 Sam Goody and Musicland, same-store sales were up 17.3%; for the superstores Media Play and On Cue, they increased 7.7%. Total sales for the four weeks that ended August 30 rose 5.5% to $122.5 million, despite the fact that they were down 1.3% in the same period a year ago. Sales were boosted in general by robust music sales and by the release of the ‘Star Wars Trilogy’ video. Sales of ‘Star Wars,’ which was sold at promotional prices, continued rising, increasing 7.4% to 4% to monthly revenues.” The company operated 1,880 stores as of June 30.

MERCURY RECORDS, in a joint promotion with Tower Records and marketing a CD of the heavy metal band called “New Music From The Mercury Molecule,” a compilation designed to introduce college students to such label acts as SI1, the Mighty Mighty Bosstones, Catherine Wheel, and God Street Wine. Students presenting a Student Advantage card at Tower will receive the CD free. Student Advantage also has a deal with Tower in which members receive 20% off any book and $3 off any price at $14.99 and above.

NATIONAL RECORD MART reports that sales for stores open more than one year were up 18% in August over last year. The 146-store retailer says total sales rose 5.5% and could easily exceed its $7.5 billion dollar sales for the year. The group says August 1993 sales increased 5.5% to $7.4 million. The group’s 680+ stores did not have the gains last year. The group’s sales data is based on store sales in its catalog.

RECORDS, the marketer of consumer electronics accessories, says that Robert G. Shaw has resigned as president of its Recoton Audio Corp. subsidiary and as a director of the parent company. Shaw was the head of International Jenson, the loudspeaker manufacturing company that was acquired last year by Recoton and restructured into Recoton Audio.

HANDLEMAN, the leading rackjobber of prerecorded music, says its board has approved the repurchase of 2 million shares of common stock over the next two years. That amount totals 6% of the company’s $33 million outstanding shares. Handleman says in a statement, “This decision was made as the board believes that the market has not recognized the inherent long-term value of the shares, and this represents an attractive use of the company’s funds.”

NEXTLEVEL SYSTEMS, a supplier of systems for high-speed communications networks like the Internet, says it will be supplying technology to telephone company GTE for its launch of full-digital video. GTE’s video network is currently accessible to more than 150,000 homes. NEXTLEVEL says its systems will allow GTE customers to receive pay-per-view movies and music-on-demand.

TDK reports that sales of recording media, which include blank tape and optical discs, rose 10.8% in the first fiscal quarter, which ended June 30, to $46.5 billion. Sales were up 32% in the same period a year ago. The Tokyo-based company says that “growth was paced by CD-R sales in the Americas and Europe and by MiniDisc sales in Japan.”

PGD’S CAPARRO CLAIMS ‘FUTURE IS NOW’

(Continued from preceding page)

alums was 11.7%, which put it in fifth place among the six major distributors. Its share of all albums sold, including catalog, was 13.1%, good for third place. In addition to music, Caparro singled out PolyGram’s quickly expanding movie and video unit, PolyGram Filmed Entertainment, which is striving to become a major global player in feature films. “They’ve had steady and consistent growth for the last few years, and now they’re about to explode,” he said. He foresaw “significant growth opportunity” for the video division, which he predicted would be the largest of all PGD’s operating companies by next year.

Caparro also said that PGD’s future lies in technical sophistication. During the conference, executives gave a demonstration of a new computerized sales-force automation system, the goals of which are to lower the costs of doing business, make the sales ordering process easier, create new sales opportunities, increase access to information, and exploit the entire PGD product line.

Discussing the Internet, Caparro (Continued on page 65)
The Mannheim Steamroller Christmas Series is certified multi-platinum with sales of over 13 million units to date. Tens of thousands of fans experience their concerts each year, now feel the excitement of Mannheim Steamroller live in concert with this thrilling holiday recording by the #1 selling Christmas artist of the past decade.

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Long Island Virgin Outlet Competes In A Crowd

OUT AND ABOUT: Retail Track had to go to Westbury, N.Y., on Long Island, over the weekend, so I decided to use the opportunity to peek at the new Virgin store that opened there Sept. 5 on Old Country Road, down the block from the Roosevelt Field Mall, one of the nation's premier regional malls. The Virgin store is part of a quasi-power center/enclosed mall, with many of the stores having their own entrances. Other tenants include Pottery Barn's, Old Navy, and Circuit City.

Measuring 30,000 square feet, the Virgin outlet takes in two levels. It adapts the sleek look the company came up with for its Times Square store, including the distinctive sampling stations. All in all, I counted 109 sampling stations in the store, each featuring a different album.

Upstairs are the CDs, including a glassed-off department for classical, jazz, folk, show tunes, and vocal albums. Downstairs is merchandised with video, computer games, and the smallest cassette selection I have ever seen in a superstore—even smaller than the representation that the typical Tower Records/Video gives to the cassette. (I bought the new Mary Coughlin album on cassette for the ride home, after sampling it at the store.)

It will be interesting to see what happens to music sales along the Old Country Road corridor in the Westbury/Carle Place market, because that appears to be one very over-stored area. In addition to Virgin, Tower Records/Video has a location about a half a mile away, and that is said to be among the chain's top 10 performing outlets. Also, on either side of Virgin is Borders and Circuit City, the latter with a music department that looked like it was about 6,000 square feet. Between Tower and Virgin is a large Nobody Beats the Wiz outlet, and in Roosevelt Field, a 30,000-square-foot Sun: Goody, a large Coconuts, and an outlet from the Wall.

(When I got home, I phoned my mother and casually mentioned my day's activities and was pleased to learn that this time she hadn't known about the new Virgin store ahead of me (Retail Track, Billboard, Oct. 19, 1996).

The SLIDE toward Chapter 11 took a heavy toll on Alliance Entertainment in the year's first half, which ended June 30. Sales were off by about $100 million for the period compared with the same time frame the previous year, while losses doubled.

For the six-month period, the company posted a net loss of $77.6 million on sales of $295.3 million, as compared with the $265.5 million it lost in last year's first half, when net sales were $329.4 million, according to the company's 10Q filing with the Securities & Exchange Commission.

Among the reasons offered for the lower sales were inventory shortages at the one-stop and distribution company, which resulted in low fills on orders. Also, a number of accounts defected to competitors due to the financial uncertainty surrounding Alliance. The company filed for Chapter 11 protection July 14. Reflecting its difficulties, total assets dropped from $613.1 million as of Dec. 31, 1996, to $487.7 million as of June 30, 1997. Long-term debt was $234.2 million, while current liabilities totaled $305.6 million, including accounts payable of $206 million.

For the three-month period ended June 30, sales were $189.9 million, down from the $183.2 million accumulated in the prior year's three-month period. For the quarter, Alliance posted a net loss of $54.4 million, as compared with $21.9 million last year. The net loss this year included an $18.3 million write-off of goodwill, due to the Red Ant subsidiary, which was subsequently sold to Wasserstein, Perella & Co.

(Continued on page 54)

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 declarations of independents

by Chris Morris

some of the responses we've received, may have been misunderstood in certain quarters. But there's no misunderstanding the position of Tom Silverman, who is quoted in Jon Wiederhorn's Pulse piece. Silverman notes that he will only release records that have sales potential. "We make a lot of records we don't ever put out," he tells Wiederhorn. "There are certain records we make hoping they're going to be something, and then after they're made, they don't meet our standards. We've been able to keep a high batting average by being self-deprecating. We take our write-offs before we release the records, as opposed to after."

"The majors don't know what will sell and what won't, so they throw it all against the wall and see what sticks," he continues. "But if we get overwhelmed and started building a machine to pump out a ton of stuff like a sausage maker, we'd be releasing a lot of wiener, and we wouldn't have too many winners."

We couldn't put it any better. In fact, we apparently didn't.

by Cover Story

Some credit for this savvy approach should probably go to Pulse's senior editor Jackson Griffith, whom we last encountered when he was beating the indie bushes at the National Assn. of Independent Record Distributors and Manufacturers Convention last May in New Orleans. Griffith's introduction to the special is worth reading: It contains probably the punchiest summary of the history of American record distribution that you're likely to encounter.

All of the issue's features are worth pursuing. Writer Jon Wiederhorn surveys "indy labels that perform like majors" (i.e., sell a lot of records), interviewing such magnates as Priority's Bryan Turner, Tommy Boy's Tom Silverman, and MTV's Steve Gottlieb. Lisa Funcher—herself the head of one of Los Angeles' most durable punk-rock imprints, Frontier Records—talks to fellow dial-in label operators, including Jenny Toomey and Kristin Thompson of Simple Machines (a label that has managed to issue 79 records in eight years, while its principals toured relentlessly in their own band, Tsunami). Wendy Newton of Green Linnet, and the invaluable Bettina Richards of Thrill Jockey. Mark Weidenbaum confronts the dicey situation faced by indie electronic and ambient music labels, many of whose acts are successfully being cherry-picked by the majors as the genre explodes commercially. His interview subjects include Steven Levy of Moonshine, Roger Rich of Extreme, and Erik Gilbert of Asphodel. And Jason Verlinde supplies an overview of what might be perceived by some as the lovable lunatic fringe of indiedom—such unclassifiable companies as John Zorn's Tzadik, John Fahey and Dean Blackwood's "raw music" imprint Rennaisance, Blackwood's 78-rpm-only (really!) operation Perfect, and Erik Lindgren's unpredictable Art-Art.

This edition of Lone Wolf—which also includes the Pulse! editors' rundown of 100 top indie records released in the last year—is overall a well-balanced look at some interesting currents on the independent side and contains enough inside info and thought-provoking opinion to appeal to both seasoned label types and neophyte start-up operators.

Wish we'd said that. Back in April, we ran a rant about the ongoing indie product glut that, judging from
They have one suit they wear—they don't put on a tie.

Cebar—whose current album follows his 1995 Don't be "Upstarte For The Downfolk" and his 1966 Shunche set "That Unhinged Thing"—is a veritable one-man college of musical knowledge. He put that knowledge to work on the airwaves. He has a show on WMSE Milwaukee, which is affiliated with the Milwaukee School of Engineering, and he spins jazz, Latin, African, and soul music.

The musician, who formerly was a member of the soul-oriented Beertoon band the R&B Cadets, has been fronting his group the Milwaukeeans for 11½ years. The current edition of the unit includes drummer Reggie Bordeaux, bassist Mike Kashou, percussionist Mac Perkins, guitarist Terry Vittone, and Bob Jennings, who plays accordion, organ, and saxophones.

Given the literally all-over-the-map nature of Cebar's music, he prizes the adaptability of his bandmates: "I've been lucky, I think—there've been some very versatile people around. You gotta find people with open ears and open minds.

But the lineup of the Milwaukeeans has shifted quite a bit over the years, and Cebar notes that he's tapped his hometown for about all it's good for in certain instrumental categories. "I might be to the end of all the hop scotch players in town."

Despite the dizzying plethora of styles the Milwaukeeans play in, Cebar says his audiences are seldom perplexed.

"I don't see a lot of people scratching their heads," he says. "It's very groovy, oriented, and the audiences interact... People are pretty open-minded. Given the chance to hear things, they say, 'I hear the bass, I get it.'"

Cebar is currently on tour in his Mid-western stronghold; upcoming dates include Shank Hall in Milwaukee on Friday (10); First Avenue in Minneapolis on Sept. 25; House of Blues in Chicago on Sept. 27; and the Sheldon Theater in Red Wing, Minn., on Oct. 8. He anticipates a good showing when he travels down and shows in the West in November.

RETAIL TRACK (Continued from page 52)

During the quarter, the gross margin ratio was 13.2%, an improvement over the 12.9% in the same time frame last year, while selling, general, and administrative expenses were 31.4%, up almost 10 percentage points from 1996's 21.5%. Consequently, Alliance posted an operating loss of $417,000, up almost 38% over the $318,000 it generated in the previous quarter last year.

UPDATE: Camelot Music lost about $900,000 in the first quarter of this year, during June, according to the company's filings with the U.S. Bankruptcy Court. According to that document, the company generated $2.3 million in earnings before interest, taxes, depreciation, and amortization. Total assets were $289,000, while liabilities included bank debt of $555,000; subordinated debentures of $161,000; trade debt of $44,000; and current accounts payable of $17,000.

MAKING TRACKS: John Madison, executive VP at PolyGram Group Distribution, is coming around to the idea of a return to radio. Madison has been named a senior VP of regional operations at Clear Channel Media Corp., which owns 99 radio stations. In his position, he will oversee operations in markets including New York, Los Angeles, San Francisco, and Chicago.

In his music industry career working in sales with the then-named CBS Records, eventually being promoted to regional VP for the distribution company. He then went into radio, before returning to distribution with PGD in 1994.

Retail Track hears that Madison will not be replaced, and his responsibilities will be divided among John Esposito, senior VP of PolyMedia, Curt Eddy, VP of field marketing, and Van Fletcher, VP of national accounts.

UP NEAR Albang, N.Y., at Northeast One-Stop, company president Lou DelSignore called Retail Track to report how he was dealing with new releases. He headed the Alliance One-Stop Group, will join the wholesaler as CEO. DelSignore, founder and owner, will retain the title of president. Also ahead of the president, however, is John Fink, who previously was a VP at Alliance's Bethel, Conn., facility. Fink will hold the title of director of sales for the wholesaler. DelSignore reports that Northeast will show a sales increase of about 9% this year.

As labels and distributors gear up for the crucial fourth quarter, decisions are being made about how much money to commit to cooperative advertising and special pricing and positioning programs.

The question for many sales and distribution executives at record stores is, Is it better to spend money to drive consumers into record stores or to spend it in ways that entice them to buy certain records once they're in the stores?

Many labels and distributors argue that retail accounts are virtually holding them up for more and more money to display their products in stores. Record companies say what is needed is greater spending on print, radio, TV to encourage consumers who don't generally stop at record stores that they should make a trip.

Curt Eddy, VP of field marketing for PolyGram Group Distribution, says, "We're looking at price and positioning with a sharper eye and being cognizant of drawing the customer into the store through media advertising." How effective is in-store marketing? Do endcaps, hit walls, and listening stations make people aware of new records and stimulate purchases?

Strategic Record Research, a joint venture of Strategic Media Research and the Left Bank Organization, tabulated responses from more than 8,000 consumers in random phone calls across the country to determine what made people aware of new releases and what made them buy those albums.

The researchers found that consumers overwhelmingly cited radio play (42.9%) as the principal means of becoming aware of the last album they bought. In accord placed was seeing a new album in a store—named by 13.3%.

In 11th place (as indicated in the accompanying graphic) was hearing a recording in a store, cited by 1.9%. Although this might indicate that the listening past is a relatively minor factor in stimulating sales, many labels and retailers swear that it is one of the best ways to turn shoppers on to new releases by developing acts.

What are the demographic characteristics of those who said they became aware of the last album they bought by seeing or hearing it in a store?

Males who learned in-store about the last record they bought were most likely to be in the 16- to 44-year-old group (48%), while females it was the 45- to 54-year-olds (16.3%). These findings could simply mean that older consumers are not being reached as well as younger ones by traditional avenues of radio and video.

Strategic also broke out the results according to the retailer, but respondents preferred listening to ads. Among those who bought a record after seeing it in a store, the overwhelming choice of radio format was classical (30.8%). In second place, named by 19.7%, was soft rock. Some sources say that classical labels, which have smaller marketing budgets than pop labels, have a harder time getting the message out through the media to their target audience.

Again, the results show that older consumers, who are more likely to be classical devotees, are not as tuned into traditional media as younger record buyers when it comes to music.

The researchers also wanted to know where respondents shopped. Mass merchandisers were the retail outlet of choice among those who cited "seen in store" as their source of awareness for purchases. Kmart was named by 19.5%; Wal-Mart and its sister company Sam's Club by 15%.

These findings suggest that price-and-positioning dollars are well spent in the record departments of the discount department stores.

Strategic also asked consumers what influenced them to buy records. For this question, respondents gave more than one reply. The overwhelming factor was, of course, hearing a song on the radio, named by 58%. That was followed by seeing a video (43%). In third place was a tie between word-of-mouth and in-store visibility (36%).

This result shows that more than one-third of music consumers are saying that it does matter where and how music is displayed in stores.

Another retail factor influencing purchases was sales-price, cited by 24% of respondents.

In conclusion, while the numbers indicate that labels are wise to keep providing co-op money to retailers for advertising new releases in newspapers and in-store magazines and on radio, they shouldn't forgo eature advertising for price-positioning programs.
said that unlike such competitors as Sony, WEA, and BMG, PGD does not intend to sell frontline product directly to consumers on the Net. “We’re not going to do that. We’re not walking away from our traditional customer base yet.” He urged sales reps to use that stance as a “competitive advantage with your customers.”

He added, though, that PGD would “sell very soon the bottom end of the catalog and niche-type product online.”

“A healthy marketplace is a strong element in PGD’s future,” too, said Caparro. He reminded everyone of the bankruptcy filings and the “serious questions” that remain for some major retail chains. “The Chapter 11s have had a significant impact. The bad debt is truly significant. It has hurt us financially. We have to protect ourselves and still be supportive of our customers.” He urged executives to “continue to listen and learn from all of them.”

The future of PGD is also Polymedia, said Caparro. Polymedia is a new unit headed by John Esposito that incorporates catalog development, special products, and television compilations. In a separate presentation, Esposito said, “The goal is to support the traditional account base and find new ways to stimulate the less active consumers to buy music and drive them to retail to buy more.”

The unit had booked $322 million in revenue, he noted, adding that sales from special projects alone had increased by 36%. The challenge for the next year, he said, was PolyGram TV, a new business charged with marketing compilations on television.

Caparro also singled out ILS (Independent Label Sales) as an important component of PGD’s future. ILS is responsible for the sales and marketing of developing and niche artists. He said the unit had been quiet the past several months while its new head Peter Mullen was putting in place his program.

Mullen said in another presentation that this had been a difficult year for ILS because some 80% of its business had been handled by Independent National Distributors Inc, whose parent company, Alliance Entertainment, filed for Chapter 11 creditor protection. ILS is now selling direct to major accounts and some independent retailers and seeks to line up regional distributors and “key street-savvy distributors,” said Mullen. In a departure from previous strategy, a recording may switch from the ILS network to the PGD branch system, when such a move is warranted.

Finally, Caparro said that PGD’s future rested on its people, “We will focus on developing our people into the serious industry leaders of tomorrow.”
**Los Angeles—**A new music video subscription service is providing to offer clips on demand, while the latter relies on both the World Wide Web and on CD-ROM. Many companies, based in Cal - ifornia, are offering full-length music videos from several major and independent labels to computer users who pay a monthly fee of $5.95 or $6.95 per user. A division of Internet Network Broadcasting (INB), VidNet plans to unveil its service on October 21 at the 19th annual Billboard Music Conference, to be held Nov. 20-22 at the Beverly Hilton in Los Angeles.

The release also includes some rare phone pranks from the early '80s that show the origins of many popular comedy characters, including “Cold Feet,” “Kissel Salls,” “Spider Monkey,” and “Truck Driver.”

There are a lot of material was just sitting around in my drawers,” says the Jerky Boys’ Johny Brennan. “These show the origins of Rizzo, Kissel, and a lot of the other characters...We’re always trying new things, and we’re always learning.”

On the last tape, we included reverse phone pranks, which is where we place classified ads and wait for people to call us on. On this record, there are addition on the enhanced CD, which allows the characters to come to life. Even 15 years ago, during the origins of these characters, I always envisioned them as comic-like.

Mercury plans to have the disc displayed on in-stored multimedia kiosks in some retail locations.

“Unlike typical records, we can’t rely on radio to sell the Jerky Boys,” says Zieman. “They don’t get radio airplay, so we really are targeting the core fans with direct marketing and other efforts.”

The Jerky Boys have established a strong following on the Internet, where several phone prank World Wide Web pages that borrow heavily from the act’s raunchy comedy style have popped up. Most of these sites, including Blackout’s Box (http://www.blackout.com) and The Art of Prank Calls (http://www.frankworld.com/pranks), contain homemade phone pranks that are posted in RealAudio.

There have been copies of what we do, but we just continue to do on what we do best,” says Brennan.

**Multi-Format House of Blues Series Planned**

Radio and television distribution deals had not been determined at press time, which the Internet version would certainly gain so of airtime. But, on the Web, we are not limited in the exposure time we can offer an artist. The Internet portion of this show will allow us to go deeper in content. A lot of content ends up on the cutting-room floor. Schiller says that the netcast program will likely integrate elements of live video chats with artists. “We’ve found that there has been a strong response to these Internet efforts so far,” he says. “The viewers want to know more about the artists, and the Internet is a forum for more candid interviews than we normally provide.”

*House of Blues already netcasts regular live climbs from its Chicago site, but this is the first on-line show, Livecon- certs.com, which is a joint venture with Progressive Networks. More than 60,000 viewers have listened to a new music multimedia project, known as MusicNet. Effective Sept. 24, you can reach them at (206) 674-2700 or via E-mail at Atwood@real.com. His new mailing address is: 1111 Third Avenue, Suite 2900, Seattle, Wash. 98101.*
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NEW YORK—BMG Distribution’s annual conference at the Marriott Marquis Hotel July 12-14 was attended by 935 people—all of BMG’s national and field staffs as well as label personnel and artists. Each of BMG’s owned, affiliated, and joint-venture labels gave presentations on upcoming product and featured some of their new and established artists in showcases.

RCA, during its presentation, gave a gold record to new Swedish recording artist Robyn. From left are Dave Novk, senior VP A&R International of RCA; Bob Jameson, president of RCA; Jack Ronner, executive VP/general manager of RCA; Robyn; Julie Bruzzone, VP marketing of RCA; Hasse Breitholtz, managing director of BMG Sweden; and Benike Berg, marketing director of BMG Sweden.

Jive Records showcased the act Imajin at its presentation during the BMG Convention. From left are Barry Weiss, president, Jive Records; the members of Imajin; and Pete Jones, president, BMG distribution.

BMG Conference Draws Nearly 1,000 To New York

One of the bands showcased aboard the USS Intrepid during the BMG Convention was Restless Records act Chopper One. From left are band members Steve Garvy, Jason Cropper, Tyrone Rio, and Amy Cropper.

At Arista Records’ presentation, joint-venture label LaFace Records previewed upcoming releases and artists. From left are Pete Jones, president of BMG Distribution; Clive Davis, president/CEO of Arista; LaFace artist Usher; L. A. Reid, co-president of LaFace; and Roy Loft, executive VP/GM of Arista.

During its convention, BMG Distribution hosted a reception aboard the USS Intrepid moored off Manhattan’s West Side. From left are Pete Jones, president of BMG Distribution; New York Mayor Rudolph Gusans; Michael Dornemann, chairman/CEO of BMG Entertainment; and Strauss Zelnick, president/CEO of BMG Entertainment North America.

Displaying the new promotional campaign for Windham Hill Records at the convention are from left, Steve Vining, president/CEO of Windham Hill; Ron McCarron, VP of marketing; Windham Hill; Pete Jones, president of BMG Distribution; and Dave Yeskel, VP of sales, Windham Hill.

At Arista Records’ presentation, joint-venture label LaFace Records previewed upcoming releases and artists. From left are Pete Jones, president of BMG Distribution; Clive Davis, president/CEO of Arista; LaFace artist Usher; L. A. Reid, co-president of LaFace; and Roy Loft, executive VP/GM of Arista.

V2 Records act HeadkillaZ performed during the convention week. Pictured above are band members Darius, left, and M.C. Saul.

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BILLY Verzilli, marketing director of BMG Sweden.
As the industry's still riding on the momentum of Hillary Clinton's Grammys win for her Audio version of her book "It Takes A Village," 1997 is shaping up to be a year of victories for audio books. Further, predictions by all are that the audio books market is about to see a growth rate continue at that level, but we're definitely back into the double-digit growth rate," says APA president Grady Hesters. "Industry-wide, it will probably average in the 10%-to-15% range. So that's good news, and we believe that will hold true for the next few years."

The industry has clearly made great strides in establishing the category as a viable means of entertainment, and as Hesters pointed out at this year's conference, the billion-dollar industry has become more complex—and the consumer more sophisticated—as it continues to expand. The emphasis now is on educating retailers on how they can increase their profits with audio books, executives say.

Audio Awareness

Prime-Time Exposure, Big Names and Campaigns Lead Consumers To Judge Audio Books By Their Coverage

BY TERI HORIZ

Tom Wolfe's newest is audio-only.

UNABRIDGED AUDIENCE

The emphasis for growth at the retail level may best be understood by the growing demand by consumers for titles in longer versions and different formats. Once strictly the domain of specialty mail-order companies, the major publishing houses are beginning to release unabridged versions of their best-selling titles to the retail market. BDD, for example, issued "The Partners" in three formats this year: unabridged versions of the book on cassette and CD, as well as unabridged on cassette. "That was probably one of our most major accomplishments. It was kind of amazing, and we think historic, that we managed to get on the Barnes & Noble best-seller list with all three," says Christine McNamara, BDD's director of marketing.

Publishers point out that unabridged titles, which can run up to 10 hours or more and are generally priced between $30 and $50, are not going to eclipse the demand for the two- and four-cassette titles that cost, on average, about $20, but they say it does mean that some consumers are becoming more-conscious of the built-in value of longer programs. "Listeners might start out with unabridged titles as an introduction. But they are readers, and, when they realize they can get the entire book," says Eileen Hutton, VP of editorial at Brilliance Corporation, which was one of the few publishers to offer unabridged titles at retail all along. "The increasing availability of unabridged titles at retail is certainly an outgrowth of consumer acceptance of higher price points, but the challenge is for the price down and keep the book on tape," he says. Simon & Schuster's Gershel. The company is about to release an unabridged version of one of its recent best-sellers, Frank McCourt's "Angela's Ashes."

At Random House, which releases unabridged audio versions by its bestselling authors, including Michael Crichton, Patricia Cornwell and Anne Rice, publisher Morrison says literary favorites also do well in the unabridged format. In anticipation of the new film version of the Vladimir Nabokov classic "Lolita," Morrison says they are preparing matched hardbacks to perform the audio book. "Initially, we were talking about doing an unabridged version, but he said he wanted to do it unabridged, so we were thrilled." While the success of a particular (Continued on page 62)

Business Is Super For Dupers

Showing A Profit On The Books, A Fast-Growing Percentage Of Tape Duplicators' Market

BY STEVE TRUAMAN

About 12% of U.S. households, or nearly 12 million homes, are listening to books on tape right now," says Grady Hesters, president of the Audio Publishers Assn. (APA). "The industry goal is to reach 20% penetration, perhaps in the year 2000, and it will take all the present tape-duplication capacity in the U.S. just to produce audio books!"

Good news for tape duplicators, who have seen their music tape business nose dive the last few years. Three trends offer even more encouragement: a move to longer C-100 to C-110 (100 to 110-minute) tapes from C-90s, to longer versions of cassette that take an average four to six cassettes rather than the two or three just a few years ago, and to more unabridged editions that fill up 12 or more cassettes.

Optimistic Outlook

A sampling of leading U.S. duplicators conveys an optimistic outlook for spoken word products. At Allied, "Spoken word has become the larger part of our audio tape diet," says Brian Wilson, executive VP sales and marketing. "Prior to the merger of Allied Film and HMG, Allied was well-established in the corporate, industrial and educational video market. Now, our merged sales force is getting significantly more audio orders."

Wilson continues to see growth in spoken word offsetting most of the decline in music cassette business. "Our main goal, and that of the industry, is to get that avid book reader to listen to first book on tape," he says. "Once they're hooked, it's solid repeat business." American Sound & Video has been a strong spoken-word duplicator for many years, notes senior VP Peter Thompson. Many of the duplicators offer a full range of audio book services, from limited editing to manufacturing, labeling, printing, packaging, drop-shipping and fulfillment. "Our spoken word business has increased a steady 5% to 10% a year for the last decade," he says. "The market is definitely car audio for popular books as well as special markets. At the same time, American's music cassette business has been less affected than that of the major labels" (Continued on page 62)
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All The Books Fit To Play: A Survey Of Upcoming Titles

This season's audio book fare is marked with two fiction firsts—the audio-exclusive release of Tom Wolfe's "Ambush At Fort Bragg" (Bantam Double Dell) and the multimedia (hardcover, CD, abridged and unabridged audio) release of Anne Rice's latest novel, "Violin" (Random House).

"Anne Rice is huge," says Kerri Kania, publicity and sub rights manager at Random House. "Her audience buys everything that she does, so we figured we'd offer [the book] in three different forms. It also opens the [audio book industry] up to people who don't normally buy audio books but have a CD player. We're giving them plenty of options."

Other key dramatic titles this quarter include Sidney Sheldon's "Best Laid Plans," released through Dove Audio; Connie May Fowler's "Before Women Had Wings," released on Audio Literature; an unabridged version of Frank McCourt's "Angela's Ashes" through Simon & Schuster; and Audio Partners' "A Night To Remember," an audiobook tie-in to the upcoming "Titanic" movie in December.

Comedy titles also figure prominently this quarter, with the release of titles from Drew Carey, Whoopi Goldberg, Jenny McCarthy and Paul Reiser. Carey's "Dirty Jokes And Beer: Stories Of The Unrefined" is being released through Simon & Schuster; Goldberg's offering, also through BDD, has yet to be titled; and HarperAudio is releasing Jenny McCarthy's "Uncensored Hollywood Diary."

"With 'Babyhood,' Paul Reiser is picking up where he left off with couplehood," says Christine McNamara, director of marketing at Bantam Doubleday Dell.

THE LIST

Random House fall releases include Maya Angelou's "Even The Stars Look Lonesome," read by the author; Toni Morrison reading an unabridged version of her "Sula"; simultaneous audio and hardcover releases of Deepak Chopra's "Seven Spiritual Laws For Parents: Guiding Your Children To Success And Fulfillment"; "The Autobiography Of Foudini M. Cat" by Susan Fromberg Schaeffer and read by David Hyde Pierce; "Lewis And Clark: The Journey Of The Corps Of Discovery," which will tie-in with the PBS special; "Forever Yours Faithfully: My Love Story" by Lorrie Morgan; and James Elroy's "L.A. Confidential."

Among Time Warner's big titles will be "The Rules II" by Ellen Fein and Sherrie Schneider; "Propeller One-Way Night Coach," authored and read by John Travolta; "A Kind Of Grace" by Jackie Joyner-Kersee with Sonja Stoptor; "The Other Woman: My Years With O.J. Simpson" by Paula Barbieri; "The Celestine Vision" by James Redfield; "Cat & Mouse" by James Patterson; and "Holiday On Ice" by David Sedaris. Other Time Warner titles include "Exchange Alley" by Michael Walsh, "One Better" by Rosalyn McMillan, "Comeback" by Richard Stark, "The Last Day" by Glenn Kiefer, "The Barbed Coat" by J.V. Jones and "Emisary Of Light: My Adventures With The Secret Peacemakers" by James F. Twyman.


Other titles include "Food Tide" by Clive Cussler; "Serpent's Tooth" by Faye Kellerman; Charles Kuralt's "Fall," read by the author; "Journey To The Boundless" by Deepak (Continued on next page)
Audio Books In Post-Boom Britain
The Industry Focuses On Realignment Rather Than Growth

BY PETER DEAN

LONDON—The doldrums that have
accompanied the audio books industry in the U.K. in 1996 have continued well
into 1997. The industry hopes that an
impressive fourth quarter will blow
wind into the sails of a business in
need of some movement.

While it was the fastest-growing sector of the home-entertainment industry in 1996, the spoken-word business (as it is more commonly known in the U.K.) is suffering from the filled retailer pipelines resulting from the glut of product released by majors eager to get in on the act. There were times when approximately 300 new titles were appearing on the market each month, a figure reduced now by two-thirds.

Vertically integrated companies such as Castle, Carlton, BMG and PolyGram entered the market with a flurry in 1994 and 1995. But of the three, only PolyGram is still in the market, its multimedia deals managing to secure hot properties in the key comedy sector, which still makes up a third of all sales.

Disney launched its Music And
Stories imprint 12 months ago, aiming titles at high-traffic locations such as supermarket entrances, where it has scored impressive sales with video. But, after just one year, it has taken distribution away from Buena Vista Home Entertainment, is not releasing any other product, and is currently formulating alternative avenues of distribution.

Woolworth launched its own retail
labels 12 months ago, but it too is now
reducing the number of stores that stock spoken word.

MORE FOCUSED RETAIL

"At the moment, spoken word is
still being sold in almost 600 stores,
but we're looking at the returns we get for the space we allocate and if it's not working," says Woolworth's group product manager, Colin Auchtermelch. "We're reviewing this in order to create a more focused range.

As for market leader WH Smith, audio buyer Laurence Howell has recently confirmed that the company is rethinking its spoken word profile, after moving spoken word from the music to book departments.

Also of great disappointment to the industry as a whole was the acquisition of Reed Audio by Random House and its subsequent closure, despite many critics applauding the style and daring of the audio imprint.

There have been new players in the industry—Penguin's children's arm Puffin, Mr. Punch, Magmasters and many smaller niche market labels—but the general picture has been one of retraction or realignment rather than growth and development.

Exactly what sales are like is very
much open to question. The members of the Spoken Word Publishers Association (SWPA) still haven't compiled figures for 1996, let alone gotten a sales snapshot for 1997. Chairman Colin Collino is headed through the out door while smart money for his replacement is on either Hodder Headline's industry veteran Rupert Lancaster or Jan Paterson, head of the BBC Radio Collection.

Paterson has been a star acquisition by the BBC, which lured him away from Penguin Audiobooks, where he had made a name for himself first in the rights department then in acquisitions and production, making Penguin the leader of the fiction classics sections. During his tenure, he has released "Spooface Steinberg," a moving real-life drama, which has been the stand-out title of the season, prompting the commissioning of the written book, based on the audio book.

"The BBC is certainly experienc ing growth," Paterson explains. "It's healthy, not substantial, but in the kind of competitive marketplace that spoken word has become, that is good. The market is still experiencing the effects of the growth in output over the last two years, when there was a huge amount of product released. It has taken some time to stabilize after that.

In an industry made up of so many disparate retail elements, reports are that sales in third-market outlets are up—especially lines like MCT's low-price, impossibly cute comedy collection the Comedy Club. Distributors such as Lifetime Entertainment and Bospoke have been carving themselves a very profitable niche.

Mark Griffiths, managing director of Lifetime Entertainment, believes that, in terms of sales, non-traditional outlets such as motorway service (Continued on page 62)
Audio Awareness (Continued from page 58)

Audio book is still heavily determined by the sustained publicity for its print counterpart, movie tie-ins with the star as reader can definitely boost a title’s success. Simon & Schuster Audio recently released “Contact,” performed by Jodie Foster. “We did a lot of work reaching out to her to convey the legitimacy of audio books,” Gerashel says. “The big stars certainly have much bigger money things thrown at them, but I’d like to suggest that the word-of-mouth advantage in spoken word business over the next five to 10 years. At Cinram, spoken word business is “growing very nicely at our Richmond [Ind.] plant,” says Rusty Capers, executive VP, sales and marketing. Earlier this year, Jensen could have been harvested from BASF as spoken word business-development manager, and his efforts already are starting to produce results. “As we grow, we see a lot of interest from all genres, and our approach is different from what we see in print,” says Capers.

Jensen is working in all market segments, including religious, motivational, educational and children’s. Capers says, noting, “We’ve seen a real growth rate here, with our spoken word business tripling over the last five years.” Richmond offers all on-site services except printing and graphics for spoken word products.

With the growing spoken word business and still encouraging music cassette volume, we’re probably not making any fewer cassettes than we did five years ago in our Weaverville (N.C.) plant,” says Dick Law, music/audio business manager for BMG Entertainment’s Sonopress division.

“Copies of audio books, and that’s growing by leaps and bounds,” observes Dieter Baier, Sonopress VP, sales and marketing. “We’re aggressively going after this business—which also has started to gain steam in rentals at Barnes & Noble and other book superstores—and are beefing up our full-service pack-out area in the plant. Over the last three to four years, we’ve seen double-digit growth in our spoken word business.”

“Our spoken word business is considerably ahead of the industry growth curve for the last 18 months,” claims David Grant, sales VP for Warner Media Services at WEA Manufacturing in Otphunt, Penn. With the former Ivy Hill printing/packaging operation in the mix, the plant does the full-service job for Time Warner Audio Books and Book Of The Month Club, among other major spoken word clients. “As an industry, spoken word has filled a lot of the void created by the decline of music cassettes,” Grant says. “With CA Masaru & Sons—we’ve helped significantly. With more unabridged editions, and the longer-playing cassette, all in all we’re very enthused and think the spoken word market has a lot of legs left.”

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Way You Wear Your Hat”; Newt Gingrich’s “Lessons In Leadership,” read by the author; and new “X-Files” and “Millennium” tapes.

New BBD titles include Robert Ludlum’s “The Matarese Countdown” and “The Matarese Circle”, a boxed set of Tolstoy’s “War & Peace”—”Anna Karenina”.

Jensen’s list includes “The Hobbit”; “Holiday In Your Heart” by country singer LeAnn Rimes and Tom Carter; and “Star Wars: Specter Of The Past” by Timothy Zahn.

Other titles include unabridged versions of John Grisham’s “The Rainmaker” and “The Firm”, “Plain”, “Call It Courage” by Armstrong Sperry; “Shiloh Season” by Phyllis Reynolds Naylor, and unabridged and unabridged versions of Danielle Steel’s “The Ghost.”

Penguin titles include “The Wizard”, “The Sorcerer” and “The Hobbit” by Stephen King, and “Larry’s Party” by Carol Shields. Penguin also will be releasing four abridged The-Pooh titles: “Winnie-The-Pooh”, “The House At Pooh Corner”, “When We Were Very Young” and “Now We Are Six.”


Audio Literature’s new releases include “Girlfriends Talk About Men: Living With And Loving The Opposite Sex” by Carmen Renee Berry and Tamara Traeder, which is being released simultaneously with the paperback edition; “The Princess: Machiavelli For Women” by Harriet Rubin; and “Harlot By The Side Of The Road: Forbidden Tales Of The Bible.”


Sounds True releases for the fall include “A Year To Live” by Stephen Levine, “Thomas Moore On Writing”, and “Being With Dying” by Joan Halifax.


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4th Qtr. Sell-Thru Looking Bullish
Retailers Gear Up For Strong Lineup Of Releases

BY STEVE TRAUMAN

NEW YORK—Nothing succeeds like success.

After an encouraging first half of the year, retailers are looking ahead to see what is shaping up as an even bigger fourth quarter than last year's record-breaker, which saw close to 120 million shipments between September and November. Columbia TriStar brought a new record within reach when it recently announced the summer's biggest title, "Men In Black," and a surprise hit, "My Best Friend's Wedding," for the holiday season.


DVD will be a factor in promoting sales of some of these titles. Those retailers that made a significant commitment to join the DVD launch, particularly Best Buy and J & R Music & Computer World's superstore here in Manhattan, are expecting big holiday sales for both software and hardware, including Columbia's pair of hits.

Other chains share varying degrees of optimism for both catalog and new sell-through titles the next four months. What they all have in common is eagerness to tap into consumer demand. Take, for example, Video Update.

The Minneapolis chain has about 400 stores and will jump to 700 once its acquisition of Movies is consummated. Sell-through traditionally represents about 5% of revenue. But a first half of the year test of a bigger and broader selection in about 25 Video Update stores was positive, says president John Bedard. As a result, sell-through sections will be expanded at more locations in time for the holiday quarter.

Since Moviarts made a serious commitment to sell-through from its launch in late 1996, these stores should add significantly to the total. Bedard adds. Disney's direct-to-video releases "Toy Story 2" and "Lilo And Stitch" are "a coup for top sales," he says.

Best Buy video merchandise manager Joe Pagano notes that increased sell-through space in smaller prototype stores has more than repaid the investment through the year's first half. "We've seen our catalog promotions do extremely well, leaving our belief that consumers are continuing to expand year-round purchases," he says.

Pagano is bullish on prospects for the next four months, with "Men In Black" and "The Lost World" expected to be "the cornerstone for another big season, although I rate last year's lineup a tad stronger." Customer demographics indicate strong results for "Lilo & Stitch" and "The Star Wars Trilogy."

Virtually all of the 300 corporate stores in West Coast Entertainment's 568-unit chain will have new signature sell-through towers installed by the

(Continued on page 68)

WHERE IT ALL BEGAN.

Before she became our Playmate of the Year and major television star and international sex symbol, we captured all her raw sensuality on film. Jenny McCarthy: The Playboy Years! An explosive look at the girl next door at her erotic best, featuring never-before-seen footage. One look and you'll see why this dynamic blonde was destined for the big time.
A very scharry Christmas: Like many kids’ videos spun off from television series, PolyGram Video’s preschool entry “The Busy World Of Richard Scarry” did not include holiday episodes. However, there has been a “huge business opportunity in holiday-themed videos,” says Laura Smith, director of children’s video, PolyGram approached Canadian company Boston Films creating Scarry videos expressly to fill that demand. Retailers and consumers had been asking, she notes. This Cinlar did, and now PolyGram Video is offering several brand-new Scarry releases, including “The First Christmas Ever: The Best Christmas Present Ever,” and “The Best Christmas Surprise Ever.” Each runs approxi-

imately 25 minutes and carries a suggested list price of $9.95, identical to the regular Nickelodeon titles.

“It’s the first time we’ve been able to influence creative regarding episodes not yet produced,” according to Smith, who notes that the new titles are “ever-

green, with sales opportunities not just for this year, but for reproduction down the line.”

“The First Christmas Ever,” which reached stores Sept. 5, is being packaged with a free costume activity designed around a popular Scarry character, Huckle Cat. “It’s a shiny cardboard cutout of Huckle,” says Smith, “with peel-and-stick Christmas costumes.”

Two Christmas videos, one in red package with a “Christmas” theme, and one in green (“The Best Christmas Present Ever”) are due Fri., (Nov. 19), also bearing bonuses. The former contains a Christmas ornament, the latter an offer for a Sears Portrait Studio photographic package. Both titles will be advertised in the November issue of Parents magazine.

Smith says PolyGram Video is planning “Christmas Day episodes.” The next two will be based around Valentine’s Day and Easter,” she comments. “We’re still working on promotional and advertising plans for them.”

At the Movies: PolyGram, meanwhile, is releasing “Bananas In Pajamas,” based on the syndicated preschool show of the same name. Its latest release, packaged with a free 10-


The sampler contains six songs from the Banana’s first full-length release on Capitol Records, “Bananas In Pajamas: It’s Music Time.” Smith says that Fox Lorber is what got this product up and running, making the value-added item particularly appropriate. “Kids love their Muppets, especially the catchy theme song.”

Smith stresses that the sampler is more than a bonus: a cross-promotion for the Capitol album. “On the back of the sampler cassette, it tells where the music came from, and that’s all,” she says, “to give a great response from retail.”

Bananas in Pajamas’ third annual holiday movie, which also hits the top 20 U.S. markets, kicks off this fall and continues into spring 1998.

Bushing Up: Paramount Video has joined forces with oral care manufacturer Oral-B for a holiday cross-promotion.

Two new Ragrats titles, “A Ragrats Chanukah,” and “Ragrats: Bedtime Bash ($12.95 each), spin off from the highly-rated Nickelodeon series, are packed with a $1 coupon good toward the purchase of any two of Oral-B’s numerous Nickelodeon-themed oral care products. One of them is an Oral-

B Stocking Stuffer gift pack containing Ragrats-branded toothbrushes and toothpaste packaged with a special holder. There is also a timer to encourage two minutes of brushing.

Nine Ragrats catalog titles are included in the “Fry’s Electronics” buy 1, get 1 half-off promotion targeting the 20-30 year old market. “It’s a take-home offer,” says Smith. “It’s a Twenty Experiences,” “Grandpa’s Favorite Stories,” “Returns Of Repua,” Tommy’s Troubles,” characters’ titles and video are targeted. “Chuckie The Brave,” “Angelica The Divine,” “Tales From The Crib,” and “And A Baby Got What A Baby’s Gotta Do.”

Assistance in preparing this column provided by Leonard Ovans.
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<td>82533</td>
<td>Tom Cruise, Cuba Gooding, Jr.</td>
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<td>6</td>
<td>NEW</td>
<td>WILLIAM SHAKESPEARE’S ROMEO &amp; JULIET</td>
<td>FoxVideo</td>
<td>8737</td>
<td>Leonardo DiCaprio, Claire Danes</td>
<td>1996</td>
<td>PG-13</td>
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<td>THE FIRST WIVES CLUB</td>
<td>Paramount Home Video</td>
<td>326123</td>
<td>Diane Keaton, Goldie Hawn</td>
<td>1996</td>
<td>PG</td>
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<td>JUNGLE 2 JUNGLE</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video 60329</td>
<td>Tom Hanks, Martin Short</td>
<td>1997</td>
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<td>FUN AND FANCY FREE</td>
<td>Walt Disney Home Video</td>
<td>9875</td>
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<td>1947</td>
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<td>10</td>
<td>ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS</td>
<td>Real Entertainment</td>
<td>3001</td>
<td>Various Artists</td>
<td>1987</td>
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<td>VCI</td>
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<td>1987</td>
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<td>DAS BOTT-THE DIRECTOR'S CUT</td>
<td>Columbia TriStar Home Video</td>
<td>22203</td>
<td>Jurgin Prochnow</td>
<td>1981</td>
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<td>18</td>
<td>HAPPY GILMORE</td>
<td>Universal Studios Home Video</td>
<td>82820</td>
<td>Adam Sandler</td>
<td>1996</td>
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<td>NEW</td>
<td>HALLOWEEN: ANNIVERSARY EDITION</td>
<td>Video Treasures</td>
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<td>Jamie Lee Curtis, Donald Phoenix</td>
<td>1978</td>
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<td>20</td>
<td>84</td>
<td>GREASE ▲</td>
<td>Paramount Home Video</td>
<td>1108</td>
<td>John Travolta, Olivia Newton-John</td>
<td>1978</td>
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<td>21</td>
<td>19</td>
<td>I'M BOUT IT ▲</td>
<td>No Limit Video</td>
<td>Priority Video 53423</td>
<td>Master P</td>
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<td>BETTER OFF DEAD</td>
<td>FoxVideo</td>
<td>7083</td>
<td>John Cusack, Amanda Wyss</td>
<td>1985</td>
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<td>Michael Jordan</td>
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<td>THUG IMMORTAL-TUPAC SHAKUR STORY</td>
<td>Xenon Entertainment</td>
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<td>Tupac Shakur</td>
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<td>RESERVOIR DOGS</td>
<td>Live Home Video</td>
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<td>Harvey Keitel, Tim Roth</td>
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<td>Sam Neill, Laura Dern</td>
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<td>FoxVideo</td>
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<td>SPICE GIRLS. GIRL POWER number 1: UNAUTHORIZED BIOGRAPHY</td>
<td>MVP Home Entertainment</td>
<td>801</td>
<td>Spice Girls</td>
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<td>NEW</td>
<td>MST 3000: THE LONEHEARTY</td>
<td>Rhino Home Video</td>
<td>2335</td>
<td>Joel Hodgson, John Caradine</td>
<td>1993</td>
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<td>38</td>
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<td>TURBO A POWER RANGERS MOVIE</td>
<td>FoxVideo</td>
<td>4181</td>
<td>Mighty Morphin, Power Rangers</td>
<td>1996</td>
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<td>RE ENTRY</td>
<td>STAR WARS: SPECIAL EDITION</td>
<td>FoxVideo</td>
<td>60973</td>
<td>Mark Hamill, Harrison Ford</td>
<td>1977</td>
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<td>7</td>
<td>A RUGRATTS VACATION</td>
<td>Nickelodeon Video</td>
<td>Paramount Home Video 83793</td>
<td>Animated</td>
<td>1997</td>
<td>R</td>
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- 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.
- RIAA gold certification for a minimum of 250,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles.
- RIAA platinum certification for a minimum sale of 500,000 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.

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fourth quarter, corporate develop VP Steven Apple says, “Since we opened our 6,000-square-foot prototype last November in Huntington Valley [outside Philadelphia], we’ve seen much better success in self-through with an encouraging first half.”

The red, inverted-triangle metal fixtures already are in more than half the corporative locations. They helped move “101 Dalmatians,” “Jerry Maguire,” and “Space Jam” in the first half, and are expected to drive sales of “Men In Black” and “Lost World” through the holidays. Apple anticipates both will bring in customers eager to make cat purchases.

“You have to make a commitment to the self-through category to make a dent in the customer’s psyche,” he emphasizes. “Our goal is to establish West Coast as a destination point for movie purchases. That’s not something we’ve mastered at all as well as a [specialty retail] industry.”

Buoyed by exceptionally strong cat sales, “sell-through” was up through 1996’s first half at the 100 Tower Records & Video locations, says VP John Thrashear. Repromotions of repriced titles helped.

In the second half, Thrashear thinks, “Sleeping Beauty” and “Liar, Liar” will be especially strong, and Fox’s “All the Way” will give a boost to traditional holiday titles like “It’s A Wonderful Life” and “How The Grinch Stole Christmas.” Tower plans to take advantage of “Batman & Robin” to kindle interest in the first three titles in the Batman series.

Thrashear’s wish list includes New Line Cinema’s “Spawn,” which would benefit from a companion CD soundtrack that’s already racking up big sales at Tower’s Sunset Boulevard store in Los Angeles and in Tempe, Ariz. “It’s essential that you have as wide and as good a self-through selection as you can put together,” he observes. “We’ll strongly promote our titles with several newspaper inserts between Thanksgiving and Christmas, as we’ve done the last few years.”

At J&R Music & Computer World, music and video head Doug Diaz reports an encouraging first half for self-through, with significantly increased interest—and sales—in letterbox formats. “Our customers are putting more dollars out for wider-screen TVs,” he notes, “and are going out the door with a bunch of letterbox videos as well. It has become a growing genre for us, and we’ve created a special section to highlight the titles.”

Some of those customers caught the habit after they bought J&R VRCs and TV/VCR combos via direct mail, a trend the store hopes to exploit.

For the second and fourth quarter, Diaz predicts the combination of “The Lost World” and “Men In Black” will push sales over last year’s record holiday business. He gives an edge to the dinosaurs over the alien bugs. He thinks two Paramount titles, original—by priced for rental, could prove their worth in self-through—“Private Parts” and “Beavis & Butthead Do America.”


Says Best Buy’s Pagano, “Video will have top-of-the-mind consumer awareness as gifts this holiday season. There’s a positive aura around all entertainment software.”

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**Billboard**

**Top Video Rentals**

<table>
<thead>
<tr>
<th>TITLE (Run)</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Category</th>
<th>Performers</th>
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<tbody>
<tr>
<td>DONNE BRASCO (R)</td>
<td>Columbia TriStar Home Video</td>
<td>82513</td>
<td>No. 1</td>
<td></td>
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</tbody>
</table>
...
The article contains a mix of music reviews and commentary. It appears to be discussing the effectiveness of a particular song and its impact on listeners, as well as the overall musical landscape. The text references specific song titles, artists, and production details, indicating a focus on the music industry and its trends. The article seems to be aimed at an audience interested in music criticism and analysis.
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<th>Billboard Subscriber Rates</th>
<th>Regular Rates</th>
<th>Exp. Date</th>
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<td>US/Canada: $350</td>
<td>US/Canada: $450</td>
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<td>UK/Europe: £285</td>
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<td>Asia/Other: $650</td>
<td>Asia/Other: $800</td>
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www.americanradiohistory.com
MTV's "those French Guyana that romanticized captains any selves, the program

Casper: A Spirted Beginning
20th Century Fox Home Video
90 minutes, $19.98

Fox has high hopes that this spinoff from the hit film will be the beginning of a franchise. But the cliché plots and lack of interesting characters drag this feature into the nothing-special category. Steve Guttenberg plays the worthiseless absentie single dad who neglects his son Chris, played by Brendan Ryan Barrett. When Casper arrives in town and is unable to muster up the nerve to seea parents, he befriends the lonely Chris. Meanwhile, Chris is trying to tear down Applegate Mansion, the home of Casper and the ghost trio Stinkie, Stinkie, and Patso. A teacher, played by Laurie London, leads a protest against the demolition. Dad and teach lock horns, Chris runs away when he thinks his Dad doesn't care about him, and Casper saves the day. Surprisingly, there isn't much time devoted to the son's story, but the ghost special effects are some of the best created for a direct-to-video, with fine voice performances from James Earl Jones and Jeremy Foley as Casper. Barrett is convincing as the confused Chris, but Guttenberg and London's stiltwalk through their performances. Cameo appearances by Rodney Dangerfield and Brian Doyle Murray are amusing, but they can't raise the bar on this ho-hum sequel.

SONIC JAM Sega Saturn
Four classic 16-bit "Sonic The Hedgehog" games make their debut on the 32-bit Sega Saturn platform. Rather than use the extra processing power of the Saturn to enhance the games, Sega has chosen to make a straight translation of the original platform games. Included are faithful translations of "Sonic The Hedgehog," "Sonic 2," "Sonic 3," and "Sonic & Knuckles." In addition, there is an added 3D museum that enables Sonic fans to explore Sonic multimedia memorabilia, including cartoons, commercials, and music tracks. This should keep Sonic fans satisfied until the debut of a supercharged Sonic game, which is expected to be released sometime in 1999 on a still-announced 128-bit game machine.

PIRATE TALES
Warner Home Video
345 minutes, $29.98

Fox other than Roger Daltrey hosts this two-video compendium of pirate tales and other high-seas folklore.

FOREIGN LEGION in three volumes:
100 minutes, $29.95

The notion of running off to join the French Foreign Legion has been romanticized in various fictitious forms. But this title is out to prove that the reality of a Legionnaire is really not as glamorous or as easily mastered as it's cracked up to be. The first volume of the two-tape boxed set devoted to the Legion as it approaches its 150th anniversary concern the process of recruitment and boot camp, as a group of wannabes attempt to earn the right to join the famed Foreign Legion, the Kepi Blanc. Part two focuses on Legionnaires in the call of duty, both in French Guyana guarding a space rocket site and deep in the Amazon testing jungle warfare. This finely niche product will likely bore all but those who really want the inside scoop on the Foreign Legion, but for those who do, it's pure gold.

DARIA
Scribner Video
70 minutes, $12.95

MTV's first animated female heroine makes her video debut in a best-of collection of shorts that have aired on the network, plus the never-seen black-and-white series pilot. At her finest, Daria Moskovkoff, otherwise known as Daria, first started life sharing the airwaves with Beavis & Butt-head, piloting the life of the socially misfit teenager. Highlights of her comically cynical world include enrollment in a self-esteem workshop, where she meets like-minded pal Jane, and a visit to Daria's parents' alma mater that ends up serving as a fast money-maker for Daria. MTV books' new "The Daria Diaries: And Other Tales From Lawnlde Life" is across the cross-promotional plans in the works.

IN PRINT

ROCKTOPOLIS
http://www.rocktopolis.com

The interactive music World Wide Web site has received a facelift. The new Rocktopolis is now easier to navigate, with a Roots section that is at the top of the page that allows users to find content simply. The site, which is developed by Sega, seamlessly integrates music content from the music news to artist portfolios and personal space. An area of the site known as RT1 includes original music performances and artist interviews netcasts and events, while the Buzz area contains artist chats, a "confessional," and a "Love Parlor" romance chat. The chat rooms are a smart feature of the site and will likely help establish a strong community of music fans at the site. Rocktopolis is a Web site worth dwelling in.

BABYHOOD
By Paul Reiser
Revised by the author

This follow-up to Reiser's best-selling "Couplehood" is even funnier than the first book, and now that the comic is a TV dad as well as one in real life, "Babyhood" shows up on an increased "happy and friendly, conversational delivery and perfect comic timing, Reiser offers witty, observations on childhood and parenthood, from the decision to "start trying" through pregnancy, birth, and that tumultuous first year. Reiser's anecdotes are both personal and universal. Some gags include watching his wife read pregnancy and baby books cover to cover and his lame excuses for not reading them too, the thought process behind picking the right name, and wondering if passers-by can tell how duesle he is while taking the newborn for a stroll. His observations range from the more personal to the somewhat broader, but this audio book is the perfect gift for all new parents.
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BILLOARD SEPTEMBER 20, 1997
MUSCLES FIGHT SARCOMA: "Musicians With A Mission," an evening of singer/songwriter performances October 14 (at the Fox in New York, will benefit the Kristen Ann Carr Fund, established by rock critic Dave Marsh and his wife to memorialize their child, and raise funds to battle sarcoma, the rare form of cancer from which she died. The evening will feature Susan McKeown; Danielle Gerber; Rachael Sage, event chair; the Booda Velvelts; Gibbs; and special surprise guest. B.B. & C., 202-979-2942. For contributions, call 212-642-9417.

BOLTON FUND-RAISER: The Michael Bolton Foundation's fifth annual celebrity softball game and black tie gala/auction to benefit children and women at risk from the effects of poverty and emotional, physical, and sexual abuse, as well as to provide access to education for underprivileged youth, will take place Oct. 5 in Stamford and Old Greenwich, Conn. The gala/auction will be held at the Hyatt Regency. Proceeds from sales of limited-edition Michael Bolton & Friends pin, which benefit performances by Wynonna, comedians John Pinette, and Bolton and his band. Also, the Michael Bolton Lifetime Achievement Award will be presented to Dr. James Comer, Maurice Faulk Professor of Child Psychiatry at Yale Study Center. Contact Fran DeFeo at 212-853-5784.

CHARITABLE LAND DEAL: Musicians from the bands Pearl Jam and Soundgarden and several of their associates have donated funding for the Land Conservancy of Seattle and King County's International Rescue and Preserve 92 acres of property in the Cascade Mountain foothills, considered key to the preservation of the world's last remaining subalpine fir, larch, and fir, in the Mount Rainier National Park. Donors also include Brendan O'Brien, producer for both acts; Al Caffaro, chairperson of A&M Records; Caffaro's wife, Linda Fodor; Susan Silver, manager of Soundgarden; and Gerry Amondore, friend of both groups. Contact: Gene Deveruzy at 206-234-8201.

Fund for Transplant: A fund has been established to assist music writer Robert Palmer with medical expenses associated with the liver transplant he is currently awaiting in Little Rock, Ark. The address of the fund is Giorno Poetry Systems/Robert Palmer Fund, 220 Bowery, New York, N.Y. 10012.

BIRTHS

Girl, Dana Grace, to Alan and Denise Jackson, Aug. 28 in Nashville. Father is an Arita/Nashville recording artist.

Girl, Sara Jane, to Maggie and Phil McGraw, Aug. 15 in Los Angeles. Mother is senior VE worldwide marketing/ sales, at Technicolor. Father is GM at sunset Sound Factory recording studios.

Boy, Lyle Gene, to Oriana Gmuere and Stephan F. Prather, Sept. 1 in Zurich, Switzerland. Father is co-owner of Edition Intermezzino.

Boy, Michael Alexander, to Miranda Rinsburger and Julio Iglesias, Sept. 7 in Miami. Father is an internationally known Latin singer.

MARRIAGES

April L. Steinberger to Gary W. Davis Aug. 8 in Kirkland, Wa. Groom is the owner of Gary Davis Marketing, a CD and video manufacturing representative company.

Boy, Kevin O’Toole to G. Douglas Humphrey Sept. 6 in Parsippany, N.J. Bride is director, affiliate relations, Western region, at United Station Talk Radio Network.

DEATHS

Roy Huskey Jr., 41, of cancer, Sept. 6 in Nashville. An upright-bass player, Huskey was a member of the Nash Ramblers, who performed on Emmylou Harris’ album "At the Ryman." He performed at the Grand Ole Opry as a member of the staff band. Huskey also played bass for Chet Atkins, Garth Brooks, Johnny Cash, Vince Gill, Dolly Parton, Stevie Earl, Travis Tritt, and many more. Huskey is survived by his wife, Lisa, sons, John and Taylor; mother, Ruth Randolph Huskey; and brothers, Mike and Steven. A trust fund has been set up to help the Huskey family defray medical costs. Contributions can be sent to: Roy Huskey Jr. Trust Fund c/o National Bank, 1National Bank, Plains, Tennessee, 37329.

Maurice Levine, 78, of a stroke Nov. 8 at Mount Sinai Medical Center in New York. Levine was the founder, in 1970, and artistic director of the annual "Lyrics and Lyricists" series at Manhattan's 92nd St. Y, which celebrated the careers of the top Broadway and Hollywood songwriters in a very popular spring/summer showcase that often featured the writers themselves, in addition to saluting songwriters from all over the world of rock in its later years. Before starting "Lyrics and Lyricists," Levine conducted a number of other projects, starting in 1949 with Kurt Weill and Maxwell Anderson's "Lost In The Stars." He also conducted a 1961 revue of Jerome Kern's work, "The Jammin' of Edward Hammerstein's IV "Music In The Air," Levine wrote the scripts for "Lyrics and Lyricists," was a familiar face to audiences throughout the world of the National series, as he would cheerfully introduce performances from a lectern placed on stage. Some of the original "Lyrics And Lyricists" performances have been released on disc by DRG Records, which also marketed a series of home videos culled from a program similar to "Lyrics And Lyricists" that Levine made for the fledging CBS cable network in the late 70s and early 80's. He started out as a violinist and conducted himself among the first students, along with Leonard Bernstein, of the famous Tanglewood music classes in Lenox, Mass., in 1940. Levine, who was born in West Haven, Conn., and educated at Yale University, began his long association with the 92nd St. Y in 1947 to conduct the Y Symposium Workshop. Levine is survived by his wife, singer Bobbi Baird, who has appeared in the "Lyrics And Lyricists" series; three children; and five grandchildren. Funeral services were held Sept. 10 in New York.

Estelle Mills, 90, of a stroke Sept. 9 at her home in Lawrence, N.Y. Mills was the widow of the late Jack Mills, a pioneer music publisher who founded Mills Music in the early 1900s. She was also the mother of Stanley Mills, owner of September Music, a New York-based independent music publisher, and a member of the board of the National Music Publishers' Assn. in addition to Stanley Mills, she was survived by a daughter, Helen Alpert; a son, Martin Mills; five grandchildren; and one great-grandchild. Funeral services were to be held Sept. 11 at the Boulevard Funeral Home in Hewlett, N.Y.
**BY CHUCK TAYLOR**

NEW YORK—While “Batman & Robin” failed to fly to the top of the summer box-office scoreboard, its Warner Sunset/Warner Bros. soundtrack is No. 1 seasonal crusader in terms of the sheer number of radio formats it has touched over the last three months.

Compilation of 15 tracks included in or inspired by the movie has forged a quiet but steady-on-air course, marking its progress despite the one, albeit most important, factor completely out of its control—the fact that the fourth chapter in the “Batman” franchise was the least successful box-office contender of the series.

The soundtrack’s co-executive producer, Warner’s senior VP of soundtrack development Danny Bramson, says, “I certainly feel like we put together a tremendous collection embracing the cultural phenomenon and event status around ‘Batman,’ going for great songs that have staying power.”

But, he surmises, “was there an overall burn factor with ‘Batman’ having three and four superstardom chips running TV simultaneously combined with all the other marketing campaigns surrounding the movie? Did that nudge the music as part of this worldwide event? Those are questions I can’t answer.”

Indeed, the hype machine that accompanied the Warner Sunset movie may have ensured front-of-mind presence nationwide, but poor word-of-mouth rang louder. Since its June release, 20, “Bat-

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**‘Psychic Friends’ Try Their Fortune On Air**

NightStar Kicks Off Radio Version Of TV Phenom

You should have seen it coming.

Hoping to draw believers by the millions, Los Angeles-based syndicator NightStar Entertainment has launched a radio version of the American-entertainment “Psychic Friends Network.”

The venture, set to launch in mid-September, aims to draw in young adult females to both music and talk radio airing nightly from 10 p.m. to 2 a.m. on syndicated outlets nationwide.

“The predisposition to this kind of entertainment is massive. Anyone who looks over their horoscopes, opens a fortune cookie, or looks at the year they were born on a Chinese menu should find this worth tuning into,” says Robert Hoffman, senior VP of television production for Baltimore-based Information Communications, the company that operates the “Psychic Friends Network.”

“Thousands of radio stations already have used psychics, either as guests or as a regular part of a show, so the concept is already proven at radio,” adds Alan Fuller, chairman/CEO of Night-Star, which also distributes work by diet/fitness/inspirational instructor Susan Fowler under parent NetStar Entertainment Group. “The potential is enormous for a show like this, because once you get past 8 p.m. on the radio dial, there’s not a lot of variety out there.”

“The Psychic Friends Radio Network” will offer a seasoned host and two psychics per show—one female, one male—who will provide readings at no charge for callers whose fortunes are revealed on-air. Topics will include love and romance, horoscopes, astrology, tarot card readings, and fitness.

“Those who are not able to get through over the on-air lines are referred to the network’s 900-number toll lines, where they may connect for a private reading at the traditional rate of $1.99 a minute.”

(Continued on page 79)
Universal’s Sister Hazel Embraced
By Top 40 Family With ‘All For You’

ALL FOR US. Ken Block has been
given 20 minutes from a phone booth
in San Francisco before his next sched-
uled interview at a local radio station.
For the lead singer/lyricist of rock/ pop
outfit Sister Hazel, whose “All For
You” has become one of the biggest
adult top 40 and top 40/airplay hits of
the season, a lot can be covered in such
time, thank you. Given the lead of not
more than a handful of questions, he
fervent, intensely lucid Block tells
the story of his band, inserting anec-
dotes, the meaning behind them, and
the fuel that has primed the five-mem-
ber group’s ambitions and sudden ele-
vation into the national spotlight. Who
needs a report?

The Gainesville, Fla.-based Sister
Hazel formed in 1995, gaining a large
following throughout the Southeast by
playing every pub, club, and coffeeshop
it could on its way from college frat par-
ties to medium-sized arenas. From
the start, the act was driven by diverse
groups that ultimately forged a direction
with no one discernible sound. Their brand
of rock has been called everything from
punk-country-rock to light, rootsy
rock to grass-roots melodic rock and blues-flavored pop.
“There really is something for every-
body,” Block says. “If you come to our
shows looking for a solid lead guitar,
you’ll find that. It’s a solid rhythm, that’s
there. If you want acoustic guitar-driven
drummers or a band that’s just off the
grid and experimental, you’ll get that,
too. But the element that really defines
us is that there are a lot of hooks that
allow people to take a closer look; they
see that there’s something cerebral there.
It bridges the gap between the poets
and the partygoers.”

“We’ll have death-defying standing
next to young professionals, college
students next to teens, parents with their kids,”
he adds. “In a lot of ways, that’s a reflec-
tion of the band in general. We didn’t
want there to be any rules or to be
 pigeonholed.”
Sister Hazel’s breakthrough hit, “All
For You,” is the perfect reflection of just
that. Universal Records first released the
harmony-drenched number to main-
stream rock and modern rock stations,
seemingly natural targets. They didn’t
bite. The track was then crossed to top
40, which immediately embraced it as
one of its own.

“All For You” has thus far reached No.
11 on the Hot 100, peaking at No. 8 on
airplay. A great supporter has been adult
top 40 radio, where the song has spent
the past six weeks at No. 1, according to the Airplay Monitor. It’s
also hit the Billboard Modern Adult
canada airplay chart for a second week and
is riding the top 25 of the adult contempo-
aray airwaves. Meanwhile, the song’s
video is in consistent rotation at MTV
and VH1, while the band’s major-label
debut album, “Somewhere More Fam-
iliar,” has cracked the top 50 on the Bill-
board 200.

The theme behind the can’t-shake sin-
girling hooks in “All For You” suggests
reconsidering a relationship that has
debuted a couple of years ago. “It dealt
with a situation where you’ve been with some-
one for a very long time, through ups and
downs, and you could go your separate
ways, but you know you’ll keep ending up
with that person, no matter what,” Block
says. “The idea is, may be if I give up
fighting this thing and really start cher-
ishing it, I could take it to the next level.”

“It’s primarily based on a relationship
I was in,” he says. “However, I grew up
in a relatively small town with a tight
group of people. I was also expanding
upon situations I had watched other
people go through. It was a very
personal thing and it has taken on a different light in diff-
ent times for me.”

Addie Larson, senior director of
U.S. marketing for Universal, “When I
first went down to Gainesville and saw
Sister Hazel play, there were 2,000
people there and the band just stopped,
while the audience sang the lyrics. I
think that’s key; fans relate to the lyrics
through a lot of times in their lives. It’s
really hard to find a song these days that
strikes you like that. I love it; my mom is
20, and she likes the song; and my son is
4, and he knows all the lyrics.”
Throughout much of “Somewhere
More Familiar,” Block’s lyrical sensibili-
ties are grounded in sadness or grief, or
they differ from radio’s weary cache of
guitar-driven winers because he also
searches out resolution.

“We deal with the same issues that
a lot of the angst-ridden bands do, but
we best it with optimism,” he says. “As I
write the seed starts from sadness, frus-
tration, or anger, but by the time I get
done, it’s become therapeutic to me. I
walk through those stages of grief and
find, in the end, signs of optimism.
“I certainly have good days and bad
days. I’m no saint, but one of our basic
philosophies is that we want people to
think, feel, be moved, and at the end of
the day or at the end of the show, we like
them to leave feeling a little better than
they did when they came in.”

Such a credo has obviously struck
a unanimous chord with Sister Hazel’s
swelling base of allies. Were being
signed to Universal, the band performed
five 200 times last year. “Touring is noth-
ing new to us,” says Block. “We’re all
about playing, playing, and playing. We
love to be on stage, whether it’s for four
or 40,000 people.”

On the national level, Sister Hazel has
just stepped into headline status after
warming up for the likes of Blues Travel-
ner and the Allman Brothers, the lat-
ter when Block considers an early
inspiration (“I was covering those guys
when I was 12 years old at backyard par-
ties. They certainly changed our way of
thinking about music kids.”)

Now touring through mid-January,
with a slate of radio show concerts
thrown in around the holidays, the band
is in awe of its sudden star power via
national radio attention.

“You go to towns to get a little better
and you always can get a little better,”
Block says. “We’re going places like Seattle,
Minneapolis, Oklahoma City, and everyone is
singing the words to our songs. It’s
absolutely unbelievable. I’m amazed to
see people catch on like that. This is
absolutely a surreal journey we’re on.”

Meanwhile, the song’s video—filmed just shot a
video for its second single, “Happy,”
directed by Lawrence Carroll, who
was also behind Jewel’s “You Were
Meant For Me.” In this case, the song’s
book is anything but a mantra for grin:
“Happy, I’m happy/But that ain’t good
enough for you.”

In addition, the band continues to be
involved in a number of charities, which
(Continued on page 78)
S

elf-passed women weren't always de rigueur on the hit parade. But as a founding member of the pioneering Throwing Muses, an original partner in the Breeders, and the leader of the late Belly, singer/songwriter Tanya Donelly has long been an artist with an individual, ambitious pop vision. With her solo bow, "Lovesongs For Underdogs" (Reprise), Donelly has consolidated her early promise to deliver an album rich in personality and left-of-center appeal.

Bonded for Modern Rock Tracks, the single "Pretty Deep" neatly encapsulates the album's indelible invention as it explores poetically the danger of being "pulled under by bad news." Donelly says, "It's so easy to get depressed if you spend too much time with the media. It doesn't even have to be something like Princess Di's death, which is like a Shakespearean tragedy with this sort of symbolic sadness. Really, anytime I watch the news, it pretty much ruins my day. You'd think we'd get tired of it, but we seem to have an endless capacity to hurt each other, and you can see that every day. So even though I go through my news binges, right now I'm保税ing everything."

The grand, bittersweet "Pretty Deep" reflects the happy/sad hybrid that naturally marks Donelly's songwriting—a gray-area emotional quality that's also more indicative of real life. "People's love can be ruined through the high to that happy/sad myth," she says, "I don't believe in just happy or sad. They're not static states; life is more fluid than that. I know I'm very happy in various areas of my life, and I'm less sated in others. That's what makes you human.

Being drawn to that which mingles the light-hearted and the melancholy, Donelly sees as kindred spirits everyone from the Beatles and Bruce Springsteen to Wilco and Georgia singer-songwriter Vic Chesnutt. "I love Vic's music," she says. "It'll crack up at one line and then be devastated with the next. Songs that break your heart and then make you laugh. That's something to go for."

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**Mainstream Rock Tracks**

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**Modern Rock Tracks**

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**Radio Programming**

**PSYCHIC FRIENDS’ TRY THEIR FORTUNE ON AIR**

(Continued from page 75)

In all, he says, the brand name is a $10 million investment at this point.

For stations willing to believe in the possibilities, such a venture might not only offer fortunes, but bring in

**SISTER HAZEL**

(Continued from page 76)

it has supported as part of its upbeat vibe since Day One (likely in part because of the 18-year-old brother block lost to cancer in 1989). Among their choices are the American Red Cross, the National Network, American Cancer Society, Make A Wish Foundation, Big Brothers and Big Sisters, and various AIDS funds.

"Initially, we'd do a predictive show to get a little money to help put on big shows, but a lot of us became interested in different organizations that are real out there to make a difference," Block says.

Another benefactor is Sister Hazel—no one has ever told you the idea, but he's responded.

When we were kids, there was this woman who was always on television, running her own Hazel Rescue Mission," Block recalls. "Regardless of religion, age, orientation, anything, she'd dust you off and help you back on your feet. I said to my mom, 'She's helping people she doesn't even know.' We thought it represented some of the songs we were writing early on, and thought she was an amazing person.

With the act's current mission, there's little doubt that Sister Hazel would still give a nod to the group she inspired. "It all comes back to the music and the fact that people deserve to see a good show," Block says. "We're just a bunch of guys from Gainesville, Fla., trying to get out there and make a few friends." Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

**‘BATMAN’ SOUNDTRACK SOARS AT RADIO**

(Continued from page 75)

class regions. The ethnic-rage is broad, he says, with African-American callers bringing in 35%-40% of calls and strong showings in the Bible Belt and Midwest.

Plato says he hopes to help a package that radio show nationwide include celebrity call-in guests, which Hoffman says will add entertainment value. "This sort of promotion really lends itself to having a celebrity get a psychic reading while promoting an upcoming project.

A number of other things along the line that for the program, from psychic predictions about stars to guests who have expertise in a particular area to phone-in contests, is the whole universe to pick from, there's a lot more freedom here than we have on the TV infomercial.”

On-air psychics are chosen from the thousands of readers, astrologers, and psychic specialists that Fuller says have been based on caller lines for the past five years. "These people have great psychic ability and personality. They're great entertainers. The show will be down to earth but still be professional. These are professionals who do this solely as a living and take their business very seriously. Their accuracy rating is very high. It's there to help the people in need." For stations carrying the show, numerous revenue tie-ins are offered. First, the basic goodie: Stations carry the four-hour program nightly on a barter basis, with "The Psychic Friends" holding four minutes of commercial time and affiliates getting six minutes at the top of the hour and an additional 11 minutes of local availability. Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links to 900 number for private readers. Each radio is derived from the show’s airing on a particular affiliate, the station receives a percentage of the revenue generated.

Steve Youlou, former general sales manager of WGST AM/FM Atlanta, has been brought in to lead the sales effort for Night Collective. He also worked for the CBS Radio Network for more than a decade.

And talk about cross-promotion. Each radio show will be introduced with a mean-spirited radio pitch of a caller's name and address, which is provided to stations for their own databases. "The Psychic Friends" also have a logo, which will be marketed as a sticker that stations can use in their market.

And on its TV infomercials, a localistically scripted ad will accompany the show and the station of the accompanying show in a given market. At this point, the network is looking for affiliates (it originates from the ABC-owned No. 2 in Los Angeles) and is aiming for 10 outlets to launch. Still, even be one would be able to put the go button. "Like any show we are involved, we like to go for a month with one or two stations and really fine-tune it," says Fuller. The program already has been optioned for a month with real-time test broadcasts, which, he says, "have blown us away.”

As the team prepares to launch "The Psychic Friends’ Network," later this month, there is also discussion about cross-promoting the radio show and the television direct-response program. "We've done a lot of brainstorming on what we can do to promote the program, especially with the rich history of the show," said Hoffman. If done correctly, the show believes it will be able to attract a large national audience.

Most recently gaining radio exposure is fellow rock band the Goo Goo Dolls, "who are a really nice group of people," says Fuller. "We've been fortunate to work with them on a number of occasions," he said. "They've been very easy to work with and very professional."}

**Ad Breakdown**

**Psychic Friends’ Try Their Fortune On Air**

(Continued from page 75)

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(Continued from page 76)

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**‘BATMAN’ SOUNDTRACK SOARS AT RADIO**

(Continued from page 75)

glass, airplay hardly equaled the heights of his similarly styled "I Believe I Can Fly," which became an anchor smash from "Space Jam." On R&B radio, "Hogarth" peaked at No. 22; on airplay for the Hot 100, it reached No. 37. The most profound airplay came from R&B Adult and R&B mainstream radio, where the song climbed as high as No. 12 on each respective airplay chart.

Unlike most other tracks from "Batman & Robin," the "Gotham" single was packaged as a remix of the song's original version. The remix, in complete with a dramatic pose of Kelly atop a gothic-styled building, reminiscent of the movie's ominous topography. The single also included remixes and an accompany version.

The first official release from the soundtrack, "Stairway To The Top," was the first track to enter the Hot 100. As a result, the song charted in the top five.

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ed a whole host of cliches. We want to throw away all costuming and say, "Spice's video is so different, so off the wall, that we figured it just might work."

The clip, which is already airing on MTV's "120 Minutes," features actress Sofia Coppola in the starring role of the gymnast. She is a ballerina who could pull off the acting and drama as well as the physical challenge. Sophia has a sense of humor. Apparently, the Chemical Brothers’ video was already in the works. "I was an obvious choice," Jonze says.

But she wasn’t his first. He actually toyed with the idea of portraying the character himself, but a turn iguana took him out of the running.

"I have more of a fascination with the male competitors, but I wanted to use ribbons, and I hurt myself before the shoot," he says.

Simons says they would have liked to see Jonze among them. "It’s like flipping around the gym. It would have been even crazier. He’s certainly got the physique for it."

The Chemical Brothers, on the other hand, had little time to do their two-day shoot in Los Angeles last July because they were busy touring Europe. But they preferred to keep it that way.

"We’re not actors, and we don’t want the video to tie into an image of us. The video is about the freedom of thought of its director. It’s not about putting the Chemical Brothers’ stamp all over the final product," Simons says. "That’s why gymnastics worked for us. It isn’t something you immediately think when you heard the song, but it shows the dynamics of the track."

Although the British duo was across the ocean, it was able to make a cameo in the video by sending call-up uniforms via a black-and-white photograph.

For Jonze, it was the first shoot he did without the act looking over his shoulder.

"There was less pressure, although I still felt the need to call them every time they changed a decision or I wanted to tweak the script a little," says Jonze, whose next music video project will probably be with Mike Watt. "But they were so easygoing and let me run off with all my wild ideas."
the breakup with an old girlfriend, is not the only song on the album about Armstrong's life. The single "Hitchin' A Ride" is about falling off the wagon.

Actually, I don't see the woman in my life. It's about finding that balance between being responsible and being a human being, and having a nice comfortable life that's what I've had problems with.

Part of that desire to be more responsible has come to stick with what Armstrong is married and has a young son. "If I didn't have a kid, God knows what I'd be doing right now," he says. Having a wife and kids terms what is growing up and life as a husband and father inspired several tracks on the album, including "The Ballad of Rock," "Redundant," and "Scattered.

But those delve for deep meaning in Armstrong's songs may be a little disappointing to the infectious "Uplift," which sounds like Green Day performing a cross between the Smashingly Pumpkins and the Righteous Brothers. "Drowning," has repeated references to suicide. "I think the word 'suicide' should just sounded really good," Armstrong says. "Why not get the tone? It's made sense, but I can't really explain why it made sense. It just sort of does." Elsewhere, the hormon-flavored "King For A Day" is about a failed romance with lines like "Who put the drag in drag queen?" But Armstrong hopes the subject doesn't stay on a segment of the band's audience.

It sort of sounds like an Oi! anthem," he explains. "It would be funny if there was a whole load of macho guys to be singing along and little, do the song, the sound being about drugs.

In keeping with the band's punk image, part of Reprise's marketing campaign will include guerrilla marketing.

The album's cover art features head shots of two suit-and-tie-wearing men whose faces are obscured by circular stickers of what could be the word "Fool." Using that theme, Reprise is distributing circular "nincom" stickers to retailers in August. Armstrong jokes the faces of various stars featured on stand-up displays.

Says Linnea Nan, director of retail development for Reprise Records for Reprise (U.S.), "We're encouraging retail accounts to recycle existing POP and promotional materials in stores. We're not telling them to stick" POP for hot new releases, but we're leaving there were 11 different styles on that album," says Frazier. "We're a rock band, we've got a rock and even heavy metal, but we recorded an R&B song on the last album. With 'Fly,' we looked at it as just another vibe track. There are five guys in this band, and when we collaborate everyone contributes to the blueprint.

When asked about this discrepancy, could sour consumer tastes, Atlantic senior VP/Lava president David Kahne said, "I can't say for sure. It's a marketing campaign and the album took off like that, it's the band's success. We looked for potential and getting prepared, but until it hit, we just couldn't foresee its magnitude.

"It's very steady now, and we would expect that to be the case throughout the fall," he adds. "When something hits and gets going, the staying power is definitely there.

"Lemonade & Brownies," sold only 48,000 units, according to SoundScan, Atlantic VP of product development (U.S.) Daniel Savage says it provided invaluable seeding for the strong showing of "Flowed."

"With that record," the band had the opportunity to kindle a lot of interest in television community and everywhere.

"WBRU's Schiavelli says he is still generalizing about the potential for the rest of the album, though the success of "Fly" bodes well for the band.

"Honestly, nothing else on the album is as immediately identifiable as Schiavelli. "Still, at modern rock, at least, they'll benefit from their huge sales and familiarity with the name. They've got a lot of staying power that aren't hard to get a second track out there, but it will be up to the audience whether it stays.

"When we do this show on the album, except for the band's cover of Adam Ant's 'Stand And Deliver,' was published by Warnery-Chappell/WB Music Corp. BIM.

Scott Levine, director of music marketing for 1,300-store, Min-nesota-based music retailer Soundtracks, says Savage's shop says the group's album 'Flowed' "is a refreshing and solid single. It's requesting really well, and it fits with the band's image—punk-from punk and ska to Port Authority.

Per Reprise's plan, the initial rush at radio is likely to translate to sales at retail.

"We expect to do very well with it," says Bell, new-release buyer for the 251-store, Torrance, Calif.-based Warehouse Entertainment. "Being on the West Coast, we have a great history with their type of punk-pop. The airplay out-of-the-box has been outstanding.

Anticipation for "Nimrod" will likely heat up when MTV world-premieres the 'Hitchin' A Ride' video, directed by Mark Kohn, on Tuesday (16). Nan says the clip has a "crazy vaudeville-like flair" and features a "demented Tim Burton-esque set."

On Oct. 12, Green Day will guest on the syndicated radio program "Modern Rock Live." In addition, the band will also likely make an appearance on Howard Stern's syndicated morning show on the TV front, Green Day will per- form on "Late Show With David Letterman" Oct. 14 and on "Saturday Night Live" on a date still be determined.

Green Day will also celebrate the release of "Nimrod" with a performance at the Tower Records event Fourth and Broadway in New York City, Oct. 14 at the album's release, Green Day has a European promo- tional jaunt planned for mid-September, which will include a surprise club show in London and possibly a date in Germany.

On Oct. 19 or 20, the band will kick off a U.S. tour, which will run through December. The tour will perform in 1,200- to 3,000-seat venues, rather than arenas. The act is booked by Rob Light at Creative Artists Agency. "We're re-establishing the core audi- ence and being realistic about it," Nan says, "and we're introducing Green Day to a new audience."

In addition, Reprise is focusing its marketing efforts on high schools, with the band committing to some interviews with high school newspapers and inviting journalism students to review its shows. The label will also support contests with radio stations. While retailers may be eying Oasis "Be Here Now" and "Nimrod" as the great rock hope, Winans strongly already has his mind made up about who's top's. "I know one thing's for sure—Oasis is in the running. They rock'n'roll band," So Green Day's No. 1? "Well," says Armstrong with a laugh. "Yeah."

BEBE WINANS

(Continued from page 24)

"We need BeBe on TV to bridge the gap between the Music Industry and where he's going," says Lee Stim- mel, senior director of product develop- ment (U.S.) at Atlantic. "We're more concerned about sending out a promo CD with voice messages left by Winans' celebrity friends in support of his work. Retail is being ser- viced about that fan who counts the days down to Christmas.

Winans will kick off the U.S. leg of his promo tour Sept. 29, with a live performance/listening party sched- uled in N.Y. the week of the release. The tour is scheduled to do more promo dates internationally in January 1998 and a full concert tour in the spring of 1998.
You were the grace that placed itself Where love was torn apart.
And you whispered to those in pain
Now you belong to heaven.
And the stars spell out your name.
John.

Did you ever think of the pain
He didn't want to be disrespect
He says that John isCanadian
That he got a request from London
[Music from concert]

John.

He doesn't care what you say.
He is just the man to make you say true.
His biggest single inquiry
This week has been the Elton John single.

The second release precedes the launch of "The Big Picture," a worldwide release Sept. 22 apart from Japan (10), the U.S. (25), and the U.K. (29).

John.

A M ercury Records spokesman says that Elton John has done all he can to keep activities surrounding "Candle '97" separate from promotion for his new album, noting that he has not promot ed that song or recorded a video and that the song will not appear on "The Big Picture." France will be the first country in which the single is released, on Sept. 11. The rest of the world outside the U.S. will receive it on Sept. 15, and American dealers will get the single for sale Sept. 23, the same day as John's new album. U.S. release, originally slated for Sept. 16, was delayed due to problems in obtaining the cover art in time, the label says.

The four-tracker by PolyGram-owned PMDC in the U.K., Germany, France, and the U.S. have all been pressing copies of the single. British dealers demand that contact for the single will be great, with expectations that sales may exceed Band Aid's 1984 single "Do They Know It's Christmas?" which is certified as having sold 3.5 million copies in the country.

Andy Smith, buyer at Airleyne's, an independent store in Leicester, says, "It was a very emotional release for John, and we fully expect it to be true. Our biggest single inquiry this week has been the Elton John single."

Tower Records in the U.K. says it has placed its largest-ever order for a single in its 10 years of trading. Although it will not specify numbers, it says this order is 30 times larger than any other single order.

The chain bought more than 60,000 copies of "Candle '97." When asked about potential appreciation when he was first ordering, I wasn't sure if we'd be able to sell out of the product," says Goist. "But sales have been great. We have hundreds of calls and reservations yesterday. Within five hours, stores had 30 or more calls. I'm not so worried anymore."

The single could top the previous U.S. best seller in the SoundScan era, Whitney Houston's "I Will Always Love You," which has moved 4.6 million units since its 1992 release. The "We Are The World" benefit single, released in 1985, has sold hundreds of thousands of SoundScan, has also been certified for U.S. sales in excess of 4 million units, according to the Recording Industry Assn. of America.

Radio SATURATION

Radio stations worldwide, which have been on the song even before its release, can be counted on to further stoke interest in "Candle In The Wind." 97."

Copyright issues appeared to take a back seat when radio stations lifted Elton John's version from the various live TV and radio broadcasts of Princess Diana's funeral and immedi ately played it in heavy rotation.

John Dash, PD for Key 103 FM (top 40) and Pirecally 110.2 AM (AC) in Manchester, England, recalls, "We weren't sure of the implications [of recording the broadcasting for air], but there was no way we couldn't play it right away."

At Radio Schleswig-Holstein in Kiel, northern Germany, music director Stephan Hampe says, "We simply recorded 'Candle In The Wind' from the television and immediately started playing it."

Paris-based top 40 network NRJ is giving the song significant airplay even though it does not really fit into the format's genre.

In the U.K., studio recordings were delivered to broadcasters by Mercury promotions executives early Friday morning on Sept. 8. Most stations placed the track in heavy rotation.

The following day, Mercury German executives notified London-based Pinetop Loche, organized a satellite feed in order for German stations to obtain a quality recording of the song.

Meanwhile, the BBC distributed the recording, through the European Broadcasting Union's satellite network, to hundreds of stations in about 50 countries.

Even though most programmers concur that the single will be a major retail success, they say there is a danger of a quick airplay burnout for "Candle In The Wind."

"They don't have a long life, especially in France, where [most] people don't understand the lyrics! I'm not sure," muses Alain Tibillon, program manager at French full-service broadcaster RTL.
"CANDLE" IGNORES GLOOM
(Continued from preceding page)

John Bosworth, PD at full-service Downtown Radio and Hot AC Cool FM in Vancouver, British Columbia, said, "In a month's time, if the mood has ebbed substantially, it might sound a bit cheesy to keep referring back to Diana's death."

In the U.S., the single debuts on Billboard's Hot 100 Airplay chart at No. 47, but the issue, based on pre-release spins.

As Billboard went to press, a worldwide simulcast of Elton John's single was being arranged for 5 p.m. London time, noon New York time, Sept. 12. Organizer Terry Underhill of M&M Radio in the U.K., is attempting to get as many stations as possible worldwide to air the single at the same time.

The rush release of "Candle In The Wind 1997" in the U.K. has overshadowed the release of other projects.

V2 Records has said it is assembling an album, due to be released in the first week of December, that will feature Bonnie Tyler, Bryan Adams, and Paul McCartney, among other artists.

There was initial confusion over whether V2 Records would release the "official" tribute album here. PolyGram said on Sept. 5 that it would be issuing a tribute album, in memory of Diana, from Shed Theatre Co., a children's theater company of which the princess was a patron.

After the funeral, Richard Branson stated that his record company, V2, would also issue a tribute album and that he had secured the services of artists, including McCartney, Seal, Phil Collins, Annie Lennox, and Sting.

It is understood that several other projects were being planned and that the subject came up at a regular council meeting of the British Phonographic Industry.

On Sept. 9, the fund's solicitors said that a tribute album will take place with the support of all the record companies and that it will be put out on a label specially created for the purpose. That label will contravene the copyrights.

The statement says that Branson "has been invited by the trustees of the Memorial Fund to assist . . . Mr. Branson would not comment, but it is believed he will also be assisting the fund in coordinating the making of the record for international release."

BBC Worldwide Music will release a CD and abridged cassette of the funeral of Diana, Princess of Wales, including the hymns, prayers, speeches, and readings. The album, which will be available in the U.K. in the week beginning Monday (15), all BBC and PolyGram profits from sales will be donated to the Diana, Princess of Wales Memorial Fund.

Additionally, an all-star translation of Elton John's album "Scandal" is planned for Sept. 6; the event will originate from London's Hyde Park and a New York site to be determined.

INTERNATIONAL APPEAL

Although interest is greatest in the U.K. and U.S., because the funeral of Diana, Princess of Wales, was a global TV event, the music industry has been far-reaching, with its effects felt outside the music-making world.

Dealers across the world are expecting heavy store traffic in weeks leading up to the Elton John single.

The service was broadcast live in virtually every Asian market. Four million Filipinos broadcast the service in Indonesia broadcast the service live, and eyewitnesses said the usually congested streets the capital, Jakarta, were deserted.

"Diana is very popular in Hong Kong. The Hong Kong people have a special relationship with Elton John," said Josh Wu, Tower Records store manager Ambrose Au. "We have put in unusually large orders for it."

HMV Singapore store manager Matty Chow says the live broadcast, watched by a large number of people in that market, has generated intense interest in the single and in John's music. "We've had a lot of customers inquiring about the single. And all the Elton John albums are gone."

In Australia, the live five-hour telecast of the funeral was easily the most watched television event of the country's history, with more than 6 million people (the country's population is 18 million) watching it.

PolyGram expects the record to debut at No. 1, according to Tom Enright, label manager at Mercury. There are rumors abroad however, that Styles, who worked on the album, is por- mous, says Enright, with Target ordering 30,000 and Sanity 22,000. "It's going to be big, who, I don't know what's going to happen," he adds, predicting Jordan Clark, national product buyer for the HMV chain, who adds, "It'll probably be the biggest single ever in Australia, with a million units at least."

With more than 4 million German viewers watching on TV broadcaster ZDF, 21 million people watched the other TV channels and radio stations, "Candle In The Wind 1997" has become one of the most sought-after records in the world. Some retailers have been reporting new interest in the entire John catalogue.

Detmar Glocde, managing director of Mercury in Hamburg, reported Sept. 9 that 2 million advance orders had been placed for the single. "Germany is united in its interest in this song as a memorial for Diana," he says.

France has been deeply moved by the events, not least because the tragedy took place there. While radio took to the single, there are doubts in France as to whether the single will be as strong for a song where the lyrics are not readily understood.

Nevertheless, Mercury France is reporting record orders. "In less than 24 hours, 250,000 singles have been pre-ordered," says Yvan Seilier, general manager and sales director. "This is unique," he adds. He expects total pre-release orders to reach 300,000.

Public interest and sympathy for the tragic death of Diana, Princess of Wales, was also overwhelming in Italy.

Alfredo Conti, managing director of the Messengeria Musicale mega-store in Milan, says that there is great anticipation for the release of the single. "The public just can't wait to buy it so that they can personally revisit the strong emotions that Elton John's performance created at the funeral service," says Conti.

In Holland, 150,000 copies of the CD single had been pre-ordered at retail. At major retail chain Free Record Shop, 140 stores across the country, buyer Jan Brooks reports, "It's a complete madhouse here. We get phone calls coming in from some of our shops asking for the CD, and we're up to the limit of the 200 they already had ordered."

This story was prepared by Dominic Peck, Mike McGeeven, Jeff Clark, Melody, and Mark Solomon in London; Craig Rosen, Carrie Bell, and Anthony DeMarco in Hong Kong; Richard Schaefer in Jakarta; and Mark Shand in Melbourne, Australia; Wolfgang Spahr in Hamburg; Mark Dezenzi in Milan; Rémi Bouton in Paris; and Robert Till in Amsterdam.

WU-TANG CLAN PLAGUED BY ALLEGATIONS
(Continued from page 1)

that your promo guy gets beaten up by your own band. I don't know what the hell got into him. He says, there are no plans to remove Wu-Tang from the Loud Records roster.

The only public comment about the band in connection to the incident came from group member Z-Ro, who charged reps with pressuring the group to "hit up" MTV Video Music Awards, where the act appeared as presenters, on Sept. 4.

"I don't know what happened, you know what I mean, but I've been hearing a lot of stuff from, like, the media," he said. "I'm like, 'What the hell happened in Chicago?' I'm like, 'Nah, it wasn't nothing to do with us.'" Group manager Gibbons says he has no comment on the incident. "I'm talking about the beating incident, adding, "Before I speak on it publicly, I want to get all the facts."

Styles, who works out of the Oak- brook Terrace, Ill., office of Loud's dis- tributor, BMI, is on leave and could not be reached for comment.

A call placed by Billboard to Styles' office was returned by Fantasy Buckingham, who identified herself as representative; she said that Styles does not currently want to be inter- viewed. "He's up in the air, you know, about things," Buckingham said. "For now, I just wants to get better."

Calls to Loud Records requesting an
Wu-Chung Coggan also stated that Knight was involved in the MGM incident and played a role in another legal proceeding involving Knight. Coggan was present in the fracas led prosecutors to charge that he had violated his 1996 probation

SUSPECT IN SHAKUR KILLING SUES DEATH ROW

Former A&M staffer brings sexual harassment charges

According to the suit, Byers was placed on leave March 6 pending internal investigations into his alleged sexual harassment, which returned to work in April without a resolution of his charges against Mazzetti.

Ryerson testified that Mazzetti was terminated March 28 for reasons not related to the sexual harassment charges but "for other acts of misconduct," according to the suit.

Byers, who was placed in the office next to the one previously occupied by Mazzetti, took another leave of absence April 11, the suit claims, due to overwhelming stress related to "memories of sexual harassment by Mazzetti" and the situation returning to work in the resolution.

According to the suit, Byers was subsequently terminated by A&M Aug. 14 for failure to pay his portion of A&M's long-term disability premium, which Byers claims he could not afford.

Diana Baron, A&M's senior VP of publicity, declined to comment on the case, stating, "We do not litigate in the press."

According to a prepared statement, we've got the situation where the cheapest prices for European cars pulled down the value of the whole European market.

"The last thing we need is some guy coming to our German or British company and saying, 'I can buy your albums in Portugal or Greece, or wherever, at half the price, and what you going to do about it?"'

Burke emphasizes that the company restructuring is not a measure born of desperation but is part of a drive toward increased efficiency and profitability. "The majority of (VRE) store are profitable," he says. "And I don't mean 51%; I mean 80% or 90%, which few retailers can say.""
CONGRATULATIONS TO OUR COLONEL MASTER P

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Master P

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CEO & EXECUTIVE PRODUCER: MASTER P
A RIVAL FORMAT FOR DVD DUE IN MARKET IN ’98

(Continued from page 1)

firm. Ziffren, Brittenham, Branca & Fischer. Circuit City is committing $130 million to the project.

Under the system, divx, has attracted studio support—longtime DVD boulder. Disney, Universal, Paramount, DreamWorks—controversy. Warner Home Video, leading Hollywood’s DVD charge, calls divx “obsole...
SONY'S RED SPAWNS INDIE GROUP RED INK
(Continued from page 1)

for them to make a deal directly with RED Distribution. Another reason for Red Ink, he says, is that it...for the Sony family of labels an extra A&R and product management function” for developing artists.

Paul De Groover, Red Ink’s director of marketing and repertoire, adds, “We’re supplying finesse to the muscle RED already has.” RED is one of the most successful indie distributors; it currently has a top 10 album with Bone Thugs-N-Harmony’s “The Art Of War” on the Billboard list. Other major labels in recent months have announced the formation of retailing or repositioning of independent distribution arms. BMG created Washabi Music Group to market indie releases to independent stores, and PolyGram has restructured its Independent Label Sales unit, which sells releases directly to major retailers as well as to indie outlets. But executives at RED maintain that Red Ink follows no existing model at the majors.

Gabriel says that Red Ink’s staff of five will develop full marketing plans for the artists and releases, including radio, retail, video, and publicity campaigns. Independent consultants will be hired for each project to implement the publicity and radio promotion campaigns.

The labels will pay RED a distribution fee that covers Red Ink’s overhead.

Red Ink has planned six releases this year, all of which are to be distributed by RED. The first of these—“Boom! Boom! Boom!” by the Kelley Deal 6000 on the New West Records label—hit stores Aug. 26. Deal, who was formerly with the Breeders, “produced this record herself,” says De Groover. “We’re in it for the long haul.”

On Oct. 7, Red Ink will release an EP by the Frank & Walters on Setanta Records and a compilation from Aware Records. On Oct. 26, the new titles are “Casanova” by the Divine Comedy on Setanta and “Six Ways From Sunday” by Nineteen Wheels on Aware. A release date has not yet been set for a two-CD Celtic compilation on Covent Records.

Setanta Records is a U.K. label that has formed a joint venture with Sony Independent Network Europe (SINE), a London-based label group that signs deals with indie labels throughout Europe.

Gabriel says that some of Setanta’s acts will be signed to Sony majors like Columbia and Epic, while others, like Divine Comedy and the Frank & Walters, will work through Red Ink. The idea is that if the Red Ink records are successful, subsequent releases by the acts can move through the major’s marketing and distribution systems.

“We hope to present to Columbia and Epic artists who are viable,” says De Groover.

Aware is a Chicago-based joint venture with Columbia. The label has a three-tier deal with Sony, explains De Groover. Red Ink will market Aware’s compilations, while Columbia will work some of its releases directly and put some projects, like Nineteen Wheels, through Red Ink.

Gabriel says Red Ink has not taken an equity stake in any of the labels for which it is providing services.

Red Ink grew out of TriStar Music Group, a Sony unit that marketed in the U.S. recordings imported from Sony’s various international record companies. Gabriel has been VP/OM of TriStar. Although TriStar is no longer an active business, De Groover says, “We will retain the imprint for certain successful artists like the Kodo drummers.”

And he adds that “some future projects” from Sony’s foreign record companies could be released here under the logo of TriStar, which is the name of one of Sony’s movie companies.

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**No. 1/Greatest Gainer**

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**The Top-Selling Albums Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan®**

**September 20, 1997**
MAVERICKS MAKE AMBASSADOR COUNT ON FORTHCOMING SET

(Continued from page 12)

ter. Against the odds, we took time off so this record would be a standout result," Reynolds says.

In addition to recording the new Mavericks album, Reynolds and Malo engaged in some musical extracurricular activities. Malo has been performing around Nashville in various clubs doing swing music and old pop standards. Reynolds has been immersed in writing songs. Two of his new tunes landed on the current Cheap Trick album.

The Mavericks are booked by Creative Artists Agency and managed by FCC Management's Frank Callari. Having just finished the new album, they will take time off this fall before gearing up for its release. During the recording session, there was a great deal of video footage shot by director Gerry Winner of Planet Inc. At press time, plans for the video’s usage had yet to be finalized.

Two-time Country Music Assn. vocal group of the year (1995, 1996), the Mavericks have enjoyed critical acclaim that hasn’t consistently translated to commercial success at radio and retail. The act’s debut album, “Hell To Paradise,” was released in May 1992 and attracted the attention of the media but failed to make it onto a Billboard chart album. According to SoundScan, sales to date are 134,000.

The band’s sophomore album, “What A Crying Shame,” peaked at No. 6 on Billboard’s Top Country Albums chart in September 1994 and, according to SoundScan, has sold 1.1 million. Its last effort, “Music For All Occasions,” peaked at No. 9 in October 1996 and has sold approximately 506,000 units.

“The Mavericks have always been steady sellers for us,” says Tower Nashville GM Jim Korktiokowski, who attributes the band’s success to its unique sound, describing them as “a cross between the Eagles, Los Lobos, Lyle Lovett, and Alabama.”

Jeff Stoltz, music buyer for the Tower, Calif.-based Wherewithal chain, says the Mavericks are his favorite band and agrees that they sell well, adding that those sales are fueled by the act’s live shows. “I’ve seen them eight or nine times, and they’re amazing live performers,” Stoltz says.

However, the musical eclecticism that makes the group’s albums and live performances so enjoyable has proved to be a stumbling block at radio. The band’s blend of many different musical elements, from rock to torch songs to Latin influences to Flaco Jimenez’s Tex-Mex accordion contribution on the tune “All You Ever Do Is Bring Me Down” — sometimes makes it hard for radio programmers to know what to do with the Mavericks.

The band booked 10 singles on Billboard’s Hot Country Singles & Tracks chart, but its highest charting single was “All You Ever Do Is Bring Me Down,” which peaked at No. 13 for the week of May 16, 1996. Of its other singles, one charted at No. 18 and one at No. 26, but the majority of its efforts haven’t made much headway on the charts.

So how does a band that has never even had a top 40 hit chart a gold album? Those interviewed for this piece say it’s due primarily to a combination of talent, media exposure, and programming recognition of the special power of the live shows.

“The fact that they’ve achieved those kind of sales levels reflects the fans who’ve seen them perform,” says MCA Nashville chairman Bruce Hinton. “You can track their sales across America. There are hundreds of singles on the markets they perform in.”

All of which, of course, bodes well for a new album recorded live. Stoltz predicts great things on the retail front. “I like their previous records a lot, but their live performances are miles above those records,” he says. The fact that the band’s recorded live is a factor Stoltz says will please fans. “The sheer musical knowledge they represent is incredible,” he says. “They are so multifaceted.”

Hinton agrees. “The magic and energy associated with the Mavericks’ live performance is most on this album,” he says. “How does the band think the live album will fare at country radio? Can you play it on the radio? Sure it will play, just put it in your CD player,” says Reynolds. “But will it be played on radio? I couldn’t say. I’d be willing to bet we don’t have one of our station’s standards but our own. . . . For the Mavericks fans that enjoy each new record, all the little differences are always a treat.”

SOLTI REMEMBERED

(Continued from page 12)

eighteen tour in ’71 was under his direc-

tion.

Solti first began to cement his reputation in the U.K., when he was given a three-year contract as musical director of the Royal Opera House in Covent Garden, London, in September 1961. At first, though, he was not well received. He had a turbulent relationship with administrators, and critics were enthusiastic about his work; his insistence on discipline led performers to refer to him as “the czar.” When referred to, he pointed out, was an irony for “me, the Hungarian Jew.”

Solti’s abilities finally received acknowledgement when the Chicago Symphony Orchestra was recorded live at Covent Garden in 1964, which was an outstanding critical and public success. After having Covent Garden in 1961, Solti became conductor of the Orchester de Paris until 1979, and from 1979-84, he was principal conductor and artistic director of the London Philharmonic.

Solti took British citizenship in 1972, at which point his previously honorary 대하여 정의

Solti made his first recordings for Decca in 1947 as a pianist on Brahms and Beethoven works. He became the New York Philharmonic’s assistant conductor with the Zurich Tonhalle Orchestra. His 250 recordings for the label include 45 complete operas, mostly with the United Philharmonic, the London Philharmonic, and the Chicago and London Symphony orchestras.

Among his huge array of international awards, Solti won 32 Grammys, more than any other artist.

M A S T E R O F H I S D O M A I N: The Billboard 200 has never seen a higher debut from street-level violations than the bow that Master P made last issue, when 8,000 units placed him at No. 137. So, even though some record executives are still scratching their heads and muttering, “Master who?” it’s no surprise to see a full week of sales push the rapper all the way to the top of the chart with his latest album.

The rampant leaks at retail, which also prompted a record-high debut at No. 16 on Top R&B Albums, were attributable to complications caused by the Labor Day week-end. Several national retailers have already placed the album, formerly No. 2, which had a pre-street week at No. 176 with 6,000 units in the April 5 issue.

Puff Daddy, who sees an 8% decline but is showing unusually strong continuity for a rap act, is the runner-up with 140,000 units.

THEY WATCH, THEY WRITE: Even in years when it has garnered modest shares of viewers, MTV’s Video Music Awards cablecast has a conspicuous effect on The Billboard 200. However, since business tends to be soft in the back-to-school days of September, some of the post-show chart advances in previous years represented only modest unit increases. In 1996, for example, seven acts who received coverage from the show moved no higher than The Billboard 200, but of them, Alanis Morissette, was the only one to fetch as much as a 5% increase over the prior week, and some of the performing bands who saw chart jumps that year actually did so in spite of small sales declines.

Last year, though, even with ratings lower than were earned by the ‘96 Video Music Awards, Smashing Pumpkins enjoyed a 31% post-show jump, while Bone Thugs-N-Harmony and Bash each exceeded 18% gains.

This year, with the show fetching its highest ratings ever—a 7.5 rating and a 12 share, a 39% increase over last year’s show—the numbers behind the moves are even more impressive. The most conspicuous beneficiary is Jamiroquai, which won multiple MTV awards, played that show and “Late Night With Conan O’Brien,” and then saw its sales practically double. The band jumps 75-29 (30,000 units), with its 58% gain snags the Pacesetter cup.

Another multi-award winner who played the show, Beck, sees a 52% gain, good for an 83-51 vault. The MTV bust also lifts Jewel (9-5, a 7,300-unit gain), Prodigy (Elton 10, 100-50, a 50,000-unit gain), and Faith Hill (6, 3, 4, 10, 2, 3, 10, 11, a 3,000-unit gain).

For Fighters (1-50, a 46% increase), Marilyn Manson (192-132, a 48% gain), and host Chris Rock (a 44.5% increase, good for a re-entry at No. 191). Beck and Apple also hit “Late Show With David Letterman” during the tracking period.

The MTV awards aren’t a panacea for everyone. Performers Puff Daddy (No. 2), Spice Girls (No. 6), the Wallflowers (No. 19), and U2 (No. 171) each see declines, although the last two manage to slide into higher chart ranks.

O THER CHANNELS: As one might expect, the massive audience that tuned in to the Video Music Awards, ReelzMeat Lady of Soul Awards, which aired Sept. 5, proved to be a worthy vehicle for hot rookie Erykah Badu, as the co-host, performer, and multi-trophy winner sees an 11% gain (54-44 on The Billboard 200. . . . Badu once more came out on top of Whitney, as the Bee Gees (155-82, a 48% gain) become the latest example of her daytime show’s ability to sell music. “Bee Gees Greatest Hits” also re-entered the chart at No. 16 on a 68% gain . . . A remun of James Taylor’s A&E special pushed his “Greatest Hits” album (36-12, a 75% gain) place on Billboard because the show itself debuted at No. 1 on the Billboard 200. . . .

C L A S S ACTS: Sony Classical distributes 11 of the 30 titles that appear on Top Classical Albums (Nos. 3, 4, 6, 10, and 15) and Top Classical Crossover (Nos. 1, 2, 3, 10, 14, and 15), the first time one division or label has placed that many albums since the crossover chart debuted as a 15-position chart to accompany the then-25-deep classical list in the Aug. 30, 1986, Billboard.
Song Remains Same, Debuts Late

ONE OF MY FAVORITE TRIVIA questions of the last couple of decades has been, "How many top 10 singles has Led Zeppelin had in the U.K. and why?" The answer is none, and the reason—until this week—was that Led Zeppelin had never released any singles in Britain, preferring its albums to stand on their own.

The London outpost had never scored a U.K. top 10, but most people would be shocked to learn that Led Zeppelin is making its début on the British chart singles chart 28 years and five months after the band made its album début with a self-titled work. Sounds like the longest gap between a group making its album début and its single début to me.

The track that ends Led Zeppelin's absence from the U.K. singles chart is "Whole Lotta Love," which remains the band's biggest U.K. hit, having peaked at No. 4 the week of Jan. 31, 1970. Zeppelin had a total of nine chart entries on the Hot 100, although "Whole Lotta Love" was the only one to reach the top 10. This week in Britain, "Whole Lotta Love" enters the chart at No. 14. The reason for the very late début? The single is from the re-promoted "Remasters" album. This may be Led Zeppelin's first time on this chart, but "Whole Lotta Love" is making its début worldwide. In the fall of 1970, a swingin' instrumental version by CCS peaked at No. 13. The jazz-rock band, featuring Alex and Korner, managed a No. 58 hit in the U.S. with the song just last year, the group Goldbug took the song to No. 3 in the U.K., which means that unless the original can reach the top two, Goldbug will have the highest version of "Whole Lotta Love" on the British singles chart.

Tribute: Just a few days after the song was performed for the first and only time, "Candle In The Wind 1997" by Elton John debuts on the Hot 100.

In 1964, George Martin produced the Beatles' hit track of "I Want To Hold Your Hand," "She Loves You," and "Can't Buy Me Love." In 1978, Barry Gibb, Alby Galuten, and Kari Richardson collected a trio of consecutive No. 1 singles with "Staying Alive" by the Bee Gees, "(Love Is) Thicker Than Water" by Andy Gibb, and "Night Fever" by the Bee Gees. Back to "Honey" for a moment: Carey's ascendency to No. 1 makes Columbia the first label in the rock era to have 80 titles reach pole position. Columbia's run began in 1955 with "The Yellow Rose Of Texas" by Mitch Miller. The two labels that come closest are RCA with 54 from "Rock And Roll Waltz" by Kay Starr to "Love Is The Answer" by Lou Reed and Capito with 49 from "Sixteen Tons" by Tennessee Ernie Ford to "How Do You Talk To An Angel?" by the Heights. In fourth place is Columbia's sister label, Epic, with 37 from "Roses Are Red (My Love)" by Bobby Vinton to "You Are Not Alone" by Michael Jackson.

Chart Beat

by Fred Bronson

Billboard Vid Awards To Go Live On The Web

The Billboard Music Video Awards are going online! This year's awards ceremony, to be held Nov. 22 at Billboard Live in West Hollywood, Calif., will be Webcast live on the JAMtv and Billboard Online sites on the Internet. College Television Network is the exclusive sponsor for this historic event.

The Webcast will include live streaming audio and video and digital photos from JAMtv's JAMCAM of the awards, performances, back-stage interviews, and more. Numerous technologies will be utilized in the Webcast, including Progressive Networks' RealAudio and RealVideo.

JAMtv (www.jamtv.com) is among the most comprehensive music sites on the Internet, with daily news, artist features, fan-club info, archived artist bio, and frequent live events. The site's coverage of the awards will include comprehensive information about all of the nominated artists and videos.

Television Network, Billboard's other partner in the Webcast, is a rapidly growing outlet for targeted video exposure to the important college-age market. CTN is seen by some 700,000 viewers per day on more than 250 college campuses across the U.S. The network programs more than 50 videos each week in all popular genres for its satellite feed to the campus.

The planned Webcast will give unprecedented reach to this year's Billboard Music Video Awards ceremony. The Billboard Music Video Awards is the longest-running event of its kind and the only awards competition in which music video professionals are honored by their peers in the industry. Awards for best video, best new artist video, and best local/regional show are presented in nine different genres. This year's competition also will include fan voting via the Internet.

The awards ceremony will be the closing event of the 19th annual Billboard Music Video Conference, which runs Nov. 20-22 at the Beverly Hilton in Los Angeles. The event will include a full slate of professional seminars for music marketers, programmers, promoters, and producers; artist showcases, and keynote addresses by Rob Glaser, chairman/CEO of Progressive Networks, and Alan McGlaude, president/CEO of The Box Worldwide.

For information on early-bird registration, or to find out how to showcase your artists at the conference, contact Maureen Ryan at 212-536-5002.

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The International Buyer's Guide, the industry's ultimate global music directory, is now offering advertising space for its 1998 edition. The 1998 IBG will contain the most extensive and up-to-date listings of businesses in the music and video entertainment industries. This directory will bring your business to the forefront of the industry by exposing you to all the top decision makers and potential clients interested in purchasing your product or services.

Billboard's IBG contains listings of record labels & home video companies, music publishers, wholesalers & distributors, audio book publishers, CD replicators & tape duplicators, computer services, compact disc, CD-ROM & video disc manufacturers, raw material manufacturers, entertainment attorneys, and much more.

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The Beverly Hilton, Beverly Hills, Calif. • Nov. 22-24, 1996

Billboard's 1996 International Latin Music Conference & Awards

Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1996

For more information, contact Maureen Ryan at 212-536-5002

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www.americanradiohistory.com
Carly Simon returns with her landmark new album featuring “Ev’ry Time We Say Goodbye,” “Two Sleepy People” (duet with John Travolta), “You Won’t Forget Me” and “Spring Will Be A Little Late This Year” (duet with Jimmy Webb).
It plays like a true classic.

Album In Stores: 9/16
Produced by Jimmy Webb and Carly Simon

Upcoming television appearances include: The Tonight Show with Jay Leno (9/14), The Rosie O’Donnell Show (10/17), Good Morning America (9/11, 12), CBS This Morning (mid-September), and The Late Show with David Letterman (10/15)

See Carly in her two television specials airing on AMC during its Film Preservation Festival now through the end of the year.

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