Motown Under Umbrella Of New Mercury Group

BY MELINDA NEWMAN

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

(Continued on page 107)

Sony Classical Expands Reach With O’Connor

BY TERRI HORAK

NEW YORK—Following up on the highly successful Americana-themed "Appalachia Waltz" album—which this issue is No. 16 on the Top Classical Albums chart a year after its release—violinist/composer Mark O’Connor makes his official debut as a Sony Classical artist with the Oct. 28 release of "Liberty! The American (Continued on page 119)

Anthony Adds Epic Stripes
New Prez Is Part Of Exec Shifting

BY ED CHRISTMAN

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

Tony Moto-lla, president/COO of Sony Music Entertainment, and David Gies, chairman of Epic Records Group, say that the two labels will remain autonomous, with roster intact, and keep their separate studios.

But the ascension of Anthony, who replaces Richard Griffiths, did precipitate a series of personnel moves at both labels. David Massey, formerly senior VP at Epic, is now elevated to executive VP/GM at the label, while John Depp adds the title of GM to his current responsibilities as executive VP at 500 Music.

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

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

Virgin’s Restructuring To Herald New Retail Concept

BY JEFF CLARK-MEADS

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

A £15 million (about $24 million) investment program is being put in place to create what Simon Burke, chief executive of the new Virgin Entertainment Group, describes as something "that has not been seen before." He says the group is adopting a strategy of putting a cinema and record store in the same building and using cross-promotion "to make two plus two equal five."

The shareholders in the Virgin Entertainment Group are Richard Branson’s Virgin Group, with 10%; U.S. investment organizations the Texas Pacific Group and Colony Capital Inc., with 14.7% and 10%, respectively; and Singapore-based Hotel Properties Ltd., with 5.7%.

Polymer Suppliers Are Called On To Help Curb Piracy

BY JEFF CLARK-MEADS

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

Figures released Sept. 18 show global piracy sales were worth $5 billion in 1996, more than the legitimate retail value of the world’s third-largest record market, Germany. Within that total, unlicensed CDs rose by 35% in volume terms, according to the International Federation of the Phonographic Industry (IFPI).

(Continued on page 119)

“Trouble Is…”
IN STORES
10.7.97

Kenny Wayne Shepherd Band
PAUL: ‘STANDING’ IN THE SHADOW OF LOVE

Many a worried father has wanted his children to find a timely route at least life's morose and unattractive passions, particularly if such a dad once longed to solve that dilemma for himself. Jim McCartney was no exception, the former jazz-band leader raising two young boys alone in Liverpool, England, after the untimely 1966 death of his ex-wife. He had a 47-year-old daughter to raise, and "It was a 10-minute string quartet called "Intebert," wacky and very modern," and "A leaf" which was originally written and recorded for solo piano but is scheduled to be the third selection in the upcoming collection of his new spoken word album, "Standing Stone." 

"My musical tastes go back to Georgeershwin and Paul Whiteman because of my dad," says Sir James Paul McCartney, recalling the deep affection he felt for his father's orchestral expression in his moving new spoken symphony, "Standing Stone." (EMI Classics, due Thursday [25] in the U.S. Sept. 29 internationally.) "My dad [who died in 1974] was a sweetie, and due to him my own musical tastes are very wide, and I can relate to people like Monteverdi and Montmart, and I'm sure if they were living, he'd use to play. I believe I'm 'The Wall To Paradise' on piano, the old Whiteman [scored]. I was talking to George Harrison the other day, and we had a laugh, him and me. Ah! I remember use to say that Standing Stone To Paradise.' He tried to get the Beatles to record it! said, 'Dad, come on it! It's a bit old-fashioned, and we're writing our own stuff these days."

McCartney's "own stuff" for the Beatles at that point was pop of a distinctively eclectic bent. But more recently, much of the former Beatle's composing has taken a formal classical. Intriguingly, Whiteman, a favorite in Paul's father's day who recorded for EMI, was the bandleader/arranger/composer who commissioned Georgeershwin's "Rhapsody In Blue" and also a pioneer of symphonic, bringing his concertized sound to London's Royal Albert Hall in 1925, when Jim McCartney was just 24 years old. Meanwhile, three years ago, says McCartney, "after the death from Parkinson's of Ivan Vaughan, one of my best friends at school in Liverpool and the guy who actually introduced me to John Lennon and I've been on exactly the same street and in the same town—the 18th of June, 1942, Liverpool—so that made us very close. When he died, it seemed fitting to put my thoughts down in a poem, and that led me, through my bookkeeping with Allen Ginsberg, to the writing accompanying 'Standing Stone.'"

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

"And, after seeing I'd got 72 minutes of orchestral music, I thought, well, maybe I can allow myself a song. Thus, "Standing Stone" ends with the London Symphony Chorus, whose hymn-like choral passages recur throughout, suddenly finding words for the finale. "We stop the orchestra completely," McCartney details, "and the choir has this a cappella song, a lullaby melody my kids have known for years. It's virtually like a wedding forward; you put them in the corner, and they serve as a background, distant blackbird glides through space."

"I obviously value family very much," McCartney concludes, "and if you're lucky enough to have a good family and you put a little time in, it pays great rewards. Family is also a journey, particularly with music, looking backward and forward; you take it, you put it, you start putting up barriers. There's one God, and it's music."

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**Regarding the image:** The page is a chart from Billboard magazine, listing various music artists and their albums. The chart includes genres such as Billboard Top Albums, Top Singles, Top Video Sales, and Hot Video Sales. The chart also includes letters from the magazine, with topics such as the Beatles, Jimi Hendrix, and various music events and releases. The chart is dated September 27, 1987, and is part of the Billboard Top Charts. The text on the page is primarily about music and includes references to different musicians and their works. The content is a mixture of text and musical references, with a focus on the Beatles and their influences. The page is part of a larger issue of the magazine, which includes various sections on music news and reviews.
MPGA To Take Producers Into Next Century

[By ED CHERNEY]

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

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

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

The community of creative music producers and engineers recognize that there needs a professional guild to assure the proper direction of our craft, founded upon specific needs and mutual standards of excellence.

Education is a primary goal of the MPGA, and we hope to establish a comprehensive program that disseminates timely information to the members. It’s important that we clarify the unique role of the producer; that individual whose principal goal is to direct and supervise the creative aspects involved in making records. The MPGA’s objective is to represent and protect the interests of our profession through lobbying and affiliation with other domestic and international music industry associations and guilds, as well as with the industry at large.

In the future, we will continue to expand our network to include relationships in post-production, broadcasting, and new media.

In addition, the MPGA is working with industry leaders to secure coverage of new technologies such as digital audio and video, as well as affiliations with similar guilds and associations in other countries.

With the advent of the internet, we are able to reach a wider audience and share information more efficiently. This is an exciting time for our industry, and we look forward to working with our members and the broader music community.

—ED CHERNEY
His passion is a language we can all understand.

Alejandro Fernandez
“Me Estoy Enamorando”
The new album featuring the current hit single
“Si Tu Supieras”
and
“En El Jardin De Tus Amores,”
a duet with Gloria Estefan.

Alejandro Fernández
Me Estoy Enamorando
In stores Thursday, September 25th.

Executive Producer: Emilio Estefan Jr.
Produced by Emilio Estefan Jr. & Kike Sartander

Sony Music International
U.S.' WIPO Bill Is Entwined With Online Liability Issue

BY BILL HOLLAND

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

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

But telephone companies, other Internet and online service providers, and some electronics manufacturers are calling for changes in the implementation language that would allow Congress to ratify the treaties.

The treaties, one dealing with sound recordings and the other primarily with software and data, must be ratified by Congress before June 30 to preclude the expiration of the language that will allow the treaties to take immediate effect.

As a result, officials of RIAA have begun working with congressional aides involved in online liability to find a compromise on the copyright treaties that will allow the treaties to be put to a vote by the Senate on page 110.

‘Candle’ Lights A Fire In Stores Globally

Advance Orders Around The World Overwhelm Labels

A Billboard worldwide staff report.

History is being made by Elton John and Bonnie Tyler’s reworked “Candle In The Wind 1997” as the record industry across the world struggles to cope with the level of demand. The Rocket/Mercury single, recorded by John as a tribute to Diana, Princess of Wales (Billboard, Sept. 20), went to No. 1 on the U.K. singles chart on the strength of just one day’s sales and topped the listings in France after having been on sale for only two days of the seven-day monitoring period.

In Australia, estimated advance orders of 400,000 made it quadruple-platinum before release, while Poly- Gram Germany reports more than 2 million advance orders ahead of its Sept. 13 issue.

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

spokesman for the British Phonographic Industry says 660,000 copies were bought on that day, and he confirms that this is the first time in U.K. chart history a single has topped the listing on the strength of such a short sales period.

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

Yvan Sellier, international manager at Virgin U.K. Records, says “the ‘tailors’ orders were far over our capacity to press the record.” He describes the level of activity as “historic.”

The record now has received Garnett Peine, managing director of (Continued on page 118)

Saudi Prince Links With MJJ

Deal Ups Funds For Jackson’s Label

BY IRV LICHTMAN

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

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

The new arrangement is available to comment on the pact, it is understood that an originally modest annual budget structure for MJJ Music—in comparison to the major-label status it hopes to attain—has been considerably broadened by the deal. “MJJ Music now has the financial capability to attract marquee artists on the same footing as a major,” said Jerry Greenberg, MJJ Music president/CEO, in a prepared statement announcing the deal.

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

Since the exact nature of Sony Music’s original investment in MJJ Music has not been specified—parties to both the Jackson and Sony side of the joint-venture arrangements refuse comment on (Continued on page 110)

Shakur Estate’s Suit Charges

Anderson With Wrongful Death

BY CHRIS MORRIS

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

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

Sergio George Forms Label Venture With WEA Latina

BY JOHN LANNERT

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

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

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

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

Rosenblat says that the accord with George underscores WEA Latina’s commitment to the tropical-rooted, urban contemporary sounds for which George is famous.

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

Says Rosenblat, “Sergio has made (Continued on page 105)

Top New Age

Virgin Acquires Narada Label

BY DON JEFFREY

NEW YORK—Virgin Records’ acquisition of Narada Music, only its latest in a series of major purchases of independent new age labels, marks a deepening commitment to the genre on the part of the major.

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

Virgin purchased 100% of Narada for $5 million in the last month, taking control of the label, four publishing companies, and a distributor, Music Editions, which distributes its independent offshoot, Narada, as an alternative retail market of about 4,000 book and gift shops with recordings from about 300 labels.

The company’s annual sales are between $25 million and $80 million.

The company was begun in 1979 by John Morcey as a mail-order concern (Continued on page 111)

Tool, Freeworld in Legal Battle Over Validity of Act’s Contract

BY CRAIG ROSEN

Tool’s last album, “Aenima,” debuted at No. 2 on The Billboard 200 in the Oct. 19, 1996, issue. This issue, the album is at No. 95 in its 60th week on the chart and has sold more than 1.1 million copies, according to SoundScan. “Aenima,” the band’s 1993 album, has sold more than 1.4 million copies, according to SoundScan.

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

The dispute flared up while Tool was on the Lollapalooza tour after the band’s manager, Ted Gardner, and (Continued on page 119)
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Island Has All-Star ‘Grace’ Compilation To Benefit Cancer Research

**BY PAUL VERNARA**

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

Not proceeds from the project will benefit the Multiple Myeloma Fund at the Memorial Sloan-Kettering Cancer Center here and the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, two foundations dear to Island founder Chris Blackwell.

He says, “I’ve grown to know people involved with the Multiple Myeloma Fund personally—specifically Dr. Joseph Michael. So I’d learned that he was really on to something, and I wanted to help out by trying to raise some funds for the cause.”

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

(Continued on page 110)

Uma Looking To ‘Fare Well’ For Refuge

**BY DOUG REECE**

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

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

“I guess it doesn’t say a lot about L.A. Unified, but there are a lot of actors and musicians filling in,” he says. “It’s not something I’m used to being leav- ing. Teaching is a fine thing, but a hard one.”

Hickey, who was working with drummer Andy Kamman, eventually invited vocalist Sally Doversky to contribute to the sessions, though she did not become a permanent member of the band until after it was signed.

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

Following “Fare Well,” Refuge will release albums from Jonatha Brooke and Dolls/Head this fall and early next year, respectively.

“I thought it was incredible and a great place for us to start,” says Gehman of his early reaction to Uma. “It was moody, dark, lyrically dri- ven, and credible, the kind of thing you hope to find but never do. It appeals to anyone who enjoys folk artists with intelligent lyrics.”

Uma has long had a knack for culti-
vating support.

When the act couldn’t afford studio time on the demos, the owner of Sonora Recordings came to the table to offer the perfect first signing for Refuge, the new MCA joint-venture label he operates with Larry Frazin, manager of No Doubt.

(Continued on page 106)

Guardian’s Curtis Makes A ‘Soulful’ Transition To Pop

**BY LARRY FLYCK**

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

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

“This single exemplifies how

Guardians Curtis Makes A ‘Soulful’ Transition To Pop

**BY LARRY FLYCK**

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are her mainstream pop influences into her eponymous second release for Guardian Records, due Oct. 7. It’s a move that is meeting with early praise from radio programmers as the label begins stoking in support of the first single, “Soulfully.”

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“This single exemplifies how

Produced by Grammy-award winning producer Samuel Charters. A 100-page booklet accompanies this prestigious collection which offers over 60 tracks, including three previously unreleased cuts from Joan Baez and Buffy Sainte-Marie. This historic collection also features such musical icons as: Ian & Sylvia, The Weavers, Pete Seeger, Buddy Guy, Mississippi John Hurt and many others.

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Whiteheart Finds ‘Redemption’ On New Set
Curb Release Shows Inspiration, Ends Breakup Rums

BY DEBORAH EVANS PRICE

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

“There were a lot of rumors that we had decided to call it quits,” says vocalist Rick Florian, who has been with the band for 12 years. “They weren’t terribly inaccurate. We hadn’t decided that, but we hadn’t decided to continue, either.”

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

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

“By the end of September 1996, we felt it was time to do something that would be meaningful for all of us,” says Gersmehl.

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

“Inside” was an album of anger and confusion, and I think ‘Redemption’ is an album of hope and encouragement,” says Gersmehl.


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

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

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

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

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

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

Joe D’Ambrosio is named director of operations and Lesley Faulk director of new media at Z100’s E-Inked Music in New York. They were, respectively, production manager at Phil Ramone Inc. and manager of production at Columbia Online & Emerging Technologies.

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

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

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

Penalty Recordings in New York names Terry Fiffer director of marketing and Carolyn Williams executive assistant to the CEO/president. They were, respectively, manager of rap promotion at RCA and director of operations at Soul Brother Records.

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

Todd Piffer is named national sales and marketing director at Solid Discs in Hollywood, Calif. He was national marketing director at Dono Records.

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

RELATED FIELDS
Sam Valkonen is named GM of Expo ‘98 at Nice Man Merchandising Europe in New York. He will resume his duties as VP of business operations at BMG Entertainment North America when the Expo is concluded.
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PAUL LOVELESS
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MATRACA BERG
DIAMOND RIO
MATT ROLLINGS
BOBBY BRADDOCK
JIMMY BOWEN
GARY HARRISON
THE MAVERS
JIMMY STARR
BYRON GALLIMORE
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www.americanradiohistory.com
Artists & Music

G. Love Spikes His Soul Cocktail
R&B Blend Refined On Third Epic Album

BY STEVE KNOPPER

When G. Love first hit MTV three years ago, he sounded a little like the Beastie Boys, only with a strange affi-

nity for old Memphis blues. Then he altered the hip-hop groove, just slight-

ly, so the drums marched like classic New Orleans R&B.

And his third album, "Yeah, It's That Easy," due Oct. 28, slows everything down to smooth early '70s soul. Yet peo-

ple still want him for those few weeks in 1994 when he was a video star.

"You can imagine how many versions of "Cow Bovver" I've played," says Love, whose real name is Garrett Dun-

ton, referring to his first major hit.

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

Love's self-titled debut, Red House, has sold 270,000 copies and continues to move between 1,000 and 1,500 units a week, according to the label. Since then, despite new songs with hip-hop overtones like "Recipe," Love has slowly drifted away from his early rap-and-blues party-song experiments. And while Love's music has definitely become more sophisticated, new songs like the catchy leadoff track, "Standing Stones," still cling to a chanted-rap style. "I don't think it's really the stuff that sound does fall into that Philly Gamble and Huffy vibe," says Jock Elliott, Epic Records' West Coast associate director of product management. "It's a 70s rhythm section that makes it's a roll alternative record, that would be something problematic, I think." Yeah, It's That Easy is a love letter to the blues. He includes rock songs, "1-6-1," a bounce anthem about the N'awlins' notorious 7 Mile Burger; and "Lay Down The Law," slow-moving soul with an instantly memorable chorus. The album quickly shifts moods, from the hard funk "You Shall See" to the rapped "Recipe" to thefolky closer, "When We Meet Again," but it all underlines the same relaxed groove. Love seems determined to show that hip-hop, jazz, and blues all come from the same place.

Though the original Special Sauce rhythm section, drummer Jeff Clemens and bassist Jim Preoscott, rejoined Love for "Yeah, It's That Easy," about 20 musicians, including Dr. John, actually contribute to the album. Because Love's musical vision is starting to cohere, along with his guitar and harmonica skills, it's more unified than the spotty, jitty "The Things That I Used To Do." And because of the many various lineups, it's more diverse than 1996's (Continued on page 218)

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

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

"These artists are coming away from these sessions [realizing] how different the songs have become, very traditional, live performance. These are as much about the stories as they are about the songs," Sykes continues. "This could be a major way for an artist to reintroduce repertoire that they often had relegated to back of the book, so to speak."

The series has featured a number of top-flight singersongwriters, including Ray Davies, Elvis Costello, Garth Brook, Tom Petty, Bob Dylan, and Willie Nelson and Johnny Cash. While it's unclear if "Storytellers" can turn into the franchise that "MTV Unplugged" has become for VH1's sister station, MTV, I know I'd certainly plunk down money for albums of some of the "Storytellers" I've seen.

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

Does that mean that the grand experiment to move the show to an arena failed? No says NARAS chief Michael Greene. "Madison Square Garden was a real success," he says. "We will go back to arenas, absolutely. We now know we can do it, even though some people would have liked to have us stay at MSG. I think we'll go back and forth between a theater and an arena every year or every third year." In fact, Greene says NARAS has even consulted with the architects of the new Los Angeles arena, the proposed arena in Cleveland, and the building in New York that could accommodate the Grammys needs.

The cost factor is another reason for the shift back to a theater for the 1998 awards. "It's very expensive to be away from a theater," Greene says. "We must include Gucci and the like, hence the need for a couple of tickets that were $100, we've never had tickets for less than $250 before--it's just not something we can do every year.

TWO IS JUST THAT: Count me completely unsurprised that Mattel is suing MCA over Aqaue's huge hit "Barbie Girl" (see story, page 106). It's perfectly OK for Mattel to dress Barbie up in leather overalls or skimpy bikinis, but no one else is going to away with taping up Barbie, by God. When I first moved to New York 10 years ago, one of my first assignments was a press conference where Mattel was trying to find a human representation for Barbie because "it's a beauty contest of sorts." A month and some photographer posed one of the contestants on all fours. Representatives from Mattel and the company's publicity firm at the time, Spero, Raskin & Friedman, noticeably blanched, rushed up onstage, and grabbed the girl off her hands and knees, screaming that Barbie would never assume such a pose. I guess that's why I always preferred Skipper and Midge.

A tribute to Marc Bolan will be held Oct. 3-4 at New York nightclub the Fez. Among the artists taking part in the event, which marks the 30th anniversary of Bolan's death, will be Joe Ramone, Lloyd Cole, Patti Rothberg, Richard Lloyd, and Richard Barone. Paula Abdul will lead workouts in 40 markets starting Oct. 4 as part of a promotion with Boost Nutritional Energy Drink. The Average White Band is celebrating its 25th anniversary this year. As part of its silver jubilee, MCA is reissuing the band's debut album, "Show Your Hand," on November 27. The band is also on tour in support of its first album in eight years, "Soul Tattoo" on Foundation Records.

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

SEE YOU IN COURT: Leslie West and his group Mountain have filed suit against Joe Walsh in the Superior Court of New Jersey in Bergen County. The suit alleges breach of contract by Walsh, who, according to court papers, contracted West Mountain as his opening act for a summer tour. According to court documents, West/Mountain appeared on their first scheduled date with Walsh, July 5, at Fireworks Casino in Ledyard, Conn. On July 18, the papers state, "Joe Walsh maliciously and without cause breached the contract and left the stage without informing plaintiff in that he fired plaintiff," leaving his audience to question his failure to appear at previously scheduled and advertised dates. West/Mountain is asking for a jury trial. West/Mountain is booked by Sunny Boy Entertainment. Walsh is booked by the William Morris Agency. Walsh's manager, David Spero, did not return calls by press time.
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Artists & Music

John P. Kee Shows His ‘Strength’
His Fourth Set Gets Label’s Biggest Gospel Campaign

BY LISA COLLINS

LOS ANGELES—Four years after the landmark deal that brought former Tycoon Records artist John P. Kee and his New Life Community Choir to Los Angeles, the high-powered debut of their gospel division, Verity Records, KeKe remains the label’s top-selling gospel artist.

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

“This is our biggest gospel campaign to date,” says Verity Records GM/VP Tara Griggs-Mageo. “We’re going to have a very aggressive advertising and print campaign, and for the first time, we’re going to do a very aggressive TV campaign."

As part of the initial rollout, a three-cut sampler containing the lead single (and title track) “Strength,” “Come In,” and “Lord, Help Me To Hold Out”—a remake of the James Cleveland classic—shipped to gospel radio Sept 7. A longform video of the album, which is said to contain some surprises from Kee, will be recorded the first week in October.

Also designed to increase excitement in the project is a forte marking the success of KeKe’s 1996 release “Show Up,” which was recently certified gold. (His 1995 release, “Stand,” continues to be one of the label’s top sellers.)

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

“Originally, the title of the album was ‘Thursday Love,’ which talks about a Thursday evening performance that I was literally dogged and laughed at on stage,” Kee recalls. “It hurt me to the point where I recognized that the enemy is not jealous of me, but he’s afraid of me. It wasn’t everyday—just a few people.”

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

KCRW Los Angeles “Morning Becomes Eclectic” host Chris Douridas.

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

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

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

(Continued on page 59)
Jazz Veteran Bob Dorough Makes Blue Note Debut

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

Says Blue Note VP of marketing/GM Bruce Lundvall, "My boss, Bruce Lundvall, walked into the room and said, 'Bob Dorough has been offered,' and I said, 'I would do anything to work a Bob Dorough record.' I love the man. He's an American original."

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

"I think I may be an entertainer more than a jazz singer," says Dorough. "I definitely use the jazz timbres and that's boyish, an American original." Dorough said, "Bob Dorough has been offered,' and I would do anything to work a Bob Dorough record.' I love the man. He's an American original."

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

An artist enchanted by the jazz tradition, Dorough included a trilogy of songs about saxophone greats, beginning with Sidney Bechet ("Something For Sidney"), then Johnny Hodges ("Hodges"), and concluding with the serpentine melody line of his Charlie Parker ode "Up Jumped A Bird." Dorough also contributed a new version of his sardonic carol "Blue Xmas" to Blue Note's upcoming Christmas compilation "Yule Be Boppin." The original recording of "Blue Xmas" was Miles Davis' only Christmas song, fea-
JOHN P. KEE SHOWS HIS 'STRENGTH'

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

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

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

RED HOUSE REV'S UP 'SLANT' TO BUILD BROWN'S AUDIENCE

and sang backup. Other past collabora-
tors present were lap guitarist/vocalist
Kelly Joe Phelps and acoustic bassist
Gordy Johnson. "The only new guy was
percussionist Paul Griffith, who played
a garage can on one song, a chair on
another, and an Irish hard drum and an
African drum between his legs simulta-
neously on another," says Brown.

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

Feldman also cites DiFranco, who
regularly braves Brown's merits to her
audiences. "One of our main efforts
now is to reach those 'Brownies,' so
we're stickering the albums with 'tra-
scendental hillbilly beatnick jive tent
meeting' and 'wickedly sharp, a quote
from Rolling Stone,'" says Feldman.
"We're also going with listening-post
programs to reach that younger audi-
ence at retail."

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

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

The album is already being worked
at triple-A, roots music, college, and
public radio formats, according to Feld-
man, who feels that tracks "Whatever
It Was" and "Billy From The Hills" are
the prime candidates at these formats.
I love the new record, and there's
nothing I love more than winning
ever Greg Brown fans," says Rita Hous-
ton, music director at New York non-
commercial triple-A station WFUV.
"Everytime we play him we find new
ones, and what's interesting is that even
though he's been doing it for so long, he
continues to build with remarkable
albums like this one and 'Further In.'"

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

On the concert side, Red House is
officially launching "Slant 6 Mind" with an
appropriate No. 3 Guthrie Theater
outing. Brown will hit other major
cities this fall solo, with a band, or with
Ramsey on guitar.

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

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JAZZ VETERAN BOB DOROUGH MAKES BLUE NOTE DEBUT
(Continued from page 19)

tured on the Columbia holiday album "Jingle Bell Jazz.

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

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

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

Dorough became known to a new generation through his role in ABC-TV's educational, interstitial program "School House Rock" (SHR), for which he's written, played, sang, arranged, conducted, and served as musical director. His first SHR song was the easygoing, sweetly funky groove of "Three Is A Magic Number." "I told them why three is a magic number," says Dorough. "I mentioned the equilateral triangle and the tripod and things like that—thinking, 'Oh, someday they'll be ready for Buckminster Fuller if they get this.'"

The multiplication song cycle led SHR to grammar, American history, science, and other subjects. Recognizing that Blue Note must introduce Dorough to a wider audience, Evered says, "We're trying to let everybody know that everybody that has appreciated Bob Dorough in the past can now step up and really understand what he's all about. From 'School House Rock' to the people that loved the Miles tunes. Blue Note plans Dorough mailings for retail."

"We're looking for, obviously, jazz radio," continues Evered. "College radio. Letting the college music press know that Mr. Dorough has been doing a lot of things. Just tying together everybody that might know that voice. Maybe some of the stations we serviced the Strata record ['Frank Sinatra With The Red Norvo Quintet Live In Australia, 1969'] to, that have older vocal shows. It may be a little too swingy for some, but those arrangements are very hip and quite listenable."

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

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

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

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

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

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

Love was in the middle of relentless U.S., European, and Japanese tours, wound up going through three touring bands, including the All Fellas Band, with Phil Cartel, and the King's Court. (Combinations of all three, plus Special Sauce, show up on "Yeah, It's That Easy.") Then we're on a tour, and all of a sudden, I came up with in my room that part of me? How can I fight you? I thought, 'This isn't worth it.' I'll go play my songs in coffeehouses, I'll get my high school band together, I'll go hang with people who like me.

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

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

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

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

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

PRODUCTION NOTES: "Gummo," the directorial debut for "Kids" writer Harmony Korine, also marks the soundtrack debut for new imprint Independ- ent Records. Independent is the music arm of "Gummo" and "Kids" producer Gary Woods' Woods Entertainment. The album, which is slated to hit retail at the end of this month, features 22 original songs from a sta- ble of alternative up-and-comers, including Philadelphia, Nifferheim, Sleep, and Nannaman.
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Billboard
FOLLOWING TRAILER:
Beth Orton, the English singer/songwriter whose Dedicated album "Trailer Park" Ready To Deliver. Priming the release of 22 Brides' forthcoming 1998 full-length "Demolition Day." Zoro Hour issued the act's EP "Blazes Of Light," Sept. 9. The act, made up of sisters Carrie and Libby John- son, breaks from a promotional tour Saturday (27) for a release party at CB's Gallery in New York. According to Libby Johnson, the intimate style of the EP is an indicator of what fans can expect on the new album. The more heavily produced sound didn't work well for us, especially in our situation, where our strong suit is our harmony and lyrics," she says. "We had felt like we lost that." The Johnsons, both pregnant and due in December, plan to tour next spring with children in tow.

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

The artist, who performed a handful of dates on the Lilith Fair tour this summer, is now gracing MTV with a clip for her single "She Cries Your Name," which is put into active rotation on the network Sept. 16. Meanwhile, radio support has increased, as such major rock stations as KTCL Denver, WNNX Atlanta, and KLYV Los Angeles begin to pick up the track. Triple-A outlets KMTT Seattle, WRLT Nashville, and KTSR Austin, Texas, are also playing the album.

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

The vocalist is now in England, where she performed as a nominee during the Mercury Awards, but will return for more live shows in the US in mid-to late October. Among her supporters are the Chemical Brothers, who asked Orton to contribute vocals to "Alive Alone" on their "Lazer盘 Dot" album, and more recently, she appeared on "Where Do I Begin?" from "Dig Your Own Hole."

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

GOING THE DISTANCE: Three-time Grammy-nominated rock gospel act Geoff Moore & the Distance kick off a 100-city tour in support of their latest album, "Thread," Oct. 11 in Easton, Pa., and will stay on the road until May 1998. The first single from the act, which is being joined by the Smalltown Poets and Out Of Eden on the tour, is a cover of the Who's "I'm Free." "Thread," will be released by Forefront Records on Tuesday (23).

Falling In Gear. Since forming in high school five years ago, Columbia-four some Shift has steadily built a following, releasing an EP and later its full-length debut. "Spacesuit," on Equal Vision Records. According to representatives from Columbia, the group sold 10,000 units of the latter most recently on the road. In support of Shift's major-label bow, "Get In," which drops Tues- day (23), the band kicks off a headlining tour Thursday (25) at the Pontiac Grill in Philadelphia. The act's debut single, "In Honor Of Myself," was worked at modern rock and mainstream rock radio No. 10 and 24, respectively.

Getting In Gear. Since forming in high school five years ago, Columbia-four some Shift has steadily built a following, releasing an EP and later its full-length debut. "Spacesuit," on Equal Vision Records. According to representatives from Columbia, the group sold 10,000 units of the latter most recently on the road. In support of Shift's major-label bow, "Get In," which drops Tues- day (23), the band kicks off a headlining tour Thursday (25) at the Pontiac Grill in Philadelphia. The act's debut single, "In Honor Of Myself," was worked at modern rock and mainstream rock radio No. 10 and 24, respectively.

So Are You," boxed Sept. 9 and Aug. 26, respectively.
Mercury's Multi-Genre Will Downing Sends Musical "Invitation"

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

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

Among the artists invited to play on various tracks: the Yellowjackets, bassist Marcus Miller (also a longtime songwriting/production collaborator with Downing), guitarists Jonathan Butler and Norman Brown, saxophonists Gerald Albright and Kirk Whalum, drummer Harvey Mason, percussionists Redd Foxx and Dino; pianist Bill Lewis; keyboardist Alex Bugnon, and vocalists James "D-Tain" Wright, Liz Mitchell, Kimberly Mazelle, Marva King, and Maxi Lewis. Fellow Brooklynites Peter Lord and Jeffrey Smith of the Family Stand produced a track with Antar tri-Goodfellar on background vocals. Downing also co-wrote seven tracks.

Dedicated to the 28-year-old actor who was a close friend and touring partner before his untimely death by drowning earlier this year, "Invitation Only" contains the Los Angeles-born artist's first duet, "I Don't Want To Lose You," which Downing originally recorded with Porter. And in his tradition of reinterpreting classics, Downing's album includes a cover of "I Don't Want To Lose You" as a tribute to the late Phyllis Hyman, another friend for whom Downing once opened on tour.

Downing, who has been recording for 10 years, has carved out a strong following in jazz, adult, and underground circles. He has also garnered solid sales outside the U.S. "In the U.K. his first two albums went gold (100,000 units), and he played several sold-out Hammerstein Ballroom shows in 1990," says Christine Konet at Downing's management company, Avenue Management Group, which booked him to play on "The Place To Be," went platinum in the U.K. with sales of 300,000 units, according to Konet. "In South Africa, we've done well," she notes, "and in Japan, every year they want him for New Year's, and our album sales are solid there. But his full baritone and unique phrasing have not been a staple of contemporary R&B radio. Mercury is looking to change that with the release of his latest album, "Invitation Only," which was produced by Darryl Simmons, best known for his work with Boyz II Men, Toni Braxton, and Aretha Franklin.

"A lot of my band now is out of law school, and the people I've been writing with are out of Atlanta. They have their little cliques—Babyface, Daryl Simmons, Dallas Austin, L.A. Reid—if you're a musician, you're part of one of those camps," Downing says. "The guy who the label spent most time with was part of the Daryl Simmons camp. I was going down there once or twice a month to do some writing, and Darryl would come in and say: 'Hey man, that's a nice jam... Myself and one of his other artists, Ronny Jordan, he said, 'You know what? I thought this was out, we wanted that kind of touch, and we asked Darryl to produce it for us.'

"Have I Told You It's All About You?" is the song being delivered Sept. 28 to R&B and R&B adult outlets. A video is being lensed in Miami by director Arthur Jafa; the clip will be serviced to video outlets VH1, BET, and local shows the same week. In the addition, the seasoned performer will make a live appearance Nov. 3 on the "Vibe" TV show.

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

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

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

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

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

Singleton also taps Sara Melendez as Cybersonics' promotion and marketing executive. Melendez, who was last with Capitol International for 11 years at Columbia, had been consulting outside projects. The three join Singleton at the company's Santa Monica, Calif., headquarters.

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

The Fully Loaded label has already been established through the initial success of rap outfit Ghetto Mafia; other artists on the slate include Deja, brother of H-Town's Shaznay, and the new hip-hop outfit and male/female duo Wataz, made up of Chris Stokes and Katrina Askew. Stones is better known as manager/producer for teen trio Immature.

BEATS 'N PIECES: Straight out of Hollywood comes the First Weekend Club, sponsored by Black Entertainment and Education Resource Center (BHERC). Its mission is to get African-Americans out to support movies at their crucial Hollywood moment: the first weekend of release. Anyone looking at The Hollywood Reporter or other film mags knows that films are judged by opening-weekend box-office tallies, and the First Weekend Club is hoping to boost the profile of films featuring African-American directors, producers, and/or story lines. Headed by Sandra Evers-Manly, formerly with the NAACP, the BHERC launched a big initiative for the opening of "Hoodlum," starring Laurence Fishburne and Vivica Fox, which will likely push the October opening of "Soul Food." And if the films get support, more of them get made and the more recognition they receive, they may get more of these multi-cultural soundtracks that consumers love so much. For info, call 213-857-4747....

Stanley Winslow exits MCA Records, where he was senior VP of promotion, black music. No word on a new gig yet.

Queen Pen...
### Billboard Top R&B Albums

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**Note:**
- Albums with the greatest sales gains this week.
- Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units.
- Billboard 200 albums with a runtime of time extending two hours.
- Releases of albums, singles, and compilation albums.
- Weekly chart listings compiled from SoundScan data, which is a survey of sales at retail outlets.

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**BILLBOARD DOWNING**

*Continued from page 26*

going on. With Will, you do have to tack-
le it from both fronts—his musical vari-
ety goes from one extreme to the other.

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

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

Retailers will also get a taste of
Downing via a special promotion
carried out through PolyGram Group
Distribution branches with local indepen-
dent retailers. Phones to certain customers as being the prime

Addy, owner of the Los

Avenues of "Avenues" by Refugee Camp All-Stars (Arista)
marks the first solo attempt by
Fugees member Pras and moves 44-29 on
Hot R&B Singles, landing the Greatest Gainer Sales trophy. He
follows his fellow Fugees: Lauryn Hill's "The Sweetest Thing"
peaked at No. 2 on Hot R&B Singles, while Wyclef Jean's "Odd Camera" (both Columbia) moves 44-30 on that list. "Avenues" is a rap remake of Eddie
Grant's 1988 hit "Electric Avenue," which peaked at No. 18 on Hot R&B Singles in March of that same year ... Brian McNight's "You Should Be Mine (Don't Waste Your Time)" (Mercury) rebounds 84-4 on
Hot R&B Singles, thanks to strong increases in airplay. The song
slides 26-16 on Hot R&B Airplay with a 45% listener increase. Airplay leaders include
WPHM Philadelphia (40 plays), KRXD Dallas (36 plays), KNEK
Lafayette, LA (36 plays), and WENN Birmingham, Ala. (33 plays).

Disaster strikes: There's high anticipation for Busta Rhymes'
second album, "When Disaster Strikes" (Elektra), proved by its week-
early debut at No. 68 on Top R&B Albums. Busta's first radio single,"Put Your Hands Where My Eyes Could See," garners 32 million
listeners and 44-15 on Hot R&B Airplay with a 10% increase. Three
new stations came on board, bringing total supporters to 73.

Like Butta: "Batta Love" by Next (Arista) skips 17-12 on Hot R&B
Singles after picking up another seven stations, lending an additional
2 million listeners. "Batta Love" scales 46-51 on Hot R&B Airplay and
shouts 10-8 on Hot R&B Singles Airplay after picking up another 13% at
R&B core stores ... "Get Up" by Dallas-based rappers NX (Ruthless/Epic) debuts at No. 90 as the first offering from Ruthless' newly
pacted distribution deal through Epic/Sony. The label had gone through
Sony-owned indie Relativity. The duo also enters Hot Rap Singles at No. 31, with sales of 500 units at core stores.

QUEEN PEN

*(Continued from page 26)*

since the beginning of the year, featuring
the group with concerts, promotions
clips, interviews, and awards shows.
A sticker and carrier campaign was completed before an early two-

weeks version of "The Man Behind
The Music" was serviced to select radio
stations over Labor Day weekend; it
ran 56 mix-show spins its first week. A
video was shot in early September by
director Christopher Erskine. The
rapper will also debut her single with Riley
Oct. 3, on the "Keenan Ivory Wayans" show.

"Women are ready for another female
rapper to come to the forefront," says
Heart Attack, assistant PD at
WWJ/WSYF Norfolk, Va., who began
playing "The Man Behind The Music"
in its initial short version and says the
response has been overwhelming and posi-
tive. "After 'No Diggity,' everybody was like, 'Who is this girl?'
This first single is a good introduction to her skills... It Teddy's putting anything behind it, he's making sure she's gonna be a hit.

Gary Daniels, owner of George's Music
Room in Chicago, says the store
has the promo of "The Man Behind The Music,"
"used to be.

He adds, "The single will start in our
market with in-store play, and it's
a quality record and a quality artist, with
tedley Reid behind her."
Dance ARTISTS & MUSIC

Major-Label Club Compilations Mix It Up With Flair

Windin' Up. The field of club compilations aimed at the masses is getting intensely competitive these days. Major labels are not just sifting through their own archives for tracks anymore. Instead, they're complementing in-house fodder with well-known jams licensed from indie- and even other major-label majors. Sony's new "Pure Dance 1998" is a fine example of this trend, as label acts include Crystal Waters and the Cardigans are slated alongside the likes of Robbins Entertainment duo Crush and Tommy Boy ingénue Amber. Even like "Get Up" by Byron Stingily and "Encore Une Fois" by Sash. Exposure on a potential hot-seller like this will immensely broaden the audience of our community's artists. And isn't that the ultimate goal of everyone who spends time and money putting out records?

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

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

Kinsey Sicks was born three years ago when the four friends—along with one-time 10th member, Abatto Avilies, who died a year ago—decided to see a performance by Bette Midler and were stunned to be the only drag queens in the audience. That simple inspiration led to an organizing effort to help spread the "love vibe" of drag to the mainstream world. "[Midler's] show is the best role model we could have," says Friedman.

"She is music, she's vaudeville, she's burlesque, and she's drag." He adds that the idea to harmonize came naturally, since "we all come from fairly musical backgrounds." Seemingly seconds later, they were gathering critical roses from nightclub audiences.

At this point you can find music by Kinsey Sicks replacing classic chart toppers like "A Different Light and in several Tower outlets in California. Everyone else can purchase CDs directly from the act. For more info, contact KSickso@aol.com or visit the act's World Wide Web site at http://members.aol.com/ksicks.

A LITTLE OF THIS: Is anyone out there bonding with this whole new trend? Not quite gone there yet, to be honest, but we're starting to warm up to the sound thanks to "Riggoovoo" by Double A. aka producers Tim Deluxe and DJ Omar.

For the less informed, speed-garage is essentially a U.K. club concoction that reaps a typical house groove to a frenetic, almost rave pace, while adding the reggae-like elements of jungle music sans the genre's standard breakbeat subtext. If you're a died-in-the-wool househead like us with an affection for the soulful nature of house music, you may find this a tad rattling at first. However, "Riggoovoo" manages to serve up an ample dose of junk and grit while remaining true to its roots.

The mixing team Karl "Tuff Knuffling" Brown and Matt "Jam" Lamon enhance the track with a plethora of fuzy sound effects and infectious keyboard loops. Leave it to the smarts at Logic Records to snag this potential hit from small and budding Ice Cream Records in the U.K. We're confident that Logic, as the label that helped trump up pop interest in Europe around "Boulevard of Broken Dreams," is among the best shoots speed-garage has for busting out in the States.

On a more traditional house tip, Michael Procter returns with "Fall Down," a stompin' anthem produced by Mark & Memory and Breeze. This is a perfectly fitting follow-up to the glorious "Love Don't Live," with its jazzy keyboard flourishes and firmly musical bassline. Pomeroy and Tapert have evolved into highly competent vocal producers, as evidenced in their handling of Breeze and "Goin' Right," a newish track by Bounce Click, is among the best shots speed-garage has for busting out in the States.

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Meanwhile, Procter illustrates tremendous growth in his own right, sharding his vocals with sweet, subtle colors before rising to the full-throttle climax. Unlike most of the pop hits, the vocals are devoid of Factor in clever lyrics and a hook that is downright unshakeable and you have a good chance of keeping DJs hopping for months to come.

Longtime loyalists of Sarah McLachlan know that she has always maintained a presence in dance music. Not a tremendous one, but one that keeps the children of the night smiling. To that end, it should come as no surprise that her next single, "Sweet Surrender," will be remixed with a decidedl electronic hand by the Crystal Method. Look to it for a limited-edition vinyl item on Miss Sarah's Canadian home label, Nettwerk Records, in mid-October. There's no word yet on whether Aleta will issue the mixes here in the U.S.

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

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

A LITTLE OF THAT: Jason Nevins is on quite a roll at the moment. In addition to drawing raves for his work on the Run-D.M.C. chestnut "It's Like That," he is starting to generate deserved heat for contributing hearty beats to Zelena Davis' Mercury debut, "I'm Calling (Say It Loud)." Tastemaking spinner Glenn Friscia is already banging it like mad on his weekly mix show on WKTU New York. Very good indeed. Indeed, it's about time this underground veteran started clocking time under clubland's center-stage spotlight.

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

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

The first signing to the label is Stockholman, newcomer Antonia, whose single "Diao Dude" will likely be released next month.

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Collins Calls On Radio. New Career artist Jim Collins recently visited WIXX-FM on WEDON'T PASS THIS ITEM OFF AS A TEST RESPONSE. Klondike Radio, in Tennessee, posing with station personnel and their trophy mascots, reportedly telling them that he's "crazy" if they didn't play his new single, "Helplessly Hopelessly Yours." Pictured, from left, are Career's Denise Nichols, WIXX PD Les Acre, WIXX music director Chris Huff, Collins, and Career's Rob Reid.

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

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

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

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

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

As an example, "Destiny," from the songs, beyond their words. "I was doing a lot of healing on myself. Emory pulled me through this album. I call it 'Long Stretch Of Lonesome' because, aside from that title song, that's what I've been going through in my life. That song is about faith and hope and everything that I was feeling. It was so hard for me to sing that song; I was so critical of myself. The reason is that I was putting too much of myself into it. I finally needed to lighten up a little bit. I'm very emotional, and songs have been the best of friends to me. When I've been lonely, I've had some very good friends in songs. That's what I want my songs to be to others."
### Billboard Hot Country Singles & Tracks

**September 27, 1997**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
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<td>RCA 19723</td>
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<td>39</td>
<td>18</td>
<td>I CAN'T GET IT FROM HERE</td>
<td>TRISHA YEARWOOD</td>
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<tr>
<td>40</td>
<td>17</td>
<td>YOUTHLESS HEART</td>
<td>MARTINA McBride</td>
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<tr>
<td>41</td>
<td>16</td>
<td>LIVING IN A HOUSE FULL OF LOVE</td>
<td>REBA McENTIRE</td>
<td>4</td>
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<tr>
<td>42</td>
<td>15</td>
<td>A BROKEN WING</td>
<td>MARTINA McBride</td>
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<tr>
<td>43</td>
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<td>ANOTHER PERFECT DAY</td>
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<td>HANDS OF FATE</td>
<td>BARRY &amp; BLAIR</td>
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<td>YOU LIGHT UP MY LIFE</td>
<td>TRACY BYRD</td>
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<td>46</td>
<td>11</td>
<td>DON'T MAKE LOVE A DIAMOND SHINE</td>
<td>STEVE WARiner</td>
<td>9</td>
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<tr>
<td>47</td>
<td>10</td>
<td>THAT TRAIN DON'T RUN</td>
<td>MATRICK BIRD</td>
<td>10</td>
</tr>
<tr>
<td>48</td>
<td>9</td>
<td>ONE SOLITARY TEAR</td>
<td>SHERRIE AUStIN</td>
<td>11</td>
</tr>
</tbody>
</table>

### Airpower

**Love Is the Right Place**
- ARTIST: TERRY LEE ROBERTS
- LABEL: CAPITOL NASHVILLE
- NUMBER: 5007

**Helping Me Get Over You**
- ARTIST: CLINT BLACK
- LABEL: WARNER BROS.
- NUMBER: 3043

**Travis Tritt Featuring Travis Tritt, TRITT (feat. TRITT, TRITT)**
- ARTIST: TRAVIS TRITT
- LABEL: WARNER BROS.
- NUMBER: 3043

**Shut Up and Drive**
- ARTIST: REBA McENTIRE
- LABEL: WARNER BROS.
- NUMBER: 3043

**Thank God for Believers**
- ARTIST: MARK CHESNUTT
- LABEL: WARNER BROS.
- NUMBER: 3043

**If It's You**
- ARTIST: KEVIN SHARP
- LABEL: WARNER BROS.
- NUMBER: 3043

**Drink, Swear, Steal & Lie**
- ARTIST: JIMMY swirl
- LABEL: WARNER BROS.
- NUMBER: 3043

**Watch This**
- ARTIST: CLAY KELLY
- LABEL: WARNER BROS.
- NUMBER: 3043

**Hold Me in My Heart**
- ARTIST: BLACKHAWK
- LABEL: WARNER BROS.
- NUMBER: 3043

**How a Cowgirl Says Goodbye**
- ARTIST: TRACY LAWRENCE
- LABEL: WARNER BROS.
- NUMBER: 3043

**The Rest of Me**
- ARTIST: CHUCK SONGS
- LABEL: WARNER BROS.
- NUMBER: 3043

**Today My World Slipped Away**
- ARTIST: GEORGE STRAIN
- LABEL: WARNER BROS.
- NUMBER: 3043

**Land of the Living**
- ARTIST: TAMMY WILSON
- LABEL: WARNER BROS.
- NUMBER: 3043

**I'll Be Your Butterfly**
- ARTIST: JIMMY swirl
- LABEL: WARNER BROS.
- NUMBER: 3043

**Ridin' Out the Heartache**
- ARTIST: TAYLOR DICKENS
- LABEL: WARNER BROS.
- NUMBER: 3043

### New Releases

**I Wanna Fall in Love**
- ARTIST: CLINT BLACK & MARTINA McBride
- LABEL: WARNER BROS.
- NUMBER: 3043

**Small Town**
- ARTIST: MARK CHESNUTT
- LABEL: WARNER BROS.
- NUMBER: 3043

**Foolish Fashioned**
- ARTIST: RICKY STARR
- LABEL: WARNER BROS.
- NUMBER: 3043

**Give Me My Money**
- ARTIST: RICKY STARR
- LABEL: WARNER BROS.
- NUMBER: 3043

**The Call**
- ARTIST: REBA McENTIRE
- LABEL: WARNER BROS.
- NUMBER: 3043

**Walkin' the Country**
- ARTIST: MARTINA McBride
- LABEL: WARNER BROS.
- NUMBER: 3043

**Feeling Good**
- ARTIST: TRACY BYRD
- LABEL: WARNER BROS.
- NUMBER: 3043

**Red Eye**
- ARTIST: ALAN JACKSON
- LABEL: WARNER BROS.
- NUMBER: 3043

**Better Man, Better Off**
- ARTIST: TRACY LAWRENCE
- LABEL: WARNER BROS.
- NUMBER: 3043

**Stuck on You**
- ARTIST: TIM MCGRAW
- LABEL: WARNER BROS.
- NUMBER: 3043

**How Do You Love Me**
- ARTIST: TRACY BYRD
- LABEL: WARNER BROS.
- NUMBER: 3043

**Better Man, Better Off**
- ARTIST: TRACY LAWRENCE
- LABEL: WARNER BROS.
- NUMBER: 3043

**Red Eye**
- ARTIST: ALAN JACKSON
- LABEL: WARNER BROS.
- NUMBER: 3043

**Thank God for Believers**
- ARTIST: REBA McENTIRE
- LABEL: WARNER BROS.
- NUMBER: 3043

**Wichita Lineman**
- ARTIST: MARTINA McBride
- LABEL: WARNER BROS.
- NUMBER: 3043

**Ready, Set, Love**
- ARTIST: TIM MCGRAW
- LABEL: WARNER BROS.
- NUMBER: 3043

**I'm Walkin' the Country**
- ARTIST: MARTINA McBride
- LABEL: WARNER BROS.
- NUMBER: 3043

**What I Can't Help**
- ARTIST: TRACY BYRD
- LABEL: WARNER BROS.
- NUMBER: 3043

**Ready, Set, Love**
- ARTIST: ALAN JACKSON
- LABEL: WARNER BROS.
- NUMBER: 3043

**Head Over Heels**
- ARTIST: tim MCGraw
- LABEL: WARNER BROS.
- NUMBER: 3043

**Better Man, Better Off**
- ARTIST: TRACY LAWRENCE
- LABEL: WARNER BROS.
- NUMBER: 3043

**When You Walk In Room**
- ARTIST: tim MCGraw
- LABEL: WARNER BROS.
- NUMBER: 3043

**Better Man, Better Off**
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**Ready, Set, Love**
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- NUMBER: 3043

**Red Eye**
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- LABEL: WARNER BROS.
- NUMBER: 3043
Mc coy is also pleased with the caliber of the songs. "I think we got some great songs with '21 To 17' and 'You'll Always Be In My Life,' which are great ballads. We've just got a lot of strong stuff." Broken Record is an up-tempo that's a lot of fun. [Atlantic Nashville president] Rick Blackburn absolutely loves it. And we've got a little here in competition with so many people, you want to be just different enough but not so different that radio won't play it. You don't want to sound like everybody out there."

The first single, "Be Good At It," will be released Oct. 6. At press time, "Blackbird" was still No. 1, but WYAT Atlantic music director Johnny Gray says he's looking forward to it. Gray thought "The Shake" was a fun record and says he can always count on McCoy to do something different.

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

Atlantic will debut the album on a worldwide radio special syndicated by SJJS Entertainment. Switzer says Atlantic has "spent months and they can buy it" contests at radio.

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

McCoy is booked by William Morris and has always been known for putting on a strong show like this that has already increased his fan base. Last June those fans spoke at the TNMusicCity News Awards, when McCoy won the video accolade for "Then You Can Tell Me Goodbye." It was his first video. "I love the energy he showed when he won," says Heathcote. "Sheerly fans that shows much appreciation definitely deserves it."

Switzer says the fans have always "got" McCoy more than the industry seems to, and Kane and Janese agree that helping McCoy achieve more critical appreciation is on their agenda.

"With everything going around him, he's ready to take the next step," says Heathcote.

Switzer agrees. "Right now, everybody here feels like Neal's star is rising and he's got a long road ahead of him, a couple of years," he says, "but with the changes he has made in his management and with a new album coming out and the kind of promotion he's had time for him. I think it may be the first time for Neal to finally taste the success he's deserved for so long."
**Communications, Albums**

Recently, Billboard released its Top Country Albums chart for the week of September 27, 1997. The chart highlights the top albums in the country genre, providing insights into the industry's most popular releases at the time.

The chart includes artists such as Garth Brooks, Patsy Cline, and Kenny Rogers, among others. Each entry features information on the album title, artist name, and the week in which the album peaked.

**Top Albums of the Week**

1. **GARTH BROOKS**
   - Album: *The Chase*
   - Position: No. 1

2. **JANINA TWAIN**
   - Album: *Sugar as the Moon*
   - Position: No. 2

3. **WILLIE NELSON**
   - Album: *Deep in the Heart of Texas*
   - Position: No. 3

4. **GARTH BROOKS**
   - Album: *No_Frills Mix Tape*
   - Position: No. 4

5. **CHARLIE DANIELS**
   - Album: *Charley Pride Greatest Hits*
   - Position: No. 5

**Notes**

- The chart showcases a variety of artists and their respective albums, reflecting the diversity within the country music genre.
- Billboard's Top Country Albums chart is a valuable resource for了解 the industry's chart-topping releases.
- The chart is updated weekly, providing a snapshot of the most popular country albums in the market.

**Additional Information**

- Billboard's Top Country Albums chart is compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.
- The chart is a reflection of the popularity of country music albums among consumers, offering valuable insights for both artists and industry professionals.

**Related Information**

- Billboard offers a variety of charts covering different music genres, including Top 40, Pop, and Rock, providing comprehensive coverage of the music industry.
- The chart's data is updated regularly, making it a dynamic resource for tracking the latest trends and popular releases in the country music genre.
LADIES & GENTLEMEN
PRESENTING
THE BILLBOARD'S 1997
COUNTRY MUSIC
SPOTLIGHT
FEATURING
FOR THIS WEEK ONLY
YEAR-TO-DATE CHARTS
THE CLASS OF '89
WORKING WOMEN
BREAKING IT UP ABROAD
AND MORE
One Drop Falls To The River Flows To The Ocean Becomes The Rising Tide

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

Matraca Berg • Jack Ingram • J.C. Jones • Delbert McClinton • Dolly Parton
Keith Sewell • Kris Tyler • Nitty Gritty Dirt Band • The Buffalo Club
The second straight year, country music’s growth has come to a halt, and there is evidence that the music’s much-discussed period of correction is under way after the go-go years of the early ’90s. The RIAA reports that the format’s market share is down slightly, from 14.7% of the market in the first half of 1996 to 12.4% for the same period in 1997. It should be noted, however, that for the record label in general, shipments were down for all audio and video product across the board.

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

Reasons for optimism, many say, are on the horizon. The sentiment that had begun marking too many country releases is finally being addressed, industry leaders say. Such distinctive new artists as Kix Brooks, Melody Thomas, Hayes Carll, and the country artists are making inroads at radio and retail.

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

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

FANS TWIST AND SHAKE

Blackburn says country’s future depends on its innovation, and he likes what he’s seeing. “We’ve gotten better at micro-managing the markets,” he says, “and better at getting rid of the myth that one size fits all.” He says the industry is improving at managing specific markets. “What works in Salt Lake may not work in Birmingham,” he explains. “We’ve also got to provide more variety to radio. I’m running with a song right now that everybody hates called ‘The Shake’ [a Neil McCoy release]. It’s like saying you like ‘The Peppermint Twist.’ But your fans like it. Dene Hallum [KKBQ Houston PD] called me the other day, and I asked him if he was doing ‘The Shake.’ Fifty times a week, he said. But he said he hates that song so much that he listens to [competing station] KJKK every time he plays it, because he can’t stand to hear it. But he says the fans want it.”

Lewis points to what he sees as a growing trend in Nashville. “Part of the correction that’s under way,” he says, “is that a lot of people here are saying that we have to make music that we like. We had gotten to the point that we weren’t even fans of our own music. Now, you’re seeing music that executes themselves love coming out of labels like Sony here, and I think that’s very encouraging.”

FRESH-BREWED MUSIC

“H e have to trust our instincts more,” says Sony Music Nashville president Allen Butler. “That’s one reason I started Monument Records and Lucky Dog Records here. We need real new music that we ourselves love and believe in.”

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

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

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

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

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

Continued on page 40
Female artists have asserted themselves in a major way, to the point that few knowledgeable country observers could deny that women writers and singers have provided the most exciting, dynamic and innovative country music of the past few years. What took so long?

BY CHET FLIPPO

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

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

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

THE MARKET SENDS A MESSAGE

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

The artist roster at Mercury Records in Nashville is an interesting case study. "Four years ago, when [A&R director] Keith Stegall came on board," says Mercury president Luke Lewis, "Shania's big album was being recorded, we signed Terri Clark, we had Kim Richey and Kathy Mattea, and all of a sudden our roster was 40% women. That went against Nashville's grain. We wondered: Are we crazy? Four years later, it turns out we were all good calls, for different reasons. Every woman we signed had a more distinctive musical message than did the men we were looking at. It was not our wisdom. "Shania had a much better sense of her audience and a vision for her market—what videos—to do. And she was right on the mark. I think women like her and Terri Clark opened the industry's eyes. I think we as an industry were tired of tradition and were a little too comfortable and thought we understood the core audience a little better than we do.

HOLDING MIRRORS

Women performers today see their influence firsthand. Pam Tillis says, "Last weekend, I was running around with a fan who has been to so many shows that I've gotten to know her personally. And she said to me, 'I like music that moves me and I like music where your song puts my experience and my emotions into words better than I could. That's my job: to hold up that mirror to people so that they can see that they're not alone.'" Terri Clark says she regularly hears from fans who say, "Oh, that song is me; that describes me!"

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

Clark says she sees the new revolution with women starting with Shania Twain, but says it's not limited to country. "It's going on everywhere," she says. "You look at Jewel and Sheryl Crow and Sarah McLachlan and this Lilith tour. I think we need to do a country-music Lilith tour. It's everywhere, but no country it started with Shania, and people just realized that women were doing some of the most innovative, fresh and modern stuff. I've been in Nashville for 10 years hanging on doors and I heard over and over that 'We have our token female.' Now, we're writing for the times and we're singing for the times and women are relating to that, to that stronger point of view."

REAL LIFE ISSUES

The best thing about country, says Trisha Yearwood, is that it's always been about real life. "That's what I've always liked about country music," she explains. "When I started in 1990, Reba was the queen and paved the way and proved that women could sell tickets and records. That independence hit Nashville last for women, but when it hit, it really hit. Every song I sing doesn't have to say, 'Oh, I'm invincible,' but music can be something that makes you feel stronger, or it can be something you can commiserate with. With all the changes country has gone through, it's still about life. I think it's gotten to where now it's not a male-female issue anymore."
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The international market is the obvious area of future growth for country music. Country sales outside the U.S. are still small as a percentage of overall sales, but there are markets that are beginning to open up to country. However, the industry needs to go beyond what has been the typical strategy if it is to realize any substantial growth abroad.

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

BBC MEETS CMA

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

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

Continued on page 50

WHAT BECAME OF THE CLASS OF '89?

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

BY DEBORAH EVANS PRICE

When the music history books are written, one thing everyone will agree on is that 1989 was a great year for country music. Songs like "Better Man," "(I'm So) Much in Love," "(I've Had) The Time of My Life," and "I Guess You Could Call It a Day" dominated the charts, and it was the year fans were introduced to future stars as Garth Brooks, Alan Jackson, Travis Tritt, Clint Black and Pam Tillis. So what made the Class of '89 so special? Does the current crop of contenders have what it takes to remain in it for the long haul? Has the environment changed or is the game still the same?

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

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

THE EDUCATION OF CLINT

In Billboard's 1989 "Year In Music" wrap-up, Clint Black was lauded as the "year's miracle child," as his first two singles—"Better Man" and "Killin' Time"—went to No. 1 on the Billboard Top Country Singles chart. He made headlines opening for K.T. Oslin at Carnegie Hall, and his album was certified gold within five months of its release. Black has managed to continue his success with 10 No. 1 singles, four platinum albums, a double platinum disc and that auspicious debut album, "Killin' Time," which is triple platinum.
"I went into it wide-eyed, thinking I'm just going to go in there and make hit records," Black recalls. "Once I did that, I got an education in just how hard it is to do that, even back then. But I think it's a lot tougher now than back then, because then we had six or eight headline acts that could go and head- line. Now, we're putting on a tour with four acts headlining, and that makes it harder to be noticed.
"The major country shows—CMA, ACM—are going to stay," Black answers. "A lot of people have worked real hard on my behalf, and I've worked real hard to keep myself in songs. I think songs are first. I also have a lot of good people around me that keep me in the country world, as well as people in radio who've been very supportive."
CONGRATULATES OUR CMA NOMINEES

ENTERTAINER OF THE YEAR: GARTH BROOKS, ALAN JACKSON, GEORGE STRAIT
MALE VOCALIST OF THE YEAR: ALAN JACKSON, GEORGE STRAIT, BRYAN WHITE
FEMALE VOCALIST OF THE YEAR: DEANA CARTER, TRISHA YEARWOOD
HORIZON AWARD: TRACE ADKINS, DEANA CARTER, TERRI CLARK, LEE ANN WOMACK
VOCAL GROUP OF THE YEAR: DIAMOND RIO, THE MAVERICKS, RICOCHET, SAWYER BROWN
VOCAL DUO OF THE YEAR: BELLAMY BROTHERS
ALBUM OF THE YEAR: CARRYING YOUR LOVE WITH ME, GEORGE STRAIT; DID I SHAVE MY LEGS FOR THIS?, DEANA CARTER; EVERYBODY KNOWS, TRISHA YEARWOOD; EVERYTHING I LOVE, ALAN JACKSON
MUSICIAN OF THE YEAR: EDDIE BAYERS (DRUMS), PAUL FRANKLIN (STEEL GUITAR), BRENT ROMAN (GUITAR)
SINGLE OF THE YEAR: 'ALL THE GOOD ONES ARE GONE', BILLY JOE WALKER, JR.; 'CARRIED AWAY', GEORGE STRAIT; 'ONE NIGHT AT A TIME', GEORGE STRAIT; 'STRAWBERRY WINE', DEANA CARTER, CHRIS FARREN
VOCAL EVENT OF THE YEAR: 'YOU'VE GOT A FRIEND IN ME', KATHY MATTEA
SONG OF THE YEAR: 'ALL THE GOOD ONES ARE GONE', BOB MC DILL; 'BUTTERFLY KISSES', RANDY THOMAS
VIDEO OF THE YEAR: '455 ROCKET', KATHY MATTEA; 'EVERY LIGHT IN THE HOUSE', TRACE ADKINS; 'STRAWBERRY WINE', DEANA CARTER
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Top Country Marketing Labels
Pos. MARKETING LABEL (No. Of Charted Albums & Singles)
1. MCA NASHVILLE (56)
2. CURB (40)
3. CAPITOL NASHVILLE (35)
4. ARISTA NASHVILLE (35)
5. RCA (36)

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

Top Country Album Artists
Pos. ARTIST (No. Of Charted Albums) Label
1. LEAAN RIMES (2) Curb
2. GEORGE STRAIT (4) MCA Nashville
3. DEANA CARTER (1) Capitol Nashville
4. ALAN JACKSON (2) Arista Nashville
5. TIM MCGRAW (3) Curb
6. REBA McENTIRE (3) MCA Nashville
7. CLINT BLACK (2) RCA
8. BROOKS & DUNN (2) Arista Nashville
9. KEVIN SHARP (1) EMI/Cap
10. JOHN MICHAEL MONTGOMERY (2) Atlantic

Top Country Album Labels
Pos. LABEL (No. Of Charted Albums)
1. CURB (17)
2. MCA NASHVILLE (17)
3. CAPITOL NASHVILLE (11)
4. ARISTA NASHVILLE (13)
5. MERCURY (13)

Top Country Album Distributing Labels
Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
1. CURB (13)
2. MCA NASHVILLE (13)
3. CAPITOL NASHVILLE (11)
4. ARISTA NASHVILLE (15)
5. RCA (19)

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

Top Country Singles Artists
Pos. ARTIST (No. Of Charted Singles) Label
1. ALAN JACKSON (5) Arista Nashville
2. GEORGE STRAIT (7) MCA Nashville
3. TRACY LAWRENCE (4) Atlantic
4. REBA McENTIRE (4) MCA Nashville
5. LEANNE RIMES (3) Curb
6. TRACE ADKINS (3) Capitol Nashville
7. DEANA CARTER (4) Capitol Nashville
8. JOHN MICHAEL MONTGOMERY (4) Atlantic
9. VINCE GILL (3) MCA Nashville
10. TRACY BYRD (3) MCA Nashville

Continued on page 48

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Wynonna
the other side

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plus

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**Top Country Singles Labels**

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<th>Pos.</th>
<th>LABEL (No. Of Charted Singles)</th>
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<td>1</td>
<td>MCA NASHVILLE (33)</td>
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<td>2</td>
<td>CAPITOL NASHVILLE (24)</td>
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<td>3</td>
<td>CURB (20)</td>
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<td>ARISTA NASHVILLE (20)</td>
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**Top Country Singles Promotion Labels**

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<td>2</td>
<td>ARISTA NASHVILLE (20)</td>
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<td>3</td>
<td>CAPITOL NASHVILLE (24)</td>
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<td>CURB (27)</td>
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**Top Country Publishers**

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<td>1</td>
<td>EMI BLACKWOOD, BMI (21)</td>
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<td>WARNER-TAMERLANE, BMI (27)</td>
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<td>EMIR APRIL, ASCAP (15)</td>
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<td>SONY/ATV CROSS KEYS, ASCAP (21)</td>
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<td>IRVING, BMI (11)</td>
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<td>6</td>
<td>WB, ASCAP (16)</td>
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**Top Country Publishing Corporations**

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<td>WARNER / CHAPPELL MUSIC (62)</td>
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<td>SONY/ATV MUSIC (46)</td>
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<td>WINDSWEPT PACIFIC MUSIC (20)</td>
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<td>ALMO MUSIC (19)</td>
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**Top Country Producers**

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<tr>
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<td>TONY BROWN (27)</td>
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<td>2</td>
<td>KEITH STEGALL (15)</td>
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<td>CHRIS FARREN (9)</td>
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<td>JAMES STROUD (25)</td>
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<td>5</td>
<td>DOUG JOHNSON (9)</td>
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<td>DON COOK (18)</td>
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<td>SCOTT HENDRICKS (7)</td>
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<td>8</td>
<td>CHUCK HOWARD (12)</td>
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<td>9</td>
<td>BARRY BECKETT (11)</td>
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<td>CSABA PETOCZ (5)</td>
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**Top Country Songwriters**

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<td>2</td>
<td>STEPHONY SMITH (5)</td>
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<tr>
<td>3</td>
<td>RICK BOYLES (5)</td>
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<td>4</td>
<td>MARK D. SANDERS (7)</td>
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<td>5</td>
<td>MATRACA BERG (5)</td>
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<td>6</td>
<td>CRAIG WISEMAN (6)</td>
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<td>7</td>
<td>HUGH PETERS (21)</td>
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<td>8</td>
<td>TOM T. HALL (2)</td>
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<td>9</td>
<td>ALAN JACKSON (2)</td>
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<tr>
<td>10</td>
<td>TIM NICHOLS (4)</td>
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**“Smoker’s Letter to the President”**

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

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BRAZILIAN COWBOYS
Brazil is another growth market for country music. The major Brazilian country artists typically sell more than a million albums on each release. There is a lifestyle in Brazil that is compatible with country music. This includes an annual rodeo circuit in the state of Sao Paulo and commuting in the have-rare-rumors rodeo, which draws more than 1.2 million people over a 10-day period. Brazilian rodeo fans, coming from a high-birth-economy society, have created a multi-million dollar local country-music industry.

Some of the most popular U.S. country artists in Brazil include Garth Brooks, Shania Twain and Billy Ray Cyrus. Brooks has experienced the most success at radio, with a No. 1 song on the Radio Link Top 40 chart, resulting in total album sales of more than 100,000 units.

Twain has had the benefit of being included in a compilation that was released in conjunction with a very popular soap opera on TV Globe. Cyrus toured Brazil in July in a dual with the multi-platinum-selling Brazilian country duo Ch'tiaosnho & Xorri is included on the Brazilian release of Cyrus' new greatest-hits album. Cyrus sold more than 25,000 units in a previous album, and PolyGram is hoping to well exceed those sales on the current release.

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

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

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

AIRPLAY AND ALBUM GRAPHICS
While much of Nashville's music is locked into the country radio format, there are tracks that have the potential for airplay outside the U.S. Nashville is home to some of the best songwriters in the world, which is Continued on page 32
Congratulations, Bill Mack, on your CMA Song of the Year nomination for "Blue."

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Continued from page 40

Well just jumped on the other side of country art's rise to true pop prominence, as recent examples of crossover tracks like "Butterfly Kisses" and "Change The World" and "Butterfly Kisses." One recent example of a crossover track is the Martina McBride/ Jim Brickman duet "Valentine," which had significant success at AC radio in the U.S. BMG Records will be targeting this track on Martina's international release later this year. The right recording of the right song will be what moves Nashville's music to the next level of sales outside the U.S.

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

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

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

CLASS OF '89

Continued from page 42

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

Galante says building another strong class of country artists that the audience can identify with is essential to country's future. "We depend on 12 releases a year to make 75% of the billing in this industry," he says. "We hope for the star to come along and save us, and it's not about a star. It's about having "The Class." That's what made country music so strong in those following years: you had a class of artists. It was Vince. It was Alan. It was Garth. It was Travis. It was Clint Black. And there was a consistency of product that followed that. Each one of those guys is a unique singer and has a unique approach. When we get back to that, I think we're going to be just fine. But when we sit here and play three versions of 'Butterfly Kisses' and jump on this song that nobody else has ever heard of just because it generates phones and there's no artist behind it... I don't have to name everything that's gone on where we've just jumped on cuts and nothing else has come out of it. We're not top 40. We're supposed to be a format that has artists people relate to.
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LeAnn Rimes
#1 TOP Country Artist
#1 TOP Country Female Artist
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Tim McGraw
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#1 Album Billboard Chart, 11 Consecutive weeks

Junior Brown

Wynonna

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Blake & Brian
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Willie Nelson
W/ ROBBIE NEISSON

El Niño
Away In A Manger
Joy To The World
Little Town Of Bethlehem
Here Comes Santa Claus

Pretty Paper
Hark! The Herald Angels Sing
Silent Night
Deck The Halls
White Christmas
El Niño (instrumental)

FINER ARTS RECORDS

www.americanradiohistory.com
The June 20th issue of Billboard magazine features a special section on Latin music. The Hot Latin Tracks chart is prominently displayed on the front page, highlighting various artists and their songs. The section also includes an article on Latin Artists & Music, discussing the influence of Latin music in the United States and beyond.

The Hot Latin Tracks chart is divided into different categories, including regional Mexican, tropical/salsa, and pop. Each category lists various artists and their songs, along with their rankings.

The Latin Artists & Music section includes an article by John Lannert, discussing the impact of Latin music in the U.S. and the history of Latin artists in the industry. The article also highlights the contributions of Latin artists to the music landscape.

Overall, the magazine provides an in-depth look at the latest trends in Latin music, including the Hot Latin Tracks chart, and the broader impact of Latin artists in the music industry.
Artists & Music

NOTAS (Continued from preceding page)

Dado County officials were unavailable for comment by press time.

SEBASC'S BIG TIME: SEBASC Latina staged its first Latin Music Awards Sept. 10 at Big Time Studios in Miami Beach. Marco Antonio Solis. Fonovisa. Sebasc has always sought after singer-songwriter, producer, was named songwriter of the year. SEBASC Latina awarded the top songwriter of the year honor to Fonovisa, a division of Fonovisa. Accepting the accolade was Fonovisa GM Marvin Nolanos.

Hearing is a list of other award winners:


Tropical song of the year: "Hay Que Poder Al," written and published by Marco Antonio Solis.

Pop song of the year: "Qué Pesa Me Dar," written and published by Marco Antonio Solis.


GLORIAS UNIQUE TOP 10: Epic/Sony Idol Gloria Estefan come in at No. 10 on Forbes' 1997 Top 40. Estefan was the lone Latin artist to crack the magazine's annual list of the 40 biggest-earning entertainers. According to Forbes, Estefan's 1997 earnings were $50 million, compared with the $81 million she made in 1996. In addition, Estefan and her husband/producer/manager, Emilio, grace the magazine's cover as part of its article on the Estefans and the U.S. Latin music industry.

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

LUIS MIGUEL ROMANCES ARGENTINA: "Romances," the current blockbust disc by Warner magazine Luis Miguel, entered at the top of Argentina's sales charts in August, according to that country's trade group, CAIFP. Following is a list of the top 10 sellers in August in Argentina:
1. "Romances," Luis Miguel (Warn-
3. "Sigue Siendo El Maestro," Anto-
**Artists & Music**

**Mason Melds Country, Jazz; Berklee’s Best At Monterey**

TWANG SWING: A lot of people are going country, but at least one country artist is going jazz. Guitarist Brent Mason has appeared on innumerable Nashville sessions; his polished tone helps define the sound of modern country. But on Mercury’s forthcoming “Hot Wired,” it’s Mason’s polished glide that might turn heads outside the country charts.

The instruments that make up the disc are kin to some of the era’s contemporary jazz sounds—sleek and lightly syncope.

After hearing the music, it comes as little surprise that among those thanked by Mason in the record’s notes are George Benson, Pat Martino, and Larry Carlton. Mason has previously recorded with contemporary jazz saxophonist Warren Hill. The label wants to make sure that the Oct. 7 release is appreciated by two audiences: “This is the first jazz release we’ve ever done,” says Chris Stacey, Mercury’s national director for promotion and artist development, “so we’re learning as we go. But we’re definitely chasing NAC and smooth jazz formats, as well as country radio. We’re both in an independent promotion person to help out on this title because we don’t know all the particulars of the jazz format. But I know that if we can get them to listen, ‘Hot Wired’ will really go somewhere.” The label did a late-in-the-game sequencing change to place the lead track, “Blue Water Girl,” in its primary spot. The former lead was the record’s title cut. “That one is the only really twangy thing on the album,” says Stacey. “We said, ‘Let’s not do that, we might scare off the jazz aficionado.’ This record actually shows off Brent’s chops and diversity, which isn’t hard to do.”

Ada will be taken out in music magazines and musician-oriented trade publications. Live dates will be planned according to how well “Hot Wired” does. “Because of his studio schedule, Brent’s not going to be out on the road a lot,” says Stacey. “But if radio airplay demands it in certain markets, we’re going to back up with the promotional band—put players behind him to show the jazz community what this guy’s all about.” Country fans shouldn’t t mind too much: “Hot Wired” also has a bloatering ta on the traditional picking staple “Sugarfoot Rag.”

**East Coast, West Coast:** Youngsters are getting breaks all over the jazz spectrum these days. Included on this year’s Monterey Jazz Festival bill is a student group from Boston’s Berklee College of Music. Dubbed the Berklee Monterey Quartet ‘97, the ensemble will play Sunday (21) on the festival’s Garden Stage. The band members hail from all over the globe. Pianist Leo Blanco is from Venezuela, tenor sax player Anat Cohen from Israel, bassist Yoshi Waki is a Tokyo native, and drummer Steve Hass is a Brooklyn, N.Y., boy.

This is the second year the school has sent a band to the festival. Berklee has also been documenting its talent in the studio. On Sept. 8, a compilation of collegiate musicians titled “Summa Cum Jazz” was released through a relationship with the NMC record club. It carries a $6.98 list. The club’s World Wide Web address is www.bmgmusicservice.com.

Speaking of Berklee, jazz guitarist John Scofield accepted an honorary doctor of music degree Sept. 5 at the school’s convocation. The well-known improviser and Verve recording artist is a Berklee alumnus, class of 1978. This, the 60th edition of the Berklee bash, packs an immense amount of music into a three-day stretch, starting Sept. 19 and ending Sunday (21). Highlights include a pair of notable debuts. On opening night, Dave Grusin presents his update of “Hot Wired” (Continued on page 59).

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TALVIN SINGH

9 9 19 CHANT OF INDIA
RAW SHANKAR

10 10 20 CABO VERDE
CESARIA EVORA

11 11 13 COLORS OF THE WORLD
VARIOUS ARTISTS

12 12 4 CARIBBEAN PARTY
JAMES GALWAY

13 13 29 LEGENDS
JAMES GALWAY

14 14 6 THE SUPREME COLLECTION VOLUME 1
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15 15 6 NEWK
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Chicago Tribune

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

San Francisco Chronicle

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Downbeat

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

On Friday night, NQC once again sold out the 15,500-seat Freedom Hall at the exposition center. Saturday was a near sell-out, with only a few scattered single seats unsold. “Monday and Tuesday nights [attendance] were up between 14% and 18,” Beasley says. “So the nights we could grow; we sustained some substantial growth.”

Overall attendance was up 25% this year. Beasley attributes some of that to the fact that they “hit the local community. The first three nights we really felt the local community is our target,” he says. “We put some advertisement in some Christian newspapers, and we blan- keted some radio stations with advertising.”

“I don’t think you could have listened to 30 minutes of Chris- tian radio in the past six weeks and not heard our ad twice.”

In May ’96, the NQC held its first convention on the West Coast in Fresno, Calif. The second “Western” is slated for Mother’s Day weekend 1998. Plans call for it to be an annual event, and during the show, NQC executives announced that Donald Lawrence, the group’s national director, was stepping down. He’ll be replaced by Clarke Beasley, who held the same job in 1996.

In July 15-17, 1999, in Red Deer, Alberta, “We think there’s a large fan base in Canada, big supporters of our music, who aren’t getting enough,” Beasley says. “That was the motivative factor that took us to Frean. So we’re going to give it a try in Red Deer in 1999.”

Another exciting aspect of this year’s NQC is that Gray- cloud, Los Angeles-based company that produces numer- ous programs, including TNN’s “Life & Times” and A&E’s “Biography” series, was filming the convention for a docu- mental on Southern gospel. Greystone’s John Butchford is producing the program, which is slated to be released to the home video market in December. The Greystone crew was working hard to capture NQC’s unique flavor: I can’t wait to see the results.

From a musical standpoint, there were so many highlights during the week, it’s hard to mention them all. One of my favorite moments was seeing Homeland recording act the Bishops perform at a Saturday-afternoon tea at the Brown Hotel. (Continued on page 27)
Billboard.

September 27, 1997

Top Gospel Albums

Classical Keeping Score by Heidi Wilesen

Vintage Voices: EMU is giving us Maria Callas, repackaged and remastered (Billboard, Sept. 6), and Kulture Video is offering up some vintage tenors in a new series called Cantor: The Tenors Of The '70s Era, scheduled for release on Tuesday (23). The 15-part series examines the great tenors of the first half of the 20th century, including Enrico Caruso, Beniamino Gigli, Lauritz Melchior and Mario del Monaco in a biographical and historically; the programs include conversations with their family and friends as well as commentary by contemporary singers, teachers, and opera experts. Filmed in black and white to match the film clips, the 12:30-minute individual programs are available as a boxed set, retailing at $99.95, or in individual volumes, each including three programs, priced at $39.95.

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

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

Remembering Diana: Maybe it won't make Elton John's wishes come true, but the U.S.-based Vox Classics is putting out "A Tribute To Diana," subtitled "A Commemorative Album Of Her Chosen Music." While there is an "official" album of the Princess of Wales' funeral being put out by the BBC and PolyGram Classics (Billboard, Sept. 20), Vox plans a newly recorded, all-music recording of the music from her funeral, including "Libera Me" from the Verdi Requiem," "Nunfre" from Elgar's Enigma Variations," and the Pachabel Canon, an assortment of hymns and organ works, and various versions of John's "Candle In The Wind." The disc will also include a cut not from the film, "Pour Une Infante Defunte," for obvious reasons. (OK, non-classic music: it means "Praise For A Dead Princess." Performers include Mary Jane Newman and her choir Yoci Angi, musica Antiqua New York, pianist Randall Atkinson, and soprano Gale Linnardy. The disc, set for release Oct. 5, will go for $29.95.

Interscope's Transistor Rises Through Radio (Continued from page 19)

Interstate's Promotional Activities In Full Swing, It may appear that the band is moving into phase two of its harried schedule. Still, Interstate's head of marketing and sales Steve Berman says the label will execute a metered, thoughtful promotion plan. "Our intention is not to force this record," he says, "Berman. Our intention is to build this record. This is a group that we feel strongly about and we want to see it build naturally, so our approach is to be aggressive and make it a huge priority, but do it in a responsible way, not to just rush home and get the music in everyone's hands."

New-art pricing and an active push at lifestyle accounts are part of this plan. After seeing radio, retail, and the press with advance copies of the album, Berman says early feedback is "fantastic."

Interstate began working the band's first single, "Look Who's Perfect Now," in early May. By the time it hit radio, the band had been on the road for about three months and the group was "in a good place." Berman says the group was "in the right place to go on the road and it was the right decision."

"It's a very different role," Berman says. "It's not an "I'm just going to jump on this bandwagon." It's a much more calculated plan."

When asked what he feels about the band's success so far, Berman says, "I'm just happy for the band. We knew they were going to be huge and we're just thrilled that they've been able to work so hard and work so long with such a great audience and such a great record."

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Artist & Music

Aeolian Publications, Inc.

Blue Notes (Continued from page 57)

"West Side Story," due to be released in album form (September 25). The next evening finds guitarist Jim Hall augmenting his quartet with a brass ensemble, addressing pieces from his latest Telarc disc, "Textures." "Warner Bros.' historical overview, the three-disc "Monterey Jazz Festival: 40 Legendary Years," was released Sept. 9.

Rest In Peace: Jazz: Blue Notes is late with its notes of the guitar virtuoso Chuck Wayne's July 21st death. One of the first greats to get his start as a professional, Wayne was the guitarist who worked on 52nd Street during the heyday of swing, he participated on several studio dates with Dizzy Gilleipie. He also helped Woody Herman's Orchestra with its fluid stomp during the mid-40's. From there it was a giant leap for the young innovator: the George Shearing Quintet. During his later years, Wayne taught in the New York area. Emphymomma was the cause of death. Wayne was 74.

Billboard September 27, 1997
Hamstein Cumberland On Top
Nashville Co. Boasts Strong Roster Of Writers

BY DEBORAH EVANS PRICE

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

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

The Hamstein Cumberland catalog includes a diverse catalog of hits ranging from Peter Cetera’s “Faithfully” to Christian country artist Ken Hollaway’s “Daddy Whipped The Devil” to numerous country hits, including Becca McCharen’s “I’m There/Life Out There.” Tim McGraw’s “Indian Outlaw,” Collin Raye’s “That Was A River,” Trisha Yearwood’s “Thinks About You,” Rebbie Akina’s “That Ain’t My Truck,” and Billy Yates’ “Flowers.”

Hamstein Cumberland is actually a combination of two successful publishing companies. Bill Ham, well known as the producer/manager of ZZ Top, founded Hamstein Publishing in 1990 primarily for ZZ Top’s publishing, but it has grown to include such acclaimed writers as Stephen Allen Pace and Jerry Lynn Williams. The company’s catalog includes hits by numerous artists, including Ronnie Raitt, B.B. King, Bob Seger, Rod Stewart, Wilson Pickett, and Ray Charles. The company is based in Austin and is headed by VP of creative biggest writers and major label affiliations.

Great Cumberland Music started in 1989 by Ham, James Stroud, and Jimmy Bowen (who was later bought out of the company in 1995). Stroud founded Stroudavours Music in 1991. Hamstein Cumberland VP/GM Jeff Carlton was running Stroudavours Music. The companies merged in 1995 to form Hamstein Cumberland.

Says Carlton, “a lot of people really contribute to the success of both companies. Bill Ham’s vision and willingness to empower talented people is a key ingredient in the company’s success, which includes 78 top 10 singles, 54 No. 1 singles, 56 ASCAP Awards, and 29 BMI Awards.

JEFF CARLTON & RICHARD PERNA

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

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

Chuck Jones, who writes for Hamstein Cumberland, has been with the Great Cumberland since his career started. He’s currently enjoying tremendous success, including co-writing Deanna Carter’s recent hit “Count Me In” as well as two other tunes on her multi-platinum debut album.

Hamstein says Hamstein Cumberland’s catalog includes a wide variety of songs, including one on ZZ Top’s concept album. Due to the success of the album, the three publishers are planning to release a songbook of the album. The publisher plans to release the songbook on a CD-ROM with sheet music and lyrics.

Levine’s Legacy Lives On; Harlem’s Hotshots Onstage

The ‘Lyricists’ Man: Although his success as the founder and director of New York’s community college program has been well documented, the late year-end fundraiser, which was launched in 1970 to benefit the group of songwriters who were the foundation of the BMI, ASCAP, and AHYR, has been noted for its role in developing new talent.

Levine was a vital force in the development of the BMI, ASCAP, and AHYR, and his legacy lives on through the BMI, ASCAP, and AHYR.

SAYS THE STAGE: The Carnegie Hall show, titled Paul Simon’s First Broadway show, is being called "The Carnegie Hall Show," and it is being presented by the Carnegie Hall. The concert is being held on April 16, 1994, at 8 p.m. at the Carnegie Hall. The concert will feature music by Paul Simon, with special guests including the New York Philharmonic and the Carnegie Hall Orchestra.

Levine’s Legacy Lives On; Harlem’s Hotshots Onstage


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HOT R&B SINGLES

HOT LATIN TRACKS

ONSTAGE: Paul Simon’s First Broadway show, titled "The Carnegie Hall Show," is being presented by the Carnegie Hall. The concert is being held on April 16, 1994, at 8 p.m. at the Carnegie Hall. The concert will feature music by Paul Simon, with special guests including the New York Philharmonic and the Carnegie Hall Orchestra.

Good For Each Other. Writer/producer Malko Kendelton continues to make music for BMG Music Publishing under a new deal. His writing/producing credits are on major sellers by Mary J. Blige, N’YNC, and Erykah Badu, with future releases from Paul Simon and the New York Philharmonic. On his own, Kendelton has worked with music producer Simon and the New York Philharmonic.

Words & Music

by Irv Lichtman

PRINT ON PRINT: The following are the best-selling lists from Warn

3. "Midnight Moon," by Bruce Springsteen

4. "Layla," by Eric Clapton

5. "I Want You," by John Lennon and Paul McCartney

6. "Sweet Home Alabama," by Lynyrd Skynyrd

7. "Hotel California," by the Eagles


9. "The Times They Are A-Changin'," by Bob Dylan

10. "California Dreaming," by the Beach Boys

11. "恐怖。" by Frank Zappa

12. "Hey Jude," by The Beatles

13. "Bohemian Rhapsody," by Queen

14. "Hotel California," by the Eagles


17. "Midnight Moon," by Bruce Springsteen

18. "Layla," by Eric Clapton


20. "Sweet Home Alabama," by Lynyrd Skynyrd
Winter Takes His Studio Outside
Cuts Solo Album In Canyon

BY PAUL VERNAL

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

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

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

Enter Sam West, a friend of Winter's who had served as a National Park Ranger at the Grand Canyon, rowing more than 150 expeditions, including journeys that Winter undertook in 1981 and 1985. West found a secluded side canyon that Winter describes as his "aural vision of this ultimate space."

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

Winter says he stood on the floor of the side canyon and played against an 800-foot wall of Navajo sandstone that curves around the space "like a temple. In the middle of this sand floor, there's a 60-foot-long rock that comes up out of the sand that looks like the back of a humpback whale. The engineer sat with their gear in a tent atop a precipice, 70 feet high, about 150 feet diagonally from me."

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

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

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

The album—which will be released Oct. 7 on Winter's Living Music label—was produced by Winter, West, and long-time collaborator Les Kahn. The other three members of the canyon expedition were recording engineer Steve Van Zandt, who also helped produce the album on the digital Tascam DA-88 digital 8-track recorder. The tape outputs were routed to a Mackie 1202 mixer, which was used for headphone monitoring during the sessions. The entire rig was powered by three 65-pound, deep-cycle, 12-volt batteries used one at a time in rotation, according to the notes. The battery in use fed into a 250-watt, Exel Tech low-distortion inverter, which delivered the AC power needed to drive the system. While one battery was in use, the others were recharged using photovoltaic solar panels and/or a small portable generator—the latter of which was positioned more than a mile away to avoid noise interference.

Once the crew returned to the barn studio at Living Music's headquarters in Litchfield, Conn., Kahn mixed the album on a Yamaha 02R Digital Recording Console, preserving the front-to-rear audio information in a matrix that will be reproduced when the album is played back on any of the commercially available surround-sound formats, according to the notes. Kahn notes that "Canyon Lullaby" is also compatible with standard stereo systems.

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

Although Winter remembers his "Canyon Lullaby" mission fondly and is preparing to embark on another expedition, he says that working in nature is not without its difficulties.

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

Another challenge of canyon life—at least at the site that Winter used—was maintaining a steady water supply. "It's a totally dry canyon," he explains, "so every day someone would have to hike down river and bring water."

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

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

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

PRODUCTION CREDITS

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

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Irish Group: ASCAP Int'l Program Is 'A Farce'

BY KEN STEWART

DUBLIN—The two-year row between Irish and American authors’ rights bodies and the American Society of Composers, Authors and Publishers (ASCAP) ended yesterday with the conclusion of the ASCAP’s Irish members’ local license agreement (IMRO) and the American group’s extension of the program.

The agreement provides for the payment of a royalty of 11.5% on all music sales and the establishment of a joint venture to manage the collection of royalties.

The agreement also provides for a joint venture to manage the collection of royalties for the program.

Kung To Exit HMV In Asia

HONG KONG—Philip Y.F. Kung, managing director of HMV in the Greater China and Southeast Asia region, is to leave the company at the end of October. Kung is to be senior VP of EPS, a duty-free company in Hong Kong.

Based in Hong Kong, Kung has been HMV’s regional managing director for more than three years, during which time he has been recognized as a vocal champion of value-added, deep catalog music retailing in Asia. During his tenure, Kung has seen the chain’s entry into the South Asian market, including the launch and successful development of four stores in Hong Kong and another in Singapore.

The executive was also actively involved in lobbying government on the structure of Hong Kong’s copyright legislation for the majority of the British administration.

HMV’s Tokyo-based Asia region president Chris Walker will oversee Kung’s duties between the time of Kung’s departure and the naming of his successor.

HMV Group chairman/CEO Stuart McKillop says that he has no replacement in mind as Kung is leaving sooner than the company had expected.

Kung, who joined the company in 1998, has been with HMV for five years and has been involved in the company’s expansion into the Far East market.

This will allow IMRO to increase its income by spreading its costs base, as well as being centrally placed to cover the rights of its members.

Graham also announced IMRO’s intention to expand into the administration and management of mechanical rights.

In every other country in Europe, societies such as IMRO administer both mechanical and performing rights. It makes sense to combine both activities, as common databases are used and the core activity is the same—collecting and distributing royalties. We can offer a competitive, effective service to our members.

New board members Barbara Gala-

van (McGuinness Whelan Publishing Ltd.) and Eddie Joyce (Aedhla Ltd., trading as Dermotts) were appointed as publisher-directors at the annual general meeting. Writer-directors Jimmy McCarty and Mike Hanrahan were re-elected.
OSLO—Leading Norwegian retailer Musikk Buen is expanding its foothold in the Swedish market. Reporting a chain explosion of the last of the four stores sold by Sony Music Entertainment Sweden, Musikk Buen, the holding company for the Musikk Buen chain, takes ownership Oct. 1 of the 2,800-square-meter Mega Skivkådenen at Sergels Torg in the Stockholm city center. The price of the deal has not been disclosed.

Musikk Buen/Hyg! is already present in the Swedish market after buying the Musica chain, a 10% stake in the chain, which is owned by the Swedish musical instrument dealer Musik instrumental in Stockholm's Stureplan from Sony in 1996. That store was subsequently converted to the Hyl! Hyg! brand. However, Musikk Buen says it intends to keep the Stureplan name and profile for its latest acquisition. A company source says no layoffs or insertion of Norwegian personnel are expected.

Sony was prepared to sell the store to Musikk Buen or another retailer to allow the company to concentrate on its core label activities, it says in a statement. Its three other stores were sold in 1995, 1996 and 1997. The stores are all normally bought by Sony Sweden under a previous management of the company.

For Musikk Buen, the acquisition is part of a strategy to establish a number of stores in shopping malls across Sweden within three to five years. That expansion builds on a platform of Hyg! stores in Sweden mainly based in shopping malls, a concept the chain hopes can add more value to the Swedish market.

In Stockholm, the Swedish regional director Ake Pedersen, who is also one of the group's founders and major shareholders, comments, "There aren't really any music retail chains in the downtown area of the country. We believe there's a fantastic market share in Stockholm. That department will remain unchanged. We see that the market for singles is still growing. Pedersen adds that it is too early to say what cross-border synergies can be had from expanding into Sweden. But, he notes, "we can't rule out the concept. For instance, international products are the same in Norway and Sweden."

Criss-cross-border synergies and dealings were the last important point. We have a very good relationship with the Norwegian record companies, and they have sold their CDs through a retail concept that Mega has an extremely strong position among the Swedish record companies. It's important to maintain this concept."

As the acquisition of the Mega store was attractive, it cities its market position, size, and trading volume as crucial in the decision making. "It's still a store with growing potential. That's very impressive to us," states Pedersen.

Recent cooperation with PolyGram brought Code Red to Disc Tatra shops. The group drew 2,000 fans in one hour for an autograph session.

Similar crowds turned out for Simple Minds, All-Seeing Eye and the Backstreet Boys. Live artist appearances have drawn up to 5,000. Hartawan says he has 10 local and eight international music artists scheduled for the remainder of the year.

The promotions are all part of his effort to create an entertainment business, with a music concept. By focusing on the organization, Hartawan has designed three store concepts to be implemented across Indonesia. The standard Disc Tatra outlet, about 100 square meters, is in smaller cities and serves as a secondary store in larger cities. It carries a basic music line. Music Megastores, with less than 500 square meters, are in larger cities and serve the Jakarta market along with imported CD-ROMs, imported lifestyle magazines, T-shirts, music- and youth-oriented products, children's computer software, video, and laserdiscs.

Two exclusive 1,000-square-meter Tatra Megastores in Jakarta are based in Taman Mini Indonesia Progresif, one of the city's largest recreation centers. Not only is the music departmentalized, but soundproofed rooms with classical and rock music are offered, and separate atmospheres and separate in-house stereo systems along with listening stations designed and built by Disc Tara. According to Hartawan, the store is a leisure facility, using listening stations. Displays and a 50-unit TV wall make the stores appealing and entertaining for families.

(Continued on page 60)
HITS OF THE WORLD

EUROCHART 09/17/97

SPAIN 09/17/97

NEW TOWARDS THE DAYS OF THE TOWN
1 GEORGE MICHAEL
2 FRIESEX
3 DURAN DURAN
4 NEW ORDER
5 JOE COCKER
6 DAVID BOWIE
7 AURORA
8 MAX
9 102 FLO
10 BONNIE RAITT

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GLOBAL MUSIC PULSE

EDITED BY DAVID SINCLAIR

INDONESIA/FRANCE: Indonesian singer Anggun Sasi has released her latest album, “Al Nom De La Lune” (By The Moon), on Sony Columbia in France, with versions in English and French. The Indonesian massacre has released her special edition of 16 songs in English, French, and Indonesian. The French album sold 82,000 copies in France in four weeks, while in Indonesia, sales have topped 100,000, according to Sony Music Indonesia managing director Santoso Hartono. An eclectic mix of modern tunes, the album features a variety of David Bowie’s “Life On Mars,” and traditional sounds, “Al Nom De La Lune” is a departure from Sasi’s previous pop/rock style. The album’s musical director, with whom Sasi co-wrote four of the songs, was French composer Erick Benzi, who has written arrangements in the past for Celine Dion and Marijah Carey. The album will be released soon in India, Japan, Canada, the U.S., and Europe. Sasi’s first album, released in 1986, was “Dania Aku Pansy” (This World I Own), which included the song “Togang” (Time), co-written with her father, Darto Simgo, and arranged by Ian Antonio, a notable figure on the Indonesian rock scene. Sasi’s last two albums, “Noe Turno” and “Anggun S. Sasi . . . Lahl,” were produced by her French husband and manager, Michael George.

NETHERLANDS: The success in this country of such American R&B acts as Blackstreet, A.Yet, and R. Kelly has had local A&R managers shifting into higher gear in their search for home-grown acts with similar appeal. Last Friday, the new A&R team at Warner Music Benelux, E&J Bobo, offered their premier new artist to the label’s international partners as a potential development candidate. Their protégé is Hurley, whose first album, “Love for In America,” features songs written by Kieran Halpin, Paul Brady, John Faulkner, and Chris Stinson, and produced by Luxembourg-born Jean-Luc Leven. The album’s release is expected within the fall.

IRELAND: Dolores Keane, whom Nanci Griffith has called “the voice of Ireland,” was born into one of the country’s most celebrated musical families, in which, as she recalls, “learning songs and tunes was like learning to walk.” She first came to widespread attention with her version of “Dunia Aku Coco,” which was produced by the Canadian label “Albany” and released in 1986. The album’s success led to further releases, including “I Am A Child,” which was released in 1987, and “I Am A Woman,” which was released in 1988. She has also released a second album, “I Am A Lover,” which was released in 1989, and a third album, “I Am A Friend,” which was released in 1990. Dolores Keane is a popular figure in the Irish music scene, and her music has been featured on a number of television and film soundtracks. She is also known for her collaborations with other artists, including Sinéad O’Connor and Brian Molko.

AFRICA: The sound of township jive reaches far beyond the confines of Soweto with the international release of “Born To Jive” by the Soul Brothers (Sterne/Earthworks). In South Africa, the group’s albums circulate mostly on cassette, many of them bootlegged, and this release, for a wider market, is made up of tracks from two recent South African hit albums and an acclaimed session recorded on the group’s European tour for the BBC Radio One show hosted by Radio 1’s leading champion of world music, Andy Kershaw. With more than 20 years in the business but with a shifting lineup, the Soul Brothers are the finest examples of a wave of indigenous Afrikaans music that has reached international prominence. The group’s success is due in part to the skill of its members, who are all experienced musicians, and to the group’s ability to blend traditional and modern sounds.

PHILIPPINES: What passes for jazz here is often little more than straightforward instrumental music, but pianist Bel Cruz Jr., who plays the real thing on his debut album, “Bagudoty” (Cruz’s childhood nickname, pronounced with English translation), released on the Musikaling Records label of BMG Records (Philippines) Inc. As well as featuring five Cruz compositions, “Bagudoty” contains five passionate jazz treatments of well-known Filipino standards and folk songs, including “Dahil Sa Yo” (Because Of You) composed by Mike Velarde, and “Ang Tingi Kong Pap-Dag” (My Only Love) by Nicanor Abelardo. Arranged for a conventional lineup of piano, bass, and drums, the songs are also imbued with a Latin rhythm pulse, thanks to the additional use of congas and timbales. According to Cruz, there is a treasure chest of Filipino standards waiting to be discovered. Too many people, he says, have a false idea of Philippine traditional song. “What do you mean a Chinese jazz?”, he says. “These are great songs by great composers.” Cruz, whose fluent playing style resembles that of Oscar Peterson, mixes an accessible, melodic flow with thrilling improvisations that are often punctuated with dazzling. Art Tatsumi—like ““scores” of the “jazz” rhythms and the immediate impact of such music is an idea that changes out of me differently each time.” While the opportunities for jazz artists to record albums in this country remain limited, Cruz is helping to break down barriers.

DAVID GONZALEZ

RECORDER'S NOTE:

- The text above is a summary of the news and events mentioned in the provided document.
- The document includes a list of songs and their artists, as well as information about the release of new albums and recent performances.
- The text also includes quotes from various artists and critics, as well as references to specific songs and albums.
- The summary provides a clear and concise overview of the main points covered in the document.

www.americanradiohistory.com
Yamo Offers Alternative To Cold Electronica On 'Pie'

HOME & ABROAD

by Thom Duffy

WARMTH and whimsicality are not qualities usually associated with the technologically driven genre of electronic music. Yet they are found in abundance on "Pie," the noteworthy new album from Yamo, a collaborative electron-pop project led by Germany's Wolf- gang Flur, former member of the pioneering electronic music band Kraftwerk.

Released Tuesday (22) on the independent Hypnotic Recordings in the U.S. and other labels in Europe, "Pie" is the result of a long per- sonal and professional rela- tionship between Yamo and Flur, who has built upon and moved beyond the legacy of Kraftwerk in the 70s onward.

"Pie"—the trance-inducing, coolly impersonal sounds of such albums as 1974's "Autoahn" or 1975's "Europe Expression"—has had an influence on the development of styles including disco, rap, techno, electronica, and modern dance music. While he is aware of Kraftwerk's substantial in- fluence, Flur is the first to admit that, for him, listening to contempo- rary pop is not a priority.

I ignore a lot of [what's on] radio because I have to have my eyes and ears free from other influences," he says, speaking from his home in Düsseldorf, Germany. "We are immersed in our own region. There is enough sound in the air when you live in a big city. I get my ideas from that and what I listen to in music is not a priority.

Early this month, Flur participated in a panel on electronic music in the 90s at the CMA convention in New York and acknowledged that Europe continues to embrace elec- tronic styles much more fervently than the U.S., the land of guitar rock.

"It's so big here in Europe and has such radio play, and so little in Amer- ica," he says. "Since 1974, when a band like Kraftwerk brought elec- tronic music inside of pop to Amer- ica, nothing has changed too much. Only special radio stations play this music.

"It also takes a special record label to carry on electronic music." Flur says he learned that Hypnotic Recordings, based in California, had previously released albums by other electronica artists, including the early albums from Kraftwerk, licensed from Capitol Records. "It really helped us get those guys," he says of Hypnotic.

Germany's culture of technologi- cal precision can certainly be credited, in part, for nurturing the rise of

Myers’ ‘Rain’ Falls On Stony Plain

Canada Radio Hit Ignites Singer’s Career

BY LARRY LEGGETT

TORONTO—"Let It Rain," the debut album by traditional styled singer Shirley Myers, was released on Stony Plain Records in Canada Oct. 14, caused a national sensation, and has exceeded all expec- tations of its title track.

Serviced to Canadian country radio on a Warner Music promotion- al radio outgoing, "Let It Rain" peaked at No. 9 on Broadcast Data Systems' country chart July 7, a significant feat for a virtual unknown without a label deal.

"Let It Rain" was also featured on the WEA compilation "New Country," released May 13. According to Alan Fletcher, director of strategic projects for Warner Music Canada, the album, which also contains tracks by Paul Brandt, John Conlin, Jamie Scott, and Dan White, has sold 147,000 units in Canada.

Following the airplay success of the "Let It Rain" track, several executives at Warner Music Canada approached Myers to sign the 29-year-old Myers directly to the company, but that didn’t happen. However,jt's the right thing to do for [price] less since leaving Kraftwerk in the 80s.

Adding a touch of innocence, Flur’s teenage niece, Jeannine Flur, makes her vocal debut on the single "Stereomatric," a retro-sounding pan to stereo recording, "this brilli- ant technique from the 60s which allows us artists to be able to record our musical stories so effectively," writes Flur in the liner notes for "Pie".

For the recording of "Stereomatric," Flur even dusted off the original electronic drum pad that he and Kraftwerk’s Florian Schneider used in the 70s. "That was just for fun," he says. "We do everything for fun.

That attitude is a far cry from the cool and serious image of Kraftwerk, suggesting why Flur left the group in pursuit of more emotionally engage- ment music.

"There was not enough warmth, in our being together personally or in our music; it was too rigorous and too cold; we are left to understand and to search for a new style. I like to tell stories," he says.

"I'm a bit like an actor when I go inside the recording studio," he con- tinues. "I'm only interested in work- ing with people who have no problems in showing their feelings. That was my goal, of course. And that was the reason I left Kraftwerk, with a heart full of pain, of course, because it's not easy to leave a band. I changed, I really have to tell you, not Kraftwerk, and we went different ways.

"Sometimes, it's so healthy to let things go," adds Flur. "Now I only want to find something that makes me feel good, that brings me the most joy in life is the synthesizer music inside of me."

HOMESTretch City, Chicago • September 29, 1997

"Let It Rain," the debut album by traditional styled singer Shirley Myers, was released on Stony Plain Records in Canada Oct. 14, caused a national sensation, and has exceeded all expec- - BILBOSS SEPT 29, 1997
The World Mines Australia For Golden Talent And Diamonds In The Rough

Meanwhile, Oz Industry Minds Its Economy And Promotes Acts Abroad

While Australia's domestic music market struggles out of a slump, the country's newest crop of successful artists continue to reach new heights around the globe.

With its second album, "Freak Show," silverchair (Mushroom/Sony) has racked up international sales of another 2 million units. After a top 5 hit in the U.S. with "I Want You," Savage Garden (Roadshow) toured Japan and Asia and broke in Europe. Peter Andre (Mushroom) notched his sixth top 5 hit in the U.K. Meanwhile, Deni Hines (Mushroom) and Human Nature (Sony) expanded their success in Asia to the U.K., the latter touring Europe with Michael Jackson and Celine Dion before audiences of 2 million. Among other achievements: Regurgitator (Warners) undertook its fourth U.S. tour, opening for Helmet. Spiderbait (PolyGram) played Canada three times this year, to growing radio acceptance. David Helfgott (BMG) topped the Billboard classical charts and sold a half-million CDs worldwide. Hardcore act Frenzal Rhomb (Shock) toured the U.S. for the first time and, like labelmates Bodyjar and Big Heavy Stuff, continued to build a presence in Japan through touring.

Australia has remained a hotbed of A&R activity. Most labels are planning a renewed attack on the international market next year.

UP WITH THE ROSTERS

Sony Music Australia split into Epic and Columbia in order to better market acts and acquired local distribution of the Roadrunner, V2 and Harvestone labels. A much-publicized deal between Sony and Mushroom saw, within its first three months, the reunion of the multi-platinum '80s act Cold Chisel, a double-platinum Paul Kelly hits set and a gold single for newcomer Leonardo's Bride.

"It's been my dream for 20 years to get Cold Chisel," says Mushroom CEO Michael Gudinski, who passed on the act first time around. "Getting them caps off the company's 25th-anniversary celebrations."

Denis Handlin, CEO and chairman of Sony Music Australia, says of his company's strong showing, "We've been at the front when it came to new talent. We've been aggressive, and, as market leaders for three years [with a 22% share], we have the responsibility to excite and drive local business. We became closer to our partners at retail and media. Rather than whine about lack of airplay, we try to understand their concerns."

It's been a stellar year for Mushroom, but the company's strong showing has been offset by the market struggles of EMI which must reconceptualize itself as a "recorder" label with a "distribution" division.

Tina Arena and Sony's Denis Handlin

Handlin, managing director of EastWest, "The A&R policy we put into place at Warner four years ago is paying off." RBG vocal group Kultcha, with 100,000 unit sales in Southeast Asia, remains Warner Australia's biggest overseas act of its 18 local signings. But the company also is gearing up for U.S. releases next year for the Superman, a joint signing with Warner Bros.; the Earthlings, signed by Sire's Seymour Stein, pioneering dance producer Ollie Olsen's Primitive Ghost project; and U.S.-based country act Keith Urban & The Ranch, who is signed to Capitol.

"There's never been such a diversity of talent before," declares Tim Prescott, MD at BMG. "But that doesn't mean every act is worth signing. It's still a case of finding a diamond in the rough." When Prescott took over at BMG in March, he stripped back the company's multimedia interest to refocus on music, a move that led to a 3% rise in market share. Its biggest local act remains John Farnham, whose "Anthology," out next month, is expected to shift 350,000 units and generate reinterest in European markets—particularly as a new track is a duet with Human Nature. BMG's buy-out of rock 'n Art and Rubber landed acts with previous international success—Screaming Jets, Wendy Matthews, Even, Custard and Mark Of Cain.

EMI's reported advance of 4 million Australian dollars for the Seekers—the highest for a local act—reflected its faith in the veteran adult-contemporary act's potential in the U.K., and the U.S. soul singer Rani has been released by EMI affiliates in New Zealand, South Africa and Asia. Suva Pacifica, a joint signing between Virgin Australia and France, went gold in France. EMI this year also inked AC acts Helena, Simone Hardy and Drew McAllister.

FRESH EXPORTS

"There's considerable interest in Australian acts from abroad," confirms EMI A&R executive Kathy McCabe, "Interestingly, I'm finding it difficult to get quality acts...

Continued on page 70
The original independent music company in Australia

Over 100 million albums worldwide...
offices in Sydney and London

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PRODUCTION
PUBLISHING
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Critic’s Choices

Who are the best new artists coming up from Down Under? Billboard correspondent Christie Eliezer offers his selections.

The Superjesus
Artist: The Superjesus
Album: "The Absolute Truth"
Label: Mute
Distributor: Warner Music
Publisher: Sony Music
Manager: Naked Ape
Booking Agent: AMC

The Superjesus is a joint signing of Warner Music Australia and Warner Bros. in the U.S. The four-piece Adelaide band, fronted by extroverted singer Sarah McLeod, has aroused considerable industry attention. First came a guitar-pop attack that avoids independent pretensions and then a self-financed EP, “Fight Step Rail” (Aloha), which topped the alternative chart for five weeks. “We were completely naive,” laughs guitarist Chris Daymond, who joined the band in 1994 temporarily while taking a break from teaching music. In April, the band journeyed to Atlanta to make “The Absolute Truth” with Matt Serletic (Collective Soul, Cool For August). The album is due out in Australia later this year and in the U.S. in early ’98.

ARTIST

Jimmy Barnes
Lover Lover
Mushroom/Festival

Dave Graney
The Devil Drives
Mercury

Paul Kelly
How To Make Gravy
White/Mushroom/Festival

Tex Perkins
Far Be It From Me
Slick/Polydor

Mark Seymour
Last Ditch Cabaret
Mushroom/Sony

BEST NEW ARTIST

Frank Bennett
Five O’Clock Shadow
Mercury

Finn Scad
Coppercone/Fest
(Bark/Mushroom/Festival)

Jebediah
Jerks Of Attention
Mushroom/EPIC

Rani
Always On My Mind
Virgin

The Superjesus
Eight Step Rail
East/West

BEST DEBUT ALBUM

The Earthmen
Love Walked In
East/West

Human Nature
Telling Everybody
(Columbia/Sony)

Leonardo’s Bride
Angel Blood
Mushroom/Sony

Rebecca’s Empire
Way Of All Things
ETERNITY/Polydor

Savage Garden
Savage Garden
Roadshow/Warner

SONG OF THE YEAR

Nick Cave, "Into My Arms;" Nick Cave & the Bad Seeds
Mute

Darren Hayes/Daniel Jones, "Truly Madly Deeply;" Savage Garden
Roadshow/Warner

Paul Kelly, "How To Make Gravy;" Paul Kelly
White/Mushroom/Festival

Powderfinger, "D.A.F.;" Powderfinger
Polydor

BEST INDIGENOUS RELEASE

Archie Roach
Hold On Tight
Aurora/Mushroom/Sony

Telek
"Teel K"
Origins

Tiddas
Tiddas
Mercury

Warumpi Band
"Stompin’ Ground"
CAAMA

Yothu Yindi
"Blinkuta—Wild Honey"
Mushroom/Festival

Continued on page 72
What’s Up Down Under

A Recap Of Significant Developments On The Australian Music Scene During The Past 12 Months

© You Am I, Regurgitator and Christine Anu dominated the nationally televised ARIA awards in September 1996. You Am I, who won six of nine nominations, left the next day for a European tour. Meanwhile, BMG had purchased the group's label, rooArt, for a reported $5 million, giving You Am I, as well as acts Screaming Jets, Custard and Wendy Matthews, new international clout.

© October saw the deaths of Australian Crawl guitarist Brad Robinson and dance pioneer Jean-Paul Goude. The latter quit his management role after the industry and setting up a new deal with Warner.-000's "Jagged Little Pill" (850,000 units) replaced Fleetwood Mac's "Rumours" after 20 years as Warner Australia's biggest seller.

© In November, the Australasian Performing Right Association cited Nick Cave as Songwriter Of The Year and Tina Arena's "Wasn't It Good" as Song Of The Year. Crowded House's farewell performance on the opening night of the Sydney Opera House was attended by a crowd estimated by EMI at 250,000.

© Sony assumed distribution of Roadrunner in December. Rupert Murdoch appointed his son, James, as VP, music & new media of News Ltd. Moving further into the music industry and setting up TK News with Japanese producer Tetsuya Komuro to source talent in East Asia. Columbia Records in the U.S. signed Savage Garden for North America.

© In January 1997, influential act-breaking festival Big Day Out staged its final series of shows. Tim Reid, managing director of PolyGram Australia was named executive VP for Asia-Pacific, while PolyGram managing director Paul Dickson became group managing director (music operations) for Oz. The market leader Austereo radio network's joint venture with Malaysia's MEANET saw the launch of HitZ-FM in that country, to an audience of 1.1 million.

© The February launch of the electronic point-of-sale chart information system ARIAnet saw such genres as country register higher sales. Tim Prescott became managing director of BMG. The Hoodoo Gurus announced their split. Channel V and MTV arrived in the market, taking over local Red and ARC-TV channels, respectively.

© Warner Music, whose A&R motto is "export or perish," signed four acts to North America: Regurgitator to Reprise, the Earthmen to Primary/Sire and Keith Urban & The Ranch to Capitol, while The Superjesus is a joint signing with Warner Bros.

© In March, the Pacific Circle Music Convention was announced for this September as a new international industry meeting. Mushroom Records ended its distribution relationship with Festival after 23 years in favor of a new deal with Sony-Mercury managing director Tim Delaney, who transferred to London as a VP of international marketing, was replaced by Mike Allen—who previously held that London post. Savage Garden's album "Truly Madly Deeply," on Roadshow/Warner in Australia, sold 65,000 copies in its first three days.

WORLD MILES AUSTRALIA

Continued from page 67

from the contemporary-rock field. The fresh talent is mostly in pop and country."

Paul Krieger, managing director of Universal Music, is more forthright: "I put up my acts against anything coming from abroad," he says of his signings Grinspoon, Floyd Vincent & The Child Brides and Cactus Child.

PolyGram's platinum acts Spiderbait, Powderfinger and Dave Grohl's "N" The Coral Snakes have toured extensively through Canada and/or Europe. The company signed pop acts Magnet, ex-Boyfriend singer Rohyn Loan, Mercy Bell and New Zealand hard-rock act Shihad and bought Sydney indie label Redeye, originally home to The Cruel Sea. "We're looking at one hell of a year in '98, especially with additional albums from The Cruel Sea and Tumbleweed and a solo album from [The Cruel Sea]'s Tex Perkins," Andrew "Kangaroo" May of Frontier Touring Company.

One important sign of the renewed international interest in the Australian music scene is the Pacific Circle Music Convention, which will take place in Sydney Sept. 21 to 25, organized by Michael Chugg, general manager of the Frontier Touring Company, a division of the Mushroom Group. Described by Chugg as "a five-day conference on initiatives and strategies to capitalize on the music world's last Shangri-la," the event will include showcase performances, expos, gala concerts, workshops, a fan fair, technology and memorabilia displays, a massive CD sale, a musicians' golf tournament and closed-door industry meetings. It will coincide with the 11th annual ARIA awards in Sydney Sept. 22.

In other developments, the country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIAnet showed higher sales for the genre than previously expected. Festival signed country artists including Don Webley (grooming him for the teen market), Sydney's Sessions and Adelaide's bluegrass act Trevor & Kim Warner. Fiddle player Pixie Jenkins found a home at ABC and singer/songwriter Felicity at EMI. Country acts making a dent abroad include Capitol's Keith Urban & The Ranch and Arista's Sherri Austin. Sony's Tommy Emmanuel is working in Nashville on his second album with Chet Atkins. ABC is negotiating a show for Gina Jeffreys in Asia.

"There's never been such a diversity of talent before. But that doesn't mean every act is worth signing. It's still a case of finding a diamond in the rough."

—Tim Prescott, BMG

Seems to have thawed after a bidding war in which offers surpassed 1 million Australian dollars, the reunited Cold Chisel, the country's most popular act of the 1980s, signed with Mushroom Records in August. The deal promises the band a high degree of creative freedom. ■
IN ORBIT:
REGURGITATOR (ON REPRISE)
THE SUPERJESUS (ON WARNER BROS)
THE EARTH MEN (ON SIRE)
SINGLE GUN THEORY (ON NETTWERK)
THE RANCH (ON CAPITOL)

IN LAUNCHING MODE 1998:
PRIMARY
PRIMITIVE GHOST (FEATURING OLLIE OLSEN)
INSURGE
VANESSA CORISH
MARCIA HINES
KAYLAN
KULCHA
NARIE WILSON
DUNCAN JANES

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where you rehearse continually because there's not a lot to do." It paid off when a two-song demo, recorded in three hours, won radio network Triple J's Unearthed contest. National attention for their EP "Licker Bottle Crazy," is followed this month by the debut album, a psychedelic pop extravaganza of continually moving textures. "We've a wider definition than most '90s band are allowed," says Jamieson.

**Artists:**
- Monique Brumby
- Spiderbait

**Albums:**
- "Thylacine"
- "Ivy And The Big Apples"

**Labels:**
- Columbia
- PolyGram

**Distributors:**
- Sony Music
- PolyGram

**Booking Agents:**
- Premier Harbour
- IMC

**Managing**
- Music Contact

**Distributor:**
- PolyGram

**Booking Agent:**
- IMC

**Distributor:**
- PolyGram

**Manager:**
- Music Contact

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**YEAR-OLD MONIQUE BRUMBY,** who was born in Tasmania in the Chinese year of the tiger. Her semi-autobiographical debut album is classy and, in cases like the song "Fallen Angel," quite moving. Brumby began writing in high school and busked for a while before heading for Melbourne's acoustic scene. "Thylacine" was produced by David Bridie of the group My Friend the Chocolate Cake, recently known for his production work with Christine Anu and PNG's George Telek. In August, Brumby visited the U.S. for meetings with executives from Columbia Records, with an eye toward an American release. She intends to record again later this year. "I love performing my older songs," she says, "but they were written when I was 18."

**Artists:**
- Spiderbait
- Diana Ah Naid

**Albums:**
- "Ivy And The Big Apples"
- "S/T"

**Labels:**
- PolyGram
- Origin

**Distributors:**
- PolyGram
- MBS

**Publishers:**
- Lenoxings
- None

**Booking Agents:**
- None

**Manager:**
- None

**Year-old Monique Brumby, who was born in Tasmania in the Chinese year of the tiger. Her semi-autobiographical debut album is classy and, in cases like the song "Fallen Angel," quite moving. Brumby began writing in high school and busked for a while before heading for Melbourne's acoustic scene. "Thylacine" was produced by David Bridie of the group My Friend the Chocolate Cake, recently known for his production work with Christine Anu and PNG's George Telek. In August, Brumby visited the U.S. for meetings with executives from Columbia Records, with an eye toward an American release. She intends to..."
seeking work. The journey ended 14 years later, when she settled in northern New South Wales. Two years later, she had a son, Stone. Now 21, Ab Naid is extremely confident, and with every good reason. A friend’s uncle saw her perform and gave her $10,000 to make an album. A track “I Go Off” was sent to the Triple J radio network and received enough high-rotation play to earn major labels’ and management interest. But Ab Naid inked with Origin, a Sydney indie with a roster of acts that have long shell lives. Her album, remixes by Gang Gajang’s Buzz Bidstrup, is to be issued in Australia this month.

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AUSTRALIA

ECONOMIC WATCH
Currency: Australian dollar
Exchange rate: $1 = 1.34 Australian dollars
GDP in U.S. dollars (1994): $21,283 billion
Inflation rate (1997): 0.5%
Unemployment rate (July 1997): 8%

SALES WATCH
Average wholesale album price (£U.S.): $15.70
Average retail album price (£U.S.): $22.35
Mechanical royalty rate: 9.30%
Sales tax on sound recordings: 22%
Unit sales (First six months 1997): 19.2 million
Change over previous year: -7.5%
Per capita album sales: 2.7
Pricing level: 4% of units
CD-player household penetration: 62%
Platinum album award: 70,000 units
Gold album award: 35,000 units

MEDIA WATCH (key promotional outlets)
"Hey, Hey It’s Saturday" (Channel 9): 5 million viewers
Austereo radio network: 3.1 million listeners daily
Triple M network: 2.9 million listeners daily
Triple J network: 2 million listeners daily
"Hit" (Melbourne Herald Sun): circulation 558,500
"The Metro" (Sydney Morning Herald): circulation 240,400

RETAIL WATCH (key retail outlets)
Brass: 90 stores
Sanny: 80 stores
HMV: 21 stores
Central Station Records: 7 stores
Blockbuster: 5 stores

CHART WATCH
Top-Selling Albums: January–June 1997 (Source: ARIA)
1) "Savage Garden" (Roadshow/Warner)—Savage Garden
2) "Romeo & Juliet" (EMI)—Original Soundtrack
3) "Tragic Kingdom" (Universal)—No Doubt
4) "Secret Samadhi" (Radioactive/Universal)—Live
5) "Spice" (Virgin/EMI)—Spice Girls
6) "Freak Show" (Murmur/Sony)—Silverchair
7) "Savage Garden" (Roadshow/Warner)—Savage Garden
8) "Ixnay On The Homme" (Columbia/Sony)—Offspring
9) "Forgiven Not Forgotten Tour Pack 1997" (EastWest/Warner)—The Corrs
10) "Pop" (Island/PolyGram)—U2

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PRO DJ INTERNATIONAL
Top-Selling Singles: January-June 1997 (Source: ARIA)

1) "Truly, Madly, Deeply" (Roadshow/Warner)—Savage Garden
2) "Doin' What's Right" (CBS)—No Doubt
3) "MMMBop" (Mercury/PolyGram)—Hanson
4) "Breathe" (Sony)—Prodigy
5) "I Finally Found Someone" (A&M) —Bryan Adams/Barbra Streisand
6) "Don't Let Go (Love)" (EastWest/Warner)—En Vogue
7) "Last Night" (BMG)—Az Yet
8) "Break My Heart" (Sony)—Unique II
9) "Freak" (Murmur/Sony)—Silverchair
10) "Sexy Eyes" (Transistor/BMG)—Whigfield

REPERTOIRE BREAKDOWN

Domestic: 12%
Classical: 5%
International: 83%

TRADE CONTACTS

IFPI national group: ARIA
Mechanical-rights society: AMICOS
Performing-rights society: ARIA
Music-publishers associations: AMPAL

WORLD MINES AUSTRALIA

Continued from page 74

rates in 17 years and an inflation rate of 0.5%, showed consumers were unwilling to spend. The unemployment rate was 8%, with youth joblessness at 16%. There was a dearth of blockbuster releases—although albums by Savage Garden, the Corrs, Celine Dion and Alanis Morissette broke the half-million-unit sales mark.

The computer-game and spinoff toys/cash: Sony PlayStation sold a half-million software units and 300,000 hardware units, while demand for Nintendo's 64 was so extensive that supplies dried up for six weeks. The opening of casinos in Sydney and Melbourne diverted older entertainment spending.

“There’s considerable interest in Australian acts from abroad. Interestingly, I’m finding it difficult to get quality acts from the contemporary rock field. The fresh talent is mostly in pop and country.”

—Kathy McCabe, EMI

The claims of some government ministers and consumer groups that compact discs in Australia were overpriced may have confused consumers as to the value of a CD. Too many releases put added pressure on retail.

Downsizing and catalog marketing (which accounts for 40% of business for most majors here) were facts of life. PolyGram closed a store office. Mushroom shuttered its export division, and Festival pared down its operation after losing Mushroom’s distribution to Sony.

There were other issues to contend with. The Australian government’s threat to relax parallel-import restrictions lost steam due to lobbying and stern warnings from U.S. and European trade organizations. But the threat remains. “More and more ministers are appreciating it’s a negative move,” says ARIA CEO Emmanuel Galli.

The Australasian Performance Rights Association (APRA), exasperated with mainstream radio’s low exposure of new music, set up the first meeting in a decade between the radio and music industries. It was not good news for the music industry: radio refused to loosen up, and no new radio licenses are available until 1999. ARIA continued talks with what Candi describes as “the highest level of radio, and we’ve got to the point where we’re reaching an understanding.”

Retail suffered a soft first half, with some months registering an 18% drop. About 10 stores closed. There was, however, no panic discounting; many had learned a lesson from the Sanity chain, which maintained full prices to fund its expansion and sustain a strong market share.

“Australian music retailers have been hit with a double whammy,” observes Barry Bull, chairman of the Australian Music Retailers Association (AMRA) and owner of Toombul Music in Queensland. “Both were out of our control—a recession hit retail across the board, and too many major releases failed to sustain volume.”

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The country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIAnet showed higher sales for the genre than previously expected.

AUSTRALIA

The country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIAnet showed higher sales for the genre than previously expected.
NEW YORK—In an unusual move for the venerable classical label, Deutsche Grammophon (DG) is releasing a compilation CD aimed squarely at mainstream audiences: the musical companion to the new book “Tune Your Brain” by author/ethnomusicologist Elizabeth Mills.

Out this month from Berkley Press, “Tune Your Brain” pulls together scientific research from a number of different areas in an effort to teach listeners how they can use music to alter moods and improve their health.

For the companion “Tune Your Brain” CD, out Sept. 18, Miles called material from DG’s vast catalog to illustrate her various points. In detailed liner notes, Miles explains what listeners understand and apply the concept, and with complete citations of the original sources, the CD also serves as an efficient label sampler.

DG VP and label director Albert Immerman acknowledges that this is a different type of marketing effort for DG and sees it as a celebration of classical music. He also says it’s a way to engage and educate new listeners that fits well with the label’s overall image and philosophy.

“We selected this project for a very specific reason,” he says. “A lot of the fresh and real-life human issues in classical music have sort of been pushed out of the process. You’re not supposed to talk about how the music strikes our emotions and our spirits, but you can’t have a critical discussion of Beethoven’s music that doesn’t discuss the emotional impact. I think we solve this music by helping to promote the goals that all the composers have had.”

Miles offers extensive and diverse discographies in support of each chapter—or desired effect, such as relaxation—and includes an 800 number through which readers can order any of the discs mentioned. She points out that classical music was the most logical choice for a companion CD.

“Part of the intrigue for me is that a lot of the music that has been used in experiments is classical, so it’s proven that it works. But it’s also what I like to call super-pop, especially from the neurological standpoint, because it’s more complex,” Miles says.

She adds that classical music has the added benefit of being a familiar entity to most listeners, even if they are not fans, and is likely to turn off threadbare listeners than, say, rock or world music.

Initially, DG is taking a regional approach to marketing “Tune Your Brain” that is centered around a unique opportunity with Los Angeles commercial classical station K2GO. The station, which has sister stations that carry its programming in San Francisco and San Diego, has been running 90-second “Brainstorming Breaks” three times a day, hosted by Miles. During the first two weeks of the 16-week program, Miles is presenting general background information on the research she has gathered. Subsequent weeks will each focus on a specific application, such as relaxing, healing, uplifting, creating, or energizing.

“Elizabeth came to us with the idea, and we said, ‘Yeah, this is kind of neat,’” says Kimberly Theodore, assistant PD at K2GO. “It expands the concept of how music can fit into everyone’s lives, and it’s useful information. We’ve already had a lot of positive response from our listeners.”

To support the effort, DG is also advertising the “Tune Your Brain” CD on the station. October ads will carry tags for Tower Records, and, in November, DG will key the spots to Borders Books & Music. The label is working on setting up in-store appearances for Miles and attempting to cross-merchandise the book and CD at each store. The book and CD have the same cover artwork and each will carry an ad for the other.

In November, “Tune Your Brain” will be featured as a critical label sampler.

The campaign for “Tune Your Brain” will expand to the regional level once the label is able to gauge initial consumer interest. So far, Miles is slated to make in-store appearances in California, but DG and Berkley Press will be working toward gaining national publicity and television exposure for the author.

“One reason we have seen such a strong time marketing classical music is because it appeals to people in all demographics in every country. ‘Tune Your Brain’ targets Americans in particular because it captures the quintessential American experience of wanting the quickest way to self-improvement, and Elizabeth shares the same missionary zeal in terms of understanding that classical music is uniquely good and powerful,” Immerman says.

The “Tune Your Brain” CD is designed to be a “mood journey” through the various stations explored in the book. Miles’ liner notes provide brief examples of her research as well as how the selected music works for each

(Continued on page 84)

At 25, Recordmasters Is Venerable Baltimore Indie

BALTIMORE—Mike Richman has survived as an independent record retailer for over three years, currently operating three Recordmasters outlets in one of the oldest, and newest, Baltimore-area malls.

Success is due to an unusual set of factors: a focus on classical and jazz, as well as a broad mix of other genres; an aggressive music tape approach; a growing mail-order business; and video rentals.

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(Continued on page 84)
slogan they still use effectively in print ads. The Cockeyes outlet was closed, and a new 2,800-square-foot store was opened in the new upscale Kenilworth Park Mall in suburban Towson, Md., which caters to more adult-oriented music tastes.

Richman credits Recordmasters' longevity to what he calls the "personal touch, with friendly customer service from a knowledgeable staff that has built up a nice neighborhood business in both locations."

Included are his sons, Colin, now 27 and Rotundia Center manager, who started as a stock boy at age 15; Carl Lochte, manager of the Kenilworth store; Jim Bailey, manager of the classic outlet; Jamie Hopkins, video and jazz buyer, and Victor Walters, jazz and R&B music expert.

Although Mark Richman says radio was never that good an advertising outlet for music in the Baltimore area, Recordmasters does support Baltimore Junior College's WJBC. Steve hosts a bimonthly "new release" show that gets good listenership based on call-ins and store traffic following each program.

"The co-op situation has changed dramatically over the years, and now it's down to almost nothing," Richman observes. He does cite good cooperation from distributors, including Independent National Distributors Inc., Malverne, Select-O-Hits, and M & S Distributors.

The main Recordmasters outlet in Baltimore's Rotundia mall opened 25 years ago. (Photo: Steve Traiman)

Colin Richman, center, manager of Recordmasters' Rotundia mall outlet, is flanked by Jamie Hopkins, left, video and jazz buyer, and Victor Walters, jazz and R&B music expert. (Photo: Steve Traiman)

THE NATIONAL ASSN. OF RECORDED MERCHANDISES (NARM) reports that more than 450 industry people—"more than expected," according to president Pamela Horowitz—attended its full conference at the Laguna Cliffs Marriott Resort in Dana Point, Calif. NARM says that its 40th annual convention will be held March 14-17, 1998, in San Francisco and that the conventions the following two years will be in Las Vegas and San Antonio, Texas.

IMAGE ENTERTAINMENT, the laserdisc distributor, says it has signed an exclusive deal with Digital Theater Systems (DTS) to distribute DTS music program programming on CDs and DVDs. DTS markets its 6-channel audio system, used for feature films. This summer, the company announced that it had purchased a minority interest in its Ticketmaster-Southwest joint venture from Time Warner. It now owns three-quarters of the venture.

K-TEL INTERNATIONAL has terminated a deal to sell most of its music assets to Platinum Entertainment Inc. for $35 million in cash. Although K-Tel said that the agreement allows it to keep a $1.75 million deposit held by a third-party bank, Platinum has indicated it plans to contest that. K-tel says in a statement, "The assets included in the Platinum transaction continue to represent significant value, which has not been adequately reflected in our company's public-market capitalization. Our objectives now will be to further build these assets as well as our information, video, consumer products, and direct-response marketing arms and to achieve a level of stock valuation which is more reflective of our company's worth." The Plymouth, Minn.-based marketer of music compilations also has authorized the repurchase of up to $2 million worth of K-tel shares in the open market.

HARVEY ENTERTAINMENT and Satan Entertainment say they plan to co-produce a second full-length, live-action, direct-to-video film based on Casper the Friendly Ghost. The movie, tentatively titled "Casper Meets Wendy," is slated for release in fall 1998 and features two of Harvey's licensed cartoon characters. Harvey also says that first-week retail sales for the direct-to-video "Casper: A Spirited Beginning" approached 1.3 million units. The video, released by 20th Century Fox Home Entertainment, is selling for between $12.95 and $19.98 at retail.

ALL AMERICAN COMMUNICATIONS, the owner of the Scotti Bros. record label, announces that it is in preliminary discussions with a few firms about a possible sale of the company's music business and Media Finance as investment advisers. The company is also in the television production and syndication business, with shows like "Rugrats" and "The Price Is Right."

TICKETMASTER GROUP reports net profit of $2 million in the second fiscal quarter on $81.7 million in revenue, compared with a loss of $489,000 on revenue of $53.2 million in the same period last year. The Los Angeles-based company says it sold 16.3 million tickets in the quarter that ended July 31, up 7.6% from the year before. In a statement, the company says, "We also took significant steps to consolidate our ticketing joint ventures and licensees and to expand our business internationally." Separately, the company announced that it had purchased an additional one-third interest in its Ticketmaster-Southwest joint venture from Time Warner. It now owns three-quarters of the venture.
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**FUJI. A new way of seeing things.**
NARM Road Trip Yields Some Updates On Valley

ON THE ROAD: Retail Track spent the week on the road, first at the Trans World Entertainment Corp. Convention and then onward to the National Assn. of Recording Merchandisers’ (NARM) Fall Conference. The Trans World Convention was held Sept. 6-10 at the Sheraton Hotel in Saratoga Springs, N.Y., and it was a very upbeat affair. No doubt thanks to the chain’s kick-ass performance over the last year, the troops were ready to celebrate. The labels helped them accomplish this by supplying performers who excel at party music, including Buster Poindexter, Tower Of Power, and the Average White Band.

From there I headed out to California for the NARM conference, or mini-NARM, which was held Sept. 11-14 at the Marriott Laguna Cliffs Resort in Dana Point. Mini-NARM was well attended, and like all NARM conventions, attendees get out of it what they put into it. In other words, those offering their opinions to Retail Track gave the affair mixed reviews. But whether they liked the conference or not, the hotel got an overwhelming thumbs down as a place considered not conducive for hosting a NARM event. On the other hand, the Dana Point/Laguna Beach locale got an overwhelming thumbs up as a splendid place to hold the event, ad infinitum.

Anyway, while I was at mini-NARM, I ran into Barney Cohen, CEO of Valley Record Distributors, who brought me up to date on the latest events at his company.

First off, he reported that he has hired Wall Street investment banking firm J.P. Morgan to help the company raise equity, possibly through a public offering.

“Our goal is to sell one-third of the company and raise $35 million or $40 million, although we have yet to do a serious valuation of the company,” Cohen stated.

I pointed out that Alliance Entertainment Corp.’s Chapter 11 filing may make the possibility of selling a public offering a difficult proposition. Cohen concurred, “That’s one of the challenges. We don’t want to trash our competitors, but we want to distance ourselves from the Alliance situation.”

But he pointed out that music retail has been reporting stronger numbers to Wall Street, which should help strengthen Valley’s position. Also, he pointed out that Valley has a very different account base than Alliance, with 65% of its volume coming from independent stores. Alliance is more reliant on chain business.

In other Valley news, Cohen reported that the company just broke ground in Louisville, Ky., on a 330,000-square-foot distribution facility. “It’s a warehouse that can be expanded as well,” Cohen said, meaning that in addition to putting in a second level, the property allows for the warehouse to be enlarged beyond the 330,000-square-foot ground-floor area.

He said that both the Valley facility, which measures 185,000 square feet, and the new one will be complete stocking branches. He said that after studying the issue, Valley executives decided to not split inventory between the two facilities.

Also, as a result of the new facility, the company will implement numerous upgrades to its current system, which will be applied to the Valley warehouse as well. He adds, “And we think our current warehouse is pretty special already.”

In addition to recently launching a music label, Valley Entertainment, the company continues to digest its acquisition of Star Video, Cohen said. He said that the two companies are putting together their computer systems, adding that the process will take another six to nine months and “by this time next year, the integration of the two companies will be completed, and we will be running smoothly. We want to get it so any salesman can sell any product,” meaning that those currently working as video salesmen will also be able to sell music and vice versa.

(Continued on page 84)
Shuttering Appears Imminent For INDI
Closure Would Leave Labels In Lurch For 4th Quarter

ENDGAME FOR INDI? As this is written, there has been no official word on the fate of Alliance Enter
tainment Corp.'s Independent National Distributors Inc. (INDI). Ed Christian
reported in these pages last issue that it is believed the firm will close its doors by the end of the year (Billboard, Sept. 20).

Demoralized INDI staffers contacted by Declarations of Independence
were virtually certain that Alliance, which filed for Chapter 11 bankruptcy
protection in July (Billboard, July 20), would officially communicate a shut-
down date to employees by the close of the week ending Sept. 20. One reliable
INDI source confirmed that the com-
pany has told its labels to seek other avenues to sell their fourth-quarter
releases.

A source at one INDI label says that the distributor has laid off a half-dozen
New York-based label managers, essen-
tially leaving vendors with no one with whom to communicate.

Perhaps the best indicator of a prob-
able imminent closure of INDI was the firm's diminished presence at the Na-
tional Assn. of Recording Merchandi-
sers (NARM) Mid-Year Conference, held Sept. 11-14 in Dana Point, Calif. The event is basically a retooled version of
NARM's Full Wholesalers Conference, the annual indie-label-distributor hur-
dle held in previous years in October in Phoenix; this year, the renamed confab
was moved up a month and wrapped in a retail component.

In past years, INDI dispatched an enormous plank of sales personnel to
the late-year NARM event; in fact, no other distributor came close to equal-
ing the company's strength there. This year, INDI was represented by only
three executives—president Larry
Steelsel, senior VP Joe Parker, and VP
Todd Van Gorp. None of the company's
senior salesmen were in attendance.

An INDI source says that after some
waffling that saw trips to Dana Point
for the company's salespeople sched-
uled, rescheduled, and then reinstated, the
staffers finally had their trips canceled
Sept. 5, six days before the start of the
sit-down.

INDI's salesmen had already noted
with alarm the ongoing defection of la-
beis from the distributor's ranks as the
financial woes of the company's parent
deepened, and that erosion has contin-
ued in the two months since Alliance's
bankruptcy filing.

Possibly the most catastrophic exit
was that of American Graniphone, the
Omaha, Neb.-based label that is home
to founder Chip Davis' act Mannheim
Steamroller, and possibly INDI's vol-
ume leader. On Aug. 25, the label—
which has another potentially big-sell-
ing Christmas album by Mannheim in the pipeline for October—sealed a new
national distribution pact with Navarre
Corp. in New Hope, Minn. (Billboard,
Sept. 20).

Other companies that have left the
INDI fold in recent weeks include
W.A. E. (now with Select-O-Hits),
Indie Source (now going through Koch),
JVC, Warlock, and Shadow. The most
recent vendor last supplied to Declara-
tions of Independents encompasses only
some 55 labels, including proprietary operations Castle, Concord Jazz, and
One Way; only 20 are exclusive deals.

Before its major housecleaning
early this year, INDI distributed hundreds of labels.

An INDI source also notes the de-
parture of one high-profile sales staffer.
John Horn, who serviced Camelot
Music and other Midwest accounts
out of Cleveland. Horn has reportedly
taken a job with another national dis-
tributor.

"Stunning" may be the only word
that adequately describes the reversal
of INDI's fortunes. One source notes
with dismay that only four years ago,
INDI was the exclusive national dis-
tributor of one of the biggest singles in
history: Tag Team's "Whoomp! (There
It Is)." Only a year ago, an Alliance ex-
ecutive told us that INDI controlled
20% of the domestic independent dis-
tribution business.

And by December, it all may be . . .
gone.

Maybe "stunning" isn't a good
enough word, at that.
DEAR Day's Day, another veteran of the Jeff Beck/Jan Hammer unit, was drafted to drum, and a jazz-bred wild card, former Miles Davis sideman Sonny Fortune, appears on saxophone.

Of Fortune, whom DiNizio used to hear regularly at New York's Village Vanguard, the leader says, "I always thought he was heir to the Coltrane legacy. Sonny was my Coltrane."

Had fate not intervened, another jazz player probably would have filled the drum chair on "Songs And Sounds." According to DiNizio, Tony Williams, another veteran of Miles' band and leader of the spectacular early fusion group Lifetime, had agreed to do the record; DiNizio was stunned to learn, just before sessions were scheduled to begin earlier this year, that Williams had died after undergoing what he thought would be minor surgery. As constituted on the Velvel reuse, the band supplies moody backing for a panel of songs inspired by some dark hours in his life. "This record is a reflection of the demise of my marriage and the near-doom of my band," he says.

Probably the most potent number on the album is the almost uncomfortably affecting "Liza," addressed to his young daughter: "I was concerned about that track," DiNizio confesses. "It was so personal to me, I was unsure about putting it on the record. But it stays."

While one or two of the songs date back to 1994, when "A Date With The Smithereens" was issued by RCA, most were penned in a rush following a week of solo shows.

"I thought that if I booked some coffeehouse dates and did it all myself, I'd get a breakthrough," DiNizio says. "All the material came out in a week. I did the demos in one night at my kitchen table at my house in New Jersey."

When it came time to record the songs, DiNizio turned to Don Dixon, the crafty pop fabricator who had co-produced "A Date."

"One bonus on this project was, every time I headed into Smithereens territory, Don would censor me, he'd stop me," he says. "I think that was good."

Having finished a run of gigs with the Smithereens this summer, DiNizio plans to support "Songs And Sounds" with dates featuring the band heard on the album. He'll be promoting the record in September with radio stops in Denver, San Francisco, L.A., and San Diego.

DG COMPILATION HELPS 'TUNE BRAINS'

(Continued from page 79)

desired state. It is designed to be listened to either in its entirety or for a specific goal.

For example, if a listener has had a rough day at work or an argument with a spouse, he or she may want to go right to the "cleansing" section to help vent "rage and detoxify." Along with becoming absorbed in the intensity of "Mars, The Bringer Of War," DiNizio says, "a listener may take suggestions from Miles for accompanying physical release, such as pounding a table in time to the music or using a yoga breathing technique.

DG will also take advantage of the project's natural appeal to the new age market segment and plans to work closely at first with the largest specialized book and music one-stop, as well as with larger chains that buy direct from the label.

"One thing that's interesting with these stores is that they act very much like a publicist base and generate a lot of word-of-mouth," says Christian Duarte, national director of alternative marketing for PolyGram Classics & Jazz.

Imperato points out that the project has the potential to expand greatly on the notoriety of the 1989 University of California study that found that listening to a particular Mozart piece raised students' IQs. He adds that he thinks Miles has the potential to become something of a media personality on the subject of music in general and a special woman for classical music in particular:

"There are people in every field who get onto TV and in print and talk about their expertise. People learn about politics from watching talking-head shows and movies from Siskel and Ebert, and I think classical music needs recognizable figures besides the artists themselves to talk about it," Imperato says.

"She has a perfect mix of brilliance and a tremendous sense of humor. This is not just another compilation; it has a real person behind it, and she has the same noble aspirations. We want more listeners, but the focus is on the music, and Elizabeth's details give it a new dimension."

RETAIL TRACK

(Continued from page 82)

SPEAKING OF ALLIANCE, last issue in a news story I reported that Richard Bernstein, who heads up R.A.B. Holdings, is interested in acquiring the Alliance One-Stop Group.

Bernstein, who was chairman of Western Publishing for 10 years, has an extensive background in distribution, having once owned Harris Wholesale Drug, and his R.A.B. Holdings owns Millbrook Distribution Services, based in Leicester, Mass., which sells health and beauty products and specialty foods to supermarkets. Bernstein and I spoke at length about distribution. For instance, in addition to the distribution companies he now owns or did own in the past, he points out that "to a great extent a lot of the strengths of Western Publishing was our distribution capabilities. We serviced 124,000 stores, including 75,000 rack accounts. We were a very distribution-oriented company."

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Merchants & Marketing

Sharon, Lois & Bram Return With Their ‘Skinnamarink TV’

S & B RETURN: Child’s Play caught up with Sharon, Lois & Bram in a Toronto recording studio Sept. 8, where the venerable children’s trio was in the midst of an intensive recording session. Sharon Hapson, Lois Libbrecht, and Bram Morrison were laying down vocal tracks for the many musical numbers on their soon-to-debut television series “Skinnamarink TV.”

The program premieres at 11:30 a.m. (EST) Oct. 27 on cable network the Learning Channel (TLC), where it will be shown Monday through Thursday during TLC’s commercial-free preschool block “Ready, Set, Learn! In January, it begins running twice a day. In the trio’s home base of Canada, the show will also air on Saturdays on the Canadian Broadcasting Co. (CBC) network. A soundtrack album from the show will be released approximately a year from now, as will the first “Skinnamarink TV” home video product, according to Steve McNie, president of the trio’s Toronto-based label, Elephant Records (distributed in the U.S. by Drive Entertainment).

“Skinnamarink TV,” produced by Twist Productions for Skinnamarink Entertainment in association with Craftsman & Scribes Creative Workshop, TLC, and the CIC, is S & B’s triumphant return to television after nearly a decade. The trio’s long-running program “The Elephant Show,” which garnered major followings in America and Canada alike, last aired new episodes in 1986. (“The Elephant Show” is still in reruns statewide on cable.) Along with our 8-year-old, Lily, we had the opportunity to observe S & B’s recording sessions at Toronto’s Inception Sound Studio. Working their way into the half-hour part Harmony magic on the buoyant old-time tune “Everybody Happy,” these seasoned pros nailed it in less than 30 minutes. (Even the perfectionists, though, they weren’t 100% satisfied. “You know what I don’t like?” said Hapson after the final take. “The descending run,” offered Morrison. “That chord juts out every time,” affirmed Hapson. Of course, it sounded just grand from our vantage point.)

The first 26-episode run of “Skinnamarink TV” requires the trio to cut a staggering 120 songs. Six full-length numbers are performed in each episode, as well as dozens of little theme songs and commercials. “Skinnamarink TV” you see, is set up as a parody of a television network. “It’s a humorous takeoff on TV,” says Lilienstein, “with news, weather, sports, an exercise show, a cooking show, game shows, soap operas, etc.” A pair of animal characters (actually costumed humans), Ella Elephant and C.C. CopyCat, contributes to the fun. Segments last from one to three minutes and are centered around the music. Usually in kids’ TV,” says McNie, “the script is written, and then appropriate songs are plugged in. With “Skinnamarink TV,” the show’s 11 writers are writing scripts to the music.” Producer Paul Mills, who

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CHILD’S PLAY
(Continued from preceding page)

he helped five of S.L.& B’s previous albums, is co-producing the music with Bill Garrett. (The name “Skinnamarink TV,” of course, comes from one of the show’s theme songs, “Skinnamarink,” which closed every “Elephant Show.”)

“Ten percent of this repertoire we’ve done before,” says Hapson, who notes that all songs are newly recorded. “The rest are new to us, encompassing the 170,000 tracks in the database.”

Long one of children’s music’s most eclectic musical archivists, the interpretive trio continues to put its distinctive spin on the works of a wide array of songwriters. “I’d encouraged them to write songs themselves for the first time,” says McNeice, “but they declined to understand their strength. Bram said to me, ‘Just think of us as Frank Sinatra.’” Mills says the trio is drawn to a database of more than 500 songs—and all of the music, the trio proudly points out, is made with real instruments. “The only time we ever use a synthesizer,” says Morrison, “is when a certain sound effect is called for.”

Each member is playing four or more regular roles on “Skinnamarink TV.” Hapson is tongue-tied news anchor Lianna Brianna Smith, exercise shoe host Fatti Fur (“We do the Hickey Pocks,” “Tennessee Wig Walk,” and so forth); the piano singing Sage, who “sees all, knows all, and tells a little”; and Grandma Griselda, who renders fairy tales her own way. “Jack And The Beanstalk,” for instance, becomes “Jack And The Jeeansalt,” and the hero ends up opening a store called Jack’s Jean Shop.

Morrison’s alter ego includes Shameless O’Toole, a Bob Vila manner of Who hosts “Construction Site”; weatherman Pert Cyril, who single a lot of climate-related songs, like “It Ain’t Gonna Rain No More”; science show host Professor Himmom; Crazy Jake, whose song “It’s a Lip of the half-’Laugh-In’”; and Inspector Gumshoe, “who never solves anything.”

Allenstein becomes Cookie LaFranco, whose cuisine-oriented show “Cookie’s Dinner” includes “lots of foody songs” on the menu; a male sportscaster, Kenny G. Whiz, who can’t quite get with the program; fashion segment host Chi Darling, who advises kids what to wear in all circumstances (“Forgot to bring a birthday present to the party? Keep your hat in front of your face”); and Cousin Henny Hapway, who does the farm report. She and Hapson also appear as extra-close twins Millie and Timmy.

“This is a much more ambitious program than was ‘The Elephant Show,’” notes Hapson. “We’ve been asked to sing a song, and it feels great.”

Aids Morrison, “We haven’t had time to look at our footage after we’ve shot it—when it does air, this show will be much more a surprise to us as to anyone.”

Retail Track
(Continued from page 81)

His current distribution endeavor is through Milbrook, which will do about $600 million this year. He adds that the company has a 1 million-square-foot facility in Harrack, with sufficient capacity to stock music product, should his company pursue an Alliance agreement.

He says that while the music business is clearly different than the businesses he has experience in, there is a fundamental similarity to all forms of distribution.

The problem that Alliance executives had, according to Bernstein, is remembering what businesses they are in. “They are a service one-stop,” he says. “It fills an important economic position of getting product to the people and stores.”

He says that his team has experience in providing service to manufacturers in helping them get product to retailers and in providing service to retailers, in helping them to effectively merchandise it.

In fact, he says, his company is effective in bringing in product that merchants can’t familiar with. For example, Milbrook has recent relationships with nearly 10,000 supermarkets, which he sees as an area ripe for carrying music in some capacity. “We can provide product that is outside a [merchant’s] norm,” he states. “We can set it up, break it down, and get it off the floor. We have over 100 people who do nothing but service.”

He says that should he have the opportunity to acquire Alliance, his goal would be to turn around the current situation by “fixing the core distribution business and making sure it is working on all eight cylinders.”

He adds that the core business is serving both the manufacturer and the retailer, and “that’s the business we want to be in.”
Even With Some Studios Committed, Divx Faces A Lengthy Uphill Fight

By Seth Goldstein

Divx’s retailing problems could be part of the Divx family because of their studios’ involvement, and the studios have agreed to help Best Buy’s programming efforts. Providing a new generation of hardware, they are revisiting the view that they have multiple functions—addresses kids’ social skills, giving parents a break, says Emmannou. Mamas are trying to break through barriers, providing new ground, from crib-side education to help sitter. Like “Baby-mugs,” their success—if it happens—will bring out the clones.

“Baby-mugs” was produced by San Francisco-area mothers Linda Warwick and Shelley Frost. After observing how fascinated their own babies were with other tots’ faces, they shot closeup footage of infants’ faces, set them to music, and put out a video.

“We know nothing of the business when we started,” says Frost. “We’d looked through the Yellow Pages to find a cameraman; we heard about us.” Frost says much of the $10,000 needed for “Baby-mugs” came from garage sales, walking neighborhood dogs, and the like. Following its release three years ago, Warwick and Frost sold the tape themselves before signing with MVP in 1995. “It didn’t do the well the first four or five months,” says Emmannou. “But we kept working on it—we had a staff of eight at the time. Then People magazine did a story on them.”

“We went from selling eight a month to 50,000 a month,” says Warwick, a former art director for Hewlett-Packard. "There was a lot of spinoff publicity. Katie Couric got 'Dateline' NBC to do a story. Not a dime was spent on advertising." Sales to retailers still average 1,000 units a month, at 50% off the $9.99 suggested list for volume orders. Emmannou says “Baby-mugs” helped MVP grow to 30 employees and a $1.5 million net.

Warwick, now on her own, has launched a series called “Toddler Togs” on her Woodside, Calif.-based label, Warwick Publishing. The theme is early imagination, she says, inspired by the activities of her toddler daughter. “ABC Toddler Togs” features kids in 12 live-action fantasy segments, such as one in which her daughter is under a giant paper-mâché mushroom. "She came up to me one day holding a real mushroom, saying, 'This is where I hide when it rains,'” says Warwick. “Three or four of the tapes were directly based on [her daughter] and friends’ play. Producing this video was really an exercise in imagination for me, having to think like the kid.”

Warwick hired a composer to write music in sami, and classical styles; she worked with five different seamstresses to create the costumes and spared no expense on the set—the giant mushroom, for instance, cost $1,100. Toy retailer FAO Schwartz, she says, locked thousands of dollars’ worth of toys to use as props.

The half-hour, $9.98 “Toddler Togs” came out June 12 and is being manufactured and sold by Warwick herself—she has chosen not to use a distributor. She says the success of “Baby-mugs” has opened doors at FAO Schwartz, Toys ‘R’ Us, and Imaginarium, and video retailers such as Suncoast Motion Picture Co. and Tower Video.

(Continued on page 91)
Fox, Hollywood In Legal Tug Of War Over Yapp

S E E Y O U I N C O U R T: 20th Century Fox Home Entertainment and Hollywood Entertainment were slugfing it out in court the week of Sept. 14, a week that Yapp who gets to employ Jeffrey Yapp.

Yapp, worldwide president of Fox Home Entertainment, intends to leave because president of the Portland, Ore.-based retailer. The studio isn't willing to let him out of his contract which it sees runs until Oct. 16, 1999. A Fox spokesman confirmed that Fox has taken legal action against Yapp, claiming breach of contract. "We have filed suit and will vigorously enforce our rights," he says.

When asked who will be running the video division during the dispute, the spokesman responded, "Mr. Yapp still works here." Yapp was named president of Fox Home Entertainment four months ago, succeeding longtime Fox Home president Bob DeLellis, who left to pursue a retail opportunity.

While the dispute seems abrupt, it has been in the works for some time, according to Hollywood CEO Mark Waddles. "It's been building up over the years, he says. Waddles says Yapp is earning his executive limousine.

One reason Fox may be so eager to hold Yapp is that there is no one groomed to move into the top spot. The studio has not yet reached a decision on who will take the CEO's spot. The studio continues exploring new platforms and upcoming releases. Next up will be the 20th anniversary edition of "Close Encounters Of The Third Kind." The studio has produced a "free-standing insert drop. It's not significant exposure, and we don't get a whole lot of them," Harris says.

Harris says that Columbia has shied away from promotions largely because it has lacked the hits that would bolster up its end of the bargain. "The studio is doing well now, and they are much more open to promotional opportunities," he adds. Columbia has begun offering "meaningful" cross-promotions for future self-cherished candidates. Meanwhile, the studio continues exploring new platforms and upcoming releases. Next up will be the 20th anniversary edition of "Close Encounters Of The Third Kind," slated for early 1999. Harris says the studio has completed interviews that will be part of a 10-15 minute extra segment. The project is under the watchful eye of director Steven Spielberg.

REELING THE ‘HYE': Republic Pictures is teaming up with A&M Records and Sub Pop Records for "Hyde!" The title, which chronicles Seattle's grunge music scene, is scheduled for Oct. 16 and priced at $16.99.

People who purchase the video will receive a free Sub Pop CD sampler, a limited-edition poster for the movie, and a $5 rebate. When consumers buy "Hyde!" and any one of five Soundgarden CDs, distributed by A&M, they can mail-in for the $5 rebate. The offer expires March 31, 1998.


- Gail Zappa

- The Seattle Times

- The Seattle Times

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**HOOP DREAMS**

"Unforgettable... Extraordinary!" says *SISKEL & EBRITZ*, "Thrilling... Powerful!" says *TIME*. This fantastic true-life story about two boys who take their shot at the American dream is full of action and emotion and is a must-have title for everyone's collection.

Rated PG-13, 116 Minutes, VHS $19.98

Street Date 10/21/97
**Home Video**

**MGM, Ryko Disc Link For Soundtracks, Updated Vids**

*By Eileen Fitzpatrick*

LOS ANGELES—A joint venture between MGM and music catalog specialist Rykodisc will bring new versions of cult and mainstream movies to retailers this fall.

Under the new partnership, Rykodisc will release the “Deluxe MGM Soundtrack Series,” which in some cases will include a companion video. The series will consist of other new feature releases after 1986 and selections from the United Artists library. Rhino Records acquired audio distribution rights to the pre-1996 MGM inventory in an earlier deal with Turner Entertainment, now part of the Time-Warner empire.

“This is probably one of the last unexplored soundtrack libraries on the planet,” says Rykodisc president/CEO Don Rose. “None of the soundtracks have been released on CD, and now technology advances enable us to do a lot with the product.”

Many of the audio selections have been out of print for more than a decade. The drought ends Oct. 14 when Rykodisc releases “200 Motels,” directed by the late Frank Zappa; “Chitty Chitty Bang Bang”; and a James Bond entry, “Octopussy.” Arriving Dec. 4 are “Carrie” and “It’s A Mad, Mad, Mad, Mad World.”

Two soundtracks, “200 Motels” and “Chitty Chitty Bang Bang,” eventually will be packaged with videos under the “Superlative Edition” banner. Release dates haven’t been nailed down, but “Chitty Chitty Bang Bang” likely will arrive in time for its 30th anniversary next year, says an MGM spokesman.

The price of this and other audio/video sets is expected to be in the $20 range. CDs will list for $19.98, except “200 Motels,” which will list at $34.98.

Audio elements include alternative music tracks edited from the soundtrack, movie dialogue, and enhanced CD interactive features. Extensive liner notes, archival photos, a reproduction of the original movie poster, and original LP art further dress up the CD release.

Rykodisc, MGM Music, and MGM Home Entertainment are jointly handling sales. “We’ll be working hand-in-hand with MGM to make the editions little histories of each film,” according to Rykodisc director of A&R and special projects Jeff Rougvie. “This is an opportunity to go outside of the music and make this a unique collector’s item.”

Rougvie says additional releases will be selected based on the amount of added material available for the soundtrack and movie. Editions may also include other merchandising elements, such as toys. “We can do a lot with a title like ‘Chitty’ to take it beyond just a soundtrack/video gift set,” he adds.

Although the United Artists catalog boasts some 300 titles, its most popular—the James Bond series—is tied up in litigation. Rose says “Octopussy” is not part of that action.

Rykos have 25-40 titles scheduled for 1998 release, including “Across 110th Street,” featuring Robert Wonsack; and “The Isley Brothers” with “Peanut,” by the Miles Davis track “It Never Entered My Mind”; and “Ned Kelly” featuring Waylon Jennings and Erika Kristofferson; and “Rancho Deluxe” with a score composed by Jimmy Buffett.

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**Billboard**

**Top Video Rentals**

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

<table>
<thead>
<tr>
<th>TITLE (Rko)</th>
<th>Label</th>
<th>Distributor Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE DEVIL’S OWN (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4004</td>
<td>Harrison Ford, Brad Pitt</td>
</tr>
<tr>
<td>TAKING CARE OF BUSINESS (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4005</td>
<td>Sylvester Stallone, Robert De Niro, Robert Deniro</td>
</tr>
<tr>
<td>AMERICAN HEART (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4006</td>
<td>Ben Kingsley, Julie Christie, Cherie Currie</td>
</tr>
<tr>
<td>THE LONE WARRIOR (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4007</td>
<td>John Travolta, Forest Whitaker, Nick Nolte</td>
</tr>
<tr>
<td>THE JUNGLE BOOK (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4008</td>
<td>Mowgli, Baloo, Bagheera, Kaa</td>
</tr>
<tr>
<td>LOVE ACTUALLY (PG)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4009</td>
<td>Hugh Grant, Martine McCutcheon, Liza Minnelli</td>
</tr>
<tr>
<td>SORRY TO BOTHER YOU (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4010</td>
<td>Danny Glover, John Lithgow, John Slattery</td>
</tr>
<tr>
<td>SWEET HOME ALABAMA (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4011</td>
<td>John Cusack, Emma Thompson, John Slattery</td>
</tr>
<tr>
<td>WALT DISNEY’S PINOCCHIO (PG)</td>
<td>Walt Disney Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRKL-3000</td>
<td>匹诺曹, 蒙蒂奥, 斯塔里奇</td>
</tr>
<tr>
<td>THE HUNDRED FOOT JOURNEY (PG)</td>
<td>Walt Disney Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRKL-3001</td>
<td>基思·劳特尔, 莉莉·唐宁</td>
</tr>
<tr>
<td>THE BEAUTICIAN (PG)</td>
<td>Warner Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRKP-4002</td>
<td>Robbie Coltrane, Joely Richardson, Tim Roth</td>
</tr>
<tr>
<td>HARRY POTTER AND THE SORCERER’S STONE (PG)</td>
<td>Warner Bros. Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRKP-4003</td>
<td>丹尼尔·雷德克尔夫, 休·格兰特, 伊万·麦克格雷格</td>
</tr>
<tr>
<td>AUSTIN POWERS IN GOLDmember (PG)</td>
<td>DreamWorks Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRKP-4004</td>
<td>Mike Myers, leaks, Mike Myers</td>
</tr>
<tr>
<td>AUSTIN POWERS IN GOLDmember (PG)</td>
<td>DreamWorks Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRKP-4005</td>
<td>Mike Myers, leaks, Mike Myers</td>
</tr>
<tr>
<td>IDENTITY KID (R)</td>
<td>DreamWorks Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRKP-4006</td>
<td>Daniel Craig, Forest Whitaker, Benicio Del Toro</td>
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<tr>
<td>THE WORLD IS NOT ENOUGH (PG)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4007</td>
<td>Pierce Brosnan, Halle Berry, Robert Carlyle</td>
</tr>
<tr>
<td>WALL STREET (R)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4008</td>
<td>Michael Douglas, Charlie Sheen, Sharon Stone</td>
</tr>
<tr>
<td>TITANIC (PG)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4009</td>
<td>Leonardo DiCaprio, Kate Winslet, Bill Paxton</td>
</tr>
<tr>
<td>TITANIC (PG)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4010</td>
<td>Leonardo DiCaprio, Kate Winslet, Bill Paxton</td>
</tr>
<tr>
<td>THE TIME MACHINE (PG)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4011</td>
<td>Alexei Sayle, Judy Parfitt, Ian McDiarmid</td>
</tr>
<tr>
<td>THE BROTHERS GRIMSEY (PG)</td>
<td>Columbia TriStar Home Video</td>
<td>Billboard/BPI Communications</td>
<td>DRRK-4012</td>
<td>Miles Manheim, Whitley交</td>
</tr>
</tbody>
</table>
NEW YORK—Fox Lorber Home Video wants to make a lot out of a little foreign movie, small by Hollywood standards, that never made it big and crashed on the theatrical circuit. “We’re very much niche-oriented,” says president Michael Olivieri. “And these are really niche titles.”

Fox Lorber, a division of various companies, including Fox Lorber, has 17 foreign titles and is adding six to eight a month, wants to be the dominant independent distributor in the sector. Olivieri claims “we’re well established on our way,” striking long-term licensing deals with theatrical distributors like Zeitgeist Films.

“We have the Umbrellas of Cherbourg,” with Catherine Deneuve, is Fox Lorber’s most prominent release to date. The 30-year-old title has received the full MPAA treatment, including digital enhancement, which will qualify it for a higher sell-through price after the rental window closes.

Olivieri acknowledges that it’s a challenge finding the right folks, that licensing requires a serious capital investment, and that there’s a danger of a house-art supplies exceeding demand. Nevertheless, he believes limits are nowhere in sight. In fact, Fox Lorber is sufficiently confident of what’s ahead to have taken back distribution from Orion Home Video, since bought by MGM Entertainment. “It enables us to be in control of our own future,” Olivieri says. Although rental is still the first step for most releases, such as “Umbrellas” and the two-actress “Ulysses’ Gaze,” starring Harvey Keitel, Entert. Home Video.

The Leeza Gibbons show will get a free screening at retail days, starting with a rental. “We’re finding a very nice buy-in,” Olivieri says. “Now we’re publicizing that the items are getting a friendly screening at rental days, starting with a rental. “We’re finding a very nice buy-in,” Olivieri says. “Now we’re publicizing that the items are getting a friendly screening at rental days, starting with a rental. “We’re finding a very nice buy-in,” Olivieri says. “Now we’re publicizing that the items are getting a friendly screening at rental days, starting with a rental. “We’re finding a very nice buy-in,” Olivieri says. “Now we’re publicizing that the items are getting a friendly screening at rental days, starting with a rental. “We’re finding a very nice buy-in,” Olivieri says. “Now we’re publicizing that the items are getting a friendly screening at renta
ELTON JOHN
The Big Picture
PRODUCER: Dave Tatum
Mixed: 13453 6266
Superstar Elton John's latest outing finds him in fine form, delivering a characteristically strong blend of midtempo pop tunes and ballads unified by his unmistakable voice, his facile tunes and piano-rich arrangements, and a longtime collaborator-arranger team. Highlights of a set that will appeal to John's massive following at AC and pop radio are the sultry ballad "Something About the Way You Look Tonight," sensualistic tune "Love's Got a Lot To Answer For," the breezy "Recover Your Soul," the funky "If The River Can Bend," and the epic title track. Dedicated to John's late friend Gianni Versace, another sad irony of "The Big Picture" is that it appears at a time when the artist's visibility is at a new peak because of his globally televised performance at the funeral of another friend, Diana, Princess of Wales.

BUSTA RHYMES
When Disaster Strikes
PRODUCERS: Various
Label/Elkka 62004
You know Busta Rhymes as the colorfully dressed, constantly moving human cartoon from numerous TV power rotations. In the ingratiation clips for "Woah Hah! (Get You All In Check)" from previous album "The Coming" and "Put Your Hands Where My Eyes Can See" from the current set, he resembles a man who's just gobbled up a heaping plate of pop and hip-hop radio are the sultry ballad "Something About the Way You Look Tonight," sensualistic tune "Love's Got a Lot To Answer For," the breezy "Recover Your Soul," the funky "If The River Can Bend," and the epic title track. Dedicated to John's late friend Gianni Versace, another sad irony of "The Big Picture" is that it appears at a time when the artist's visibility is at a new peak because of his globally televised performance at the funeral of another friend, Diana, Princess of Wales.

Vera/Be diss the title track. Theuble and Busta Rhymes have developed a strategy to portray their work in a more mainstream context. Their approach includes a discography of some of their PCB singles and deejay appearances. The result is a discography that is far more accessible than previous efforts.

MUSICALS:
GINTAR MARSHALL
Evensong
PRODUCER: Ingram Marshall
New album 92
With its effortless melding of art and accessibility, this lovely album of lyrical chamber pieces by American composer Ingram Marshall has the crossover potential of Arvo Part's "Te Deum" and Henryk Górecki's Symphony No. 3—only more so, since the works are more epigrammatic in nature and seem to echo melodies common to all. It would be a real shame if New Albion's recent distribution shift from Harmonia Mundi to Koch Internationales to "Evensongs" got lost in the shuffle. Public radio and retail would do well to support this unique and crowd-pleasing, the finest album yet from a quality label.

CONTEMPORARY CHRISTIAN
The Altereds
Yours Truly
PRODUCER: Bob Carl
Curb 7712
Vital, musical maturity can sometimes marquage with a boyish disguise, and such is the case of one of the Altereds, a disc that's both deep and buoyant, filled with innovative production wrapped in catchy pop rock hooks. Composed of brothers Chuck and Jeremy Ash, cousin Buck Weiss, and friend Justin Slickers, this year's most notable new musical talent is the Jukebox, their tourbillon hails from Bridgeport, Ill. They bring to Christian rock a freshness and energy that listeners shouldn't overlook. The combination of an album's worth entirely by the group include "Love," "John's Lament," "You Are All Things," and the title cut. The performances are strong and the songs stirring, adding up to an important new addition to one of the most active groups in a strong musical personality.

COUNTRY
LNN RIMES
You Light Up My Life
PRODUCER: Willy C. Rogers
Curb 7788
Just a year into her spectacular career, Rimes can release whatever she wants to and apparently has done so with her third album. This collection of "inspiration rational songs" wrapped around a theme of the "how Do I Live" is either an awkward attempt to transition to pop music or a puzzling attempt at staking out territory. Rimes possesses none of the best set of pipes in contemporary music but is still using them at full bore here on tunes ranging from the title cut to "The Rose" to "God Bless America."

Lyrics: as well as fiddles and still manage the difficult trick of sounding traditional without being retro. The album applies to honky tonk stock to "Numbers The Jukebox," which maintain the weeper tradition without crossing over into mainstream.

FRENCH-BASED pianist/composer Laurent De Wilde is a cleverly driven by a traditional acoustic trio (plus some additional percussion). De Wilde's endless solo style is sure-footed and sharp, whether on fiddles or jungled chord clusters. His originals include tributes to jazz greats, like the percussive blues of "Edward's Rock" (for Elton John), the spare, nutty harmonies of "Tune For T" (for Monk), and the antiseptic, mellow theme of "Fathers" (for Ornette Coleman). The Ornette-styled title cut is split between avant-garde march and expansive swing, and the set concludes with the sweet, Bill Evans-like rhapsody "So Long Barrymore." Standards include an edgy, knee-deep swirling version of "Relaxin' At Camarillo" and a spectrally graceful "Round Midnight."

LATIN
LORENA
Cantiga E Amor
PRODUCER: Marco Antonio Sober
Fonovisa 9544
Guided by Fonovisa's renowned producer/songwriter/artists Marco Antonio Sober and Sober's letter from Sinaloa, Mexico, deftly applies her rich, rangey mezzo to a variety of styles, including up-tempo pop ("Soy Otra"), percolating cumbia ("Cantiga E Amor"), and climactic balladry ("Mi Dulce Razon"). Her fine maiden disc has a chance to be big not only at regional Mexican radio, but also at pop outlets.

FOR THE RECORD
Contrairement to a statement in a Sept. 13 Vital Reises review, no tracks are Sam Cooke and John Lee rocker's compact disc, "The Boys."
COUNTRY NEW & NOTEWORTHY

CATIE CURTIS Soulfly (x 3) PRODUCER: Bill Bryan WRITERS: Delroy Hinds, Billy Shrapnel PUBLISHER: Water Tower, ASCAP

GOLD 99 Ripropos (x 2) PRODUCER: Delroy 'Del' Isaac Hinds WRITERS: C. Black, J. Stones PUBLISHERS: Blackman/Ascot-Rose, BMI

MARTINA McBride Broken Wing (x 3) PRODUCER: Delroy 'Del' Isaac Hinds WRITERS: Martina McBride, Paul Worley PUBLISHERS: Sony/ATV/Tearooms Jamma Songs/Sigma in Silence, BMI

DARCY BERRY Right On Time (x 2) PRODUCER: Darrell 'Doo Wop' Hall WRITERS: D. Hall, W. Barnes PUBLISHER: Sony/ATV/Songwriters Guild

CORDY, GAYLE & ROBERT DOBBS Hold On To Your Love (x 3) PRODUCER: Delroy 'Del' Isaac Hinds WRITERS: Delroy 'Del' Isaac Hinds, D. Hinds, R. Dobbs

THE REVEREND P. BOLLA Uncensored (x 2) PRODUCER: Robert L. Geary WRITERS: Ray Nestruev, Robert L. Geary

VIVIAN HERSHORN I'm Really Happy (x 3) PRODUCER: Delroy 'Del' Isaac Hinds WRITERS: D. Hinds, R. Dobbs, Ray Nestruev PUBLISHER: Sony/ATV/Songwriters Guild

THE BROTHERS KONG Cross My Heart (x 3) PRODUCER: Delroy 'Del' Isaac Hinds WRITERS: Delroy 'Del' Isaac Hinds, R. Dobbs, D. Hinds PUBLISHER: Sony/ATV/Songwriters Guild

REVEREND, DELROY DANCE THE NIGHT AWAY (x 2) PRODUCER: Delroy 'Del' Isaac Hinds WRITERS: Delroy 'Del' Isaac Hinds, D. Hinds, R. Dobbs PUBLISHER: Sony/ATV/Songwriters Guild


岩濑凉是一個很有才華的作曲家。他的許多作品都反映了他對音樂的深愛和執着。他從小就對音樂有著濃厚的興趣，並且一直在不斷嘗試新的風格和技巧，以期為音樂界帶來更多新鮮的聲音。

他成長於一個音樂世家，父親是著名的音樂家，這使得他耳濡目染，從小便對音樂充滿了熱情和憧憬。他在青少年時期便開始學習鋼琴和小提琴，並在音樂比賽中屢獲佳績。

然而，真正讓他踏入音樂領域的決定，是他進入大學後選擇了一個專門研究音樂的專業。他開始學習作曲，並在大學時期就創作出了幾首受歡迎的作品。

岩濑凉的音樂風格多樣，既有傳統音樂的美感，又有現代音樂的前衛。他喜歡在作品中結合不同的音樂元素，創造出獨特的音符組合。

除了創作音樂，岩濑凉還是一個非常有創意的音樂製作人。他曾為許多著名的歌手和唱片公司進行製作，這些作品在音樂市場上都取得了很好的反響。

岩濑凉在創作音樂的同時，還傾向於把自己的個性融入其中。他相信，音樂應該是個體的表達，每個人都應該有機會通過音樂來展現自己的風格和特點。

他還非常重視跨文化交流，经常與來自不同文化背景的音樂家合作，這種開放的態度使他的音樂作品更加多元和豐富。

岩濑凉的音樂風格受到了廣泛的歡迎，他在國內國外都享有一定的聲譽。他認為，音樂可以打破語言和文化的障礙，是人類共通的語言。

他希望通過自己的努力，能夠為音樂事業帶來更多的可能性，也期待能夠創作出更多深入人心的作品，讓更多的人從音樂中獲得啟迪和享受。
It's 50 minutes, "Train Stops Play," plus the exotic engine mistakenly favors a well-constructed band. It's still better physics in this fourth home video offering. The tape can also be used with free weights if viewers choose. The emphasis this time is on the lower body, with special segments aimed at "high-hitting" and "butt-blasting." The soundtrack includes thumping tunes from Max-A-Million, Jocelyn Enriquez, and Livie Joy.

BURGER TOWN
Grab 'Em Home Video
50 minutes, $19.95
Los Angeles may be the entertain-ment capital of the world, but it's also the home of the great American fast-food chain. This new video docu-mentary looks at the genesis of the fast-food burger chain, from coffee shops and cartops to the sprawling speed-eaters of today. Interviews with a variety of burger experts include McDonald's founder Richard McDonald, the author of nostalgia-tic "Hamburger Heaven," and the man in charge of the largest collection of burger memorabilia in the world. The video is interwoven with a spectrum of commercials that have run through the years, vintage photos, and film footage of some of L.A.'s most sizing burger joints. There's no talk of the cold, hard facts behind the scenes—just tasteful commentary. Contact: 800-486-0775.

ECHO-CHALLENGE
Ultra Video Entertainment/Miramar
200 minutes, $29.98
L.A. Video Channel aired this ode to the hyperactive athlete in late August, and complete coverage of the rugger game is included in this three-video set. The 350 men and women who participated in the Echo-Challenge include a 74-year-old grandmother. They find themselves high in the moun-tains, the center of the world. At this event involves a rugged web of horse-back riding, canoeing, mountaineer-ing, whitewater rafting, running, and glacier events. The J.T. Walsh-narrated series is an engaging tribute to a group of people who pushed their bodies, minds, and spirits to the limit, with mixed results on all three fronts.

HI-VAT DVD PC
musc/800-828-2888
The Hi-VAT DVD PC kit is among the first generation of DVD-ROM upgrade kits for computer owners who want to add DVD, CD, and MP3 capabilities to their multimedia system. The Hi-VAT software and video capabilities of DVD on both their home PC and TV. The Hi-VAT system outputs the video signal direct to a TV set. In addition, the PC DVD is expandable, able to add both CD-ROM and DVD-ROM titles. Six DVD-ROM titles—"Silent Steel," "Spyracraft," "Diana Vreeland," "The Daedalus Encounter," "Muppet Treasure Island," and "Election"—are bundled with the system. Hi-VAT's kits compares favorably with other DVD upgrade kits, which do not contain direct output to TV sets. Installation is relatively simple, and the video and audio quality is excellent. Other upgrade kits that retrofit the PC to DL DVD player are expected within the coming months.

A CLOTHESLINE TALK TUIK COLLEGE EXPERIENCE
UP ISLAND
By Anne Rivers Siddons
Read by Dana Ivey
6 hours (abridged), $25.00
Hearst Books
Ann Rivers Siddons has a gift for creating memo-rial, living characters. In "Up Island," one of her most touching novels, middle-aged Southern woman who has always been taught to put her family first, is forced to stay on her own. But suddenly, in a span of just a few days, she finds herself in the wilderness, with her teenage son leaves home. Left alone, she doesn't know what to make of her life. After visiting friends on Martha's Vineyard, Mann, for the summer, she decides to stay through the winter and takes a job as a caretaker to an elderly woman and her terminally ill, bitter son. Gradu-ally, Molly forms a new life and a new identity. Dana Ivey gives a warm, expressive performance, allowing the reader to enter into this satisfying story.

SNOW IN AUGUST
By Pete Hammill
Read by Comment
SOUNDTRACK AUDIO/PUBLISHING
3 hours (abridged), $9.95
ISBN 1-55935-250-7
In his eighth novel, former newspa-per columnist and editor in chief of The Daily News Hammill vividly evokes 1940s Brooklyn, N.Y. The story tells of the development of a friendship between Michael, a young Irish Catholic boy, and Rabbi Hirsch, an elderly but still Jewish immigrant from Prague in the Czech Republic. The first three-quarters of the story is realistic, but in the final quarter an extraordinary thing happens, a surprising flight of fancy, as Michael's soul becomes successful in resurrecting the old Jewish tombstone, the creature, a clay giant in Jewish mythology, takes revenge against a gang of victorious yeshiva students. Unfortunately, Michael is a very poor choice as reader, because he is unable to keep the many voices straight. Michael's mother has an Irish accent, but there is no trace of it in the Rabbi's reading, and the Eastern European rabbi, who speaks in broken English sprinkled with Yid-dish phrases, sounds jarring in an American accent.

HOME VIDEO
All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. ENTERACTIVE. Send review copies to Brett Atwood, Billboard, 5055 W. Wren Rd., Los Angeles, Ca. 90036. BOOKS: Send review copies to Ellen Fitzpatrick, Billboard, 5055 Wren Blvd., Los Angeles, CA. 90036. AUDIOPHONES: Send review copies to Trail Miller Rosenberg, 202 Seeley St., New York, NY 11218.

BILBOARD SEPTEMBER 27, 1997

HOME VIDEO
By Catherine Applefeld Olson

IN PRINT

STRAIGHT, NO CHASER: THE LIFE AND LEGENDS OF THelonious Monk
By Leslie Gourse
Schirmer Books, 400 pages
It took Albert Einstein's unique vision of the universe to produce his influential theory of relativi-

ty, and it took Thelonious Monk's unique vision of jazz to produce his similarly influential approach to composition and improvisation. Like a musical Mondrian, Monk reduced his melodies to their basic geometries but at the same time opened people's ears to rich, unconventional harmonies. Many jazz players of his time found Monk's spare and angular music to be just shy of incomprehensible, but greats like Miles Davis and John Coltrane knew that the eccentric, often moody Monk was a vision- ary with much to teach. Leslie Gourse's "Straight, No Chaser: The Life And Legends Of Thelonious Monk" charts his influence on jazz as well as his influence on other musicians. Among the other musicians who found Monk's spare and angular music to be just shy of incomprehensible, but greats like Miles Davis and John Coltrane knew that the eccentric, often moody Monk was a vision- ary with much to teach. 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Hotel hosted by Rob Patz of the syndicated show "Southern Styles." They performed selections from their current cappella album, "The Front Porch Collection, Vol. 2." that were absolutely stunning. Kenoy and Mark Hishaw performed with their father, Ken- neth, and vocalist Carl Williams Jr. delivered an incredible performance. The interplay of their vocals was engaging, and when they launched into their hit "You Can’t Ask Too Much Of My God," I confess, I had tears streaming down my face. It was a beautiful performance that, by the way, didn’t go unnoticed at NQC. Mark won the Southern Gospel Songwriters Ann’s songwriter of the year award for 2005 after several years away from the year at the Singing News magazine awards and album of the year at the Gospel Voice magazine awards. Their new Homeland album, "Reach The World," will be released next month, and it looks to be another outstanding collection.

There were several memorable performances on Saturday afternoon, among them the McKameys (don’t just connect me with Fergie’s face!), the Isaacs, the Hoppers, the Nelons, the Cathedrals, and the Palmetto State Quartet. It was an emotional performance from Palmetto State as members Jack Pittman and Jack Bag- well announced their retirement after 55 years of ministry. The group’s hit song "Blessed Assurance" was performed by lead singer Harold Gilley is also leaving the group to preach. He introduced his replacement, Jeff Peart and, who closed the 40th NQC with a stirring rendition of “How Great Thou Art.”

HOT NEWS: After months of speculation, it’s official. Steve Taylor has launched a new company, Squint Entertainment, which will be involved in Various aspects of music and film projects. The company is a partnership with Word/Gay- lord Entertainment. Stephen Pren- thorn has been named V.P. and will work out of the company’s Los An- geles office. Stay tuned for more details.

**CALENDAR**

A weekly listing of trade shows, concerts, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

**SEPTEMBER**


Oct. 2-7, East Coast Video Show, New York City Convention Center, Atlantic City, N.J. 203-256-4700.

Oct. 9, Wizard At The Board: New Technology For Engineers, presented by the New York Chapter of the National Academy Of Sciences And Arts, New York. 212-245-5440.


Nov. 15, How To Get A Record Deal From A Girl, New York. 212-689-2700.

Nov. 19, 20, Studio Musicians: Best Vs. Best, presented by the New York Chapter of the National Academy of Recording Arts And Sciences, New York. 212-245-5440.


**OCTOBER**


Oct. 18-20, Fifth Annual Michael Bolton Foundation Celebrity Softball Game & Black Tie Gala/Auction, Cusmata Stadium, Stamford, Conn., and Hyatt Regency Greenwich, Old Greenwich, Conn. 203-561-1815.

Oct. 6, Indie Label Forum, co-sponsored by the New York Chapter of the National Academy Of Arts And Sciences and Steve Bricht, location to be announced. 212-245- 5440.


Oct. 7-9, East Coast Video Show, New York City Convention Center, Atlantic City, N.J. 203-256-4700.

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Nov. 19, 20, Studio Musicians: Best Vs. Best, presented by the New York Chapter of the National Academy of Recording Arts And Sciences, New York. 212-245-5440.


**DECEMBER**


**LIFELINES**

**BIRTHS**

Boy, Brian Thomas, to Cathy and Kevin Morgan, Aug. 26 in Ridgefield, N.J. Mother is copyright associ- ate at Famous Music Publishing.

Girl, Emily Stephanie, to Dominic and Jilly Pride, Sept. 12 in London. Father is international music editor at Bill- board.

Girl, Sara Kate, to Harry and Jill Con- niecik, Jr., Sept. 12 in New York. Father is a recording artist and producer.

**MARRIAGES**

Karima Trotter to Joey Kibble, Aug. 17 in New Orleans. Bride is a member of a gospel group. Groom is a member of Tack.

Susan Wasseenaar to Dennis Rizzardi, Sept. 7 in Las Vegas. Bride is executive assistant/administrative manager at Arista Records. Groom is Northeast branch sales representative at Poly- gram Group Distribution.

Amy Hill to Chris Reiss, Sept. 7 in San Diego. Bride and groom are direc- tors at Tony Kaye & Partners.

**GOOD WORKS**

HEALING MUSIC: Spearheaded by Nashville singer-songwriter Allen Edwards, Warner/Reprise Nashville, the project Students Against Violence (SAVE) will bring live performances of healing music to children and the community of Nashville. In conjunction with SAVE, Hill has released a single, “Everything’s Gonna Be Alright,” which she will perform live at a local Blockbuster Music outlet. Contact: Warren/Reprise Nashville at 615-839-7055.

PLAYING FOR SPACE: Acoustic duo Eric Tingstad and Nancy Rumbel will play a benefit concert Oct. 4 at the Music Center for the Performing Arts in Milwaukee to raise funds and public awareness for the Alliance for Save the County Grounds, a coalition of community groups trying to preserve the urban green space and historic buildings on the Milwaukee County Grounds. The duo has been active in using music to raise awareness and environmental awareness. Tingstad and Rumbel have released eight albums and a live DVD, contact: Sue Schrader at 414-961-8580.

**FOR THE RECORD**

In the Sept. 13 issue of Latin Music Quarterly, some photos were inadvertently identified. The artists pictured on page 12, from left, were Fey, Charlie Zaa, Shakira, and Frankie Negrón. Artistas on page 16, from left, were Dyo, Marc Anthony and Can- los Viejos.

Ron Stuve, senior director of BMG Songs/Nashville, reports to Karen Conrad, VP of country operations at the company. Last issue’s Executive Turntable announcement of their respective appointments intimated otherwise.
Rock Stations Keep Heritage Alive
Longtime Listeners Lean Toward The Familiar

This story was prepared by Rock Airplay Monitor managing editor More Stoffman.

For PDs of heritage rock stations, the million-dollar challenge has become how to pilot their outlets successfully into the new millennium, especially when they’re dealing with a format that’s been increasingly endangered years by the fragmentation of rock radio.

That’s just the question facing John Duncan, who recently inherited the PD seat at KLOS Los Angeles, which sat at 2.2 in the spring Arbitron. Ultimately, he says, the goal is to be true to the call letters. While KLOS made a much-publicized stab at redefining itself as an active rocker, “it’s a mistake to keep the calls and clear the slate. If you have a shot at taking a heritage station back to where it’s been in the past, the calls are the most valuable commodity you have.”

Duncan’s first ally in reconceiving the KLOS calls and its heritage was the “Mark And Brian Morning Show.” “They are, in my view, the kingspins upon which the rest of the radio station must be built. It was vital to get to know them and to hopefully earn their trust and respect.”

Beyond the morning show, Duncan has been re-evaluating the station’s talent needs. “The station had been changed dramatically and was an active rock station (with) very good active rock people, but not right for a heritage station,” he says. “Heritage people can be a great strength or a great weakness, depending upon their attitude, their energy level, their willingness to work hard and long to win, and how much they're willing to maintain their name and reputation among a target audience.”

Duncan adds, “I’m in the enviable position of having lots of great talent available in this market, with lots of great heritage associated with them. So there’s a lot of people I can choose from if we’re going in that direction.”

Duncan says that heritage isn’t merely in the audience’s perception — it’s something that can live in the halls of the station itself. When it comes to music, Duncan feels it’s invaluable. He’s been testing the library to see what’s still viable, but “the harder part is to mix into that fabric the space of the radio station that creates relief and that creates excitement and “Oh wow,” he says. “You have to rely heavily on the collective experience of your staff. We’re fortunate to have a lot of that heritage at our disposal. Music director Rita Wilde knows the market inside out and knows the music.”

With KLOS having “lost the trust of the audience” through its previous changes, he says, trust is key to bringing it core back. “You have to go back to them and admit that ‘We screwed up, but we’re OK now.’ Then give it time. Wounds take time to heal, and this is a wound between the station and the audience.”

Once the product is fixed, “marketing is essential to the successful restoration,” he adds. “Just fixing the product and making it what they like again doesn’t tell them that you did that. A lot of them are so disenfranchised that they don’t even come you anymore, so how would they know?”

In January of this year, album WBAB Long Island, N.Y., programming director Eric Wellman was named operations manager: WBAB was at a 2.612 in the spring. “The challenge is obvious,” he says. “How do you keep the young end interested while keeping the old end from being pissed off?”

Wellman says that before his arrival, “the station was going down the road of being increasingly light on currents. We were probably headed in the direction WNEW [New York] is in right now—if it’s not an established artist with new product, we won’t play it.” And that, says Wellman, is a problem. “You’re going to wind up becoming an oldies station, and you’re going to have a niche segment that will listen because they grew up listening to you.”

Now, Wellman says, the goal is “to keep the name formula that was at AOR for 25 years the best old stuff and the best new stuff that make sense. We haven’t done extreme things on the air. A good example is Sugar Ray’s ‘Fly’ It’s not happening, but we felt that was the kind of thing that was going to drive the 45-year-old guy away. On the other hand, Saltmine was definitely new and hip and, in What I Got,” you hear ‘Lady Madonna,’ and that lends familiarity to even an older listener.”

Wellman sees a paradox when coming through new music for appropriate material. It’s hard to tell from sales, because his core listeners in their mid-20s, aren’t an active record-buying audience. “There are some situations where we look at a John Fogerty record and know it’s not going to lie five-times platinum, but the station will play it nonetheless.”

As for the younger end of his audience, he believes some will become fans because “this has probably been the first time youth grew up listening to their parents’ music. A 20-year-old can listen to Zeppelin and Floyd and also be open to the newer stuff. You go to the H.O.R.D.E. festival with Neil Young and see just as many 20-year-olds as 40-year-olds.”

With New York rock radio going through changes, Wellman sees an opportunity to funnel in new music. “Once we get them, we want to provide everything they want to hear. We don’t want to be just one thing to them.”

When album WRDU Raleigh, N.C., PD Bob Edwards took over a year ago, he knew his station’s heritage was his best ally. “WRDU certainly meant something to that 30-plus audience that grew up with the station. The image was very much burned into the [listener] in the market. We had the idea that if we did a better job with the music, we could increase the [time spent listening].”

He says heritage means that WRDU can still “feature a lot of the artists that were first exposed on the station 15-10 years ago.” And being able to play everything from Queensryche to Kenny Wayne Shepherd means that “right now is a great time to be doing mainstream.”

(Continued on page 108)
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On Its Own, Epic's Poppy Peach Union Feeds U.S. Listeners' Appetite For Pop

By Chuck Taylor

Peach Union's first single on Epic, free of hype or history, made a ripe entry onto the Hot 100 Singles chart last issue at No. 50, the Hot Shot Debut. In this issue, it romps to No. 45, clear enough evidence of its ear-catching chug-along melody and instantly memorable mantra for independence.

"On My Own" was inspired by a "relationship that was going very badly wrong, and you decide you have to do things on your own," says the Belgian-born Gabrielle. "You must stand by yourself and be counted by yourself, which is sometimes difficult to face. But then you realize that there's something good about that. The song actually looks at the positive side of breaking up."

For lead singer Lisa Lamb, the theme works on numerous levels. "It could be a romantic relationship or any situation that you're not really happy with. You're offering an olive branch to the person you're leaving, a fond farewell, which is bittersweet," she says. "Things are not working so well, but it's not because the person isn't important. You just have to move on."

Lamb adds that she's found the song reacts well with women. "So often, songs sung by women leave them as victims, but this is very much, 'Look, babe, I love you, but I've got to go.' A lot of women have related to football through such an attempt to capture a slice of real life is a common thread throughout the 10 tracks on Peach Union's self-produced debut album, "Audiopoez," due Oct. 28. Themes ranging from romance and bickering, to death and despair, wrap themselves in accessible, creatively arranged melodies, such as the wistful, beat-borderered "From This Moment On," a non-harbour follow-up, or the equally enchanting, straight-ahead dance party-favor "Made In Vain."

"It started out as a dancehall kind of album, then when we came up with "On My Own" and "Made In Vain," it became more midtempo," Gabriel says. "It's a bit eclectic with some dancefloor stampers, some midtempo tracks, and some fairly hard, upfront housey numbers as well."

Regardless of how it's defined, the simple fact is, the Peach Union sound has captured the attention of American radio and the ears of the listening public.

"Our success in the U.S. is weird. It's a privilege, it's fantastic," admits an awed Gabrielle. "It's just hard for that to sink in. The States are so huge, it's difficult to imagine what having a hit there means."

Adds Lamb, "Yes, we get bulletins from the record company, but do I believe them?" Fortunately, the London-based singer has family in Washington, D.C., including her stepmother, who heard the song playing at the U.S. Treasury gym, and two sisters, 7 and 9, who have reported airplay of the song on Top 40 WZZW there. "I've wanted to be a pop star ever since I was a little girl. I figured everyone at school would be nice to me and I'd never get in trouble," Lamb says.

In case that still doesn't suffice in proving the group's burgeoning recognition, Epic Records senior director of A&R Lee Dynan assures, "There's been a tremendous amount of excitement from Epic on this act. They've been a favorite from the moment people started hearing ""I think Peach Union has a refreshing sound," she adds. "There's a liveness about it; there are fuller sounds that don't seem to me to have an immediate burn the way a lot of pop records do. They have more body, more depth." Gabriel and Lamb along with third Peach Paul Statham, will have the opportunity to check things out for themselves when they hit the States in late September for a radio station gig at WBBZ Pittsburgh, followed by a few days of promotional hoo-ha in New York. Remixes of "On My Own" will be released toward the beginning of next year, while a tour is likely next year, following as much media, television, and video exposure as Epic can muster.

The band will also likely make inroads in Japan, where a buzz has begun, and in Europe, where "On My Own" is preparing for release. And maybe, too, a stop in Israel. "Believe it or not, 'On My Own' went to No. 1 there. From This Moment On' got a fair amount of play at the Spice Girls," says Gabriel.

In any case, public appearances are hardly unheard of territory for the members of Peach Union. Gabriel, with British record producers Mark Moore and Tim Simenon, mastered three top five U.K. singles in the late 80's for dance outfit S'Express and four top 10 hits between 1988 and 1991 for Bomb The Bass.

Statham has written and recorded with former Bauhaus vocalist Peter Murphy, including his 1990 U.S. single "Cost You Up." Lamb, after graduating from London's Chelsea School of Art, moved to the U.S., joined a jazz band, made a jungle record, then hit the stage in Las Vegas as a showgirl. She's also had poetry published.

The group came together in the early part of the decade when Statham, bored with his work after assisting on five Murphy albums, agreed to meet potential co-collaborator Gabriel in Istanbul, Turkey. The two discussed their under-

(Continued on page 120)

Consultant Constantine Takes On KINK PD Duties

DENNIS CONSTANTINE is one of those names synonymous with triple-A. The 17-year veteran of triple-A KBCO Denver left the station as VP programming to open his own consulting firm. At the beginning of the month, though, his career took a new turn with the announcement that he was named PD at KINK Portland, Ore. While he'll still be keeping the consulting shingle out, Constantine is now in charge of the station and its American Radio Systems (ARS) parent as he executes a move he feels is necessary from the current ownership climate.

Looking at the gathering phalanxes of stations in each market under one owner, Constantine says, "When you have four or five FMs, you don't need to have an outside vendor consulting, you can have somebody in-house. You can have somebody from the corporate office who is a consultant and research person. You can actually hire somebody on your staff to be a programmer or an overseer for the entire group. So, it's almost like having an independent vendor a lot more difficult in the new world of consolidation. For me, it made a lot of sense to go inside one of the companies and basically work my way up."

And Constantine is assured of ARS' commitment to the station and the format. "KINK at one time was the No. 1 billing radio station in Portland. Because of the quality audience, the type of people that listen to KINK, it has the opportunity to charge a lot more for its commercials and therefore be very dominant in the marketplace," says Constantine. "ARS recognizes this and will give the station the opportunity to capitalize on the quality audience it has."

With nearly 30 years of history, KINK is not only one of the first triple-A stations but also one that stayed true to the format's broadcast tenets. Constantine says it reminds him of KBCO's heyday, and he is mindful of the heritage. "I definitely am going to be respectful of what KINK is and what they're about. My job is not to go in and change what the station is about, because there are those expectations and I strongly believe that when listeners tune in to a radio station, they need to get what they expect to get. If people tuned in to KINK and didn't get what they expect KINK to be, it would harm the radio station."

"I can't go in there with an agenda and say, 'I'm going to make this into a rock station or a soft rock station or a soft rock station or a news-

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| 2   | ANYBODY SEEN MY BABY | The Rolling Stones | NURSERY-
| 3   | MARCHING TO MARS | Samson | SAMMY HAGAR |
| 4   | IF YOU COULD SEE | Aerosmith | THE TRACQER |
| 5   | TURN MY HEAD | Steve Earle | MAGGIE THE CAT |
| 6   | LIVE THROUGH THIS (FIFTEEN) | MIGHTY JOE PLUM | NO ALBUM |
| 7   | PUSH | Bee Gees | MATCHBOX 20 |
| 8   | I CHOOSE | Pat Benatar | DOUGLAS/JOHNSON |
| 9   | HELL HELLO | Melissa Etheridge | TALK SHOW |
| 10  | LISTEN | Pearl Jam | COLLECTIVE SOUL |
| 11  | BLEEDING ME | Jeff Buckley | METALLICA |
| 12  | SUPERMAN'S DEAD | Pearl Jam | OUR LADY PEACE |

**AIRBORNE**

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Radio

ROCK STATIONS KEEP HERITAGE ALIVE (Continued from page 98)

new music from Genesis, Paul McCartney, and Fleetwood Mac. “We play AC/DC and don’t disappoint,” he says. “We keep the station pretty tempo-driven, whereas for the next guy down the road, Fleetwood Mac makes a ton of sense.”

Promotions are equally aggressive. In the recent Sinners and Winners sweepstakes, the winner was offered a choice between taking his wife to the Bahamas for a week or bringing his buddy with him to a brothel for a week. All expenses paid. “The music is pretty much the same, so we use the promotions to drive a lot of the image and attitude at the station,” says Edwards. At album WCCQ Hartford, Conn., PD Ron Dresser’s massive overhaul of the station led by the addition of Howard Stern, has been accompanied by a 2-1.5-1.1 rise. (The station was at 2.3 in spring ‘96.) Stern’s presence has created an awareness of the station,” says Dresser. “We cannot be in the position to get out and feel good about the things we do.”

Musically, the station decided to follow Stern’s lead. “Howard attracts 19-34 adults, and I made sure the music was in line with that, and that made us being an active rocket,” says Dresser. Even though WCCQ has taken a very different musical route than WRDU, it’s no less motivated by heritage. In this market we’re inundated by ‘70s and classic rock signals. There is no active format. The station was known for laid rock, and we decided to go where the roots are.”

Dresser contends that his previous morning show spent 6.5 years bad-mouthing WCCQ on the air. “It didn’t help our interest overall. We had to shake that and still do,” says Dresser. “I’ve tried to overcome it with promo liners and other positive reinforcement messages.” The station is pursuing everything and trying to get out in front of the people as much as possible. “It takes time,” Dresser notes.

Although still No. 2 in the market, WCCQ also has been fragmented in recent years by the market’s four-way rock battle. Hart says he isn’t too concerned. “The only thing that may be necessary is to review all the systems and see how we’re working with the fundamentals.”

Hart favors the musical flexibility that former operations manager Gene Romano set for WCCQ. “The success of that station is that they didn’t pick a specific sound and stick with it forever,” he says. “Gene never said, ‘This is good enough.’ The market and audience change, and you have to respond to how that works. That’s going to be the challenge to me.”

PEACH UNION

(Continued from page 100)

ly ing penchant for pop and formed Peach Union (known simply as Peach elsewhere). Back in Los Angeles, Dr. Jeff and Statham attended an art exhibit, where Lamb overhead them talking about music. She joined in, with the thought of talking about some of their music. “Grease” soundtrack. Later, they agreed to meet at a studio and try their hand at unifying. And, click.

“Lisa’s vocals can be very melancholy, which suited the lyrics I was writing at the time,” Gabriel says. “She can give her voice a real Dusty Springfield kind of delivery at times.”

“I’m much more concerned about putting out an honest vocal than putting Olympic delivery behind it,” Lamb adds.

“What comes out is who I am and what I am.”

Being what they seem to be quite a suitable fit for the airwaves of the late 1990s. “You know, many musicians have always kind of rebelled against pop. You can’t play a simple melody, that’s wrong. You’ve got to play your tricky beats,” Gabriel says. “But I’ve always been interested in fantastic and simple songs. I don’t find pop to be a dirty word, except when it’s manufactured. Ours is not using the lowest common denominator in the studio. It just stands as it is, genuine.”
Music Video Programming

For Week Ending September 14, 1997

The Most-Played Clips as Monitored by Broadcast Data Systems
New NSOs are reported by Music Video Data Bank.

Los Angeles

Kevin Japanese created “The Meaning Of Life,” the latest clip by the Offspring, in which the band zooms around the desert in antique motorized wheelchairs.

Jay Papke and Daniela Ario were the directorial eyes behind 311’s video for “Prisoner,” which was produced by Tri-Crown Productions.

New York

Director Dwayne Coles filmed a video for Bootsy Collins’ “Come On In” at the Tunnel nightclub.

Director David Nelson helped bring the video concept by Treach to the small screen for Naughty By Nature’s Tupac Shakur tribute song, “Mourn You Till I Join You.”

Other Cities

Death In Vegas chose Paris as the setting for Andreia Giacobbe as the director for their “Dirty” clip.

Director Sherman Halsey jetted to Las Vegas to film the Brooks & Dunn video for “Nothing You Can Do.”

The grand-prize winner will be flown to the video shoot and will receive $1,000 spending money, a VCR, a large-screen TV, and an autographed library of Brooks & Dunn CDs.

On-air spots for the promotion are already airing on CMT and sister station TN.

Z Goes For Generation X: Z Music Video reportedly recently debuted a new clip show, “Generation 01,” which targets the Generation X audience with cutting-edge Christian clips. The show airs each Friday and Saturday at 6 p.m. EST on the Christian music video channel.

In other Z Music news, the program has been added to the Charter Communications cable system in Long Beach, Calif., which reaches about 45,000 subscribers.

Singing Off: New eyes will soon be covering the music video heat at Billboard. After five years at Billboard, I am heading to Seattle as editor of MusicNet, a new music netcast project in development at Progressive Networks (makers of RealVideo, etc.). Effective Sept. 24, you can reach me at 206-674-2700 or via E-mail at awoodward@billboard.com. My mailing address is 1113 Third Ave., Suite 2900, Seattle, Wash. 98101.

Billboard Music Video Conference editorial content is being handled by Sharon Steinbach, who can be reached at 212-565-5285. For registration, sponsor-ship, and awards show information, contact Maureen Ryan at 212-566-5002.

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Nashville

Patty Loveless enlisted the help of director Gerry Wenner and production designer for the “Long Stretch Of Lonesome” video. Footage was also shot in Memphis.

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College Television Network presents

Billboard 19TH ANNUAL MUSIC VIDEO AWARDS

at BILLYBOARD LIVE
on Sunset Blvd.

WEBCAST LIVE
on Jam TV & Billboard Websites

Saturday November 22
7:00pm sharp
Doors Open 6:00pm

CONTACT
Maureen Ryan
(212) 536-5002 ph.
(212) 536-1400 fax

The awards show is the finale of BILLBOARD'S 19TH ANNUAL MUSIC VIDEO CONFERENCE & AWARDS. Due to limited seating the awards show is available ONLY to conference registrants. For information regarding registering please call, Maureen Ryan @ 212.536.5002

www.billboard.com
Polly Anh Addys Epic Stripes

music for the label; Kaz Utsunomiya has joined Epic as a senior VP of A&R; and Michael Caplan, VP of A&R, has been promoted to senior VP of A&R. In addition to the reassignment of Griffiths, Craig Lambert, senior VP at Epic, is expected to leave the label as a result of the Epic R&R agreement. Motola says the moves were made “to help refocus the two labels,” and adds, “These changes also ‘allow other key executives to be elevated and have a chance to grow.’” “There is no greater teacher than Dave Glowiak,” Motola says, “for those executives to reach the next level.”

Glowiak says he will “get a little more hands-on with the two labels.” He plans on assisting both newly

named GMs as they become familiar with their new positions.

Glowiak adds that he is confident that Anthony can sustain ‘‘separate identities’’ for both labels that have now been put under her charge. But, he notes, ‘‘John Dolan has been a key player at 550 Records in a very distinct vision. He will be running 550 Music on a day-to-day basis.’’ According to SoundScan, the Epic R&R Group added 50,000 independent retail units and a retail share of 5.8% of the music business. The label group finished last year with a market share of about 4% of which Glowiak contributed 4%. Among 550’s top-selling albums so far this year are Celine Dion’s ‘‘Falling into You’’ and ‘‘Still the Same’’ (both from the album ‘‘The Day’’). The sound of ‘‘The Day’’

for the album ‘‘Be Here Now’’ and has a Pearl Jam album on tap for later this year.

In addition to Epic and 550 Music, the Epic Records Group also encompasses the Work Group. Among its strongest-selling records this year are Janesqua’s ‘‘Travelling Without Moving,’’ the soundtrack to ‘‘My Best Friend’s Wedding,’’ and Fiona Apple’s ‘‘Tidal’’.

Anthony has been president of 550 Music since November 1994 and had served as GM of the label since its inception in October 1993. Previously, she had been senior VP of promotion for Epic Records.

In June of this year, she received the CEO Special Recognition Award from Sony chairman/CEO Norio Ohga.

UNICEF Hooks Up With TNT For Benefit Concert

BY CARRIE BELL

LOS ANGELES—To celebrate the U.S. Committee for UNICEF’s 50 years of helping needy children, Turner Network Television (TNT) will host and broadcast a benefit concert Dec. 10 at New York’s Beacon Theatre.

Artists slated to perform live at the Gift of Song event include Mary Chapin Carpenter, Shawn Colvin, Celine Dion, The Fugees, Steve Winwood, and George Michael. Interpersed throughout the benefit will be creative pieces by host of film and TV personalities that illustrate the goals and programs of UNICEF.

With this eclectic mix of performers, this is destined to be taken out of the realm of just another concert on TV,” says producer Ken Ehrlich.

“There will be new songs or covers. Different types of artists will probably perform together. We’ll shake things up enough that this will be a one-time-only event people won’t want to miss.

All the artists involved agreed to turn over copyrights of the songs performed to the U.S. Committee for UNICEF.

“Of course, using a concert and celebrities to promote UNICEF’s cause isn’t a new idea,” says Bob Brennan, chief of the public participation section of UNICEF. The 1997 show follows in the footsteps of the first Gift of Song concert, held Jan. 10, 1979, at the United Nations. It included sets by 10 acts, among them the Bee Gees, Rod Stewart, and Donna Summer.

“Since we used our first celebrity spokesperson, Danny Kaye, in 1963, we’ve acknowledged that the public pays more attention to the views and goals of UNICEF when they are delivered by famous people,” says Ehrlich, who produced the first Gift of Song as well as “VH1 Honors,” “Fame,” and 16 Grammy telecasts, agrees that using current stars is the best way to teach a new generation how vital UNICEF’s work is.

“There are so many worthy causes out there fighting for attention that the older ones seem to get lost in the shuffle,” he says. “UNICEF is about more than Christmas cards, and if it takes a huge event to remind people of that, so be it.”

Both Brennan and Ehrlich say they have proposed a second show several times only to have artists, venues, or financial backing fall through.

“The show in 1979 was one of the most exciting nights of my life. I’ve made several attempts to re-create it because it is worthwhile,” Ehrlich says. “Luckily I didn’t give up, because we found a real supporter in TNT.”

“TNT may seem like an unusual venue because we specialize in big event movies or huge sporting events and not music,” says Bradley J. Siegel, president of TNT and Turner Cable Films. “But this is more than a concert. It is a major international charity event. Of all places, TNT is the one that can pull this off.”

TNT will air the concert live in the U.S. with an encore show immediately following. It will also run live in as many countries as time zones and associated stations permit. There are no plans to repeat it.

Tickets will also be made available to the public, although how many and how much they will cost has yet to be determined. The 1979 performance was only open to U.S. Delaware Water Gap.

Although there are no specific plans for the release of an album from the concert, it is likely. “Music For The UNICEF Concert: A Gift Of Song,” a double album of the first concert released in 1979, helped raise $10 million.

“Whether one sees it on TV is, in the audience, or is involved with the production, we want them to walk away wishing that it had never ended,” Brennan says.

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Attending the event, from left, are: Motolla; Sean ‘‘Puffy’’ Combs, president of Bad Boy Entertainment; former E Street Band singer Patti Scialfa; and Bruce Springsteen, who played guitar for the Wallflowers during their performance.
Lawsuit Doesn’t Sink Aqua
‘Barbie Girl’ Driving Album Sales

**BY EILEEN FITZPATRICK**

**LA GUNNELS**—In spite of a pending lawsuit over a song called “Aqualung” from stores, MCAs Recordings Danish pop sensation Aqua is enjoying a successful American debut with its new album, “Aquarium,” says a spokesperson for the company.

MCA is being sued by Mattel Inc., which claims the group’s hit single “Barbie Girl” is too similar to its character, “Barbie,” the company’s doll. The group’s hit single, “Barbie Girl,” is reportedly seeking $2 million in damages.

The lawsuit, filed Sept. 2 in U.S. District Court in L.A., also claims members of the band are not engaged in commerce and that the album’s sales are “in violation of the record of a registered trademark,” says the suit.

The suit, according to the suit, is being brought by the Danish company Universal Music, which was not aware of the lawsuit. The group’s hit single, “Barbie Girl,” is reportedly seeking $2 million in damages.

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MOTOWN UNDER UMBRELLA OF NEW MERCURY GROUP
(Continued from page 1)

In his new role, Goldberg will remain president/CEO of Mercury Records but will also assume responsibility for overseeing Motown Records, the U.S. (Billboard Bulletin, Sept. 17).

"My first mandate is to try not to screw things up," says Goldberg with characteristic self-deprecation. "I may not be a big believer in that.

"Most of my time I will continue to run Motown. I can't have the same kind of operations in place that I have with Mercury.

"Instead, I'll be sort of anadjunct to Roger Ames, who is in charge of Motown. He is responsible for PolyGram Music Group, Mercury's parent company.

"Goldberg, who was named head of Mercury Records in 1995, says there are no plans to merge Mercury, Motown, and PCJ or to have a wholesale unifying of services. "They will remain distinct entities that stand alone," he says.

"Instead, he says, he wants to create a climate that promotes cooperation between the labels, rather than shared functions. He cites an example where Mercury Nashville and Mercury's pop division jointly worked a recent release by Mercury Nashville act Kim Richey.

"One of the first orders of business for Goldberg, in conjunction with Motown chairman Clarence Avant, will be to find a new president/CEO for Motown following the August departure of Al Harrell. The sacking label is hoping to regain some of its luster from "Evolution," the new Boyz To Men album, which came out Tuesday (23).

"Although a number of names have been bandied about, including industry executives Ernie Singleton, Kirk Burrows, and Benny Medina, Goldberg says he has not met with anyone yet about assuming the Motown presidency.

"In all my years in the business, I've never seen the quasi-drama of rumors and speculation that surrounds Motown," says Goldberg.

"I can tell you, as God is my witness, we're not close to making any decision about a new president. It's a great, great company,

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“The term ‘American’ gets bandied about in radio circles a lot, referring to blaxploitation and ‘bluesy’ music,” Miller says. “But the Grifters incorporate nearly every strand of American music—they’re a true American hybrid.”

In the summer of 1989, the Grifters—Lamkins joined by drummer Stan Gallimore, vocalist/guitarist Dave Shouse, vocalist/bassist/keyboardist Bill Berry, and vocalist Taylor)—each in their 30s—have produced a rich, manifold album in which the dirges are never that depressing and the upbeat numbers aren’t all carefree. The album’s calling card is the anemic “Spaced Out,” whose classic rock chorus should send the band to the major leagues. “Full Possession” encomposes the opening grin of “Re-Entry Blues,” the bummed-out beauty “Heavy Weather” (“I can’t Com- tect Me Now”), and the funky “Centuries” and whistle-worthy “Wicked Thing,” the latter issued as a 7" single preceding the album.

Produced by the Grifters with Doug Davis and Davie McCall, “Full Blown Possession” was recorded in Memphis in Easy Street Studios in early 1991. The album was the first by the Grifters to feature a professional mixing engineer (Kevin O’Brien, who has worked with Sonic Youth). But long-time fans need not fear: “Full Blown Possession” still has the lived-in feel of past Grifters records.

“Full Blown Possession” is 76 minutes long so Sub Pop, last year’s “Ain’t My Lookout,” was auspicious artistically if not commercially, with the diverse, diverse collection. In the US the band is reaching the pinnacle of college radio and topping college radio playlists across the country (see RDIQ Cassion, the go-go). Before that album, the band put out a trio of releases via Memphis-indie Shangri-La: the watershed “Eureka” EP in 1988 (standout track was “Ain’t It Enough”), the limited edition “Crapping You Negative” in 94’ (with “Bronze Cast” and “Get Out That SpaceShip & Fight A Man”), and a third single, the 10-inch “Corolla Holst,” one of the great lo-fi singles. The first Grifters album, the self-titled one, won’t be out until late fall, but he says Sub Pop is working on "Full Blown Possession." I’m not so sure about the name, but I do know that the band is getting ready to go on tour.

An occasional column highlighting albums of special artistic merit that illustrate the arguments as being underestimated at the time of their initial release.

“Not so much flitting with disaster as flitting with seduction” is Grifters vocalist/guitarist Taylor Scott’s apt epigram for his band’s “Ain’t My Lookout,” an album that shares the passionate desperation at the heart of the most potent rock & roll.

On “Ain’t My Lookout”—the Grifters’ fourth full- length album and first for Sub Pop—the trio skidded away from the ‘80s and the punk rock carnival to the Midwest and South.

The Grifters “Ain’t My Lookout” Produced by the Grifters, Dave McCall, and Doug Davis Released February 1992

The Grifters “Ain’t My Lookout” is a package of songs that captures the essence of the Grifters’ live performance. Their music is deeply rooted in the blues and soul traditions, with hints of rock and roll and punk rock. The band’s sound is characterized by gritty vocals, soulful harmonies, and driving rhythms.

The Grifters’ discography extends beyond its albums, including the eclectic “Empty Yard” on the “Red Hot + Blue” compilation, “Liberation” on the “Kinetik/Reprise as well as various 7- inch singles on Sub Pop, Shangri-La, Grifters, and American” records. The Grifters’ sound is distinctive, blending elements of punk rock, soul, and garage rock.

The Grifters’ discography includes several live performances, including a live album recorded at the famed Capitol Records in Hollywood. The band also performed at various venues, including the famous CBGB’s in New York City, where they gained a devoted following.

The Grifters’ sound is characterized by a raw, unpolished quality, with a strong emphasis on melody and rhythm. Their music is frequently compared to the work of other influential bands, such as the Rolling Stones and the Who.

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Shakar’s assailant on the night of the shooting.

Recent press reports on Shakar’s murder were followed by an investigation that was stalled. In February, a Las Vegas homicide detective told The Angeles Times that Anderson was a suspect in the death of a 27-year-old man who was found dead in a car. The suspect was not charged with the crime. No other sus- pected have been named.

The investigation into this case seeks dam- ages to be determined at trial, plus the recovery of medical, funeral, and cremation expenses sustained by the family.

The俐's account of the Shakar saga parallels developments in the infamous O.J. Simpson case. Last year, on July 2, a crucial witness—a former police officer—told the jury that Simpson had killed his ex-wife Nicole Brown Simpson and her friend Ronald Goldman. The Brown and Gold- man families later learned a civil wrongful- death suit against Simpson and were awarded a $38.5 million judgment by a jury early this year.

The Shakar estate’s suit lays out the chain of events that purportedly led up to Shakar’s murder.

According to the action, fate was set in motion by a July 1996 confrontation in a Foot Locker store in the Lakeview (Cajon) shopping center in El Paso, Texas. The alleged members of the Mob, a rival A.L.A. gang affiliated with the Bloods gang. In a scuffle between the gang members, the Crips allegedly strolled a Death Row Pendant lane which led from Knight.

The suit says that on Sept. 7, Knight’s father made a telephone call to conclude their coverage (including Lane and others the action says were “believed to be affiliated with the Grifters”) to investigators and Miller, Mike Tyson/Bruce Seldon heavyweight fight at the MGM Grand, they spotted members of the Southside Crips, including Anderson, in the audience.

“Anderson was observed in the lobby of the MGM Grand by Lane and identified by Lane as the person who had taken his necklace at the shopping mall,” the suit says. “[The members of the Death Row entourage then asked Anderson] to hand over his necklace, and a fight ensued. The fight was broken up by hotel security, and the Death Row entourage left.”

Meanwhile, Knight, Shouse, and Shouse’s grandmother, Creed, had returned to the hotel. The tape of the incident was used as evi- dence against Knight in his probation-violation hearing earlier this year; in that hearing, he was sentenced to serve out a nine-year sentence for a 1992 armed assault (Billboard, March 15).

The Grifters’ cautionary tale to the Knights family and R&B circles is that it can be a lot, and dependency on the money is not always the best. Even if you don’t clean up your act, the label will hold you responsible because they’ve been there before.

“Black Friends” is a good example of how to make a comeback. The track’s message is simple but powerful: “Ain’t More Than Lazy” is a song that speaks to the Grifters’ legacy as a band that has stood the test of time.

On “Ain’t More Than Lazy”—the Grifters’ fourth full- length album and first for Sub Pop—the trio leavened the Storey, basement-tape ambiance of such previ- ous albums as “Crappin’ You Negative” with some studio pop craft (and admixed Beats Ribbons) and the lifestyle angle of the “Ain’t More Than Lazy” line. But the Grifters clean up nice, and the disc lives up to the band’s stated standard of being a “a reissue that’s as good as the original.”

On “Ain’t More Than Lazy” the Grifters perform a mix of original songs and covers, including a tribute to the late soul singer Bette Midler.

The Grifters’ discography includes several live performances, including a live album recorded at the famed Capitol Records in Hollywood. The band also performed at various venues, including the famous CBGB’s in New York City, where they gained a devoted following.

Their music is characterized by a raw, unpolished quality, with a strong emphasis on melody and rhythm. Their sound is frequently compared to the work of other influential bands, such as the Rolling Stones and the Who.
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Hypnotic Werk. Wolfgang Flur, a former member of electronic group Kraftwerk, took a break from "The Egg" to write "Die Reise." His solo debut, under the name Yamo (see Home & Abroad, page 66), Flur is on tour to promote the album, which will be released later this month. Attending a celebratory dinner, Flur, Brian McNeils, GM of Hypnotic, and Brian Perera, president of Hypnotic.

WIPO RATIFICATION BILL (Continued from page 8)

Motion Picture Assn. of America and other publishing and software content-provider groups also proposed quick ratification. As an example of why the new protections are needed, Cash said that he recently found one of his biggest hits, "Ring of Fire," on a World Wide Web site in Slovenia, a country in the northwest part of the former Yugoslavia.

Cash told the lawmakers, "Maybe I should be flattered that someone in Slovenia likes my song, but when he or she makes it available to millions of people, this hardly seems fair."

All the pro-treaty witnesses opposed efforts to put the bill forward by the telephone companies and others to deal with the complicated issues of liability before ratification, saying that this legislation would not preclude separate and detailed later hearings on those and other issues, such as encryption and circumvention of copyright protection systems.

However, the opponents are concerned that language in several of the treaties' provisions might make them innocent victims.

They say that many services are information "conduits" and cannot monitor information flowing through their pipelines. Equipment manufacturers say that the law should outlaw behavior that makes them both infringing and non-infringing uses (Billboard, Sept. 20).

Administration spokesman Bruce Lehner, Assistant Secretary of Commerce and Commissioner of Patents and Trademarks, testified at the Sept. 16 hearing that the U.S. must quickly ratify the treaty. He said that the U.S. has the most to gain and that if other nations are allowed to ratify the treaty first, the U.S. may not offer this country the important level of same-as-at-home "national treatment" protections for U.S. copyright owners.

"Other countries are looking for a signal from us," Lehman said. "We don't want to give them a loophole so that they don't have to pay us, which they have historically done.

Register of Copyright Marybeth Peters said, "The treaties are extremely valuable for the United States, as they will require other countries to adopt a copyright system that now protects the original copyright, which is already struck in U.S. law and ensure that U.S. works are adequately protected abroad in the digital age."

Despite such pre-ratification positions, and further muddying the waters for quick ratification, Rep. Rick Boucher, D-Va., said at the Sept.

16 hearing that he plans to introduce another liability bill that would contain more limitations of online liability, including "safe harbor" exceptions and a mandatory notice-and-takedown system to further shield service providers from lawsuits.

Island ISlands Records VP of marketing Andrew Krenfeld says, "We wanted to do a compilation for charity that was different and more than the massive amounts of charity projects that are done, so we chose unique tracks that have a very spiritual vibe. You might not see artists like this put together on a compilation, but the tie that binds them is a spiritual vibe."

"Amazing Grace" was compiled by Bob Duskis, founder and partner of San Francisco-based independent label Six Degrees, which is distributed by Island. Additionally, Six Degrees acts as an exclusive independent marketing entity for Island, according to Duskis.

"The whole idea was to put together an album that reflected the breadth of the Island label, with ambient music, rock, pop, etc.," says Duskis. "We wanted to showcase the sense of resiliency, strength, survival, and spirituality."

The record is made up of tracks—mainly cover versions—by Ani DiFranco, Umm P. Dawn, Jane Siberry, Dajen Bel Yolies, the Cranberries, Martin, Automatic Baby (a group comprising members of U2 and R.E.M.), Kidjo, Etheridge, Wally Badarou, and Daniel Lanois.

Bookended by DiFranco's and Lanois' renditions of the title tune, the album also includes live versions of Siberry's "Calling All Angels," the Cranberries' "My Dreams," and Etheridge's "I Will Never, Never Be the Same!" Automatic Baby's recording of the U2 hit "One," which features 2/5's Matt Johnson, is included as well as R.E.M.'s "Michael Stipe and Mike Mills; and Kidjo's cover of the George Gershwin and De Bose Heyward song "Summernight." Kidjo says the "Amazing Grace" project had special resonance for her because her sister was diagnosed with breast cancer last year. Although Kidjo's sister, 45, is doing well, the event served as a wake-up call to the need to be even more vigilant about their health.

Kidjo says she was drawn to "Summertime" because she has always loved the song, which is from the score of "Porgy And Bess," and wanted to record it in Beninese, her native tongue. Eventually, they recorded it for an album that was going to be French artists singing jazz, but it wasn't released," says Kidjo. Then, when they found out about the "Amazing Grace," Kidjo thought the track would be a natural fit.

Additionally, Kidjo's other highlights, according to Duskis, are Automatic Baby's "One," which has never been commercially available in full, and then, there are their covers of Cranberries cuts, which are rare. Besides from promotional CD singles by the group.

To market "Amazing Grace," Island is creating TV spots targeted at MTV, VH1, and other national outlets, according to Krenfeld.

We have a lot of support from the media, from a print and TV standpoint," says Krenfeld. "Retail has also been supportive, donating co-space, an agreement in the U.K., and support from VH1.

The MTV and VH1 campaign will launch in New York, Los Angeles, San Francisco, and Seattle appearing in subsequent rollouts in other markets, according to Krenfeld. The label will follow with print ads in the fourth quarter.

Although no tracks from the album will be serviced to radio, the entire album will go to rock, college, roots music, and other alternative formats.

In addition, Island will try to coordinate appearances by some of its domestic and foreign participants on the talk-show circuit, however, to date, no such appearances have been planned.

SAUDI PRINCE LINKS WITH MJJ (Continued from page 8)

The financial terms of the deals—it is not clear how the original relationship between Jackson and Sony has evolved as a result of the prince moving in as a third partner.

Jackson and the prince, however, doesn't have a new story attached to it in now aligning the company's fortunes and helping it to moving forward. But if he Music evolves into the aggregate service entity it seeks to become, Sony Music has a lot to gain by the prince's investment in the partnership.

The prince, who owns investment company Kingdom Holding, formed Kingdom Entertainment in conjunction with Jackson in 1996 and has played a major role in Jackson's recent HITStory tour. Additionally, the prince's associate, Tark Ben Attar, has been an integral part of the promotion of "Jackson" a few months ago.

Along with Greenberg, other executives associated with the new development stress, in prepared statements, the global factors in making the deal.

"This venture brings together the resources of a global music company, a global superstar, and a global investor," stated Tomony Motola, Sony Music Entertainment president/COO. Said Jackson, "We are committed, along with my partners, to make MJJ Music a global label of international significance.

"Michael's intensified involvement with MJJ Music will help focus the label on the next stage in its development," said Dave Glew, Epic Records Group chairman.

In his statement, the prince perhaps signaled the length of the deal (or time frame for growth) by stating that his belief of MJJ Music "will take time to mature" and that it will take more time for the venture to bear fruit over the next five years.

Whatever the future holds, MJJ Music has already begun development of its launch in 1994, developing some marquee talent of its own. It has released seven albums, three of which have gone platinum: a first track to "Free Willy," Brownstone's "From The Bottom Up," and 3T's "Brotherhood."
Virgin Restructuring to Herald New Retail Concept

(Continued from page 1)

choices for Hard Rock Cafe and Planet Hollywood, was also a 65% partner in Virgin Megastores Asia. This joint venture was created several years ago to open music stores in a number of Asian markets, but plans never came to fruition.

The move effectively buys out a slice of minority shareholders in Virgin's non-U.K. global retailing operations, which comprise Virgin Retail Europe, Virgin Stores SA, Virgin Entertainment Group Inc., and Virgin Entertainment Asia Ltd. Outgoing Virgin France chairman Patrick Zelnik has already sold his 3.5% stake in the company's French operation, and French investor Canal+ will invest its 10% holding in Virgin Retail Europe. Blockbuster still owns 20% of Virgin Retail Europe, but Burke says that situation is a "under review."

Asked about the rationale behind the new structure, Burke says, "We were never going to be able to develop the strategy we want to with the corporate structure we had. Everything was done at arm's length, and it was a scattered and chaotic organization."

The global and unified nature of the Virgin Entertainment Group means that the $240 million investment package raised from U.S. investment bank Banciers Trust Co. can be used to develop the various arms of the group as a coordinated whole.

"We're trying to put together cinemas, retailing, and perhaps some other things as a combined entertainment offer, the kind of offer that has not been seen before," says Burke. "We want to reposition ourselves away from being a record store and be a purveyor of entertainment—both through locations and the Internet. We are exploring ways in which cinemas and retailing can work together."

He says the location concept is in the mold of ideas successfully used by the Walt Disney Co. "For a ticket costing maybe 20 pounds ($32), you would come in and see a major feature film, have ice cream and popcorn while you watch it, and then a meal after. You would also, perhaps, use your ticket to get a discount on a CD." Burke notes that many cities in the world have leisure areas where, for instance, a bowling alley, fast-food restaurant, cinema, and a bar are all on the same site, but "there's no cross-promotion," he says. "There's no reason why people should go from one element to another. Nothing is done to make two plus two equal five. We're trying to develop something that's much more integrated and trying to make something that makes two plus two equal five."

Virgin Retail already has a working relationship with Sony Cinemas in New York's Times Square, where the two share a common entrance from the street, necessitating a walk through the record store to reach the theater. The newly established Virgin Entertainment Group now assumes ownership of 27 stores in continental Europe, 19 in Japan, and 11 in the U.S. and has a 21% stake in Virgin's U.S. company, which runs 50 Megastores in the U.K. and Ireland. It also takes control of 27 cinemas in the U.K. and Ireland, which operate under the Virgin Cinema moniker. According to the company, its combined elements have an expected revenue of 360 million pounds ($576 million) for the current calendar year.

Burke says the process of putting its cinemas and retail interests under one roof in each city will be "an evolutionary one. Some will happen in phases of the developments we make next year."

The company is expected to develop its own new cinema sites as part of the new developments.

He cites the U.S. and Japan as the most propitious countries for the entertainment-entertainment complex process. Burke notes the American willingness to drive to out-of-town sites and feels that these could be fertile ground for new entertainment complexes. In Japan, the urbanization of most of society means the same effect could be achieved within city centers, he argues. The new U.K. government's enthusiasm for revitalizing city centers might mean the same effect could be achieved here, Burke adds.

The management structure for the Virgin Entertainment Group is something that will take form as its operating philosophy develops, Burke says. In the short term, the cinema and retailing operations will continue under existing and separate managements. However, changes are already in place. This month, Burke gave Virgin Retail Europe a more coherent management structure by announcing the closure of its headquarters in Uxbridge near London and dividing responsibility for Virgin Retail Europe's 27 continental European stores between its Paris office and the London-based Virgin's two major retailing operations.

A major stumbling block to the Virgin Entertainment Group building on this to integrate cinemas and retailing, Burke says, is the W H Smith Group, which owns 76% of Virgin's Retail Group. Burke says that Smith declined the Virgin Group's $30 million offer for its stake in Virgin Retail Europe earlier this year and that the companies' relations have since deteriorated. "We just have to wait and see whether they are capable of making up their minds about anything," Burke says. "We have not got a relationship either party is happy with. Evidence of that is the inability to agree on a managing director for Virgin Retail Europe."

The managing director's chair at Virgin Retail Europe has been empty since Burke vacated it in November '96 to head the Virgin Group's retail and cinema business worldwide (Billboard, Sept. 21).

Virgin Acquires Narada Label

(Continued from page 8)


Narada is currently distributed by Universal Music & Video Distribution in the U.S. and MCA Records Canada in that country but will switch to Virgin's distributor, EMI Music Distribution, next year. Narada's contract with Universal expires in May '98. "They've been good partners for us for a long time," says Van Linda. "We think Universal is a lot, and we're sorry to leave them."

Virgin Records America president/CEO Phil Quartararo was not available for comment.
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Swedish Music Mentor Anderson Dies
Pioneering Songwriter, Publisher Discovered Abba

This story was prepared by Mark Solomon to Lawlton and Fred Brown in Los Angeles.

The sudden death of Stig Anderson, who succumbed to a heart attack Sept. 12 in Stockholm at age 66, has deprived the Swedish music industry of one of its great mentors and taken from Sweden a cultural ambassador. Best known as the man who discovered and managed Abba, one of the biggest-selling acts of all time, Anderson was also a prolific lyricist and publisher with a career in music that spanned five decades.

"Stig meant a hell of a lot to me during the early years of my career," says Bjorn Ulvaeus, who, with Benny Andersson, made up the creative pairing at the core of Abba. "He was a man of vision, of relentless energy and great driving force. He introduced me to the record business, and it is sad and tragic that his life should end so prematurely."

Anderson published his first song in 1953 and soon discovered he had a talent for picking up songs he heard on Radio Luxembourg, writing Swedish lyrics, and finding local artists to record his versions, many of which became Scandinavian hits. He is registered as a writer on some 3,000 titles.

In 1969, he formed Swedish Music, which was to become a Scandinavian publishing representing foreign catalog from Columbia, United Artists, MCA, Don Kirshner, Donn Lowery, MAM, ATV, and RAK, among others, as well as a raft of domestic talent. He set up Polar Records three years later with Bengt Berghag and in 1969 formed Union Songs with Ulvaeus and Andersson. Berghag's suicide after years of health problems in 1971 prompted Anderson to formalize his relationship with Ulvaeus and Andersson, whom he employed as producers.

It was the start of the Abba roller coaster. The band, formed in 1972, took off with its Eurovision Song Contest win in 1974 with "Waterloo"—a song whose lyrics were co-written by Anderson—and was still selling millions of copies of greatest-hits packages in the early 1990s, 10 years after the members quit recording together.

"Stig was arguably the best and most well-known character in the music industry in Scandinavia, and his contribution is simply to have put Sweden on the international map," says Peo Nylen, now creative manager for Scandinavia at publisher peermusic, who worked with Anderson at Swedish Music from 1989-91.

"He made contacts all around the world with projects he knew had the potential before it happened here, even in the '80s, and this way of doing groundwork made him a pioneer in this field," Nylen continues. "He had very good ears for what people liked and didn't care about what the media said."

Although PolyGram acquired Swedish Music and Polar Records from Anderson in 1990, he maintained an active role as a consultant up until his death. He also founded the Polar Music Prize in 1992, an award recognizing artists making an outstanding contribution to global music.

"Stig was a great music man and a gentleman to deal with, and I will miss him on both a professional and a personal level," says David Hoekman, chief executive of PolyGram International Music Publishing. "That we will no longer be able to benefit from his experience and enthusiasm is a great loss to both PolyGram and the music industry."

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FOR THE RECORD

The premiere party for Wyonna's new album, "The Other Side," will take place Oct. 20 outside Nashville's Hard Rock Cafe. The data was incorrectly reported in the Sept. 6 issue of Billboard. Plans call for her performance to be on a specially built stage.

An article on Interscope Records in the Sept. 13 issue did not fully explain the relationship between Trent Reznor's Nothing Records and TVT Records. Nothing is a joint venture between Interscope and TVT.

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<tr>
<td>58</td>
<td>Luis Miguel</td>
<td>Get Away With Latin</td>
<td>RCA</td>
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</tr>
<tr>
<td>59</td>
<td>Sister Hazel</td>
<td>Somewhere More Familiar</td>
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<tr>
<td>60</td>
<td>Various Artists</td>
<td>Unchained Melody/The Early Years</td>
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<tr>
<td>61</td>
<td>Elton John</td>
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<td>A&amp;M</td>
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</tr>
<tr>
<td>62</td>
<td>Blues Traveler</td>
<td>Straight On Till Morning</td>
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<td>Gold</td>
</tr>
<tr>
<td>63</td>
<td>Neal McCoy</td>
<td>Greatest Hits</td>
<td>ATOMIC</td>
<td>Gold</td>
</tr>
<tr>
<td>64</td>
<td>OMC</td>
<td>How Bizarre</td>
<td>V2</td>
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<tr>
<td>65</td>
<td>Vanessa Williams</td>
<td>Next</td>
<td>MERCURY</td>
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<td>66</td>
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<td>67</td>
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<td>Dru Hill</td>
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<tr>
<td>72</td>
<td>John Fogerty</td>
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<td>Reel Big Fish</td>
<td>Radio 57</td>
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<td>74</td>
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<td>75</td>
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<td>It Means Everything</td>
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<tr>
<td>76</td>
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<tr>
<td>85</td>
<td>No Doubt</td>
<td>Tragic Kingdom</td>
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<td>86</td>
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<td>Savage Garden</td>
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<td>97</td>
<td>Patti Labelle</td>
<td>Flame</td>
<td>WARNER 70011</td>
<td>Gold</td>
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**Notes:**
- Albums with the greatest sales gains this week.
- Recordings Industry Assn.
- *Aria* certification for shipments of 500,000 album units.
- *Aria* certification for shipments of 1 million units, with multiplication limits indicated by a numeral following the symbol.
- For gold, double albums with a running time that exceeds two hours, the *Aria* multiplies shipments by the number of discs and/or tapes.
- Certification for shipment.
- List prices, and CD sales for BMG and WEA labels, are suggested list. List prices are in dollars and are approximate, which are not equal to wholesale prices. Great sales chart shows largest unit increase. Placement indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseeker this week.

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<th>ARTIST</th>
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<td>&quot;Take Me Home&quot;</td>
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<td>&quot;Look at Me Now&quot;</td>
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<td>The Chemical Brothers</td>
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**TOP ALBUMS A-Z (LISTED BY ARTIST)**

1. Al Green
2. Bob Dylan
3. Bruce Springsteen
4. U2
5. The Rolling Stones
6. The Beatles
7. The Who
8. The Beach Boys
9. Fleetwood Mac
10. Bob Marley
11. Prince
12. Stevie Wonder
13. Bob Dylan
14. Bruce Springsteen
15. U2
16. The Rolling Stones
17. The Beatles
18. The Beach Boys
19. Fleetwood Mac
20. Bob Marley
21. Stevie Wonder
22. Bob Dylan
23. Bruce Springsteen
24. U2
25. The Rolling Stones
26. The Beatles
27. The Beach Boys
28. Fleetwood Mac
29. Bob Marley
30. Stevie Wonder
31. Bob Dylan
32. Bruce Springsteen
33. U2
34. The Rolling Stones
35. The Beatles
36. The Beach Boys
37. Fleetwood Mac
38. Bob Marley
39. Stevie Wonder
40. Bob Dylan
41. Bruce Springsteen
42. U2
43. The Rolling Stones
44. The Beatles
45. The Beach Boys
46. Fleetwood Mac
47. Bob Marley
48. Stevie Wonder
49. Bob Dylan
50. Bruce Springsteen
51. U2
52. The Rolling Stones
53. The Beatles
54. The Beach Boys
55. Fleetwood Mac
56. Bob Marley
57. Stevie Wonder
58. Bob Dylan
59. Bruce Springsteen
60. U2
61. The Rolling Stones
62. The Beatles
63. The Beach Boys
Sony Classical Expands With O'Connor Set

Triple-A WFUNY New York co-produced the program, which was hosted by O'Connor (with CBS-TV reporter Paula Zahn), and Houston is looking forward to hearing "Liberty!". "We play so many records that have an amazing instru-
ment. —REVOLUTION.

The album serves as the soundtracks for the highly successful PBS television miniseries. Conversations with the Revolution, an historical docudrama expansion of 90,000

The album includes the following tracks:
2. "365" — a mesmerizing ballad that tells the story of a day in the life of a farmer.
3. "Summer" — a vibrant, upbeat song that celebrates the beauty of nature.
5. "Daydreaming" — a reflective, meditative piece that invites listeners to step back and consider the present moment.
6. "Reflections" — an reflective, contemplative song that explores the complexity of human emotions.
7. "The Past and Future" — a driving, uplifting tune that encourages the listener to embrace change and growth.
8. "The Future" — a hopeful, inspiring song that looks forward to a better tomorrow.
9. "The World" — a sweeping, epic piece that captures the grandeur and majesty of the world.
10. "The Heart" — a poignant, emotional song that reflects on the power of love.
11. "The Revolution" — a driving, energetic track that celebrates the spirit of revolution.
12. "The People" — an empowering, inspiring piece that calls for unity and solidarity.
13. "The Future of Our Children" — a thoughtful, reflective song that considers the legacy of the present.
14. "The World We Will Leave" — a driving, hard-hitting piece that challenges the listener to act.
15. "The Future" — a hopeful, inspiring song that looks forward to a better tomorrow.
16. "The Revolution" — a driving, energetic track that celebrates the spirit of revolution.
17. "The People" — an empowering, inspiring piece that calls for unity and solidarity.
18. "The Future of Our Children" — a thoughtful, reflective song that considers the legacy of the present.
19. "The World We Will Leave" — a driving, hard-hitting piece that challenges the listener to act.
20. "The Revolution" — a driving, energetic track that celebrates the spirit of revolution.
22. "The Future of Our Children" — a thoughtful, reflective song that considers the legacy of the present.
23. "The World We Will Leave" — a driving, hard-hitting piece that challenges the listener to act.

 Advance interest is also heavy in the U.S., where the single is due Tuesday (23), and advance retail shipments have been pegged by the label. The first six tracks were revealed during the week.

In Japan, where the single is due

Several of O'Connor's discography, including albums like "The Very Best of Enya" and "The Very Best of Celtic Woman," have been released on a variety of formats, including CDs, DVDs, and vinyl records. The album includes a mix of classic and contemporary pieces, as well as collaborations with other artists, such as Sinéad O'Connor and Bono. The album is available on most major music streaming platforms, including Spotify, Apple Music, and Tidal.

The album has received critical acclaim and has received several awards, including the Grammy Award for Best Celtic Music Album. The album's success has helped to popularize Celtic music and has inspired other artists to explore the genre.
Now, says IFPI, the multinational companies that supply CD raw materials to the pirates must decide where their loyalties lie—with the legitimate businesses or with the pirate plants.

IFPI director general Nic Garnett has long advocated the effectiveness of tackling piracy by addressing problems rather than the distribution of discs.

"There are major, European, public corporations who are supplying polycarbonate to pirate plants," he said. "Those same companies rely for the bulk of their business on profits from legitimate producers.

"I have been talking to those companies, and we have told them that they have to make a choice. They can’t have their cake and eat it, too."

Garnett says he is not prepared to accept traditional defenses offered by the polymer companies. "I don’t buy the argument that they don’t know who the pirates are; we curry out the data, and Billboard reported it.

"The IFPI has tried to bring the polycarbonate companies into line with its so-called Materials Suppliers Agreement (Billboard, Dec. 21, 1996), whereby legitimate companies would boycott suppliers found to be trading with pirates. The agreement is not yet in force, however, as it is still being considered by the U.S. Department of Justice and the European Commission for antitrust implications.

"Though Garnett says both those bodies have expressed their satisfaction with it, he says he wants to go further to establish a worldwide partnership with the polymer companies.

"The agreement is part of a bigger situation over how to get the (polymer) industry involved in this problem to work out how we can do this legally and practically everywhere. We may eventually take a different direction from the Materials Suppliers Agreement.

"The pressing problem Garnett wants the record and polymer industries to address is the growth of CD manufacturing capacity in countries where there is minimal local demand. The new IFPI figures show rises in such over-capacity stretching across the world from Bulgaria to Hong Kong (see table, this page), and the organization has long argued that overcapacity is closely linked with the amount of pirate product being produced.

"The latest figures put that problem into a new, sharper light, as they are the first to compile and compare all available data on the major countries—whether the polymer companies or with the pirate plants.

Garnett told the IFPI annual general meeting that IFPI’s research organization is collecting data worldwide, however, how much is produced by the legitimate industry, and calculates how many discs of pirated product are left in the remainder. Previous IFPI piracy statistics were based on the organization’s own expertise and its affiliate bodies’ knowledge of their local markets.

"As such, a accompanying statement the figures says data for 1996 cannot be compared with data for previous years," he says. "Nonetheless, the organization says that applying the same methodology to 1996 and 1997 shows a 6% increase in the value of pirated product and a 25% rise in CD piracy.

"The IFPI data indicate 1.5 billion cassettes and 550 million CDs were put on the pirate market in 1996.

"Says the statement, “Fuelled by an explosion in the number of CD plants, in particular in Latin America and Eastern Europe, worldwide CD manufacturing capacity for optical discs has risen from around 2.5 billion in 1992 to 9 billion in 1996.”

"This increase is far in excess of the growth in legitimate demand. With excess capacity levels of 4 billion units in 1996, worldwide demand for CDs is about double that of legitimate demand. This massive surplus has inevitably led to increased piracy.

"Such increased piracy has the potential to ‘overrun’ the legitimate business in some areas, Garnett says.

"To bring forward a more positive picture, he says, “We are seeing in Bulgaria it could repeat itself in parts of the former USSR, meaning that markets there will remain closed to the legitimate industry for a long time to come.”

"Garnett also notes the global nature of piracy and reiterates that a large proportion of pirated material produced in any country is often destined for exports. In that way, we see a ‘global piracy’ picture, he says.

"Chinese-made pirate product can be found in many of the world’s developed markets.

NEW WEAPON

The IFPI now has a new weapon to tackle this problem, it has announced, when a first director of anti-piracy, Iain Grant, GRANT, a former anti-narcotics specialist with the Hong Kong police, is currently setting into his new office at IFPI headquarters in London and is putting together the strategies that, Garnett says, “will make him the scourge of the pirates.”

In addition to financing Grant’s salary, Garnett says, IFPI’s members already such a common practice in the record indus-
try—have expressed their willingness to commit new resources to the anti-piracy initiative Grant will spearhead.

“We’re new funding to support his operation,” says Garnett. “I can’t reveal a figure, but it’s a significant boost, over and above what we are already spending on anti-piracy.”

Part of Grant’s responsibility, Garnett says, will be to work closely with other industry bodies sharing an interest in optical discs, such as the Motion Picture Assn. and the Business Software Alliance. Garnett explains that the increasing tendency of pirates to put feature films on discs has brought IFPI and the other bodies closer contact.

“When the pirates put a film on disc, they tend to be made in a different place to their CDs. Now, one site will make audio discs, laserdiscs, and, increasingly, DVDS,” he says.

“Garnett adds that discussions are under way as to how the audio, film, and soft-
ware industries can best make use of these different media to avoid the night-
mare scenario where we all turn up to raid a plant on the same day.

In terms of local audio piracy, the IFPI figures rank Russia, Brazil, and China as priorities for the organization, with domestic piracy rates of, respectively, 45%, 30%, and 26%, among those nations are Italy (22%), India (30%), Mexico (60%), Argentina (30%), Saudi Arabia (30%), Greece (25%), and Malaysia (29%).

Sixteen nations worldwide, eight of them in Latin America, are said to have domestic piracy rates of more than 50% of all sales.

The world’s cleanest markets, with rates under 10%, are Western Europe, New York, New Zealand, and Australia.

O’CONNOR HAS ‘LIBERTY!’ SET AS SONY DEBUT

(Continued from preceding page)

Then, literally, like two weeks later, I got this tip, so I got fired up and thought that I could throw this big piece together in a signature piece of my own, and then I realized that if I didn’t get on ‘Liberty!’ we were running out of American wars with fake music.

Unbeknownst to O’Connor, who composed the series’ theme, “Song Of The Liberty Bell,” with multiple arrange-ment possibilities depending on the spec, Sony Classical was simultaneously pursuing the soundtrack deal. Martin and Mark Chalmers early on were content to participate based on their interest in the project, O’Connor says.

In the case of Marsalis, “Liberty!” was nearly completely written when I pitched the piece for lunch to discuss a project of Marsalis’s. With the trumpet so central an instrument in the music of the time, O’Connor says, he took a chance and created a duet, “Bravo Wolfe,” based on a period theme. “After we talked about his project, I gave him the music and said that if you’ll interested in playing it, and he looked at it and said, ‘Well, let’s try it,’” said Mark. "I said, ‘Right here, in the restaurant?’” and Wynnston said, ‘Why not, we’re professionals.’"

On an album full of beautiful, evocative melodies, the film’s stirring trumpet duets de deux of “Bravo Wolfe” turn out to be one of the most compelling, but O’Connor is pleased with the piece.

"The coming together of so many different elements has been a unique, amazing process and very rewarding. At this stage, it’s important for people to know that I’m more than just some hotshot violin player who’s played on a bunch of albums. Hopefully, now the musician in me is coming out for more and more people to see.”

"They’re relying on a longform contract, which was never signed,” he said. "They have my song in it, and they have made no regard of their contractual obligations."

"The told me the label had a contract which would deliver their third album in late 1995 or early 1996, but that the group acted as if it was free from contractual obligations to the label because Freeworld failed to provide written notice that it chose to exercise its option.

Freeworld co-president Kevin Czinger says that the requirement about written notice is not in the label’s contract with the band.

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BILLBOARD MAGAZINE

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Acts Sought For New Musician CD Sampler

Track reservations are being accepted for Volume 28 of Musician magazine's always-entertaining sampler, "A Little On The CD Side."

In its seventh year, this new-music series aims to deliver an exciting mix of sounds to music lovers. The CDs are also an effective method for major labels to break new material from recently signed or established artists. "A Little On The CD Side" reaches over 2,000 record retailers, 500 radio programmers and more than 10,000 Musician readers. It is the industry's only promotional CD package that targets both the trade and consumer audiences. The cost per track of 31,400 includes liner notes and information on the full-length recordings.

If you are interested in exposing your artist to an audience of active music listeners, call Gary Krasner at 212-536-6208 or Gregg Hurwitz at 212-353-2215.

Release Date: Nov. 26

Hot New Acts Score Big
In Fantasy Billboard Game

It's time to announce another lucky seven winners of Fantasy Billboard, the online chart game presented exclusively on the Internet by Billboard (www.billboard.com). Fantasy Billboard lets players assemble their own record label rosters from albums on the Billboard 200 and the Heatseekers Albums chart and compete for prizes against music fans around the world.

Fantasy Billboard players earn points based on the chart performance of each album they choose. standings are posted each week on Billboard Online. A new four-week game starts every Thursday.

Here is the latest crew of winners:

Game 20: Derek C. Simon's Wily Records captured the crown for the game ending Aug. 9 by choosing a roster heavy with new, high-scoring rock and pop acts such as Spice Girls, Sugar Ray, Matchbox 20, Sister Hazel, and Fiona Apple.

Game 21: The "Men In Black" soundtrack was the heavy hitter for Elaine Marinari's Kriss Productions. Also scoring big for the Kriss crew: Third Eye Blind, Matchbox 20, Fiona Apple, and Sugar Ray.

Game 22: Henderson's "Triple H" Liu became our first three-time winner with his 3rd Degree Dygmon Ine. squad. Giving the 3rd Degree gang its big boost were strong weeks from Sister Hazel, Savage Garden, OMC, Sugar Ray, and the much-valued Spice Girls.

Game 23: Jason Fradin's SkipBeats didn't miss a beat in drafting up-and-coming hitmakers Lila McCann and Smash Mouth to complement Matchbox 20, Sugar Ray, and Sister Hazel.

Game 24: It's no joke to say Winona Harowitz picked a gem when she signed up Jewel, who earned a sensational 943 points to lead the Nocturnal Filtering team to victory.

Game 25: Talk about stars! How about Puff Daddy & the Family? The hip-hoppers racked up 999 points for the Vanadium Vox crew assembled by Crew CHW.

Game 26: Jonathan Swift modestly named his squad IT'S A BOY—and came up with a winner by choosing the likes of Jewel, Fiona Apple, and Smash Mouth. Congratulations to all of our Fantasy Billboard players! And remember, it's never too late to join in the game and check out your own A&R skills.

The Things Puffy Did Last Summer

WITH 'HONEY' REMAINING No. 1 on the Hot 100 for a third week, producers Sean "Puffy" Combs and Steve J. have accomplished yet another first on the Hot 100. The pair moved to No. 1 the week of June 14 with "I'll Be Missing You" and have remained No 1. ever since, through the reign of "Mu Money Mo Problems and now "Honey." With that Mariah Carey single holding at No. 1 for the week ending Saturday (27), Puffy and Steve have been the No. 1 producers for the whole summer. It is the first time in the history of the chart that a producer has remained on top for an entire season. The closest anyone has come before is when Carey and Walter Afanasieff, the producers of "One Sweet Day" by Carey and Boyz II Men, were No. 1 from the beginning of winter in 1995 through March 1996, just a few days short of an entire season.

SEASONAL: And speaking of seasons and Boyz II Men, the Motown quartet debuts at No. 2 on the Hot 100 with "4 Seasons Of Loneliness." That means the one-time recording partners on "One Sweet Day" hold down the top two positions on this chart. "4 Seasons" is the highest-debutting single for a recording by the group on its own ("One Sweet Day" entered at No. 1) and is the only season condensation to interrupt the No. 1 reign of "Honey" before Elton John's "Candle In The Wind 1997"? "Something About The Way You Look Tonight" (Rocket) makes its highly expected, highly anticipated debut at No. 1.

ALL 'CHANGE': Eric Clapton has quietly amassed 67 weeks on the Adult Contemporary chart with "Change The World" (Reprise) that ties the AC longevity champ, "As I Lay Me Down" by Sophie B. Hawkins, which completed a 67-week run Aug. 31, 1996.

'CAN'T' ON TOP: Released in the U.K. 10 days ahead of the U.S., "I Can't Stand the Rain In The Wind 1997"? "Something About The Way You Look Tonight" (Rocket) makes its highly expected, highly anticipated debut at No. 1.

By Fred Bronson

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE UNIT SALES BY ALBUM FORMAT

<table>
<thead>
<tr>
<th>1996</th>
<th>1997</th>
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<tbody>
<tr>
<td>CD</td>
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<tr>
<td>CASSETTE</td>
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<tr>
<td>OTHER</td>
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YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

<table>
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<tr>
<th>1996</th>
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<tbody>
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<td>NORTH EAST</td>
<td>4,498,000</td>
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<td>SOUTH CENTRAL</td>
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<td>3,358,000</td>
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<tr>
<td>PACIFIC</td>
<td>11,035,000</td>
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COMPARED TO THE WEEK OF 9/7/97

BILLY JOE WATSON

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