A TRIBUTE TO
ELTON JOHN
30 YEARS OF MUSIC WITH BERNIE TAUPIN
THE BILLBOARD INTERVIEWS
BY TIMOTHY WHITE AND CRAIG ROSEN
a few?

magnificent 30 year collaboration, and a brilliant new album to boot.
Dear Mum,


Love,

Bernie
Our congratulations on a

www.americanradiohistory.com
AOL, N2K Pact For Net Music Sales

BY DOUG REECE

NEW YORK—One of the most significant changes to the online service's music-related World Wide Web sites is the announcement of a new partnership between America Online Inc (AOL) and N2K. The agreement will allow N2K to sell music online to AOL users.

This partnership will allow N2K to offer its wide range of music to AOL users. The company is expected to launch its online music service in the near future.

WMG Pitches Alternate Idea For DVD Audio

BY PAUL Verna

NEW YORK—Warner Music Group (WMG) is considering an alternative idea for DVD audio. According to sources, the company is interested in a new format that would allow for high-quality audio without the need for special players.

The company is also exploring the possibility of releasing DVDs that would include both audio and video content.

Richards’ Rasta Project Takes Wing On Island

BY BRADLEY BAMBARGER

NEW YORK—The Rasta Project has taken flight on the island of Jamaica. The project, led by famous singer and musician, has released a new album featuring a mix of traditional and contemporary music.

The album, which is available on iTunes and other online platforms, has received positive reviews from music critics.

MUSIC RETAILERS CRITICIZE LABEL SALES ON INTERNET

BY DON JEFFREY and ED CHRISTMAN

NEW YORK—The efforts of some major record labels and retailers to sell their music online have been met with resistance from music retailers and consumers.

In general, retailers are upset that their label partners are trying to bypass them and sell directly to consumers. In particular, they are concerned that Internet sales efforts are undermining their business.

Other merchants indicated that they have Internet sales efforts, and that they are competing with them. Among the merchants currently with Internet sites are Tower Records, CAMELOT Music, and Wal-Mart.

Adapted from page 111

IN THE NEWS

Berry Gets Virgin America Stripes; Presidents Named

W H Smith’s New CEO Is A Music Man

Tie-Ins Abound For Philips With Josefowicz Set

IN THIS ISSUE

Sony Music Lets Go 40 Staffers In Realignment

Elton John Love Songs

A Collection Of #1 Classics Including "Candle In The Wind"
IN INTRODUCING

MATT KING

OPENING FOR BRYAN WHITE AND PATTY LOVELESS

OCTOBER 3  Big Fresno Fair
                    Fresno, CA
OCTOBER 4  Eureka Municipal Auditorium
                    Eureka, CA
OCTOBER 5  Yakima Valley Sundome
                    Yakima, WA
OCTOBER 7  Craterian Ginger Rogers Theatre
                    Medford, OR
OCTOBER 8  Hult Center for the Performing Arts
                    Eugene, OR
OCTOBER 9  Spokane Arena
                    Spokane, WA
OCTOBER 10  BSU Pavilion
                     Boise, ID
OCTOBER 11  Dee Events Center
                     Ogden, UT
OCTOBER 14  Farmers Fair at Lake Perris
                     Perris, CA
OCTOBER 15  Performing Arts Center
                     San Luis Obispo, CA
OCTOBER 17  The Greek Theater
                     Los Angeles, CA
OCTOBER 18  Konocti Field Amphitheater
                     Kelseyville, CA
OCTOBER 19  Star of The Desert Arena
                     Primmadonna, NV

Featuring the debut single
"A WOMAN LIKE YOU"

Produced by Gary Morris

www.americanradiohistory.com
**Sony Music Layoffs Touch Epic, Columbia, Distrib**

**The 40 Cuts Follow Anthony Promotion, An ‘Operational Review’**

**BY DON JEFFREY**

NEW YORK—The recent realignment at Epic Records as well as “an overall review of Sony Music operations” are cited as factors in Sony Music’s decision to eliminate close to 40 staffers. A Sony spokeswoman says no further cuts are planned, nor are there expected to be any reductions in the label roster.

The spokeswoman adds that “new positions are being created in some areas, such as new technology, to accommodate growth.”

Of the approximately 40 positions eliminated, the spokeswoman says about one-third are from Epic (Billboard Bulletin, Sept. 25). Most of the remainder are equally divided between Columbia Records and Sony Music Distribution. With a “small number” from Nashville and Sony Wonder, the children’s entertainment unit.

Earlier, Sony had announced that Polly Anthony, president of its 550 Music label, had ascended to the president’s position at Epic Records, replacing Richard Griffiths. Anthony, who reports to Epic and Sony Music Group chairman Dave Grier, retains her title at 550 Music. Griffiths is said to be in negotiations about another post within Sony Music (Billboard Sept. 27).

Besides Griffiths, Epic senior VP Craig Lambert was let go. Other Epic staffers whose eliminated positions were confirmed by Sony are Brian Lima, Steve Puss, Lee Denay, and Cheryl Valentine. One Epic staffer, Steve Barnett, is expected to be promoted to a worldwide marketing post from his old post of senior VP of international marketing.

At Columbia, one staffer who is said to have resigned is Jon Leshay, senior VP of artist development at Columbia. The spokeswoman says that some of the people whose positions were eliminated may find other positions within Sony.

Bob Freese, who was VP of national accounts for Sony Music Distribution and has been working in marketing at Epic, may be in line for a sales job, according to unconfirmed reports.

The spokeswoman also says that there will be no consolidation of the staffs at Epic and 550 Music.

More than 5,000 people are employed by Sony Music in the U.S., of which Columbia and Epic employ a total of about 400.

In market share for current albums this year through Sept. 14, the Epic with Virgin Group is No. 3 among all label groups at 5.38%—Epic Records’ share is 3.04%, and 550 Music’s is 2.12%.
A Tribute To Elton

Elton John and his 30 years of making music with Bernie Taupin is the subject of a special section that follows page 36.

Top Of The Maps

1. Nancy Berry becomes vice chairman of Virgin Records America and the Virgin Music Group Worldwide following president/CEO Phil Quartermaster's exit.

Artists & Music


18. Re-formed Jane's Addiction is back with "Rhythm Whistle," including more live tracks.

18. The Boot: The Cure's new singles collection, "Gaiae."

**GRAMMY CATEGORY OPENS DOOR FOR DANCE BIZ**

**BY ELYNN HARRIS**

The dance music community recently won a long-fought battle with the decision by the National Academy of Recording Arts and Sciences (NARAS) to add a Grammy category for best dance recording, beginning with the 1998 Grammy Awards.

This is a huge victory for a genre that has long been overlooked by the industry at large. While a little celebrity is certainly called for, acceptance is not. Instead, it is time for the dance music community to unite and rally behind this recognition and to work to build on the good first step ever.

The Committee for the Advancement of Dance Music (CADM) was established to separate a category for dance music at the Grammy Awards, and in after extensive efforts by CADM, that has been achieved.
The new album from the legendary master JIMI HENDRIX

SOUTH SATURN DELTA offers a comprehensive look at every phase of Jimi’s career, covering three years of rare and astonishing recordings with the original Jimi Hendrix Experience, Band Of Gypsys, the short-lived, experimental Woodstock band Gypsy Sun & Rainbows and the subsequently re-formed Experience.

Produced at Electric Lady Studios by surviving relative Janie Hendrix, longtime engineer and co-producer Eddie Kramer and noted Hendrix historian John McDermott, SOUTH SATURN DELTA’s fifteen songs include the long out-of-print favorites, “Pali Gap” and the previously unreleased alternate version of “Drifter’s Escape,” the Hendrix cult classic “STP/ LSD” and the previously unreleased solo version of “Midnight Lightning.”

This authorized Hendrix family edition album, available for the first time in limited edition vinyl, cassette and CD, includes a 24-page booklet full of comprehensive new liner notes, rare photos, notations, lyrics and new graphics.

Also available on compact disc & cassette:
FIRST RAYS OF THE NEW RISING SUN, ELECTRIC LADYLAND, AXIS: BOLD AS LOVE and ARE YOU EXPERIENCED.

It Is Time To Experience Hendrix.
Hicks Takes Over Black Music Division At Island

**BY LARRY FICK**

NEW YORK—Hiram Hicks, the newly-named president of Island Black Music, a division of Island Records, foresees his new role as one in which he will continue to build on the sturdy foundation already laid.

Hicks' promotion comes after 18 months as executive VP/GM of the division, which he played a key role in forming.

It also comes at a time when the label is said to be in final negotiations with former EMI Records (U.S.) president Davitt Sigerson to assume the presidency of Island Records, which has been without a topper since the departure last year of John Barbiak, who is now head of A&M Associated Labels.

Label founder Chris Blackwell stepped in at the time to assume a more hands-on role in running the label.

An Island spokesman declined to comment on published reports that Sigerson had been chosen for the post (Billboard Bulletin, Sept. 25).

**Religious B’casters May Be Set Back By License Ruling**

**BY BILL HOLLAND**

WASHINGTON, D.C.—Capitol Hill lawmakers may now view less sympathetically the demands of religious broadcasters seeking a music-licence fee exemption following a federal court ruling that ASCAP’s contested per-song license fee is reasonable (Billboard Bulletin, Sept. 22).

No one is saying so officially yet, but insiders on the Hill have confirmed that both Senate and House leaders, already unhappy that many other copyright reform issues are being held up by the pending music-licence exemption bills, view the Sept. 16 court decision as a deciding factor that may mean the bills will not see passage.

The ruling also gave the broadcasters a 75% rollback on “incidental music” fees, which adds to the view that some lawmakers may now feel the time has come to bring forward legislation (Continued on page 108)

Hicks says he does not anticipate in the foreseeable future any dramatic changes in Island Black Music’s 30-plus-member staff or additions to the division’s roster.

“We’re still laying the foundation for the division,” he says. “It’s only the beginning. I have faith that our continued hard work will help us grow over time.

Hicks’ crowning achievement for Island Black Music to date has been signing platinum-selling vocal group Dru Hill, whose eponymous debut has been "peerless" (Continued on page 108)."

'Candle' An Instant Multi-Platinum Hit

**U.S. Shipments Over 8 Mil.; Customers Flock To Stores**

**BY EILEEN FITZPATRICK**

LOS ANGELES—ABC has convinced an Illinois court to block the sale of MPTV's home video release of Princess Diana's funeral, at least temporarily.

The network claims that MP1 did not obtain clearance for ABC footage used in the tape.

ABC was granted a temporary restraining order against distribution of MP1-Diana Princess of Wales, The Final Farewell” Sept. 17 from Judge David H. Coar of the U.S. District Court for Northern Illinois.

Chicago-based MP1 started shipping the video Sept. 11, but none of the tapes have reached stores. “The tapes of the funeral are frozen,” says MP1 CEO Waled Al. MP1 is appealing the order.

ABC’s temporary restraining order stems from a lawsuit ABC filed against MP1 Sept. 15, also in U.S. District Court for Northern Illinois.

ABC claims that MP1 did not procure proper clearance from the network for footage of Princess Diana, earmarking the proceeds for the Diana, Princess of Wales Memorial Fund.

Released Sept. 13 in most territories beyond the U.S., “Candle In The Wind” topped the charts in the U.K. and France following the sudden death of Princess Diana earlier this year. MP1 claims that the movie, distributed by EMPI Japan, is the first of its kind to be released in Japan.

“Candle” also comes in a release on a Saturday (Sept. 27), release for Saturday (Sept. 27) release.

According to Rotella, the reports he has received from retailers around the U.S. about “Candle In The Wind” are requested to be in large quantities. He said that the tapes have been sold out in all regions, and were all gone by 2:30 in the morning.

“Beyond the fact that so many people are buying the record, it’s a genuine moment of who’s buying the record,” Rotella adds. “You have people 35 (Continued on page 108)"

BBC Clearance At Issue In ABC Suit To Block MPAI’s Diana Video

**BY CATHERINE APPLEFELD OLSON**

WASHINGTON, D.C.—The purchase of Paradigm Music Entertainment Group by Tele-Communications Inc.’s TC1 Music subsidiary will see the immediate melding and migration of selected programming in the combined entity’s core distribution outlets. Paradigm’s two World Wide Web sites Soni-Net and Addicted to Noise and cable network the Box, whose parent, the Box Worldwide Inc., TC1 Music agreed to buy in July.

TC1 plans to acquire Paradigm, which syndicates radio and online music programming and operates an independent record label business, for an aggregate price of $64 million in shares of TC1 Music common stock and the assumption of $65 million in debt. Under terms of the deal, which is expected to close by November, Para- digm president/CEO Tom McPartland will assume those same titles at TC1 Music.

McPartland will oversee the Box and TC1 Music company DMX Inc., which programs and distributes digital audio services and music, which the cable operator formed earlier this year as a means to corner the market in audio and music services to residential and commercial customers, will be based at Paradigm’s New York offices.

McPartland says the first order of business is to develop a robust Web site for the Box, which he says has pioneered interactive activity before the Internet was a viable consumer medium but has not yet taken advantage of the new worldwide marketing and distribution media.

The Box’s online presence will be intertwined with Paradigm’s two exist- ing Web sites, Addicted to Noise and SonicNet, which together receive on the order of 2.8 million page views per month. A core component of the Box site will be an Internet gateway to Paradigm’s Urban Radio Network.

Ardent Studios Sues Interscope For Fraud, Breach Of Contract

**BY CHRISS MORRIS**

LOS ANGELES—Ardent Studios in Memphis has filed a breach of contract and fraud suit against Interscope Records, alleging that the L.A.-based label reneged on a deal to distribute the studio’s label, The Action.

The action, filed Sept. 12 in U.S. Distri- ct Court, claims damages in excess of $10 million.

According to the suit, Ardent, which handles a small roster of alternative rock bands including Split, Jolene, and the Idlewils, was distributed by Cema (now known as EMI Music Dis- tribution) in early 1996 but was seek- ing a label partner “to develop the true potential of this roster of artists.”

In March 1996, the suit says, Ardent received an “unsolicited approach” from Interscope. Label A&R executive Scott Ander- son, who was executive VP/GM of Ardent at the time, indicated that Interscope had been watching the progress of the band Spot.”

Ardent’s interest was inter- ested in Spot and wanted to enter into a relationship with Ardent to promote Spot.” However, the Ardent executives told Ferguson that they were “prima- dally interested in a broader relationship with another record company.

TCI Music To Buy Paradigm

**Deal Will Meld Web Sites, Box Network**

**BY JEFF CLARK-MEADS**

LONDON—A successful performance in the U.S. video market has helped U.K.-based music and video company VCI to build on its record performance in 1996 with revenue up 21% in the first half of this calendar year to 44.9 mil- lion pounds ($72.3 million).

Now, the company says, it wants to enhance its audio sector presence by bringing some classic catalogs to the international market on CD for the first time.

A statement accompanying the report released Sept. 22, says that “the increase in revenue is largely attributable to sales of video titles in North America.

“However, the higher distribution costs associated with increased sales volumes in North America, together with a quieter U.K. market, has impacted group operating margins.

Strong U.S. Video Sales Prompt U.K.’s VCI To Up Int’l Audio Efforts

**Operating profits remained at 1.5 million pounds ($2.4 million).**

Pretax profits in the first six months of this year were down 7.5% compared with the same period in 1996, to 1.2 mil- lion pounds ($1.9 million).

However, the company says it retains its position as Europe’s leading independent [video] publisher in the U.K., and achieved “considerable suc- cess” in the U.S. through titles on its VCI & Collection International label. It cites “Les Misérables” and “River- dance” as notable U.S. hits. VCI also continues dominance in the sports and fitness video market seg- ments with new fitness videos from Celarraill and Rosemary Conley and, in Europe, a new sports title featuring the Manchester United soc- cer team. Its pre-Christmas video release schedule includes hit U.K. feature films.

(Continued on page 108)
History has been Made

"You Light Up My Life"

First Artist ever to debut at #1 on the following Charts at the same time:

- The Billboard Top 200 Album Chart
- The Top Country Album Chart
- The Top Contemporary Christian Album Chart

First Female Artist ever to have 3 consecutive #1 debuts on the Top Country Albums Chart.

"You Light Up My Life" has broken the record for the biggest opening week in the history of the Contemporary Christian Album Chart.

"You Light Up My Life" is LeAnn's second consecutive #1 debut on the Billboard Top 200 Album Chart.
SHE NEVER LETS IT GO TO HER HEART
Tom Shapiro
Chris Waters
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Tom Shapiro Music

SO MUCH FOR PRETENDING
John Tirro
New Court Music, Inc.

STRAWBERRY WINE
Matraca Berg
Gary Harrison
August Wind Music
Georgian Hills Music
Great Broad Music
Longitude Music Co.

TALL, TALL, TALL
Groove Jones
Roger McVey
Fort Knox Music, Inc.
Top Music Co., Inc.

TEN THOUSAND ANGELS
Billy Henderson
Pier Five Music, etc.

TEENAGE MINK
Bill LaBonte
Chris Waters
Ensign Music Corporation
Hamstein Cumberland Music
Hidden Planet Music

THAT GIRL'S BEEN SPYIN' ON ME
Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Tom Shapiro Music

THAT OL' WIND
Leigh Reynolds
Briton's Island Music
Maleah Music

THAT'S WHAT I GET FOR LOVIN' YOU
Kent Blazy
Neil Thrasher
A Hard Day's Write Music
Careers-BMI Music Publishing Inc.
Rio Bravo Music

THEN YOU CAN TELL ME GOODBYE
John D. Lovelady
A Cappella Music, Inc.

TIME MARCHES ON
Bobby Bracknell
Sony/ATV Tree

TOO MUCH FUN
Jeff Knight
Maypop Music

TREAT HER RIGHT
Ava Aldridge
Blonde Hair Music

WHAT DO I KNOW
Sunny Russ
Stephany Smith
Fort Knox Music, Inc.

WHEN BOY MEETS GIRL
Tom Shapiro
Chris Waters
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Sony/ATV Tree

WHO Needs YOU BABY
Randy Boudreaux
Cly Walker
Lonnie Jordan Music
That's A Smash Publishing, Inc.

WILD ANGELS
Matraca Berg
Gary Harrison
August Wind Music
Great Broad Music
Longitude Music Co.
Sony/ATV Tree

YOU CAN FEEL BAD
Matraca Berg
Tom Kretel
August Wind Music
Great Broad Music
Longitude Music Co.

YOU GOTTA LOVE THAT
Brett Jones
Irving Music, Inc.
Kanya Music, Inc.

YOU'RE NOT IN KANSAS ANYMORE
Tim Nichols
Zack Turner
Big 'N' Smo Music, Inc.
Colburn Music, Inc.

SONG OF THE YEAR
Nobody Knows

WRITTEN BY
Dohn DuBose
Joe Rich

PUBLISHED BY
D'Jonsongs
EMI-Blackwood Music, Inc.
Hitco Music
Joe Shade Music

SONGWRITER OF THE YEAR
Tom Shapiro

Sony/ATV Tree

PUBLISHER OF THE YEAR
BMI

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Joel’s ‘Complete Hits,’ On Columbia, Capture An Era

BY MELINDA NEWMAN

NEW YORK—While Billy Joel says he rarely listens to his music by choice, it’s a different story when one of his songs comes on in the car. “If it comes on the radio, the volume goes up,” he says. “I think, ‘Cool, this person has good taste.’” If the person next to me rolls down the window and they’re on the same station, I can tell.

It’s with an eye on those fans who primarily know Joel’s music through his live performances that Columbia has issued his new boxed set, “Billy Joel—The Complete Hits Collection: 1973-1997,” out Oct. 14. The four-CD/one-VH set features the first three volumes of Joel’s greatest hits, which have already been released to retail, as well as a box of albums of questions and answers and performances taken from Joel’s college lecture series and live versions of songs taken from his 1985-86 World Tour. “Greatest Hits, Volume I & Volume II,” which was released as a double set in 1986, has been digitally remastered for the first time.

The set will get a huge boost from VH1, which has taped an edition of “Storytellers” featuring Joel and is planning a weekend in November saluting the singer/songwriter. “This is an easy way to hear the songs you’re most familiar with,” says Joel of the set. “These are songs that people would probably know from the radio. It’s kind of a radio greatest hits record, and I think most people who don’t have my albums know me. These are shortcuts to Billy Joel, they’re touchstones, but by no means do they diminish the sum and substance of my work.”

To Joel, many of his radio hits are “waxy in some way. So many of my singles were rock–n–roll records. Even ‘Piano Man’ isn’t a typical single. People thought it was Harry Chapin. ‘It’s Still Rock and Roll to Me’ is a kind of a spoof; ‘Uptown Girl’ is me doing the Four Seasons.”

Joel, who announced to Billboard in July that he will be focusing on his writing career for the foreseeable future, says he sees the boxed set as a final note on the theme of his artistry (Billboard, July 20).

“This is a cap on my pop career,” he says of the collection. “I’m not saying never again, but by the nature of what I do. It will be in a different era or a different time; maybe in the next millennium, which is a lot closer than we think, so nobody should be too nervous.”

In 1984, Joel was named winner of Billboard’s Century Award. The honor is the magazine’s highest accolade, given for distinguished creative achievement.

With an eye toward the gift-giving season, Columbia sees the set as "a holiday package," says Greg Linn, Columbia Records marketing director. "It can be the cornerstone of a Billy Joel collection for a fan. There are no plans to release a single from the collection to radio.

To stress the holiday feel, Columbia plans to limit the boxed set’s availability, although details are sketchy about what, if any, restrictions are being placed on its availability. Tom Donnarumma, Columbia senior VP of sales (U.S.), says, "Our intentions are to release this very special package for this Christmas at this point only. We’ll evaluate where we are at the end of the season."

Columbia has prepared a stand-up bin for retail that configures to accommodate the boxed set, Joel’s catalog, and a "Greatest Hits Volume III" home video that will come out in November.

The suggested list price for the four-CD set is $49.98; the cassette version is $39.98. In addition to the music, the 6-by-12 inch boxed set comes with a 44-page booklet that includes handwritten lyrics taken from Joel’s notebooks, words to all the studio tracks, and Billboard editor-in-chief Timothy White’s essay on Joel that originally appeared in Billboard when Joel was named Century Award winner. Joel declined to provide a commentary for the package.

(Continued on page 106)

CMA Show Gets More Prominent Spot On TV
Brooks, Strait, Carter Among Winners Of Country Awards

BY CHET FLIPPO

NASHVILLE—An increased international profile and immersion into a more competitive domestic TV marketplace marked the 31st annual CMA Awards, held here Sept. 24.

An absent Garth Brooks took the early lead of the year award. As expected, veterans George Strait and Dwight Yoakam won the entertainer of the year award.

Deana Carter were the only multiple winners in the awards show, presented by the Country Music Assn. (CMA). LeAnn Rimes won the coveted Horizon Award in her second try, after having been the favorite for the same award last year. Trisha Yearwood scored her first major CMA Award as female vocalist of the year.

For the first time, host network CBS moved the awards show—usually held early in October—to the network’s premiere week for the fall season. As a result, the awards show went up against the season opener of NBC’s “Third Rock From The Sun” and ABC’s radio coverage in the late ’60s, Witherspoon landed a part in the 1975 film “Midnight Cowboy,” directed by John Schlesinger and starring Dustin Hoffman and Jon Voight. She earned an Academy Award nomination for best actress for her role in the film.

In the early 1980s, Witherspoon was diagnosed with throat cancer, but by the middle of the decade, he was performing again. He toured Europe with a big band blue s blues unit organized by drummer Panama Francis and returned to form in the studio with the album “Midnight Lady Called The Blues,” co-produced and co-written by songwriter Doc Pomus and pianist Dr. John.

Witherspoon’s last triumph came just this year. For several years, the singer had performed at a twice-monthly show put together by Ford at the Mint, a tiny blues club on Pico Boulevard in Los Angeles. One such evening was record- ed and released by On the Spot/Private Music as “Love At The Mint,” it received a 1997 Grammy nomination for best traditi onal blues recording.

Witherspoon is survived by his chil dren, Angela, Regina, and James (“Lucky”) Jr.; four grandchildren; his sister Jimmie-Lois and brother John; and his wife, Diana Witherspoon Atkins.

A memorial service was scheduled for Sept. 26 at the True Vine Baptist Church in Ingleside, Calif.

Blues Great Jimmy Witherspoon Dies

BY CHRIS MORRIS

LOS ANGELES—Thanks to a talent for re-creating himself, the big-vocal blues singer Jimmy Witherspoon managed to forge a career spanning six decades and three genres—R&B, jazz, and blues. Witherspoon died of natural causes on Sept. 18 at his home in Los Angeles. He was 74.

Born Aug. 8, 1922, in Gordon, Ark., Witherspoon made his first musical appearance while he was on shore leave from the Merchant Marine when he sat in with Teddy Weatherford’s big band in Calcutta, India. His career break came in 1944, when he was drafted to replace Walter Brown as the vocalist of the group led by pianist Jay McShann, the Oklahoma bandleader who had brought Charlie Parker to prominence in the early ’40s.

“Spoon” sang lead on the McShann group’s 1949 Supreme Records single “ Ain’t Nobody’s Business,” a No. 1 R&B hit.

In 1950, Witherspoon was signed to Capitol Records by founder Liberty Green, who had also started Joe B. Williams and Living Blues. Witherspoon reached the R&B top 10 with three Modern singles in the late ’50s and early ’60s. Witherspoon’s specialty was wanded with the rise of rock’n’roll during the 50s, Witherspoon faded from the charts, and in 1960 the singer declared bankruptcy. But his appearance at the 1969 Monterey (Calif.) Jazz Festival breathed new commercial and artistic life into his career. There, “Spoon” fronted an all-star band that included tenorists Ben Webster and Coleman Hawkins, trumpeter Roy Eldridge, and pianist Earl “Fatha” Hines.

A subsequent live album, recorded at Monterey by HiFi Jazz, helped nudge Witherspoon into the pantheon of traditional jazz artists. He toured Europe with trumpeter John Clayton in 1961 and with the Count Basie Orchestra in 1963 and recorded with such artists as guitarist T-Bone Walker and organist Brother Jack McDuff.

With young listeners showing a renewed interest in blues over the late ’60s, Witherspoon returned to his roots with an ABC/Bleuways album that showcased him with such young lions of the genre as Harvey Mandel, Donnie Kalb, Charlie Musselwhite, and Barry Goldberg; he later recorded for the label with the company of such established talents as guitarists Earl Hooker and Mel Brown and pianist Charles Brown. He also helped another young talent into the spotlight: guitarist Robben Ford.

Spoon’s career continued into the 70s: In 1975, the Capitol single “Love Is A Five Letter Word” became his first number one on Billboard’s R&B singles chart in 23 years, peaking at No. 31, and the live album reached the pop top 25.

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Artists & Music

Blackground’s Timbaland & Magoo Spread Their Sound

BY SHAWNEE SMITH

NEW YORK—Having changed the face of R&B music with his syncopated drum’n’bass-tinged production on tracks for Aaliyah, SWV, Mase, Elliott, and Ginuwine, Timbaland and his partner in Blackground Records, Magoo, are continuing their influence on modern rock radio. The releases of “Welcome To Our World” by Delanie2 on Blackground Enterprises/Atlantic Records, “Welcome” by Devin and promotion. He was director of publicity at Roadrunner Records.

Dennis & Dennison is promoted to senior director of media relations at Island Records. She was national director of media relations.

Lil’ Man Records in Virginia Beach, Va., promotes Delante C. Murphy to director of marketing and promotion. He will continue his duties as A&R rep.

Artists Records in New York promotes Devin Lasker to director of national single sales. He was manager of national single sales.

V2 Records in New York names Melinda Gordan as its new A&R. She was director of business and legal affairs at Atlantic Records.

Java Records in Los Angeles appoints Gregg Simon West Coast A&R rep. He was an A&R rep at Blue Thumb/MCA Records.

PUBLISHING. Margaret Johnson is promoted to senior VP of finance and administration at Famous Music Publishing, Cos. in New York. She was VP of finance and administration.

Jennifer L. Press is named manager, marketing communications at BMG Music Publishing Worldwide in New York. She was a freelance music manager and consultant in the music industry.

Arc Music Group in New York promotes Kenneth Higney to director of copyright and licensing and names April Eugene manager of mechanical licensing and print. They were, respectively, manager of copyright and licensing and a member of service rep at ASCAP.

RELATIVE FIELDS. Broadcast Data Systems in Los Angeles names Mike Schafer GM. Western region. He was owner of Schaefco.

Ticketmaster Ticketing Co. Inc. promotes Tom Hogg III to executive VP, office of the president, based in the Los Angeles office, and Jeff Kline to executive VP, office of the president, based in Chicago. They will continue their respective duties as national director and VP of operations and Western regional GM at Ticketmaster Corp., and VP/co-GM.

H. Frequency Marketing in Chapel Hill, N.C., promotes Kelly Watson to director of personnel and Joie Wesley to event coordinator. They were field reps in Detroit and Philadelphia, respectively.

Jim Goodkind is named a partner at Loeb and Loeb LLP in Century City, Calif. He was an associate.

Stein & Stein in New York appoints Wallace Collins counsel. He was owner of his own entertainment law firm.

Jamaica’s King Wears Multi-Genre Crown

Work Group Artist Shows New Pop Confidence On Latest Set

BY ELENA UOMANO

In her highly personal yet broadly appealing sophomore Work Group album, “Think Like A Girl,” genre-defying pop star Timbaland’s Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-bom singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain, border-crossing between reggae, R&B, rock, and house, that this time out, the Jamaican-born singer’s refusal to simplify her eclectic musical terrain.
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Jane’s Addiction Back On The Burner
WB Act Reunites Temporarily For ‘Kettle’

LOS ANGELES—After a five-year absence, Jane’s Addiction is back. “Kettle Whistle,” an album full of live tracks, rarities, and two new songs, is due Nov. 11 on Warner Bros., and the re-formed band plans to hit the road in support of the release.

What on earth inspired the members of Jane’s Addiction to get back together? You can lay at least partial credit or blame on Howard Stern.

Last December, when Porno For Pyros recorded “Hard Charger” for Stern’s “Private Parts” soundtrack, Porno’s Perry Farrell and Stephen Perkins were joined in the studio by fellow former Jane’s member Dave Navarro and his Red Hot Chili Peppers bandmate Flea.

The recording session went so well that Navarro and Flea joined Porno For Pyros at the February “Private Parts” premiere for a performance that included “Hard Charger” and Jane’s “Mountain Song.”

Says Farrell, “When we were working out with Howard, we had a good time playing. We started talking about how we should do this number and that number. It was a very smooth and simple decision.”

Although original Jane’s bassist Eric Avery’s choice not to participate was sad news for Farrell, he relays his depression didn’t last long once Flea decided to commit to working with the re-formed Jane’s Addiction. The Chili Peppers bassist also has a history with Jane’s—he played trumpet on “Idiots Rule,” a track on the band’s 1988 Warner Bros. debut, “Nothing’s Shocking.”

It was in September 1991 that Jane’s Addiction originally decided to call it quits after a more five years. The band began its recording career with one Angeles-based indie Triple X, which released its self-titled debut in 1987. Following its signing with Warner Bros., the band recorded two tracks for the label, 1988’s gold-certified “Nothing’s Shocking” and 1990’s platinum-certified “Mountain Song.”

The albums made Jane’s one of the most acclaimed and successful modern rock acts of the pre-Nirvana era. Yet, as Farrell says, “It would be best to end on good terms.”

“I don’t want to ever go out there (Continued on page 27)

Hits ‘Galore’ On The Way For Cure Fans; Holiday Hanson Set Due

CURE-ALL: While many acts consider a collection of hits a real career possibility, the Cure do not. Smith says the group’s 1992 release, “The Best of the Cure,” won’t be as definitive as it could be.

“Galore” contains plenty of evidence why the Cure is considered one of the founding fathers of the modern rock movement. Among the 18 tracks are four that went to the top of Billboard’s Modern Rock Tracks chart, including “Lovesong,” “Never Enough,” “High,” and “Friday I’m In Love.”

The affable Smith says his favorites on the disc are “Just Like Heaven,” “Mint Car,” and the collection’s lone new track, the instantly catchy, techno-influenced “Wrong Number.”

Throughout the years, the members of the Cure have always treated their fans with a devotion and respect that is all too rare in rock music. With the invasion of the Internet, the Cure has turned to cyberspace to provide followers with special highlights and to keep in contact with fans.

Its last mini-release, April’s “Five Swing Live,” was available on fans only via the band’s World Wide Web site. Additionally, last year the group released an alternate version of the videoclip for “Mint Car” on its Web site. During the recording of the band’s new studio album, a select number of fans have been able to hear the proceedings via an Internet hookup with the recording studio.

So it should come as no surprise that, with “Galore’s” release still weeks away, Smith is already hard at work on another project dedicated to the faithful—a new B-sides collection.

“I would love to do that,” he says. “We’re going to put it out after Christmas.”

While it’s possible the Cure could release another album in 1998, many acts consider a collection of hits a real career possibility, the Cure do not. Smith says the group’s 1992 release, “The Best of the Cure,” won’t be as definitive as it could be.

“I don’t want to ever go out there (Continued on page 27)

Loeb Makes Noise With ‘Firecracker’ Set On Geffen

NEW YORK—Much has happened in the two years between Lisa Loeb’s gold-certified debut album “Tails” and its forthcoming follow-up, “Firecracker,” but Loeb cites two activities that most affected the making of the new Geffen disc: her touring with Lyle Lovett and her appearance in the West End productions of “Miss Saigon” and “The Phantom of the Opera.”

These were solo acoustic gigs, and although she had played by herself plenty before putting her band, Nine Stories, together to support “Tails,” she hadn’t done it in a while.

“I was so used to playing with a band that I didn’t know what to expect,” says Loeb, recalling the Lovett dates in particular. “But I also hadn’t played solo before such a huge audience—which was someone else’s audience. But everyone listened and really responded to the songs, which reminded me that lyrics are important to the audience and me. And with that information, we tried to create an intimacy between me and the listener on this album.”

The Lilith Fair shows, which Loeb reprised in August on this year’s tour, served to reinforce for her the importance of “quality” music, she says, “music that is not bland but full of emotion and joy. Hopefully this album, which is sort of a sequel to the first one, will bring some of those qualities with it.”

Like “Tails,” “Firecracker,” which comes out Nov. 4, was co-produced by Loeb and Jean Baptiste. This time with an ear for greater “orchestration” on some of the cuts to better reflect Loeb’s musical upbringing, which included classical music as well as ’70s pop.

“Little radio and station wagon radio were two sources of music for me when I was growing up in Dallas,” continues Loeb, who went to college at Brown University in Providence, R.I., and also attended Boston’s Berklee College of Music. She teamed up with Patino in 1992 to produce “The Purple Acoustic Tape”—thousands of which were sold.

(Continued on page 27)
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**Paradigm’s Saw Doctors Hit U.S. With ‘Powerful’ Songs**

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**20**

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**Paradigm's Saw Doctors Hit U.S. With 'Powerful' Songs**

By ED CHRISTMAN

NEW YORK—When the Saw Doctors hit the Guiness Feudal, held in June in New York, their manager, Ollie Jennings, felt that the band put on a lackluster set, thereby missing the opportunity to convert new fans to the Irish act.

However, he doesn’t intend to let such a chance slip away again. Jennings, the band, and Paradigm Records are hoping the luck of the Irish will hold true statewide when the Saw Doctors’ U.S. debut set, “Sing A Powerful Song,” is released Nov. 4.

The Saw Doctors, hailing from the town of Tuam in Galway, Ireland, have a devout following in the North-eastern part of the U.S. due to the region’s large concentration of Irish immigrants. Many of the Saw Doctor’s American fans first came to know the band back in Ireland, where two of its singles—“I Usta Love Her” and “N17”—are among the highest-selling singles ever in that country. The group has also done well in the

(Continued on page 26)

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by the budding singer/songwriter at solo gigs.
Patino had similar formative listening experiences, Loeb adds, which further colored "Firecracker's" music and arrangements. Lyrical, Loeb focused on relationships, "both fictional and real, some more poetic, some straightforward," she says. One such song is track first and first single "I Do," which explores "the realization that a person isn't right for you, that the relationship has gone bad."

Other songs deal with "how to find what you want out of life," Loeb notes, "or things that inspire me in getting through life." A key example is "Wishing Heart," which Loeb says is similar in theme to "Stone Days" from "Tail"—hence her notion that "Firecracker" is sort of a sequel to the first album. "There's some development musically, too," she says, noting, for instance, that "Split Second" from the new album evolves musically out of the previous album's "Taffy."

The two-year gap between albums gave Loeb "a lot of time to tour, write songs, and have a life," she says. But it also allowed her "to learn what it felt like to be a commercial musician," having first scored on the grass-roots level with her "Purple" tape prior to her 1994 chart-topping soundtrack single "Stay (I Missed You)" from the movie "Reality Bites."

"It's tough for any artist who is instantly discovered on the basis of one song to make a career beyond the identity with the one song," says Geffen's head of marketing Robert Smith. "But nobody is like Lisa Loeb."

With "Tail," Smith says, Loeb developed "a solid following in the marketplace—where you never count on artist-loyalty—which has matured with her as well. But the key to our new campaign is that from the last album to now, she never stopped working: Besides making the record, she's done shows for radio and press and has kept playing—and all these activities combined is kind of a continuous marketing campaign that's supported by the record, and [she's] developed a wellspring of support. It's not just a matter of picking a day for the single or having a month or two of unnaturally pushed activity to cover all the bases—which she's been covering since the last record."

"Getting the music out there for people to hear," specifically via radio promotion, has always been almost as important to Loeb as the music itself, Smith notes. "After all, I listened to radio in the '70s, and it was a huge deal when musicians showed up and talked on the air or did a concert. So it's exciting for me when I go to a radio station, part of the cultural tradition of meeting the DJs and programmers."

She adds, "I remember how important it was to me when I grew up when I got Bow Wow Wow's autographs when they came to Sound Warehouse in Dallas. So, to me, it's not just doing promotion but an exciting thing."

Loeb's efforts are lauded by John Inver, PD at top 40 WXKS Boston, who thinks that Loeb is "right on the cusp of becoming a major star" and notes her solid track record in Boston. "She's really kept radio close to her heart," he says. "She's been very active with stations at shows and kept in contact. She seeks advice and actually gets to know programmers and has an endearing quality that a lot of artists don't take advantage of—especially when it's so competitive in the marketplace. She's been there for radio, and we're trying to be there for her."

Ivey is pleased with "I Do," which officially ships Tuesday (30) to top 40, modern and hot AC, triple-A, and modern rock formats. The single will be accompanied by a video, says Smith, who notes that touring, which starts in November and will include some Sarah McLachlan dates, will be "critical" since Loeb "gets a great show and always gets good press around touring."

Loeb has already done advance domestic promotion with press and retail, including appearances at three regional Universal Music and Video Distribution conventions. She will simulcast her Japan shoot shortly before "Firecracker's" simultaneous release there; Jan. 1, 1998, is the date for the U.K. and European release, to allow sufficient setup in those territories, says Smith.

Geffen will advertise the album through the end of the year, exploiting the timing of the release "to create a strong presence for the consumer through Christmas," says Smith, who also notes availability of "great photos and in-store pieces" on Loeb for promotional use. The album artwork is an original painting by 77-year-old illustrator Mark Miller, who succumbed to "hours of begging and pleading" by Loeb and transposed her onto his existing painting "Kitten," thereby continuing the feline imagery of her previous visual and trademark cat-like eye wear.

Above all, Smith notes that Loeb is "one of the hardest-working, most dedicated, and easiest-to-work-with artists," who "has a great deal of energy and understanding" when it comes to working with records.

"One of the greatest assets to a marketing campaign is having an artist so willing and able to support the record," says Smith.
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SAW DOCTORS
(Continued from page 20)

U.K., hitting the top 10 with its last album, "Same Out Town."

As Dave Wolin, co-president of the Paradigm Associated labels, notes, "Sing A Powerful Song" is a career retrospective intended to introduce the Saw Doctors to America. He expects to ship 15,000 units into the market. The album, which is distributed by Alternative Distribution Alliance, carries a $16.98 list price.

The 17 tunes on "Sing A Powerful Song" are culled from "If This Is Rock-'N'Roll, I Want My Day Job Back," released in 1991 on Irish independent label Solid Records; "All The Way From Tuan," released in 1992 on WEA U.K.; and "Same Out Town," released in 1996 on the band's own Shamstown Records. (The second album is now available on Shamstown.)

All songs were written by the Saw Doctors: Davy Carton, vocals and guitar; Leo Moran, guitar and vocals; Pearse Doherty, bass and vocals; and John Donnelly, drums and vocals.

The album is an amalgam of power pop, alternative rock, folk, and mainstream-sounding American rock mixed with traditional Irish music. The lyrics cover the gamut from love lost to what people discuss as they are baling hay in the emerald fields of Ireland.

Moran says the band is anxious to develop a career in America because "it's a new audience for us that would have very little preconception about the band. In Ireland, they think of us as a hit singles band... We need a new audience so that we can stretch ourselves. We aren't aiming to be big stars in the U.S.," he continues, "but if the album is successful enough so we can tour over there a few weeks every year, that would be great."

Earlier this year, the band toured America for the third time, playing 30 shows and deliberately moving beyond its Northeast stronghold to play places like Denver, Atlanta, Seattle, and Vancouver. "We financed the tour through our record company, Shamstown," says Jennings. "The object was to spend some of that to establish a U.S. presence in 1997."

To support the new album, the band plans to tour three weeks in November, playing its primary U.S. markets in the Northeast as well as some of the cities it hit last time, like Chicago, Atlanta, and Denver. Also, the Saw Doctors hope to hit Los Angeles and Minneapolis. Then they will return to the U.K. for a December tour, with plans to come back to the U.S. in March for a more extensive tour.

The band's booking agent in Europe is Martin Horne of International Talent Booking in London. In the U.S., the band is booked by Tim Drake Associates in Westwood, N.J.

Wolin says he is very excited about having the Saw Doctors on Paradigm. "The reality is the Saw Doctors are a multi-platinum act in Ireland, so anywhere there is an Irish community in the U.S., we will go after it. But the trick is to build the fan base beyond those communities and spread it all over America."

Initially, the label will target merchants and specialty retail with stores in the Irish community and use that sales base to bring a story to mainstream music retail, says Wolin.

Natalie Wallieck, indie buyer at Boston-based Newbury Comics, says (Continued on page 52)
wherehouse (U.S.) says ago, the Warner or Warner to Warner ten learning up any kind of momentum those groovy things, ed. of another Bros. to ed with the Jane's permanently." is year," he says. "My event abandon Porno For the next banking
There's diminished. Baker dio power Jane's back out, "That's uninspired, (Continued
We modern rock radio during the Jane's worked The third 10 minutes," certain that Jane's worked studio, and I don't suggest radio worthy, 
It's-got something the original incarnation for quite an unusual
It's my biggest venture yet is coming up. It's not like I am depend-
however, is enjoying playing with the Jane's lineup again. He says of the album's title track, "It's a beast. It's just gorgeous. It's one of my favorite things that I've worked on to date."
The track, which was being completed at the time this interview took place, is a lengthy song that could run "as long as 10 minutes," Farrell says. The fact that "Kettle Whistle" won't likely work well at radio led Warner Bros. to suggest that the band include another new track on the album. 
"Of course they would rather have something that is more "radio worthy," Farrell says. "To put it bluntly, they want a rocker, but I make music a lot more for people than I do radio."
The other new track, "So What?," was something the original incarnation of Jane's worked on but never completed. "It's got a good groove. It's one of those groovy things, but I'm going to have to step back and tighten it up," he says. "It's been six or seven years since I worked with Jane's. I really love going into the studio, and I don't want to blow up any kind of momentum that I've gotten learning over the years."
Pending the completion of the track, Warner Bros. plans to ship "So What!" to modern rock radio during the second or third week of October. A videoclip will also be lensed for the track. The label is spreading the word on the album on a Jane's Addiction page at the Warner Bros. World Wide Web site (http://www.wbr.com/janesaddiction/). "We set up the Web site a few weeks ago, and we were inundated with responses immediately by rabid fans," says Warner Bros. product manager (U.S.) Lorrie Beal. "It's interesting to me how much hiper they are now."
Early retail teaser campaigns will revolve around images featured on the first Jane's Addiction T-shirts, which were designed by Farrell. Bob Bell, new-release buyer for the ZTT store, Torrance, Calif.-based Wherehouse Entertainment, expects "Kettle Whistle" to be a hot item. "It certainly has the potential to be
(Continued on next page)
ELTON JOHN

Something About The Way You Look Tonight
Candle In The Wind 1997

In loving memory of Diana, Princess of Wales

All artist and composer royalties and record company profits from sales of this single will be donated to the
DIANA, PRINCESS OF WALES MEMORIAL FUND

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

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T HE FORC E OF ONE: Chopp masters J, co-founder of seminal Bay Area rap act Digital Underground, is back with the Force One Network, the group he helped form in 1991. Billing themselves as "The Family Stone for the '90s," the 12 musicians and vocalists that make up the group come on strong with their fledgling-fool funk on "Soul Network Program II," tentatively due Oct. 14 on Rising Bull.

The act's first single, "It's All Good," features a vocal contribution by former BLACKstreet member David Hollister. Such R&B stations as KJLH Silver Spring, L.A., are early on the track. On Oct. 3, the Force One Network shares the stage with Busta Rhymes and Digital Underground at the Maritime Theater in San Francisco.

HEAVEN ON EARTH: Barbara Gogan steps up her creative input on "Made On Earth," the latest collaboration between the Irish singer-keyboardist and Hector Zazo.

Though Gogan co-wrote two songs on Zazo's 1992 album "Sahara Blue" and more recently contributed vocals to Zazo's "Songs From The Gold Sea," "Made On Earth" brings the artist's talent to the forefront. Crammed Disks will release the album Oct. 28.

Gogan, who has also been busy with such projects as scoring the recently released indie film "Delinquent," wrote or co-wrote all of the songs on the new album.

Still, Gogan says, "Made On Earth" is very much the result of a shared vision with Zazo. "When you decide to make a record with Hector, it's a choice," she says. "He's going to do it how he hears it, but he also has a very intuitive relationship with the artists he works with.

The artist, who spent more than a year on the project and recorded it in three different countries, says the final product exceeded her expectations. "I guess it's OK to be proud of it," she says. "It was like alchemy or chemistry. There is a high-level metaphysical intuition that bonds with the physical manifestation through a person's creativity, and that's what I think this record is like. A melding of those two things."

Preceding the album's release, Crammed served a white-label EP with album remixes by Funky Forcini and Only Child to clubs.

TO DIE FOR: 1500 Records, the electronic music label A&M entered into a joint venture with this summer's "Billboard" June 25th, off to a good start with its debut from Irish DJ David Holmes, "Let's Get Kicked." The album, a refreshing collection of songs peppered with Holmes' recordings of vibrant Gotham street folks, bowed Oct. 28 with a slew of critical praise under its arm.

The DJ is also gaining notice by composing music for film, television, and video-game soundtracks. Holmes performed Sept. 22 at Ultra in San Francisco.
**Dance World Loses A Top Talent, A Radio Groove**

by Larry Flick

**Love Vibes.** Patti LaBelle, left, and producer Tony Moran bonded big time during post-production sessions for the singer’s forthcoming MCA single, “Shoe Was On The Other Foot.” LaBelle laid down fresh vocals for the tune, which Moran transformed from a languid R&B groove into a rousing house music anthem. The two are currently working on future projects together.

**Dance TRAX**

**Dance World Loses A Top Talent, A Radio Groove**

**MAXI-SINGLES SALES**

1. **THE NIGHT THE EARTH CRIED**
   - Produced by Waste Management
   - Released on Oct. 13th

2. **YOU RE WELCOME**
   - Produced by Fabio & Rado
   - Released on Oct. 6th

3. **FIREWALKER**
   - Produced by Ron Joffe
   - Released on Oct. 6th

4. **RAIN**
   - Produced by Frankie Knuckles
   - Released on Oct. 6th

5. **BREAKOUTS**
   - Produced by Beefalow
   - Released on Oct. 13th

**Billboard**

**HOT DANCE BREAKOUTS**

**October 4, 1997**

**CLUB PLAY**

1. **ECUADOR SASH!**
2. **AMI WA WA GIPSY KINGS FUSION**
3. **BELIEVE PRODUCERS FEATURING ALTHERTA MCKINNON-REED**
4. **ECUADOR SASH!**
5. **LAWRENCE LEE DAWN**

**MAXI-DAVE**

**October 4, 1997**

1. **FIREWALKER**
2. **YOU RE WELCOME**
3. **THE NIGHT THE EARTH CRIED**
4. **RAIN**
5. **BREAKOUTS**

**LOVE, PEACE AND GREASE BY PERFECTO**

**A Dash Of Pure Sugar.** Goffen execs recently rolled out the red carpet for recent signing Pure Sugar. Heeded by popular Los Angeles producer Michael Zerbe, the label is putting the finishing touches on an album due in early ’98. Shown in the back row, from left, are songwriters Amanda C.; attorney Linda Benjamin; artist manager Javier Lopez; and label president Grant Langan. In the front row, from left, are Pure Sugar group members Lorimer, Jennifer Stark, and Vision.

**SWINGIN’ TO DA LEFT:** If you’re among the many who cannot get enough of DJ Shadow’s unique blend of sample-driven trip-hop, you’ll find momentary relief in “High Noon,” a preview of an as-yet-untitled album of fresh and previously available tracks. He continues to brilliantly bridge the chasm between the dance and hip-hop worlds with a hypnotic downtempo groove that is as conducive to swaying as it is to laid-back head-bobbin’. Shadow’s command of pop-slick hooks and whining melodies gets stronger with each recording, and “High Noon” actually has the juice to weave its way through radio mix-show ranks and onto mainstream R&B formats.

**The Los Angeles-based 13th Planet Records is off to a solid start with the release of “Creation Light Energy,” a multi-act compilation that mines ground to the far left of the raging electronics revolution. Crucial cuts include Wax Factor’s “We Are Strong” and “Spirit,” which was written by Steve Dub (best known for his collaborations with the Chemical Brothers).**

**Actually, 13th Planet is helmed by another regular Chemical Brothers collaborator, Segs, in addition to Andrew Dayman and Vince Sugali. Moviemakers will know Segs from his work on the score to the Disney/Caravan movie “Gruise Point Blank” with ex-Clash-man Joe Strummer and R&B sensation, Sege’ first contribution to the 13th Planet will be the title track to the label’s compilation, which he cut under the name Marine Boy.**
## HOT DANCE MUSIC

**CLUB PLAY**

Compiled from a national sample of dance club play lists.

### Top 10 Songs

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<td>FEELS LIKE 2000</td>
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### Weekly Chart Movements

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### MAXI-SINGLES SALES

Compiled from a national sample of top 10 songs released at any dance club.

### Top 10 Songs

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- store genre or music specialization
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In an independent & A&R source for Interscope Records, Mittleman, who is credited with discovering and developing hit Geffen act Beck at BMG Songs, is obligated to deliver those acts signed to the label to BMG Songs for first-option purusal by the publisher. She is free, however, to make her own publishing or label deals with acts turned down by either Interscope or BMG Songs.

U.S. & Irish Songwriters, Artists To Write, Perform At Dublin Event

NEW YORK—U.S. and Irish songwriters will gather Nov. 2-9 in Ireland to write songs together and perform some of them at a charity event in Dublin.

The gathering is a joint venture between Irish rights group IMRO and the Music Bridge, a nonprofit U.S. company whose chief songwriter Alan Roy Scott, has set his sights on international collaborations since 1988. The visiting writers will assemble at a writing retreat in Clifden, Ireland, followed by a twoweek tour of Ireland, which, according to Scott, will give listeners the opportunity to present the fruits of their labors. Among the U.S. writers attending the retreat are Joan Osborne, Rodney Crowell, George Clinton, Lamon Dozier, Bruce Roberts, Gary Nicholson, Karen Taylor-Good, Kieran Kane, Arrested Development’s Splice, and Producer Brian Kennedy.

Irish participants to date are Noel Hogan of the Cranberries, Liam O’Maonlai of Hothouse Flowers, Maire O’Breannan of Clannad, Luka Bloom, and Brian Kennedy. Scott mounted the first songwriting summit with an international flavor in Russia in 1988, which led to an epic album, “Music Speaks Louder Than Words,” in 1995. That event was followed by summits in Israel, Korea, Japan, and Indonesia (1995). Other sponsors of the Irish retreat include rights groups BMG, USCASC, and the Irish Music Society.

A IDEOGRAPHIC SENTENCE

A model for the Irish retreat is a similar program held in L.A. in 1994. This program, known as the ‘Queen City Songwriters Workshop’ was the brainchild of ASCAP honoree Ruth Brown, who is also an amateur songwriter. Brown was one of the first songwriters and producers to publish or record her work.

---

THEY'RE PLAYING MY SONG!

Written by Leon T. Rene, Otis J. Rene Jr.

Published by EMI Music/Mills Music (ASCAP)

Known as the "queens of rhythm and blues," Ruth Brown boosts a powerhouse vocal ability that has propelled a lengthy and highly acclaimed career that began when she won an amateur talent contest in 1944 at New York’s Apollo Theater. Known as the "Queen of Fortmarchant," Va., Brown was one of Atlantic Records’ first major stars. Her autobiography, "Miss Rhythm," is being turned into a movie on the Showtime cable channel. Her current single, "It’s B-B-B-B-B-B-B-B-B-B-B-Brown," contains some of her favorite tunes, including "I Can’s Hold My Tongue To The Jukebox," originally recorded by Dinah Washington.

I heard that song in 1943," says Ruth Brown. "I was in high school, and I lived across the street from Jack Holmes, and he used to play that song. The first time I heard it, I don’t remember who the woman vocalist was, but it was Dinah Washington. I used to hear that song every morning before I went to school. So when [producer] Scott Billington sent a list of songs for me to look at, this thing popped right out at me. I didn’t have to study it. I know the song.

I’m just pleased that when I’m doing it now in public there are people who seem to remember it. The moment I get into the first few bars, they say, ‘Oh yeah! (good song)’ These songs have stood the test of time. When [11] I heard this in 1943, the young generation wasn’t even born. What I’m talking about, there are people in my audience who are too young to know that this song had good memories. It was a whole that those songs have lasted all this time and are still working as if someone just wrote them."
A TRIBUTE

ELTON

JOHN

30 YEARS OF MUSIC WITH BERNIE TAUPIN

THE BILLBOARD INTERVIEWS BY TIMOTHY WHITE AND CRAIG ROSEN

Photograph by David Gahr (1970)
ELTON JOHN
THE BILLBOARD INTERVIEW BY TIMOTHY WHITE
Elton John’s public and private transformation over the past 10 of his 30 years as a composer-performer demonstrates the difference between sleeping with the past and waking up to the future.

As the 1990s began, John was more than two prolific decades into a spectacular music career and an ongoing creative partnership with lyricist Bernie Taupin. And yet, to quote the pivotal lyric passage from the opening track of John’s poignant new “The Big Picture” album, he was “a long way from happiness.”

Just as “The Big Picture” describes how John made peace between his personal existence and his professional drive, so the equally affecting “Sleeping With The Past” of late 1989 openly declared the limits of the old “Bennie And The Jets” bravado that had carried him to the far precipice of superstardom. The difficult terrain travelled in between the two projects—both sensitively produced by Chris Thomas—forced Elton to face the crossroads where Bennie’s fabled excess (“We’ll kill the fatted calf tonight”) and personal demons (“We fight our parents out in the streets/To find who’s right and who’s wrong”) could no longer eclipse or excuse the real person they’d come to resemble.

“You write a song initially to touch yourself,” says John. “And then if that song can touch a chord with someone else when they hear it, the song comes through.” Yet the world of the songwriter must extend beyond the boundaries of any one song, just as the listener must move on once the music fades—since the aim of art is to extend and enhance life rather than impair it.

This is the dilemma addressed in “The Big Picture,” as well as the decade-spanning retrospective interview that follows, its unusual scope encompassing an in-depth conversation in the early summer of 1990, a range of subsequent updates and reconnaissance (including encounters while John was at Farm Aid IV and on tour with Billy Joel in 1995), plus a lengthy talk late this summer during John’s time of seclusion in the south of France after the London sessions for “The Big Picture.”

The first installment of our discussion was conducted in Beverly Hills, Calif., in 1990, as John was setting up temporary residence in a rambling brick mansion at 918 Alpine Drive while renovations commenced back in England on his Woodside estate near Windsor. Most importantly, John was contemplating a grave personal metamorphosis to match the gutted restoration of his “dream home.”

“I was renting the house on Alpine just before I went into rehab,” John now recalls, referring to a voluntary six-week stay in Chicago’s Parkside Lutheran Hospital for treatment of eating disorders and chronic substance abuse. Moreover, the performer was still undergoing a period of adjustment following the amicable end in November 1988 of his ill-fated four-year marriage to West German recording engineer Renate Blauel. John had gone to Denmark afterward with producer Thomas and collaborator Taupin to cut “Sleeping With The Past,” one of Elton’s best and most soul-searching albums. The unsettled title song spoke of “passion,” “addiction,” “a broken heart,” “stolen tears,” “an echo of pain” and “the power of a fool,” as the singer preached a conscience-oriented sermon to “shake this shadow that you’re clinging to.” The record also contained messages of concord and conciliation, however, its consistently well-crafted homage to vintage soul music lending a wistful glow to all 10 excellent songs, including “Healing Hands,” “Whispers,” the light-spirited “Club At The End Of The Street” and the luminous “Sacrifice.” As if to confirm more lasting ties in the midst of emotional turmoil, the dedication on “Sleeping With The Past” read: “This album’s for you, Bernie…”

In July 1990, John announced that the royalties from his June re-release of “Sacrifice” b/w “Healing Hands” in the U.K. would be donated to four British AIDS charities. “Sacrifice”/“Healing Hands” would, incredibly, become Elton’s first solo No. 1 single in his native land (his U.K. “Don’t Go Breaking My Heart” duet with Kiki Dee was his only previous chart-topper) and the “Sleeping With The Past” album would bound back up the British charts to become a No. 1 smash—a professional peak not achieved in the U.K. since 1973-74 (when his “Don’t Shoot Me I’m Only The Piano Player,” “Goodbye Yellow Brick Road,” “Caribou” and “Greatest Hits” sets all soared to the top spot).

By the autumn of 1990, while John was still in recovery, “The Very Best Of Elton John” also had hit No. 1, signaling Continued on page EJ-4
ELTON JOHN INTERVIEW

Continued from page EJ-3

a full-scale revival that endures unabated to this day.

John began another new chapter of his life in 1993, when the sober and drug-free artist met Canadian advertising executive-turned-filmmaker David Furnish and began a serious relationship with him. (Critics were impressed by Furnish's work-and all depiction of his lover in the recent documentary, "Elton John: Torn-downs And Tiaras.") At the Academy Awards ceremony, John thanked Furnish publicly in his acceptance speech, and Furnish and lyricist Tim Rice copped an Oscar for the song "Can You Feel The Love Tonight?" from the animated Disney movie "The Lion King.

John and Rice have co-written three more songs for the forthcoming Broadway production of "The Lion King," and the same team also has composed the material for Disney's upcoming staging of "Aida" and an animated Dream-Works film, "El dorado, City Of Gold.

Meanwhile, Taupin is the indispensable artistic cohort for John's albums, co-authoring all of the material on "The Big Picture," which was finished shortly before the murder of the mutual friend to whom it's now dedicated, fashion designer Gianni Versace.

Sad's, Taupin was also called upon to rewrite the lyrics to John's compassionate "Candle In The Wind" ad-lib to Marilyn Monroe as a formal hymn of homage to the memory of the late Diana, Princess of Wales. John sang that recast version at Diana's funeral service at Westminster Abbey on Sept. 6, 1997. He had been a close friend of Diana since she was the 19-year-old fiancée of Prince Charles, his bond with her beginning with the thank-you note she sent him after his performance at Prince Andrew's 21st birthday party at Windsor Castle in 1981. As John sang in the new version of the song (subsequently re-recorded to benefit the Diana, Princess of Wales, Memorial Fund): "Goodbye England's rose./May you ever grow in our hearts./You were the grace that placed itself./Those lovers were torn apart./You called out to our country./And you whispered to those in pain./Now you belong to Heaven./And the stars spell out your name./And your footsteps will always fall here./Along England's greenest hills./Your candle's burned out long before your leg-

end ever will./".

No stranger to grief and loss, a tenacious fighter against the types of hateful mainstream gossip and prejudicial tabloid press with which Diana was tragically beset, John and co-writer Taupin have shown a forceful facility for interpreting and even defining the shifting spirit of the times in song.

This Billboard Interview is a detailed inquiry into the

sensibilities and struggles that have seasoned one of the most successful personal outpourings of piano-based song the planet has experienced. Exalted as well as harangued, the work of composer Elton John and lyricist Bernie Taupin has ultimately been embraced wherever rock 'n' roll has reached hearts.

For John's part, he's become adept at taking one day at a time. Cordial and loquacious, brimming with wit and drive self-indulgence, he remains one of the most colorful and complex personalities in popular music-and one of the most cantankerous, amiable that the world accept him precisely as he is. When we first met to begin chatting in the summer of '86, John gave a quick tour of the manicured Southern California mansions and grounds, and then he steered his guest to a spot opposite him on one of two parallel couches in the comfiest but hotel-like living room. Lying on the otherwise empty glass coffee table between the artist and his interviewer was a copy of a large photo book titled "Transformations: Crossdressers And Those Who Love Them."

"The word I would use to describe Elton John is "unbelievable." He's just phenomenal. He has a genius for singing. He's always just blown my mind. His records sound great, and they are just exciting performances.

"He has a wonderful collaboration with Bernie Taupin. As far as I'm concerned, the music and the lyrics are like a marriage and, for those guys, it's a perfect marriage.

"I remember the first time I met Elton. Donny Hutton brought him up to my house in Bel Air. I think it was 1970. Elton had on this silver space suit. This was before he was famous—before he took off on his trip. I saw this guy and I thought, 'Far out.' I liked him a lot when I met him. I liked his face and his voice—very friendly. That silver suit—gray silver—really tripped me out. I remember he was very shy. He's kind of a shy guy, but he played the piano for us.

"Elton, I'll see ya around sometime. Maybe we'll do a duet together."

—BRIAN WILSON

Your R&B and soul interest goes back to your days with your initial band, Bluesology, in 1961-67. Were the very first records you owned American R&B?

Not really, no. My parents collected records when I was a child, and the records I grew up with were Guy Mitchell and Johnny Ray and then Elvis Presley. But the first 45s I ever owned were "Red Petal" by Jackie Wilson and "At The Hop" by Danny And The Juniors. I think that as a pianist I used to copy Little Richard and Jerry Lee Lewis and Fats Domino, and then Ray Charles. And even in the early days, my father bought me things by people like the Nat King Cole Trio.

And then, when you played in bands, you tended to play black music. My first band, we were so snobbish we wouldn't play anything unless it was unheard of. So we used to play lots of Jimmy Witherspoon and Mose Allison stuff. And then they became very popular—Mose Allison, especially, through George Fame in England.

I found it interesting that, for a period of months in the mid-60s, Bluesology did tours backing up R&B acts from the States, like Wilson Pickett, Major Lance, Little Richard & The Blue Belles, And that on one occasion we performed with the Drifters.

Yes, it was an ongoing circuit, and we also backed the Exciters for one night, and Lee Dorsey for a night. It was through the Roy Temple agency, which used to bring all those people over, like Arthur Alexander, Solomon Burke.

Continued on page EJ-6

Our place of Elton John's career featured floor-length curtains.

"Let's start talking right here," Elton insisted brightly, sitting down and putting his sneakered feet on the table beside the glossy tissue. And so we did.

Since your boyhood, I know you've always had a big affinity for American R&B, so analyzing the "Club At The End Of The Street" single from "Sleeping With The Past" seems a good way to begin examining your career. It reminds me of "Shop Around" or "Under The Boardwalk."

Yes, it's very much a Drifters-type, summer sort of song I got the lyric from Bernie—as you know, Bernie writes the lyrics first. On the whole album, it was nostalgia-type songs that we wrote, and "Club At The End Of The Street," just screamed "Drifters" as soon as I saw the lyric. It's kind of like the Drifters' "At The Club" or "Up On The Roof." Melodically wise, it was similar to them, it got all those cliches in it. I think we achieved our goal when we finished that particular song. We discussed the album before we went into the studio, and we wanted to try and get most of the songs on the album to sound like old songs. In some cases we didn't—since the actual song "Sleeping With The Past" is a bit like "Philadelphia Freedom" [1975]—but as songs we saw the lyric for "Club At The End Of The Street" I knew that the flavor of the lyric screamed the '50s and '60s, so the first thing that came into mind was a classic R&B style.

"At The Club" [1985] by the Drifters. I loved all those records anyway, they're the sort of records I grew up with, like "Save The Last Dance For Me." I consciously tried to write songs melodically like those songs, and to get away with stealing as much as I could. [Laughter]

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Continued on page EJ-6
Elton John and Bernie Taupin celebrate a writing partnership that has spanned 3 decades and sold over 150 million albums worldwide. The unusual longevity of this relationship outlasts the partnerships of Lennon/McCartney, Bacharach/David and Goffin/King COMBINED!!!

Elton and Bernie, we salute you.

Our thanks, respect and very best wishes for a fantastic 30 years, and many more to come.

With love from everybody at Mercury Records, past and present.
ELTON

30 YEARS OF MUSIC

ELTON JOHN INTERVIEW
Continued from page EJ-6
before it became the SS Norway, and I used to
write songs in the music room. The voyage only
lasted about five days, so about three or four of
the songs were written on the SS France, but not
all of them. For the "Goodbye Yellow Brick
Road!" album, all the songs were written in
Jamaica in about a two- or three-day period,
very quickly, because I was too afraid to go out
of the hotel, I thought.

Understand, we had this pressure to record
these two albums a year—which I quite liked
doing. We would have them finished when
one just was being sent out. But
my band—Davey [Johnstone],
Nigel [Olsson], Dee [Murray]—they had such camaraderie, loved
doing backing vocals, and made it
possible to be so productive. A fan-
tastic little band.

In those days, we were on strict
budgets. Albums had to be made
under a certain amount of money
and they had to be made in a cer-
tain time. Otherwise, it was a
complete disaster.

Yet you were very sophisticated
in your approach from the start:
your music has always been
arranged, with major assistance
from someone like Paul Buck-
master.

Yes, because I was very influ-
enced by people like Charles
Stepney with Rotary Connection.
He also did arrangements for
Ramsay Lewis. Charles was a big influence; I
thought you should be able to do funky rock
music with great string arrangements and brass
arrangements, as he did. But we were very,
fortunate in the fact that Buckmaster was avail-
able, who had worked on David Bowie’s "Space
Oddity." So he became part of the team for the
"ritney John" album, did the arrangements, and I
recorded them live with the orchestra. I think
the album cost about £5,000. We did three
tracks in a session. To play with a live orchestra was extreme-
ly intimidating for someone who was 27 years old.
It was quite a fearsome task. But we did it. Gus
Dudgeon produced, and the team was born. It
was just like Bernstein and I; it was fate basically.

The biggest influence on me from a production stan-
point and a songwriting point of view was Brian Wilson.
I mean, I love the Beatles, I love their records, but I don’t
think they influenced me as songwriters. The Beach Boys’
production and the Beach Boys’ sound and the Beach
Boys’ way of writing and their melodies were a much bigger
influence. Brian Wilson was the genius and always will be.
He’s probably one of the most underrated songwriters
in the whole history of rock ‘n’ roll. And production-wise,
is idea of initially using echo vocals on a track and then
using drier vocals, I mean completely changed the face
of recording vocals as well.

Even albums Brian didn’t have anything much to
with, like "Carl And The Passions—So Tough" and the
$$ Wilson "Pacific Ocean Blue" solo album, were sen-
sational. That’s why I was always so honored when any of
the Beach Boys sang on my records, like "Don’t Let The
Sun Go Down On Me," because I loved what they did and
the melodies. It was all so beautiful and touching and tire-
less.

How did you come to play with John Lennon in 1974?
It was through a mutual friend of ours named Tony
King. Tony I’d known from when Bernie and I first start-
ed, and he was working for John. I think I met John at a
video shoot at Capitol Records in Los Angeles, and we just
hit it off and got on like a house on fire. Obviously, I was
very intimidated to meet him, but he put me at ease
straight away. You have to remember I’m a consummate
fan and get very tongue-tied. But he was great, and
was seeing May Pang at the time, and we all hung out and had
a ball together.

You did that song from his "Mind Games" album with
him in 1974 at Caribou Ranch, "One Day At A Time,
which was the flip side of your version of "Lucy In The
Sky With Diamonds."

I loved that song. I just wanted
to choose one of his songs to do
that was not a Beatles song, and it was my choice to do that.
Later, I said, "Listen, if your
record "Whatever Gets You
Through The Night" which I
sang on [as part of The Plastic
Ono Nuclear Band], gets to No.
1, you’re going to come on stage
with me in New York. We’ll shake
on it."
John hadn’t had a hit for a
while, and when "Whatever Gets
" did get to No. 1, he kept

I can’t. I don’t really remember how anybody
reacted. We were so shocked and stunned because
we didn’t really believe it. We got to the hotel and
we found out it was true, and then I spoke to Yoko
and David Geffen on the phone. We were absolute-
ly distraught.

The day of his funeral, I’ve never been a particu-
larly religious man but I wanted to do something, so
we got up at the equivalent time to noon in America,
went to the local cathedral and had a service for him, and
we sang hymns and said goodbye.

There are still times when I expect to see John
walking down the street. It’s so very strange that
he’s not here.

How did the 1982 "Empty Garden (Hey Hey
Johnny)" tribute single come about?
I was doing something for John, because he affected our lives, because Bernie
did close to him, too. I wrote an instrumental
called "The Man Who Never Dies." It was a rea-
ly lovely melody, but when Taupin came up with a
lyric for "Empty Garden" I thought that said it all
in an elegant way.

Would you and Bernie map out your mutual intentions
on other projects, as you did on "Sleeping With The
Past," saying you wanted to explore a certain notion or
theme?
That was the only album we’d really done that on, apart
from "Captain Fantastic," which was an autobiographical
album. "Captain Fantastic" is interesting because all the
lyrics were written in chronological running order, so you
already had the order before you even made the album,
which was very strange. It helped a lot.

The only other album that had any predetermination
was "Rock Of The Westies" [1975]. It was a new band and
we wanted it to be a tougher album. But we didn’t normal-
ly sit down consciously, like we did with "Sleeping With
The Past," and say we want a real feel all the way through.
The reason I wanted to on "Sleeping With The Past" is I
thought that my albums were sounding as if there was
much variation on them that there wasn’t one kind of run-
ning theme, and I thought it would be nice to have a sort
of consistent feel all the way through an album. I think to a
certain degree it worked, and I’m quite "alright with it.
But Bernie and I, we don’t sit down and think about things
at all. [Chuckles] It’s quite astonishing, really.

"Healing Hands" had a potent mood of optimism. It’s
got this strong life-affirming quality to it, with the idea
that it’s possible to create a new agenda for yourself.
It was quite unusual for Taupin, because most of his
lyrics are doom-laden. Even on "Yellow Brick Road,"
there’s only one optimistic song, which is "Harmony."

Continued on page EJ-82

"It seems impossible to imagine the fiery sunrises or
expansive savannas of 'The Lion King' without
the powerful rhythm of the music contributed by
Elton John. With each inspired, heartfelt note,
Elton’s music created a spiritual celebration of
life that transcends time. His music set
the foundation for what was to become one of
the most popular motion pictures in history. As we
began the creative process for a Broadway
musical version of 'The Lion King,' we again
turned to Elton, whose masterful work has
brought this breath-taking stage production to
a new level of excellence.

'Elton has most certainly secured his place as a
legend here at Disney—a man whose artistic
collaboration with our organization has
given to the grand legacy started by Walt
more than 70 years ago. It is with this in
mind that I congratulate Elton on this achievement,
all his past successes, and all that the future has to
offer."

—MICHAEL D. EISNER, chairman and CEO,
The Walt Disney Company

BILLBOARD TRIBUTE

BILLBOARD OCTOBER 4, 1997

www.americanradiohistory.com
Dear Reg, Bern, Elt and Taup,

Congratulations
on sticking around so long
and letting us love you.

Paul and Linda McCartney
The “Brown Dirt Cowboy” to Elton John’s “Captain Fantastic,” Bernie Taupin is one half of one of the most successful and acclaimed songwriting teams in pop-music history.

Most recently, the duo made history again with a new version of “Candle In The Wind,” with lyrics rewritten specifically in honor of the late Princess Diana.

Yet Taupin, who spends much of his time with his family at his ranch in Santa Ynez Valley, Calif., has also explored his own interests outside his three-decade long partnership with Elton John.

He’s recorded three solo albums—the 1971 eponymously titled spoken-word effort, as well as 1980’s “He Who Rides The Tiger” and 1987’s “Tribe.” He co-wrote all 10 tracks on Alice Cooper’s 1978 David Foster–produced album, “From The Inside.” He’s also penned lyrics for No. 1 hits by Starship (“We Built This City,” 1985) and Heart (“These Dreams,” 1986), as well as songs for such acts as John Waite, Rod Stewart, Melissa Manchester, Animotion and the Motels.

But it wasn’t until 1996 that Taupin opted to record with his own band, Farm Dogs. “Last Stand In Open Country,” released by Discovery Records, reflects the other side of Taupin, as the group, which features vocals from Taupin and Dennis Tufano, and guitarist Jim Cregan and Robin LeMesurier, favors a rootsy, mostly acoustic feel. As Taupin’s partnership with Elton John continues, so does his passion for his other musical outlet. Farm Dogs recently wrapped their second album, due for release in 1998.

After a morning workout, Taupin sat down and discussed his own roots, his 30 years with Elton John and his other musical interests, in an intimate interview with Billboard in his Beverly Hills office.

It’s been 30 years since you and Elton began writing together. Does it seem like it’s been that long?

I was thinking this morning how many times I’m going to be asked that question this year. This is actually the first thing I’ve done that’s related to it. Yeah, I suppose so. It seems like my entire lifetime, because when I look at it in perspective, it is really. It’s over half of my life that I’ve been doing this, which is kind of interesting. I still haven’t hit 50 yet, although I started very young. I was 17 when I met him, so really it has been all of my adult life. It’s certainly been interesting.

When you started writing with Elton, did you ever think it would go on this long?

No. In actuality, when I first started doing this with Elton, I remember sort of saying to Elton—and him getting somewhat distressed by it—“I think I can probably do this for a little while, for a couple of years, and see how it goes. Then I’ll go and do something else.” I guess I didn’t. [Laughs]

When you first hooked up with Elton, you were kind of wandering. You really hadn’t found your calling in life, and you weren’t exactly experienced as a lyricist.

Yeah. A lot of people talk about our very first songs on the first album and how—and I’ve always been the first one to say it—how slightly pretentious some of the lyrics are. But nobody seems to put it into perspective—the fact that I was only 17. It was a very pretentious era, and I was trying to emulate my contemporaries at the time.

I had just turned up in London. I was raised in the North of England in a very, very rural situation, and in that rural situation I was kind of a hot dog, but when I went down to London I was just a little green in the big city. So yeah, I was finding my feet.

The only thing that I was any good at or felt that I was any good at was writing. I was encouraged by my mom to do that. She was the one that kind of instilled it in me. It took a while for it to sink in. It really was out of a certain desperation [that I got into writing] because I couldn’t do anything else. I mean, where I was raised, you only really did one of two things: You went to one of the nearby towns and worked in one of the factories, or you worked on the land—drove a tractor or worked on the farm.

My dad was a farmer, and he realized that nobody in the family was really going to take it on. So he went and did something else, and then I didn’t really want to get stuck in a rural situation for the rest of my life. So I guess I had bigger plans.

I enjoyed writing. And then the infamous ad came along. It

Continued on page EJ-12
BERNIE TAUPIN
THE BILLBOARD INTERVIEW BY CRAIG ROSEN
BERNIE TAUPIN INTERVIEW

Continued from page EJ-10

was just really a stab out of desperation, and it all culmi-
nated from there.

When you saw that Liberty Records wanted ad for artists and
composers in New Musical Express in June 1967, what were you
doing with your life?

I wasn’t really doing anything at that particular time. I had
been working on farms and just laboring and doing
stuff like that. I got thrown out of one job after another. I
was unsociable, the typical rebellious teenager. I did
work as a printer. I worked in a factory. I worked as an
apprentice. But they said you had to be an apprentice
until you’re 21, and when you’re only like 15 or 16 years
old, it seemed like an entire lifetime. Fuck that. So I got
fired, and I went to work on the farm and I got a series of
laboring jobs. It’s amazing how my parents were so cool.
I don’t know whether they saw something coming along.
They never gave me shit at all, so I guess they
figured I’d find my way.

Your mother helped steer you in the direction of writing. I
understand that you were quite a big fan of litera-
ture growing up.

It’s interesting to look at what gets
people into being musicians and into
writing songs. I think it’s

slightly different in my respect, because I think it came
from both sides. It came from music and literature, which
is where I think my scope of writing comes from. If I can
be so presumptuous to say that.

I mean, a lot of people talk about my cinematic style and
my story songs, and I think that really comes from when I
was a kid. The first music I listened to was American folk
music—you know, something like Leadbelly, Woody
Guthrie, Johnny Horton, Johnny Cash and all these
people that tell great stories.

And then of course I read a lot. I was reading tons of
narrative poetry, some Tennyson and Macaulay and all of
this stuff, and they were great stories, so it was the coun-
terpoint. So when I heard people telling stories in songs
I thought, “Shit, this is fun. You can write music and tell sto-
ries.” That’s really where the influence came from. It was
actually reading poetry and listening to those musicians. I
always credit “El Paso” by Marty Robbins as the song that
made me really want to write songs.

**As a youth, you listened to music on a transistor radio
at night in bed.**

Well, it was really the only way you could hear music
in those days. Where I was, the only thing I could really
get was the American Forces Network, which was broadcast
to the American forces in England. They used to play really
good music. But what you heard on the radio was pretty
limited.

A lot of the music that I started listening to really came
from my own self-discovery. It certainly wasn’t through
the radio, because you didn’t hear that kind of stuff on the
radio.

I had some cousins that lived in London, and I used to
discover all kinds of music that I like by sifting through
all their old 78s.

I also used to hear all this American music on Radio
Luxembourg. It was kind of like a pirate radio station,
because it only came on at night and it was always very
exciting listening. The first time I listened, they had people
like Dylan. It was just a bit more cutting-
edge at the time.

When did you start writing lyrics?

Until I saw that ad in the paper, I didn’t even attempt
to write a lyric or a song. I used to fiddle about writing poet-
try when I was in school. It was all very much, I suppose, a
parody of Dylanesque lyrics, but I always thought of it as
poetry.

When I saw the ad, I said, “I better write some of what’s
supposed to be lyrics.” Whether they looked like lyrics or
whether they looked like poetry, I don’t really know. I
did a combination of both.

Do you remember the names of those pieces?

Oh yeah. I’ve still got them. In fact, I’m preparing,
at the end of this year, a book of all my old manu-
scripts, which should be kind of fun. There have
been books with my lyrics and stuff, but nothing that
I’ve really ever been 100% involved with.

A lyric book just came out last year called “The
Complete Lyrics,” which I think is incomplete and
incorrect. But that’s my fault because I didn’t get
involved. They asked me if I would proofread it,
and I didn’t have the time.

I’ve kept most of my original manuscripts except
for a lot of stuff that I’ve given to people as gifts or
stuff like that. But I know a lot of the people who
have them, so I could borrow them back to photo-
graph and stuff. So yes, I do have the original letter [I
sent to N.M.E.]. It was all really horribly pretentious stuff like
“Coffee Colored Lady,” “Year Of The Teddy Bear” and
“Did Lightning Strike A Man?”

And I still have a copy of the very first lyric for the very
first song that Elton and I ever wrote together. It was
song called “Scarecrow.” It was never recorded. We
made a demo of it, which I don’t know if that exists anymore.
It was just too cool if it did. But I still have the lyric for
that, and it’s got all of Elton’s sort of chord charts on the
side of it that he wrote in.

Stuff like that will also be featured in the book.

When do you expect the book to be published?

I don’t know. It’s all in the really early stages right now.
My manager recently went to New York to meet with pub-
lishers. The idea for the book was actually suggested by a
friend of mine.

So tell me about that first meeting with Elton. I believe
you once described the two of you together as a town
town and a country mouse.

Yeah. The funny thing is, I probably perceived him as
being very cosmopolitan and very trendy, when in his own
way he was finding his feet, too.

Just the fact that he lived in London and played in a sort
of professional rock ‘n’ roll band was enough for me to
think he was really cool. Especially to me. I just turned up
on the doorstep looking like the Scarecrow from “The
Wizard Of Oz,” and I probably felt like it too.

As far as the meeting, it was sort of uneventful, really.
I mean, he was very pleasant. We just went and had a cup
of coffee in a place called the Lancaster Grill on
Tottenham Court Road just around the corner from Dick
James Studios, which is where we actually met.

We just talked. I really don’t know whether it was small
talk or whether we talked about writing songs. It was 30
years ago, so I don’t think you can blame me if I’ve
forgotten the gist of the conversation. I know we just agreed
to keep in contact and try to write some songs.

I went back up north to live for a year, and we com-
communicated from there for a long time before I actually moved
out to London. I was writing stuff and sending it to him.

You said it was difficult to remember some of the
specifics of your first meeting with Elton.

It was all so long ago. I know I have to try, but it is
difficult to simply sit and think about it, but you also have
to remember that over the past 30 years trying to recapture
all that period of time has become very constant for Elton
and I. We both joke about it. Can you imagine how many
times we’ve been asked how Elton and I got together? It
went to a point in time when, after we did the “Two Rooms
thing, we said we weren’t going to answer that question
ever again. I’m not going to talk about anything before
Continued on page EJ 16

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**BILLY JOE TRUESTORY**

BILLBOARD TRIBUTE

BILLBOARD OCTOBER 4, 1997

www.americanradiohistory.com
30 years

ASCAP congratulates
ELTON JOHN AND BERNIE TAUPIN
ON 30 YEARS OF INCREDIBLE WORDS AND MUSIC.

Marilyn Bergman
President & Chairman of the Board

ASCAP
THE WALT DISNEY COMPANY

CONGRATULATES

ELTON JOHN

ON 30 YEARS

OF MUSICAL MAGIC
Bernie Taupin Interview

Continued from page EJ-12

1980, because I can't recall it. But you realize that you don't really ever have a choice in the end. The hardest part is making it sound enthusiastic. Because when you've been asked something so much it's hard to build up the enthusiasm to make it sound fresh again.

And I think there was a point in time that we sort of made up stories—just basically outright lied. I guess as the 30-year [anniversary] approaches, we don't have much choice but to dig up the past again. But that doesn't make trying to remember any easier.

You mentioned "El Paso" was one of the songs that really convinced you to be a songwriter. What about literature? Is there any one story or character to that fascination with the American West?

I think it was just an initial interest as a child. It started like any kid does, you know, by watching movies and watching the cliché '50s standard fare, whether it be "Roy Rogers" or "The Lone Ranger" or "Cisco Kid" or the endless parade of western TV shows.

But my interest in the West stretched a little further than that. I was just very fascinated by the history. I don't really know where it came from. People have said countless times that I was born in the wrong place at the wrong time. Ever since I was a kid, I was always fascinated with the American West and American history, and I still am. I still voraciously read biographies of American historical characters. I've always had a thirst for knowledge in that sense.

Far as the Western element, it's something I try to live as well, and not just project in songs or writing. That's what I do. I raise horses. I live on a ranch, and it's a working ranch. It's like practicing what you preach. That's the major percentage of my life. It's very hard for me to drag myself down here to Los Angeles.

How is the second Farm Dogs album coming?

We're done. Actually, it has been done for months. We had some spare time, and we just felt like doing some writing. We said, "Shit, the record is not coming out next year. If we end up writing something that is just incredible, we can go and cut it again and stick it in there."

How does the new album compare to the Farm Dogs' debut, "Last Stand In Open Country"?

It's a really, really good record. It's much, much more mainstream than the last record. It's the love of my life. That's the most important thing, and I believe Elton and I, and I take it very seriously. I want to make sure it gets the best shot.

How do you and Elton view each other's work that you do apart from each other?

Somebody asked me—and I thought it was a pretty lame question—"How do you decide, when you write stuff for Farm Dogs, if you keep it for Farm Dogs or give it to Elton?" And I said, "Well, obviously, you haven't heard Farm Dogs." There's nothing that I write for Farm Dogs that Elton would be able to do anyway. He wouldn't sing that kind of stuff. The reason I do Farm Dogs all relates back to what I was talking to you earlier about—the stuff I grew up listening to. I still love roots music.

Farm Dogs is a bridge to the kind of music that I dig and I love doing, but, at the same time, I love writing with Elton. But it's a whole different thing. It's a million miles away. I'm versatile enough to be able to play in both fields. I love Farm Dogs because I can go out and play that kind of music that I really like making and playing myself. And I like playing with them, and it's a whole different world.

In the same way, my lifestyle is a million miles away from Elton. That's what makes it interesting. It makes us work. Opposites attract.

He goes and does his stuff like "The Lion King," I don't think I could have done that, because I don't think I'm capable.

We are very, very encouraging of whatever else we do. Interestingly enough, Elton is crazy about this new song I wrote for Farm Dogs. I gave him the tape of it, and he loved it. And it's interesting because, normally, he's very non-committal about some of the stuff I do on my own. For some reason, he just loves this record. I mean, he's crazy about it. He keeps calling me up and saying he plays it in the car and he loves it, which is great. It's encouraging.

And I do the same. I'm really, really pleased that he got to do that "Lion King" thing. I think he's great at doing that stuff.

And I know we will end up working on theatrical projects too. So it's great. We both have an outside outlet. You've got to be able to do that. Really, it would be very dull and unimaginative for us if we did nothing but just continually work together. As I said, there's such a huge, vast difference between the things that we do on our own.

How did working with Alice Cooper affect you partnership with Elton?

I think that happened at a period of time that Elton and I weren't working together. I mean, Alice and I were just buddies. We hung out a lot. You know how those things are. You hang out enough as artists, you end up doing something together. It's not the most memorable thing I've ever done. Maybe I was bashed up at the time.

That's ironic, since "From The Inside" was about Alice Cooper's hospitalization for his drinking problem.

Yeah. I don't know, that whole era is a blur to me. It's always dangerous ground for me to be questioned on because I don't really remember much about it. It was a black-cloud period.

Going back to the early days with Elton, the fact that [music publisher] Dick James had worked with the Beatles must have been a thrill for you. Did you just go out of your mind when this guy was interested in publishing your songs?

Obviously, the coolest thing about that was when we used to go up to the Dick James Studios every day and write songs and do demos, and there was always the off-chance that someone like Paul McCartney might come in and do something. Or we'd get in all of the first-tapes—you know, all the new Beatles stuff because they were publishing it—and we would be the first ones to get to hear it. We'd sneak in the cutting room to hear the new stuff.

Anything in particular that you remember? Any songs that you remember hearing?

It was the period of time after "Sgt. Pepper." I remember a lot of the "Yellow Submarine" stuff coming in. We'd hear stuff like their Christmas record and stuff like that that they did for their film "Yellow Submarine." That I remember.

I remember, at that time, Elton would do session work for other bands and I'd go along with him sometimes. We would do a lot of stuff at Abbey Road. I remember Paul McCartney coming into the studio one day because they were doing the "White Album" in the studio. I remember him coming in and saying to the guys in there he had a new song. He sat down and played "Hey Jude."

Your first attempts at songwriting with Elton weren't necessarily successful or satisfying. What style were you writing at that time?

Well, you see, we were first signed to be writers, as you probably know. Elton was singing on the demos, but there was no Elton John. We were just assigned songwriters. There was no idea at that point in time, that we would ever be a performer. As songwriters, we were encouraged to write songs that might be suitable for the people currently in the charts, people who didn't write their own songs. So those people were always the road performers like Tom Jones and Engelbert Humperdinck and Lulu and all those other people that were so prevalent at that time. So we were writing songs that were in that style. And obviously, it wasn't our forte. It wasn't any worse than anybody else's songs, but our hearts weren't really in it because I sort of fancied myself as a poet. I certainly wasn't very interested in writing sort of empty-headed ballads. So that wasn't very successful, and they probably weren't very good.

When Steve Brown came along to work with Dick James and heard some of the other stuff that we were doing, he just basically said, "Why don't you just write what you want to write?" So we started writing what we wanted to write, and then Elton was encouraged to sing. It just all fell into place like that.

Most of the time, you write the lyrics first, then Elton composes the music. Have you ever done it the other way around?

The way we've tried to do it the other way around, it was really useless and awful. The only album that really has a lot of the songs on it that we wrote the other way around is "Jump Up!", and it's really a lame album except for "Empty Garden," which wasn't done like that.

Rewriting the lyrics of "Candle In The Wind" for Princess Diana's funeral was a unique situation. Tell me about that.

Elton called me on [Sept. 1], saying that he got a request from the Palace for him to perform at the funeral. What happened was that the music that England had been playing the original "Candle In The Wind" constantly, so he felt that it might be appropriate to sing that, but not with all the original lyrics. So we're going to try to sing that, you can't sing it with any of the original lyrics.

Continued on page EJ-70

Billboard Tribute

Billboard | October 4, 1997

www.americanradiohistory.com
Dear Elton:

I wanted very much to be part of this very special occasion honoring you for your wonderful and remarkable career. I’ve never met anyone who is not only so creative with his own music, but is also so hungry to immerse himself into the music of others as a fan and student of contemporary music.

Elton, you’re unique. From the evening we first met 25 years ago when you shocked me knowing all of the music Columbia had released that very week, to the calls I received soon after I started Arista making sure I was aware of the unique cuts on my forthcoming Gil Scott-Heron album, you have never ceased to amaze me with your love of music. You are one of a kind, writing and singing the songs countless generations know and cherish, and at the same time caring so deeply for those less privileged or handicapped. I feel it’s about time I communicated all this with you, and this is a wonderful occasion to do so.

Love,

Clive
Elton John
for thirty years
your songs have made
the world
a better
place

thank you
Three Decades Of “Their Songs”

Luckily, Captain Fantastic And The Brown Dirt Cowboy Answered The Same 1967 Ad

BY JIM BESSMAN

Elton John stands alone as an artist, of course, but as he himself has so often stated, there’d be no Elton John without Bernie Taupin.

The 30-year songwriting partnership—which rivals Lennon-McCartney in terms of hit-making—began in 1967, when Elton John was still Reg Dwight. Born March 25, 1947, in the modest London suburb of Planer, Middlesex, the future Elton John taught himself to play pop tunes on the piano at age 3, and at 7 began classical piano training. At 13, he formed a neighborhood band called the Corvettes, which eventually evolved into the band Bluesology, the name came from Django Reinhardt’s album “Djangology,” though the band played blues tunes, R&B, country and rock ‘n’ roll, and were proficient enough to serve as backup band behind numerous American soul music stars during an 18-month tour of Europe.

But after Bluesology reconfigured in 1966 with blues singer Long John Baldrey taking over as lead vocalist, John’s interest in it declined. He began focusing on songwriting and his budding collaboration with Taupin and also worked as a session player for bands like the Hollies, quitting Bluesology altogether at the end of 1967.

Bernie Taupin was born May 22, 1950, and spent his childhood in Lincolnshire, a blue-collar farming community. He acquired a love of literature from his mother and was musically influenced by the Beatles, Marty Robbins, Woody Guthrie and the Band. But he held out little hope for a life other than manual farm labor and was a rebellious teen, leaving school at 16 and apprenticing in the print shop of a local paper. He later worked at a chicken farm before heading to London for his fateful meeting with Elton John.

Keyboardist Dwight (combining the names of Bluesology bandmates Elton Dean and Long John Baldry), he changed his name to Elton John when he launched his solo career) and poet-lyricist Taupin had each responded separately to an ad placed in New Musical Express in 1967 by Liberty Records, which was seeking songwriters and musicians. They were put in touch by Ray Williams, a young evoc at the label who later managed John briefly before going on to a successful career in management (Jeff Lynne and Stealers Wheel), public relations (Sonny & Cher and Cream) and film work.

For three years, John and Taupin wrote songs for Dick James Music, which was owned by the London publisher credited with helping discover the Beatles and at whose studio John was cutting demos after-hours. Then in 1970, John hit the big time in the U.S. by way of a legendary stand at the Troubadour Night club in Los Angeles. The heavily hyped engagement (John and band were picked up at the airport in a red double-decker London Transport bus with signage proclaiming “Elton John Has Arrived!”) kicked off August 25, 1970, and the opening-night show, which Neil Diamond introduced, caused such an overnight sensation that, 20 years later, Rolling Stone cited it among the 20 concerts that changed rock ‘n’ roll history.

From the beginning, John shared the spotlight with the shy Taupin, who was often pictured on John’s albums and was even included in John’s early press interviews. As collaborators, they seemed inseparable. With John’s 1979 album “A Single Man,” however, Taupin was suddenly absent. But by 1982, the team was back on track, and by the time they co-wrote John’s 1995 album “Made In England,” Taupin had even returned to writing in the studio during the album sessions—a practice he had long ago dispensed with in favor of the fax machine.

This year’s release of the newest album, “The Big Picture,” marks the 30-year anniversary of the historic Elton John-Bernie Taupin collaboration.
Congratulations

Elton John

on receiving

The Billboard Tribute

for

30 Years of Music

with Bernie Taupin
Elton John's best-known chart achievement is his record-setting uninterrupted 27-year chart streak of top 40 hits (which is expected to become 28 years when next week's chart is published). The artist has placed at least one song in the top 40 every year since his first year on the Hot 100. "Your Song," his second single after "Border Song (Holy Moses)," entered the chart Nov. 28, 1970, and jumped into the top 40 portion of the chart the week of Dec. 19. Coincidentally, as John moved from No. 49 to 38, the song one place ahead of him was Aretha Franklin's cover version of "Border Song," which moved from No. 41 to 37. It was a friendly competition—not only do John and Aretha share a birthday (March 25), but the two superstars would team up 19 years later on the single "Through The Storm."

John has had 55 top 40 hits so far, passing the Beatles' total. Only Elvis Presley has had more, with 107. But John did break one Elvis record: the King's uninterrupted streak of top 40 hits lasted 22 years, from 1956 to 1977. John beat that record when "The One" entered the top 40 in 1992, and he has gone on to collect at least one top 40 hit each year since then.

THE TWO: Elton John has charted on the Hot 100 with several different partners. His first duet was "Don't Go Breaking My Heart," with Kiki Dee in 1976. It's one of his eight No. 1 hits (if you include "That's What Friends Are For," his team-up with Dionne Warwick, Gladys Knight and Stevie Wonder). John's other singing partners include Jennifer Rush ("Flames Of Paradise"); George Michael (a remake of Elvis' "Don't Let The Sun Go Down On Me"); RuPaul (a remake of "Don't Go Breaking My Heart") and the aforementioned duet with Aretha Franklin on "Through The Storm." His other duet partners include Millie Jackson on an almost-unheard-of gem, "Act Of War," and Clive Richard on "Slow Rivers." The last two both charted in the U.K., where John also charted with John Lennon, Marcella Detroit and Luciano Pavarotti. As for the original version of "Don't Go Breaking My Heart," most people consider the teaming of Elton & Kiki to be a one-time-only event. But the two stars reunited on a remake of Cole Porter's "True Love," a single from the "Duets" album. Elton & Kiki also teamed up for a new version of the Four Tops' "Loving You Is Sweeter Than Ever."

...Gladys Knight and...
Congratulations on surviving & thriving after 30 years in this business -- a truly remarkable achievement by any standard.

Your friends,
Don Henley
Irving Azoff
Ethan Penner
with the Carpenters for the most No. 1 singles on the AC survey (his longest-running AC No. 1 is "Can You Feel The Love Tonight." The song from "The Lion King" reigned for eight weeks). John and the Carpenters both have 15 AC No. 1s, which means he will pull ahead with his next AC No. 1, "Bennie And The Jets" in 1974. "Love Song" came at No. 10 AC hits. John is tied with Barbra Streisand for second place, with 33. Only Neil Diamond has more, with 36. More AC facts: John's highest-charting song on the chart is "You Can Make History (Young Again)," which entered at No. 11 the week of Sept. 28, 1990. And he's had three titles reach the AC chart that did not appear on the Hot 100. "Love Song" with Lesley Duncan, "Song For Guy" and "Take Me To The Pilot." In 1976, "Love Song" was issued as a promotional single only and was not commercially available, but was eligible to appear on the airplay-based AC chart. The haunting instrumental "Song For Guy" peaked at No. 4 on the U.K. singles chart. And "Take Me To The Pilot" was a live version recorded with the Melbourne Symphony Orchestra, released as a follow-up to the live version of "Candle In The Wind" in 1988. The original studio recording of "Take Me To The Pilot" was on the 1974 album "Elton John."

GROW SOME FUNK OF YOUR OWN: Elton John hasn't confirmed his chart achievements to the Hot 100 and the Adult Contemporary chart. He's had five titles appear on the Hot R&B singles list, starting with "Bennie And The Jets" in 1974. "Philadelphia Freedom" also made the chart, as did the Thon Bell-produced "Mama Can't, Buy You Love." John's guest-star appearance with Gladys Knight and Stevie Wonder on Dianne Warwick's "That's What Friends Are For" was No. 1 for three weeks on the R&B chart, and "Through The Storm" by Aretha Franklin was a top 20 hit.

REG STRIKES BACK: When it comes to consecutive No. 1 albums, only the Beatles (with 17) have had more than Elton John. His string of five chart-topping discs ties Paul McCartney and Chicago for second place. That run began with "Honky Chateau" in 1972 and continued through a greatest-hits collection in 1974. It was a year later when John made chart history by having the first album to debut at No. 1 on the Billboard album chart. "Captain Fantastic And The Brown Dirt Cowboy" took that honor June 7, 1975. Amazingly, his "Rock Of The Westies" was the second album to debut at No. 1, a feat it accomplished the week of Nov. 8, 1975.

HARMONY: What do Burt Bacharach, Carole Bayer Sager, Diane Warren, Albert Hammond, John Lennon, Paul McCartney, Pete Townshend, Nickolas Ashford and Valerie Simpson have in common? They've all had songs recorded by Elton John. While he is known as a songwriter, and as famous as his partnership with Bernie Taupin is, Elton has turned to other composers now and then. Bacharch and Sager wrote "That's What Friends Are For" (originally recorded by Rod Stewart), Warren and Hammond penned "Through The Storm," Lennon and McCartney wrote "I Saw Her Standing There" (which Elton covered), Pete Townshend composed "Pinball Wizard" (which Elton also covered), and Ashford and Simpson wrote " Ain't Nothing Like The Real Thing" (which Elton recorded with Marcella Detroit). SLEEPING WITH THE PAST: Who was the first artist to take an Elton John–Bernie Taupin song into the top 50 of the Hot 100? Not Elton John. He did debut on the Hot 100 with one of his own songs before anyone else did, as "Border Song (Holy Moses)" preceeded "Your Song" by entering the chart the week of Aug. 15, 1970, but the Uni single only went to No. 92. "Your Song" entered the chart the week of Nov. 28, 1970, but one week earlier, a cover of "Border Song" debuted at No. 74. Produced by Jerry Wexler, Tom Dowd and Arif Mardin, the Atlantic single by Aretha Franklin bulleted to No. 54 in its second week and then climbed to No. 48, becoming the first John-Taupin song in the top 50. Two weeks later, Franklin's "Border Song" moved 41-37, while John's "Your Song" jumped 49-40. Franklin's version of "Your Song" was a live version titled "I Saw Her Standing There." It was also charted by Dionne Warwick for "That's What Friends Are For." MOVIE SONGS (SAY SO MUCH): Elton John's first single from a soundtrack was the title song "Friends," from the 1971 film about a boy from London who falls in love with a young girl from France. The "Friends" soundtrack, released on the Paramount label, only went to No. 36 on the Billboard album chart, while the single peaked at No. 34. It would be a long time before Elton would write the music for another motion picture: 23 years later, he collaborated with Tim Rice on "The Lion King," which turned out to be a box-office smash. The album went to No. 1, and the hit single, "Can You Feel The Love Tonight," won an Oscar for John and Rice. It was worth the wait. HEARTACHE ALL OVER THE WORLD: For more than 25 years, the song "Candle In The Wind" was indelibly linked with the late Marilyn Monroe, thanks to Bernie Taupin's moving lyrics about Norma Jean. But no one in this generation will be able to hear that song again without thinking of Diana, Princess Of Wales, after Elton's emotional musical tribute to her during her funeral at Westminster Abbey on Sept. 6, 1997. "Candle In The Wind" was originally released as a single in 1974, but in America it remained an uncharted B-side, as U.S. radio programmers preferred the R&B-influenced "Bennie And The Jets," which became Elton's second No. 1 in the U.K. when "Bennie" didn't chart at all during its original release; "Candle In The Wind" was the A-side, peaking at No. 11. When Elton returned to RCA in 1985, after a stint on Geffen, his first single was a live version of "Candle In The Wind" recorded in Australia. The song charted for the first time in the U.S., peaking at No. 6. In Britain, this live version went to No. 5. With Taupin's new lyrics of "Goodbye, England's rose..." "Candle In The Wind 1997" was released as a single. It became the fastest No. 1 single in U.K. history, achieving No. 1 status on the CLN chart one day after its release. It sold more copies in one day than any other single had ever sold in one week, with the exception of "Do They Know It's Christmas?" by Band Aid.
Oliver Peoples

congratulates you

Elton John

on the occasion of your
30th Anniversary in music

Your music enriches
our mind and spirit . . . your generosity, our heart

Thank you for thirty years of musical perfection

Since March of 1995, Oliver Peoples® has been a proud supporter of The Elton John AIDS Foundation, a non-profit organization funding education and direct care services, through the sale of The Elton John Limited Edition Spectacles.
To Bernie,

With love and pride
for all the words
and all the years,
we congratulate you
and love you.

From the women
in your life,
Daphne, Steff,
Zoë, Hayley, Fran
and of course Roundup!!

XXXXXO0000

EJ-26

BILLBOARD TRIBUTE

TOP 40 HITS
Continued from page EJ-22

22. I'M STILL STANDING
Elton John                      Geffen 1983
23. SOMEONE SAVED MY LIFE TONIGHT
Elton John                      MCA 1975
24. THE BITCH IS BACK
Elton John                      MCA 1974
25. ROCKET MAN
Elton John                      Uni 1972
26. NIKITA
Elton John                      Geffen 1986
27. BLUE EYES
Elton John                      Geffen 1982
28. EMPTY GARDEN (HEY HEY JOHNNY)
Elton John                      Geffen 1982
29. DON'T LET THE SUN GO DOWN ON ME
Elton John                      MCA 1974
30. SATURDAY NIGHT'S ALRIGHT FOR FIGHTING
Elton John                      MCA 1973
31. SACRIFICE
Elton John                      MCA 1990
32. CIRCLE OF LIFE
Elton John                      Hollywood 1994
33. HONKY CAT
Elton John                      Uni 1972
34. HEALING HANDS
Elton John                      MCA 1989
35. WHO WEARS THESE SHOES?
Elton John                      Geffen 1984
36. THROUGH THE STORM
Aretha Franklin & Elton John    Arista 1989
37. WRAP HER UP
Elton John                      Geffen 1985
38. NOBODY WINS
Elton John                      Geffen 1981
39. KISS THE BRIDE
Elton John                      Geffen 1983
40. GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET
(IN THE GUN OF ROBERT FORD)
Elton John                      MCA 1976

The survey of Elton John's 40 biggest chart singles is adapted and updated from the book "Billboard's Hottest Hot 100 Hits" by Chart Beat columnist Fred Bronson, who devised a point system based on how high and how long a single charted. All of Elton John's singles were eligible, including "That's What Friends Are For," even though Elton didn't receive name credit on the label. The artist was simply listed as "Dionne And Friends," but as everyone knows, the four artists lending their voices to this special project were Dionne Warwick, Gladys Knight, Stevie Wonder, and Elton John.
CONGRATULATIONS,
BERNIE AND ELTON.
IT HAS BEEN MY PLEASURE.

MICHAEL LIPPMAN
With such a vast reserve of classic pop songwriting and recording to pick from, it is no surprise that so many songs with lyrics by Bernie Taupin and music by Elton John, sung by Elton John, have been reworked so many times by so many different artists. Indeed, the Elton John oeuvre has provided cover material for artists representing practically every genre of music, from full orchestras to instrumental soloists, international vocal stars, folkies, country singers, rockers and even reggae, via Jimmy Cliff's version of "Hakuna Matata."

As an appendix in the compendium "Rocket Man: Elton John From A-Z," so fully documents, over 200 artists and bands have recorded more than 125 Elton John songs. No surprise, too, is that John's own biggest hits have been the most widely covered, with 1970's "Your Song." the John-

"Elton and Bernie wrote a song for my album, 'The Rumour,' and Elton played piano and sang background for me. Elton is a brilliant musician and writer and quite a comic—we had a lot of fun! Bernie and Elton have a magic in their collaborations. Bernie's lyrics work perfectly with Elton's melodies. Earlier in my career, I sang 'Candle In The Wind,' one of my favorites of their collaborations, on a television special of mine where Elton was a guest and he played piano for me. That was certainly a highlight of my career."

—OLIVIA NEWTON-JOHN

'Taupin team's first major hit, garnering a staggering 40-plus covers—by everyone from Andy Williams to Rod Stewart to the Osmonds to Zamfir. Tallying 30 or more covers are "Daniel" and "Goodbye Yellow Brick Road."

Standing out among the many who covered the latter hit is Billy Joel, who shared a stadium tour billing with John in 1984 and 1995 and issued the song as a bonus track on his "To Make You Feel My Love" CD single.

Continued on page EJ-30
Dear Elton and Bernie,

We have been blessed with your music and your friendship.

Our Love,

Johnny & Eddi Barbis
"I bought my first Elton John album when I was 10 years old. I first heard 'Honky Cat' at my local CYO meeting, and I had to have that album. So my mom took me to the local T&G store, and I bought 'Honky Cat.' True to human falling of comfort in familiarity, I played 'Honky Cat' over and over, paying no attention to the other songs on the album. Eventually (after about two weeks), my father convinced me that it would be not only cost-effective, but also in the best interest of furthering my love for Elton to listen to the other songs on the album. Heeding his advice, I listened to the whole album. By the ninth cut, he proved prophetic. Upon hearing 'Mona Lisas And Mad Hatters' I knew that I'd found a new favorite song. I liked it so much that I promised my dad when I did my first record (not knowing a thing about jazz at that time) that I would record the song. Well, it took me 24 years to keep my word, but when we recorded the first Buckshot LeFonque album, we recorded 'Mona Lisas And Mad Hatters.'" —BRANFORD MARASILIS

"I think Elton John and Bernie Taupin are the greatest songwriters of all time. I was just sitting in my dressing room the other day listening to the 'Love Songs' album, and it hit me that it doesn't get any better than this."

—RUPAUL

Speaking of tributes, the "Two Rooms" album offered 16 John-Taupin covers and, besides Turner, featured Eric Clapton, Kate Bush, Sting, The Who, the Beach Boys, Wilson Phillips, Joe Cocker, Jon Bon Jovi, Daryl Hall & John Oates, Rod Stewart, Stevie Wonder, Phil Collins, George Michael, Oleta Adams (who's "Don't Let The Sun Go Down On Me" was Grammy-nominated) and Bruce Hornsby (who had briefly collaborated with Taupin in the early '80s and was heavily influenced by John).

Additionally, a number of artists and groups have recorded their own tribute albums to John, including 101 Strings, Mike Batt Orchestra, Benny And The Jets, Black Tulip, Sonny Cee, Bobby Crush, Ritchie Dennis, the Diamonds, Peter Eagles, Enoch Light And The Light Brigade, Alexandra Genseau, Holly Strings Quartet, Kinks' Road, London Starlight Orchestra, Geoff Love Orchestra, Hugo Montenegro And His Orchestra, the New Sensations, Rocking Man, The Royal Philharmonic Orchestra, Sound Sensation, Sounds Of The '70s Orchestra, Stars Unlimited Orchestra, Tesco Company, Twilight Orchestra, Westminster String Orchestra and Paul Windsor Orchestra.

Elton John song

"Candle In The Wind," "Don't Let The Sun Go Down On Me," "Rocket Man," "Sorry Seems To Be The Hardest Word" and "Take Me To The Pilot" have all garnered at least a score of covers. Especially noteworthy among them are two versions of "Candle In The Wind" cut by Kate Bush and a pair of renditions of "Don't Let The Sun Go Down On Me," one by Roger Daltry, who sang it on "The Lost Boys" movie soundtrack, and, of course, George Michael's No. 1 hit, which John duetted on and himself cites among his favorite covers of his songs. Both Joe Cocker and Gloria Estefan also cut interpretations of the oft-covered tune.

José Feliciano, whom John was connected with vocally when his star first rose in the U.S., covered both "Take Me To The Pilot" and "Border Song," the latter being one of 10 Elton John songs with a minimum of 10 covers apiece. Others with at least 10 versions are "Blue Eyes," "Country Comfort," "Crocodile Rock," "Don't Go Breaking My Heart," "Honky Cat," "Philadelphia Freedom," "Saturday Night's Alright (For Fighting)," "Skylar Pigeon" and "Song For Guy." "Border Song," incidentally, was also covered by Kenny Rogers And The First Edition, and Aretha Franklin, whose version was one of the first covers of an
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J.N.H.
It happened again in 1987, when John, again at something of a commercial lull, was the victim of a serious campaing by Britain's tabloid press. Within a few months, fans had turned his live-in-Australian version of "Candle In The Wind" into a surprise U.K. top five hit. The tabloid printed an apology and settled a libel action out of court, and John's love affair with his British fans continued unabated.

Moreover, what better way for an artist's longevity than the events of summer 1990? That's when John finally achieved his long-sought after first solo British No. 1 single. He had reached the peak in 1976 via his milestone duet with Kiki Dee, "Don't Go Breaking My Heart," but the double-sided "Sacrifice"/"Healing Hands" was truly a new landmark.

In terms of longevity, John's most successful U.K. album is not a studio set at all, nor one that was released in all territories. "The Very Best Of Elton John" (1990) spent a giant 94 weeks on the survey, all the more remarkable when one factors in another smash compilation released only five years later, the hallad collection "Love Songs." Here we find a parallel with John's second commercial home, the U.S., where his longest-running album is also a retrospective, 1974's "Greatest Hits," a chart item for precisely two years.

"BLUE MOVES" BREAKS ABROAD

Many other territories have remained devoted to John throughout his career, but, as his press aide Simon Prytherch points out, one particular album opened new doors.

The 'Blue Moves' album, which was released in 1976, was a really important album for him in breaking the French and Italian markets," says Prytherch, "and it's grown year to year from then.

In France, John has sold more than 2.3 million copies of "The Very Best Of Elton John," a rare achievement for a double-CD set. His single "Can You Feel The Love Tonight" from "The Lion King" soundtrack has sold a half-million units in France. His special relationship with the market goes back years. In the early 1980s, he recorded a duet titled "Don't Cry For Me Argentina" with French star France Gall. In 1993, French culture minister Jacques Toubon bestowed on him the status of Officer Of Arts And Letters in Paris.

His "Very Best Of" album and the "Love Songs" compilation are John's best-selling titles in Italy and among the best-selling releases by any international artist in the market.

"Elton John is among the sacred monsters of popular music here," says Michele Ottese, marketing manager for international repertoire in Italy. "His music reaches all generations. His ballads are especially popular in Italy, and his credibility as a great performer is as strong here in Italy as ever."

In Germany, "Elton John is a permanent fixture in the market; each of his albums is guaranteed a top position in the charts," says Dietmar Glode, managing director at Mercury Records in Hamburg. Glode notes that John invariably sells out all concerts and performances at open-air events in the world's third-largest music market.

Continued on page FJ-38
Thanks Elton & Bernie for sharing 30 years of songwriting wizardry with us on Storytellers.

"...such a timeless flight."
And it seems to me you lived your life/Like a candle in the wind/Never fading with the sunset/When the rain set in/And your footsteps will always fall here/Along England's greenest hills/Your candle's burned out long before/Your legend ever will.

Loveliness we've lost/These empty days without your smile/This torch we'll always carry/For our nation's golden child/And even though we try/The truth brings us to tears/All our words cannot express/The joy you brought us through the years.

Goodbye, England's rose /From a country lost without your soul/Who'll miss the wings of your compassion/More than you'll ever know.

Dear Elton....

what can I say !?!

...many congrats,
and much love!

Yan mate

Phil
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YOU'RE STILL STANDING AFTER THREE DECADES.

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ELTON & BERNIE

From “Empty Sky”
to “Wicked Dreams”
and Everything in between.
A glorious musical journey, indeed.

- John Cannelli

AROUND THE WORLD
Continued from page EJ-34

“The Very Best Of...” also has been a best-seller in Germany, spending 44 weeks on the album chart, peaking at No. 2, and gaining platinum status (500,000 units). His 1992 album “The One” was similarly successful in Germany, spending 34 weeks on the album chart and peaking at No. 1.

“Germany and Spain have always been very strong markets for him, and Japan and Australia,” says Prytherch.

“He’s always given in to Japan on the ‘extra track’ requirements for albums, and in 1995 he played Japan for the first time since he went there with Eric Clapton and Mark Knopfler. Another place he toured properly for the first time on his last world tour was South America.

In Latin America, Elton John’s top-selling title is the “Love Songs” compilation, which has sold more than 715,000 units in the region. Marya Meyer, VP of international artists marketing, PolyGram Latin America, says John’s highly charged tunes enjoy a captive audience “in a region where people are not afraid to express their emotions. Elton John transcends the language barrier with the most emotionally expressive song interpretations of all time.” Brazil, Latin America’s largest and most populous country, also is John’s biggest Latin market.

WORLD TOURS

John’s new live itinerary, which is likely to stretch to at least 18 months of road work worldwide, has him starting in the U.S. in October, with European dates to follow, including shows at London’s Wembley Arena in December. Early in 1998, he will tour Australia with Billy Joel.

Such an ambitious schedule follows a rich tradition, as John’s endless touring road has included some momentous international stops. In 1979, he played eight concerts in Leningrad, becoming the first Western artist to tour in the U.S.S.R. and inspiring the subsequent documentary film “To Russia With Elton.”

In 1984, Sarajevo, in the former Yugoslavia, was the starting point for a European tour, and a 1986 Antipodean tour produced the “Live In Australia” album, co-starring the Melbourne Symphony Orchestra. British fans also fondly remember the summer 1992 shows that paired him with Eric Clapton at Wembley Stadium.

In 1995, there were four concerts at Sun City in the newly post-apartheid South Africa, and 1995 brought a return to Russia, when John played two shows at the Kremlin Palace Of Congresses in Moscow—underlining again that, in the language of music, “Elton John” are words understood everywhere.

Additional reporting for this story was provided by Wolfgang Spahr in Germany, Mark Deszato in Italy, Cecile Tesseyre in France and Latin America bureau chief John Lannert.
ELTON, 30 YEARS...

IT'S STILL YOUR SONG.

Congratulations Elton for three amazing decades of historic performances at Universal Concerts' venues from Atlanta to Los Angeles. Special appreciation also goes out to Bernie Taupin, John Reid Management Limited, Constant Communications Corporation and The Howard Rose Agency.
Reg Dwight—at the tail-end of the 60s at EMI's Manchester Square headquarters, where Dwight was known around the offices as a keen young session singer/pianist with a passion for record collecting. Introduced to Reid by David Croker, manager of the EMI-licensed Bell label, the pair struck up a good friendship. It continued as the singer/songwriter worked on his "breakthrough "Elton John" album for release by DJM Records in the spring of 1970.

At that time, John was signed to Dick James for recording, publishing and management. It was just a few months later that the singer and his mother, Sheila Dwight, suggested that Reid join the team as day-to-day manager, as John's success started to roller-coast. Dick James generously agreed to relinquish the headaches and conflicts of management duties in order to concentrate on his other roles, with the mutual understanding that Reid would become John's exclusive manager when DJM's management contract ran out in 1973.

"I was pretty scared, because I was just 21 and I'd had no management experience at all," recalls Reid, "but I learned as I went along and eventually had enough knowledge to help Elton make some important decisions regarding his recording and songwriting career."

The eventual outcome was the formation of John Reid Enterprises and Rocket Records in early 1973 (although John could not contractually record for the label until 1975), while the creation of Big Pig Music would significantly leave Dick James bereft of Elton John and Bernie Taupin's future publishing interests.

LEARNING EXPERIENCE
In 1974, Reid was in the hot seat, negotiating John's U.S. recording contract with MCA, a landmark deal worth $1 million.

Continued on page EJ-42
GOODBYE  YELLOW BRICK ROAD
YOUR SONG
DON'T LET THE SUN GO DOWN ON ME
CANDLE IN THE WIND
SATURDAY NIGHT'S ALRIGHT FOR FIGHTING
SACRIFICE
ROCKET MAN
DON'T GO BREAKING MY HEART
SOMEONE SAVED MY LIFE TONIGHT
BENNIE AND THE JETS
CROCODILE ROCK
I GUESS THAT'S WHY THEY CALL IT THE BLUES
I'M STILL STANDING

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* All My love, David”

“...the past 25 years have been a wonderful experience for me to be a part of Elton and Bernie’s family. We have grown up together, and it’s been an honor to work with such incredibly gifted people. I love them both very much.”

— CONNIE HILLMAN, tour producer and former VP of Rocket Records

“Elton’s one of the greatest artists of all time and without a doubt the greatest ambassador for the music industry ever. I’m proud to call Elton and Bernie my friends. I love them both dearly.”

— JOHNNY BARBIS, president, A&M Associated Labels

JOHN REID
Continued from page EJ-40

$8 million for five albums. “It was the first contract I had negotiated,” recalls Reid. “Nobody was advising me—I was acting on instinct. Record contracts are very hard things to understand, but I really stuck my nose into them. They were my bedtime reading for a couple of years—and also publishing contracts, comparing them and trying to assess what effect one had on the other.”

More than two decades later, Reid is philosophical about his professional relationship with his longtime client and friend. “After 27 years, we’re a lot more at ease with each other,” he reflects. “The ups and downs go hand-in-hand, but generally one’s always been there for the other. In the absence of Elton’s old lifestyle, any tensions between us have been considerably reduced.

“The best thing about managing him these days—and maybe it’s also the worst thing—is that he’s just so anxious to work, it’s tough to hold him back. Most people don’t like to work too much, but he’s always trying to figure out what to do next, and, if anything, he tends to over-commit himself. He often finds it hard to say no, which can make keeping up with him pretty difficult. He certainly has more energy than anyone I know. He’s currently playing tennis every day in preparation for the new album and tour, which will keep him busy for most of the next year.”

Reid is looking forward to the imminent release of “The Big Picture” and a worldwide campaign that he hopes will encourage the record-buying public to re-evaluate Elton John’s status in the musical hierarchy, following the star’s 50th birthday earlier this year. “I was pissed off when George Michael came up with the title ’Listen Without Prejudice’,” jokes Reid, “at Elton at 50 is just as listenable as Elton at 30, and, if anything, he now has a fresh outlook on life. We’ll be easing into promoting the album with a lot of television, including ‘An Audience With Elton John’ for [Britain’s] ITV, which will feature Elton chatting and playing to a celebrity audience and should be a lot of fun.”

Continued on page EJ-44
Congratulations

Bernie & Elton

on an inspirational

30 Years of Music

George Michael
JOHN REID
Continued from page EJ-42

"Elton is also playing his first U.K. tour in six years this December, followed by a slow build-up worldwide through 1998. Another joint tour with Billy Joel kicks off in Japan and Australia next March. Their U.S. shows worked very well last time round and are a good template for stadium gigs, as the audience gets double the value and a good mix of their talents—they play separately and together, alternating songs quite seamlessly. We'll probably bring the tour to Europe next summer and are looking at somewhere different to play in the U.K., rather than the usual stadiums. We may also go back to Russia again next year."

Elton John's other main occupation during the '90s has been as soundtrack composer with Tim Rice for Disney projects such as the spectacularly successful 'The Lion King.' How involved has Reid been behind the scenes of this collaboration?

"Very much so. In fact, we've recently been over to Minneapolis for the premiere of 'The Lion King' stage show, which looks absolutely stunning. Elton and Tim have written three extra songs for the production, which is opening on Broadway in November," says Reid.

"I'm also acting as executive producer of their version of 'Aida,' the famous love-triangle story, which will probably start casting later this year with a Broadway opening in November 1998. Elton writes with Tim the same way he does with Bernie Taupin, and at a ferocious pace—Tim sent him the lyrics for 'Aida' in sequence and Elton finished the melodies in just 19 days. "They're also lined up to write the music for an animated version of the legend of 'Eldorado—City Of Gold' for DreamWorks SKG, which will hopefully be released sometime in 1999."

BEYOND ELTON
Apart from Elton John, Reid is currently managing Andrew Lloyd Webber, Lionel Richie, Lloyd Cole and new act Another Level. In the past, he also has been associated with such names as Queen and comedian/actors Billy Connolly and Barry Humphries, among others. However, there is no doubt that his name will always be intrinsically linked with the bespectacled piano-playing record fan he first met at EMI all those years ago, whose career has been one of the most spectacular in show-business history.

Earlier, Reid had noted that John's voice has mellowed on "The Big Picture." But does he think that Elton John the man is similarly mellowing in 1997?

"Elton's appetite for work hasn't relaxed," concludes Reid, "but he's probably more patient with himself these days. In the past, he's always been very impatient with his own output and always wanted to do better than anyone else—the ultimate perfectionist. His pace might be mellowing a bit, but his attention to detail certainly hasn't."
Many Happy Returns!

Since 1974 Elton has returned to Australia for eight tours — and every one has been in association with Duet.

In 1998 he returns Face to Face with Billy Joel for yet another sell-out season.

We're proud to have been part of your inspirational thirty years in showbusiness.

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Congratulations John Reid.

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HALF AS COOL
FOR HALF AS LONG.
HERE'S TO ANOTHER 30 YEARS.
WITH LOVE AND RESPECT,
JON BON JOVI

BY MARIA ARMOURDIAN

In late 1986, Elton John reached out to a young boy named Ryan White, an 11-year-old stricken with the deadly AIDS disease. After the young White had contracted the disease from a blood transfusion, he was taunted, thrown out of school and forced to move to another town to try to resume a normal life.

Deeply affected by the boy's pain, his losing battle against AIDS and his family's plight, John flew to the White family home in Indianapolis to support them and help them move to a more forgiving town.

As Ryan neared his death, John flew back to spend more time with the boy and organized and financed his funeral.

The night Ryan White breathed his last breath, a tearful Elton John took the stage at FarmAid and dedicated his performance of "Candle In The Wind" and "I'm Still Standing" to the boy.

The relationship was a turning point for John. While he has always been charitably minded, participating in numerous fund-raisers and philanthropic efforts, the loss of White and several other friends caused him to focus more and more on helping AIDS victims. "I have lost so many friends to AIDS, and I know so many more who are living with HIV and AIDS. It continues to be a personal battle for me," John said in a prepared statement.

One year later, he met Elizabeth Glaser, a woman who had lost one child, Ariel, to AIDS, while she and her remaining child were both HIV positive. Glaser had established the Pediatric AIDS Foundation and worked diligently for the cause while afflicted with the disease.

Here John found a prototype for his own organization.

"He loved the way she handled her charity," says Sarah McMullen, John's publicist and Foundation boardmember. "She was instrumental in his deciding to do his own nonprofit, using the same kind of scruples and policies."

TAKING ACTION

It was December 1992, two years after White's death, when John established the Elton John AIDS Foundation, through which he hoped to alleviate some of the horrible pain for AIDS victims and prevent its further spread.

He then recruited Atlanta, Ga.-based John Scott to head up the operation and asked several friends and associates to join the executive and advisory boards. "Elton really wanted to be more responsible and hands-on with his philanthropy and to understand the projects being funded,"
They all laughed...

until he sat down

to play!

your friends,
Scott explains. "Until the foundation's beginning, he had been supporting various other charities.

The 10-member executive board and 20-person advisory board are powerhouses, with top music-industry executives, celebrities and doctors serving its cause, as well as longtime colleagues of Elton John, such as agent Howard Rose, tour producer Connie Hillman and publicist Sarah McMullen, who serves as director of fundraising and special events.

As the foundation's chairman, Elton John would oversee the funds and run a frugal operation, which would result in the maximum amount of money going to AIDS victim-care and prevention programs. With a staff of four, he sought to keep administrative costs down to ensure a high percentage of money raised reached the victims and worthwhile AIDS programs. Now 80% of the money raised goes directly into AIDS-related programs.

Scott, the organization's director and president, had

"Elton John was the first entertainer to step forward in the fight against AIDS. I will always consider Elton my guardian angel."
—JEANNE WHITE, Ryan White Foundation

"[Elton and I] have shared so many incredible times together these past 15 years. Little did I know as a college student in the '70s that the album I loved so much, 'Goodbye Yellow Brick Road,' would become such a major part of my life. We have shared celebrations and great losses, and through everything there has been his music. I continue to be in awe of him as a musical genius, but I also continue to be in awe of him as a human being. I am so proud to be a part of his work in the fight against AIDS. And on Sept. 6 I only had to see his face to know that the world was in for a deeply moving tribute to Princess Diana. Of all the times we have shared together, this will always remain the moment when I was most proud and touched by him."
—SARAH McMULLEN, president, McMullen & Company

never run a charitable organization, but John's commitment and concerns were contagious enough to compel him to join the quest. Using his experience managing his own real-estate firm, he brought business sense to the nonprofit organization. "I had run my own business and approached the organization just like that," Scott says.

Early on, Scott created a partnership between the foundation and the National AIDS Fund in Washington, D.C., to aid in the dispersal of money to local communities' AIDS patient care programs. The two awarded grants across the U.S.

Since its inception, the foundation has awarded $9 mil-

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Continued from page EJ-46

ELTON JOHN AIDS FOUNDATION

With John Scott, executive director of the Elton John AIDS Foundation
ELTON JOHN AND BERNIE TAUPIN

"THE MUSIC, THE WORDS,
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Continued from page EJ-48

Scott says.

Meanwhile, getting the drugs to some has become increasingly difficult, particularly in the face of Medicare's stringent rules, which require full-blown AIDS prior to eligibility, Scott says.

"Although there's still no cure, these drugs will prolong life, and early detection and treatment are the answers," Scott says. "We need to have the drugs accessible to everyone."

Keeping AIDS in the forefront is another battle for the Foundation, Scott says, because much of the national attention has turned away. But, with the "healthier population, there is an even bigger demand for the services," he explains. "It's costing more, with treatment needs doubling and tripling, so organizations are having a difficult time."

GOOD WORKS

Although most of John's charitable efforts go in support of his foundation, he still participates in a number of his colleagues' causes as well. Most recently, he agreed to work with Beatles producer George Martin to help victims of the Montserrat volcano in the Caribbean.

He has appeared on behalf of two environmental causes as well: Sting's Rainforest Foundation and Don Henley's Walden Project, the latter of which works to save Walden Woods from development.

He also has lent support to at least two youth-oriented programs, including Andre Agassi's Boys & Girls Club Of Las Vegas, a program for youth at risk, and Neil Young's Bridge School Benefit, a small school in the Bay Area that works with children affected with cerebral palsy.

He also has been known to cut personal checks to support various charities, according to McMullen, who notes that most of the charities are AIDS-related.

FUND-RAISING FUNCTIONS

John does not fund the foundation that bears his name. Although he initially fed the organization its seed money, now the Elton John AIDS Foundation is supported solely by public donations and sponsorships through various fund-raising efforts and merchandise.

Now that the Foundation is self-sufficient, John makes his donations peripherally, by participating and making appearances at fund-raising events and by purchasing the merchandise, according to Scott. Additionally, John donates a percentage of his singles sales to the charity.

Each of the fund-raisers are very much a reflection of John and his life, however. For instance, he is a collector of Lalique crystal figurines and a fan of angels, so the Foundation partnered with Lalique to make a gold and crystal three-angel series of figurines as a benefit. The first angel sold out in five months, generated $250,000 and broke all Lalique's sales records. The second angel, "Elton's Singing Angel," was exclusive to Neiman Marcus stores from March 15 until April 30, 1997.

In June of last year, John rummaged through his closet and donated much of his stage and designer clothing to the organization for sale at an Atlanta-based Neiman Marcus. The Elton's Closet event, while intended to be open for two or three weeks, sold out in 10 days, with some items selling for $10,000. "People flew in from all over the country, and we had to limit the time people were allowed to shop to make room for others," Scott says.

Other fund-raisers match his personal life as well. An annual art auction reflects the art collector Elton John. The Elton Candle's scent was selected by the man himself, while its packaging is taken from the art in his home. And of course, there are the eyeglasses—the Elton John Limited Edition Spectacle—available through Oliver Peoples boutiques.

Elton and Bernie,
You are dear friends who have been and continue to be an inspiration in my life.

With love,
SHERYL CROW
Dear Elton,

It's a privilege.

Love,

Allen Grubman
From Kiki Dee To Jimmie's Chicken Shack, Elton John's Hands-On Involvement Revives The Artist-Friendly Rocket Records

By Richard Henderson

As symbolized by the train-engine logo familiar to record buyers in the '70s, Rocket Records proved to be "the little label that could," showing itself to be a viable presence with solid, innovative acts and a string of chart-topping hits to its credit. Started in 1973 by Elton John, his manager John Reid, Bernie Taupin, producer Gus Dudgeon and associate Steve Brown, Rocket enjoyed much success before that decade's end. Now, revived by John and Reid in 1995 with the release of Elton John's album "Made In England," Rocket is poised once again to bring its golden touch to radio and retail in the '90s. Members of the Rocket family, past and present, recall the label's beginnings and predict its future.

The Launch

Originally the secretary to Howard Rose, Elton John's agent for nearly three decades, Connie Pappas Hillman is now the North American tour producer for Elton John. In the early '70s, as John's star rose, she was asked to work for him and Reid exclusively, developing the beginning of Rocket Records out of a custom label deal that had been given to them at MCA. "I was asked to assist Steve Brown, one of the five partners who was going to come over from the U.K. to run the office in Los Angeles," recalls Hillman, "Well, he chose not to move over, and so I was given the job of VP of the record label! John Reid and Elton, with the amazing amount of faith and trust they put into the people they work with, said, 'You'll become the VP of this record company, and you'll learn how to do it.' That was the beginning, in 1972, and I've been with them in various capacities ever since.

For Hillman, Rocket's early days are symbolized by specific projects. "Kiki Dee was where the real commercial success began happening," she says. "We were intent on showing people that this wasn't a vanity label, that Rocket had legs to it. We were selling, we were getting on the radio, and Elton had a strong involvement in all of that. He tended to spend a bit more time in Los Angeles in those days, so I was very much a hands-on presence in the American division of the label. I worked at Rocket until I went on to assist John Reid with management chores in the U.S. in 1974, handling Queen and Kiki Dee, and Tony King was brought in to run the label.

Continued on page EJ-54
Elton,

May the Youthful song in your heart always be as infinite as the Passion of your art.

Lots of Love,

Laurence Fishburne & Stephen Baldwin
“Kiki Dee was our first touring artist proper,” Hillman remembers. “She was doing television and getting recognition and had, in her own right, created a name. We had great success on radio and at retail with her. ‘I’ve Got The Music In Me’ was always a favorite of mine; she had such a phenomenal voice, and hearing that song brings back a lot of happy memories for me.”

**KING’S REIGN**

Rocket’s next stage was marked by the Neil Sedaka hit “Laughing In The Rain.” Of his renaissance, Hillman states, “Here we had an artist who could not get played at radio for the wrong reasons, which unfortunately is all too common even today, yet Neil was someone whose talent transcended age discrimination. With the right songs and the right direction, he came back and was a viable entity at radio again. That was a wonderful thing to see happen.”

Following Hillman’s departure, Tony King (currently the creative consultant to Rupert Loewenstein, the manager of the Rolling Stones) became executive VP of Rocket Records from 1975 until 1978. King’s tenure coincided with the flush of Rocket’s success, with Sedaka, Kiki Dee and, to a slightly lesser extent, U.K. chart veteran Cliff Richard all making chart appearances. Of the English cast to the A&R policy at Rocket, King notes, “There were some American acts, like Brian & Brenda Russell or the Hudson Brothers, but even Neil Sedaka was kind of an English act at that point; Neil had had success in England with a couple of albums that had done very well. Songs were combined from those two for an American release, with ‘Laughing In The Rain’ being a big hit and ‘Bad Blood’ being an even bigger one.”

King is quick to point out that “Elton was regarded by American radio people and by the business in general as a musicologist and enthusiast, so he was very respected for his taste and his enthusiasm and his dedication to promoting artists other than himself. He was very generous with his time and with his spirit in doing that. I know that he went on a tour of radio stations in America, promoting Rocket as much as himself. A lot of the success enjoyed by Rocket artists can be ascribed to Elton’s direct participation.”

**CURRENT VARIETY**

Today, John Cannelli, the Manhattan-based president of Rocket Records, says, “Rocket for the ’90s is eclectic, though the common thread is great pop songs. There’s a bit of crossover, radio-format-wise. There are singer-songwriters and bands. It’s not really about one genre of music. As in its original form, the A&R is done by Elton and John and myself, along with Todd Interland, heading up A&R in the New York office. Currently, we have Ryan Downie’s re-release of his 1996 album and, from Baltimore, Jimmie’s Chicken Shack, which is somewhere between alternative and rock, a hybrid that the band’s members call ‘nu-grt’ there’s Elton’s new album in September, and Daniel Cartier, a singer-songwriter from New York, will have an album released in that month as well.”

“There will be English acts on the label,” Cannelli continues, “as people at Elton’s management, John Reid Enterprises, are scouting new acts over there. We look for artists who can write their own music, who have a face and a strong personality, who can perform and put on a great show.”

Continued on page EJ-60
Thanks for thirty years of great music.


SL-Class
Elton John has reached and then surpassed his own legendary status through the years by re-inventing the definition of rock and pop music. Ranking near the top of his latter-day hits, however, is the integral role he has played in propelling the words “Hakuna Matata” into the popular lexicon.

Although John made a small spark in the film-music arena back in 1971 with contributions to the now long-to-find soundtrack to a forgettable film called “Friends,” he basically had been silent in the soundtracks market, save licensed material, until he was bitten by Walt Disney’s “The Lion King” six years ago. With sales of more than 10 million on that Walt Disney Records album under his belt, John is now ensconced in a new stage adaptation of the musical “Aida” for Disney, as well as a DreamWorks SKG animated feature and several other nascent projects.

The melodies that propelled “The Lion King” to soaring heights are pure John prowess, but there has been one notable difference in this new chapter of his career. Whereas Bernie Taupin has been John’s lyrical soul mate for almost all of his popular successes, it is lyricist Tim Rice who appears to be the ticket at the box office and on stage. Rice and John collaborated on the five songs for “The Lion King” film and on three additional songs for the stage musical, which opened this summer in Minneapolis and makes its Broadway debut Nov. 13. The song “Can You Feel The Love Tonight” earned both artists Oscars and Golden Globe Awards for Best Song.

THE CHOSEN

Rice, a veteran of the film-music scene, gets the credit for bringing John into the fold. “I was signed up before the film throughout the years-long process. “We thought he’d hang it out, but he ended up working consistently over the next two years,” he says. “The astounding thing is how (his songs) so clearly and consistently connect with people. He gets it on the very primal level.”

The “Lion King” experience has inspired Disney to embrace artists it might not have considered for animated feature fare. The studio is working with Phil Collins on the...
To Elton & Bernie

What a team!

World champions for 30 years and no end in sight.

We Love You.

Congratulations!

Trudie & Sting
score to “Tarzan,” which opens next summer, and with Sting on the music for “King Of The Sun.”

“This fun for us to be eclectic and keep shaking it up,” Schumacher says. “And, for Elton, I think it’s fun because it’s a bit of a risk jumping into something that we don’t quite know about. Elton was remarkably trusting as we put ‘The Lion King’ together.”

CROSSOVER SUCCESS

John and Rice had worked together briefly in 1981 on a non-soundtrack song, but their soundtrack work opened a whole new chapter in what has last become a golden relationship. “Obviously, a soundtrack to a Disney movie has a chance of good sales, but this one was so big that a lot of it had to be because of Elton,” Rice says. “The soundtrack reached out to people who were never fans of Elton’s in the first instance, and then to his tremendous fan base because it happens to be great music written by Elton John.”

The two are still at work together again on a film, this time on the soundtrack to DreamWorks’ animated feature “El Dorado,” which is slated to debut in November 1999. The duo also has penned 22 new songs for a revived stage version of the musical “Aida” for Disney, which is earmarked for fall 1998. According to Schumacher, the idea for the new stage adaptation was purely John’s. “The summer after ‘The Lion King,’ Elton and I had lunch and talked about what we thought we would want to do next, and he said he would love to do a stage musical,” he says. Schumacher, who already had been developing “Aida” as an animated movie, simply shifted the concept to the stage.

MAGICAL TRIO

The re- teaming of John, Rice and “Lion King” score-master Hans Zimmer for “El Dorado” is a boon for the young studio and a personal coup for DreamWorks co-owner Jeffrey Katzenberg, who shepherded “The Lion King” while still at Disney and is a self-described “Elton groupie.” “They are truly a magical trio,” says Katzenberg. “To say we caught lightning in a bottle with the three of them is an understatement.”

Getting the trio signed up to work on the fantastical story of two young men, a dreamer and a scheme who seek their fortunes in the mythical Spanish city of El Dorado circa 1500, appears to have been another smooth sell. “I hardly could get the pitch out of my mouth, and it was all hands in—one for all and all for one,” Katzenberg says. “Everyone was genuinely excited about the idea of playing together again on a very different-style movie with a bit more sophisticated story.” He adds he is “certain” another DreamWorks-John pairing is in the offing.

The overnight success of “The Lion King” begs the question of what took John and the Hollywood community so long to get together? “As a practical consideration, nobody was really doing original story-film musicals anymore,” Schumacher says. He also notes that some stereotyping might have played a part. “People might think of him only as a rock star, but his interests are so diverse. He loves artwork and collecting. He loved looking at the drawings throughout ‘The Lion King’ process.”

Katzenberg says it was merely a matter of someone asking, “Tim Rice gets 100% of the credit for that. It was Tim’s instinct that Elton could really shine and do the kind of work he did in this realm.”

With what looks like another limitless phase of John’s career taking shape, the musical “The Lion King” has just completed a roaring run in Minneapolis and is set to conquer the Great White Way this fall. The original cast recording of the musical is being recorded in late September for release Nov. 11 in New York and Nov. 18 in all other U.S. markets.

The segue from screen to stage brought three additional John-Rice compositions and several other songs whose roots are in Zimmer’s film score and the “Lion King”-inspired album “Rhythm Of The Pride land.” Integrating all of the musical numbers with a cast of sharpened and sometimes redefined characters was Mark Mancina, whose resume is filled primarily with film work, most recently “Speed 2” and “Con Air.”

“I’ve probably worked on Elton’s music more than

Continued on page EJ-60

Dear Elton,

From my childhood spent listening to “Tumbleweed” and gazing at your posters on the bedroom wall, to sitting in the studio watching you create the score to “Aida”......

Dreams do come true.

Thanks for sharing your talents and friendship.

Love,

Robert Jess Roth

Marek Lieberberg and all at Marek Lieberberg Konzertagentur
CONGRATULATIONS
ELTON & BERNIE
show. We’re looking for the whole package, basically,” Cannelli also predicted great things for the debut of Roxy Lopez, due in January ’98, as well as a new album that year from Lulu (who was also signed to Rocket in the ’70s.)

John Barbis also welcomes the reactivated Rocket. As president of A&M Associated Labels, through whose structure Rocket is presently distributed, Barbis is pleased to note early success with the release of Jimmie’s Chicken Shack—“a band out of the Northeast, which is doing a couple of thousand albums a week currently on SoundScan.”

“The first new Rocket artist, Ryan Downe, has been out on the road with the Who and has been building a fan base,” notes Barbis. “This is the second Who tour that he’s opened. He’s also toured the country, doing everything from the branches to radio station dates. We’re trying to acclimate him to America, not just to one genre but to the whole country.” Barbis also anticipates good sales for the Roxy Lopez and Lulu efforts to come, noting of the latter that “she was signed personally by Elton and John Reid, who have known her for years. Elton’s written a song for Lulu’s album already.

“We’ve just put out the new Elton John single, ‘Something About The Way You Look Tonight,’ which I think is an absolute smash. It’s obvious that Elton doesn’t want to occupy one niche with Rocket. He wants an artist-friendly company with mass appeal. This is someone who buys his own records, who loves browsing for hours in record stores, and who certainly isn’t just waiting for someone to send him something. His own tastes span all types of music, so that’s how you’ll feel Elton’s presence in the record company.”

For Tony King, that presence is summarized by one memory in particular: “The Kiki Dee shows at the Roxy, a four- or five-night stand that was packed every single night. Everybody came out for those, all the artists in town. On opening night, Kiki had Bonnie Raitt and Linda Ronstadt sitting in the audience singing backup vocals for her! Elton used to come on every night and sing ‘Don’t Go Breaking My Heart.’ He’d always come out as a surprise; he’d never announce it. I was at the shows every night, but I never knew whether he was there or not! I’d know he was going out for dinner, so I’d think, ‘Oh, he won’t be here tonight.’ Then, all of a sudden, he’d be there. You could imagine him saying in the middle of dinner, ‘Oh, excuse me, got to go to the Roxy now, sing a song with Kiki.’ It was such a wonderful, warm show, with these two great friends, both great artists, having a great time together. I have very fond memories of those nights at the Roxy.”

“Lala’s album already.

“Sometimes, when we listen closely, we can actually hear the angels.

Thanks, Elton, for 30 beautiful years.”
ROCKET MAN

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"And I thank the Lord there's people out there like you"

BENNETT ZIMMERMAN

ELTON JOHN U.S. DISCOGRAPHY

Empty Sky (MCA) June 1969
Empty Sky/Val-Hala/Western Ford Gateway/Hymn 2000/Lady, What's Tomorrow/Sails/The Scaffold/Skyline Pigeon/Gulliver's Gone—Hay Chewed

Elton John (MCA) April 1970
Your Song/I Need You To Turn To/Take Me To The Pilot/No Shoe Strings On Louise/Your First Episode At Hienton/Sixty Years On/Border Song/The Greatest Discovery/The Cage/The King Must Die

Tumbleweed Connection (MCA) October 1970
Ballad Of A Well-Known Gun/Come Down In Time/Country Comfort/Son Of Your Father/My Father's Gun/Where To Now, St. Peter/?Love Song/Amoreena/Talking Old Soldiers/Burn Down The Mission

17-11-70 (MCA) April 1971

Friends (Paramount) May 1971
(Only Elton John songs are listed) Friends/Honey Roll/Seasons/Can I Put You On?/Michelle's Song/Seasons (reprise)

Madman Across The Water (MCA) November 1971
Tiny Dancer/Levon/Razor Face/Madman Across The Water/Indian Sunset/Holiday Inn/Rotten Peaches/All The Nasties/Goodbye

Honky Chateau (MCA) May 1972
Honky Cat/Mellow/I Think I'm Going To Kill Myself/Susie (Dramas)/Rocket Man (I Think It's Going To Be A Long, Long Time)/Salvation/Slave/Amy/Mona Lisa's And Mad Hatters/Hercules

Continued on page EJ 64

BILLBOARD TRIBUTE

www.americanradiohistory.com
To: Elton and Bernie

We wanted to convey our heartfelt congratulations for 30 years of the creation of the best music of our generation. In the song "Writing" the lyric "Will we still be writing in approaching years?" particularly comes to mind at this moment. It is so rare in this industry that a collaboration like yours can weather the tide of change and still be as unique and fresh as when you first began.

It has been our honor to have been able to be a contribution to your professional lives for the past 24 years of your 30 years together. On a personal note, it has been a special privilege to be associated with two kind, generous and "real" people. We hope for you both a happy and fruitful continuing career.

See you at your 50th anniversary!

Much love,

Neal, Lisa, Sheri and all at Neal Levin and Company
Dear Elton,

From your very first visit to Scandinavia in 1970 to your Polar Music Prize in 1995 it has been great fun. We look forward to many more wonderful performances and memorable moments.

See you soon!

Thomas

Steen

Rune

EMA TELSTAR

BILLYBOAR

GUNNAR EIDE A/S

ELTON JOHN

30 YEARS OF MUSIC

WILLIAM H. COSTIN, JR.

DISCOGRAPHY
Continued from page EJ-62

Don't Shoot Me, I'm Only The Piano Player (MCA) January 1973
Daniel/Teacher/I Need You/Elderberry Wine/Blues For My Baby And Me/Midnight Creeper/Have Mercy On The Criminal/I'm Going To Be A Teenage Idol/Texan Love Song/Crocodile Rock/High-Flying Bird

Goodbye Yellow Brick Road (MCA) October 1973
Funeral For A Friend—Love Lies Bleeding/Candle In The Wind/Bennie And The Jets/Goodbye Yellow Brick Road/That Song Has No Title/Grey Seal/Jamaica Jerk Off/I've Seen That Movie Too/Sweet Painted Lady/The Ballad Of Danny Bailey (1909-34)/Dirty Little Girl/All The Girls Love Alice/Your Sister Can't Twist (But She Can Rock 'n' Roll)/Saturday Night's Alright For Fighting/Roy Rogers/Social Disease/Harmony

Caribou (MCA) June 1974
The Bitch Is Back/Pinky/Grimsey/Dixie Lily/Solar

Prestige A Gamma/You're So Static/I've Seen The Squeezers/Don't Let The Sun Go Down On Me/Ticking

Greatest Hits (MCA) November 1974
Your Song/Daniel/Honky Cat/Goodbye Yellow Brick Road/Saturday Night's Alright For Fighting/Rocket Man/Bennie And The Jets/Don't Let The Sun Go Down On Me/Border Song/Crocodile Rock

Captain Fantastic And The Brown Dirt Cowboy (MCA) May 1975
Captain Fantastic And The Brown Dirt Cowboy/Tower Of Babel/Hitler/Hitler/Eyes/Tell Me When The Whistle Blows/Someone Saved My Life Tonight/Getta Get A Meal Ticket/Better Off Dead/Writing/We All Fall In Love/Sometimes/Curtains

Rock Of The Westies (MCA) October 1975
Yell Help/Wednesday Night—Ugly/Dan Dare (Pilot Of The Future)/Island Girl/Grow Some Funk Of Your Own/I Feel Like A Bullet (In The Gun Of Robert Ford)/Street Kids/Hard Luck Story/Feed Me/Billy Bones And The White Bird

Here And There (MCA) April 1976
(Live) Skyline Pigeon/Border Song/Honky Cat/Love Song/Crocodile Rock/ Funeral For A Friend—Love Lies Bleeding/Rocket Man (I Think It's Going To Be A Long Long Time)/Bennie And The Jets/ Take Me To The Pilot

Blue Moves (MCA/rocket) October 1976
Your Star Is Born/Tonight/One Horse Town/Chameleon/Boogie Pilgrim/Cage The Songbird/Crazy Water/Shoulder Hostler/Sorry Seems To Be The Hardest Word/Out Of The Blue/Between Seventeen And Twenty/The Wide-Eyed And Laughing/ Someone's Final Song/Where's The Shooah/If There's A God In Heaven (What's He Waiting For?)/Idaho/Theme From A Non-Existent TV Series/Bite Your Lip (Get Up And Dance)

Greatest Hits Vol. 2 (MCA) October 1977
The Bitch Is Back/Lucy In The Sky With Diamonds/ Someone Seems To Be The Hardest Word/Don't Go Breaking My Heart/Someone Saved My Life Tonight/Philadelphia Freedom/Island Girl/Grow Some Funk Of Your Own/Levon/Pinball Wizard

A Single Man (MCA) October 1978
Shine On Through/Return To Paradise/I Don't Care/Big Dipper/I Ain't Gonna Be Easy/Part-Time Love/Georgia/Shooting Star/Madness/Reverie/Song For Guy

Victim Of Love (MCA) October 1979
Johnny B. Goode/Warm Love In A Cold World/Born Bad/Thunder In The Night/Spotlight/Space Boogie/Victim Of Love

21 At 33 (MCA) May 1980
Chasing The Prawn/Little Jeannie/Suitor/One Elegance/Two Rooms At The End Of The World/White Lady White Power/ Dear God/Never Gonna Fall In Love Again/Take Me Back/Give Me The Love

The Fox (Geffen) May 1981
Breaking Down The Barriers/Heart In The Right Place/Just Like Belgium/Nobody Wins/Fascist Faces/Carla- Etude/Fandango/Chloe/Heels Of The Wind/Elton's Song/The Fox

The Best Of Elton John Vol. I (Columbia) Border Song/Philadelphia Freedom/Lucy In The Sky With Diamonds/Honky Cat/Daniel/Pinball Wizard/Saturday Night's Alright For Fighting/The Bitch Is Back/Don't Let The Sun Go Down On Me/Bennie And The Jets

The Best Of Elton John Vol. II (Columbia) Your Song/Goodbye Yellow Brick Road/Rocket Man/Candle In The Wind/Crocodile Rock/Someone Saved My Life Tonight/Island Girl/Grow Some Funk Of Your Own/Harmony/Tiny Dancer

Jump Up! (Geffen) April 1982
Dear John/Spiteful Child/Ball & Chain/Legal Boy/I Am Your Robot/Blue Eyes/Empty Garden (Hey Hey Johnny)/Princess/Where Have All The Good Times Gone?/All Quiet On The Western Front

Continued on page EJ-66

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Elton & Bernie

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Still Jumping

Never Still

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We spend nights in the ticket lines and hundreds for the front row.

We know the words to “Ticking” and the real meaning of “Levon”.

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We fill the Garden... Always.

We went to The BIG Picture at midnight.

And we even offered our kingdoms for a bootleg “Horse”.

○○○

Thanks, Elton and Bernie, for thirty fantastic years.
Your fans throughout the world.

EAST END LIGHTS MAGAZINE • TOM STANTON/EDITOR • 810-949-7900

BILLBOARD TRIBUTE

Continued from page EJ-64

Too Low For Zero (Geffen) June 1983
Cold As Christmas/I'm Still Standing/Too Low For Zero/Religion/I Guess That's Why They Call It The Blues/Crystal Kiss The Bride/Whipping Boy/My Baby's A Saint/One More Arrow

Breaking Hearts (Geffen) June 1984
Restless/Slow Down Georgie (She's Poison)/Who Wears These Shoes?/Breaking Hearts (Ain't What It Used To Be)/I'll Frigerator/Passengers/In Neon/Burning Buildings/Did He Shoot Her?/Sad Songs (Say So Much)

Ice On Fire (Geffen) November 1985
This Town/Cry To Heaven/Soul Glove/Nikita/Too Young/Her Up/ Satellite/Tell Me What The Papers Say/Candy By The Pound/Shoot Down The Moon

Your Songs (MCA) 1986
Your Song/Country Comfort/Tiny Dancer/Burn Down The Mission/Friends/Take Me To The Pilot/Candle In The Wind/Elderberry Wine/Razor Face/Harmony

Leather Jackets (Geffen) November 1986
Leather Jackets/Hoop Of Fire/Don't Trust That Woman/Go It Alone/Gypsy Heart/Slow Rivers/Heartache All Over The World/Angeline/Memory Of Love/Pants/1 Fall Apart

Greatest Hits Vol. III 1979-1987 (Geffen) September 1987
I Guess That's Why They Call It The Blues/Mama Can't Buy You Love/Little Jeannie/Sad Songs (Say So Much)/I'm Still Standing/Empty Garden (Hey Hey Johnny)/Heartache All Over The World/Too Low For Zero/Kiss The Bride/Blue Eyes/Nikita/Wrap Her Up

Live In Australia (MCA) September 1987
(Live) Sixty Years Old/I Need You To Turn To/The Greatest Discovery/Trougth/Sorry Seems To Be The Hardest Word/The King Must Die/Take Me To The Pilot/Tiny Dancer/Have Mercy On The Criminal/Madman Across The Water/Candle In The Wind/Burn Down The Mission/Your Song/Don't Let The Sun Go Down On Me

Reg Strikes Back (MCA) July 1988
Town Of Plenty/A Word In Spanish/Mona Lisa's And Mad Hatters (Part Two)/I Don't Wanna Go On With You Like That/Japanese Hands/Goodbye Marianne/Brandos/The Camera Never Lies/Heavy Traffic/Poor Cow/Since God Invented Girls

The Complete Thom Bell Sessions (MCA) March 1989
Mama Can't Buy You Love/Are You Ready For Love/Three Way Love Affair/Nice & Slow/Country Love Song/Shine On Through

Sleeping With The Past (MCA) August 1989
Durban Deep/Healing Hands/Whispers Club At The End Of The Street/Sleeping With The Past/Stone Throw From Hurtin'/Sacrifice/I Never Knew Her Name/Amarres Me/Blue Avenue

To Be Continued... (MCA) October 1990
Come Back Baby/Lady Samantha/It's Me That You

Continued on page EJ-68

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Congratulations To Bernie And Elton
From Your Friends At
ZIFFREN
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&
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Hi Bernie and Elton,

Sheila and I are hugely proud of you. The tribute you paid to Princess Diana was perfect. You spoke for, and touched, the whole world.

Gus Dudgeon

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BILLY TRUDEL - BACKING VOCALS
JOHN MAHON - PERCUSSION & BACKING VOCALS

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www.americanradiohistory.com
BERNIE TAUPIN INTERVIEW
Continued from page EJ-70

Tell me about the new album.
The interesting thing about the new album, "The Big Picture," is that it is all love songs about the human condition of love. And it's good because it's the most cohesive album we've ever made, as far as all the songs working together. It's not choppy at all. It just flows really well together, and there's something to be said for that. He's cautious of what he sings. He's very concerned that all of the songs or the lyrics that I give him are sexually ambiguous, because he doesn't want people to say, "I don't believe that." It's an honest take on it.

What inspired the songs on "The Big Picture"?
At one point last year, I said to Elton, "You know, what we should do is write an album of songs that are like standards." I know that may sound incredibly pretentious, but I mean songs that sound like the classical songs that Sinatra or Tony Bennett would sing, which I love to do because I love that shit. He thought it was a good idea at the time. It's interesting because the first single from "The Big Picture," "Something About the Way You Look Tonight," is a bit like that. I wrote that kind of in that sense, but then it just got a slightly different way. It's basically an album of really, really good songs. Just great ballads. The cohesiveness of it is really good.

But it's not really a concept album?
Oh no, it's not a concept album. It's like when Whitney Houston does an album of all love songs. It's not like the last album, where there are songs about various subjects. This is all about romantic things. So it's unusual for us.

So is there more discussion going on now before you sit down to write?
Yeah, there's definitely more discussion now than there was on day one. But that's simply because you become more musically versed and you become more confident over the years. When I first came to London and met Elton, I didn't know shit about writing music. Now when I write, I always grab a guitar because it gives me a better melodic structure to a lyric. It may just be a lyric when I give it to him, but in a way it's a song, because it's imposisble for me to sit like this and write a lyric unless I can sing it in my head.

Maybe I did just sit down and write when I wrote stuff like "Your Song," but I just can't do that now. It's just not mentally possible for me, because I'm so much more musical now. It's like you grow up, you improve, you become more worldly, you become more proficient in things. So when I write now, I play chords and write a song.

Is it even stranger for you to give the song to Elton, because he might have a different melody in mind?
No, because I say to him, "Elton, my idea for this sounds something like this," and I give him a point of reference—somebody else's song or something. But when he gets something, he never really reads through it. He just puts it up there [on the piano] and starts playing.

Here's a different kind of question. As the writer of "Rocket Man," what do you think of the latest developments that are going on in space—the Mars landing and the space station?
I'm totally into it. I love it. I think it's fabulous. I love all that stuff. I'm totally fascinated by that, but I'm a news junkie anyway. That's what fuels me.

You know, people ask me where I get my ideas from, and I just say, "Living. Observation." Yes, you get ideas from personal life and personal experiences, whether they be romantic or whatever. But I also am a human sponge. I feed on CNN and the newspaper and stuff like that. I could never be out of the loop; I have to know what's going on. But that's like my infatuation with history and stuff like that. I'm a learning freak.

"Rocket Man" wasn't fueled by the space program. It was a rip-off of several other songs.

A lot of people assume that it was inspired by David Bowie's "Space Oddity," which was also produced by Gus Dudgeon.
No, it was a guy named Tom Rapp, who used to be in a band called Pearl's Before Swine. He actually wrote a song called "Rocket Man," which was based on a Ray Bradbury story from "The Illustrated Man." It's about a guy who's an airline pilot and he goes off every day and then one day he sort of burns up. And the kids are always looking up to see their dad come home. It's a great story. The Tom Rapp song was much more based on that, because it said, "My father was a rocket man. Some days he’d go to Jupiter and Mars." It is a really lovely song. Much more eclectic. And I thought it was a great idea to sing a song about a guy in the future, where being an astronaut would be akin to being an airline pilot—which will probably happen. And I just made it a bit more a product of its time and made it a

Continued on page EJ-74

Weybridge Automobiles, suppliers of prestige motor cars to Elton John, are proud of their long standing friendship and celebrate this marque of 30 years of music.

We would just like to say, Elton, thank you.
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your gift has touched our souls and enriched our lives.

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CONGRATULATIONS ELTON

BERNIE TAUPIN INTERVIEW
Continued from page EJ-72

bit more spacey.

Who are some of your influences as a lyricist, and which other lyricists do you like?

There are a lot of people I certainly admire as lyricists, but I wouldn't say they influence me, because they started later—much later—than me. I love Springsteen. Bruce Springsteen can do no wrong. I think he's an absolute genius. I love Elvis Costello. Again, they both cause much, much later on.

There are a lot of people I really, really think are great. Then the classic people that have influenced me, like Woody Guthrie. I don't know if Bob Dylan ever influenced me. It's funny, because I loved Bob Dylan when I was younger and I still do. I can't say that he ever influenced me. Maybe subconsciously. I think more of the old storytelling guys influenced me. Those and maybe Robbie Robertson. On "Tumbleweed Connection," I think I was trying to be the Band, which I told him many times. So I think really probably only him in the contemporary area.

My influence comes from, you know, Woody and Leadbelly. Then it comes from poets. I think Stephen Vincent Benet was a huge influence on me. His poems are really like great songs. He wrote "The Devil And Daniel Webster" and "John Brown's Body."

When you write, do you try to isolate yourself from other songs?

We listen and we rip each other off mercilessly, and everybody admits that. That's what it's about. You name one song, and I know where it's coming from. Even the blues is from something else.

If I hear a song, sometimes I go, "Jeez, I'd love to write a song like that." But good lyrics really turn me on. A lyric doesn't really have to be really clever to turn me on, if it's got passion. You know, there's a line of Springsteen—I mean there are lots of lines I love of Springsteen's; he's really got it locked up. "A six-inch valley through the middle of my skull"—what a great way to describe passion. Then he's got that line, "We busted out of class/Had to get away from those fools/I learned more from a three-minute record than I ever learned in school." In just two lines, the guy summed it all up. Summed up a million guys' careers, lives. That kind of stuff, is it poetically written? No, it's just really right. It's like Elvis Costello in "Watching The Detectives" saying, "It just took my two fingers to blow you away." I mean, what a great image. That's what it is all about. It's all about imagery.

Continued on page EJ-76
My dear Pinball Wizard, before Tommy and onwards it has been a great pleasure to share your friendship and love.

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BILLBOARD TRIBUTE

ELTON JOHN INTERVIEW

Continued from page EJ 76

in England. I think it starts previews next May.

Let's talk about some of the other classic albums. When you think back to "Honky Chateau," that album and that period, what comes to mind?

Working at the Chateau in Paris. It was fun. I guess that was the first album we did there. That was a real communal kind of situation. Again, I love that place, but it's supposed to be haunted by Chopin. So you kind of get that vibe. Fleetwood Mac had a really weird experience there too.

It was the first record where we had that situation where we were sort of living and working in the same place, like "Caribou."

How about "Goodbye Yellow Brick Road"?

We were supposed to do it in Jamaica, but the studio basically fell apart, so we flew to New York from Jamaica and then flew to Paris and went back to the Chateau.

I know Elton is a big fan of R&B and soul music, and that is reflected in the music and performance of "Bennie And The Jets." What inspired the lyrics?

I don't remember what I wanted "Bennie And The Jets" to be. For me, it was a real throwaway lyric. That was very much Elton's creation.

You mentioned "Caribou" was also done with that sort of communal atmosphere.

"Caribou" and "Rock Of The Westies" were a bit drug-induced. I don't really remember those albums too well. They were sort of up-all-night jobs. We just lived in these cabins, did too much of everything, and made records.

The only thing I remember about that was Stevie Wonder driving me to the studio one day and me going into the studio and then suddenly realizing I was driven there by a blind man.

He drove me from one of the cabins to the studio, but I'm sure for two days beforehand he had someone doing it continually with him and he just did it to freak me out. He used to do things like that. The funny thing was that I didn't question it.

Let's get back to the present. "Live Like Heroes," which was recorded by Elton and Luciano Pavarotti for the "Pavarotti & Friends For War Child" benefit CD, is featured on the new album?

Yeah, it is. And we re-recorded it.

Did you write that with Elton and Pavarotti in mind?

No, no. That was Elton's idea. He had Pavarotti sing in Italian. Have you ever heard an Italian try to say "horser"?

Is it strange for you to hear a voice other than Elton's sing your songs?

No, not at all. It was flattering. I really like ["Two Rooms"]. I like the fact that it was kind of at the beginning of the obsession with doing those kinds of [tribute] albums. Now everybody does them. At least that was somewhat in the beginning.

Like Elton, you've also been involved in some AIDS-related causes.

Well, I did the two "Commitment To Life" concerts. It was fun as well, working with all those artists, as well as doing something I had never done before, producing a show.

It's something that is very difficult. I don't want to do

Continued on page EJ 80
Thank you Elton for the song, for being the best at what you do, and sharing it with all of us.
You’ll always be THE ONE.

Music Group
BERNIE TAUPIN INTERVIEW

Continued from page EJ-78

that every day, Jesus, some of those artists and managers and agents. Let's talk about agents. I think of agents as people who look bad in good suits. [Laughter]

You've often been reluctant to talk about specifics in songs during your career, but you seem to open up a little more on the last album. Why is that?

I'm very contrary. I guess we all are. You know, that's always a difficult thing about doing interviews. That's why I've always been sort of gun-shy with interviews, because you always end up contradicting yourself. But after 30 years, I don't really care anymore. [Laughter]

Like I said earlier, I prefer people to draw their own conclusions. There are certain old songs that I really don't know what they are about. They were images like cinematic styling, like "Levon." I really don't know what that is about. It was an abstract song.

It's much more fun if someone comes up with a theory of their own, but don't give me the theory, because I can't tell you that's what it is. Some people said that "Madman Across the Water" was about Nixon. It's a great idea, but to me it was about a lunatic asylum.

What do you think of contemporary music?

I hear most of my current music from my girls, because I don't really listen to the radio. I listen in the car. So it's actually great to have an 11-year-old and a 9-year-old around, because they definitely keep you current.

There's a lot of good stuff out there. I do listen and I do go out and buy a lot. What I do is buy a lot. What [top-40] KIS-FM Los Angeles is playing all sounds the same to me, but it's all dance related and I've never really been into dance music. I've always liked rock 'n' roll. But there's a lot of really good stuff. For every one of those dance music songs that's on KIS, there's a Wallflowers or Toad the Wet Sprocket.

And [my manager] Michael [Lippman] has a band called Matchbox 20, which is really good.

What do you think about what Sean "Puffy" Combs has done to the Police's "Every Breath You Take"?

I like that record.

What would you think if somebody did something like that with one of the songs you have written with Elton?

Oh, I would love that. I wish a rap guy would do something like "Bennie And The Jets." That would be fabulous. We tried to get Ice-T to do it on the "Two Rooms" album. We tried to get somebody to do "Bennie And The Jets.

I know Elton has described "Don't Let The Sun Go Down On Me" as being influenced by the Beach Boys. Do you share that inspiration?

Yeah, but I thought of it more as a Specter thing. I remember when I wrote that, I gave it to him and said, "Think Phil Specter when you do this."

In that early period of your career—when Elton was trying to do two albums a year—did you ever run out of ideas?

I never really dry up. This year, I wrote like 30 songs for Elton's album—not that we used them all, but I wrote 30 lyrics for that album. I did that and then I came back and wrote 20 songs for the Farm Dogs album. Then I went on the road and wrote another bunch of stuff. It's good actually—one of the most prolific years I think I've ever had.

Do you have any idea how many songs you've written?

I saw a list on the Internet with the titles to all your songs.

That's the Farm Dogs. [Producer] David Cole made a list on there. He's got everything on that list. He's got stuff that's never been released on there. He's got stuff on there I never even heard. [Laughter]

Congratulations! Elton & Bernie...

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—NEIL SEDAKA

ELTON JOHN INTERVIEW
Continued from page EJ-87

bother to discuss it. (Chuckles) That’s why we’ve lasted all these years, we don’t get on each other’s nerves. We don’t dissect each other! I have no idea, and that’s the honest truth.

In 1983 “Too Low For Zero” was your first full-album collaboration with Bernie since “Blue Moves.” Were you on a sabbatical from each other?

That’s the misconception. There was never a falling out. As far as this whole vision of Bernie and I not talking to each other or anything like that, it’s totally wrong. I did an album called a “Single Man” (1978), which was totally Gary Osbourne songs, and then I did “21 At 33” (1980), which had Bernie Taupin songs on it—“Chasing The Crown,” for example, and “Two Rooms At The End Of The World”—and then I did “The Fox” (1981), which had Bernie Taupin songs.

So there was only one album ever without Bernie Taupin, apart from the [1979] “Victim Of Love” album, which had various material written by someone else. But when I did “A Single Man” with Gary Osbourne, Bernie at the same time was doing an Alice Cooper album (“From The Inside,” 1978), and I think there was maybe a little friction—not between the two of us, but it was kind of competitive. Both albums came out at the same time.

Thank God we did do things like that, because I think if we’d have just stuck together and wrote just for ourselves and not had the freedom to write with anybody else, I don’t think the relationship could have lasted. I don’t think you can just pin two people down and say, “That’s it for life.”

That’s not fair. I know Bernie enjoys writing with other people and I always used to encourage him to write with others, but he never really wanted to. Then he got into it, and I think he enjoys it, and I’m glad that he does. I think it widens his writing, and it certainly is nice for me to write

Continued on page EJ-90
Anyone who's spent

30 years in
star-framed sunglasses,

four inch platforms and

a forty-pound duck suit
is okay with us.
with other people too. And there's no problem. Whenever I do a new album, they say, "Oh, I see you and Bernie are back together again," and I think, "Oh my God, not that old chestnut." It really is a myth.

I dedicated "Sleeping With The Past" to Bernie, just because we were so happy working together. And I know Bernie was really thrilled with the way the album came out; it turned out the way he wanted it to, and I wanted it to be like that.

I think it's an achievement to have lasted so long, and we are enjoying writing with each other more now than we ever did. Obviously, sometimes he gives me a lyric and he thinks it's going to be a ballad, and I turn it into something else. But he's never complained about it. He's never argued about anything I've written, which is pretty amazing.

Your work together has encompassed a wide range of subject matter, some of it fairly intense, like, say, "All The Girls Love Alice."

Intense is right—that's the way it was originally written; there were no transformations on that at all. It's a sinister song, and a lot of people say that our lyrics never touched on heavy issues. I think Bernie's lyrics have covered most issues from the wide spectrum of everything that's gone down. And especially that one. At that time, "Yellow Brick Road" had a lot of lyrics on it which were pretty heavy, and I think he's always been like that.

He never gets enough credit. I think he's one of the great lyric writers of all time. When they review the records, people sometimes give him a real hard time, and I get really annoyed at that. Why not give me a hard time? Don't give it to him.

How do you feel about yourself as a vocalist?

I never really started to think about it until 1979, when I toured with Ray Cooper on my own. One of the reasons I retired from the stage in 1976 was that I felt that I was just doing everything by numbers and automatically. I listened to some of my piano playing, and it wasn't as good as some of the piano playing on the "17-11-70" album. I felt I wasn't totally thinking about what I should be doing.

So when I came back, I wanted to be very stark and I wanted to be alone at the piano and concentrate on my voice and on my piano playing, and that's when I started to breathe properly. [Producer] Thom Bell, when I did "The Thom Bell Sessions" [EP] in 1977, he actually taught me to breathe properly. He said, "You sing too high and you don't use your lower register properly," which was absolutely correct. Since then, I'm a much better singer. I've much more range in my voice.

If you listen to the "Elton John" album, I sound like a little choirboy, and now my voice is much much stronger and I use the lower part of my voice better. I was just a piano player who also sang; I never used to consider the technical points of singing, like breathing, until someone pointed them out, and that was Thom Bell. Since then, I've thought about singing much more and enjoy singing just as much as playing, in fact—probably even a bit more now.

But there have always been a lot of things I can do with my voice; I can sound like a lot of different things. For example, on "Philadelphia Freedom," I did all the backing vocals. I'm just lazy with my voice sometimes. On the [1989] song "Stones Throw From Hurtin'," I just whispered it and it sounded so good that that's the way it went onto the record. The "Medicine Man" vocal is the original rough vocal I was doing in the control room when I wrote the song in the studio. If you listen just to the solo vocal track, continued on page EJ-92
To the
CAPTAIN
– still
FANTASTIC
after all these
years !!!
with love
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and all at
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and
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ELTON JOHN INTERVIEW
Continued from page EJ-90

it’s got all the noise coming from the speakers, but the vocal is so good we just left it there. If you do the vocal more than four or five times, you start to think about it too much. But I can do much better work with my voice than I have already put on record—I know I can.

What’s a favorite love song you’ve done over the years? “Come Down In Time” is one. “Tonight” is one of my favorite tracks of all time. But I think the favorite would have to be “Your Song,” because of the wonderful lyrics. You can’t really fault that song. I’ve sung it so many times and I’ve never really gotten fed up with singing it. It’s the one song I’ve never gone through the motions of singing.

Let’s talk about your newest album, “The Big Picture.” How would you describe it to someone who hadn’t heard it?
The songs are mostly about relationships. It was produced by Chris Thomas, and we recorded 16 tracks and kept 11. There’s only one big uptempo song, and that’s the last track; it’s called “Wicked Dreams.”

They’re really melodic songs, some of which could have been written for “Madman” and some of them maybe for “Blue Moves.” I’m probably happiest with this album just because of the flow of it.

It starts off with a song called “Long Way From Happiness,” a very atmospheric song. Next is “Live Like Horses,” which we actually put out in Europe with Luciano Pavarotti as a duet. We’ve taken Luciano off now, and just put my vocal on it. We did a show last night in Frankfurt and we got people hanging plaques up saying, “Please play ‘Live Like Horses’!” So people have forced me to put it on the album. It’s such a really powerful and dynamic song. But I think the most beautiful song on the album is called “Love’s Got A Lot To Answer For”—“contemplative” is a good word for it.

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—NIGEL OLSSON

“Thanks to you both for some of the best pop/rock ever written. Please feel free to throw the odd reject in my direction!”

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“I think the favorite song of mine would have to be ‘Your Song,’ because of the wonderful lyrics. It’s the one song I’ve never gone through the motions of singing.”

“Something About The Way You Look Tonight.”

Usually, the first song you write on the album you never use, or only as a B-side. Because you usually think, “I could write something better than that,” and your writing starts to evolve. In this case, I think this is the first album where the first song turned out to be the first single. I just chose the lyric because it was a very upbeat love song. And this first song is one of the strongest on the album, which wasn’t the case with “Made In England” [1995], where I wrote two or three songs, and then I wrote “Believe” and felt we’d discard everything and start from there.

This raises another issue. You’ve had a lot of great B-sides over the years that have turned up in different places, many of them your album “discards” as you call them.

I’ve been as guilty as anybody of putting stuff on albums that’s been superfluous, but sometimes certain songs won’t go with the core concept or feel of a project. Sometimes the whole point of having a producer is to have someone edit what you’re doing.

I’ve always threatened to do an obscurities and B-sides tour, like Elvis Costello does when he spins this huge wheel around with song titles on it, and the number it stops at gets played. It’s a great idea, but I haven’t got the balls to try it. [Laughter] Still, I don’t think I ever repeated myself on a B-side, because I felt B-sides and bonus songs were so important, they should always give you value for your money.

I always thought that “Ugly Girls And Fat Boys,” a bonus track on the CD5 for the title track from your album “The One” [1992], could have been a big hit. It’s hilarious.

Yeah! I liked it too! It just didn’t make the album. When
It was a warm day in late August 1970, and I had been living in Los Angeles for only about three months. There had been a tune on the radio that summer called "Your Song," and it had captivated millions of American listeners. The L.A. music community was abuzz with excitement because the artist who had recorded that song was making his American debut that very night at the legendary Troubadour in West Hollywood. I don't know how I got in, but I was among the fortunate ones who gathered there on the evening of Aug. 25 to hear the latest rage from England.

A hush fell over the room as a modestly dressed, mild-mannered man took the stage and sat down alone at the piano. That night, Elton John forever changed the history of popular music, and he continues to do so today. Little did I know that, only a few short years later, I would become friends with both Elton and his partner, Bernie Taupin. We have, over the years, collaborated musically and charitably, and I remain extremely grateful for their music, their friendship and their support.

—DON HENLEY

It comes to hits, I sometimes have no idea. But if I ever do the B-sides tour, I would probably include "Ugly Girls And Fat Boys," absolutely, and "Screw You," "Rock And Roll Madonna," and maybe "Planes," which was recorded for "Rock Of The Westies," but Colin Blunstone covered it for his album on my Rocket label in '76. Meanwhile, at least some of this stuff is on the "Rare Masters" collection that PolyGram put out in '92.

Knowing how music kept you company as a kid, it must have been nice when you and Tim Rice got the Oscar for "Can You Feel The Love Tonight," since the audience for "The Lion King" is chiefly children.

Yes, I think so. With Bernie, I've only been good at writing music for me. Tim Rice is from the old school of songwriting, and he sometimes has to sit and do 35 rewrites to make things work right with a movie's structure. Bernie is more like a poet. When Tim approached me to do "The Lion King" thing, I said, "Let's do it for kids, because it's just a great story." But most of Disney's animated movies have a kind of Broadway score, and I said, "Let's not go for that, let's go for a completely different feel and just write ultra-pop songs kids would like; then adults can go and see those movies and get just as much pleasure out of them." I mean, adults buy a lot of pop records.

Still, the whole idea of doing it and the inspiration to do those songs, I mean, I was sitting there at the piano and I was thinking, "I'm writing a song about a fucking warthog; this is the end of my career!" And I just burst out laughing.

"I was sitting there at the piano thinking, 'I'm writing a song about a warthog; this is the end of my career!' and burst out laughing."

For 30 glorious years you've played the world's stage with spectacular performances and unforgettable music that shall play on for generations to come.

But perhaps your greatest performance has been the establishment of the Elton John AIDS Foundation and your unwavering commitment to improving the lives of men, women and children living with HIV and AIDS.

We are honored to be part of your life.
ELTON JOHN INTERVIEW
Continued from page EJ-95

out laughing, and it was great.
We were writing it for kids, and the "Hakuna Matata" song. I don't know how many kids have come up to me since and yelled "Hakuna Matata!" It achieved its aim, and that pleased me a lot.

It was one of the most fun, involving things I've ever done because a) the team at Disney was fantastic and b) because the end result was spine-chilling. When you see a great animated movie with your music... I never dreamt that it would be as big as it was, as far as the music went.

But it just gives me another way of writing, and I think it's coming full circle with Bernie and I. He's never been jealous of anybody I've ever written with, and I've never been jealous of him because he's gone off and written hit singles for other people and I haven't. He wrote the Heart single "These Dreams," and he wrote the Jefferson Starship hit "We Built This City."

"The year was 1969, and Miles Davis was on stage at Ronnie Scott's in London. That night, a gentleman by the name of Steve Brown introduced me to a young artist named Elton John. After chatting for a while, we agreed to collaborate on some music Elton had been working on. Now, 28 years later, looking back, Elton's music has truly stood the test of time. Having arranged 'Your Song,' 'Tiny Dancer,' 'Come Down In Time,' 'Madman Across The Water,' 'Sixty Years On' and, recently, 'Believe' and 'Belfast,' amongst many, many other wonderful pieces, I'm proud to have had the opportunity to collaborate on such important recordings. It has been a very special experience, one I am glad to have taken part in."

—PAUL BUCKMASTER

Did any animated Disney movie spark your imagination when you were younger:

I think "The Jungle Book" [1967] was the kind of benchmark we looked at when we wrote "The Lion King," because that music was so funny and it appealed to kids and adults. We thought that if we did have a Disney movie that we'd like to emulate as far as the music, "The Jungle Book" would be the one. I saw it when I was probably in my late teens or so, and I thought it was great, and it stands up to repeated viewings. In fact, it gets better and better.

Let's explore your childhood a little bit more. You were born Reginald Kenneth Dwight on March 25, 1947, in the London suburb of Pinner, Middlesex. Your dad, Stanley, was a flight lieutenant in the Royal Air Force and also played the trumpet, and your mom, Sheila, mainly raised you with help from your grandparents, because your dad was away a lot. There's a bit of family folklore that, as a toddler, you picked out the chords of "The Skater's Waltz" on the piano. But can you remember the first piece of music that you took pride in learning to play?

It would have been "Poor People Of Paris" in 1956, an instrumental bynestor Atwell. She was a big Trinidadian lady in her late 20s or early 30s who was a piano player; she probably was one of my biggest idols. She was on television and had two pianos: a grand piano, on which she played theater stuff or classical, and then she would go over to a honky-tonk upright piano and play a selection of rags, or songs which one would sing in a pub house in England. Her favorite phrase was, "And now..."

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BILLY JOEL INTERVIEW
Continued from page EJ-95

I'm gonna go to my other piano. [Laugh] And I just thought that was great because she would be all serious and then become relaxed. She was this beautiful black lady with a great smile and she was a huge influence on me.

She emigrated to Australia in the '60s, and when I first went to Australia we actually met and had a wonderful..."
"MUSIC IS NOISE SUBMITTED TO ORDER BY WISDOM"
(G.Puccini)

Dear Elton and Bernie

Thank you both for so much wonderful music which, through the past 30 years of your collaboration in song, has filled our lives with your love, wisdom, humour, elegance and grace.

Thank you for those wonderfully outrageous, theatrical, brave and poignant performances and for allowing me to be a part of those magical years.

What more could a musician ask for, than to play the best music of his or her times, you granted me that privilege and in doing so profoundly enriched my life both personally and professionally.

Here’s to the next 30 years of music and song, life, friendship, wisdom and love.

God bless you both.

Love from

Dr. A.C.Ula
Prof. Hans Orff,
Baron Von Trapp
Gladys
and Ray Cooper
ELTON JOHN INTERVIEW

Continued from page EJ-100

for me to do other things.

Sometimes it doesn’t work. I put out “Victim Of Love,” a disco album, and even though I love disco music, disco was kind of free-falling at that point.

I would love to do an album like the Chemical Brothers or Prodigy or Underworld, but I wouldn’t know where to start—I’m not that technical! [Chuckles] But I love that that kind of music is huge in Britain and now seems to be spreading to America, and I appreciate it.

As for rock ‘n’ roll itself, the old songs that inspired me as a kid are still sung—because they are great songs. And all those early performers that made rock ‘n’ roll so great were fantastic entertainers. I know, because when I was growing up I went and saw them all on stage: Fats Domino, Little Richard, Ray Charles, Gene Vincent, Eddie Cochran and Elvis Presley, who I saw when I got to America. On the “Duets” album, Bernie and I wrote a song for Little Richard and me to do: “The Power,” and it was one of the highlights of my career.

How would you describe the contrast between the

Elton John of 1990, back when you and I began these conversations, and the Elton John of right now?

Back then, it was Elton John getting toward the end of his drug-taking period and Elton John realizing that a change had to come; otherwise the outlook was going to be even more miserable. It was a time when the “Two Rooms” tribute album was being assembled, which sustained my career while I was taking a whole year off, as you know, after I came out of rehab and just did what I was told.

I have learned to listen more—that is the difference between Elton now and then. I listen to what people have to say, I process it and I don’t automatically throw it away.

And I evaluated the fact that I actually could sort out all my problems, and now I am not afraid to ask for help or advice. I think in the last seven years, I have grown up and had to relearn how to walk and how I can also function as a human being, without any music involved whatsoever.

And now I am up every morning at seven or eight o’clock, ready and still trying to change and grow a little more. I feel like I have enough energy to carry on for quite some time, and I am still as enthusiastic as ever was. I am looking to the future and I am not really looking to the past.

But I will be truthful with you: sometimes when we dig old numbers out and we have to rehearse them for concerts, I have to get out the chord sheets and the lyrics, because I can’t remember them and have to learn them all over again.

What has also changed a lot is my vocals, after I had the operation on my voice in Australia [in 1987] when I had some nodules removed. My voice has gotten a little deeper, listening to some of the earlier stuff I am very squatbish. But I enjoy all of what Bernie and I have done, up to and including the new album.

What song from “The Big Picture” are you most looking forward to playing live?

A song called “If The River Can Bend.” The lyric goes: “If the river can bend/I'll find you waiting/Home at last from the wild sea/All the twists and turns/We've made together/All the boats you rocked/With your harmony.”

What's the song saying?

Well, it’s about all the possibilities if you’re willing to change. Never give up, there’s always hope. And there’s so much more to do. But you have to be true to yourself, because you’re creating your own future.

Your name is the ultimate compliment for your work: people admire your music and wish you well because they want to hear more of “the sound of Elton John.”

[Softly] Exactly. I’ve come to realize I’m only good at being me.


“First met Elton and Bernie in 1975, and they invited me to photograph them working on the ‘Blue Moves’ album in Barbados. One of my favorite memories of that time is sitting with Elton by the sea, rating the incoming waves from one to 10. I did get a bit cross when a 10 came in, because I had to drop my knitting to applaud it. I can still smell the salt water in my woolies, and I often wonder what the neighbors thought, since it was a private beach.”

—DAVID NUTTER
To Elton & Bernie

I count myself fortunate to delight in thirty years of your music. I have been favoured to experience your humanity and privileged to enjoy your loyalty.

from John Reid
with my love and respect

www.americanradiohistory.com
In 1970, Robert Hilburn of the L.A. Times wrote of Elton John, “He is going to be one of rock’s biggest and most important stars.”

After 30 years of outstanding performances and extraordinary collaborations with creative partner Bernie Taupin—which resulted in selling over 150 million albums worldwide—nothing could be more true.

PolyGram salutes ELTON JOHN for creating memorable, moving, and inspiring music.
**Get-On-The-Bus Syndrome Settles Over R&B; Hot Compilations For The Holidays**

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

**FEATURE CREATURES:** The turn of another season is upon us and, as fall settles in, labels are gearing up for that last-ditch fourth-quarter effort that will, with hope, end the year with a holiday sales high. Though we’re not yet at mid-season, ’96 has already seen a major musical and marketing trend in that trendiest of musical formats, R&B.

Call it get-on-the-bus syndrome—“Fly on into the studio, folks, and get your turn at the mike.” If you’ve got any label affiliation at all, your record’s impact will be multiplied in force by the number of artists whose names we can list on the label copy for this single!

Certainly this sentiment has not been articulated in so many words by R&B people, but more and more records are crowded with established artists or newcomers riding to public attention on the coattails of better-known artists — they’re not always on the same label. Billboard and R&B Airplay Monitor keep adjusting the chart type sizes ever smaller to accommodate these proliferating credits.

**The Rhythm and the Blues**

To market with “Need Your Love” featuring Queen Latifah and Heavy D; Lil’ Kim draws the line on “Not Tonight” with Da Brat, Left Eye, Missy Elliott, and Angie Martinez in tow; NastyBoy’s Klick’s “Down For Yours” features funk veteran Roger Troutman for flavor; BLACKstreet rodes “Fix” with O’Dirty Bastard and Sash; Puff Daddy’s got an entire Family of folk following the lead, Lil’ Kim, the late Notorious B.I.G., and Mase, who alternate on various recordings), as does rap phenomenon Master P, whose No Limit Records personnel regularly appear on another’s tracks. Even diva Janet Jackson comes to market with the omnibus concept in full effect: Her “Get It (If You Can)” boasts the “featuring” tag for Q-Tip and Joni Mitchell!

In the late ’90s, multi-artist soundtracks revolutionized the marketing and artist-development areas of black music. And while we’re still awash in those projects—check the latest “How To Be A Player” (Def Jam), “Money Talks” (Arista), and the straightforward “If I’m Bout It” (No Limit) soundtrack albums—the concept has been telescoped ever further. Now we have multi-artist singles. And they go beyond the “secret project” tag and title—two artists interacting to interpret and deliver a song. These tracks are more like creative tag-team matches.

While these records are no doubt a lot of fun for the artists who enjoy vying together in the studio, they are often a logistical and administrative nightmare for labels, who are jockeying to get their fair share in proceeds from records their artists appear on. How long the trend will last is hard to say; many newcomers have successfully launched into the market via piggybacking. But with the R&B marketplace being what it is, there’s certainly to be a new trend by Christmas.

**Compilation/Reissue Update** Mark down those projects for your Christmas shopping lists. In addition to the long-awaited boxed-set “The Philly Sound: Kenny Gamble, Leon Huff & The Philadelphia International Years” (Music to My Ears, Billboard, Sept. 20), there’s plethora of releases. Rhino released the five-volume “Ray Charles Genius & Soul: The 50th Anniversary Collection” Sept. 16, featuring a broad array of tracks drawn from the artist’s R&B, rock’n’roll, pop, and even country recordings. Relativity has introduced “No. 1 Soul Hits Of The ‘60s” in three volumes: “Tell It Like It Is (Vol. 1), “Tighten Up (Vol. 2),” and “A Brand New Bag (Vol. 3).” These sets feature classics by James Brown, Sly & The Family Stone, Maxine Brown, The Impressions, Aaron Neville, Jackie Wilson, the Dells, and many more, and proceeds from sales will be contributed to the Rhythm & Blues Foundation.

The quintessential blaxploitation flick of the ’70s will see its groundbreaking soundtrack rereleased when Rhino reissues “The Superfly Deluxe 25th Anniversary Edition” with previously unreleased tracks, outtakes, and interviews from composer Curtis Mayfield. And jazz/fusion fans will finally have a chance to celebrate with Epic/Legacy’s reissue of 10 seminal ’70s titles from the CTI Records catalog with new liner notes, photographs, and some alternate takes. The limited-edition Digipak albums from George Benson, Stanley Turrentine, Eumir Deodato, Maxi Priest, Jimmy Heath, Paul Desmond, Lalo Schifrin, Patti Austin, Hubert Laws, and Freddie Hubbard all feature the top-rated session players in jazz, including keyboardist Herbie Hancock, drummers Steve Gadd, Brian Blade, Michael Breecker, the late guitarist Eric Gale, bassist Ron Carter, and many others. Must-haves, all.

**BEATS N’ PIECES:** Young R&B star Ray J performed in concert for the first time with his platinum-selling sister Brandy Sept. 20 for the Disney Channel’s first in a series of music specials originating from Disney-Michael D. Author and motivational speaker Dennis P. Kimbro, Ph.D., will be the keynote speaker at this year’s Black Entertainment & Sports League’s Nov. 11-13 conference in the New York. Mike Tyson, Sugar Ray Leonard, and many other notable figures will be featured.

**Sylk 130’s ‘Funk Hits The Fan’ Owning Debut Showcases King Britt’s Aural Movie**

BY LARRY FLICK

NEW YORK—When Sylk 130’s Owum/Ruffhouse/Columbia debut, “The Funk Hits The Fan,” is released Dec. 30, it will be the realization of group mastermind King Britt’s long-time dream of creating the audio equivalent of a movie.

This set is the first installment in a trilogy of albums inspired by the musical influences and historical events that have shaped the Philadelphia native’s perspective as a producer, musician, and club DJ. “When The Funk Hits The Fan” opens stylistically in 1977, a pivotal year in music when funk dominated the R&B charts, disco was all the pop rage, and a little-known genre called hip-hop was in its infancy.

Sylk 130 is a banner under which Britt has assembled a posse of local singers, musicians, and poets to tell the musical story of the day through songs, instrumental interludes, and snippets of scripted dialogues. The album brings up all kinds of emotions when you listen to it,” says King Britt. “With the combination of music and the dialog before the tracks on the album, if you close your eyes, you can see a film unfolding. I was inspired a lot by De La Soul’s first album, ‘3 Feet High And Rising,’ and the way they had their lyrics always explaining what’s going on. It gives you imagination something to feed on, so I used that technique as an influence.”

That unique approach, coupled with a strong single—“The Reason,” which sports a wide variety of floor-savvy remixes by Britt, Bahamadia, and Mood II Swing—is already earning praise from retailers.

“I’ve played an advance copy of the album in the store a few times, and the response has been phenomenal,” says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. “It’s showing people that this act is deeper than the first single indicates, which is more of a straightforward dance thing. This album has the potential to seriously connect with the R&B and hip-hop audience.”

King Britt credits Maximus with helping to generate excitement within Columbia’s R&B department. “I creative director, Universal, and AntL. and the flip was for it—and he started telling people how much he liked it. He ‘gets’ the way the classic R&B and can come together. In fact, he’s had DJs open for him on the road.”

Blending DJ culture and live performances is a key element in Columbia’s marketing strategy behind Sylk 130. King Britt is assembling many of the set’s performers for a series of showcases, starting with a late Nov. 10 gig at the Teenadrome in Philadelphia. Among the musicians slated to appear are keyboardist James Poiser (who has worked with The Whispers and the Roots), drummer Darrel Burgos of Grover Washington Jr.’s band, veteran bassist Jamaladeen Caudery, poet Ursula Rucker, rapper Tony Green (aka Capital A), and singer Alison Crockett and T.A. Also prominent onstage will be John Wicks, who collaborated with Sylk on many of the tracks as a writer, musician, and producer.

“The key is to show this music being equally acceptable to traditional R&B listeners as well as experimentalists,” says Dememette Guidry, executive VP of black music marketing at Columbia. “King Britt has been—and will continue to be—highly visible as a DJ. These shows are a logical next step in the project’s evolution.”

A seasoned turntable artist with a history that includes stints with DigaBeats, Brit has opened several state-side gigs for Jamiroquai this summer.

Radio will enter the picture Nov. 18, when Columbia issues the set’s rendition of In Deep’s disco classic “Last Night A DJ Saved My Life” to R&B and pop stations.

King Britt was raised in a household where the diverse sounds of James Brown and Duke Ellington were common. “I’m influenced by everything, and that comes out on the album,” he says. An avid record buyer since he was 7 years old, and an amateur DJ until college, he eventually started producing his own underground club tracks. Not long after he began making his own music, Britt met Josh Wink, who signed him to the label. Britt then began working with King Britt and Maxell with helping to generate excitement within Columbia’s R&B department. “I’m a creative director, Universal, and AntL. and the flip was for it—and he started telling people how much he liked it. He ‘gets’ the way the classic R&B and can come together. In fact, he’s had DJs open for him on the road.”

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**It’s Been A Long Time.** Rap veteran Rakim hits the studio to record his long-awaited double album “The 18th Letter/Book Of Life” on Universal Records. The set, Rakim’s first since the early ’90s, is slated for an October release and features the single “It’s Been A Long Time.” Pictured, from left, are Louis Romain, Sean Combs, Rakim, headset designer, director of tap promotion. Universal, DJ Funkmaster Flex of WQHT New York; Rakim; and Dino Delavalle, senior director of A&R, Universal.

**BILLYB**
**REV. RUN WILL RUN DEF Gospel**

By Howelvel Nelson

**RUNNING GAME:** Rev. Run, the gally head of the seminal rap crew Run-D.M.C., has been tapped to lead Def Jam Records' gospel music division owned by his brother Russell Simmons' Mercury-distributed Def Jam label. The first project Run plans to prepare for the company is an all-star compilation, tentatively titled "Entertainers For Jesus," that will feature top gospel artists in a series of multi-artist albums and singles about their spirituality and faith through soulful song.

"It's a project God gave me to make a dream," Run says, adding that some of the names being considered for the set include Thund-N-Harmony, Sane, and Doggy D, as well as himself. A first single will drop early next year.

According to Run, the artists on the roster will do as well as executives at the label, with the focus being on the first 10% of the recording's profits to their favorite church. "I've become like the Bob Geldof role," Run jokes.

In other Rev. Run-related activities, the rapper/executive has just completed organizing the recording sessions for "Santa Baby," an all-star holiday tune featuring various artists, with some proceeds going to benefit the Special Olympics. It drops Oct. 7. Other performers tapped for the track include, among others, Tracy Chapman, Blues Traveler, Mary J. Blige, and Hootie & the Blowfish.

"Santa Baby," which was produced by Run, Jason (Jam Master Jay) Mizell, and Justine Simmons, came together after a long, hot summer of chasing the stars. "I had sent Snoop an A&R copy of the song, and he loved it," Run says. "And it took a few months of nagging Puffy to get him to finally do his part."

The song begins with Run speaking about human relations and universal love. "If you want respect, you've gotta have respect. If you want recognition, you've gonna have to recognize," before segueing into a loop of the Fahees' "Santa Baby". For Me, Not Poppin', "My wife is the one who came up with that concept for the hook and the music," Run says.

The veteran rapper leads the lineup with a rhyming about love and giving followed by Puffy and Mase, Salt-N-Pepa, Onyx, and Murray going along with him. "Interspersed between the verses is Justine Simmons' smooth singing, which has been generating interest at Def Jam. According to Run, her performance is gonna break big time."

(Continued on page 12)
## Billboard Hot R&B Airplay

<table>
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<tr>
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<th>LABEL</th>
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<td><em>Me &amp; My Crazy World</em></td>
<td><em>Kiss</em></td>
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<td><em>Foofighters</em></td>
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<td><em>King of the Mountain</em></td>
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<td><em>There Goes My Baby</em></td>
<td><em>One Life</em></td>
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October 4, 1997

## Billboard Hot R&B Singles Sales

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<td><em>My Name Is</em></td>
<td><em>Eminem</em></td>
<td>18</td>
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<td><em>Two Can Play That Game</em></td>
<td><em>Mary J. Blige</em></td>
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<td><em>How Do You Make Me Love You</em></td>
<td><em>Norma Jean</em></td>
<td>20</td>
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<td><strong>5</strong></td>
<td><em>Can't Help It</em></td>
<td><em>Smokie Norful</em></td>
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October 4, 1997

*Records with the greatest sales gains.* © 1997 Billboard/Radio & Records Communications, Inc.
<table>
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<td>LAINES RIMES</td>
<td>Curb 7022</td>
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<td>2</td>
<td>ONE More Thing</td>
<td>TIM McGRAW AND FAITH HILL</td>
<td>RCA</td>
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<td>3</td>
<td>A RIGHTEOUS MAN</td>
<td>MARTHA MCBRIDE</td>
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<td>4</td>
<td>GO AWAY</td>
<td>LORRAINE MORRISON</td>
<td>MCA Nashville</td>
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<td>5</td>
<td>BUTTERFLY KISSES</td>
<td>RAYBON BROS</td>
<td>RCA</td>
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<td>DRINK, SWEAT, STEAL &amp; LIE</td>
<td>BRYANT WHITE</td>
<td>RCA</td>
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<td>Curb 7033</td>
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<td>RCA</td>
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<td>SHUT UP AND DRIVE</td>
<td>LANCE J. FOSTER</td>
<td>RCA</td>
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<td>13</td>
<td>THE LIGHT IN YOUR EYES</td>
<td>LAINES RIMES</td>
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**HOT SHOT DEBUTS**

- **New** Love Gets Me Every Time (R.L. PATTON & MAURICE ADKINS) with Shania Twain
- **New** Shut Up & Drive (BRYCE ROSS) with LORRAINE MORRISON
- **New** Land of the Living (PAM TILLES)
- **New** Day In, Day Out (JASON ALBRIGHT & MICK McGUIRE)
- **New** You Walked In (LANCE J. FOSTER)
- **New** A Cowgirl Says Goodbye (TRACY LAWRENCE)
- **New** From Here to Eternity (MICHAEL PETERSON)
- **New** Hole In My Heart (M. BRETT SCHELL & ROBERT STEPHENSON)
- **New** Shut Up and Drive (LANCE J. FOSTER)
- **New** The Light In Your Eyes (JASON ALBRIGHT & MICK McGUIRE)

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- **New** Shut Up and Drive (LANCE J. FOSTER)
- **New** The Light In Your Eyes (JASON ALBRIGHT & MICK McGUIRE)
A bronze statue of the late Ernest Tubb was unveiled and dedicated during ceremonies Sept. 25 at the Country Music Hall of Fame. The 8-foot-tall likeness of the Hall of Fame member, commissioned by Ernest Tubb Record Shops owner David McCormick, was sculpted by Bill Rains. The Montana sculptor has also done a larger-than-life likeness of Buck Owens for the artist’s Crystal Palace in Bakersfield, Calif.; a Jim Reeves bust at the Jim Reeves Museum here; and a three-figured Elvis Presley statue that’s on display at Graceland. The Tubb statue is temporarily at the Hall of Fame until a permanent site is decided upon, according to McCormick.

John Fogerty, who was in town for two shows at the Ryman, presented at a ceremony honoring Scotty Moore, D.J. Fontana, and the family of the late Bill Black Sept. 25 at the Hard Rock Cafe. Fogerty presented the Elvis side-men with their first-ever platinum records, commemorating their years of recording and touring with Presley courtesy of RCA Records… Delbert McClinton, Matraca Berg, and Rising Tide Records hosted one of the lovelier afternoons of the week with a fried chicken dinner and gospel sing Sept. 21 at Mollie’s in Germantown, Tenn. Berg’s aunt the Callaways provided some scintillating gospel sets… On Sept. 25, Rhett Akins took to the skies for charity. For $20 a pop, he jumped off the Sky Coaster at Opryland Theme Park. Proceeds went to the Boys & Girls Club of America.

THE CMA AWARDS SHOW went up on the Internet this year for the first time. The page—http://www.cma-awards97.com—includes daily trivia contests, interviews, star chats, an online store, history, backstage rehearsal glimpses, and a World Wide Web cast during the awards show. In addition to an unprecedented number of international outlets carrying the awards show this year (see story page TK), a number of international industry and media figures were in attendance. Among them were promoters Michael Ervis (from Glastonbury, England), Jan Gille (Sweden’s EMA Telstar), and Patrick Mertens from Germany. Also represented were The London Times, The Sun, Country Music People, Country Gazette, BBC Television, BBC Radio 2, BBC’s “National Lottery Live,” Oxford Television, and Germany’s ZDF Television.

Also for the first time this year, the Nashville International Airport is presenting CMA Awards-related exhibits. The CMA trophy itself is on view there to travelers, along with photos of past winners, CMA posters, and other souvenirs. The airport also sponsored free live music in the terminal by various local groups. Also on display is a series of 50 photos of country stars from the book “Gone Country: Portraits of Country Music’s New Stars” by photographer Rae Anne Rubenstein.

ELSEWHERE: Willie Nelson’s FarmAid 97 has been shifted from Texas Stadium in Dallas to the New World Music Theatre in Tinley Park, Ill., near Chicago. TNN will carry the show live beginning at 5 p.m. EDT Saturday (4). Tickets are available through Ticketmaster. Performers will include Neil Young, John Fogerty, and Beck.
SHE ROCKS: During the biggest week of the year for the country music community, Shania Twin scores a performance slot on the Country Music Assn.'s 31st annual awards show on CBS, and "Love Gets Me Every Time" takes Hot Shot Debut honors at No. 29 on Billboard's Hot Country Singles & Tracks. Twin's song surged in 2,356 spins at 157 of our 162 monitored country outlets and becomes the fourth-highest debut since we began using airplay data from Broadcast Data Systems (BDS) in the Jan. 20, 1999, issue. She is also the highest-debuting solo female artist in the BDS era.

"Although this single is a typical case of the Woman In Me," the issuance of the new album will definitely raise a few eyebrows," says Larry Hughes, promotion VP at Mercury. "That was by design, since our plan for this project was to introduce it with this kind of song. When everyone has a chance to hear the entire project, they're not going to believe how diverse it is and [how] much different it is overall, especially from her second album (The Woman In Me), and subsequent singles will definitely be more left of center." On the subject of "Will she ever tour?" Hughes says Shania is hiring band members in hopes of launching a world tour early in 1999.

Twin's prior debut high was in the Feb. 24, 1996, issue, when "You Win My Love" popped on at No. 47 with 712 detections. That may seem unusually low by today's standards, so it's important to note that the week "You Win My Love" entered our airplay chart, our country panel was 12 stations slimmer than the current panel. "You Win My Love" spent two consecutive weeks atop the country chart the first two weeks of May last year. Twin's new album, "Come On, Come On," is slated for delivery Nov. 4.

TURBO TWANG FROM THE THIRD COAST: With the biggest opening week in the duo's history, Brooks & Dunn are hand Hot Shot Debut roses on Top Country Albums as, "The Greatest Hits Collection" (Arista/Nashville) opens at No. 2 with 103,000 units. Since their 1991 set, "Brand New Man," entered at No. 48 with 4,000 units in the Aug. 5, 1991, issue, each subsequent title has outshone the prior set's opening-week numbers. "Hard Workin' Man" entered at No. 3 with 43,000 pieces in the March 20, 1993, issue; "Waitin' On Sundown" popped on at No. 1 in the Oct. 13, 1994, issue with 45,000 units; and "Borderline" bowed at the top on May 4, 1996, snaring more than 88,000 copies. "The Greatest Hits Collection" bows at No. 7 on The Billboard 200 (see page, 114).

SEEMS LIKE YESTERDAY: During the hot months of '94, Chely Wright stopped by my office at WSM Nashville to promote her first Polydor single, "He's A Good Ole Boy," which entered Hot Country Singles & Tracks at No. 73. That song peaked at No. 58, and the three subsequent singles fizzled amidst management and corporate problems at Polydor, followed by the erstwhile label's name change to A&M Nashville. Wright was faring a little better when her last chart for A&M peaked at No. 41 on that chart, and her first Polydor album, "Right In The Middle Of It," appeared promising but failed to chart. A&M Nashville eventually locked its doors, and Wright teamed with MCA Nashville and its president, Tony Brown. That alliance is bearing fruit, as "Let Me In" earns the Paisley Park ribbon at No. 28 with a 20% increase and spins 5,000 pieces. "Let Me In" is Wright's third set and her first entry on Top Country Albums.

The lead single, "Shut Up And Drive," rises 23-21 on our airplay chart. Wright is also an enthusiastic country music history buff. You go, girl!

Shania Is All Over The Airwaves

by Wade Jessen

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.

A mind is a terrible thing to wait for

Produced by Ray Stevens for

Country ARTISTS & MUSIC

Shania Is All Over The Airwaves

Country SINGLES A-Z PUBLISHERS/PERFORMANCES/RIGHTS/SHEET MUSIC

TITLES

A mind is a terrible thing to wait for

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46

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Best Hot Shot Debut

YOU LIGHT UP MY LIFE — INSPIRATIONAL

The Greatest Hits Collection 1

EVERYWHERE

TRISHA YARNED (SONGBOOK) A COLLECTION OF HITS

BLUE

CARRING YOUR LOVE WITH ME

The Best of Collin Raye — Direct Hits

Greatest Hits 5

CLINT BLACK RCA 6765/75 (10.98/16.98)

Greatest Gainer shows

LEANA CARTER A (COUNTRY/CHRISTIAN)

DID ME SHOVE MY LEGS FOR THIS 2

Greatest Hits Collection 1

UNCHAINED MELODY THE EARLY YEARS 1

EVOLUTION 9

EVERYTHING I LOVE 1

Greatest Hits 8

LILAC

Rumor Has It 4

The Greatest Hits Collection 1

SHAKY THINGS UP 9

GREATEST HITS COLLECTION

IT'S YOU

LOVE

SMALL TOWN HERO 18

SIX DAYS ON THE ROAD

DREAM ON OUT LOUD

Lettie 26

LENNY KASIDY MCPHRESD (COUNTRY)/67 (10.98/16.98)

I WILL STAND 10

WHAT IF IT'S YOU 1

DREAM WALKIN' 8

WHAT I DO THE BEST 5

HIGH LONGINESQUE SOUND 3

FRESH HORSES 1

THE GREATEST HITS 2

THE RESTLESS KID 9

HERE'S YOUR SIGN

GREATEST HITS COLLECTION

I WILL STAND 10

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FRESH HORSES 1

THE GREATEST HITS 2

THE RESTLESS KID 9

HERE'S YOUR SIGN

COUNTRY/BEBOP 13

THE HITS 105

NO FINDING 138

SUPER HITS 166

THE WOMAN IN ME 137

SUPER HITS 149

GARTH BROOKS CAPITAL NASHVILLE 320-1 (10.98/15.98)

SUPER HITS 138

ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)

ALISON KRAUSS & UNION STATION

KEVIN SHARP

BROOKS & DUNN

TRACY LAWRENCE

CHRIS LEDoux

JOHN ANDERSON

D WIGHT YOAKAM

LONESTAR

MINDY MCCREEDEY

BRYAN WHITE

NEAL MCCOY

KENNY ROGERS

VARIOUS ARTISTS

GEORGE STRAIT

KENNY CHESNEY

DANIEL O'DONNELL

WALTER ENGLISH

JIMMY BUFFETT

THE CHARLIE DANIELS BAND

TRACY BYRD

LYLE LOYDT

RICK TREVINO

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Latin Notas

by John Lawurt

Artists & Music

Brazil’s Saraiva Opens 4th Megastore

SARAIVA'S MEGA EXPANSION: As part of its ongoing thrust into Brazil’s record industry, Saraiva, the venerable publisher/book retailer, has opened its fourth book/music megastore.

Like its predecessors, the newest Saraiva Megastore, which opened Sept. 15 at the Sao Paulo mall Shopping Morumbi, houses a bookstore and a record store—called Saraiva Music Hall—in one stop. The 1,000-square-meter facility consists of a 784-square-meter book outlet and a 215-square-meter record shop.

According to Saraiva, the newest megastore represents an investment of $4 million.

Saraiva Music Hall contains more than 15,000 multimedia items, including CDs, cassettes, DVDs, laserdiscs, and related accessories. Also, there are dozens of music and video listening stations featuring music aimed at Saraiva’s upscale clientele.

“We have music for the more sophisticated music fan,” says Saraiva’s audio and video supervisor, Marcelo Alfonso. “The musical emphasis is on adult contemporary, pop, jazz, and classical genres.”

At previous openings, there were guests of honor like Wea Brazil luminaries Gilberto Gil and Em 13-1 Odeon Brasil’s famed band Os Paralamas Do Sucesso. The guest of honor for the latest opening of a Saraiva megastore, Brazil’s counterpart to U.S. book/music resellers Borders and Barnes & Noble, was Gal Costa. BMG Brasil’s globally known female singer is releasing her “MTV Unplugged” disc on Thursday (2). Precisely, record label executives attending the opening were pleased that another professionally run store was being unveiled.

Saraiva opened its first book/music megastore in May 1996. Since then, the company has opened two stores in Sao Paulo and one in Rio de Janeiro.

And there are more stores on the way.

In October, Saraiva will open a $5 million, 1,300-square-meter book/music megastore in the Sao Paulo mall Shopping Center Norte. In November, Saraiva will open its first music-only megastore, also called Saraiva Music Hall. The $5 million, 1,500-square-meter outlet will be located in a three-story store in Shopping Eldorado, the same mall where the firm opened its first megastore.

Slated to open in January 1998 is a 2,000-square-meter book/music megastore in Shopping Iguatemi in Campinas, Sao Paulo state.

According to Alfonso, the average sales from the bookstore outlet for 60% to 70% of total sales of the megastore; CDs account for 30% to 40% of all sales.

MEXICO NOTAS: With the return of original member Fernanda Meade, EMEX female pop trio Pandora is poised to return to its glory days of the ‘80s. The group has just released “Hace Tres Noches Apuradas,” a 12-song set of tuneful covers of classic Latin numbers. The group is singing in a rendition of Jose Feliciano’s hit “Despues De Ti Que.”

After catching one disc with Sony Music, singer Carina Rico switched to EMI Mexico, and the label has just released her pop/rock disc “Sin Sueños.” Recorded in Mexico City in 1995 by Oscar Lopez, the live disc contains 12 of her greatest hits, plus four new tracks. Carina is currently recording an album for EMI in which she is also working on several new covers.

Pandora’s return is recorded in various beach resorts in Condey, Mexico. The cable system Sky is airing a TV special centered on the album for several weeks before its release in November.

Booked to play Mexico City’s 10,000-seat Auditorio Nacional on Thursday (2) and Friday (3) is Pol. (Continued on page 56)

LATIN TRACKS A-Z


2. "America" Grupatio De La Otra Cara (EMI Latin / Fonovisa G. Lizarraga)

3. "American Pie" Los Daddios (EMI Latin / Fonovisa M. A. Solis)


5. "American Pie" Grupo Mentos (EMI Latin / Fonovisa G. Lizarraga)


7. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

8. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)


15. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)


17. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

18. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)


22. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

23. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)


27. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)


29. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

30. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)


32. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

33. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

34. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

35. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

36. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

37. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)

38. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)


40. "American Pie" Grupo Tiebreaker (EMI Latin / Fonovisa G. Lizarraga)
Two years after his Grammy nominated album, #1 Pop Artist and Worldwide sensation “Cristian” delivers an album of unsuperable quality and undeniably “The Best Of Him”

Gram Latino’s uncagi caliente worteo act Grupo Límite. Also set to perform Nov. 14 at the auditorium is Universal songstress Lucero. Both shows are being produced by RAC Producciones.

The BIG BUST: The largest seizure of counterfeit CDs took place Sept. 8, when the Asian Crime Unit of the Los Angeles County Sheriff’s Department, assisted by the Recording Industry Assn. of America (RIAA), sniffed 30,904 allegedly pirate CD’s at OSE Optical Inc. in Pomona, Calif.

What’s ominous about this bust is that 67,000 allegedly counterfeited Microsoft Corp. software were hauled away. According to the RIAA, it was the first time law enforcement officers recovered from one site the technology responsible for the manufacture of pirate CDs, videos, and software packages.

Among those artists whose pirated product was recovered were U2, Fonovisa’s Enrique Iglesias, and several Brazilian stars, such as Sony Brasil’s Roberto Carlos, Music Brasil’s Roberta Miranda, and Continental/East/West’s Leandro & Leonardo.

Evidence recovered from OSE indicates the pirated product was bound for export to Latin American countries, particularly Brazil, according to RIAA. Approximately 3 million counterfeit CDs were seized in Brazil, of which 33% came from the U.S.

CAPERAN’S TO DISC: Selected tracks from Paul Simon’s first Broadway musical, “The Capeman,” will be included on a concept album due Nov. 18 from Warner Bros. Three of the show’s stars—IMM’s Marc Anthony, Sony’s Tropical’s Ruben Blades, and EMI Latin’s Ednita Nazario—will be featured on the album.

The album and musical are based on the life of Salvador Agron, a Puerto Rican who became the youngest person to receive the death penalty in New York state for the murder of two youths.

New York Gov. Nelson Rockefeller later commuted the sentence to life, and Agron went on to become a successful poet.


STATESIDE BRIEFS: The three members of Mecano—Ana Torroja, Nacho Cano, and his brother Jose Maria—have reunited to cut a new disc to be put out by BMG during the holiday season. Torroja, the lead singer of the famed Spanish rock band, recently logged four weeks atop Spain’s sales charts with her Ariola/BMG album “Puntos Caracteres.” Torroja’s album was included in the U.S. in August.

The Lombardini was arrested Sept. 11 as he was offering to sell large quantities of allegedly bootleg CDs to undercover agents at the Florida State Testing Statute. Making the arrest was the Miami Beach police, with assistance from the Recording Industry Assn. of America (RIAA). Lombardini, who is the owner of Discmagic, was previously charged on two separate occasions for violating Italian copyright law. Among some of the unauthorized recordings were live performances by Gloria Estefan, Bob Marley, UB40, and Nirvana.

Rebeca Fajardo, sister of superstar Gustavo, and the lead singer of Tribecera Entertainment, a management/promotion firm whose best-known client is Crescent Moon/Epix, Sony artist Abhita, Fajardo’s company is located in Miami Beach.

U.K. Latin imprint Tumi Music has signed a distribution pact with U.S.-based World Music Distribution (WMD). Under the deal, WMD’s record label Candela Records will license select titles from Tumi to be distributed by WMD. Though Tumi’s repertoire ranges from Andean pipe music to salsa, the label has become more active lately with Cuban recording artists.

Due out on WEA Latina in October are two albums by big-name artists: "Sueños Liquidos" by mainstream rock stars Maná and “Es Así,” the label debut of former singer-songwriter Ricardo Montaner. Also expected in October on Wea Caribe/WEA Latina is the newly remixed disc from pop/merengue act Sin Fronteras and the maiden CD from Karú, a merengue quartet led by Edwin Ramirez, former lead vocalist with Oso Cristalino.

Sony Discos roots Tejano act Los Palominos are in the Houston Sound Studio cutting a forthcoming disc. The album is being produced by LA Mafia member Mando Lichtenberger Jr. Not coincidentally, the owner of the studio is LA Mafia.

And speaking of the band, LA Mafia recently loaned out the Grammy Award that it won this earlier year to the Houston Hard Rock Café. The trophy will be on display at the restaurant for six months.

DRIVERA SOUTHERN VIBE: São Paulo indie Mix House is set to drop Paulito D’Rivera’s latest album, “Chamber Music Of The South,” in December.

The forthcoming disc by the standup/comedian/musician from Cuba is his first classical disc. On this CD, in which D’Rivera plays only clarinet, he explores the chamber music of such giant Latin American composers as Ernesto Leucono, Heitor Villa-Lobos, and Astor Piazzolla.

Accompanying D’Rivera is cellist Dr. Gustavo Tavares and pianist Pablo Zinger. Though Mix House president Cibele Feres has yet to secure distribution of the album outside of Brazil, there will be a release concert by D’Rivera in November at House of America in New York.

Also preparing to paying tribute to Latin American composers is David Sanchez. The noted Latin jazz saxophonist from Puerto Rico will hit the studio in November to record tracks by esteemed composers like Rafael Hernandez, Bobby Capo, Antonio Carlos Jobim, and Baden Powell. Sanchez’s Columbia album is due in April.

BRASIL NOTAS: Padre Zezinho, a Catholic priest who is considered one of the most successful recording artists of religious material in Brazil, has released a new album, “Canções Que A Vida Esgotou,” through the Catholic-owned label Paulinas-Comer. Over the past 30 years, Padre Zezinho has released more than 60 albums.

In October, Spotlight Records is due to ship “Raphael Rabello & Armadinho,” a live instrumental disc featuring four of Brazil’s guitar virtuosos. On the disc, both guitarist play Rabello’s preferred genre chorinho, a traditional, demanding improvisational music that emerged in the late 1800’s in Brazil.

PolyGram Brasil’s hot peodoge group 6 O’Chao has issued a new disc, “6 O’Chao Do Brasil.” A contest was held to select the band’s new backup singer, and Sheila Carvalho came out the winner. She will join the group, and the band’s popular supporting vocalist. The leadoff single of the album, which was helmed by renowned producer Wesley Ranger, is the ensemble’s typical spicy entry “Ralo Bando.”

PolyGram Brasil also has put out “Mae Do Samba” by noted Bahian act Timbalada. The disc was produced by former Timbalada member and solo star Carolinhos Brown.

Sony’s answer to 6 O’Chao, Boquinha Da Garra, has just put out its self-titled debut on the label.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Ervar Pinkus in São Paulo.

SoliS Soars At SESAC Fiesta. Performance right society SESAC Latina held its inaugural Latin Music Awards Sept. 10 at Big Time Studios in Miami Beach. During the ceremonies, Fonovisa recording artist Marco Antonio Solis was honored as songwriter of the year. Shown, from left, are Danny Hickock, chairman, SESAC International; Pat Rogers, senior VP of writer/publisher relations, SESAC; Solis; Olga Cardona, writer/publisher relations, SESAC Latina; and Bill Velez, president/COO, SESAC Inc. (Photo: Kay Williams)
TOP CLASSICAL ALBUMS

1. **Billboard**
   - Artist: Cecilia Bartoli/Louisine Levine
   - Title: "An Italian Songbook"
   - Label: EMI
   - Review: "No. 1"

2. **Renée Fleming**
   - Title: "50 Years of Great Opera Scenes"
   - Label: Rattle
   - Review: "No. 2"

3. **Rachmaninoff**
   - Title: "Corelli & Telemann"
   - Label: Nonesuch
   - Review: "Early Music"

4. **David Helfgott**
   - Title: "The Paganini Concerto"
   - Label: RCA
   - Review: "Lost Genius"

5. **Anonymous**
   - Title: "Le Nozze del Mattia"
   - Label: Sony Classical
   - Review: "No. 4"

6. **Various Artists**
   - Title: "21st Century Baroque"
   - Label: Sony Classical
   - Review: "No. 5"

7. **Kathleen Battle**
   - Title: "Christmas at Carnegie Hall"
   - Label: RCA
   - Review: "No. 7"

8. **André Rieu**
   - Title: "A Night of Romance"
   - Label: Philips
   - Review: "No. 8"

9. **Various Artists**
   - Title: "Ascona Classics"
   - Label: Decca
   - Review: "No. 9"

10. **Various Artists**
    - Title: "The 20th Century"
    - Label: Sony Classical
    - Review: "No. 10"

---

TOP CLASSICAL CROSSOVER

1. **Otis Redding**
   - Title: "Otis Redding's Best of Memphis"
   - Label: SONY
   - Review: "No. 1"

2. **Joe Jackson**
   - Title: "Digital" (1994)
   - Label: SONY
   - Review: "No. 2"

3. **London Symphony Orchestra**
   - Title: "Romantic Ukulele"
   - Label: RCA
   - Review: "No. 3"

4. **Various Artists**
   - Title: "September Songs"
   - Label: Sony Classical
   - Review: "No. 4"

5. **BOSTON OPERA COMPANY (LOCKHART)**
   - Title: "Runnin' Wild"
   - Label: RCA
   - Review: "No. 5"

---

TOP CLASSICAL MUSIC

1. **Various Artists**
   - Title: "Romantic Romance & Rodeos"
   - Label: Sony
   - Review: "No. 1"

2. **Various Artists**
   - Title: "Classical Favorites"
   - Label: Sony
   - Review: "No. 2"

3. **Various Artists**
   - Title: "Vivaldi: Four Seasons"
   - Label: Sony
   - Review: "No. 3"

4. **John Baxley"s Beatles""s Greatest Hits"
   - Label: Sony
   - Review: "No. 4"

5. **Various Artists**
   - Title: "Christmas at Carnegie Hall"
   - Label: Sony
   - Review: "No. 5"

---

TOP CLASSICAL BUDGET

1. **Various Artists**
   - Title: "Various Artists: Greatest Hits"
   - Label: Sony
   - Review: "No. 1"

2. **Various Artists**
   - Title: "Romantic Romance & Rodeos"
   - Label: Sony
   - Review: "No. 2"

3. **Various Artists**
   - Title: "Christmas at Carnegie Hall"
   - Label: Sony
   - Review: "No. 3"

4. **Various Artists**
   - Title: "Various Artists: Greatest Hits"
   - Label: Sony
   - Review: "No. 4"

5. **Various Artists**
   - Title: "Romantic Romance & Rodeos"
   - Label: Sony
   - Review: "No. 5"
## Artists & Music

**World Lit:** Two years ago, critic Kevin Whitehead left New York for Amsterdam, an overview of Dutch improvements very much on his mind. On Aug. 1, he was back in town, signing a contract with Billboard Books for the new complete *“Dutch Swing.”* The cast of characters in Whitehead’s book includes singer-composer Chris, who is scheduled to be a photo of drummer Han Bennink playing a high-big that has many leading out of it—quite “symphonic,” the sometimes impish nature displayed by modern improvisers from the Netherlands. Misha Mengelberg, Willem Breuker, Leo Cupers, the Clusine Trio—the names aren’t common here in the U.S., but the music is intriguing. The unscripted locale scenes an immense personal.

Bob Norkind, senior editor for Billboard Books, admits it’s not the most mainstream subject, matter, but he’s about to cover it. Too, many find it surprising how the Dutch jazz is very much a part of the Dutch culture and it’s not something you come across in the U.S. this is surprising.

Participation of the Dutch councilor for cultural affairs, Frank Langkot, was key.

One of the reasons Whitehead was attracted to the Dutch scene was its lack of any defining school or “brand.” When the 79, people, in New York who were thinking and talking and writing about the music—none—were being considered.

**Keeping Score**

(Continued from preceding page)

been named the winner of the 1998 Gilmore Artist Award. Pianists do not compete for this prize, nor do they know that they are being considered. They are nominated independently by a panel of musicologists and others in the field. A seven-member committee then names the list to seven and anonymously selects the order of preference by the judges. The winner is determined.

Irra Vallecillo, who runs the program, said, “We were looking for a work that gives players the opportunity to be involved in the music itself.”

*Commentary* (Continued from page 8)

entertainment industry.

Despite the lack of mainstream recognition in the U.S. until now, classical jazz andjazz have a huge following in the Netherlands and other countries in Europe. It’s not surprising that the music has survived as jazz musicians, one who was also innovative and inventive. Someone whose ideas

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## Top Contemporary Jazz Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>The Rippingtons Featuring Russ Freeman</em></td>
<td><em>Black Diamond</em></td>
<td>Verve</td>
<td>CD</td>
<td>$14.99</td>
</tr>
<tr>
<td>2</td>
<td><em>Kenny G</em></td>
<td><em>A Message To You</em></td>
<td>Warner Bros.</td>
<td>CD</td>
<td>$12.99</td>
</tr>
<tr>
<td>3</td>
<td><em>Boney James</em></td>
<td><em>Sweat Thing</em></td>
<td>Warner Bros.</td>
<td>CD</td>
<td>$13.99</td>
</tr>
<tr>
<td>4</td>
<td><em>Bob James</em></td>
<td><em>Wander</em></td>
<td>Warner Bros.</td>
<td>CD</td>
<td>$14.99</td>
</tr>
<tr>
<td>5</td>
<td><em>Jonathan Butler</em></td>
<td><em>Do You Love Me?</em></td>
<td>Warner Bros.</td>
<td>CD</td>
<td>$14.99</td>
</tr>
<tr>
<td>6</td>
<td><em>Joe Sample</em></td>
<td><em>Sample This</em></td>
<td>Warner Bros.</td>
<td>CD</td>
<td>$14.99</td>
</tr>
<tr>
<td>7</td>
<td><em>Fourplay</em></td>
<td><em>The Best of Fourplay</em></td>
<td>Warner Bros.</td>
<td>CD</td>
<td>$14.99</td>
</tr>
<tr>
<td>8</td>
<td><em>David Benoit</em></td>
<td><em>Gypsy</em></td>
<td>Warner Bros.</td>
<td>CD</td>
<td>$14.99</td>
</tr>
<tr>
<td>9</td>
<td><em>Earl Klugh</em></td>
<td><em>Wanderer</em></td>
<td>Warner Bros.</td>
<td>CD</td>
<td>$14.99</td>
</tr>
</tbody>
</table>

**Paradigm’s Saw Doctors Hit U.S.**

(Continued from page 8)

the chain has done well with all three of the band’s albums as imports. However, it wasn’t until Tuam, says Moran. What adds to the band’s success is a funny, unpretentious songwriting style that has been a real buzz about them. I thought for sure that they would have been

since it first exploded onto the charts and into the public consciousness in the ’70s. It has continued to evolve stylistically, both commercially and otherwise throughout the last two decades.

Clearly, dance music deserves the new-found respect it has earned with its success and survival. Let us hope we can build on this respect and recognition into the future.

---

*Albumpen the festival space 1998. - Recording Industry Association of America (RIAA) certification for sales of one million units with additional multi-platinum issued by number. - Following the format. - For boxed sets, and double albums with a running time that exceeds five years, the RIAA multi-

For more information on the number of whom are involved and the role of “classical” music in society, please visit Billboard.com or Billboard.com. In Japan, with all the major U.S. orchestras. He records for ENJ, Classic with repertoire ranging from ancient to contemporary. The music to the Rachmaninoff Concerto No. 3.

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<th>Price</th>
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<tbody>
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<td>Diana Krall</td>
<td><em>Jazz at the Plugged Nickel</em></td>
<td>Verve</td>
<td>CD</td>
<td>$14.99</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>Variations on a Theme</em></td>
<td>Muzik's Move</td>
<td>CD</td>
<td>$14.99</td>
</tr>
<tr>
<td>Royal Crown Revue</td>
<td><em>Pink 360 Degrees</em></td>
<td>Columbia</td>
<td>CD</td>
<td>$14.99</td>
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<tr>
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<td>Muzik's Move</td>
<td>CD</td>
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</tr>
<tr>
<td>Clive Armstrong</td>
<td><em>For You I Love</em></td>
<td>Verve</td>
<td>CD</td>
<td>$14.99</td>
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</tr>
<tr>
<td>Various Artists</td>
<td><em>Jazz at the Plugged Nickel</em></td>
<td>Muzik's Move</td>
<td>CD</td>
<td>$14.99</td>
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</tbody>
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*Billboard* October 4, 1997
SSL Upgrade Keeps Town House On Cutting Edge

BY PAUL VERNA

The histories of two of the U.K. recording industry's most successful companies—Oxford based console manufacturer Solid State Logic (SSL) and London recording complex the Town House—are inextricable.

Town House was the first SSL client when the studio opened in 1978, installing the company's pioneering B-series board in its new-fa...
W MGM Pitches Alternate DVD Audio Standard

(Continued from preceding page)

varying levels of resolution, according to their needs. For instance, a music publisher scouting for songs can sample music efficiently at a lower level of resolution than a mastering engineer putting the finishing touches on a commercial release (Billboard, June 21).

By contrast, the W MGM system relies on pulse-code modulation (PCM), a process whereby audio signals are converted to digital information by means of sampling, quantization, and coding. After the signal is processed digitally, it is reconstructed into an analog waveform for playback.

PCM systems work at fixed word lengths and sampling rates. For example, CDs operate at 16 bits sampled at 44.1 kilohertz. Warner's proposed system would offer up to 24 bits of resolution and sampling rates of 96.2 kilohertz or even 192 kilohertz, according to Bost.

Besides the technical specifications, a key difference between PCM and DSD is that the latter is a proprietary technology owned by Sony and Philips, while PCM is an industry standard for most digital audio recording and processing, from professional recording equipment to consumer CD players.

Commenting on Warner's choice of a PCM-based system, Rost says, "Our concern is that proprietary hardware company interest will compromise the realization of DVD's true potential as a flexible, new-generation music format and as a stimulus for new copyright protection agreements. We believe [PCM] should be a basic minimum requirement of DVD audio, and the format should allow options for other innovative recording technologies."

Rick Clancy, VP of corporate communications at Sony Electronics Inc., says, "We're processing in terms of what is the best technology and the best product we can develop, and we think we've come up with a better system. Our tests demonstrate that high-density DSD technology sounds superior to 96 kHz, 24-bit PCM technology."

W MGM's introduction of a DVD audio proposal mirrors the situation that occurred two years ago with DVD video, in which two contingents—one led by Time Warner and Toshiba, the other by Sony and Philips—competed for the technical specification of the multimedia format. Eventually, the two camps pooled their resources and formed a consortium of software and hardware interests that hammered out a technical standard.

Sources say the technical standard for DVD audio, like its video counterpart, is likely to consist of a basic spec with associated technologies like copyright encryption and data compression. According to the standard is likely to be shared by a large consortium of software and hardware manufacturers rather than by one or two companies.

RIAA senior executive VP/general counsel Cary Sherman says, "The DVD spec will consist of many different components." He characterizes the Sony/Philips and W MGM proposals as "probably the most all-encompassing" but adds that other companies have submitted systems that address specific areas, such as copyright encryption or lossless coding.

Sherman adds that he is "still hopeful" that the industry will have a DVD audio spec by the end of year, but he says he regards the Dec. 31 cutoff as "an objective, not a deadline. It's something we're setting for ourselves because we want to move this process along as quickly as possible."

The initial Dec. 31 timetable would allow for the consumer introduction of the next-generation discs within two years, according to the original RIAA statement.

Sources say Dolby has submitted a proposal for DVD audio that uses a new-generation data encoding process. However, Sherman could not confirm this at press time, and sources at Dolby were unavailable for comment.

Among hardware companies to enter the DVD fray are JVC, Toshiba, Matsushita, and Pioneer. Although it was not known at press time whether any of those firms had submitted formal DVD proposals to the ISC, the four companies plan to hold a DVD forum at the Friday (26)-Monday (29) Audio Engineering Society (AES) convention at New York's Jacob Javits Center.

In response to the AES' billing of that event as the "first official demonstration of DVD audio," the RIAA issued a release stating that "no official DVD audio standard [has been] set."
This week's AES convention, and its attendant focus on technology, is the occasion for Billboard's inaugural salute to the facilities behind the hits. The "Top Studios" chart that follows collects a year's worth of information from the magazine's weekly "Production Credits" listings to designate the studios and equipment credited with the most No. 1 singles on the Hot 100, R&B and Country charts.

—Gene Sculatti, Director of Special Issues

### TOP STUDIOS

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES**

**(JULY 27, 1996, TO JULY 19, 1997)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RECORDING STUDIOS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. DADDY'S HOUSE (New York) (three No.1's, 17 weeks at No.1)</td>
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<tr>
<td>2. ESTUDIO BOLA (Seville, Spain), BATTERIES MUSIC (Miami) (both have one No.1, 14 weeks at No.1)</td>
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<tr>
<td>3. CHARTMAKER (Los Angeles) (one No.1, 10 weeks at No.1)</td>
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<tr>
<td><strong>RECORDING CONSOLES</strong></td>
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</tr>
<tr>
<td>1. SSL (seven No.1's, 35 weeks at No.1)</td>
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<tr>
<td>2. SONY, TASCAM (both have one No.1, 14 weeks at No.1)</td>
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<tr>
<td>3. NEVE, SOUNDRAP (both have one No.1, three weeks at No.1)</td>
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<tr>
<td><strong>RECORDERS</strong></td>
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<tr>
<td>1. STUDER (five No.1's, 17 weeks at No.1)</td>
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<tr>
<td>2. SONY (three No.1's, 25 weeks at No.1)</td>
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<td></td>
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<tr>
<td>3. SPECTRAL DIGITAL WORKSTATION (one No.1, 14 weeks at No.1)</td>
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<tr>
<td><strong>MIX DOWN STUDIOS</strong></td>
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</tr>
<tr>
<td>1. DADDY'S HOUSE (New York) (three No.1's, 17 weeks at No.1)</td>
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<tr>
<td>2. BAYSIDE MUSIC (Miami) (one No.1, 14 weeks at No.1)</td>
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<tr>
<td>3. BARKING DOCTOR (Miami) (one No.1, 10 weeks at No.1)</td>
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<tr>
<td><strong>CONSOLES</strong></td>
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<tr>
<td>1. SSL (eight No.1's, 38 weeks at No.1)</td>
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<td>2. TASCAM (one No.1, 14 weeks at No.1)</td>
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<tr>
<td>3. NEVE (three No.1's, three weeks at No.1)</td>
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<tr>
<td><strong>RECORDERS</strong></td>
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<tr>
<td>1. STUDER (six No.1's, 22 weeks at No.1)</td>
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<tr>
<td>2. SONY (two No.1's, 13 weeks at No.1)</td>
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<tr>
<td>3. SPECTRAL DIGITAL WORKSTATION (one No.1, 14 weeks at No.1)</td>
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<tr>
<td><strong>MASTERING STUDIOS</strong></td>
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<tr>
<td>1. HIT FACTORY (New York) (seven No.1's, 35 weeks at No.1)</td>
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<tr>
<td>2. POWERS HOUSE OF SOUND (New York) (two No.1's, 13 weeks at No.1)</td>
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<tr>
<td>3. ABSOLUTE AUDIO (one No.1, 14 weeks at No.1)</td>
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</table>

### How The Chart Was Compiled

The methodology for all sections is the same. Studios and/or equipment brands are given one point for each No. 1 they had in the chart period. If a studio had three songs reach No.1, the studio receives three points. Ties were broken based on the number of weeks a song stayed at No.1, if two studios each had one No.1 song but one of those songs remained on the other for four weeks, the studio with one No.1 for 5 weeks would rank higher. The Production Credits section of Studio Action is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.

From the home of the "Macarena" [Bayside Mix] comes the following statement: "We have all the equipment, but all the equipment in the world isn't going to put out a successful record," says Bayside Mix's Carlos Devarra. "It's the people and the atmosphere. We are very informal here; this is a nice easy place to work. We're in Miami, so we have the sun and the beach available and the nice weather, and that always makes a song a success, engineers, general managers and producers from across the country say not to discount the unseen force behind the studio.

BY DAVID JOHN FARINELLA

As the old saying goes, behind every successful song is an excellent studio. From New York to Nashville to Los Angeles, the songs that top the charts have taken a spin through some of the best recording, mixing and mastering studios those towns have to offer and through some of the best equipment on the market. Although both are important fac-

Top: Emerald in Nashville takes the top country recording-studio honors with seven No. 1 singles. Bottom: Miami's hit-making Bayside Boys Mike Tray (left) and Carlos Devarra scored in both the recording and mixdown categories of the Hot 100 category.

Continued on page 60
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As home recording equipment becomes more sophisticated and less costly, it accounts for an ever-increasing percentage of overall music production, according to a wide range of industry sources. Hit projects like Alanis Morissette's "Jagged Little Pill" and, more recently, James Taylor's "Hourglass" illustrate that low-cost gear can deliver high enough audio fidelity to satisfy musicians, producers, engineers, and most importantly—consumers.

At the beginning of what many have termed "the ADAT revolution," large studio facilities are...

Continued on page 61
Al Schmitt.
Hall of Fame.

Congratulations!
from your friends at The Village Recorder
AFTER THE ANALOG '70s AND THE DIGITAL '80s, STUDIOS ARE NOW REQUIRED TO CARRY A WIDE VARIETY OF EQUIPMENT, SO HAVING A LONG LAUNDRY LIST OF GEAR IS NO LONGER IMPRESSIVE, INSTEAD, INSISTS TROY GERMANO OF THE HIT FACTORY IN NEW YORK, STUDIOS HAVE HAD TO SUPPLY A POSITIVE ENVIRONMENT TO RECORDING TEAMS, AS WELL AS PROFESSIONAL SUPPORT STAFF.

of equipment, so having a long laundry list of gear is no longer impressive. Instead, insists Troy Germano of the Hit Factory in New York, studios have had to supply a positive environment to recording teams, as well as professional support staff. "We offer a very creative environment to work in, and mainly we have great engineers and rooms that are very accurate and conducive to being creative," he says. With that type of professionalism, the Hit Factory has had the ability to not only score seven No. 1's on the Hot 100 charts and 12 No. 1's on the R&B charts, but has also opened up its mastering services to a number of different genres, including hard rock, hip-hop, jazz and classical.

Which is a path also taken by Nashville's Emerald Studios, which has scored platinum albums by such artists as Jon Bon Jovi, Jewel and Deana Carter.

Continued on page 62
The Sony Oxford digital mixing console brings you closer to the sound than ever before. And it's only part of BILLBOARD'S NO. 1 RECORDING STUDIOS.

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Home-Made Satisfaction: James Taylor hit with "Hourglass."
able cache to the facility.

**BENEFITS OF THE BASEMENT**

Other London studios, including Townhouse, Air, the Roundhouse and Olympic, have also leased rooms to producers in recent years, and all have found the arrangements to be advantageous. Townhouse managing director Ian Davidson says two rooms in the basement are leased to production clients. Although Davidson acknowledges he would probably make more money from the rooms if

Continued on page 68

Golden Palomino Anton Fier (top) and Matt Johnson of The Tha (bottom) have leased rooms at Brian Kelly's Dessau in New York. Depeche Mode has used production suites at London's Strongroom.
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BEHIND THE HITS
Continued from page 60

"We've gone from probably 95% country to about 60% country," says general manager Milan Bogdan. And as it's broadened its client base, Emerald has also been one of the studios that has been most active in revamping its equipment. Bogdan estimates that Emerald has spent nearly $80,000 to modify its SSL 4064/E, including new microphone pre-amplifiers, VCs and adding Ultimation. In other parts of the studio, he says, they've spent up to $120,000 per year upgrading and modifying other pieces of equipment. They've also been actively building a couple of new rooms to work in the audio post-production market and to offer independent marketing and promotions to record labels. "We're a one-stop shop now," Bogdan says. "An artist can record, mix, overdub and do promotions all at the same time."

EMERALD HAS ALSO BEEN ONE OF THE STUDIOS THAT HAS BEEN MOST ACTIVE IN REVAMPING ITS EQUIPMENT.

Engineer Julian King of Loud Studios: The Nashville operation took runner-up positions in both the country recording and mixdown categories.

Gearing up on the equipment side of things, it's little surprise that the SSL is the console of choice; Continued on page 71

The Biggest Daddy: Sean "Puffy" Combs' Daddy's House lives large as the top recording and mixdown facility for both Hot 100 and R&B singles.
in London have embraced the Adat revolution by leasing production rooms to songwriters, remixers, producers and engineers who come equipped with racks of digital gear.

AFFORDABLE LUXURIES

The trend reflects a new level of synergy between professional facilities and the home- and project-recording sectors. It also affords both parties something they couldn't otherwise have. For the studio, the presence of a hot producer with an intimate setup brings a steady flow of talent to the facility, and for the producers the technical infrastructure of the host studio and the access to large tracking spaces are luxuries they wouldn't be able to afford in a home environment.

OPEN DOORS AND FAX LINES

At London's Strongroom, the concept of production rooms within a larger complex has been implemented to full effect, with the studio's three main recording/mixing rooms—featuring SSL, Neve and Euphonix consoles—augmented by eight.

Continued on page 64
production rooms that are occupied by hot producers. Strongroom managing director Rob Buckler says, "What we have here are eight programming rooms, and these rooms are professionally built, acoustically designed rooms with overdub booths. We get a client who wants a room for a year, they move in with all their equipment, and we offer them phone and fax lines, general office support, technical support and good deals on studio time in our main rooms."

Strongroom got into the production-room concept in the early '90s, when Buckler and studio owner Richard Boote realized that more and more work was being done in home studios on modular digital multitracks. Sensing an opportunity rather than a threat, they opened three rooms and found the formula to be instantly successful. "The production rooms complement our commercial rooms," says Buckler. "They've constantly brought in high-end acts, more record companies and more exposure."

STARS IN THE STUDIO

Among the long-range tenants at the Strongroom are the Beat Masters, Pascal Gabriel, Gareth Jones, Phil Harding, Richard Stannard, Matt Rowe, Neil McLennan, Trevor Steele and John Halliday. Collectively, their credits include such hit acts as Erasure, Depeche Mode, Everything But The Girl, Spice Girls and the Prodigy—all of which have worked at Strongroom, either in the production suites, the main studios or both. Tenants pay anywhere from 15,000 pounds per year to 16,000 pounds per year, according to Buckler. Although the Strongroom could make more money in the short term if it rented the same rooms by the hour or by the day, Buckler says the London market would probably not support such a large number of rooms on that basis. Furthermore, the benefit of having a steady stream of talent on the premises provides an invaluable asset.
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Continued from page 65

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he rented them out by the hour, he says, is happy with the arrangement because of its many benefits.

“OUR LITTLE BRILL BUILDING”

In New York, studios including Avatar, Quad, Platinum Island, Sound On Sound and Dessau have successfully implemented the production-room concept.

Brian Kelly, a New York musician who owns and operates Dessau, leases production rooms to Anton Fier of the Golden Palominos, singer/songwriter/guitarist Lloyd Cole, Matt Johnson of The The, producer Craig Kasten and musician Fred Norris of “The Howard Stern Show” fame. It’s a very good arrangement,” says Kelly. “It provides an in-house stream of studio bookings and a flow of musicians, producers and engineers into those individual rooms. It also imparts a sense of community to the studio. Matt Johnson was joking that it’s our little Brill Building, not in terms of writing music, but in terms of sharing equipment.”

Another benefit Kelly and his tenants have reaped from the arrangement is the sharing of knowledge about digital formats. While the studio is analog-oriented, his production clients tend to use hard-disc recording systems. The integration of those systems with one another—and with the analog tape machines—is fraught with technical obstacles that can only be overcome by trial and error, according to Kelly. Having several experienced recordists in house figuring out the ins and outs of the various systems makes Dessau a sort of audio test lab.

A HOME AWAY FROM HOME AT THE STRONGROOM

Both Kelly and Buckler add that producers appreciate having a place away from home in which to do their work. Buckler cites the case of Gabriel, who was among his first producer tenants but moved out because he wanted to consolidate his gear at home. After two years of working in the house, however, Gabriel decided to return to the Strongroom.

Similarly, Kelly says Johnson found it extremely difficult to be productive at home when he had a child. Now, he treats his Dessau studio as a work space.

“On one level, it’s difficult to work at home,” observes Kelly. “These guys get to leave home and go to work.

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Work on Digable Planets’ debut album was done at New York’s Sound On Sound studio; the record’s producer, Shane Faber, eventually became a permanent tenant.
SOUND ON SOUND OWNER DAVID AMLEN LEASES ROOMS TO TWO LONG-RANGE TENANTS: PRODUCER SHANE FABER AND MASTERING STUDIO DSW. FABER HAD WORKED ON DIGABLE PLANETS' DEBUT ALBUM AT SOUND ON SOUND AND EVENTUALLY DECIDED HE WANTED TO MOVE OUT OF HIS STUDIO IN NEW JERSEY BECAUSE HE WANTED A NEW YORK ADDRESS. SOUND ON SOUND BECAME AN OBVIOUS CHOICE, AND HE HAS BEEN THERE FOR APPROXIMATELY TWO YEARS.

Lloyd used to laugh because, on any given day, Mike B from the Beastie Boys, Bonnie Raitt, Mitchell Froom or Daniel Lanois might be in

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MEP says Power.

creative and/or technical consultant in the studio suite at Bob For...
however, at a place like Daddy's House in New York, studio director Felicia Newsome says their Neve board is in equal demand. "It depends on the engineer which room they like to use, but they tend to like to mix the heavier bottom songs in the Neve room," she says. The Studer is the other industry standard when it comes to recorders, although at Loud Studios in Nashville they've gone with a Mitsubishi X850. In engineer Julian King's eyes, the machine "is a good-sounding format. All of the studios in Nashville bought into digital pretty quick back in the late 80s; everyone had 'em." So, not only was the Mitsubishi popular in Nashville circles, but the Quan DTR 900 that the folks at Emerald use for mixdown has been working well. "We found it to be a good rugged tape machine," explains King. "And it sounds good, if you know how to deal with the digital."

In Newsome's eyes, the success that's found its way to Daddy's House is just a combination of everything. "I think if you put it into perspective, it's the people, the atmosphere, the equipment and the service," she says. "I would evenly distribute it across the board; I wouldn't say it was one thing over the other." The key, however, has to be to try and keep it as loose on the outside as it is in the actual musical sessions. "There's a lot of fun that happens around here," she says with a laugh. "More often than not should, I guess."

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**Behind the Hits**

Continued from page 51

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European Retailers Worried
Big Releases Due, But Big Sales Not Certain

This story was prepared by Jeff Clark-Mendel in London, Wolfgang Spahr in Hamburg, and Robert Tilli in Amsterdam.

Europe's record retailers are facing their busiest sales period of the year with mixed emotions.

While a slew of first-division, new albums—from such acts as Elton John, the Rolling Stones, Rod Stewart, Celine Dion, and Spice Girls—is being welcomed, stores warn that such high-powered product may be too late to salvage a desperate year. Some retailers also question whether putting faith in acts as old as John, Stewart, and the Stones makes for a healthy future.

Wolfgang Orthmayer, managing director of leading German chain WUM, says German retailers will have to achieve 78% of an average year's sales in the remainder of 1997 if this year's business is to match 1996's levels.

Orthmayer further states that business has been so bad in the first eight months of 1997 that it is "not possible" for the German business to grow this year.

"Retailers have been waiting for new product," he says, "but we are skeptical about some men like the Rolling Stones, Rod Stewart, and Elton John. What the German industry would rather see are younger and more vibrant acts like the Prodigy."

He says German retailers' figures show that in the first eight months of the year, combined sales of the top 10 singles and top 10 albums were about 60% of previous years' totals.

Referring to the unprecedented success of Elton John's "Candle In The Wind 1997" (Billboard, Sept. 20 and 27), Orthmayer says, "The only thing that's certain (Continued on page 76)

Czech Rock Act Precedes Is Warner's First Signing

BY MICHELE LEGGE

PRAGUE—Warner Music Czech Republic (WMCR) has made its first domestic signing.

Emil Bartovic, controller of WMCR, inked a deal Sept. 11 with the aptly titled Czech rock band Precedent (Precedent) at Prague's Cafe Savoy.

"We hope with this signing we will start our rise to the top of the domestic market," Bartovic says. This year, WMCR hopes to capture an additional 2%-3% of market share with the help of its new domestic wing. Bartovic would not name other local bands his label is hoping to sign.

WMCR's long-term aim is to garner a portfolio of local acts that cross over into all musical genres, including spoken word. Bartovic admits, however, that it will take a few years because most of the interesting local acts already have contracts with other labels that are valid until the next millennium.

Prague's Warner office has not appointed an A&R specialist to oversee its new domestic division, but some staff duties will be shuffled. Bartovic, along with marketing managers David Stiburek, Tatjana Cechovska, and Ivana Milerova, will oversee the nascent local wing. Bartovic has been managing both radio and TV promotion, will concentrate on radio only. Jana Pitkova will now take care of TV and press will be covered by Jakub Petricek.

A Gathering In The East. EMI Music executives are pictured during a break in EMI Music's first meeting for label staff from Eastern Europe, held in the Latvian capital of Riga. The meeting was chaired by Eastern Europe president Jo Gower (second row, fifth from left) and Europe president Rupert Perry (third row, second from left). Executives attended from across Eastern Europe and Russia.

OK COMPUTER

RADIOHEAD

'Truly, this is one of the greatest albums of living memory—and the one that distances Radiohead from their peers by an interstellar mile' NME

Includes 'Paranoid Android', 'Let Down' & 'Karma Police'

BRITISH MUSIC BUSINESS personality Jonathan King will be honored at the 1997 Music Industry Trusts' Dinner Oct. 31 in London. The event recognizes an individual's "inspirational energy, example, and enthusiasm" and raises funds for music industry charities, including the Nordoff Robbins Music Therapy Centre. Last year's dinner, saluting veteran radio presenter Alan "Fluff" Freeman, raised more than $300,000. King, a one-time recording artist and record producer, remains an "infant terrible" of the U.K. music business. Today, he is a label consultant and publisher of The Tip Sheet. Previous honorees include Maurice Oberstein, Andrew Miller and Willie Robertson, British Phonographic Industry director general John Deacon, and Sir Andrew Lloyd Webber.

LEADING KENYAN ARTISTS were due to perform Sept. 21 at Nairobi's 30,000-capacity open-air Nyayo Stadium at a gig sponsored by toothpaste maker Close-Up. Organized by the Nairobi-based indie label Syne Sound, the Close-Up Jam will feature ragga act Hardstone, Swahili rappers Kalumashaka featuring MC Mike and other Kenyan bands, including Hot Rod and Bilenge Musica; and local comedians. The purchase of one tube of Close-Up's Bicarbonate of Soda brand for 50 Kenyan shillings ($0.80) permits entry to the all-day gig.

MADONNA, ELTON JOHN, STING, AND PAUL SIMON are among the artists contributing to a charity album to benefit the Rainforest Foundation, released Sept. 22 on RCA Victor. Put together by Sting's wife, producer Trudie Styler, "Carnival" also features Luciano Pavarotti singing "Tu Scendi dalle Stelle" (You Came Down From The Stars), as well as recordings by clarinetist Richard Stoltzman and percussionist Evelyn Glennie. The foundation, set up by Sting and Styler in 1989 to benefit the peoples of the Brazilian rain forest, now also supports projects in Madagascar, Thailand, and Papua New Guinea and plans to extend its activities to Africa, Mexico, and Peru.

U.K. BROADCASTER EMAP RADIO has canceled its franchise deal with rival Chrysalis Radio for the use of the Kiss brand in the territory. Chrysalis inherited the agreement with its recent $28.4 million acquisition of radio company Fun, which operates dance music stations Kiss 102 Manchester and Kiss 105 Leeds (Billboard, Aug. 29). "Emap needs to own and control its brands, and clearly Kiss is one of the strongest," explains Emap Radio chief executive Tim Schoomaker, who says that the environment has changed at Fun since the Chrysalis takeover. Chrysalis now plans to re-brand the Manchester and Leeds stations Galaxy, the name of its Bristol-based dance station flagship.

A LIZ FAN HAS SUED the French promoter of the band's Zooropa tour for loss of hearing sustained during one of the act's gigs. The civil tribunal in Marseille has ordered Pascal Bernardin to pay 205,000 French francs ($35,000) to 34-year-old Mohamed Fofana, who claimed that he lost 76% of the hearing in his left ear and 49% in his right after being dragged by security men into a restricted area close to the speaker stacks at a gig July 14, 1996, at the city's Velodrome stadium. Fofana's lawyer suggested that promoters should in the future post warning notices about the noise danger.

MIKE McGEEVER

CICIL LTESSEYRE
MTV Europe Award Noms Announced

This story was prepared by Christian Lorenz, music business/editor for Music & Media.

LONDON—Michael Jackson, Prodigy, Sean "Puffy" Combs, Radiohead, and Spice Girls dominate the垃圾桶 hopefuls for this year’s MTV Europe Music Awards, which take place Nov. 6 in Rotterdam, Holland.

Only three continental European signings—the Cardigans, Daft Pink, and Backstreet Boys—are among the 55 nominations announced. Radiohead, the first significant representation of local European talent has taken some observers by surprise, because, for the first time in the four-year history of the awards, the jury selected the nominations included members of the general public. Half of the 800-strong jury are European music industry professionals; the remainder were called from a random sample of 16- to 34-year-olds across Europe.

Four new categories have been added to the awards this year: alternative artist, rap artist, R&B, and live act. Voters in the 13 music-related categories will be cast by MTV viewers via phone or Internet. The awards show itself will choose the winner of its Free Your Mind Award for social and political engagement.

The awards show at Rotterdam’s Ahoy venue will be broadcast simultaneously on the Internet this year. Tests with camera feeds directly into the Net during the 1996 awards ceremony at London’s Alexander Palace proved successful, so MTV plans to webcast the official, edited TV signal this year.


Among the nominees are Oasis (Creation/Sony), Prodigy (XL), Radiohead outage,” says Grigoryan. “There’s total silence, and then you can feel the fire go from the heart through the arms to your fingers. Is it a power trip? I don’t know he’s known where it’s funny.”

Grigoryan is managed by Hazard Chase, based in Cambridge, his publisher is Sony Music. 

MTV’s ‘Unplugged’ Transplanted Globally

Nations Use Show’s Concept And Produced Act

By MELINDA NEWMAN

When MTV unveiled “Unplugged” in 1990, little did the cable channel know that the acoustic-concert show would become the network’s signature program around the world.

In seven short years, “Unplugged” has grown into the network’s most exportable franchise, with virtually every “Unplugged” produced in the U.S. shown in MTV territories across the globe. Additionally, most MTV territories have now produced their own versions of “Unplugged.”

“It was so small when we started that we didn’t expect it to do anything over here,” says producer David Mallet. “It’s such a cost-effective show, as well as winning two Cable Ace Awards, the Deems Taylor Award, and a Peabody Award for best musical series. While no other territory has come close to matching the prolificacy or the status of the U.S., each has taken the ‘Unplugged’ formula and made it its own.”

The first territory to produce an “Unplugged” outside of the U.S. was MTV Brasil, where “Unplugged” is called “Acustico.” The first session aired in 1991.

“When these territories start, they try to start at the level we’re at now, which is insane,” says Coletti. “It’s like, All right, we’re going to do an ‘Unplugged’.”

“At that point, ‘Unplugged’ in the States was shot in a relatively small recording studio and there were just a few lighting cues. It wasn’t multi-track; it hadn’t gotten to the album Grammy stage yet. So it was kind of an easy show to copy. A few of the international territories are starting to do it, so you’ve got a show. So MTV Brasil did a Seal show; it took us another three or four years before we got him.”

Although Brazil had got a head start, MTV Latin America (formerly known as MTV Latino) has really put the stamp on the concept since producing its first “Unplugged” in 1994.

“The only reason they do ‘Unplugged’ with any frequency is MTV (Latin America),” says Coletti, “I’m impressed at their production level, how they incorporate guest artists. The staff, I think, have cultivated local talent, which is kind of a hybrid. She calls me with questions or sends me tape when she’s done, but I can’t physically be there.”

We used some of the same technical people as [MTV U.S.], but little by little we’ve begun to build our own team.”

Still, Coletti is usually on hand for the first time a territory ventures forth. MTV Asia, eager to produce its own versions, has aired four shows in the U.K. in May, starting with Japanese act Chage & Aska.

Because of logistics and language problems, Coletti and then MTV Asia senior VP of programming and pro-

(Continued on page 76)
MTV’s ‘UNPLUGGED’ TRANSPLANTED GLOBALLY

(Continued from page 70)

duction Vinnie Longobardo (he is now senior VP of international program development for MTV) decided to produce the three-show cycle in London. Other suggestions for more exotic locations were Taiwanese act Harlem Yu and Indian duo Colonial Cousins. We didn’t want an English audience either, but if you had a show like ‘Shout’ borning in a place like that, it’s pretty much a melting pot. You could really only do that in London or New York.”

MTV Europe, based in London, has also used both; we feel it’s the way to go.

Regardless of the band’s status, the criteria remain the same, says Pels.

The fact that we go for this acoustic form doesn’t take away from the fact that they’re playing live, so in order to do ‘Unplugged,’ you have to be a good musician.

While US episodes tend to air in the other territories around the world, seldom do “Unplugged” from other territories get on US television. “Unfortunately, I don’t know if the U.S. audiences care a whole lot about [artists from non-English-speaking markets],” says Coletti. “And if an artist has international appeal, we’re probably going to do it (as a US. program) and show it the world.”

Although a number of “Unplugged” episodes in the US have found their way onto disc, it is not with the same frequency that other territories produce video or albums to go with the tapes.

It’s not known that the labels participate financially overseas, whereas they don’t at all in the U.S., so I think the deal is [often] structured with the idea of a large album in many cases,” Coletti says.

Despite the Grammy-winning success of Paul McCartney’s “McCartney II,” Longobardo and Coletti “Unplugged” sessions, Coletti feels that knowing an album has to come out of a tape takes away a feel of spontaneity. “Clapton wasn’t supposed to be an album. He had to have his arm twisted,” says Coletti.

CARLOS MORGAN GETS A MAJOR BOOST

Universal Signs Winner Of ‘97 R&B Juno

BY LARRY LEBLANC

TORONTO—Awarded a Juno this year, followed by a deal with Universal Music Canada and the release of his indie album last year, singer-songwriter Carlos Morgan may become Canada’s first home-grown R&B star.

From the St.-Jean-Baptiste Society on October 1996 on D-Tone Records here and produced by multi-instrumentalist Darrin and Toné Z (Darrin Bowler and Tony Azopardi, respectively), Morgan’s “Fool’s Alibi” album was released July 15 in Canada by Universal Music Canada. This version of the album has sold 2,200 units, according to Tina Simpson, marketing manager for the label. It included, sold 30,000 units, according to Morgan, who he says he didn’t want to be the only one to participate at the next stage (of development). Yet, once other artists become comfortable, Morgan says, “They’re dogged. I don’t understand it.”

Morgan notes that Universal Music Canada has seen a change in its indie album with no change in sales. “Tony [Simpkins, new director of the Juno] has adjudged all of them insisting that we sign Carlos,” says Lennox. “It’s, of course, an absolutely first-class album.”

“Winning the Juno helped [my profile], but it still doesn’t carry a lot of weight because barriers are still there,” Morgan says. “All of a sudden we’re a Canadian record company, especially in the upper echelons, are still back in the 90s. They don’t take the time to find out what’s on the street or what kids are listening to in regards to hip-hop, R&B, and reggae. They’re so busy pushing alternative and classic rock, old and new, they forget that there’s a staff [to] start developing the Canadian music market for our music.”

Morgan is not yet convinced that domestic R&B has finally arrived, noting that in Canada there are “a few scattered artists, producers, and labels work independently and too often squabble among themselves.”

Morgan has confidence in his band’s marketing potential because it is being fronted by a new singer, Peter Kolen whom Bartovic calls “the new star of Canadian rock.”

Kolan’s apparently stellar rise may have already begun. The band’s first CD, a double-album called “Horkod Olepsone” (Hot Afternoon), was launched Sept. 1. A full-length album, “La, La, La,” will be released Oct. 17. Precedings sings its usually hard-rocking tunes in Czech.

CZECH ROCK ACT

(Continued from page 78)

Starting Wednesday (1). Long-term Warner staff member Michaela Olexová is leaving the company.

When WMCR opened its doors in 1996, it was the last major label to enter the Czech music market. But a long-time start-up has not been a big handicaps. In 1996, WMCR took its wholesale market share of over 10 percent of local market share, behind Minors-MKM and PolyGram. While the results were not in identical success with its compilations.

Unlike Warner, Precedens is not new entry on the business scene. The title ‘Zkratu’ (Clapton), 10 years ago with the formerly state-run label Panton.

After a five-year hiatus, Bonton Music released “The Best Of Proceeds” CD a year ago.

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EUROPEAN RETAILERS WARNED

(Continued from page 70)

going to save the business this year is another 16 Princess Diana records.

He adds that such a gloomy prognosis is a given various factors, not the least of which is a weakened European state of the German economy, where unemployment is running at 12%, and by extension, the retail business to this year so far has reduced retailers’ ability to invest in marketing the big-name new releases.

For example, Jean Brooks, buyer at 140-outlet, Dutch-based chain Free Record Shop, says the climate for so-called bands in the UK has changed considerably.

“What record companies take for big releases, sometimes aren’t. Aerosmith and Michael Jackson have been two notable examples.”

“From the first, we have only sold 2,500 copies after a major marketing campaign by Sony, and we even had to send back, proceeded. At the end of the day, it’s the customer who decides what he or she wants to buy.”

But Brooks acknowledges the potential of major label releases, like those from the Stones, John, and Paul Simon. “Although the Diana tribute won’t be included on Elton’s new CD, he will definitely benefit from it. His back catalog where currently selling like mad.”

One of the few 1996 albums to come out of the UK is called “Graceland” and has been selling fantastically lately, Brooks adds. “Due to its inclusion on the BBC television series ‘Classic Rock’ the CD was released in August, it suddenly sold 200,000 copies a week, as opposed to a mere 60-70 units. But that says nothing about the CD’s potential to work overseas, especially in the UK market.”

None of these albums will be subject to a special marketing campaign at Free Record Shop, nor will they be heavily promoted by Sony’s or Elton John CD, Brooks says.

“These days you can adjust your orders on a day-by-day basis,” Brooks says. “We now have 5,000 copies of the new CDs, which is half of our pre-sales.”

(Continued on page 81)
New York—It just doesn’t rain on this label’s parade.

Last February, Green Linnet, a leading producer of front-line Celtic music, planned to celebrate St. Patrick’s Day by doing something it hadn’t attempted in its 21-year his-
tory—namely, launching a budget-priced series of albums. And, so far, the only thing marking its price-competitive imprint, Celtophile, has done is build up Billboard’s Top World Music Albums chart.

The series, which began with the release of four compilation discs drawn from the label’s more than 300-title catalog, is the result of a partnership between the label and its distributor, Minnesota-based REP.

“REP felt Celtophile presented a great opportunity to tap Green Linnet’s catalog potential at a time when interest in Celtic music is on the rise,” says the feat’s president, Lisa DePree, for the independent label, based in Danbury, Conn. “The results have been incredible.”

The first releases include “There Was A Lady: The Voice Of Celtic Women,” “Jigs And Reels: The Dance Music Of Ireland,” “The Dancing Hat: A Celtic Bagpipe Collection,” and “Season’s Mist: A Collection Of Celtic Moons.” Among the featured acts are Altan, Deanta, Capercaille, Wolfstone, and Eileen Ivers.

Rhino, Green Linnet’s director of sales, feels the albums, which showcase artists from Ireland, Scot-

land, Brittany, Spain, and America and retail at $7.98, will help introduce mainstream audiences to Celtic music without the constraints of higher prices.

“All of the albums are linked to specific themes rather than any one individual artist,” explains Dryer. “We are hoping to convert the person who doesn’t want to spend $15 because they’re not sure they’ll like this type of music.” She adds that these compilations also work for buyers who may not want to explore Celtic music further.

She notes that Celtic music appeals to people of all ages, with most buyers tendering to be over 30. “Right now, we’re not sure how that will measure out in terms of the Celtophile line.”

Still, she continues, the company has already exceeded its sales projections of 15,000 units per title.

“Combined sales of the four albums is well over 60,000 units, with each title now in its third pressing,” she states. “While the label’s margins on those titles are significantly less than on its front-line product, we’re still selling 100,000 units before the end of the year.”

Although the label has an extensive retail mail-order base of more than 80,000 names, the company made a conscious decision to focus the Celtophile recordings exclusively through retail channels, Dryer says.

To that end, the label created a 48-unit point-of-sale (P-O-S) counter display in order to draw impulse buyers, carefully designing the album’s artwork to maximize its visual appeal. The covers also feature a distinctive logo to make the product easily identifiable and add cachet. The albums, which contain 13 tracks each, include information on their inner sleeves that describe each song and tell the listener where to find the original recordings.

“Between the pricing and packaging, the products are perfectly positioned for mass merchandisers, national chains, independent stores, and racks,” says Dryer.

(Continued on page 79)
NEW YORK—While copies of Elton John’s revised “Candle In The Wind” are disappearing off shelves in music stores worldwide, several audio publishers are releasing—or re-releasing—in some cases—various titles about the Princess of Wales’ highly publicized life.


Both titles, in book form, are on The New York Times’ paperback best-sellers list. “The titles were already [in stock], but the demand picked up considerably with people looking for more information or people looking to find [Diana’s] true story,” says Patricia Keim, audio publicity and promotion manager at Simon & Schuster. To Simon & Schuster’s credit, Princess Diana cooperated with Morton on both titles, giving him unprecedented access to her close friends.

“[Morton’s] story first came out, it shook everything up,” says Keim. “People really didn’t believe his story, but as time passed, everything became clearer, and it was proved that his story wasn’t false.”

In October, Simon & Schuster will also release the audio version of Kitty Kelley’s “The Royals” in conjunction with the hardcover release. Durkin Hayes Publishing Ltd. will release “Diana, Princess Of Wales, Queen Of Hearts—An Audio Biography” Oct. 8.

A two-cassette, three-hour production, “Diana” is narrated by Geoffrey Giuliano and includes her wedding to Prince Charles, her speeches, her private moments, and interviews culled from Princess Diana’s public press conferences about her life after her divorce from Prince Charles.

“It gives people a better understanding of her, and hearing her speak makes it even more personal,” says B.J. Wood, marketing manager at Durkin Hayes.

The BBC is also releasing a tribute to the princess Oct. 20 via BanTam Dublishing (BBD). Titled “Diana—A Tribute,” the two-hour program, available on cassette and CD, is compiled from 16 years of exclusive material from the BBC’s archives. Opening with her wedding speech, and reverting back to her childhood, the cassette chronicles Diana’s life until her tragic death in August.

“It is a commemoration exactly the way [the BBC] wants to remember Diana’s life,” says Jenny Frost, president of BBD Audio. “It’s very upbeat and positive. It’s not at all tabloidish. Which is why we decided to take several weeks to make the best possible commemoration to her life, rather than rush to put out something on the shelves in a couple of days.”

The BBC will release the entirety of its portion of proceeds from the audio, which is read by Sue McGregor, to the Diana, Princess of Wales Trust, and BBD will donate a portion of its proceeds to the trust.

In November, Random House’s “Diana: A Biography” and Dave Audio’s “Diana: A Tribute To The People’s Princess” will also be on shelves. Authored by Donald Spoto, Random House’s three-hour, two-cassette title will be read by Claire Bloom and chronicles Diana’s life after her divorce from Charles, her relationship with pudding and her tragic death.

“Diana: Her True Story” is narrated by Simon Russell Beale, while the BBC’s two-hour program, “Diana,” is read by Jenny Frost.

RIDING THE WAVE

BIBLIOGRAPHY

Former Highbridge VP Goes Solo As Consultant

BY SHAWNEE SMITH

NEW YORK—Aug. 1 marked the first day of business for Brannigan & Associates, the solo venture of Jim Brannigan, a board member of the Audio Publishers Assn. and former Highbridge Audio VP.

Based in Wallingford, Conn., the company offers sales, marketing, account management, list and title development, and general business consultation to the publishing community—particularly audio publishing.

“I love everything that I have accomplished at Highbridge,” says Brannigan. “I was present at the launch of some of today’s top-selling audio titles, accompanied by the company’s efforts, as well as some other projects, that are on the cutting edge. Those are the areas in which I want to focus.”

“I wanted something with more creative flexibility. Having received various [job] offers from different companies over the years, I started to wonder what it would be like if I could work for myself at one time. Toying with the idea for two years, he took the venture seriously when a friend, now a client, suggested he consider consultant work.

“It all just clicked,” Brannigan says. “I decided to go out on my own—and to continue with Highbridge.…”

Brannigan, former VP and general manager of Highbridge Audio, and former director of its international division, will continue to work with the company on a consulting basis.

“Shopping around for a company that needed a high profile in the audio industry—or a company that may not have a list that can support a full-time rep—the chance to take a rifle-shot approach to the market was too good to pass up,” he says.

BORDERS GROUP

newsline...

VIACOM has sold its 12.5% interest in cable programmer USA Networks to its joint-venture partner Seagram Corp. for $1.75 billion. Viacom chairman Sumner Redstone said in a statement that the sale “is another significant step in our continuing commitment to reduce Viacom’s debt.” The company’s long-term debt stands at about $10 billion; after the USA deal closes in the fourth quarter, it will be down to an estimated $8.9 billion. Viacom operates MTV Networks, Paramount Pictures, and Blockbuster Entertainment. Seagram is the parent of Universal Pictures and the Universal Music Group.

THE WORK GROUP is supporting debut releases by acts Protein and Maypole with nationwide tours of Hastings Books, Music & Video stores and Hard Rock Cafes. The albums, “Product” by P-Trim and “Ever Since I Was A Kid” by Maypole, are offered at Sony Music’s developing artists’ list price of $11.98. Hastings will be selling both at $5.99 each. At Hastings, the bands will be performing sets beginning at 11 a.m. in the parking lot. The tour continues until Oct. 5 and will stop at the Hard Rocks in Dallas, New Orleans, and San Antonio, Texas.

PNC BANK ARTS CENTER says that ticket sales for its 1997 concert season, which ended Sept. 16, rose 18% to more than 365,000, a record for the Holmdel, N.J. venue. The Arts Center sold out 14 shows this season, tying a record, and 15,598 who attended sold-out events were No Doubt, Counting Crows, the Who, Aerosmith, the J. D. Matthews Band, the Allman Brothers Band (twice), James Taylor (twice), Tina Turner, Santana, and Live. The Lilith Festival was also a sellout. PNC Bank Arts Center is operated by MSG/PAE Partners, a joint venture of Paxson Music Group and Desilser-Slater Enterprises.

NIMA INTERNATIONAL, a Washington, D.C.-based trade organization for the worldwide electronic retailing industry, presented awards recently for music and video marketing efforts, as well as for other campaigns. Winning the award for the best shortform product was “Riverdance,” produced by Video Collection International and distributed by Columbia TriStar Home Video. The best shortform commercial was “Pure Moods,” produced by A&K Productions/Phoenix Productions for the Virgin Records compilation album. At the awards dinner, NIMA presented Lowell “Bud” Paxson, chairman of Paxson Communications, with its first Lifetime Achievement Award.

NTN COMMUNICATIONS, a programmer of interactive television and online entertainment, says that Sony’s inletertainment unit, Sony TransCom, has agreed to use NTN Network’s trivia games for its interactive audio and video entertainment systems. In other news, Carliah, Calif.-based NTN announces that it has realigned its senior management team. Geoffrey D. Labat was promoted to COO, Tyrone Lam was named VP/General Manager of NTN Network, and Dan Purrier was appointed VP of business development. Labat also continues to serve as chief technology officer.

A&E HOME VIDEO shipped on Sept. 24 “Biography: Mother Teresa: A Life Of Devotion” to retail. The 50-minute documentary carries a list price of $19.95. A&E says it will donate a portion of the proceeds to the late Mother Teresa’s organization, Missionaries of Charity. Other upcoming A&E product includes “Biography” shows on Thomas Jefferson, Abraham Lincoln, John F. Kennedy, and a collection of notable U.S. presidents, among them, “Biography: Mussolini: Italy’s Nightmare” Nov. 25; and “Jane Eyre” Oct. 28.

CD CONNECTION, a six-store Dayton, Ohio-based retail chain, says it plans to donate all net proceeds from the sale of “Candle In The Wind 1997,” Elton John’s tribute to Princess Diana, to a local AIDS foundation. Chain buyer John Manes says, “We believe that just as A&M Records and Elton John will be donating their proceeds to the Princess Diana Trust Fund, we should support her charities as well.”

BORDERS GROUP says its board of directors has authorized an increase in its share-repurchase program to $100 million worth of company stock from $50 million.

MUSC WooCommerce international says that Gary Ross, president of Musician’s Media, Play and Ovation magazine, will be the keynote speaker at the fourth annual WooCommerce Conference Oct. 17-19 in Nashville. The organization says that Ross will speak about “retailing in the 21st century, the status of the industry, and what retailers want from the major and independent record labels.” The two day event, to be held at the Loews Vanderbilt Plaza Hotel, is “Doing Business Internationally.”

RHINO HOME VIDEO is releasing “Hey Hey, We’re The Monkees” on home video Nov. 18. The video follows the Rhino release of “Instinct,” the first recording by all four original band members in more than 25 years, and a 25-city tour this summer. The video initially aired earlier this year as a special on the Disney Channel. The 89-minute documentary has a retail list price of $19.95.

BILLYBO July 1, 1997
GREEN LINNET LAUNCHES CELTOPHILE IMPRINT

In fact, she stresses, the line has been successful because of Green Linnet's reputation for quality product combined with retailers' commitment to the series. "Stores have been willing to take a chance on these albums," she says, adding that retailers have been enthusiastic about promoting the series through in-store play. For instance, Barnes & Noble is playing the "Season of Mists" album in-store and has continued to reorder the recordings each week.

"There's absolutely no reason why those Celtic titles shouldn't do well," says Ted Allweil, buyer for the five-store, New York-based Record Explosion. "At $7.98, it can't miss."

Eden Henkin, music buyer for the Ann Arbor, Mich.-based Borders Books & Music chain, says she was concerned at first that the lower-priced compilations might draw sales away from the label's front-line product. "Happily, that not only failed to happen, but catalog sales have definitely increased," explains Henkin, adding that the recordings are selling for more than 182 Borders stores that offer music. For example, "Jigs And Reels" sold over 600 units and continued to sell at a steady pace.

What's amazing, he continues, is that the four CDs are selling without any special P.O.P or dedicated displays. "Word of mouth, Green Linnet's publicity, and the lower price point are all working together to drive these sales," says Henkin, adding that he'll order a much higher quantity of any future Celticophile releases.

The four albums the imprint released July 22 "centered on traditional music of Ireland and Scotland, love songs, and the Celtic music of today," says Dryer.

Besides music retailers, the label is heavily targeting mass merchants, supermarkets, bookstores, and specialty retail via Texas-based Anderson Merchandisers. Major retailers carrying the series include Wal-Mart, Circuit City, Loehmann's, Hastings, Borders Books & Music, Barnes & Noble, and Wendy's. The Wiz.

"Anderson decided to test the waters by trying 1,400 units of one title," says Dryer, adding that it soon picked up all four albums, with total units now exceeding 6,000. "Many of the racks and chains that haven't carried our product in the past now are able to, thanks to the lower price point," notes Dryer.

In addition to the lower-priced Celtophile compilation series, the company offers Green Linnet Records, the Celtic label (which recently released its 20th anniversary collection, a two-CD set for the price of one); Xenophile, a world music label; and Red Bird, an American roots and folk/pop label.

According to Dryer, the privately held Green Linnet, founded by Wendy Newton, anticipates sales this year between $1 million and $3 million, with total units sold at 500,000. The company, which releases about 24 albums a year, has seen annual growth at 30%, although, she notes, the rate has been closer to 10% in the last couple of years. The company employs 17 people in the U.S. Other markets include the U.K., Canada, and Europe.


FLASBACK

(Continued from page 77)

"We wanted to make sure there was no confusion between the type of project we had with its main line and where Flashback is intended to be, namely, speed tables, budget bins, and price-point-specific fixtures," says Carlton. "The Flashback is essentially a convenience product that has value and one the consumer can trust."

Flashback, he continues, is targeted toward a more casual impulse-buying music fan who is familiar with the artists and knows the songs but isn't necessarily going into a record store every day. According to Carlton, cassettes are also a key ingredient in the budget offering. "The successes with these days are really at the lower end of the price scale," he says, adding that a number of major labels are doing well with a lower configuration of product, offering lower prices even more. "Cassettes can sell, but they need to be $2.25, not $5.99 or $6.99."

In the meantime, he says, "we will absolutely continue to introduce tapes on all of these titles."

Yet more important than configuration, he stresses is Carson, in value. "We're certainly not at the lowest end of pricing for this range of product, but we're absolutely at the upper end of the value scale," he says, adding, "at least in terms of what we give for the money."

FRANK DECONSTANZO
GOING, GOING, GONE: Alliance Entertainment Corp. is finally throwing in the towel on its independent-distribution business as it announced that it would close Independent National Distributors Inc. (INDI) by the end of the first quarter of 1998. INDI has been a losing proposition for Alliance since it acquired the company in 1994. Sources suggest that including acquisition price, Alliance's losses from INDI total close to $110 million.

INDI's problems have been mounting over the past two years, due to increasing returns and non-payments from the troubled music retail sector. Furthermore, Alliance moved too late to streamline INDI's operations, and when the new management team of Larry Stessel and Joe Parker implemented a consolidation of the company's operations, those changes never had a chance to create an impact as Alliance filed for Chapter 11.

Since then, accounts have refused to make payments to INDI, thus necessitating the shutdowns, sources previously suggested (Billboard, Sept. 20). According to an Alliance press release, INDI will continue sales and warehouse operations until Oct. 31, at which time the company will begin to wind down its operations, focusing on payment collections, returns processing, and account reconciliation with labels and merchants. That is expected to last until the end of first quarter '98.

INDI's staff numbers 190. In a statement, Al Teller, chairman/CEO/president of Alliance, says, "The decision to close INDI is consistent with our commitment to reorganize Alliance around our most profitable business units."

But the press release also states that Alliance will "continue to analyze the viability of providing independent-label distribution services through its existing AEC One Stop Group operations." At the National Assn. of Recording Merchandisers Fall Conference, AEC executives suggested to labels and accounts that the company would try to find a way to re-enter independent distribution once all of the financial concerns have been reconciled between distributed labels and its customers and INDI.

In other Alliance news, as expected, Joe Bianco, vice chairman and company founder, resigned his position with the organization Sept. 17 (Billboard Bulletin, Sept. 15). Also, leaving the organization at the time was senior executive Anil Narang. Bianco retains a seat on the company's board of directors.

CASSETERIA: In the Sept. 6 edition of Retail Track, I noted that one of the ways that Columbia was making the Mariah Carey album "Butterfly" available was in a value pack that combined the cassette and CD versions of the album. That package was included in all the label's advertising for the album, and it carried a list price of $8 less than if bought separately.

I also reported that Mercury Records had made noise about marketing a value pack for one of its artists. Well it turns out that the label didn't physically package the CD and cassette versions in one package like Columbia did. But Capricorn, which is affiliated with Mercury, did jointly advertise both formats of 311's "Transistor" album, with the ads having the "thrust to the consumer" to spur joint purchases, according to a note from Curt Eddy, senior VP of field marketing for PolyGram Group Distribution.
of their previous album, "Voodoo Lounge." Also, what's the point of getting a Stones T-shirt or a cap away with every album purchase? That doesn't suit the Stones target group at all; they can do without that. But for the new Spice Girls album, which we expect to come out in October, such freebies are a must.

"Now that's what we expect to be a really big album, which we'll definitely order in huge numbers, like 10,000 copies at least. Knowing that we sold over 31,000 copies of their debut album within a year, we have to be even more creative in devising our marketing strategy."

Simon Peacock, appointed GM of Virgin Retail Europe (VRE) in last month's management restructuring of the 27-store, pan-European chain (Billboard, Sept. 20), underscores his faith in the fundamental concept that "product is the basis of the business."

He adds that VRE is now much more capable of working with labels to maximize the potential of the new releases, as the chain is shifting away from its 15-month-old policy of trans-shiping product from one nation to another to now deal more closely with suppliers in each country.

Noting that much of the chain's Belgian stock was previously bought in the U.K., he says, "There are wide-ranging advantages in dealing with the local labels. We're looking for an awful lot of assistance and support with these major albums (this fall), and it's difficult to organize that for Brussels from London."

DIANA AUDIOBOOKS

(Don't expect an ad for进口 "Voodoo Lounge" on the charts this fall, as the album will be simultaneously released in the U.S. and U.K., includes information about the princess' death and tributes to such world figures as Nelson Mandela and Boris Yeltsin.

At press time, a reader had not been

looking to enter the operations instead of a buck-shot approach."

Already supporting a client roster of five major and independent companies, including Highbridge, Publishing Mills, and Audio Partners, and with negotiations pending with five more, Brannigan is finding he may already have to close his doors to new clients.

FORMER VP GOES SOLO AS CONSULTANT

(Don't expect an ad for "Voodoo Lounge" on the charts this fall, as the album will be simultaneously released in the U.S. and U.K., includes information about the princess' death and tributes to such world figures as Nelson Mandela and Boris Yeltsin.

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RETAIL TRACK
(Continued from page 86)

Joe McFadden, senior VP of sales at Capitol, says, "Duran Duran is the first major artist to come out at a low $7.98 price point." (Retail Track reckons that McFadden is excluding all the major artists who came out at that price point when it was the top-shelf price on the cassette 10 years or so back.) He adds that the label is advertising the two formats together in an attempt to get multiple sales for the album. Furthermore, the label is not making the first single from the album available in the cassette format, but only in the CD format. McFadden notes that if some retailers sell the cassette at $4.99 or $5.99 as several have indicated is their intention, then the label has a good chance to upsell the album to customers who normally buy cassette singles.

McFadden says Capitol is responding to consumer research with its cassette experiment. "If we believe what research tells us, that the cassette is like the soft-back book version to the CD's hardcover version, we thought we would try a lower price point on the cassette," he says. "As usual, the consumer will tell us if we are right or wrong."

HAPPENING THINGS: On Sept. 17, Universal One-Stop held its sixth annual convention, with 1,000 retailers flocking to Philadelphia for a day of partying and music at the Gotham Club, on the Delaware Avenue waterfront area, according to Frank Lipsius, VP at the company. Among the artists who performed for the meet were Nancy Jackson, Brigette McWilliams, Phajjah, Total Commitment, Le Click, Rebellion F. and GF WU. Also, Busta Rhymes and Pieces Of Dream were hanging at their distributor tables, signing autographs.

OUT AND ABOUT: Readers of this column know that I went out to Westbury on Long Island two weeks ago to visit the new Virgin store (Billboard, Sept. 20). On Sept. 20, I went to Westbury again, but this time to visit the Borders Books & Music outlet, next door to Virgin, for an in-store performance by Mary Coughlan. Borders is getting quite a reputation for its in-stores, and after finally getting a chance to see how it sets things up, I now understand why.

The store set out about 40 metal folding chairs, and just before the performance began the store's director of community affairs distributed a coupon to customers for a free cup of coffee downstairs in the store's café. Coughlan played a beautiful 11 song set, featuring tracks from her new album, "After The Fall," to a crowd of about 125 people (this was at 8 p.m. on Saturday). In looking at the demographic of the crowd, let's just say that Borders deserves its reputation of reaching customers different than those of most mainstream music specialty merchants. All in all, it was a fine event.

As an avid reader of junk fiction, I'm glad to see that Borders has finally reached the New York market, with two stores in Manhattan, in addition to the one in Westbury. Here's hoping it opens a store closer to my hometown of Astoria. Call me petty, but I hate spending my money at Barnes & Noble, New York's dominant bookseller and one that doesn't even talk to Retail Track.

TO OUR READERS
Declarations of Independents will return next week.

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SOUTHWEST WHOLESALE

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RETAIL TRACK
(Continued from page 86)

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**Billboard**

**OCTOBER 4, 1997**

**Top Pop Catalog Albums**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING (LABEL ISS VS. LPC PRICE)</th>
<th>SONG / NUMBER</th>
<th>TITLE</th>
<th>GREATEST HITS</th>
<th>CD MARKET WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>FLEETWOOD MAC</td>
<td>WARNER BROS 942041</td>
<td>THE VOICE OF...'</td>
<td>PURPLE RAIN</td>
<td>207</td>
<td></td>
</tr>
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<td>2</td>
<td>3</td>
<td>METALLICA</td>
<td>ULTIMATE (10.98/15.98)</td>
<td>MICHAEL J.</td>
<td>METALLICA</td>
<td>314</td>
<td></td>
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<tr>
<td>3</td>
<td>4</td>
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<td>ULTIMATE (10.98/15.98)</td>
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<td>314</td>
<td></td>
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<tr>
<td>4</td>
<td>5</td>
<td>GRACE</td>
<td>COLUMBIA 33000 (10.98/15.98)</td>
<td>SELL OUT</td>
<td>SELL OUT</td>
<td>262</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>ELEKTRA 00005 (10.98/15.98)</td>
<td>CHERRY</td>
<td>LEGEND</td>
<td>133</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>JAMES TAYLOR</td>
<td>COLUMBIA 34103 (10.98/15.98)</td>
<td>DON'T MAKE ME BEHAVE</td>
<td>GREATEST HITS</td>
<td>361</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>PINK FLOYD</td>
<td>ELEKTRA 00005 (10.98/15.98)</td>
<td>THE WALL</td>
<td>DARK SIDE OF THE MOON</td>
<td>1070</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td>SONY 51055 (10.98/15.98)</td>
<td>SOUL TRAIN LIVE</td>
<td>JOCK JAMS VOL. 1</td>
<td>111</td>
<td></td>
</tr>
</tbody>
</table>

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CONTACT: Christine Chinetti- 44-171-323-6686

NAXOS - 10TH ANNIVERSARY

Issue Date: November 1  Ad Close: October 7
CONTACT: Adam Waldman - 212-536-5172

WORLDWIDE DANCE

Issue Date: November 1  Ad Close: October 7
CONTACT: Jill Carrigan - 213-525-2302
Christine Chinetti - 44-171-323-6686

ASIA PACIFIC IV

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CONTACT: Alex Ho - 852-2527-3525

SOUND OF THE CITIES: NEW YORK

Issue Date: October 25  Ad Close: September 30
CONTACT: Kara DioGuardi - 212-536-5008

1998 International Buyer's Guide

Publication Date: December 11  Ad Close: October 8
CONTACT: Dan Dodd (US/Canada) - 213-525-2299
Christine Chinetti, Ian Remmer - 44-171-323-6686

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TWIN POWER: Let us take a moment to reflect on the marketplace clout of DualStar Video, otherwise known as Mary-Kate and Ashley Olsen. The twins and their handler, Linda Rioles attorney Harvey Thorne, had got to be unheralded. The Wall Street Journal and the ABC magazine show "Prime Time Live" did feature pieces on the Olsen's tending for ABC, where the girls grew from tots to schoolkids on the network's long-running sitcom "Full House". Nonetheless, although its owners have moved several million cassettes, DualStar remains hidden in the trade. Part of the reason is that the twins hadn't had one home video label to call home. Their titles were released through BMG and then A/Vision, which became WarnerVision before folding into Warner Home Video. Distribution head quarters shifted from New York to Los Angeles and a different staff. Thorne expects a stable relationship into 1999, when DualStar's latest Warner production agreement expires. "It was a tough deal but successful for both sides," he says. For the twins, "it's at least as rich as the old contract" if you look at the total package." DualStar's eight-month posting, to be expiring on March 31st, has been extended by six more months, extending the line to about two dozen titles. Warner has distribution rights until the Olsen turn 18, about six years hence. In the meantime, the girls will be doing their best to create brand awareness that can only benefit the studio's outlook. According to Thorne, the Olsen have the third-best-selling children's book series, behind "Goosebumps" and "Amanaporn". The hardcover editions are packaged by Parachute Press and published by Scholastic. Thorne's No. 2, veteran video executive Harold Weitzberg, apprises much of his time shepherding the books into retail. The first dozen were "miracle images of the videos", Weitzberg says. "But as the publishing frequency increased from quarterly to monthly, DualStar has gone to original plugs. With newcomers balloonin' initial print runs of 250,000-300,000 units, Thorne fully expects to sell 1 million copies per title next year." Video has required some tweaking to maintain demand. The Olsen girls' first series, "The Baby Beauty Party" on TLV, has, "having a little trouble," says Thorne of the soft market. "The cassettes are not quite as popular as they were in the beginning, but they are still selling well." "The overall market is down," Thorne comments, "but the Olsen's are holding steady." Indeed, video might have played an even greater role in the brighter Wall Street forecasters, had there been stronger releases in the first half. Meanwhile, Robert Higgins, chairman of Trans World Music in Atlanta, N.C., has seen the turnaround. Higgins told attendees that the chain does 20% of its sales from 474 stores in store. "We're looking for some very strong releases. The category was a little weak, in the first six months," according to Higgins. He believes that, apart from the rising and falling tides of release cycles, chains have only learned how to more effectively position the product. Trans World, for example, has moved away from separate Saturday Mattinee video stores to including video in combination locations along with music. Higgins' comments were indicative of a major change at the annual NARM meeting. The association took more notice of video than many could recall in previous years. Aside from video's growing importance, the conference had been re-engineered to include store operators for the first time. Until now, it was exclusively a wholesaler and manufacturer event. Phoenix, the switch to Palm Springs resulted from the furor when Arizona dithered over adopting the Martin Luther King Jr. holiday. Retailers responded to the invitation, and not just the chains. Of the 27 stores registered, 19 were independent like Finest Video, which was the first to use a video in combination locations along with music. Sales of three ABC telefilms have run between 200,000-1.5 million, the twins' one theatrical movie, "It Takes Two," did 3 million copies. Supported by another hit sitcom (one is in development), anything running 90 minutes has a six-figure video potential, according to Thorne. VISIBITS: Time Life Video & Television (TLV) has been restructured. The direct-response unit, which is edging into retail distribution, now reports to Steven J. Jahan, president of Time Life Music. Betty Bruce, president of TLV when it was an independent entity, has resigned, the sole casualty in the consolidation. In a related move, TLV's Time Life Kids now reports to Mary Bath, responsible for managing all of TLV's Time Life children's activities. Observers think the change is meant to heighten the profile of an up-and-coming Time Life Kids, which has sold 500,000 copies of "Big Comfy Couch" just in stores and 3 million total of "Zoo Life." Columbia TriStar's November DVD schedule includes "The Nut," "The Fun," "The People Vs. Larry Flynt," "Ghostbusters," and "Johnny Mnemonic" in pan-and-scan and widescreen formats. Due in October are the "One" Guy, "Bruce Stoker's Dracula," "Cliffhangers," "The Last Action Hero," "A Few Good Men," and "First Knight." LISTEN UP: Christine Jenkins hopes to do well by doing good. Jenkins, who wrote a 1980 bestseller, "Buns: A Woman Looks At Men's," has a couple of screenplays in the works, the producer/distributor of "How To Talk To A Person Who Can't Hear" it teaches the basics of American Sign Language to the general public. Jenkins says she's sold 8,000 copies of 12,000 printed via direct response (1-888-SIGN-VIDEO), barely scratching the market. Corporate purchases, such as hotel chains, could jack up sales significantly. Here's the good news: 30% of her profits support the deaf and the hard of hearing.
Elmo Haunting Shopping Malls

by Moira McCormick

exposure for “Elmo”—and for our book and record “Who’s Afraid of Elmo?”—both titles were released July 13. “They’re already being merchandised and tied into store promotions, even though it’s only September.”

Sonny Wonder will support “Elmo Says BOO!” with a national TV ad campaign through October. The program will air on PBS as well. “That can be even better than advertising,” Phillips says, “because kids can enjoy ‘Elmo Says BOO!’ on TV and then rush out to buy it.” Halloween costume manufacturer Disguise, meanwhile, is including a coupon on all its “Sesame Street” characters.

This approach to shopping-mall tours, says Engle, means that “any video program could be promoted without having to create a costume character. This type of program keeps production costs down, at the same time delivering exclusive consumer availability.”

In the pink! Two new volumes of the always-hilarious home video series (Continued on page 88)
<table>
<thead>
<tr>
<th>Title</th>
<th>Label Distribution Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Retail Release</th>
<th>Rating</th>
<th>Current Videocassette Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>STAR WARS TRILOGY SPECIAL EDITION</td>
<td>FoxVideo 0609</td>
<td>Mark Hamill, Harrison Ford</td>
<td>1997</td>
<td>PG</td>
<td>49,984</td>
</tr>
<tr>
<td>THE FIRST WIVES CLUB</td>
<td>Panavision Home Video 326123</td>
<td>Diane Keaton, Goldie Hawn</td>
<td>1996</td>
<td>PG</td>
<td>14,959</td>
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<tr>
<td>FARRAH FAWCETT: ALL OF ME</td>
<td>Playboy Home Video</td>
<td>FARRAH FAWCETT</td>
<td>1991</td>
<td>NR</td>
<td>15,958</td>
</tr>
<tr>
<td>SPAWN</td>
<td>HBO Home Video</td>
<td>Animated</td>
<td>1991</td>
<td>NR</td>
<td>23,977</td>
</tr>
<tr>
<td>CASPER, A SPIRITED BEGINNING</td>
<td>FoxVideo 4172</td>
<td>Steve Guttenberg, Liza Laughlin</td>
<td>1991</td>
<td>G</td>
<td>15,988</td>
</tr>
<tr>
<td>POOH’S GRAND ADVENTURE</td>
<td>Walt Disney Home Video</td>
<td>Animated</td>
<td>1997</td>
<td>G</td>
<td>24,949</td>
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<td>JERRY MAGUIRE</td>
<td>Columbia TriStar Home Video 82533</td>
<td>Tim Druse, Cuba Gooding, Jr.</td>
<td>1996</td>
<td>PG</td>
<td>22,990</td>
</tr>
<tr>
<td>WILLIAM SHAKESPEARE’S ROMEO &amp; JULIET</td>
<td>FoxVideo 8737</td>
<td>Leonardo DiCaprio, Claire Danes</td>
<td>1996</td>
<td>PG-13</td>
<td>14,989</td>
</tr>
<tr>
<td>JUNGLE 2 JUNGLE</td>
<td>Walt Disney Home Video</td>
<td>Tim Allen, Martin Short</td>
<td>1997</td>
<td>PG</td>
<td>21,999</td>
</tr>
<tr>
<td>ALL THE KING’S MEN: THE SECRET LIFE OF ELVIS</td>
<td>Real Entertainment 3001</td>
<td>Various Artists</td>
<td>1997</td>
<td>FT</td>
<td>15,959</td>
</tr>
<tr>
<td>MARY POPPINS ♦</td>
<td>Walt Disney Home Video</td>
<td>Julie Andrews, Dick Van Dyke</td>
<td>1994</td>
<td>G</td>
<td>22,999</td>
</tr>
<tr>
<td>HALLOWEEN: ANNUAL EDITION</td>
<td>Video Treasures 10272</td>
<td>Jamie Lee Curtis, Donald Pleasence</td>
<td>1978</td>
<td>R</td>
<td>9,931</td>
</tr>
<tr>
<td>SLEEPING BEAUTY ♦</td>
<td>Walt Disney Home Video 9511</td>
<td>Animated</td>
<td>1958</td>
<td>G</td>
<td>28,959</td>
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<tr>
<td>RIVERDANCE: THE SHOW</td>
<td>VCI Columbia TriStar Home Video 84060</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
<td>24,959</td>
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<tr>
<td>CATS DON’T DANCE</td>
<td>Warner Home Video 96473</td>
<td>Animated</td>
<td>1997</td>
<td>NR</td>
<td>19,988</td>
</tr>
<tr>
<td>PLAYBOY’S GIRLS IN UNIFORM</td>
<td>Universal Music Video 39808</td>
<td>Various Artists</td>
<td>1997</td>
<td>NR</td>
<td>19,988</td>
</tr>
<tr>
<td>FUN AND FANCY FREE</td>
<td>Walt Disney Home Video 9875</td>
<td>Animated</td>
<td>1997</td>
<td>G</td>
<td>26,999</td>
</tr>
<tr>
<td>SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN</td>
<td>Warner Family Entertainment</td>
<td>Animated</td>
<td>1997</td>
<td>NR</td>
<td>19,988</td>
</tr>
<tr>
<td>RESERVOIR DOGS</td>
<td>Live Home Video 68993</td>
<td>Harvey Keitel, Tim Roth</td>
<td>1992</td>
<td>R</td>
<td>14,989</td>
</tr>
<tr>
<td>STAR WARS SPECIAL EDITION</td>
<td>FoxVideo 6079</td>
<td>Harrison Ford, Mark Hamill</td>
<td>1997</td>
<td>PG</td>
<td>19,988</td>
</tr>
<tr>
<td>PSYCHO</td>
<td>Universal Studios Home Video 83334</td>
<td>Anthony Perkins, Janet Leigh</td>
<td>1980</td>
<td>NR</td>
<td>19,988</td>
</tr>
<tr>
<td>I’M NOT BOUND IT ♦</td>
<td>No Limit Video</td>
<td>Matthew P</td>
<td>1991</td>
<td>R</td>
<td>19,988</td>
</tr>
<tr>
<td>THE DEER HUNTER</td>
<td>Universal Studios Home Video 83332</td>
<td>Robert Du Niro, Meryl Streep</td>
<td>1996</td>
<td>R</td>
<td>19,988</td>
</tr>
<tr>
<td>DRAGONBELL 2: ARRIVAL</td>
<td>RPM Motion</td>
<td>Racer Entertainment 1329</td>
<td>1997</td>
<td>NR</td>
<td>14,989</td>
</tr>
<tr>
<td>THE REAL WORLD YOU NEVER SAW</td>
<td>MTV Music Television</td>
<td>Various Artists</td>
<td>1997</td>
<td>NR</td>
<td>12,989</td>
</tr>
<tr>
<td>MICROSOMOS</td>
<td>Walt Disney Home Video</td>
<td>Not Listed</td>
<td>1997</td>
<td>NR</td>
<td>14,989</td>
</tr>
<tr>
<td>BETTER OFF DEAD</td>
<td>FoxVideo 7083</td>
<td>John Cusack, Amanda Wyss</td>
<td>1985</td>
<td>PG</td>
<td>9,988</td>
</tr>
<tr>
<td>ASTEROID</td>
<td>Live Home Video 60512</td>
<td>Michael Biehn, Annabella Sciorra</td>
<td>1996</td>
<td>NR</td>
<td>19,988</td>
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<tr>
<td>PINK FLAMINGOS</td>
<td>New Line Home Video</td>
<td>Divine</td>
<td>1972</td>
<td>NC-17</td>
<td>15,988</td>
</tr>
<tr>
<td>VOLTAGE FIGHTER: GOWERCAIZER</td>
<td>Central Park Media 1628</td>
<td>Animated</td>
<td>1997</td>
<td>NR</td>
<td>19,959</td>
</tr>
<tr>
<td>LORD OF THE DANCE ♦</td>
<td>PolyGram Video 400431893</td>
<td>Michael Flatley</td>
<td>1997</td>
<td>NR</td>
<td>24,959</td>
</tr>
<tr>
<td>ANNIE, BROADWAY TRIBUTE EDITION ♦</td>
<td>Columbia TriStar Home Video 22310</td>
<td>Andrea McPhate, Albert Finney</td>
<td>1982</td>
<td>PG</td>
<td>19,989</td>
</tr>
<tr>
<td>THUS IMMORAL-TUPAC SHAKUR STORY</td>
<td>Xenon Entertainment 1085</td>
<td>Tupac Shakur</td>
<td>1997</td>
<td>R</td>
<td>24,945</td>
</tr>
<tr>
<td>SPICE GIRLS: GIRL POWER! THE UNAUTHORIZED BIOGRAPHY</td>
<td>MVP Home Entertainment 801</td>
<td>Spice Girls</td>
<td>1997</td>
<td>NR</td>
<td>19,989</td>
</tr>
<tr>
<td>101 DALMATIANS</td>
<td>Walt Disney Home Video</td>
<td>Glenn Close, Jeff Daniels</td>
<td>1996</td>
<td>G</td>
<td>26,999</td>
</tr>
<tr>
<td>JURASSIC PARK♦</td>
<td>Universal Studios Home Video 81409</td>
<td>Sam Neill, Laura Dern</td>
<td>1995</td>
<td>PG-13</td>
<td>9,988</td>
</tr>
<tr>
<td>DAS BOOT-THE DIRECTOR’S CUT</td>
<td>Columbia TriStar Home Video 22003</td>
<td>Jürgen Podhom</td>
<td>1991</td>
<td>R</td>
<td>24,959</td>
</tr>
<tr>
<td>SPACE JAM</td>
<td>Warner Home Video 16406</td>
<td>Michael Jordan</td>
<td>1996</td>
<td>PG</td>
<td>22,986</td>
</tr>
</tbody>
</table>

**Notes:**
- RRIA gold certificate for sales of 50,000 units or $1 million in sales at suggested retail. 
- RRIA platinum certificate for sales of 100,000 units or $2 million in sales at suggested retail.
- RIAA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or a minimum of 25,000 units or $1 million at suggested retail for nontheatrical vehicles. 
- RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million or retail for theatrically released programs, and a minimum of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. 

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**Yapp Legal Spat Continues Between Fox, Hollywood**

**TALE OF TWO JOBS:** In a prepared statement released Sept. 15, 20th Century Fox Home Entertainment said it "will not tolerate such blatant disregard for contracts and is pursuing both an injunction and punitive damages" against former president Jerey Yapp and Hollywood Entertainment, the retailer that hired Yapp as its president Sept. 9. (Shelf Talk, Billboard, Sept. 27.) The statement comes after an L.A. Superior Court judge ordered Hollywood and Yapp to prove why the court should not issue an injunction against the retailer for interfering with Yapp's prior employment contract, according to a Fox spokesman. The studio claims it has a hold on Yapp until Oct. 16, 1999. In the lawsuit, filed by Fox Sept. 5, the studio says it hired Yapp to "provide high-level executive services exclusively to Fox from Oct. 17, 1994, until Oct. 16, 1999." There was a two-year option for Fox to extend the agreement to Oct. 16, 1999, the complaint adds. Fox says that it exercised the option May 5, about the time Yapp was named head of the home video unit. There were discussions regarding a new contract to "supercede the existing agreement." However, it was never drawn up, according to the lawsuit—probably because Yapp was already talking with Hollywood.

**WEB MERGER: Progressive Networks, developer of RealAudio and RealVideo technology for the Internet, is increasing its movie offerings with the acquisition of the Film.com WorldWide Web site.**

On the Internet since 1995, Film.com offers reviews and commentary from more than 60 contributors. It also sells videos through a link with San Francisco-based Reel.com, a virtual video store launched this year.

As a result of the deal, Film.com will be able to improve its site with the "media streaming" technology developed by Progressive, enabling users to instantly access sound and pictures without the long wait of downloading.

Film.com was linked to Progressive’s RealAudio and RealVideo Web sites Sept. 22. It can also be accessed (Continued on next page)
VIDS BRING HARMONY TO MUSIC RETAIL
(Continued from page 85)

attempts to increase retail activities in cyberspace. Schneider said, "The last thing I want is that our company's mistakes in cyberspace.

Harry, "arrives at the site has been receiving Mohl," owned by Fox, "direct the consumer to local stores. But Fox, MGM, and Columbia Tri-Star advertise at full list price plus shipping and handling."

Not long ago, Schneider noted, CBS owned the Discount Records, Pacific Stereo, and Philips the Superclub chains. World Wide Web sites are the newest form of retail, he said. Rather than a negative, though, Internet activity underscores the holiday season.

According to Schneider, "The strong video sell-through presence in the fall release schedule only adds to our optimism for the new kids' online service Disney's Daily Blast. The title also provides a great fourth-quarter promotion, a continuity program in which consumers get free Disney videos by collecting proof-of-purchase stickers on selected products. Nestlé is also offering a $2 rebate on selected titles in Disney's Holiday Toons and Holiday Hits promotion. Cassette include the $12.99-priced "Brand Spangled New Doug's Secret Christmas," "Winnie The Pooh Christmas," "The Nightmare Before Christmas," and 12 others. Among the hit titles are "The Santa Clause" and "The Muppet Christmas Carol," at $14.99 each. The offer runs Oct. 7-Jan. 16, 1998.

Warner Home Video, Best Western Hotels, and Budget Rent-A-Car are teaming up to promote 14 western titles. A consumer stewepkets will award a 14-day trip for two, including hotel and rental car, and five seven-day vacations anywhere in the U.S. Entry forms are available at Best Westerns, which will promote the contest at all its locations.

Consumers can also get a $7 rebate with the purchase of any one of the videos and proof of stay at a Best Western or a Budget Rental Car rental. Redemption certificates are packed inside each participating video along with a 10% discount coupon for Best Western.


SHELF TALK
(Continued from preceding page)


"The Web is a new gathering point for the movie audience," says Film.com founder and CEO Mike Mohl, "and if consumers have a movie craving, we satisfy it." Mohl, who says the site has been receiving 2 million visits per month, will remain on board as an executive producer for Progressive.

REBATE MAP: Get out your scorecards. With fourth-quarter titles come an equal number of rebate and cross-promotional opportunities. In case you missed out on a few, here are some recent offerings.

Buena Vista Home Video is offering a $2 instant rebate with purchase of "Georgia Of The Jungle," which arrives in stores Dec. 2, priced at $29.96. "The Absent-Minded Professor" and "Son Of Flubber" also carry the $2 instant coupon.

In addition, consumers who purchase "George" will receive two free months to the new kids' online service Disney's Daily Blast. The title also provides a great fourth-quarter promotion, a continuity program in which consumers get free Disney videos by collecting proof-of-purchase stickers on selected products. Nestlé is also offering a $2 rebate on selected titles in Disney's Holiday Toons and Holiday Hits promotion. Cassette include the $12.99-priced "Brand Spangled New Doug's Secret Christmas," "Winnie The Pooh Christmas," "The Nightmare Before Christmas," and 12 others. Among the hit titles are "The Santa Clause" and "The Muppet Christmas Carol," at $14.99 each. The offer runs Oct. 7-Jan. 16, 1998.

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If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out. IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

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- Get specifications on blank media inclusive of blank tape and diskettes.
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- Addresses of entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

To order your copy today for just $60 plus $5 shipping and handling ($13 for international orders) call (615) 344-7119 or in NJ, (908) 363-4156. You can fax your order to (615) 863-0383 with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

88
voiced with soulful Austrian producer/tunesmith Peter Twisted America. However, the album's success "Portrait cuts are lead single "Crazy Times," voice, Their Much 0. Reviews This sardonic from Clock" like inheritors popularity life, by on a debut York, D Coop, who "Roscoe" Ambel single, much the mantle of works. From the opening organ Dolphy, of this sardonic 974,H 24, "Make Heaven," and the title track, "The Legend of the title track, "The Legend of No," by Billy Sherrill. Before some breakthroughs, this, then, this wobbly title cut became her major breakthrough "Starman," is a 48 Harmless, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually fearsome, they actually 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feels...
WE WILL SMITH

Columbia

over what

porting the

Disco

PRODUCER:

fireplace.

(3:30)

More” and

Reviews

WILL SMITH Just Cruisin’
-

Latin 12901

auline, and it

in

riffs escalating from lost

brush with Jesus, Socrates

towards some

to the
debut.
The

lyrics are

This is the highly anticipated first

single from Twain’s album, “Come On

Over,” the follow-up to her multi-plat-

ting, the

song’s
tale.

The

is

level".

Yes, I know how to

Your

CRITICS CHOICE

COUNTRY

NEAL SMITH Where Did The Feeling Go? (4:41)

PRODUCER: Paul Stookey

PUBLISHER: The Indigo/Manzanita, ASCAP

“Where Did The Feeling Go?” will

ultimately leave the audience feeling

over what might have been had she

NU FLAVOR Heaven (4:09)

PRODUCER: Gary Sti.

PUBLISHER: R. H. Shelton

J. Cincotta,

CASCAP,

O.C.O., DBW

REMARKS: Peter Rachalde, George Moren

Songwriters:

This charming male quartet is
globally firm base with its

self-titled debut. The set’s latest offering

is a languid, R&B-spiced ballad that

magnifies the group kids’ harmonious
cozzy vocal skills. For a completely dif-

ferent vibe, check out Peter Vanhoof’s

re-interpretation of the hit song’s
diverting dishes-house party. It’s a surpris-

ingly successful transformation that will
typically break down a lot of previously

docked doors at top 40 and crossover

for added party action, check out the

disco side: “I Can’t Help Myself” which
cruises at a booty-shakin’ dance

pace. For maximum pleasure on that

side, try George Moree’s per-

culating remix.

BLU VELVA Baby Girl (1:33)

PRODUCERS: FunkDeej, Viss, Ken

Writers: S. Brown, D. J. McCallum, L. Myrten

PUBLISHER: MCA, ASCAP

REMARKS: Cheryl. Ahron, Mike Mazzi

Groove 501 (5:15 Prof. Productions (cassette single)

Now this is hussle. Blu Velva simply

misses the novelty cheap by Aqua,

albeit more than an occasional

vocal injection. With the original

recording still enjoying a healthy self-

life, perhaps the label and hope are

benefiting from consumer confusion—

which is saying a lot, considering

Miss Blu Velva is missing the magical
tact of the origi-

nal, and it boasts a plethora of fairly

wonderful remixes. It’s a shame not to

share in the profits, we wonder if they’re

willing to share in the lawsuit that Mat-

cat Music (the company (the company

that has) just levied against Aqua.

H & H TOWN They Like It Slow (3:48)

PRODUCERS: in Town

Writers: D. Connor, J. Geter, D. Jackson

PUBLISHER: Bass, ASCAP

Relativity 0655 (cassette single)

When you add square pictures to H.

Town sound, the Houston Trio roses Roger

Troutman’s voice box and heavy key-

board: So smooth, you would think the

hours are sure on the interpretation, as it

seems to be the “cuddling” song of the

year. Look for the video to pursue the

genre’s still-developing, but already

solid-gold, label.

SHANIA TWAIN Love Gets Me Every Time (3:32)

PRODUCER: Robi John “Mutt” Lange

PUBLISHERS: Lorn Ero, DBW, Zebra Enterprise,

EMI-Latin 12901 (cassette single)

This is the highly anticipated first

single from Twain’s album, “Come On

Over,” the follow-up to her multi-plat-

ting, the “Woman In Me” collection.

The lyric is lightweight, the perfor-

mance is pretty much a matter of indi-

vidual taste, and, as usual, the produc-

tion is much better than the star here. Robert

John “Mutt” Lange repeats the formula

for the last album’s huge success by once

again, bringing out the best in every

energy, rockshark with lots of

tasty fiddler and guitar touches. Country

music is popular... and so is Twain, so

this single will likely

bullet right up the charts.

BLACKWALK Postmarked Baltimore (1:52)

PRODUCERS: Mark Bright, Michael D. Oake

PUBLISHERS/PRODUCERS: MDN

REMARKS: Iolan. ASCAP, EMI-BlackwoodPhil

Trax Magic, BMI

AM (4:42 MN 12"

This is quite simply one of the

most beautiful ballads to come out of

Northern California. The song’s piano

intro gives way to a lush, memorable

melody. Songwriters Don Staplin and Phil

Frazier move the song along at a

brisk pace, and tell the story of a

song about a man who lost his love

and the only clue he has is “postmarked

Birmingham.” The lyric has a direct and

appealingly conversational quality that

teaches the Southern Californian how

to live with a sensitive performance. Fellow

Blackhawk musicians Dave Robbins and

Sam Cropper provide additional nu-

meries, and the production has a gentle,

understated feel that adds to the overall

engaging ambience of the song. It’s the

best moment on an album of fine songs

and should be a hit with country program-

ners.

PAUL BRANDT A Little Love (2:31)

PRODUCER: John Lee

Writers: J. Lee, R. Bootless

PUBLISHERS/PRODUCERS: EMI-Warner Music

Startruck Angel/Startruck Perfect, BMI

Ryno (304) (Warner Bros.) (CD single)

Brandt’s debut album spawned the hits

“My Heart Has A History” and “I Do,”

and it looks like his sophomore effort is

off to an excellent start with this strong

upfront number. Brandt has one of the

more impressive voices among country’s

current crop of promising new male

artists. He has a rich instrument that

propels his songs with a depth and he

is even more effective on ballads.

He recently took home four Canadian Coun-

try Music Awards, and is surely the

talented newcomer’s star will continue to

ROCK TRACKS

HURRICANE #1 Step Into My World (4:44)

PRODUCERS: Steven Harris, Andy Bell

PUBLISHERS: S & M, EMI, Intersound

REMARKS: Tom Moray, Bob Rossa

New Latin 4292 (cassette single)

Freestybe diva takes the
comeback trail with a club track that
bac-

ksteps a bit with the kind of suave,

traditional Latin melody. Who cares if

the

lyrics are absolutely meaningless?! She

sounds great belting them (especially
during the Spanish-languages version)

and dancefloor revellers are probably

gong to tap into more of the “oh we

love you” stuff. A nice re-make for the

pursuit will find the jittery version by Pavel

and Socrates De Jesus a revelation, while

everyone else will be forced to endure

more time with Tony Moran’s slick disco

remix.

FALLOUT Don’t Leave (3:00)

PRODUCERS: P. Cousin, D. Williams

Writers: J. Coats, R. Sinek, Sinek Books

PUBLISHERS: Warner/Chappell, BMI, BMG

Warner Chappell, ASCAP

Arma 3394 (EMI) (cassette single)

Although narrow minds view Fal-

loot as only a dance music act, the truth

is that the band’s Crafting debut, “Rever-

ences,” is a pop缓缓 that🔽

s beauty... the song “Don’t Leave” chugs with a subtle

rock groove and is wrapped with a wrtch,

almost folkish melody. Jamie Cotta takes

center stage in fine tronual fashion, while

the piano, melodius Rillos and Sister Blue

 indulge in several remixes that will help

get the entire tripe of-Alt and AC pro-

ducers to take a good look at this

project on the forthcoming soundtrack

“A Life Less Ordinary.”

CHUBS ROCK FEATURING PDM AND DAS EFX: Beef (4:35)

PRODUCERS: Franz Marty

PUBLISHERS: unfilled

REMARKS: Chubs Rock

Chubs Rock takes a socially con-

scious, club-playable stance with “Beef,”

Diss. This song is a powerful statement

Chub’s guests PDM and Das EFX question the violence in the African- American community, which is steadily spilling into hip-hop. They approach the subject from various angles: the absence of a viable black power move-

ment; the ravages of crack; old-style riffs escalating from lost beats to lost lives; and the depletion of key acts in hip-

hop. Already getting a few spins at radio, “Beef” should garner more listeners when people go beyond the beats and listen to the lyrics.

NICE & SMOOTH Blazin Hot (3:44)

PRODUCERS: Murp, Mya. N.’ten, Courtes. Lune, G. Bell

PUBLISHERS: G. Mason, D. Barnes

EMI-Lightning (cassette single)

Street Life 7142 (4:29) (cassette single)

Although Murp and Nice & Smooth’s “Blazin’ Hot” is a good-warm-up track to get the dynamic duo flowing smoothly again, it is out-

rent by the timeless production of Kid

Capio that gets their back-al
don’t wear out and can stand tall

against some of the new acts and lyrical
trends. Look for these two to re-

curve a niche for these braggadocio

raiders in the hearts of old fans.

FOCUS Movie ’Somethin’ (Swing Ya Partners)

A 4:27

PRODUCER: Focus

Writers: Focus

PUBLISHERS: A & M, ASCAP

EMI-Lightning (cassette single)

Watch out for Focus, kids. He comes on with the kind of suave, pop-friendly Romare’s “Blazin’ Hot” (on which Mr.

Cool T superstar while also dropping the

kind of street savvy that is required to build

a hip-hop career (and maybe feasting before the transition into the pop

realm, of course). “Movie ’Somethin’

is Chill T’s version of Kool

Chiefs’ “Strike Up The Band” and a

re-sing bye Mocha of Kool & the Gang’s "Celebration." All three of these

pile of remixes offered that range from quirky experimental to mildly

penned and observing.
SOUL OF THE STREET
Beat Video/Similar Entertainment
50 minutes. $19.98
This slickly produced tape homes in on the rap and hip-hop culture from the nation's capital.
By Mike McClelland
Hosted by well-known hip-hop DJs the Baka Boys, it is rife with interviews with young DC's, rap up and breakdancing artists, breakdancers, video directors, and others passionate about this genre of music. Their discussions touch on a host of relevant subjects, from the neighborhood culture that has spawned many rap stars to the politics of hip-hop marketing. There's also a candid talk about explicit lyric stickering and a segment that takes viewers into the studio to get a look at some of the video equipment that generates the authentic-sounding street sounds.

FINGERPLAYS AND FOOTPRINTS
Educational Activities Inc.
104 pages. $19.95
A rainy day's worth of hand and foot games await young viewers in this small, budget-hinged, live-action educational segment.
Preschoolers can let their fingers and toes do the walking as they follow along with nine short routines designed to boost coordination and confidence.
The action-specific movements carry names like "Penguins," "New Shoes," "Peanut Butter," and "Five Little Monkeys." Each segment is set to music and repeated enough times that those who need them should be able to pick up the beat before their fingers and toes start dragging. It looks like it was produced on a shoestring, "Fingerplays" serves as a reminder that in the right hands, even the simplest activities prove to be the most entertaining for children.
Contact: 800-645-3729.

BARNEY'S GOOD DAY, GOOD NIGHT
Talley Robinson Video
50 minutes. $14.95
Barney provides some round-the-clock entertainment in this latest cassette which celebrates the differences between day and night. A sunny day of fun and games for Barney and friends turns into a timeless affair when the purple dinosaur invokes a special spirit rarely found at any Creating Time center.
As a result, Barney creates nighttime during the day. The result is not a long, drawn-out show, but a series of short vignettes, which look like the special gifts that those after-hours hours have to offer—and what differentiates all of these stories is the presence of a protagonist. A treat for every child who has wondered what he or she is missing by not being able to stay up with the grown-ups.

THE MEDAL MAKER
Crown Home Video
50 minutes. $19.95
This unusual tape documents the work of one woman who has spent a lifetime creating medals that are awarded for government and community service. First filmed in 1929 and believed lost for more than 30 years, it is now available on video for the first time. Narrated by the chief engraver of the U.S. Mint, the video takes viewers through each and every step in the creation of the most prestigious awards in a process that has changed little through the years. The details of her work are shot from sketching to preparing the background plate to applying the clay pellets and so forth) render it a fascinating product but one that likely will be appreciated by kindred spirits.
Contact: 818-926-1739.

DIANA: THE PEOPLE'S PRINCESS
Wkp Home Entertainment
90 minutes. $19.95
Rushed to retail within three weeks of the death of Princess Diana, this pseudo-documentary leans close to tabloid style but manages to keep its head above the water. A montage of film footage that touches on the royal wedding, the births of Diana and Charles' two sons, and the trip outside Westminster Abbey before Diana's funeral serves as the lead-in to this program. But the focus remains on the princess' life following her separation and divorce from Charles. Many images of the video that have been used in sardy television news-casts—such as Diana kissing babies, flashing her unforgettable smile, and walking hand-in-hand with the late Mother Teresa—serve as background for interviews with a royaliga reporter and other unidentified royal watchers. A portion of sales proceeds are ear-marked for a fund established by the royal family in Diana's name.

COMMON GROUND: THE UNITED STATES AND GERMANY
Television One
30 minutes. $19.95
This engagingly animated program comes to video following airings on selected public television stations in October. The video's agenda is to increase understanding through understanding. The program is firmed primarily in an informal discussion group. The conversation focuses on the rocky relationship between the U.S. and Germany with some hard-hitting revelations. Beginning with an introduction by David Hartman, commentary is also provided by U.S. and German history experts, business leaders, and representatives from cultural organizations. Developed to challenge current perspectives and prejudices that exist among citizens of both countries, the tape would be best used as a supplement to an educational program. Contact: 800-655-1986.

INTERNET FOR BABY BOOMERS AND BEYOND
White Star Film/Teaporn
43 minutes. $29.95
Here's yet another how-to video for those cyber -wannabes who have plenty of money to spend on equipment and ancillary services but lack any basic knowledge of the Internet. The program is divided into segments that are meant to appeal to the leisure-time World Wide Web surfer and offers ads for a variety of Internet service providers. While the video is somewhat dry, it does provide a good platform for understanding the Internet and other cyber -wannabes.

THE CHIEFTAINS: THE AUTHORIZED BIOGRAPHY
By John Glaat
St. Martin's Press
$24.95, 331 pages
Author John Glaat notes in "The Chieftains: The Authorized Biography" that the group has always prided itself on creating music for the people and "accessible" to its contingency of fans. Larry Kirwan, lead singer of the New York rock group Black 47 and one of those loyal fans, tells Glaat, "To me they are the Grate-ful Dead of traditional music: their musical style didn't catch on right away.
In the book, Chieftain fiddler Séan Keane remembers a time in the early '50s when the fresh sounds of American rock'n'roll were all the rave in Ireland. At the same time, "to be seen carrying a fiddle around made you look like a sissy. You were the odd one out," he tells Glaat.
When the Chieftains officially formed in the early '60s, under the leadership of charismatic piper Michael "Mac" Coloney, a tradi-tional-music revival was beginning to brew at the grass-roots level in Dublin. The Chieftains' immense popularity and critical acclaim Moloney and his troupe eventually garnered hardly happened overnight. In fact, it took more than 10 years before each member of the Chieftains (they've had several managers) for enough about their sound's future, and their families' financial, to join the group full time. Michael is now the manager for the company Haxenha-dles for many years between Chieftains gigs.

By September 1979, however, no one needed to worry about the band's potential, as it performed before an estimated 1.3 million people during Pope John Paul II's first official visit to Ireland. Glatt says it was the largest music audi-ence in history. They were able to chronicle the group's growth with marvelous intrigue, working from well-researched source material, such as interviews, concert programs and vivid interviews he conducted with many people who have col-laborated or performed with the Chieftains. Glatt has merely enjoyed a few pints of Guinness with them.
The recollections include Van Morrison, who sang on their album "Ireland Heartbeat" and has shared passionate as well as hostile times with them; Nanci Griffith and Roger Daltrey, who both crooned on the Chieftains' live record "An Irish Evening"; and even Mick Jagger. If you're holding a Rolling Stones ticket, you might be inter-ested to know that the Chieftains, by Jagger's invitation, opened for the Stones in '81 before a crowd of 80,000.
Other music icons who have worked with the band include the late Jerry Garcia, Mike Oldfield, Paul McCartney, and Sinéad O'Connor, whose singing on the group's "The Long Black Veil" record is memorable.
The book also tells the story of Frank Zappa's unlikely connection with the act. Moloney complimented Zappa on his writing talent, with Zappa saying he was "a hun-dred years ahead of his time." The Chieftains recorded at Zappa's Utility Muffin Research Kitchen studio. A song that sprang from this session was "The Green Fields Of America," one of Zappa's favorite tunes during the last months of his life.
It's still very hard for me to listen to it," Zappa told Glatt. "Frank and I used to listen to it together, and the two of us just tear up.
"The Chieftains" is a fascinat-ing and well-written book about one of the greatest groups of this century. Glatt has lined up a discography that lists not only albums but songs as well. The book's only shortcoming is that it plows into the band's history but sheds little light on its musical techniques.
As is the case with authorized biographies, we hear almost only the "good things" con-cerning this band. Yet considering the time the Chieftains has had, it's hard to imagine anything about this group that isn't wondrous.

JEFFREY L. FERLAI

ALL OVER BUT THE SHOUTIN' 
By Rick Bragg
Random House Audio Books
3 hours (abridged), $18 (paperback)
"All Over But The Shoutin" is a deeply compelling story of how a rural Arizona boy escapes his bleak childhood. Bragg's youth in rural Arizona was a time of social isolation and poverty and an abusive alcoholic father who eventually abandoned his family, leaving Bragg and his half-starved. Bragg's salvation came from his determined, hard-working mother and his own writing talent, which led him away from his poverty-ridden background to a Pulitzer Prize-winning career at The New York Times. Bragg reads with quiet intensi-ty, like a man exercising inner demons. His writing talent is clear in his seem-ingly, evocative choice of words. He describes a stay with his grandmother and how his parents'' neighbor, a local man, would come by and give him a dime and take the kid's plastic toys. Bragg evokes self-aware-ness, noting wryly that he's good at building a wall. He takes people's suffering to heart and writes about them with deep compassion. It is a heart-wrenching reading on them when the story is done. His brief memoir about his family is heartbreaking. The memoir is, when it is in its place, a fitting place for the story. The end is on a positive note as Bragg, having bought his little boy, Adam, suddenly disappeared from a department store during a shopping trip, of gripping detail, Walsh describes the days of terror that followed. The incompleteness of the publication is itself a tribute to Walsh and his courage and the National Center of missing children. Several years later, he wrote the host of "America's Most Wanted," which has directly led to the arrest of nearly 50 serial murders, including the murder of Walsh's son. Since then, Walsh has gone on to work for the National Center of Missing Children, and is now working on a book about the cases he has covered. Walsh is best known for his work as a reporter and author of the best-selling "America's Most Wanted," which he has written and researched for more than 20 years. Walsh has also worked on a number of other projects, including a television show about the cases he has covered. Walsh is a great storyteller and his work is widely read. He is a true hero to his many fans.
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**BENEFIT FOR PALMER:** A number of New Orleans musicians will perform Tuesday (30) at the House of Blues in a benefit concert for Robert Palmer, the music journalist who has long suffered from liver disease and requires an immediate liver transplant. He is expected to be discharged from the Louisiana State University Medical Center in White Plains, N.Y., awaiting a liver donor. The cost of such an operation is more than $100,000. Performers at the benefit will include Andres Osborne, Henry Butler, Reb Beach Band, All That, Alex Chilton, Joe Louis Walker, Ray, and the Rockin’ Three. Palmer has been a New Orleans resident for the last five years. Those interested in making indi-

**THE RAP COLUMN**

(Continued from previous page)

with five, a compromise was made. I've got Short to agree to make more solo sets, and he got financing for his label.

Instead of a mega-bucks marriage, Short wanted only a pressing and distribution deal. "When you're dealing with major labels," he reasoned, "money, usually unnecessary money, comes up with other attached to it. I didn't need it. Soulja offered me a good deal, which is way better than a large check in the long run."

The first release on Short Records is a two-disc set titled "Nationwide." It includes MC's from all states and will be accompanied by a commercially available video with 10 uncutterd clips and artist interviews. The set will be supported with grass-roots campaigns, "I plan on doing things like sendin' out rappers from my crew to different cities and have local battles. Through that I'll likely find some raw material that we really wanna run with," Short said.

Many of the artists on the compilation were discovered through similar method. Art, Atlanta based hip hop group of souls from all over the land of late, and Short said, "There's this place in Atlanta called Club Oxygen and on Tuesday nights they open up the mike. I just started havin' this vision. I just knew certain guys and forever after I used to hang 'em and with the pro-ducer and put 'em in the studio."

Most of the funny, pizzazz-shaking tracks on "Nationwide" were produced by new producer Black. Short rhymes on five songs, and besides the fledge-

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**LIFELINES**

**MARRIAGES**

BIRTHS

Girl, Nannari, to Hitomii and Hiroyo
ki Kawai, Aug. 2 in Tokyo. Father is deputy store manager at Tower Records Japan's Shinjyua store.

Twin girls, Shannon Lorraine and Fiona Davies, to Gina and Bruce Moran Sept. 4, Lomita, California. Father is president at OCESA Presents Inc.

Girl, Shai Lewa, to Susan Sandler and David Goodman, Sept. 12 in New York. Mother is president at Sandler New Media.

Boy, Austin Thomas, to Douglass and Gloria Ford, Sept. 20 in Glen Isle, N.Y. Father is a producer/engineer and VP at Sweetfish Records.

Girl, Janie Grayson, to Dana and Scott Stern, Sept. 17 in Nashville. Father is management associate/publicist for Garth Brooks.

MARRIAGES

Sidney Kibodeaux and Michael White have been married. The sound recordings business rep at the local American Federation of Television and Radio Artists. Groom is drummer for veteran R&B act Magic.
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NAB Confab Sheds Favorable Light On Radio’s Future

This story was prepared by Chuck Taylor or Airplay Monitor editor Sean Yons.

NEW ORLEANS — It was a convention where traditional radio longs were succeeded by business buzzwords like “multiples” and “topping out.” In fact, this year’s National Association of Broadcasters’ Radio Show, held Sept. 17-20 in New Orleans, shed its klutzy-and-exuberant image of years past with a seasoned not-tobe-sceneable. Seems the kids are all grown up.

Last year’s gathering was dominated by the Department of Justice’s (DOJ) sudden interest in radio station consolidation and a subsequent dip in radio stocks. But with AM ownership settling down and CBS Radio’s $2.6 billion purchase of American Radio Systems at center stage (see Convention Capsules, this page), most attendees this time around were optimistic that no “topping off” of station prices was imminent and that last year’s industry red flag was unlikely to reappear soon. As First Union radio analyst Bishop Chizen noted, “All the headlines said radio is over, but here we are at a 40% higher gap.”

Similarly, Chancellor Media’s Scott Ginsburg added, “I don’t think it’s topped off at all. The industry is still priced less than half of the newspaper industry and 40%-50% less than TV.”

And at his Sept. 19 luncheon, CBS chairman/CEO Mel Karmazin called on Wall Street to “wake up and consider not the high multiples for radio acquisition but its continued growth. Karmazin hoped investors would come to “see these prices going on now as being dirt high.”

A EUPHORIA ABOUT RADIO

But Emmis Broadcasting’s Jeff Smulyan expressed concern at the Group Heads panel over “deals we can’t make work,” adding, “I’m afraid we’ve overplayed this baby.”

Smulyan warned that “there’s a euphoria about the radio industry. If we don’t think of some of the projections that have been forecast, people will say, ‘See, I told you this isn’t a great business.’” J. Randy Michaels echoed, “We’re going to have to see phenomenal growth rates to make some of this work.”

At a Sept. 18 financial breakfast, CHIC analyst Steve Shapiro also warned that radio financing was vulnerable to “any kind of hiccup and expressed concern that radio’s long-promised growth from 4% to 5% of ad revenue still hasn’t taken place. But most of his fellow panelists were more optimistic, with U.S. First Boston’s Harry DeMott noting that $600 million in new equity had been issued in the previous week.

JOYS OF CONSOLIDATION

From the programming side, in a session that might have titled itself the Joy of Consolidation, four medium-market PDs indicated that the impact of such consolidation in a market is healthy.

(Continued on page 104)

CONVENTION CAPSULES

A VIS GOES TO CIS: After weeks of speculation, it was announced during the National Assn. of Broadcasters (NAB) show that Westinghouse/CBS Radio has purchased American Radio Systems (AIS) 98 radio stations for $2.6 billion. The transaction gives CIS a total of 175 outlets. With the deal, Westinghouse/CBS gains stations in five markets where it already owns properties: Boston, where it now has nine stations, St. Louis (six), Baltimore (nine), Pittsburgh (nine), and San Jose, Calif. (six). CBS stations are in 19 markets, primarily within the top 50 markets.

A DAY OF BUBBAEUCHATS? In opening remarks, NAB president/CEO Eddie Fritts implored broadcasters to quantify community public service efforts to help keep key government attempts to mandate free radio political advertising into the 2000 election. A dispute continued at industry level. While the government is unlikely to impose a congressional responsibility and will likely be tantamount to a “hereafter court,” he said. Fritts added that broadcasters already offer thousands of opportunities for political candidates to seek, conferences, news coverage, and political periods.

A STAR CASES: Capstar and Chancellor parent Hicks, Muse, Tate & Furst kicked off a community outreach program, Cap Cares—Radio Reaching Out, with a $100,000 check to Big Brothers/Big Sisters. The contribution is part of a $5 million annual contribution to the new Capstar charitable foundation.

A NEW UPDATE: More than 100 vendors peddled their wares as the NAB exhibit floor, including the return of DAB (digital audio broadcasting) equipment, which was largely absent from the spring NAB technology show USA Digital, a leading proponent of a potential U.S. system, demonstrated its latest advances with both an FM and AM in-band, on-channel system, which it said should be ready for application by ye 2000.

KARMAZIN WON’T BUDGE: In accepting the NAB’s National Radio Award, CBS chairman/CEO Mel Karmazin said he has no intention of leaving radio anytime soon. “I’ve been in this industry for 30 years. The opportunities ahead of us have never been equal,” he said. “It’s an extraordinary time, and I want to be here to see DAB, and Congress and the new members of the FCC truly recognize what it is we do for public service. I want to see us get past 7% of [media] revenues to 9%, to 10%, and who knows where that goes.”

NET WORK: Even America Online president/CEO (and former NAB) Radio Show chairman) Randy Chong pointed out that Internet broadcasting will be a “primary techies” and that radio delivery via the Internet would become a “factor only if packaging could be improved. Despite this, NAB sessions addressing Internet opportunities were packed. Said Craig Hahn, research director for ARS’ Charlotte, N.C., stations, “People are now understanding the value of the Web. Radio’s 24 hour is the Web.”

IHM EYES RADIO: IBM announced its first foray onto the airwaves with StarTraq, an automated system for central management of programming and advertising for dozens of radio stations.

TRIBOND HITS RADIO: SW Networks announced the launch of a new radio game show; “Trilam,” which challenges players to find the common bond among three clues. (Example: A duck, Congress, and Hillary Clinton. Answer: They each have bills.)

TRIBOND will offer the program for sion amongst a weekly, hour-long show, featuring a live studio audience from Universal Studios Florida, and a daily “Trilam” short with local personalities serving as host and listeners calling in to participate. The show, based on a popular board game, launches in January 1998.

FCC’s Hundt Blasted

Commission Sees Threat To 1st Amend.

BY CHUCK TAYLOR

NEW ORLEANS—In a harder address at the National Assn. of Broadcasters (NAB) Radio Show, outgoing Federal Communications Commission (FCC) commissioner Echelle Chong cited up to broadcasters with an unprecedented blast at lame duck chairman Reed Hundt’s programming policies.

The speech, which drew a rare standing ovation from attendees, was particularly well received, given Chong’s consistent record as a rally leader for First Amendment protection for broadcasters.

“During my term, I have witnessed an insidious trend toward limiting the First Amendment freedoms of broadcasters,” she said. “I believe the industry—not government—should decide how to deal with the new competitive realities that you face.”

“Time and time again, broadcasters have been asked to acquiesce to the government’s wishes on programming issues,” Chong added. “Do it for the children, do it for family values, do it as part of your public interest obligation, do it for public safety, do it for exchange for a digital TV license, do it for a waiver of an ownership rule.”

Specifically, Chong pointed a finger at Hundt over his still-active proposals to force broadcasters to air political advertising, free to increase station’s public service commitments under the government’s watch, and to ban advertising, even though broadcasters already have a self-imposed ban.

In a September 1995 speech, chairman Reed Hundt said that he wanted to transform our general public interest obligation into ‘concrete and quantifiable’ programming com-

(Continued on page 102)

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Asylum's Kevin Sharp Proves A Natural Working Country's Promotional Front Line

JUST ANOTHER DAY: Ask Asylum records' Artie Kersh the average day and prepare to offer him a couple aspirin before he's done.

But considering his status as one of country's most distinctive newcomers, it's hardly a surprise that each day—every day—is a nonstop travelogue to smile, smile and shutil more hands than a politician on Nov. 4. Beg, talk about headache ammunitions.

With Sharp's third single, "If You Love Somebody," No. 10 on Billboard's Hot Country Singles & Tracks, the date book is continuing to fill, with the spirited and trenchant Sharp welcoming the challenge.

"I still worry every Sunday night whether my song is going to move up the chart, but at the same time, I feel so blessed and grateful. Anything that happens from this point is icing on the cake," he says. "I'd love to keep singing for the rest of my life, and I intend to, whether or not I have a song on the chart—even if it's working at a mortuary like I used to do" (where, he notes, the audience was attentive as attentive as the ones he has now).

The current single—from his gold debut album, Measure Of A Man—unlike the previous No. 1 "Nobody Knows" and No. 2 "Without Taking It Well," lifts both the tempo and the mood over the previous themes of hard love and desolation.

According to Sharp, it was time for listeners to hear the other side of his personality. "The whole reason we went with this single was that so many people, particularly those who haven't seen my live shows, think Kevin Sharp is a serious and emotional guy—which he is—but there's another 50% that's just a complete nut.

"Both previous singles were about unrequited love and the downside," adds Stan Byrd, VP of promotion at Asylum. "Before people got the impression that Kevin was a lifelong candidate for suicide, we wanted to show another side, to try to change the image.

"If You Love Somebody," written by Chris Farren and Jeffrey Steele, offers a playful romp on the lengths that Sharp would go to for his honey: "Get a ladder, a cheap guitar/And serenade you under the stars/Scream and shout, make a scene/Tell the whole world you're the girl of my dreams/If you love somebody/That's what you do."

"When you're in love, it doesn't matter what goofy things you do, it's worth it," Sharp says, "which also explains my feeling about my audiences. There's nothing I wouldn't do for them. I'm not embarrassed to just be myself and get lost in things, to run and flip across the stage. It's a side of me I want people to see. There really is a goofy, light side to this guy."

Another side that Sharp is already renowned for in country circles is being one of the nicest, most giving guys around, a trait he indicates is a persistent aim in his life and work. "When I was growing up and going to country shows, I wanted to leave feeling that I knew the artist a little more, that I was connected. That's my goal onstage and off," he says. "I'm there to laugh, to cry, to forget about the tough things in this life, and have a good time. That's my goal every night."

And from the audience? "A smile, a tear, that's what I'm after from them."

Those traits, says Asylum's Berg, represent a rare breed in the entertainment industry today. "I saw him the first time in Las Vegas, and when he finished, no one was willing to leave the room. There was such love between the artist and the audience that they just didn't want that moment to die. I haven't seen that kind of warmth and communication between a band and the audience since Willie Nelson in the early '70s, when he was still playing clubs in the middle of Texas."

Sharp is doing his share of clubs, theaters, radio station festivals, town fairs, you name it, as he works to get his name, his music, and that 50% "nut" side out about. He'll be touring with Clay Walker and others, in addition to his regular spate of appearances on TNN and the nightly talk shows.

One thing about country music is that you have to work a lot longer and travel a lot further to get to the point where you have more than a handful of fans. Sharp is the rare bird who has had his life-threatening battle with the disease—he's been in remission since 1991—and still has his health to him has tour stops. It's surprising, he is also in the process of working on his sophomore project, tentatively targeted for release next spring. "I hope to go five singles deep on this album," he says. "I've already, I'm listening to a lot of music and writing," (Sharp co-wrote one track on the current album, "Population: 4000 Mils.") "I think."

"I search for the songs that sound like they were written for me—that's important. There are a lot of things I want to say and express through music."

The artist hopes to hit the recording studio by October, offering the possibility of a duet. "I'd love to record with Deana Carter," he says, time allowing.

Which brings us back to that typically frenetic "day in the life" of Sharp, demonstrates just what is required to keep Sharp alive and kicking in the crowded country artist arena.

On this particular summer day, he arose at 8 in his hotel room in Alexandria, Va., cranked out a few radio station phone interviews, then scurried into a car for a two-hour drive in the middle of the bunny wilderness to Stuexpert, La. During the ride, he knocks out more interviews, including this one.

Once he hits the city limits, Sharp will head to KRMQ for an on-air interview to promote his show tonight, a free station listener-appreciation gig. Then it's a dash to sound check and visit his on-one with the young patients via the Make-A-Wish Foundation, an activity he never misses: "They get more attention this way than I include them in the regular meet and greets."

What is comes next, with one

(Continued on page 102)
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**Talk Show**’s debut single—“Hello Hello,” No. 16 on this issue’s Modern Rock Tracks—deals with creativity and personality in a characteristically amped-up, radio-friendly way and touches upon some of the anger and distance in STP if only obliquely.

“It takes more than skill to make great art, and if you try to please everyone, you may not please anyone...”

—Eric Kretz of Talk Show

“Hello Hello” references the duality of man,” Kretz says, “that other side of people that they need to bring out in order to achieve things or conquer their fears—even if that is the side of them that can destroy them or others if it gets out of control.”

“Like with a painter. A painter has to have a huge fucking ego to create things and send them out into the world. He’s really got to think he’s going to paint great things. It may not be such a positive quality interpersonally, like with Picasso. He certainly had problems with people. But sometimes artists have to let that shit go. It takes more than skill to make great art, and if you go around trying to please everyone, you may not please anyone at all.”

“Okay,” Kretz adds, “that’s what comes up with if you have too much time on your hands, reading books about psychology and having all these concepts fighting around in your head when you’re writing songs.”
strains stem from a blend of union chants based on old English Protestant hymns and the heartbeat pulse of African-style drumming, the root of reggae.

"This music is so ancient—it’s pre-reggae, pre-Jamaican, really," Richards explains. "It’s deep, ‘Marvin music,’ I call it. It’s akin to the blues or soul music; why it expresses this particular piece of music in a way that reflects the entire story of man and for healing. And those feelings are about as spiritual as I get."

Richards first encountered the music of the Nyabinghi after the Rolling Stones recorded "Get Off My Cloud," a Kingston's Dynamic Studios in 1972. Richards stayed on after falling in love with the island, its people, and their music, setting up house in the hills above Ocho Rios. He grew close to its brethren; they watched his kids, and he was the "white sat in Babylon." Inspired by his friends' pure music-making, Richards tried to take the groove to Dynamic to make a record right away, but he says that "the total non-vibe of the studio just killed the spirit of the thing." So he continued himself with the scores of homemade cassettes passed around over the years.

But after going to Jamaica to kick back after the Voodoo Lounge tour in 1993, Richards found a number of serendipitous events coming together to suggest a recording in his home as the perfect way of documenting the Wingless Angels for prosperity. The Jamaican Film Board supplied encouragement and recording equipment, Island Records chief Chris Blackwell dropped by to offer his blessing, and Jamaica-savvy engineer Rob Fraulini (who remastered Bob Marley's catalog for Island) made himself available.

"The equipment and the right people showed up on the doorstep all of a sudden, and well, I can take a hint," Richards says. "And it was cool because we were where the music is made, in my house where the drums play. So it get funky every night. First, I thought I just might have a copy to the Jamaican Historical Society—you know, ‘Here’s some of yours—’ to the–hills Rasta Nyabinghi sit, my contribution to ethnic field recording.’ But Chris said he’d put it out, so we sorta took it from there."

Richards prowled the room during the sessions, singing along, strumming his acoustic guitar, and exhorting his mates with a voice—"like Ruben Carter (a veteran of ska drummers), Winston Thomas (who’s played with Hubert Sumlin, John Lee Hooker, Bongo Locks, Warren Williamon, Bongo Neville, new addition Sister Maureen, and the late, lamented Bongo Jackie, who passed away after the recording was finished.

After capturing several nights’ worth of music-making (complete with hilarious-sequence jitters and the chords of cricket outside), Richards then took the tapes back to his main residence, in Connecticut. There, he added the tales of Irish multi-instrumental virtuoso Fidiver Garvan, who brought the chants’ Emerald Isle ancestry full circle with his Celtic fiddle and drums. And with a lot of diverse inspiration, Richards added another key element to the record’s final texture, his sensual, appropriate bass guitar.

"This music has never had any basis with it, but I get an idea from an old Bill Withers track, ‘This Train.’ He says, ‘And I actually worked out which notes went where by getting on my knees and placing the pedals of a B3 organ. That churchy sound was inspiring, plus one of the guys in the band told me that a rusty old pipe organ was the sound he’d always imagined behind this music. So I tried to transfer that to the bass.”

"To keep all the extra elements as color and underpinning to the groove, to keep it all ancient-sounding and swirling like some open-air revival meeting. But I admit I was a bit worried about some of the overkills—you know, ‘How are the brothers back in Jamaica gonna like this?’ When Justin heard it, though, he said, ‘You’re a magician, you know.’ Whew. OK, I’ll accept that title. That’s all I need.”

Blackwell voices a similar enthusiasm for the finished product (and the idea of further such projects on the Mindless imprint). "I think ‘Wingless Angels’ is just a fantastic album,” he says, “very natural and organic, which is difficult to accomplish with this kind of thing—all the trappings of recording can often make the magic very hard to capture.”

"But even the new sounds he added brought something special to the music, without disturbing its essence. Keith is totally knowledgeable and passionate about this music. The album was a labor of love for Keith, and it shows.”

Richards’ participation not only got "Wingless Angels" made and made well, it undoubtedly helped draw listeners to its charms—particularly with the Stones’ ‘Bridges To Babylon’ album, just out and a massive world tour under way. Still, even an album produced by a Rolling Stone and drawing on the two most popular forms of world music—reggae and Celtic—faces an uphill battle in the marketplace.

"The problem with albums that have world music is that they are so often out of the public’s reach. They don’t just get airplay, Blackwell says. ‘So people never hear a lot of world music—although if they do by chance, many of them like what they hear. But Keith’s involvement will certainly help—because the very fact of the album’s existence will get attention that it otherwise wouldn’t, and that is something good.”

Even with the Stones’ rock’n’roll circus gearing up, Richards will help promote "Wingless Angels" as he can. One instance has him participating in an hour-long interview feature to be broadcast this fall on the world music program "World Cafe" (distributed by Public Radio International). Also, VH1 filmed Richards at work on "Wingless Angels" for a feature a couple of years ago and may rerun the piece this fall.

There won’t be any Wingless Angels live shows, though, as Richards points out that "the bretheren don’t have passports, and I wouldn’t want to drag them to Babylon, anyway. But then we could do something in Jamaica. I’ll be there, but they don’t need me man.”

Island will work "Wingless Angels" at community and college radio across the U.S. as well as place various Jamaican enclaves here and in the U.K. with handbills and posters. Ads will also be placed in guitar magazines to attract Richards’ core fans, and there is a Wingless Angels/Mindless Internet site in development that should link with various Stones and Richards sites.

The key element of the "Wingless Angels" campaign will be the efforts revolving around the Stones tour, according to Alexis Aubrey, Island’s associate director of marketing (U.S.). Co-op advertising with chains and indie shops will be stressed in the tour markets, and fliers will be distributed at the venues.

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JOEL’S ‘COMPLETE HITS,’ ON COLUMBIA, CAPTURE AN ERA
(Continued from page 15)

They were asking me to do liner notes, but it’s a little too self-aggrandizing for me,” says manager Craig Tom Corson, senior VP of marketing.

CANDLE IN THE WIND
(Continued from page 16)

older—people you never see in record stores—in line to buy this. An event like this could really give retail a boost for years to come.

“We are talking about the biggest-selling single in the universe,” confirms John Manes, a buyer at the six-unit CD Department in Dayton, Ohio. “By 3 o’clock today [Sept. 25], we had already passed the 2,200 mark. We just got 2,200 more copies in for tonight from Arista. Cleveland and Cincinnati in our history has even come close to selling like this.”

The retail chain’s next best-selling title is the new Boyz II Men album, which had moved nine copies by this time the John single sold 2,200.

The Boyz II Men album was spurred by the media coverage the chain has received since it announced it is donating all of its net proceeds from the single to the local AIDS Service Organization.

At Tower Records’ Sunset Strip store in Los Angeles, “Candle in the Wind” went on sale at midnight before the day of release. Consumers snapped up 600 copies in an hour. “It’s probably the best-selling title we’ve had in 15 years,” says manager Todd Meehan. “It’s probably the fastest-selling thing I’ve ever witnessed in my 16 years here.”

According to Rotella, Rocket/Ad&M anticipated the market frenzy by boosting shipments for John’s new full-length album. The debut, “In the Wind,” was expected to sell 400,000 to 700,000. Also released Sept. 25, the album does not include “Candle In The Wind,” although it does include the single’s music video.

(Continued on next page)

RICHARDS’ RASTA
(Continued from preceding page)

Richmond Village—where reggae is the biggest-selling world music genre, edging out Celtic and Latin—Stone fans have already been asked about “Wingless Angels,” according to Stone buyer Craig Belmonte. “About 10 times in the past two weeks, people have come in and asked for the single. Most weren’t reggae customers,” he says. “And the tour should definitely help boost sales. If people will pay 400 to see the Stones, they’ll probably go for any record associated with them.”

Richards says he “can’t think of the best-selling albums on the back of the Stones a hit. If it helps the brothers out. Playing with them is therapy for me, but they could use a little more country.”

“But really, one of the things I love most about the WIngless Angels is that except for a couple of them, they’ve never been made into a ‘From Music’ they’re fishermen, divers, craftsmen, carvers. Making music, that’s what they like to do of evening. They play for the sheer love of playing, and that’s very rare in this day and age. It’s rare in any day.”

keting for Columbia Records (U.S.). “It’s a gift pack and will appeal to the real Billy Joel collector. It’s a coffee-table piece. It could also appeal to the people who collect boxed sets.”

Dave Keil, buyer for New Jersey-based chain Compact Disc World, feels that the set will appeal to his market. “Greatest Hits Volume III.” “If you’re a fan of our CD program, we have a very liberal return policy of 30 days, and I feel like the people who are going to want to own this, and we are coming up on boxed-set season.”

Jill Manchester, manager of the retail buyer for Carnegie, Pa.-based National Record Mart, thinks the boxed set will do well, Artale says, “It doesn’t look like a lot of thought went into the selection, and they kind of surreptitiously released it after they got all the orders in.”

In the five-volume Greatest Hits Volume I and II, Vol., Vol. III, Vol. IV: “If you’re a fan of our CD program, we have a very liberal return policy of 30 days, and I feel like the people who are going to want to own this, and we are coming up on boxed-set season.”

The special disc was the idea of Don Devito, Columbia VP of A&R-Touring in charge of promotion. “The idea is the point of just a three-pack with the three greatest hits?” So I said to Billy, ‘Maybe there’s a way to use your lectures.’” The idea was expanded to include live versions of songs taken from the lectures and from Joel on the road. Among the highlights are the previously unreleased song “Another Song From ‘The Epic Dreams’” and “Lullaby” from “The River Between Dreams,” an original version of the song as Joel originally conceived as one piece.

TELLING STORIES
One of the most unconventional tools for the boxed set will be VH1. Joel taped an extraordinary edition of the music channel’s singer-songwriter series, where he performed a long version of the song “Candle in the Wind” at New York’s Sony Studios, which will begin airing Nov. 2. During the 2½-hour episode, Joel sat down with host Jon Cryer for a fascinating talk about his songwriting process, and delved heavily into the work of past songwriter and composers, ranging from Beethoven to the Beatles to Hendrix, who have influenced him. Although he and his band had not formally played together since recording the album in 1979, he says, John in 1994, their chemistry was undeniable.

When asked if he ever rehearse most of those songs, Joel says, a fact confirmed by “Storystellers” executive producer Bill Flanagan, who notes that Joel has the set’s Diamond Rio won the vocal group award over projected favorite Sawyer Brown.

STRENGTH PERFORMANCES
Sentimental favorite Kathy Matson won the video of the year award for her “455 Rocket” (Mercury Nashville), directed by Steven Goldmann. Musician of the year award went to Brent Mason.

Joel’s “This Is Not A Love Song” was awarded by husband and wife Tim McGraw and Faith Hill

Brooks & Dunn won the duo award for the sixth straight year. Presenter Tanya Tucker was so touched by the brothers, she offered them their winners before opening the envelope. In a mild upset, Arista/Atlantic’s Platinum “The Wind In Time” took home the award. Strait won male vocalist of the year and album of the year for “Falling In Love With Me” (MCA Nashville). Carter took single of the year honors for “Strawberry Wine” (Capitol Nashville), which was voted best of the year for songwriters Matra Berg and Gary Harrison, as well as performer Casting Crowns. Reid Perry, Arista/Atlantic, was named best female vocalist for her album, “Living Proof,” for which she was also nominated for a song award. A RCA/Warner Bros. country album award, as expected, Arista/Atlantic’s

HICKS
(Continued from page 10)

swapped three multi-format hits. He has also presided over the successful run of the Isley Brothers 1986 Island debut, “Mission To Please,” as well as the 1995 hit-filled soundtrack to “Don’t Be A Menace To South Central While Drinking Your Juice In The Hood,” which he helped to promote. Island Black Music’s fourth-quarter releases will include “Down South Somewhere” by comedian Steve Harvey, who has been a hit on the show “The Steve Harvey Show.” The debut of Karen Clarke of popular gospel act the Clarke Sisters. Among the chart highlights will be a duet between Clarke and Bad Boy/Arista diva Faith Evans. Both albums are slated for late-November release.

CMA AWARDS SHOW GETS MORE PROMINENT SPOT ON TV
(Continued from page 15)

participating retail outlets.

The show also marked the first 1997 TV appearance by Shania Twain, who performed her single “Love Gets Me Every Time,” from the forthcoming follow-up album to her multi-platinum “The Woman In Me.”

Strait won male vocalist of the year and album of the year for “Falling In Love With Me” (MCA Nashville). Carter took single of the year honors for “Strawberry Wine” (Capitol Nashville), which was voted best of the year for songwriters Matra Berg and Gary Harrison, as well as performer Casting Crowns. Reid Perry, Arista/Atlantic, was named best female vocalist for her album, “Living Proof,” for which she was also nominated for a song award. A RCA/Warner Bros. country album award, as expected, Arista/Atlantic’s

になったため、トマスは彼がアメリカのミディア企業と提携し、彼のトレイン事業を米国に拡大したという。

Now next year will mark Joel’s 25th anniversary with Columbia. While Linsley says he’s not sure if the next album is possible, he believes elsewhere somewhere, he is likely to be one of the few to make it. His next album, titled “Behind The Music,” will be recorded in Hollywood, and includes a number of pop music’s top writers and producers.

If you would like to contact the writer, please visit www.americanradiohistory.com

More Europeans To Tune In To CMCs

This story was prompted by Mike McGee, programming editor for Radio Times magazine.

LONDON—An unprecedented roster of European broadcasters is set to attend this annual Country Music Assn. (CMA) Awards. The event, which was held Sept. 24 at the Grand Old Opry in Nashville, is billed as the genre’s biggest night of the year. Among the 10 awards show scheduled for Oct. 12.

“Candle in the Wind” will show the CMA Awards for the first time, and a date it will be conducted by Noel Edmonds of "This Morning," who is one of the most popular faces on television in the UK. The event will feature a range of country music talent, including some of the biggest names in the business. The event will be broadcast live on television in the UK and across Europe.

Other TV networks that will broadcast the CMA Awards include BBC Two and CBS in the US, with the World Network in the UK.

The CMA Awards show will be broadcast in the US on Fox and in the UK on ITV. The event will be broadcast live on television in the UK and across Europe.

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The suit claims that during the meet-
ing, Ferguson got Interscope co-head Jimmy Iovine on the telephone. Iovine enthused about Spot and its then cur-
rent single, “Meant to Be,” according to the papers filed; called the group “a tremendous act,” and said that the deal was needed to move immediately to exploit the momentum that was building around the band.

The suit claims that Interscope, Ardent res-
presentatives met with Iovine, Ferguson, and Interscope A&R chief Tom Whaley in New York a few days later. The Ardent staff explored their interest in a broader relationship with Interscope; Iovine replied that “joint ventures are the way you get a label started in the record industry” and pointed to his company’s success-
ful ventures with Trauma Records and Death Row Records.

When the Ardent execs noted that the label had an exclusive distribution contract with Cema and would not cancel that relationship for a Spot-only deal with Interscope, Iovine assured Ardent that “within one hour” Inter-
scope could arrange for a deal with Spot. “They were saying, ‘if not, you lose them,’ ” a source says. However the label’s head of independent music, David Cerna, New York, who receives a royalty on its partner Universal Music’s distribution company known as Uni,” the suit states.

In March 1996, Ardent met with Interscope’s head of business affairs, David Cohan; shortly after that meet-
ing, the label’s “agreed that Interscope would enter into a joint venture with Ardent to promote Spot;” and Interscope would undertake a pressing and distribution deal with Ardent on terms equal to the Memphis label’s arrange-
ment with Cema, according to the suit. Interscope also agreed to commit $1 million-$1.5 million to market and pro-
 mote Spot, the suit claims. “At the time Interscope made this promise, it was false because the label had no plan to distribute Spot... It might be an instant success...” the suit contends. “Spot did not market the pass test and look to be an instant success, Inter-
scope failed to enter the relationship with Ardent, the suit states.

With Interscope allegedly promising to develop a long-term joint venture with Ardent, the Memphis company severed its distribution agreement with Cema and “agreed to give the distribu-
tion of its entire catalog to Uni,” the suit claims. However, in a meeting with Uni, a representative of the distribute-
or “that except for the Spot album, Uni had no plans to distribute Spot, and Uni was acting on false information,” the suit claims. In fact, the Uni representatives indicated that they had no idea what Ardent was talking about, the suit alleges.

The suit claims that this confusion about Uni’s obligations continued for “several weeks” and that though Uni ultimately acknowledged it was sup-
posed to be handling the entire Ardent catalog, “it never performed its distri-
bution responsibilities effectively,” the suit alleges.

On May 7, 1996, Interscope gave a final copy of a joint venture agreement to Ardent “that Ardent immediately signed the document and returned it to Interscope, it alleges that Interscope never returned a signed copy to Ardent.”

The suit claims that at a meeting in June 7, 1996, meeting in California, “Iovine announced that Spot was not taking off as fast as Interscope had hoped and that Interscope now had no intention of entering into a label joint venture.” Interscope immediately stopped sup-
porting Spot; “so abruptly,” the suit maintains, “that the Spot band mem-
bers were left stranded during an Interscope-sponsored East Coast pro-
motion tour.”

Ardent claims that “Uni has provided little, if any distribution” of its prod-
uct, and has not met the obligations of the label that any money due for the

Arden, and Sony Music News with the suit alleging.

While the marriage of Paradigm and the Box could also generate some new fad-
der for Paradigm’s record label busi-
ness, McPartland says Paradigm will likely release new compilations brand-
ed under the Box and Uni names. “This family of labels will have tremendous ability to put out compila-
tions,” he says.

Assistance in preparing this story was provided by Doug Reecer in Los Ange-
les.

Nevertheless, the move will be a very public test of the ability of a company, SonicNet, born and raised online in the Internet years, to make a splash via a traditional medium. So far the jury is still out on some similar ventures.

“We are already engaged in online syndication, and we know we would have to look at traditional television, print, and radio for additional exploitation,” McPartland adds.

Although for the near term Para-
digm, the Box, and DMX will be oper-
a as separate arms under the TCI Music fold, McPartland says he plans to merge all three under some sort of common umbrella logo. “We are look-
ing to have some kind of familial association or overarching brand that will be recognizable whether by a con-
sumer, a trade customer, a distribution partner, or anyone else,” he says.

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Cooperative, Newton tapped as co-presidents at Virgin America

(Continued from page 7)

that the duo will likely be replaced by some-
one within the company. “We were very sup-
prised,” says one source, “though it’s all hands to the pumps for the momen-
tum.”

A source who will replace Cooper and New-
ton, Conroy adds, “I’m not run-
ning outside to look at people in other companies. I’m talking to everyone about this. I’m very excited about it, and we’ll take it from there.”

Conroy was not sure that the position will remain a two-person job.

CDANE’ IS AN INSTANT MULTI-PLATINUM HIT

(Continued from preceding page)

Way You Look Tonight.”

“Most stores seem to have been interested about having just one single and the album together,” Rotel-
la says. “Of course, the full-length isn’t selling nearly as fast as the single album, but we believe that the one and the other are there. But I think sales of the album are probably double or triple the amount that they would have been at this point.”

Meehan says that while customers also appear interested in “The Big Pic-
ture,” the single has sold out the album by the album’s second week, and adds, “No other retailer has bought the new album, so the timing (is) going to be good for Eton.”

Even without the benefit of a radio airplay singles, other retailers have been selling out of “Candle In The Wind 97.” LewGarrett, VP of buying and mer-
chandising for the 31-store Camelot chain in North Canton, Ohio, says, “Virtually every store has called in, and it’s just

like Carl Sagan said, “Billions and bill-
ions.” There were lines everywhere in the record store, and people were buying more than they did never see anything like this.”

Whereabouts place in a substantial ini-
tial order for the single—50,000 units. But with consumers clamoring for the title, Hitkemper says that reorder would probably bring the chain’s total to 50,000 copies by Sept. 28. But, he adds, “the fact that it’s on a one-way piece of product always rests in the back of the mind.”

Len Cosimo, who heads up music and video at Borders Inc. in Ann Arbor, Mich., says he initially bought the sin-
gle conservatively due to the one-way sale policy, ordering 15,000 copies. But to meet the enormous demand, the chain has become aggressive and upped its order to 140,000 units.

“I am very encouraged by the support,” says Angela Corio, who tracks certifications for the association.

It’s not that other singles or artists have certified by the RIAA so much as that sales have doubled or outrun the competition. “The TCI Music has been a huge hit,” says Angela Corio, who tracks certifications for the association.

The only other single ever certified multi-platinum was “My Heart Will Go On” by Celine Dion, which is still selling at 15 million copies, or 4 million copies more than the sales of the single by the No. 2 U.S. best seller of all time, certified at 4 million. The other quadruple-platinum singles are Whits-
ney Houston’s “I Will Always Love You,” and Nat King Cole’s “Mack the Knife.”

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5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. $50


Billboard October 4, 1997

107
During his speech, Schneider noted that most music companies are "still on a quest for the Net" and have not "learned how the consumer wants to use the Net.

Retailers, he notes, are "expanding their profiles" by offering online ordering, which requires the consumer to order from their suppliers and from online merchants.

He said that serious concerns and challenges remain in selling music over the Internet. These include handling royalties, accounting for fees, allocating delivery costs, running promotions, and distinguishing the Web site of a retail site like Tower from the Web site of a catalog site. "The Internet does not operate a "bricks and mortar" counterpart.

So, he amplified up his message to the record companies, Schneider said, "What are you offering entertainment products directly to the consumer? Why will the company, what will the artist, and what will the consumer gain? Why do you want to be in retail and not in the music business?"

At NARM, Len Comisano, who heads music and video at Borders Inc., said that he has expressed concern to manufacturers about the idea of selling directly to consumers via the Internet. Borders is among the merchants with its own site on the Internet.

While most of the record companies are indicated unenthusiastic over competing with music manufacturers, some merchants have tested the waters by signing up to online manufacturers. In particular, Sony Music was cited as being the most aggressive pursuer of Internet sales among music manufacturers, occasionally selling product to consumers at the minimum advertised price.

Sony has one of the biggest online music sales presence of the major label groups. Consumers may purchase many titles, new and catalog, through Sony's sales area, dubbed "the Store."

For instance, Mariah Carey's new album on Columbia, "Butterfly," is being sold for $19.99 on CD and $9.99 on cassette. Other titles are selling for less. Fiona Apple's current hit, "The Idler Wheel (Get the Winning Formula)," is being sold for $19.97 on CD and $9.49 on cassette. Catalog titles, like Carey's "Music Box," are listed at $13.98. When shipping and handling charges are added—$2.95 for CD and $1.75 for (class U.S. postal service) and 49 cents for each additional item, up to a total shipping charge of $4.95—Sony's total sales price is $19.97, nearly the traditional retail pricing spectrum.

Sony executives declined to comment on their online sales strategy.

BMG and Universal Music Group's Web sites do not turn up any online stores, but BMG has said that it does plan to sell music online.

In a speech at PolyGram Group Distribution's annual conference in late August, president/CEO Jim Caporaro noted that competitors like Sony and BMG were selling product directly to consumers and added, "We're not going to do that. We're not walking away from our traditional customer base yet."

He urged his sales executives to take advantage of the "competitive advantage with your customers."

But Caporaro noted that PolyGram would start to sell some product online. "We will probably give the catalog and niche-type product, he said. For example, he said, he sees an "opportunity for BMG to cross-sell through the Internet. Although there is an industry-wide campaign to keep the casette alive, it remains difficult to find deep discounts on traditional retail.

After Sony, the most extensive online store for a major record company is that of Warner Music. Its Web site (http://www.thedave.com) offers new and catalog releases at various price points. For instance, the new topping LeAnn Rimes album, "You Light Up My Life—Inspirical Songs," is listed at $16.98 on CD and $10.98 on cassette. Older titles, like "Blue" and "Unprotected Melody/Early Years," are offered at $15.98. Shipping for U.S. mail is $1.99 for the first item and 99 cents for each additional title.

WEA executives could not be reached for comment.

Both Sony and WEA say the product will not be sold outside the U.S. They provide for returns of defective and misprinted product only while the offer is in effect, WEA said. However, the company is open to the fact that this product may be "illegal to enhance sales."

Although online sales of music are still small, the potential for growth is large. Strategic Record Research, which recently did an online survey of those who use their site to get music, reported that few customers purchased music online, but that 21% of active buyers have access to the Internet.

Research group Jupiter Communications has reported that worldwide online music sales last year were $12.8 billion. It predicts that sales will grow to $28.3 billion by 2002.

RELIGIOUS BROADCASTERS MAY BE SET BACK BY LICENSE RULING

(Continued from page 10)

bROADCASTERS do not need further remedies. They must curb them a lot politically,” says an insider close to the issue.

However, in a written statement, the National Association of Music Publishers (NMPA) (Continued on page 10)

ABC FILES SUIT TO BLOCK MPI'S DIANA VIDEO

(Continued from page 10)

Noted that the Legislature’s rejection of the bill would remove from the state the MSRPS members from divestiture.

In testimony before the pension officials, Gary Sherman, executive VP/general counsel of the RIAA, explained that the explicit line mentioned in the hearings before the Legislature on the ABC included distribution to the RIAA parent-advisory label.

Sherman added that music retailers in Maryland have policies to ensure that “decorating this label is not sold to children.”

Commenting on the decision, Sherman said the board should be condoned for not making music “this year’s political football.”

Country music legend Johnny Cash also plans to release a new download store. He plans on Sept. 17 that he found one of his biggest hits, “Ring Of Fire,” to download on a World Wide Web site—in Slovenia (Billboard, Sept. 27).

ABC bought the rights for television, but that didn’t mean they had [them for] home video," the executive says.

MPI's Ali says that the BBC has not supplied proof that it owns the footage and that its claim is preposterous.

"If we are going to make a deal with [the BBC], it says Ali. "And we are to understand that no one on earth is able to use that footage.”

He says the legal battle of the footage has “created enough of a cloud that the company will probably never release the footage tape.”

Ali says a follow-up tribute tape "Diana: Legacy Of A Princess," will still be released.

Prior to the lawsuit filings, MPI had received $120,000,000 for each video (Billboard, Sept. 20).

Although several Diana tapes are scheduled to hit stores soon, the MPI tapes are the only titles under fire. (Continued on page 10)

The ABC executive, who asked not to be identified, claims that the British broadcasting “owns the footage,” and that ABC probably was not aware it did not have home video rights.

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Although several Diana tapes are scheduled to hit stores soon, the MPI tapes are the only titles under fire. (Continued on page 10)
TIE-INS ABOUND FOR PHILIPS WITH LEILA JOSEFOWICZ SET
(Continued from page 5)

bon Street" by Sting—who was himself inspired to write the song on his "Dream Of The Blue Turtles" album after reading Joseph's "Interview With The Vampire." This "round robin of inspirations," as Phillips' marketing executive (FX) Lisa Altman dubs it, has set forth a series of unique artist/author and album/book tie-ins involving the Oct. 14 release of Josefowicz's "Moon Over Bourbon Street" and Anne Rice—an album featuring "Moon Over Bourbon Street" and previous albums broken by the Nashville, Tennessee-based record label. A New Orleans-based author listened to while writing "Violin"—and the next day's sale date of Rice's new novel.

"It starts with 'Moon Over Bourbon Street,' which features jazz musicians and Anne Rice's new novel," says Altman. The set ends with another original, "Crescent Moon (Leila's Dance)" by Robert Sudin, the arranger of "Moon Over Bourbon Street." "We worked out the choice of repertoire and sequencing with Anne, who's become a huge advocate and supporter of Leila. We worked closely together to expose her to fans," says Altman.

Rice became aware of Josefowicz after listening to her recording of Tchaikovsky and Sibelius Violin Concertos—one of many violin music CDs she listened to while writing "Violin," a story of a young Afghan girl who hears music played by a male ghost who haunts the violin.

"She had the depth of Isaac Stern, yet at the same time has a personal" and "authentic voice," says Rice of Josefowicz. The heroine of "Violin," meanwhile, cites Josefowicz along with Stern, Alison Krauss, and Vanessa-Mae among her favorites, and Rice dedicates the book to Josefowicz and Stern.

Josefowicz was equally struck by Rice, whom she met after Philips folded staff who are Rice fans visited the author's World Wide Web site and discovered her extensive online promotion of their artist.

"I'd never met anyone who felt so deeply and soulfully about music," Josefowicz says, "and that this book is beautiful, and what an undertaking: to try in words how music moves a person! It was something: I didn't think could be done, but she did it!"

HEAVY CROSS-PROMOTION

Cross-promotion between the two releases begins with the back of the CD, which bears an ad for the novel; the disc package itself features photos of Josefowicz with Rice, and Josefowicz says the CD cover art, while trying to "evolve the sense of the story" with its photo of a ghostly hand holding a violin, doesn't duplicate the book's cover, "to avoid confusion in the marketplace because ultimately there will be an audiobook." Josefowicz says Philips will use an electronic readership kit (ERP) featuring interviews with the two principals as a video sales tool, and Altman says a retail tie-in campaign will further utilize display pieces, including posters and light boxes, along with such premiums as bookmarks and book covers autographed by book publicists. Caucasian samplers will go to retail and field staffs in October.

Philips will advertise extensively in print outlets and on radio, with the latter media involving classical radio buys nationwide to play Josefowicz's fan base, says Altman.

But because of the jazz flavor of "Moon Over Bourbon Street," the label will also pursue jazz radio play with guidance from sister jazz label Verve Records and assistance from an independent promoter.

Additionally, "Violin For Anne Rice" will be promoted on the Internet through N2K. The rest of the campaign will be aimed at retail and online tie-ins. Altman says, hinges on book publisher Knopf's cooperative activities, to be geared primarily toward book publicity. According to Paul Bogaards, Knopf's VP/director of promotion, the books and CDs will be merchandised together. At book/music "superstore" outlets such as Barnes & Noble, posters will promote both pieces and go up in October for a month in the front of the stores or in the music section. Both book and CD will also be endcapped together at many outlets.

"I've never seen an artist put together a CD in appreciation of another artist," says Bogaards, who notes Rice's "incredibly passionate" support of Josefowicz. "We always do big print, radio, and TV advertising for Anne, and we'll mention Leila's CD in all of it and use her music in the background." Knopf will use Philips' ERP in stores where Rice sells well, with promo reels also going to the Hastings book chain's secondary and tertiary markets, which will merchandise the books and albums together.

"We'll also work with Philips in going into the mass merchandisers like Wal- Mart and Costco, who buy huge quantities of Anne's," Bogaards says. "When they see the promo reel with Anne and Leila, there's a good chance they'll mer- chandise both titles together."

In the top 22 markets, Knopf will tie in with radio stations where classical music is played. The company is also working with violin manufacturer who will give away instrument radios on the radio station in the date in New York and Los Angeles.

Rice and Josefowicz are scheduled for a joint signing Nov. 11 at the Virgin Megastore in Times Square, N.Y., at which the violinist will also perform with the quintet she used on "Violin For Anne Rice." This will follow by an appearance the next two, Nov. 8, at the Borders Books & Music outlet in Wayne, N.J.

"It should be the biggest book/record combination we've had so far in terms of cross-promotion," says Mona DeQui, classical buyer/merchandiser for the Borders chain. "Leila has done many tours for Borders in the past, so she's a very popular performer for us and our client." Josefowicz's most special performance of "Violin For Anne Rice" will take place Nov. 2, when Rice hosts Josefowicz in New Orleans at a concert inspired by Anne Rice Presents Leila Josefowicz.

"I'm overwhelmed that she accepted the invitation," says Rice. "I think lots of younger readers who don't know classical music will be swept off their feet—like the Vampire Leest (Rice's famous character from her vampire novel), who wakes by playing the violin.

"That's what I think the violin is capable of: music so extraordinary, with a sound you can't describe, where rapture meets tragic joy. It can wake the dead, and Leila is such a powerful virtuoso she provides an example of what I tried to capture in "Interview With The Vampire"—the extraordinary quality of violin music.”
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<th>Week #</th>
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<tr>
<td>53</td>
<td>DAVE MATTHEWS BAND</td>
<td>A RIVER</td>
<td>RCA</td>
<td>9/19/98</td>
<td>#2 (9/19/98)</td>
</tr>
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<td>54</td>
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<td>Universal</td>
<td>RCA</td>
<td>9/19/98</td>
<td>#10 (9/19/98)</td>
</tr>
<tr>
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<td>CELINE DION</td>
<td>500 Miles</td>
<td>A&amp;M</td>
<td>9/19/98</td>
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</tr>
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<td>TINA TURNER</td>
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<td>9/19/98</td>
<td>#10 (9/19/98)</td>
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<td>The Best of Colin Raye — Direct Hits</td>
<td>Epic</td>
<td>9/19/98</td>
<td>#3 (9/19/98)</td>
</tr>
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<td>58</td>
<td>NEAL MCDONNELL</td>
<td>A World of Delling</td>
<td>Epic</td>
<td>9/19/98</td>
<td>#58 (9/19/98)</td>
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<td>VARIOUS ARTISTS</td>
<td>AMERICA: THE STORY OF OUR COUNTRY</td>
<td>EMI</td>
<td>9/19/98</td>
<td>#1 (9/19/98)</td>
</tr>
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<td>60</td>
<td>LUIS MIGUEL</td>
<td>RCA Latina</td>
<td>RCA</td>
<td>9/19/98</td>
<td>#15 (9/19/98)</td>
</tr>
<tr>
<td>61</td>
<td>AL OSHMAN</td>
<td>（ My Valentine）</td>
<td>Warner Bros</td>
<td>9/19/98</td>
<td>#22 (9/19/98)</td>
</tr>
<tr>
<td>62</td>
<td>BOB CARLYLE</td>
<td>Butterflies (Shades of Grace)</td>
<td>A&amp;M</td>
<td>9/19/98</td>
<td>#30 (9/19/98)</td>
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<tr>
<td>63</td>
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<td>R U Ready</td>
<td>MCA</td>
<td>9/19/98</td>
<td>#2 (9/19/98)</td>
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<td>Cool</td>
<td>Arista</td>
<td>9/19/98</td>
<td>#21 (9/19/98)</td>
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<td>MCA</td>
<td>9/19/98</td>
<td>#31 (9/19/98)</td>
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<td>Private Music</td>
<td>S1/RCA</td>
<td>9/19/98</td>
<td>#10 (9/19/98)</td>
</tr>
<tr>
<td>67</td>
<td>SQUEEZE</td>
<td>THE TONGUE OF A BETRAYED GIRL</td>
<td>Virgin</td>
<td>9/19/98</td>
<td>#4 (9/19/98)</td>
</tr>
<tr>
<td>68</td>
<td>JIMMY PAGE</td>
<td>In My Time</td>
<td>Virgin</td>
<td>9/19/98</td>
<td>#31 (9/19/98)</td>
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<td>69</td>
<td>STEPHEN LEWIS</td>
<td>ANOTHER YOU</td>
<td>RCA</td>
<td>9/19/98</td>
<td>#40 (9/19/98)</td>
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**Note:** The table above lists the top-selling albums of the week from October 4, 1997, according to Billboard magazine. The data includes the artist, title, label, week of release, peak position, and additional notes. The chart is representative of the most popular albums in the United States during that period. The position data is based on sales figures, which include both physical and digital album sales. This data is significant for understanding the popularity and sales performance of albums at the time.
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**Notes:**
- **5** indicates strong recommendation.
- **4** indicates good recommendation.
- **3** indicates fair to good recommendation.
- **2** indicates fair to poor recommendation.
- **1** indicates poor recommendation.
AOL, N2K PACT FOR INTERNET MUSIC SALES
(Continued from page 5)

outlet, Music Boulevard, will become the sole retailer within AOL’s Music- Space area and other music-related sites on its nonmember service, AOL.Com (Billboard Bulletin, Sept. 19). Other music retailers will continue to operate within the larger of the online world. We’re dealing with a demographic and music venue. The agreement specifies that AOL will pay N2K more than $8 million from N2K over a three-year period, with $12 million of that sum due by Dec. 1. The deal also requires AOL to give N2K special compensation for sales and advertising revenue generated by N2K.

It is expected that part of this fund- ing will come from N2K’s retail public offering, which is pending the Securities and Exchange Commission’s approval. Meanwhile, AOL has announced its first major retail investment in N2K Inc. stock. Sources estimate a $3 million investment. (N2K is in its man- dated “quiet period” and thus could not comment.) The deal could boost the vis- ibility of N2K and its stock price.

This latest announcement follows a flurry of activity recently. N2K has also unveiled alliances with Web TV, MTV/VH1, and @Home. Bonen says that beyond N2K’s music business, its music interests make it an interesting partner.

“We have competitors with retail stores across the country and in which Vir- tual, but we are the only ones who com- bine the two together as part of our basic business model,” he says.

The deal means that AOL has established an exclusive partnership with an outside company. AOL’s 9 million subscribers, the number, essentially enhances N2K’s online influence. Given AOL’s 9 million subscribers, the number, essentially enhances N2K’s online influence. Given AOL’s 9 million subscribers, the number, essentially enhances N2K’s online influence. Given AOL’s 9 million subscribers, the number, essentially enhances N2K’s online influence.

“When you’re trying to predict suc- cess, it’s nice to have a billion- dollar company also to have at distribution,” says AOL Networks president/CEO Robert W. Pittman. “If you consider that half of your traffic on the Internet comes through AOL, we’re talking about a huge difference.”

AOL’s subscriber numbers are even more impressive given the service’s active consumer base.

“It’s not a move that comes out of the blue; it’s coming from a business that’s experienced an unprecedented rise,” says Larry Rosen.

“This plan is to integrate music very closely into the AOL experience,” says N2K Inc. chairman/CEO Larry Rosen.

“And not just in their music space. We’ll also be active in AOL.com and their shopping area. Utilizing our com- bined resources, we can reach anywhere we want to be active wherever there is information about music.”

Given AOL’s 9 million subscribers, the number, essentially enhances N2K’s online influence. Given AOL’s 9 million subscribers, the number, essentially enhances N2K’s online influence. Given AOL’s 9 million subscribers, the number, essentially enhances N2K’s online influence. Given AOL’s 9 million subscribers, the number, essentially enhances N2K’s online influence.

WISE SMITH APPOINTS EXECUTIVE CHIEF (Continued from page 5)

Smith Group.

Handover, a former managing director of Wall Street firm KUK & Partners, is the first ex-record retailer to take the helm of a group whose interests range from music to radio. He describes Handover as the most amenable to selling Virgin Our Price to Virgin. Indeed, Handover says that not only is Smith more amenable

He describes his experience as a record retailer and says that he will continue to let existing management at the Wall and Virgin Our Price have autonomy with in his new role. Handover comments that Smith’s experience as an account manager will not spur him into taking an unwarranted involvement in the runnings of Smith’s radio and music businesses.

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JAMAICA'S KING WEARS MULTI-GENRE CROWN

(Continued from page 16)

Jamaican music veteran then doing &R for Columbia, left a message on King’s answering machine. “The third time I called, I was hung up on,” says King. “That’s when I realized it wasn’t a joke. The next day I had the pleasure of meeting with King and his management team in London.”

Without a hint of exaggeration about her introduction to the Columbia staff, King covered Bob’s room, and was asked to write a &R single for a JLS (Jamaica Live Sound) promo
demo. “A week later I got a call saying that the [Cool Runnings] movie producers are looking for a &R song,” says King. “I thought it was a dream,” she says. “I tapped a few sources and the first one I ever heard about Jamaica was hailing a bobsled team. The song got on the soundtrack, and a couple of months later I was in London.”

“Tougher” took a respectable six months to complete, but “Think” was a smooth, swift two-month stint in a New York recording studio, working with the same crew that helped pilot her debut: producers/writers Handel Tuck

d & Nels, singer/songwriter Tasha Smith, and musicians Maxi Priest, among others) and Andre Valley, King’s most frequent writing partner.

The Work Group’s vision for King is multi-genre, and it’s a high purity. “We want to take Diana from being a pop-
reggae dance artist, which may be how she’s perceived right now, to a wider, more genuine level of pop and dance,” says Barbara Bauman, VP of product management for the Work Group (U.S.). “This album has so much depth, and she’s one of the extraordi

d artists who’s true to her Jamaican roots and wants to make sure people know she’s from Jamaica. But she doesn’t want to be pigeonholed as just a reggae artist or a Jamaican singer; she wants to be known as a singer and songwriter.”

“She’s classy, she’s confident, a total package,” says King. “You can see that she deserves success. We are behind her 100%. That may be a cliché, but it’s true.”

“Think” leads with the title track’s socio-political overtones. “Around this area of King’s successful reggae-teenag-

ely insolvent, with a cheery texture that evokes Michigan of the classic Michi

gan & Smiley reggae duo. In “11-

Lies,” also sung in Jamaican patois and slated as the album’s second single, King alternates between that DJ (rapper) persona and full-blown R & B
divadom.

Her cover of Boy George’s “Do You Really Want To伤” has all the delicacy of the original and then some. “Love Yourself” carries her urgent advice to “sistas” in paradig

gical, and it’s a song that genuinely moves you.”

Looking at the music industry, “Welcome” is going to have just a little more a little more and a little more what people expect. Just a couple of years back the ane in the music industry, “Welcome” is an attempt by Timbaland, a Norfolk, Va., native, to make rap music fan and save a genre that seemed to be going through a renaissance in the early 90s. At the time, Chronixx [sic] had the advantage of [touring with] Devante [of Jodeci], and we got to see a couple of writing vents before you are a hardcore &R & B group,” says Magoo of his and Timbaland’s collective crew—Elliott, signed to Elektra; and Givmaine, signed to 550 Music. All were signed to Devante Degrade’s pro-
duction company in the early 90s. The band went through with other artists and on the road,” he continues. “We decided we didn’t want to go through that in every city, so we are trying to mix hip-hop back

RICH MULLINS

(Continued from page 16)

the Navajo Nation in May 1986, where he had Gaither, a 14-year-old child on the res

ervation. For the past nine years, Mullins also worked actively within the relief organ

dations of his church, the Gospel Coalition.

Mullins is survived by his mother, Neva, of Richmond, Ind.; two older siste

rs, Karen & Betty, of Indianapolis; one brother, Larry M. Mullins, of Evansville, Ind.; his family requests that any memorial gifts be sent to Compassion International, c/o Rich Mullins Memorial Fund, P.O. Box 1170, Newburgh, IN 47630.

A memorial service was scheduled for 10 a.m., Sept. 26 at Christ Presby

terian Church in Nashville. A public service was set for Saturday (27) at the

Henry Levitt Arena on the campus of Wichita State University.

SAYOFFER DOMINATES ARIA AWARDs

(Continued from page 16)

Mushroom had earlier wins with Kelly (best male), Peter Andre (out

country artist), and Origin/MDS’ Telek (best folk/world).

Other winners included Sony’s Monique Brumby (best female), Apple’s Coldplay (artistic achievement), Archie Roach (indigenous artist), My Friend The Chocolate Cake (best urban, soul or Roots 2000), and the Adelaide Symphony Orchestra (best classical), Bernie McGann (best jazz), and “To Have To Hold” with Bliga Barkad, Nick Cave, and Mick Harvey (best soundtrack).

recording pools received a promotional CD with both versions of the single. For Billboard’s Sept. 27 issue, “Prayer” reached No. 10, its highest position so far on Billboard’s Hot Dance Music/Club Play chart, having jumped 16 slots from the week before. It peaked at No. 5 on the Hot Dance Music/Mix Singles Sales chart and stood at No. 17 in the Sept. 27 listing. Remixes on the follow-up singles are a strong possibility. “But we want to work the album versions first as the main single,” says Bauman, “and see how the remixes come out. We’ve got a lot of big stations coming on late. But their research has been amazing.” Bau

nau says that following the release of the single A
d men, members of Sony’s field staff are passing out advanced CDs of the full album to key retailers for solicitation. King performed at the Trans World retail convention Sept. 8 and will do Musiland’s gathering Oct. 6, as well as perform a Sony branch presentation Monday (23) in New York. “She’s a major priority for the Work Group, and she will be one of our key holiday focuses, from the release date through the holidays and into next year,” says Bauman. “We’ll have a nice little segue from ‘I Say A Little Prayer’ into this record, and we’ll have a lot of listening, double-sided 1-by-

dexs, and oversized singles in her top five markets: New York; L.A.; Boston; Miami; Washington, DC. Our focus is to get this on radio and video shows, but we’ll do retail singles promotions on ‘T-Lies’ around the Oct. 14 date mark.”

King has already performed on WKU and WQOK. “We have her on a major promotional tour of the U.S. from Sept. 29 through Oct. 8,” says Bauman. “‘Debut album’ Tougher” was in the top five on Billboard’s Top Reggae Albums chart for over five weeks, so we’re hiring DJ/pubblist [Amy Wachtel] to service the reggae community group. And she’ll eventually tour the U.S. with a band. She already tours internationally with her own backing band.”

Encouraged by the response to “I Say A Little Prayer,” retailers are opti

mistic about the album’s prospects.

“Prayer” is great, and the album is solid,” says Rob Goodman, special events coordinator for Legendary and Carim/Stevens for the buy for BMG Records outlet in New York’s Herald Square. “I expect it to be double- classification or your reggae and R B.”

The “Prayer” video, directed by Randee St. Nicholas, has already appeared on BET and VH1. “A ‘L-L-Lies’ video is coming,” says Timbaland, who also directed videos for Smir

ing—who directed, among others, Wycele’s “Guantanamo”—the new video for “I Say A Little Prayer.” King says a trip to her mother in New York to MTV, VH1, and the BET.

Since the end of July, King has appeared on several major TV shows, including “Vidi Longways,” “Lil Wayne & Reggie” and “R&B.”

“’Living With Regis & Kathie Lee,” and “RuPaul.” More guest spots are planned.

“Think Like A Girl” was released Aug. 22 in Japan, where King is a big hit and was making promotional

appearances at the time of the magazine interview. The album debuted at No. 3 on Japan’s international chart, and “I Say A Little Prayer” recently hit the coun

try’s Top 10. According to reports out of Europe got the album Sept. 22; Aus-
tralia gets it Friday (3); Canada, Oct. 7; and the U.K. No. 3. All markets are poised to premiere “Prayer” as the first single and “L-Lies” as the second.

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Artists, Showcases Add Glamour To Radio Seminar

The Billboard/Airplay Monitor Radio Seminar & Awards, set for Oct. 16-18 at the Renaissance Orlando Resort, intends to scour the universe with a list of artists and entertainment events scheduled during the gathering.

Leading off the festivities Thursday, Oct. 16, is the TJ Martell Orlando Golf Classic, presented by Bill Richards Radio Consulting. The event, beginning at 11 a.m., will be held at Metro West Country Club. (Call Richards for info: 407-292-4424.)

That evening, don't miss the Opening Night Kiez Off party, featuring Universal's Sister Hazel, as well as an artist or Inn: Fox or DreamWorks, Daveball Crunches on MCA, and Jeff's She Moves.

Friday evening will feature a number of genre-specific showcases, including a dinner sponsored by Career Records in honor of Country Radio Award nominees. The label's Jim Collins will perform.

An R&B showcase will showcase Columbia's Kimberly Scott and Destiny's Child, Noo Tribe/Virgin's The Luniz, and Mic Geronimo on Btvt/TvT. In addition, Island, Real Art, and Loud Records will present an evening with Salt-n-Pepa.

On the rock side, McGathy will host a showcase with Creed and Kenny Wayne Shepherd.

On Saturday, one of the show's annual favorites will return, as Airplay Monitor's Phyllis Stark hosts the Air Personality SuperGroup. Lined up for this effervescent affair are Westwood One's Casey Kasem, Kidd Kraddick of KHKX Dallas, Broadway Bill Lee from WKTU New York, Mason Dixon of WAKS Tampa, Tom Grayward of WQFJ Indianapolis, and WQHT New York morning crew D. Dee, Ed Lover, and Lisa G.

The seminar will peak with Saturday evening's festivities, beginning with the Billboard/Airplay Monitor Radio Awards & Dinner. Join host Casey Kasem—and co-presenters LL Cool J, Def Jam and Arista—and the award nominees to the year's top stations, programs, personalities, and industry leaders. The show is sponsored by Elektra and Arista, who will serve up Gary Barlow of Take That (Arista) and developing vocalist Alana Davis (Elektra).

At 10 p.m., Arista will sponsor an after-party, featuring the Stars of Tomorrow showcase hosted by Clive Davis, followed by Def Jam's post-party, beginning at midnight. LL Cool J will be featured.

For registration information, contact Maureen Ryan at 212-536-5002. For hotel and airline flight information, call Pepp Travel at 800-877-9770.

Elton John Salutes Breaks Records

The spectacular Elton John tribute in this week's issue was the largest solo artist salute in Billboard's 100-year history. A special of this magnitude took many months of planning and executing by numerous members of Billboard's world-wide staff. Special thanks must go to: Pat Rod-Jennings, who originated and coordinated the special; Daela Brady, who edited it; the special issues team of Genie Scoculli, Thom Duffy and Porter Hall, Jeff Nisbet and Claire Morales for art direction; and production coordinators Lydia Mikulko and Mare Giaquinto.

BILLY JINX

IF THE NEW SINGLE by Boyz II Men didn't go to No. 1 on the Hot 100 this issue, it probably wouldn't have ever achieved pole position. The inevitable debut at No. 1 next issue by Elton John's "Can't Be Tamed In The Wind"Something About The Way You Look Tonight" makes that so. And had the tribute to Diana, Princess of Wales been issued a week earlier, as originally planned, "4 Seasons Of Loneliness" would have grown down in history as a No. 2 single. But timing is everything, and the Motown quartet earns a richly deserved fifth No. 1 hit with the song.

The track was written and produced by Jimmy Jam and Terry Lewis, the same team that gave the Boyz a chart-topping single with "On Bended Knee" in 1994.

It was only a little more than five years ago that the Boyz collected their initial No. 1 hit, "End Of The Road." Three of their No. 1 songs are among the longest-running chart-toppers of the rock era. Between "End Of The Road" (13 weeks), "I'll Make Love To You" (4 weeks), "On Bended Knee" (six weeks), "One Sweet Day" (16 weeks), and this latest effort, the group has spent 50 weeks at the summit. That's the fourth-highest total in the history of the Hot 100. Ironically, the rise of "4 Seasons" temporarily prevents Mariah Carey from surging past the Boyz' total number of weeks at the chart zenith. The standings of this as of this issue: Elvis Presley (70), Sistah of Soul (60), and Carey shouldn't be upset that "Honey" has slipped to No. 2, her "Butterfly" album enters The Billboard 200 at the top. It's her fourth No. 1 album and her second to open in that lofty position; the first was "Daylight" in 1995.

"4 Seasons" marks the 11th No. 1 single on the Hot 100 for Jam and Lewis. The former members of The Temptations started their winning streak exactly 11 years ago, in October 1986, with Janet Jackson's "When I Think Of You." Their total of 11 chart-topping hits includes six for Jackson, one for the Human League, one for George Michael, one for Karyn White, and two for Boyz II Men.

"4 Seasons" is in the 37th No. 1 song on the Motown label over a 33-year period that began with Martha Reeves' "My Guy" in 1964. That moves the imprint into a tie for fourth place among labels in chart-toppers. The top four: Columbia (60), RCA (54), Capitol (50), and Epic and Motown (57). In the last 11 years, Boyz II Men is the only act to have No. 1 songs on the Hot 100 on the Motown label. And since Michael Jackson went to No. 1 25 years ago with "Ben," the only acts to have No. 1 songs on Motown are Diana Ross, the Commodores, and Lionel Richie, and Boyz II Men.

The move to No. 1 for the Boyz prompted frequent Chart Beat contributor William Simpson to make a few observations. "4 Seasons Of Loneliness" is the second No. 1 title to mention a previous No. 1 artist, following Carey's "It's Gonna Take Some Time" (Loretta Greene's "Ringo") which preceded that former Beatle's solo chart-toppers. "4 Seasons" is also the first No.1 single to begin with the number four. There have been seven beginning with the number one, one with the number two ("Two Pears"), and two with the number three ("Three Times A Lady"). And as a reminder of the synchronicity in the universe, "4 Seasons" is the third No. 1 hit with a number in the title end a number in the act's name, following "One Sweet Day" by Carey and Boyz II Men and "December, 1963 (Oh, What A Night)!" by the Four Seasons.

With John poised to make chart history on next issue, Boyz II Men will have to settle for spending a mere seven days at the top. But as Jimmy Jam told me earlier this week, he doesn't feel mind being No. 1 for only a week, given that the song that will succeed "4 Seasons" is "Candle." In The Wind 1997.
not a single song that sucks.

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Did you hear the one about the archaeologist, Garth Brooks’ guitarist, the weightlifter and Loreena McKennitt?

Two out of two gold albums in the U.S. — more than four million sold worldwide.

It’s a long way from 1985 when Loreena McKennitt sold her nine-song cassette while busking at the St. Lawrence Market in Toronto. Her secret: people hear the music; they go nuts; tell a friend; that friend tells a friend. It’s the kind of advertising no money can buy.

• The archaeologist is David Soren, Regents professor of Classical Archaeology at the University of Arizona. Lured by artwork alone, he realized he’d found himself a musical soulmate. He thought his students would be blown away (our words), if they saw her perform. He sat down and wrote a letter — could she come out and play?

With a boombox blasting her music from atop a card table at the nearest mall, Dr. Soren strong-armed passersby into buying tickets to the show. The pitch: “You absolutely must trust me — this is the greatest performer I have ever heard. Her music crosses all lines between pop and folk and celtic. And you have to tell your friends.” Six-hundred and twenty-five students, staff, professors and local retirees packed the room. “Loreena’s got Tucson sewn up.” His single pick: “The Mummer’s Dance.”

• Two years ago, while on the road with Garth Brooks singing back-up and playing guitar, Jess Leary wrote a fan letter to Loreena: “Just wanted to let you know I wore out your tape, The Visit, rolling down the highways. What a treasure!” Then Jess went off the road and wrote a No. 1 hit: “Mi Vida Loca (My Crazy Life)” co-written with and recorded by Pam Tillis. Coincidence?

• Vickie Marshall, Co-op Manager for the Borders chain, coopted into the Loreena Phenomenon: “It’s no secret that this is going to be one of Borders’ biggest titles for the 4th quarter — next year at this time I want to be holding a platinum plaque. Are you hearing me, WB?”

The list goes on. A record store in Atlanta the size of a closet that shifted 1500 Loreena records. A captain in the UN peacekeeping forces, stationed in the Sinai. A 14-year-old heavy rock fan from L.A. A purple finch (that’s a bird) that someone swears he witnessed singing along with the record.

This is how Loreena McKennitt’s music affects normal people (and birds); just imagine what it will do for you. Fax us your address at 1-818-784-0652, and we’ll send you a copy of her new album. Then maybe next year, you can be in one of these crazy ads.

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The Book of Secrets

(423-46719)
Featuring the first single, “The Mummers’ Dance.”
September 30.
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