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Morris Poised To Take Reins At Uni/PolyGram Levy Reportedly Negotiating Exit; Next Up: Melding The Majors' Operations

In a series of four reports, Billboard's global staff examines the label and distribution operations of Universal and PolyGram around the world. This week: The U.S. market.

NEW YORK—Doug Morris, chairman of Universal Music Group, is poised to take the reins of the combined Universal/PolyGram powerhouse that will be the world's leading

music company, according to sources.

At press time, PolyGram president/CEO Alain Levy was reportedly negotiating a lucrative exit agreement from the company, which recently agreed to be acquired by Universal's parent, Seagram, for \$10.6 billion.

It is believed that Morris would report to Frank Biondi and Ron Meyer—chairman

and president, respectively, of Seagram's entertainment unit, Universal Studios.

Representatives for Universal and PolyGram declined comment.

The two expected moves at the top are believed to be the first dominoes to fall in what will be a series of executive shifts and announcements as the

merger is consummated in the coming months.

The next issues to be faced will be the consolidation of the two companies' distribution systems and their label lineups. Seagram president/CEO Edgar Bronfman Jr. has said the combination will result in cost cuts totaling \$275 million to \$300 million.

At a June 9 industry function, Morris said in reply to a question from Billboard: "It's premature to really understand the form, the configuration of what the company will be, but it is pretty obvious—when Edgar Bronfman Jr. said that there were going to be substantial savings in the range of \$275 million to \$300 mil-

(Continued on page 93)

Memphis Stays Doggedly Indie

BY CHRIS MORRIS
MEMPHIS—Summing up the mindset of the musical community here, local label owner Ed Porter says, "Memphis is home to a lot of eccentric people who believe in what they're doin', damn everything else."

Intransigence and independence are the enduring characteristics of the music-makers in this historic city on the Mississippi River. Since the '50s, when producer Sam Phillips founded Sun Records and discovered a one-

of-a-kind talent named Elvis Presley, entrepreneurial inspiration has guided the founders of such indie-bred label operations as R&B hitmaker Stax Records, '70s soul factory Hi Records, and studio offshoot Ardent Records, the home of Alex Chilton's Big Star.

However, the free-swinging spirit of the Memphis music community has also conspired to keep a lot of its product bottled up within the city limits in the '90s. If

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Live Shows Key To Global Push Behind Arista's BR5-49

BY CHET FLIPPO
NASHVILLE—For its second studio album, due internationally July 14, the singular Nashville group BR5-49 has turned to mostly original material. To get that material to the world, the band is relying on its strongest asset: live performing.

To that end, the young act has been barnstorming the world. "Early on, we realized that international [markets] would be very important to this group," says manager Barry

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MUSIC TO MY EARS



PHOTO: MATT BARNES

Emmylou Harris' Superb 'SPYBOY' Concert Set Due From Eminent Records

See Page 3

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Billboard Music Group

HARRIS' 'SPYBOY' IS LABOR OF LOVE

"I was just another pretty voice until I met Gram Parsons," says singer Emmylou Harris of the "personal and professional journey" retraced on the magnificent live album "SPYBOY" (Eminent, distributed by RED, due Aug. 11). "And then Gram gave me a direction and literally taught me how to sing."

While paying deferential homage to Parsons—the late, legendary former Byrd and Flying Burrito Brother who was Harris' country music mentor—the engrossing 14-cut "SPYBOY" (also the name of her excellent three-piece band) adapts selections from Harris' quarter-century of solo recordings to tell a deeply moving, concert-length tale of searching, loss, and redemptive experience.

"'Spy boy' is a Mardi Gras term for the person who goes ahead of the parade," Harris explains, "and as my bassist, Daryl Johnson, says, the spy boy's like a street entertainer, jester, troublemaker, and scout. Life is a journey on the physical plain we all currently occupy. And while I'm drawn to the spiritual songs I've written or played because of their uplifting lyrics, I find it difficult to separate the spiritual and the secular. The record has new versions of Jesse Winchester's 'My Songbird,' Rodney Crowell's 'Ain't Living Long,' 'Love Hurts' by Boudleaux Bryant, my own 'Prayer In Open D,' and 'Wheels' [written by Chris Hillman and Parsons] and 'Boulder From Birmingham' [co-authored by Harris and Bill Danoff] from my 1975 'Pieces Of The Sky' album.

"Interestingly, the one song on 'SPYBOY' that I hadn't previously done on my other albums is 'The Maker,' a song my friend Daniel Lanois wrote and did on his own [1990] solo album, 'Acadie.' Having worked closely recently with Daniel, who produced my previous 'Wrecking Ball' [winner of a 1995 Grammy for best contemporary folk album], I wanted to get down my own performance of 'The Maker.' The rest of this album came about actually as a result of a desire to interpret that one brilliant song about a personal spiritual journey."

Harris' opportunity to preserve her live rendition of Lanois' work came near the close of her 1997 European tour with the SPYBOY band, which consists of bassist/vocalist Johnson (a member of Lanois' regular rhythm section), drummer/vocalist Brady Branch (also from Lanois' musical corps), and noted guitarist/vocalist Buddy Miller, who co-produced the final product. "Normally," says Harris, "my strength really is in the slow songs, but it was Buddy who suggested we try and give the other guys a chance to rock during our sets.

"Over the years, I've always had a great supporting cast of players around me, like Rodney Crowell in the Angel Band, plus James Burton and then Albert Lee with the Hot Band, and then in the acoustic sound—but with real fire—of the Nash Ramblers. Since then, Daniel has taught me, at warp speed, how to go with what feels right in the studio. But I had never done a live record of my previously recorded material, and with the SPYBOY band I was able to see how a small group could both anchor and generate a big sound, giving the material a new freedom and life."

It also gave the entire arc of Harris' Parsons-inspired, Lanois-revitalized career path a sense of cohesion and culmination, allowing her to look back with clear eyes and a sure heart on her long trek from tentative artistic searching to assured self-sufficiency.

Harris was born April 2, 1947, at East End in Birmingham, Ala., the second of two children (her brother, Walter Jr.) of Walter Rutland Harris and the late Murchison.

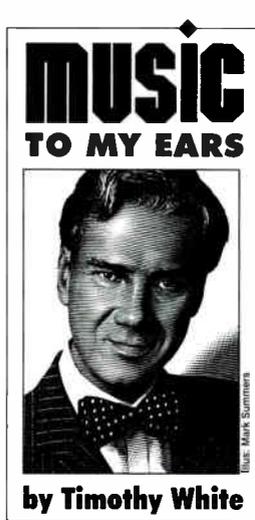
"My mother's family were farmers from southern Alabama near Clanton, and my dad came from Glen Ridge, N.J., his father working for Tidewater Oil. My parents eloped during World War II while he was in officers' training, and he proposed in her parlor, them getting a license the next day and taking a train to where my father was stationed in Texas. It was not easy being a new wife during the war, because in those days there was a stigma to being married to someone you just met who then got shipped overseas. People said you weren't really married."

The senior Walter Harris distinguished himself as a Marine pilot and later served in Korea, where his plane was shot down. He was missing in action for three months as the 5-year-old Emmylou and her mom waited for any word; they eventually learned he was a prisoner of war. "As a major, the senior officer in the POW camp, my father was tortured," Harris recounts, "but he was an extremely strong person spiritually and compassionate toward his fellow soldiers, feeling that everyone had a personal pain threshold, and his captors didn't find his. Afterward, he received the Legion of Merit."

From ages 6 to 9, Emmylou lived in North Carolina, then relocated to Quantico, Va., until her 18th year. After attending the University of North Carolina at Greensboro, the former high school beauty queen and marching band saxophonist was admitted to Boston University to study dramatic arts. But the part-time waitress/folk singer and aspiring actress got sidetracked en route by New York's Greenwich Village folk scene.

"I acted at acting, if you know what I mean," says Harris with a laugh, "but the feeling of being present in something was much stronger with folk music, where Dylan was my early influence." By 1970 she was wed to songwriter Tom Slocum, pregnant, and issuing a debut album ("Gliding Bird") on the Jubilee label, but she soon foundered from a bad record deal and a worse marriage. After a divorce, Harris moved to Nashville and fed her infant daughter via waitressing and food stamps, eventually moving into her parents' farmhouse in Maryland and wading into the Washington, D.C., folk scene. Harris' act at a back-room club called Clyde's was caught by Parsons. He sang with her for the next two years until his lonely death in 1973 in the Mohave Desert from a heroin overdose; Harris had been featured on his 1972 "GP" and posthumous 1974 "Grievous Angel" albums. Married twice more and raising two daughters with her mom since her dad's death in 1993, the protégée has since eclipsed the pioneering Parsons, furthering his musical dream while in turn assisting other seekers like Crowell.

"Now I'm helping organize a tribute album to Gram for the Almo Sounds label," she says. "It's a modern introduction to him, really, that includes Elvis Costello, Sheryl Crow, Beck, the Cowboy Junkies, and Chrissie Hynde. My vision of music was bequeathed to me by Gram," she concludes softly. "Like the 'SPYBOY' record, it's all about a journey and trying to touch other people along the way."



by Timothy White

LETTERS

REMEMBERING MILDRED

Billboard's tribute to (former Washington bureau chief) Mildred Hall on her 90th birthday (Billboard, June 6) reminded me of an incident that took place about 40 years ago involving Mildred that almost no one remembers. In the spring of 1958, there were hearings before the Senate subcommittee on communications headed by Sen. John Pastore of Rhode Island. They involved legislation that could have resulted in the elimination of BMI as a factor in the music business. I played an active role as a counsel for BMI.

Mildred covered the hearings for Billboard. At one point, she became so involved that she rose from her seat at the press table and started to speak. This

was unprecedented, but everyone knew Mildred, and Sen. Pastore not only allowed her to continue but also engaged in a dialogue with her. Mildred made history that day.

Edward M. Cramer
Attorney
New York

Christopher Rolan
Knoxville, Tenn.

RETAIL VOID

I work for a major music retailer in East Tennessee. The major labels don't spend enough time with retailers, except for the PolyGram and EMI representatives. For example, instead of having promotional copies of CDs, we are forced to open up our own product in order to play the discs in the store. This is an inconvenience to retailers because the cost of

this adds up, therefore increasing the prices of all albums to customers and hurting the sale of all music. I hope that some of the label representatives read this and fill our void.

NAIL BITING

If Alicia Rose of Nail Distribution honestly feels that "putting out a CD is about as hard as brushing your teeth" (Billboard, May 16), then I can only conclude that she must find it very difficult to brush her teeth.

Robin S. Wylie
Ann Arbor, Mich.

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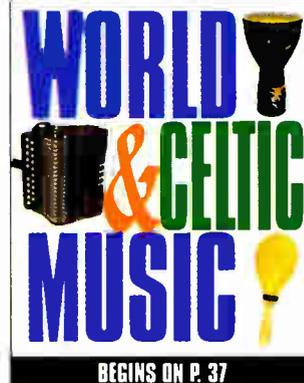
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GUEST COMMENTARY

Rock Should Show, And Reflect, Its Age

BY DAVID FLITNER

Ours is a culture that is soaked in youth and fears age. And nowhere is this more manifest than in rock'n'roll, which has always proclaimed itself the bearer of the eternal flame for the cause of everlasting youthfulness.

Yet we are all aging. And how are we to age with perspective and integrity if we receive no guidance from, among others, serious figures of popular culture, particularly composers and musicians? The human growth process is frequently not pretty. It can be wrenching; expectations and definitions may require revision. And it is very hard to know how any of us may respond to such reality until we inexorably find ourselves in the middle of it—as we age.

This is why John Lennon's album "Double Fantasy" was important. At a time when punk and the new role of women were revitalizing the basics of rock, Lennon emerged from a period out of the public eye to suggest avenues for taking the medium into areas mean-

about, for lack of a less embarrassing way of saying it, growing up—just as earlier, he led the way in the rites of youth and in rattling social cages.

There is no substitute for the vigor, freshness, anger, and rules-be-damned attitude of the young artist battering conventional mores and asking the questions that need to be brought up again and again. There comes a time, however, when a certain level of lyrical sophistication that characterizes much of such work is, frankly, not enough.

As is the case in any other creative activity, when not fully formed, such expressions can veer into the age-specific, narrow, even sophomoric. "Let's party," "Oooh baby baby," "I hate my life," and "It's not fair" only go so far in

'More adult rockers need to stop worshipping at the altar of youth acceptance'

David Flitner composes and records with the band Thinline in the Boston area.

ingful to different stages of life. He wrote of fatherhood and domesticity, and he did so while staying squarely within the genre. He was teaching

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Kenny "Babyface" Edmonds

Creative director

Paramount Foresees 4Q Surge With 'Titanic' Video

BY EILEEN FITZPATRICK

LOS ANGELES—After lagging behind in the fourth-quarter video derby for the past several years, Paramount Home Video will without a doubt be king of the domestic video world this year with the release of "Titanic."

"Titanic" will be let out of the gate on VHS Sept. 1 in the U.S. and Canada with a \$19.95 minimum advertised price; it will be a double-cassette release to accommodate the film's length of three hours and 14 minutes. Both widescreen and pan-and-scan versions will be available.

No previously unseen footage will be included on the video version, although director James

Cameron doesn't rule out the possibility of a special edition later.

"The director's cut is what you're seeing here," says the Academy Award-winning Cameron. "Obviously there's lots of other footage that could be put into a special edition, but whether that will happen five, 25, or 30 years from now, I can't say."

The film's co-financier, 20th Century Fox, has international distribution rights to the video. Details of the rollout haven't been finalized, but the video should hit international territories during the fourth quarter.

Also missing from the current "Titanic" plan are dates for release
(Continued on page 91)

'Titanic' Chinese Sales Top 2 Mil. Soundtrack A Hit Both In Taiwan And Mainland China

BY ADAM WHITE

LONDON—"Titanic" continues to set new standards in the entertainment industry. Its latest achievement is in both countries bearing the name China.

The Sony Classical soundtrack album to the movie is now reported to have sold more than 1 million legitimate copies in the People's Republic of China, becoming the first international-repertoire release to achieve this level on the mainland.

In neighboring Taiwan—which is otherwise known (to the government there, at least) as the Republic of China—the "Titanic" soundtrack has also sold more than 1 million. As in the other China, no other Western-repertoire release has reached this level before.

"This is history in the making,"

says Sony Music Asia president Richard Denekamp. "For the mainland, it's the biggest number I've seen as an official, licensed product."

Sony Music's Hong Kong affiliate licensed the soundtrack album to Shanghai Audio-Visual Press for the mainland, where Western labels are not permitted to operate as full-fledged businesses in control of their own production, distribution and sales. (They can have representative offices.)

Insiders estimate that Sony will earn between \$200,000 and \$300,000 in royalties from the release, of which Shanghai has sold 1.2 million copies.

In Taiwan, where there are few restrictions on foreign companies, Sony Music has operated its 100%-owned affiliate since July 1993. There, managing director Roger Lee

is equally proud of his "Titanic" achievement, which mirrors the movie's enormous popularity in Asia but also reflects the vigor of his young team.

"One million sales [of the soundtrack] in Taiwan is just astonishing," says Lachlan Rutherford, senior VP of Warner Music South East Asia and an experienced Asia hand. "Yes, the movie is a big part of the story, but Roger and his people were very active with that record. They made it work."

The "Titanic" achievement—in both Chinas—relates to the fact that the soundtrack is classified as international repertoire. However, at least one Chinese artist signed to a Western record company has passed 1
(Continued on page 91)



DENEKAMP

Billboard Shifts Dance Chart To Wider Sales Base

Starting with this issue, Billboard's Hot Dance Music/Maxi-Singles Sales chart moves to a new beat with a revamped methodology that will better reflect the tastes of dance music fans.

As before, the chart will measure the sales of maxi-singles in all configurations, excluding conventional-length singles. The chart, however, will reflect sales from the entire universe of SoundScan stores, rather than the small pool of retailers that has informed the chart for the last five years.

Since the Aug. 28, 1993, issue, when the list moved to SoundScan data, the chart has been based on maxi-singles sales data from a specialized core panel of dance-oriented retailers. Despite the use of a tailored store sample, the chart soon became an indicator of overall maxi-singles sales rather than one that chronicled dance titles.

The methodology that kicks in this issue was enthusiastically received by label and retail attendees at last summer's Billboard Dance Music Summit. The charts department had intended to launch the new system at the start of the 1998 chart year; however, the conversion was delayed due
(Continued on page 92)



International Appeal. Simply Red recently performed at the international G8 summit, which was attended by the leaders of eight countries—the U.K., France, Germany, Italy, Japan, Russia, Spain, and the U.S. The band's latest album, "Blue," debuted at No. 1 in the U.K., Germany, Italy, Ireland, and Austria. Pictured at the event, from left, are British Prime Minister Tony Blair, Simply Red's Mick Hucknall, and U.S. President Bill Clinton.

MTV, Planet Hollywood Link For New Entertainment Chain

BY CARLA HAY

NEW YORK—MTV and Planet Hollywood International Inc. have teamed to launch Sound Republic, a new entertainment chain focused on music (Billboard Bulletin, June 8). Each Sound Republic outlet will be a combination of a live music venue, restaurant, and retail store. The first location will

open in July in London, followed by a New York location in late 1998.

Planet Hollywood chairman Robert Earl, a former president of the Hard Rock Cafe chain, says that Sound Republic "won't be about music memorabilia. The live music will be the main attraction."

Each Sound Republic concert venue will have an average capacity of 600-800. MTV plans to telecast performances, interviews, and album-release parties held at Sound Republic. Next year, Sound Republic is expected to open locations in Paris, Seattle, Dallas, and Las Vegas.

Sound Republic is the third entertainment chain to be opened by the Orlando, Fla.-based Planet Hollywood company, following Planet Hollywood and the Official All Star Cafe. According to MTV and Planet Hollywood, music artists will be involved as partners in Sound Republic. These artists will be announced at a future date.

Earl says, "Music, movies, and sports transcend international bar-"
(Continued on page 90)



Trauma Makes BMG Distribution Deal

NEW YORK—Trauma Records has signed a worldwide distribution deal with BMG that goes into effect this month (Billboard Bulletin, June 10). The pact follows months of speculation over the fate of Trauma, which last year parted ways with previous distributor Interscope Records (Billboard, Sept. 13, 1997).



The Sherman Oaks, Calif.-based Trauma was expected to be purchased by independent film company Regency Enterprises, but those plans didn't come to fruition.

Trauma co-president/co-founder Rob Kahane tells Billboard why the Regency deal fell apart: "At the very last moment, we decided that Regency wasn't a good fit with us. We wanted to stay focused on music and to remain our own full-service"
(Continued on page 91)

Bankruptcy Bill Moving Along

BY BILL HOLLAND

WASHINGTON, D.C.—An upcoming Senate/House conference may be the last chance for recording artists to see a reversal of a bankruptcy-reform provision that could subject their proceedings to standards that differ from the rest of the public.

On June 10, the House of Representatives passed bankruptcy-reform legislation containing the provision, which was inserted by the Recording Industry Assn. of America (RIAA) late last month (Billboard, May 23). The provision aims to prevent recording artists from using a declaration of bankruptcy to break a recording contract. Passage of the bill followed defeat of an amendment on the floor offered by Rep. Robert Scott, D-Va., to remove the provision from the bill.

The Senate version of the bankruptcy-reform bill does not contain

the recording artist provision. The opposition fight is now focused on the Senate/House conference, where lawmakers will forge a final version of the bankruptcy-reform legislation from the House and Senate versions. A date for the conference had not been set at press time.

Hilary Rosen, president/CEO of the RIAA, says that the vote shows that the House "agreed that it is a legitimate issue."

Initial opposition to the provision resulted in an RIAA offer to forge a modified proposal, and a weeklong series of unsuccessful negotiations between the organization and artists' groups ensued (Billboard, May 30). In the end, the RIAA and the provision sponsor, Rep. Bill McCollum, R-Fla., crafted a substitute for the original provision that the RIAA's Rosen says is more narrowly focused, but
(Continued on page 90)

Spector Royalty Case Begins

WASHINGTON, D.C.—The Ronettes, the famous '60s "girl group" superstars who recorded a string of hits for producer Phil Spector and his Philles Records, finally got their day in court.

Opening arguments began June 9 in a \$12 million lawsuit by the three members of Ronettes in which they charged Spector with breach of contract because he or his record companies had never paid royalties to the singers (Billboard Bulletin, June 10).

Judge Paula Omansky of the appellate division of the Supreme Court of New York heard testimony that the Ronettes—Ronnie Greenfield (formerly Ronnie Spector), Estelle Bennett, and Nedra Talley Ross—had suffered financially because Spector, Philles Records, and several successor labels had breached the group's 34-year-old contract by paying no royalties to the singers since 1963.

The lawsuit, originally filed in 1988, had been held up for nearly a decade by a slow discovery process, motion filings, and other legal maneuverings.

In earlier depositions, Spector's attorneys had argued that there was no written contract and that Greenfield, once married to Spector, had abrogated any future royalties. Due to subsequent evidentiary hearings in the discovery section of the case, Spector's lawyers no longer took those positions.

Greenfield, Bennett, and Ross are asking for \$12 million in damages, rescission of their original recording contract, the return of the Ronettes' master recordings to them, and recoupment "of all monies received by the Spector corporate defendants and defendant Phil Spector" as the result of sales of the recordings, minus expenses, from 1963 to the
(Continued on page 101)

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Philips In Online Pact

Venture Offers Custom CDs, Song Downloads

This story was prepared by Carolyn Horwitz, associate editor of *Billboard Bulletin*.

In a move that may add to the growth of the home CD-recorder market, the consumer electronics company Philips has teamed with the audio-multimedia firm Music Previews to form an Internet venture that sells downloads of songs and customized CDs (*Billboard Bulletin*, June 11).

To fund the new venture, dubbed amplified.com, Philips has paid an undisclosed amount for a minority stake in the Atlanta-based Music Previews, which was founded in 1994 by president Wayne Parker and four other individual investors. Another minority stake was recently sold to the Southern venture capital firm Noro-Moseley; Parker and his initial partners retain the majority share.

Music Previews provides RealAudio samples of new music releases; clients include *Billboard Online*,

which offers the samples in conjunction with its online charts, and the *Los Angeles Times*. Unlike other services that offer sound bites of songs, says Parker, Music Previews provides continuous three-minute audio samples of albums, with 30-second chunks of selected tracks and voice introductions.

Amplified.com will launch July 15 at the Plug.In '98 conference in New York. According to Parker, the company will provide all of Music Previews' services; additionally, it will let users download songs to their hard drives for 99 cents apiece or select tracks for the creation of customized CDs. The discs, which will be mailed to customers, cost \$5 plus 99 cents per track; a 10-track CD goes for \$14.90 plus shipping and handling.

Consumers who have CD-R drives will also have the option of compiling their own CDs at home from individual song downloads.

Catalog recordings and new titles
(Continued on page 90)

Navarre Creates Online Retail Site

BY CHUCK TAYLOR

NEW YORK—The software and music distributor Navarre Corp. has entered the online retail realm with the launch of CDPoint, a click-to-purchase service that operates in conjunction with its Internet radio subsidiary, NetRadio Network (*Billboard Bulletin*, June 10).

CDPoint (www.cdpoint.com), which was launched June 9, features more than 250,000 current and catalog music titles from all labels, and it will attempt to capitalize on the NetRadio online audience, which Navarre claims reaches more than 3 million listeners with 18 million page views per month.

NetRadio (www.netradio.net), founded in 1995, offers 150 channels of on-demand music and information, breaking typical radio formats into specialized niches. Its jazz choices, for example, include nine channels, featuring styles like acid jazz, big band, blues, classic crooners, divas, lounge music, and smooth jazz.

NetRadio senior VP of sales/marketing Jan Andersen says CDPoint will also inform Internet listeners about special offers.

"If you are listening to, say, the crooners channel," Andersen says, "you will also likely hear advertising and promotional communications about a special sale on all Frank Sinatra titles."

Navarre CEO/chairman Eric Paulson says CDPoint is "one of the primary revenue-generating sources in the NetRadio strategy," along with typical Internet banner advertising, audio advertising, and revenue from record labels whose product is carried by CDPoint.

Paulson says his company, which does its own fulfillment, has an advantage over the rising number of other online music retailers in that no third party is needed to distribute CDs to consumers. Other online retail competitors "have to have a revenue-sharing deal, since they don't actually do any fulfillment," he says. "Our strategy really is more comprehensive."

Further, Paulson says, the combination of NetRadio and CDPoint creates a perfect opportunity to capitalize on impulse buyers; he says such consumers represent 57% of the music-buying public.

"Our whole goal is to have our listening audience hear something they like and buy it right then and there," Paulson says. "It's a very encompassing way to address the [members] of the buying audience who are impulse purchasers. They can buy a record in three clicks; it's done."

He adds that the new company can be expected to increase the overall music-sales pie rather than cut into the share taken by traditional retail.

"The majority of our business is going to be people who never walk into a record store," he says. "We can add a significant volume of people who haven't even thought about buying a record. I think it adds fuel to the industry, adding a higher level of sensitivity to the business."

Paulson declined to discuss financial goals for the future, saying only that the venture is aimed at enhancing profitability while garnering market share.

A spot check of current album titles on CDPoint found prices ranging from \$13.29 to \$15.99. A current promotion offers free shipping on orders of three or more CDs.

Sacem/SDRM Faces Questions Over Real Estate

BY RÉMI BOUTON

PARIS—French authors' body Sacem/SDRM is embroiled in a controversy over its real estate dealings.

Among a number of accusations, potentially the most damaging is the questioning of the relationship between Sacem/SDRM and the property company it owns. Through this arrangement, the authors' body effectively pays rent to itself for its Paris premises, and the rise in these rental payments is coming under close scrutiny.

Jean-Loup Tournier, president of Sacem/SDRM and the organization's real estate company, says, though, that there have been no improper

(Continued on page 101)

Amazon.com Bows Music Site

BY DON JEFFREY

NEW YORK—Amazon.com launched its anticipated online music store June 11 with more than 125,000 CD titles and 30% off the price of best-selling albums.

Rick Ayre, VP/executive editor of the Seattle-based Internet bookseller, says, "We will monitor the competition, and price won't be the reason [consumers] will shop somewhere else." The 30% discount is the merchant's "everyday" policy, Ayre adds, and will cover about 300 titles. Amazon charges \$2.95 to ship one CD and 95 cents for each additional title.

Amazon.com is entering an already-crowded online music market in which two merchants, CDnow and Music Boulevard, command a large chunk of Internet

sales. But the bookseller has a 2.26 million-customer list it can use to sell music.

Unlike the other online music sellers, Amazon.com fulfills its own music orders from two warehouses. It buys product from major record companies and wholesalers like Valley Media, which serves as the fulfillment company for most of the online music market.

Amazon.com is not yet selling cassettes or vinyl, nor classical titles. Ayre says classical music is difficult to index online but adds that the firm is building its own indexing system and will offer classical "soon."

Jennifer Cast is GM of music. Bob Douglas, formerly VP of purchasing of HMV, has been hired as director of music merchandising.

Revamped 'AMP' Will Return To MTV, With Online Version

BY DOUG REECE

LOS ANGELES—MTV's electronic music program "AMP" is being relaunched and recharged. The show returns to the cable airwaves Monday (15) at the same time that a souped-up online version debuts.

AMP Online, which can be found at www.amp.mtv.com, will feature more of the custom video mixes that gained notoriety on the "AMP" TV program, in addition to allowing users to access news, scene reports, and chat rooms. The site also will host MTV Online's DJ Battle league, which lets users vote on the DJ of the week.

Following its debut, the "AMP" TV program will air Mondays at 2 a.m. The show, which was launched last year, had been on a six-week hiatus while new shows were being developed.

"AMP" executive producer Todd Muller, while enthusiastic about the revival of the late-night program on MTV proper, says the online medium is better suited to serve the grassroots electronic music community.

"AMP Online was the next appropriate step to take," he says. "It allows us, in the truest sense, to represent the scene. With online technology, people can have 24/7 access. There won't be commercials, and we can have more of a DJ sensibility, featuring music that doesn't already have video, and support the scene on a local level by showing what's going on with artists from different areas and what's happening in various parts of the country. We can move to wherever the audience is."

(Continued on page 101)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Island Records in New York names **Barry Lyons** VP of rock promotion. He was head of rock radio at A&M Associated Labels.

Warner Bros. Records Inc. in Burbank, Calif., promotes **Randall Kennedy** to VP of jazz sales and marketing. He was senior director of jazz sales and marketing.

Giulio Proietto is appointed VP of business affairs at Windham Hill Group in Beverly Hills, Calif. He was head of finance and business affairs at Private Music.

Rhino Records in Los Angeles names **Mark Pinkus** VP of special markets/GM and promotes **Chris Neal** to national sales manager, direct accounts. They were, respectively, manager of special markets at Priority Records and sales coordinator.

Blank Frank Records Inc. in New



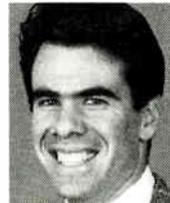
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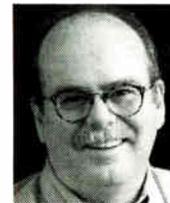
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York names **Joe Izzo** VP of operations/A&R. He was an independent promoter.

Velvel Canada in Mississauga, Ontario, appoints **Derrick Ross** GM. He was president of DMD Entertainment.

Jive Records in New York names **M. Grace Harry** director of marketing. She was co-chairman of the annual Rap Roast and executive director of the Refugee Project.

Trauma Records names **Linda Murdock** VP of promotion in Sher-

man Oaks, Calif., **Ted Taylor** national alternative promotion director in Sherman Oaks, **Dara Kravitz** regional promotion manager in New York, **Todd Ashmann** regional promotion manager in Chicago, **Linda Wilson** regional promotion manager in Detroit, **Mari Dew** regional promotion manager in Dallas, **Jonathan Shapiro** regional promotion manager in Atlanta, and **Mark Radway** regional promotion manager in Seattle. They were, respectively, VP of CHR singles at Island Records,

head of alternative promotion at Levitation Records, Northeast regional promotion manager at the Enclave, Midwest marketing and promotion manager at Revolution Records, Detroit regional representative at Revolution, Southwest regional promotion manager at EBT, Southeast regional promotion manager at Revolution, and Northwest regional promotion and marketing manager at Revolution.

PUBLISHING. Don Cook is promoted

to chief creative officer at Sony ATV/Tree in Nashville. He will continue his duties as senior VP.

RELATED FIELDS. Gold Circle Entertainment in Omaha, Neb., names **Richard Musil** VP of sales and marketing, **George Gerrity** director of promotion, and **Clifford Schultz** national sales manager. They were, respectively, VP of sales and marketing at SITEL, owner of Liberty Tree Studios, and Eastern sales and marketing manager at JVC Music Inc.

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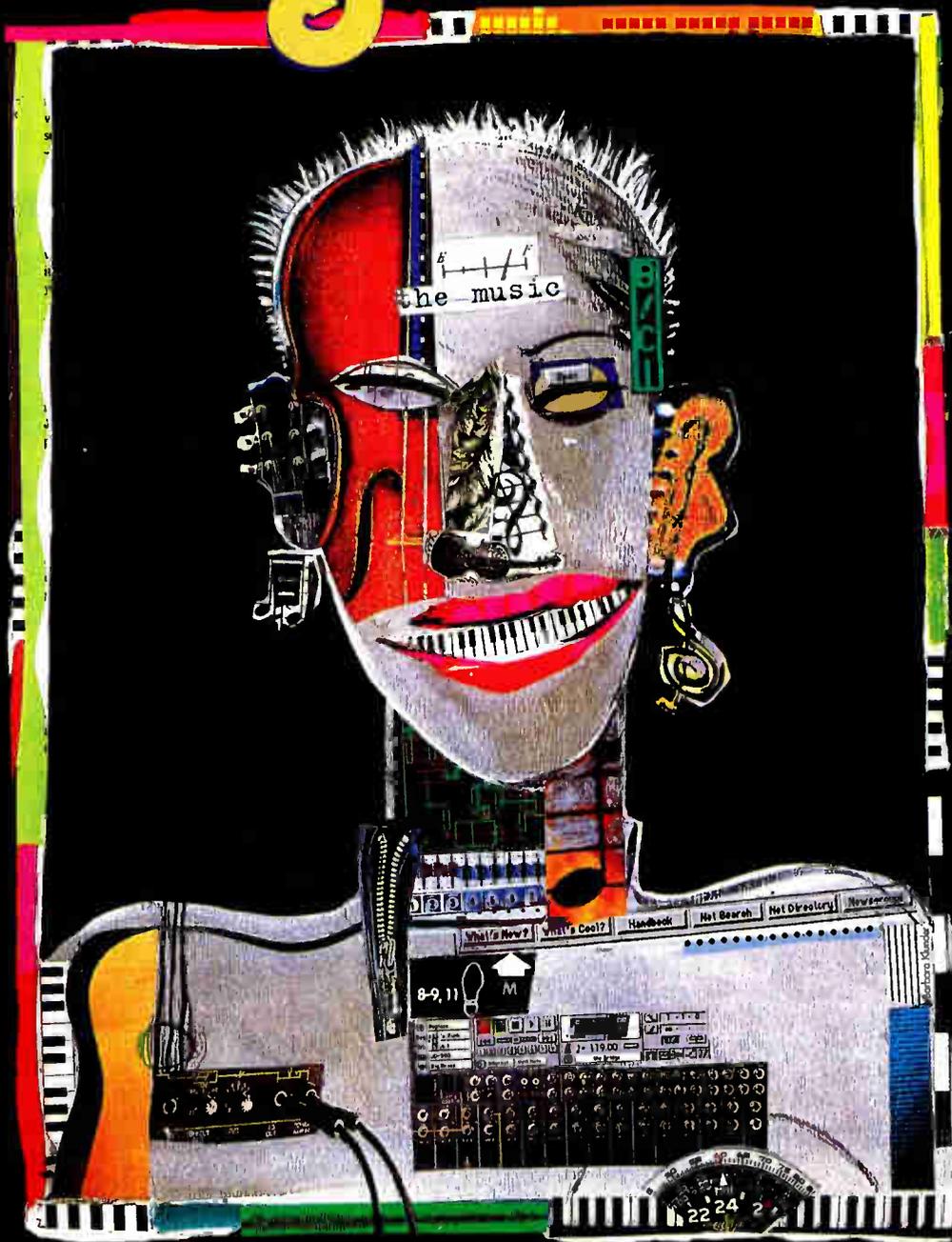
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Radio Leaps For Ladies U.S. Stations Warm To Reprise Act

BY LARRY LeBLANC

TORONTO—Sizable support at U.S. radio earlier this year for Barenaked Ladies' 8-year-old song "Brian Wilson" has provided a strong setup for the group's new album, "Stunt." The Canadian act's latest Nettwerk/Reprise Records set is due July 7 in North America.

Released to U.S. modern rock and triple-A stations June 2, the album's leadoff single, "One Week," is already causing big waves.

It was immediately picked up by such modern rock outlets as WNNX Atlanta; WPLY Philadelphia; WHFS Washington, D.C.;

WKQX Chicago; WARQ Charlotte, N.C.; KTCL Denver; WENZ Cleveland; XHRM San Diego; WBCN Boston; WAQZ Cincinnati; and WRAX Birmingham, Ala. It was also picked up by such triple-A's as WBOS and WXRV, both in Boston, and CIDR Detroit.

"The first week, the Barenaked Ladies blew in with 70 adds at modern rock, which is the [total]



BARENAKED LADIES

number of stations we had on 'Brian Wilson,' " says Bob Divney, VP of alternative promotion for Reprise (U.S.).

Adds Eric Fritschi, artist development manager for Reprise (U.S.), " 'One Week' is so perfect for modern rock that we made a decision to let [that format] develop it, and then we'll move it to modern AC and pop [formats]. "

According to Rich Fitzgerald, executive VP/GM of Reprise (U.S.), the label shipped "in excess of 250,000" units of "Stunt." "The band is poised to break wide open," he says.

The group—Jim Creegan (bass/vocals), Kevin Hearn (keyboards/guitar/vocals), Steven Page

(Continued on page 18)

Premonition Promotes Barber's Unique Jazz

BY CARRIE BELL

LOS ANGELES—Vocalist/pianist Patricia Barber loves the jazz singer lifestyle, with its cool cats and characters, its late hours, and its haunting and passionate soundscapes. And she hopes her fourth release, "Modern Cool," out June 30 on Premonition Records, will help maintain her place in that nighttime world.

"I tried to find something that made more sense in a conventional career way, but it was a calling I ultimately couldn't ignore," says the Chicago native, the daughter of a saxophonist who played with Glenn Miller. "It seemed like home—the musicians, music, and the lifestyle. I've seen so much of the world and met so many people. Music opens a lot of opportunities."

These include the chance to play table knives on strings and call it music and the opportunity to travel the world playing at events such as the Montreal International Jazz Festival. It lets her indulge her vision of blending a wide variety of influences to make a jazz-based, classical-sounding album that might even attract a pop or rock audience.

"At least that's what we hope for the new album," says Premonition Records president/owner Michael Friedman. "She stretches the possibilities of jazz, expanding the audience that normally buys jazz without



BARBER

pandering. It isn't an easy sell, but I guarantee satisfaction."

"Modern Cool" is the follow-up to Premonition's 1994 Barber release, "Café Blue," which has sold 8,200 units, according to SoundScan. Prior to signing with the Windy City indie, Barber recorded "A Distortion Of Love" for Antilles/Verve in 1992; it has sold 6,300 copies, according to SoundScan.

"I'm a control freak, and there are very few majors that would agree to my terms of musical and professional control," she says. "This company has a lot of faith in its artists, and everything is viewed as a joint effort between Premonition and the act. My work isn't esoteric, but it isn't the most mainstream either. They don't expect you to change for profit."

Friedman concurs, although he points out the label has devised an intense marketing plan. "The general tone of the campaign is to promote

her as a jazz artist first," he says. "The last album was well-received in the jazz press, stores, and clubs. These people are waiting to hear from her."

The label has developed an electronic press kit with interview footage and music clips. It will service the album to key jazz stations, including WBGO New York, where "Café" spent 10 weeks in heavy rotation in 1994. Friedman will also solicit Barber to specialty radio shows; he says "All Things Considered" on



Premonition Records

National Public Radio (NPR) is showing interest in covering her.

"Patricia is a great, interesting person who has a lot of educated things to say on a variety of topics," he says. "We want to take advantage of that by offering her as a commentator or profile subject to NPR or channels like Bravo or PBS."

With Barber's avant-garde approach to jazz—which includes covering the Doors' "Light My Fire" and Paul Anka's "She's A Lady"—

(Continued on page 101)

Lurie Casts Wide Net On Strange & Beautiful Sets

BY BRADLEY BAMBARGER

NEW YORK—Saxophonist, bandleader, composer, actor, painter—hipster Renaissance man John Lurie has been an icon of downtown New York cool for two decades. But he hasn't had consistent luck with the record business, despite such lauded soundtracks as "Get Shorty" and the art-house adoration of his neo-jazz outfit, the Lounge Lizards.

Lurie's luck could change, though, now that he has launched his own outlet, Strange & Beautiful Music. The label kicked off in early June with two releases: "Queen Of All Ears," the first Lounge Lizards studio album in nine years, and "Fishing With John," the soundtrack to Lurie's series of star-studded nature-show lampoons that is set to air nationally.

With distribution worldwide by various firms (including Koch International in North America), Strange & Beautiful has several Lurie reissues on tap for the summer and a batch of new titles for the fall. The

impetus for the venture isn't cash, Lurie says, but care: "I'm investing the money I've made in soundtracks to protect these things that I love



LURIE

most, like 'Queen.' And I know I couldn't possibly do worse by them than the other companies that I've worked with, big or small."

On tour to support "Queen Of All Ears," the Lounge Lizards have been playing typically sold-out shows in Tokyo, London, and New York. But both new discs should get a boost as the "Fishing With John" films are broadcast by the Independent Film Channel. The six shorts run Monday nights starting June 15, with reruns on Bravo's "IFC Fridays."

Although originally filmed for Japanese TV, "Fishing With John" became an underground hit stateside

(Continued on page 100)

Mutabaruka Presides Over 'Spirits'

Classic Reggae Era Revisited On Shanachie Compilation

BY ELENA OUMANO

Not a single drum-machine beat can be heard on "Gathering Of The Spirits," due Tuesday (16) in the U.S. on Shanachie Records, but any-

one interested in reggae—computer dancehall or roots rock—will find something to move them in this journey back to the music's roots.

"[Radio host/dub poet] Mutabaruka and I were talking about two years ago about the fact that there was a trend in Jamaica toward conscious lyrics, like those of the classic roots era," says the album's executive producer, Shanachie GM Randall Grass.

"But the riddims were still synthetic dancehall riddims. We thought, 'Why not go all the way and record classic roots reggae live in the studio, the way it was done in the '70s?'"

Says Mutabaruka, who produced "Spirits," "There's more spirit in the music when musicians are playing, rather than machines."

The set mixes originals with beloved classics recorded not by the originating artists, but by other equally fine veteran

reggae exponents. The sole exception is "Big Turtle River," written by Earl Klugh and originally recorded by the great burru drummer Count Ossie's Mystic Revelation Of Rastafari group. It is reprised here by the band's surviving members. "They were the first to take Jamaican roots music to the world," says Grass. "[That cut] shows the jazz connection in Jamaican music." Two legendary musicians—guitarist Earl "Chinna" Smith and saxman Dean Frazier—laid down the instrumentals, together with the other musi-



CULTURE

cians. "It was like a party: 'Long time I nuh see you!'"

Joseph "Culture" Hill, of Culture, penned the searing "Blackman King" for the project, and the young studio engineer's jaw dropped when he realized that the inimitable "riddim twins," drummer Sly Dunbar and bassist Robbie Shakespeare—whom he'd never seen play—would be anchoring the instrumentals. Big Youth liked what they did so much that he used the same rhythm track for his "Jesus Is A Condition"—a bold,

(Continued on page 100)

Elektra's Griffith Does 'Voices' II

BY JIM BESSMAN

NEW YORK—After the monumental undertaking that resulted in Nanci Griffith's 1993 album "Other Voices, Other Rooms," the Elektra Entertainment singer/songwriter was understandably reluctant in contemplating a sequel to the Grammy-



GRIFFITH

winning project, which featured Griffith and a number of her favorite singers exploring folk music's roots.

"I had balked at trying to get all these artists and schedules together again,"

says Griffith. "It took five years to get the courage to do it, but once everyone was in the studio and having fun, it became a mini-folk festival, with young artists getting to meet their heroes. So while it was painful putting it all together, it was extraordinary."

The resulting "Other Voices, Too (A Trip Back To Bountiful)" features more than 65 guest artists ranging from folk legends such as Odetta and Dave Van Ronk to contemporaries

Richard Thompson and Hootie & the Blowfish's Darius Rucker and the country likes of Steve Earle and Rodney Crowell. Produced by Griffith and Jim Rooney, the July 21 release dovetails with the September publication by Random House of "Nanci Griffith's Other Voices: A Personal History Of Folk Music," which documents the makings of both "Other Voices" projects.

"The first one really brought a lot of people's careers back into the light," says Griffith. "So when we put the word out this time, everyone was calling us and ready to go, and it came about in a short amount of time—less than a year, compared with the two years it took to complete the first album."

The 19-track "Other Voices, Other Rooms," Griffith notes, was titled after the book by Truman Capote. "It was about finding one's place in life, and these albums are about that—and returning to what inspired me as a songwriter and bringing together all those people who inspired me musically," she says. "'The Trip To Bountiful' was the Horton Foote book and film about an elderly woman in South Texas who's given up on life and heads back

to her hometown to find the good things of life and her roots. So it's the same philosophy, and a beautiful title that says what we're doing in a simple way."

What was most rewarding for Griffith about her new project was matching artists with the right songs, as in the case of Ian Tyson's "Summer Stages." "As a child I was a huge fan of [folk duo] Ian & Sylvia, and he was a great mentor to Tom Russell," says Griffith. "They've co-written over the years, and Tom and I go way back. So it was a great joy for Ian to sing one

(Continued on page 17)



BMG Fever. The Bee Gees celebrate reinking their worldwide deal with BMG Music Publishing at a dinner in Miami. Shown, from left, are Bee Gees manager Dick Ashby; Robin Gibb; BMG Songs president Danny Strick; BMG Songs director of film and TV music Brian Lambert; BMG Music Publishing Worldwide president Nicholas Firth; Maurice Gibb; BMG Music Publishing International VP Andrew Jenkins; Barry Gibb; and Bee Gees lawyer Michael Eaton.

Mercury Sees Swirl 360's Bow As Singular Pop Priority

BY MELINDA NEWMAN

NEW YORK—Twins Denny and Kenny Scott, the members of new Mercury Records act Swirl 360, know they can't expect people to ignore their identical looks; however, they hope that fans will focus more on their undeniable sibling harmonies on their July 21 debut, "Ask Anybody."

"It's not our fault we were born twins," says Kenny. "We're identical twins, but we never tried to use that as a way to sell records or as a gimmick. We're about being a band."

With songs that provide instantly catchy, toe-tapping melodies combined with big beats, the duo should have no trouble keeping people locked into the music. In fact, Mercury U.S. is so excited about the project that it has become an international priority out-of-the-box. Outside the U.S., the album will be released Oct. 5.

"It's an unusual situation that there's so much international excitement already, but that's the case," says Mercury Records Group chairman/CEO Danny Goldberg. "I was just on the phone with the head of our Latin American division, and the one record we have that's coming out that he's raving about is Swirl 360. Our head of international, David Munz, is raving about it. It's one of the cases where it's completely based on the music. It seems like it hit a musical pocket that resonated everywhere."

That's heady stuff for the 28-year-

old siblings, who moved from their native Jacksonville, Fla., to Los Angeles a few years ago. Although they've played in groups for more than 10 years, this is their first real whiff of major-league success. "A long time ago we had a little BMG demo deal, but that fell through,"



SWIRL 360

says Kenny. "We had a local band in Jacksonville, but we knew we needed to get out of the town. We both had 9-to-5 jobs, but we were miserable and were stuck in a rut."

Swirl 360 has the same team behind it as another Mercury hitmaker, Hanson. The Scott brothers are represented by Christopher Sabec and Stirling McIlwaine, who manage the teen trio, and the record was A&R'd by the same executive who signed Hanson, Mercury senior VP of A&R Steve Greenberg. Additionally, top tunesmiths Mark Hudson and Desmond Child contributed to both projects. However, Greenberg says, the similarities stop there.

"The only thing the Hanson connection got Swirl was that it got

(Continued on page 18)

Once An Idol And Now A True Lifesaver, Bobby Sherman Hits The Road Again For The Fans

EASY COME, EASY GO: Every former and present teen idol in the world could learn a lesson from Bobby Sherman. (Hanson, Spice Girls, prick up your ears . . .) When his 15 minutes of fame were up, he didn't go into rehab, didn't rob a convenience store, and didn't whine about how he'd been manipulated at the hands of his managers—he got a real life. And now, almost 25 years later, Sherman has returned to the road. On June 12, he began a 40-city tour with Davy Jones and Peter Noone at the El Dorado Hotel & Casino in Reno, Nev. Should it go well, Sherman says, the tour could run off and on for 2½ years.

Sherman scored seven top 40 hits between 1969 and 1971 on the Metromedia label. I, too young to remember the years he hosted "Shindig," fell in love with him when he appeared as the shy, sensitive Jeremy Bolt on "Here Come The Brides." It was 1968, and I was 6, but I was old enough to know that on that TV screen was the man I wanted to marry. Following the demise of "Brides," Sherman starred in a spinoff of "The Partridge Family," "Getting Together," which, up against "All In The Family," lasted only 13 weeks. As his TV, recording, and touring days wound down, Sherman tried his hand at different facets of show business but ultimately decided to do something for others. He became an emergency medical technician (EMT) in 1987. Then, 6½ years ago, he became a training officer for the Los Angeles Police Department (LAPD).

If Sherman has any bad memories from his teen-idol years—other than being exhausted from touring and taping a TV show at the same time or seeing Metromedia go out of business before he could get his platinum-record plaques—he's enough of a gentleman to keep them to himself. And better yet, he knows how lucky he was to have had such wonderful memories and come out of the experience financially set.

"Basically, I turn my paycheck back to the department. They need it more than I do," he says. "I've been very lucky. I've had wonderful management [Ward Sylvester] for the past 30 years. The fans have been good to me. They gave me the opportunity to do the things I want to do. Once I phased out that great period of time in my life, I didn't have to do anything, but I wanted to get into the [emergency medical services] system. It's a way of giving back."

As one can imagine, having Sherman as your EMT could cause palpitations for even the healthiest female of a certain age. "I had one lady who was brought into the ER, and she had internal hemorrhaging. She was very much out of it. We infused, and we got her going so she started coming back. Her husband [recognized me],

and when she came out of it, he said, 'Honey, look who's here.' And what's she focusing on? She looks at me and says, 'I must look a mess!' Sherman recalls with a fond laugh. "It turned out to be great; she forgot her problems. I ended up autographing something for her."

Busy saving lives, Sherman, now 54, has had little time to sing lately. "I've done a couple of things with the police department," he says. "Like fund-raiser things where we've done karaoke stuff, and they've said, 'C'mon Bobby, get up and sing,' and I'd get up there. They didn't have any of my stuff, so I'd be singing along with the Everly Brothers, which is what

I used to do in high school anyway."

However, he has no qualms about whether his voice is up to the rigors of touring. "I've been vocalizing; I've been working on what the show is going to be," he says. "It's kind of like riding a bike. It's fairly easy to get back on and do it again. Also, if I can teach police officers at the police academy, I can do anything."

Remarkably, Sherman plans to continue with his police duties during the tour. "I owe it to the department, and they've been good to me," he says. "We have like 13 dates in July and the rest of the time off, so I've got plenty of days to do my shifts. Same thing with August."

Sherman plans to deliver exactly what he knows his fans want: a show packed with hits, including his personal favorite, "Easy Come, Easy Go." He'll be featuring no new songs in concert, although he says he "wouldn't mind" cutting a new album. "We did a song not too long ago called 'Thin Blue Line,' which deals with the police department," he says. "We did a video as well, and if there's any kind of interest, then maybe I'll get back in and start over with some new stuff."

Although he's not shopping for labels, he says one likely candidate would be K-tel, which he feels did a wonderful job of reissuing his albums in 1995 and 1996. In fact, it was the response to those reissues and to his 1996 autobiography, "Still Remembering You," that convinced him to return to the road.

"I guess what it comes down to is the timing is absolutely correct," he says. "The book make me realize the fans were still there. I always get letters sent to me care of the LAPD. In fact, I keep worrying if my lieutenant is going to get mad at me, I get so many. This offer to tour came in, and I thought, 'It's not that I owe it to myself to do it; I honestly and really owe it to the fans who have stayed with me all these years and have made life so wonderful for me.' It's a way to say thank you."

Spoken like a true teen idol.



by Melinda Newman

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

SHUDDER'S SEASON ON SCREEN: There are some groups that extend a finger or toe into the churning waters of film music with the contribution of one or another song. Epic Records' *Shudder To Think* is diving into the soundtracks pool in a big way. This summer the band steps out with a trio of soundtracks, two of which—"High Art," out June 30 on Velvel Records' Reelsounds imprint, and "First Love, Last Rites," out Aug. 11 on Epic—were almost entirely written and performed by the act.



SHUDDER TO THINK

Shudder To Think guitarist **Craig Werden** says the chain of soundtracks resulted from a ripple effect of luck and hard work that began with Werden's pal **Jesse Peretz**. Peretz had directed several Shudder videos and approached Werden when it came time

to cue the music for "First Love, Last Rites," his first feature film. "The soundtrack album in the '90s has become such a commodity," Werden says. "We would sit around and brainstorm about how we could maximize the commercial potential of a soundtrack without just slapping together a bunch of electronic, oldies, or pop songs and peddling it." The idea that Shudder would write all the songs for the film—which are introduced in turn to the audience as the protagonist spins her favorite 45s—also sprung from Peretz's shoestring budget, which was not large enough to cover licensed material. "Our creativity was fueled by a complete lack of funds," Werden says.

Calling the album a "fake oldies record," Werden says he and bandmates **Nathan Larson** and **Stuart Hill** wrote a series of period songs in genres ranging from country to bossa nova to pop. They then contacted other musicians with whom they had developed friendships who they thought might be interested in collaborating on songs outside of their traditional genres. That group of artists includes **Billy Corgan**, **Liz Phair**, the **Cardigans'** **Nina Persson**, **X's John Doe**, and **Cheap Trick's Robin Zander**. The album also contains the last recording session by the late **Jeff Buckley**. "We started with friends, and the dominoes fell from there," Werden says.



Peretz introduced Werden to his collaborator **Todd Haynes**, who also was working on the film "Velvet Goldmine," which Werden describes as "a fictitious glam-rock love affair in the early '70s in London between a **David Bowie**-type character and an **Iggy Pop**-type character." Haynes licensed the Pop material he wanted for the film but was unable to secure rights to any Bowie music. Enter *Shudder To Think*, who wrote a handful of songs that recall Ziggy Stardust-era Bowie.

Through its "Velvet Goldmine" work, Shudder met up with "High Art" music supervisor/Velvel consultant **Tracy McKnight**, who screened a rough cut of the dark story of ambition and hooked up with the band that day. "We were blown away," says Werden, who adds that the band used lots of crystal glasses and other nontraditional materials at its home studio to create a score that is both ambient and ambiguous.

"It is a more classic score than 'First Love, Last Rites,' but with very nontraditional music," he says.

With a summer of soundtracks on the horizon, *Shudder To Think* is poised to attract a larger audience this movie season than it has amassed during its decade-plus in existence. "We are going to market 'First Love, Last Rites' more as a *Shudder To Think* album that happens to be a soundtrack," says Epic senior director of marketing **Chris Poppe**. Epic will service the album to college radio, and Poppe says the collaborations with so many well-known artists should help the band achieve a higher radio profile. The label is also working the retail angle, getting album advances into independent retailers' hands as early as mid-June. "We expect this to be a big word-of-mouth album," Poppe says. "And rather than point out all the artist names, we want to market it as a 'You're not going to believe who's on this record.' From a retail perspective, it certainly makes people pay attention."

Bob Frank, president of the Velvel Music Group, says the company will be tapping heavily into the band's fan base, stickering the "High Art" soundtrack as a *Shudder* album. "We are looking at this as a *Shudder To Think* album as well as a soundtrack album," Frank says. "We never want to lose focus of the film, but we also have to maximize the exposure of the band both at retail and radio."

Rather than concentrate on one focus track, Velvel in mid-June will ship the whole album to college stations.

AUCTION OF CASTLE COMMUNICATIONS
BY ALLIANCE ENTERTAINMENT CORPORATION

UNITED STATES BANKRUPTCY COURT
SOUTHERN DISTRICT OF NEW YORK

In re

Chapter 11
Case No. 97 B 44673 (BRL)

ALLIANCE ENTERTAINMENT
CORP. *et al.*,

(Jointly Administered)

Debtors.

NOTICE OF HEARING TO CONSIDER PROPOSED SALE OF THE CAPITAL STOCK OF AEC
HOLDINGS (UK) LIMITED PURSUANT TO SECTIONS 105 AND 363 OF THE BANKRUPTCY CODE

TO ALL INTERESTED PARTIES:

PLEASE TAKE NOTICE that the above-captioned debtors and debtors in possession (collectively, the "Debtors"), have filed a motion with the United States Bankruptcy Court for the Southern District of New York (the "Court"), dated April 16, 1998 (the "Motion"), requesting entry of an order (the "Sale Order"), pursuant to sections 105 and 363 of title 11 of the United States Code (the "Bankruptcy Code"), authorizing, *inter alia*, the sale of the capital stock of AEC Holdings (UK) Limited ("UK Holdings"), an entity organized under the laws of the United Kingdom.

PLEASE TAKE FURTHER NOTICE that:

- A. UK Holdings owns all of the outstanding shares of Castle Communications, plc., an entity organized under the laws of the United Kingdom. Castle Communications, plc, and its direct and indirect subsidiaries, primarily form a catalog and reissue record label which specializes in exploiting proprietary content rights to 1960's and 1970's British rock groups.
- B. Pursuant to an order of the Court, dated April 16, 1998, as modified by order, dated May 27, 1998 (together, the "Sale Procedures Order"), an auction (the "Auction") shall commence and take place at a hearing to be held before the Court, in Room 623 of the United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York, on June 25, 1998 at 10:00 a.m., or as soon thereafter as counsel can be heard, to consider bids for the proposed sale of the capital stock of UK Holdings, submitted in accordance with the Solicitation For Bids described below.
- C. The Debtors have selected Rutland Trust Plc. (the "Purchaser") as the stalking horse bidder pursuant to the terms of a Purchase Agreement, dated May 21, 1998 (the "Purchase Agreement"). The aggregate consideration offered by the Purchaser is \$28.5 million (the "Purchase Price").
- D. Any entity that wishes to submit a bid for the purchase of the capital stock of UK Holdings must comply in all respects with the terms and conditions established by the Sale Procedures Order, including, but not limited to: (i) the minimum bid that the Debtors will consider shall exceed the Purchase Price by not less than \$2 million, (ii) bids must be received prior to 12:00 noon on June 19, 1998, and accompanying such bid must be (a) a cash deposit or letter of credit (acceptable to the Debtors in all respects) equal to \$2 million, (b) two copies of the Purchase Agreement with any proposed changes clearly indicated, and (c) a statement indicating in detail the existence and anticipated timing of any further approvals, consents or authorizations, including regulatory matters, that are required to close the sale of UK Holdings; and (iii) no conditions regarding financing for the purchase price, completion of further due diligence investigations or board of director approvals will be permitted (collectively, the "Sale Procedures"). Bids should be submitted to: The Blackstone Group L.P. ("Blackstone"), 345 Park Avenue, 31st Floor, New York, New York 10154, Attn: Steve Zelin, with a copy to: Willkie Farr & Gallagher ("WF&G"), 787 Seventh Avenue, New York, New York 10019, Attn: Matthew Foldman, Esq., and Cahill Gordon & Reindel, 80 Pine Street, New York, New York 10055, Attn: Steve Greene, Esq. A detailed description of all Sale Procedures is contained in the Modified Solicitation for Bids.
- E. A hearing (the "Sale Hearing") shall be held before this Court, immediately following the conclusion of the Auction, to (i) consider approval of Debtors' sale of UK Holdings to such bidder as shall provide the highest or otherwise best offer for UK Holdings at the Auction, (ii) permit the Court to consider any issues or objections that are timely interposed by any parties, and (iii) grant such other or further relief as the Court may deem just or proper.
- F. Copies of the Modified Solicitation for Bids, the Motion and all Exhibits thereto (except Exhibit "D," which has been filed under seal) may be reviewed during regular business hours at the office of the Clerk of the Bankruptcy Court, Fifth Floor, U.S. Custom House, One Bowling Green, New York, New York 10004-1408 and may also be procured via the internet at www.nysb.uscourts.gov or upon written request together with payment for all copying and mailing costs to: Ikon Office Solutions, 641 Lexington Ave., 13th Floor, New York, New York 10022, (212) 223-3131, Attn: Mark Smoll.

PLEASE TAKE FURTHER NOTICE that any entity that wishes to submit a bid for the capital stock of UK Holdings is strongly advised to contact The Blackstone Group, 345 Park Ave., New York, New York 10154, Attn: Steve Zelin (212) 935-2626.

Dated: New York, New York
June 1, 1998

WILLKIE FARR & GALLAGHER
Counsel for the Debtors and Debtors In Possession
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New York, New York 10019
(212) 728-8000

Anthrax Makes Good On Its Metal 'Threat' On Ignition Bow

BY STEVE KNOPPER

CHICAGO—Just three years ago, nobody wanted Anthrax—not even its label, Elektra Entertainment. Hard rock was out, and modern rock was in. The venerable New York quartet, once near the top of the metal heap, was stranded.

Frustrated that 1995's "Stomp 442" didn't get the marketing push of its previous gold-selling "Sound Of White Noise," Anthrax left the label. (Just a few years earlier, Elektra had signed the band for a much-publicized \$10 million deal.) "It just turned into a terrible situation," guitarist Scott Ian says. "It just kind of took two years out of our lives." Elektra did not

return calls by press time.

Ignition Records, a new hard rock label that is a joint venture with Tommy Boy Records and is distributed through Warner Music Group's indie arm, Alternative Distribution Alliance, is the beneficiary of Anthrax's previous misfortunes.

Ignition partner John Mazzacco, who calls this "an amazing opportunity to work with a great band," talks of Anthrax a little like a stock whose public value dipped briefly but which seems headed for a major turnaround. The band's first post-Elektra album, "Volume 8: The Threat Is Real," is due July 21.

"The evolution of 'modcore'—Limp



ANTHRAX

Bizkit, Korn, the Deftones, that whole world, and the constant building of bands like Pantera—just has surpassed the modern rock genre," says Mazzacco, a former Mercury marketing chief who owns Ignition with former Mercury exec Bob Skoro.

"They've been building while modern rock has been fading. When Anthrax put out ["Stomp 442"], the marketplace was shifting out of the hard rock/metal world into a more modern rock/alternative world. That whole genre fell a bit out of favor. I think now it's come full circle," Mazzacco adds.

By phone from his Huntington Beach, Calif., home, Ian puts the 17-year-old band's recent highs and lows into historical context. "The thing is, guitar bands never go away. It may go into the underground, but it never stops," says the group's fast-talking leader. "Now they're saying, 'Well, guitar bands are coming back.' I've seen all these articles about the new bands—Korn and the Deftones—and I'm getting all these calls from the magazines asking what I think of this new music. I'm asking, 'What happened to all these electronica bands

that you were putting on your covers three or four months ago? What happened to that?"

"Volume 8," the third Anthrax album since less flamboyant vocalist John Bush replaced the operatic Joey Belladonna, is even more intense and thrashing than usual. The band's early preoccupation with funk and rap rhythms, which peaked with its 1991 Public Enemy collaboration, "Bring The Noise," has completely disappeared. But "Volume 8" contains some strange new experiments, such as acoustic guitar in the otherwise-heavy "Inside Out" and a harmonica-driven country song, "Toast To The Extras."

Ian says the country influence came from Led Zeppelin, which was known to imitate Chet Atkins on a song or two in the early '70s. Continuing with that theme, another song on the album, "Born Again Idiot," opens with Charlie Benante's brief drumming homage to Zeppelin's John Bonham. Overall, like much good head-banging music, the lyrics are often downcast and depressed.

"We look back at the last three records we made, and there was something we liked about each of those records we wanted to happen on one record," Ian says. "[On "Volume 8"] there are a lot of dynamics and a lot of ups and downs, yet there's a cohesiveness. It all sounds like Anthrax. We've never had a record with that much diversity and this much cohesiveness. I know that sounds like a contradiction, but it works."

"Inside Out," the first single, hit hard rock radio stations in late May,

gaining airplay in a number of markets. "It's more accessible, it's a little bit more polished—I hate to say 'mainstream,' but I think it's got more potential for more widespread airplay than some of their earlier stuff," says Greg Stevens, PD of Dallas rocker KEGF. "It seems they've matured or maybe become a little more radio-friendly. Or maybe radio has started to catch up with them."

For that reason, Mazzacco says, Ignition is catching the band at the perfect time. Though he says Anthrax plans to film a video for "Inside Out," the label's marketing plan emphasizes radio. Like Metallica before its self-titled 1991 breakthrough and many other heavy metal bands, Anthrax has sold millions of records without much airplay. Criticizing MTV as "one step behind" marketplace trends, Mazzacco says he hopes to build the hard-touring Anthrax's visibility so the influential video channel can't ignore it.

It helps, of course, that Ignition benefits from Tommy Boy's powerful marketing, publicity, and distribution resources. Ian says that was one major selling point for Ignition, which Anthrax picked over several interested labels in late 1997.

"These were the first guys who didn't walk in and try to shove a deal down our throats. The one thing we loved about them was they weren't saying, 'We want to hear more demos.' As far as they were concerned, the history of the band was enough for them," Ian says.

Like Metallica's so-called "black
(Continued on page 18)

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Artists & Music

ELEKTRA'S GRIFFITH DOES 'VOICES' II

(Continued from page 14)

of Tom's songs ["Canadian Whiskey"] and then for Tom to sing on 'Summer Stages.' And then Susan Cowsill came in to sing harmony on 'You Were On My Mind'—which Sylvia wrote—because the Cowsills recorded it when she was 5 years old. It was amazing."

Mickie Merkins' "Yarrington Town" stood out for a different reason. "It's such a beautiful song about a young woman's coming of age that I always wanted to sing," says Griffith. "But I had no daughter of my own, so Emmylou Harris and Carolyn Hester came in with their beautiful daughters and sang harmony, and they conveyed the message to their daughters to pay attention to the important things in life."

Griffith notes that the Weavers' "If I Had A Hammer," which brought Richard Thompson togeth-

er with "all these young punk boys" such as Matthew Ryan and Toad The Wet Sprocket's Glen Phillips, manifested the album's sense of "coming from the heart and passing the music on." With Guy Clark's classic "Desperados Waiting For A Train," she adds, "as serious as the song is, it was probably the most fun session. We had all these great big guys—Guy and Rodney Crowell and Jimmie Dale Gilmore and Eric Taylor and Steve Earle and Jerry Jeff Walker fighting over who was going to sing which line. And then Richard Thompson, with his jangly guitar, was just perfect."

A promotional CD of Thompson's "Wall Of Death" (featuring Griffith, Iain Matthews, Russell, and Clive Gregson), along with the full album, goes out Tuesday (16) to triple-A, roots, college, and public radio sta-

tions. On July 24, Griffith will tape the syndicated "Acoustic Cafe" radio show in Ann Arbor, Mich., where she will perform the same day at Borders Books & Music's national convention.

"It's an exciting title for us, especially in light of our past sales on Nanci's records and the book tie-in in September," says Borders marketing manager Vicki Marshall. "There will be a lot of synergy in cross-merchandising the book with the CD, and we're very anxious in getting her involved in in-store events."

Elektra and Random House are exchanging CDs and books for promotional servicing of each other's radio and press contacts, says Elektra senior director of marketing Dane Venable. The label is also pursuing side-by-side displays of both pieces at music/book retailers, as well as new-release wall placements and listening stations at major music chains.

A two-disc press and retail promo piece, "Other Voices, Present Echoes," contains the full "Other Voices, Too" album along with a second CD with seven of the covered songs, including Cisco Houston's version of Woody Guthrie's "Depottee (Plane Wreck At Los Gatos)" and Sandy Denny's "Who Knows Where The Time Goes."

Griffith, who is managed by Gold Mountain's Burt Stein, will be in New York for radio interviews during the week of album release, with Elektra set to underwrite National Public Radio's "All Things Considered" and "Morning Edition" in support of the album. The Monterey Peninsula-booked artist will also do phone interviews with major stations in advance of her upcoming appearances on the Newport Folk Festival tour, which runs from July 30 to Sept. 20.

"A lot of the artists on the record will be on it, and there should be some great hootenannys," says Griffith of the tour. She will also take 10 artists with her for European performances in November, "but that's about it. It's pretty hard to tour 'Other Voices': We did it last time with a 'revolving door' [of guests] every night, [but] luckily Newport came along this time to make it easier."

A David Letterman show appearance has been slated for July 21, with the host requesting that Griffith sing "Desperados Waiting For A Train" with Earle and Clark. Venable says that Elektra has offered to "re-create" the album for a PBS concert special to air during the fall pledge drive, during which Griffith would also participate on-air in local markets.

"The first 'Other Rooms' set a precedent and has become one of the best-selling American folk albums of all time," says Venable. "A lot of people heard about it through word-of-mouth, but we know what we have on our hands now, so the whole campaign is to make it into an event."

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Rice Stadium, Rice University Houston	June 7	\$1,987,531 \$48.50/\$22.50	48,990 sellout	PACE Touring
GEORGE STRAIT TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Texas Stadium, Irving, Texas	June 6	\$1,918,878 \$47.50/\$22.50	47,971 sellout	PACE Touring
ERIC CLAPTON DC6	MGM Grand Garden Las Vegas	May 30	\$1,154,325 \$150/\$75/\$37.50	12,773 13,000	Universal Concerts Feyline Presents
ERIC CLAPTON DC6	Rose Garden, Portland, Ore.	June 5	\$874,014 \$72.50/\$49.50/ \$39.50	15,856 sellout	Universal Concerts N.W.
ERIC CLAPTON DC6	KeyArena, Seattle Center Seattle	June 6	\$741,420 \$65/\$50	12,705 sellout	Beaver Prods.
ERIC CLAPTON DC6	Great Western Forum Inglewood, Calif.	May 27	\$705,870 \$75/\$45/\$25	13,275 sellout	Avalon Attractions
ERIC CLAPTON	Arrowhead Pond Anaheim, Calif.	May 29	\$690,835 \$75/\$50/\$35	12,770 13,252	Nederlander Organization
YANNI	FleetCenter Boston	June 7	\$621,700 \$75/\$50	9,224 9,986	Danny O'Donovan Cascade Concerts
DAVE MATTHEWS BAND POI DOG PONDERING	Coca-Cola Star Lake Amphitheatre Burggettstown, Pa.	June 3	\$565,734 \$26	22,720 sellout	PACE Entertainment DiCesare-Engler Prods.
ERIC CLAPTON	Cox Arena at Aztec Bowl, San Diego State University San Diego	May 26	\$495,290 \$55/\$35	8,842 sellout	Bill Silva Presents

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Rob Evans, Los Angeles. Phone: 213-525-2324, Fax: 213-936-5282. For research information and pricing, call Rob Evans, 213-525-2324.

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Artists & Music

RADIO LEAPS FOR BARENAKED LADIES

(Continued from page 13)

(vocals/guitar), Ed Robertson (guitar/vocals), and Tyler Stewart (drums/vocals)—became a Heat-seekers Impact act when “Rock Spectacle,” an enhanced CD of live performances of songs from the band’s previous three albums, jumped from No. 108 to No. 92 on The Billboard 200 in the April 18 issue. According to SoundScan, “Rock Spectacle,” released worldwide Nov. 19, 1996, on Nettwerk/Reprise and currently No. 125 on The Billboard 200, has sold 548,000 units in the U.S.

Additionally, “Brian Wilson,” from “Rock Spectacle,” reached No. 68 on the Hot 100 (Feb. 7) and No. 23 on the Modern Rock Tracks chart (March 7). The band’s 1992 debut album, “Gordon,” featuring the studio version of “Brian Wilson,” has sold 401,000 units in the U.S., according to SoundScan. In Canada, the album has been certified as diamond, signifying sales of 1 million units. “Rock Spectacle” has sold 65,000 units in Canada, according to Stan Kulin, chairman of Warner Music Canada.

“The setup for this new album is so perfect,” says Eric Keil, VP of purchasing for the nine-store Compact Disc World in New Jersey. “In the past six months, ‘Rock Spectacle’ has really taken off. In fact, the whole Barenaked Ladies catalog has done very well for us. Reprise is putting out a limited issue [of “Stunt”], so we took our full allocation.”

“Detroit is probably the top market in the U.S. for Barenaked Ladies,” says Dave Levesque, senior music buyer with the 35-store Har-

mony House in Michigan. “We’ve sold so much of their catalog that we’re in real good shape for the ‘limited issue’ allotment.”

The term “limited issue” refers to the fact that two tracks—“She’s On Time” and “Long Way Back Home”—are bonuses featured on only the first 100,000 copies of the U.S. shipment of “Stunt” and the first 35,000 units of its Canadian shipment.

SEVERAL RADIO HITS

“Stunt,” primarily co-written by Robertson and Page, contains a high number of potential radio tracks in addition to the sensationally catchy “One Week.” These include “It’s All Been Done” and “I’ll Be That Girl.” At the same time, there are moody songs, such as “Light Up My Room,” “Alcohol,” and “In The Car,” which are certain to be embraced by Barenaked’s core fans.

Fritschi says the label is being aggressive in setting up “Stunt” in the U.S. marketplace. “We’re doing some in-stores [with the band] on street date in Detroit and then in Boston the same week. We’re also sending out posters, cutout counter

cards, laminates, and advance CDs.” TV, print, and radio ads will follow.

Booked by Little Big Man, Barenaked Ladies are participating in the 41-date H.O.R.D.E. tour, from July 9 in St. Paul, Minn., to Sept. 5. Following that, the band will kick off its own North American tour Oct. 1.

CANADA’S FAST REACTION

While “One Week” had been slated for delivery to Canadian radio Monday (15), Warner Music Canada pushed up the release date to June 9 following Toronto modern rock CFNY’s decision to air it immediately after being serviced by Reprise in the U.S. “We walked it right into [the booth],” says PD Stewart Meyers. “We’ve had our ups and downs with the band, but we’re throwing our support behind this album.”

The Canadian marketing plan includes teaser ads on MuchMusic, a street-poster campaign, and a radio special slated for street date, according to Ron Morse, marketing manager for Warner Music Canada.

Warner Music is unlikely to re-

lease “Stunt” outside of North America until the first quarter of 1999 in order to first concentrate on riding the wave of popularity in the U.S. and Canada.

Jon Uren, Warner Music Europe’s marketing director for U.S. repertoire in London, says, “The main thing is to get them to Europe. We need to translate the success that they’ve had over here and use that as a springboard into Europe. There’s no point throwing it out without the support of the act.”

The group’s best-selling album to date in Europe, including the U.K., is “Gordon,” which sold 31,000 units, according to Warner Music.

LONG TIME COMING

“Stunt” was intended to be a 1997 release. “Rock Spectacle” was designed to be little more than a stopgap for the U.S. market while the band prepared another studio recording. However, with the group touring nonstop for 18 months to promote the live album, while “Brian Wilson” broke wide open at modern rock and then top 40 radio, the band members had to bear down two months before sessions

began to prepare material. “We didn’t really start writing until November and December [1997],” says Page. “I had pledged to write the entire album on the road, and we couldn’t do it.”

Page says the album almost veered in another direction. “We began writing songs that were on the mellower side, with a midtempo feel. Sue Drew [VP of A&R at Reprise U.S.] told us we needed another pop song. Ed wasn’t sure ‘One Week’ was any good. I convinced him it’s a great song and pushed him to finish it. ‘One Week’ and ‘Call And Answer’ were the last songs finished for the album, and they are the strongest songs.”

Page says that the intense touring of the past two years, coupled with Hearn’s first studio appearance, has brought a freshness to the band’s music.

“One thing different with this record is that we trimmed a lot of fat,” he says. “We tried to make a tight, enjoyable record to listen to.”

Assistance in preparing this story was provided by Dominic Pride in London.

ROCK SHOULD SHOW, AND REFLECT, ITS AGE

(Continued from page 4)

illuminating the human condition. It is at this point that rock artists must expand their roles as cultural and generational weather vanes to reflect, celebrate, and evoke the seasons of existence. And this means opening up to, exploring, and ultimately welcoming all of life.

Consider Eric Clapton’s current release, “Pilgrim,” or James Taylor’s “Hourglass,” for example. These albums may or may not be to one’s specific taste, but they are undeniably rock’n’roll by grown-ups.

And here is why: Eric Clapton is

no longer in his 20s, singing *about* the “Crossroads” in homage to a blues predecessor. By now he has *been* to the crossroads and has something to say about it. And that’s the thing about aging: With any luck, one learns things along the way.

Rock, and rockers, must not fear maturity. Grown-up rock does not mean subject matter must be ponderous or in any other way limited. Indeed, many issues are recurrent: love, loss, entanglements, ambiguity, directions, and the always-popular desire to kick loose. Yet at

varying points along the chronological spectrum, artists will examine the same emotional terrain from very different points of view afforded by age. More adult rockers need to stop worshipping at the altar of youth acceptance (where they look foolish anyway) and stand up and communicate something with relevance and authority.

Consider this, too: The largest radio-listening audience is not the largest record-buying audience. Older performers are winning Grammys even as they struggle for airplay and face label execs’ ques-

tions about their continued relevance to America’s youth. This is a business issue, as well as a creative one: A maturing population needs artists they can grow with if they are not to be lost as consumers of music.

The music industry and music fans alike need to encourage a celebration of the panoply of human experience, from its most cacophonous glories to its quietest moments of reflection, from sensitive observers of all ages. Rock must be ever youthful *and* capable of growth.

ANTHRAX

(Continued from page 16)

album,” “Volume 8” leaves itself open to criticism from metal purists that Anthrax has gone soft. Though it’s not listed on the album, the closing song, “Pieces,” is a slow, almost folksy ballad. This from a band that recorded “N.F.B.,” which trashed the entire concept of heavy metal balladry and closed sarcastically with musicians sobbing and asking each other for tissues.

But Ian says “Pieces” couldn’t be further removed from the hair-band ballads Anthrax once satirized so viciously. Actually, it’s a solo performance by bassist Frank Bello, written and recorded about his recently murdered brother. “This is kind of his tribute and his catharsis, and it’s something he needed to do for himself,” Ian says. “His original intent was not, I don’t think, to have it on a record. That’s why it’s actually not listed on the record. It’s not an Anthrax song; it’s a Frank Bello song. It’s a tribute to his brother.”

Ian emphasizes that Anthrax hasn’t changed its thrash/metal focus at all. “Just listen to the record,” he advises. “Don’t just dismiss something because it’s metal’ or ‘They’re from the ‘80s’ or anything like that. Just shut up and listen to it. That’s all we have to say.”

SWIRL 360

(Continued from page 14)

them in the door,” says Greenberg. “Once they got through the door, they had to show us that they were a talented duo, and they did just that.”

Greenberg was enchanted by the prospect of working with an act whose obvious love of pop music dovetailed with his own musical interests. “What attracted me to them was their harmonies and Denny’s really strong lead vocal, as well as the fact that they really loved pop/rock records with big hooks. Their influences growing up were everything from Badfinger to Enuff Z’Nuff. I really wanted to be involved in making a record like that.”

The brothers visited Greenberg’s house one afternoon, and the three listened to “a zillion records we grew up with,” recounts Greenberg. “And everyone was so excited, we thought if they made a record with those kinds of songs with big endless hooks, tremendous harmonies,

and big guitars, it would probably be a record that everyone would love as much as we loved that afternoon.”

To that end, the album showcases power pop melodies and song styles that wouldn’t have seemed out of place in the ‘70s or ‘80s, wrapped in ‘90s production by Michael Mangini; “Stick Around” is redolent of Cheap Trick’s “Surrender,” while the title track recalls early Matthew Sweet.

To get the sounds they were looking for, the brothers co-wrote with many of their musical heroes. Fountain Of Wayne’s Adam Schlesinger, who penned the Oscar-nominated “That Thing You Do!,” co-wrote “Stick Around” and “I’ll Take My Chances” with Denny; Denny paired with the Posies’ Ken Stringfellow for “Ask Anybody” and with Eugenius’ Eugene Kelly and Superstar’s Joe McAlinden for “Slow (Be There).”

“It was a mutual decision between

us and Steve to bring in the other writers,” says Denny. “When we were discussing the album’s direction, I thought it would be very cool to get the guys who were with Jellyfish; they did such great songs. [Former Jellyfisher Roger Manning wrote with the Scotts, but those tracks did not make the album.] We wanted to do something like ‘70s pop with a modern edge, and Steve was completely into it.”

Although the intention is to eventually cross the first single, the hypnotically infectious “Hey Now Now” to top 40, the label plans to break the song at alternative radio first. “We’re using a strategy in the U.S. similar to RCA’s Natalie Imbruglia strategy in that we’re starting at modern rock,” says Goldberg, “and then two weeks after that, we’ll go to pop. Jed the Fish at [KROQ] in Los Angeles has already played it on his show. Obviously, in other markets it will be a CHR record from the

start. For example, it’s unlikely to be a record that [WXRK] in New York will play early, so pop will be the main format there.”

The song is already resonating with listeners at Boston modern rock station WFNX. “There isn’t much out right now that’s like it, just straightforward pop,” says music director Laurie Gail. “I like it a lot, and I think it will do well for us.”

Goldberg says, “What’s critical in the first few months is that Swirl 360 have a hit,” so, unsurprisingly, the group plans to play a number of radio gigs this summer both as an acoustic duo and an electric band.

At retail, plans call for the act to participate in developing-artist programs at major chains, as well as price and positioning projects and listening-post programs. “We’re doing all the things you do with a record that you want to keep in the public eye,” says Greenberg.

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

JUNE 20, 1998

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

TITLE

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	16	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
2	2	3	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
3	NEW		BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
4	4	11	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
5	6	23	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
6	11	10	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
7	7	37	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
8	5	8	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVENTE
9	8	5	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
10	10	7	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
11	NEW		GIRLS AGAINST BOYS DGC 25156*/Geffen (8.98/12.98)	FREAK*ON*ICA
12	9	7	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
13	15	5	EVE 6 RCA 67617 (9.98/13.98)	EVE 6
14	14	8	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98)	SEHNSUCHT
15	13	17	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
16	NEW		UNWRITTEN LAW INTERSCOPE 90189 (8.98/12.98)	UNWRITTEN LAW
17	NEW		ROCKET FROM THE CRYPT INTERSCOPE 90167 (8.98/12.98)	RFTC
18	12	4	VICTOR MANUELLE SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
19	17	23	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
20	16	16	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
21	19	23	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
22	20	8	BLACK LAB DGC 25127/Geffen (10.98/16.98)	YOUR BODY ABOVE ME
23	18	3	SEAN LENNON GRAND ROYAL 94551*/CAPITOL (10.98/15.98)	INTO THE SUN
24	NEW		HOME GROWN OUTPOST 30030/Geffen (12.98 CD)	ACT YOUR AGE
25	30	3	DELIRIOUS SPARROW 51676 (16.98 CD)	KING OF FOOLS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1998, Billboard/BPI Communications.

26	31	2	RICARDO ARJONA SONY DISCOS 82680 (10.98 EQ/15.98)	SIN DANOS A TERCEROS
27	27	9	DAVINA LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
28	NEW		THE CORRS 143/LAVA 83106/AG (10.98/16.98)	TALK ON CORNERS
29	25	61	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
30	29	9	KEIKO MATSUI COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
31	NEW		EL REENCUENTRO FONOVISA 80738 (8.98/13.98)	15 ANOS DESPUES...
32	24	56	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
33	22	47	MICHAEL PETERSON ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
34	NEW		HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
35	NEW		CARLOS PONCE EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
36	39	2	ROCKELL ROBBINS 75009 (10.98/16.98)	WHAT ARE YOU LOOKIN' AT?
37	21	9	ALEJANDRO SANZ WEA LATINA 20281 (8.98/13.98)	MAS
38	28	32	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
39	33	32	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
40	23	15	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635 (8.98 EQ/14.98)	INOLVIDABLE
41	32	11	GOD LIVES UNDERWATER 1500 540871*/A&M (8.98 EQ/12.98)	LIFE IN THE SO—CALLED SPACE AGE
42	26	33	CHARLIE ZAA ● SONOLUX 82136/Sony Discos (8.98 EQ/14.98)	SENTIMIENTOS
43	38	3	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
44	35	24	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
45	42	7	BROTHER CANE VIRGIN 45561 (10.98/16.98)	WISHPOOL
46	37	11	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
47	47	4	MAIRE BRENNAN WORD 69143/EPIC (10.98 EQ/15.98)	PERFECT TIME
48	NEW		KEITH HARLING MCA NASHVILLE 70024 (10.98/16.98)	WRITE IT IN STONE
49	50	30	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98)	FINALLY KAREN
50	34	12	MORCHEEBA CHINA/SIRE 31020/WARNER BROS. (16.98 CD)	BIG CALM

POPULAR • UPRIISINGS

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

MULTIMEDIA: Beginning Tuesday (16), New York club the Anchorage kicks off



Green Acres. London-based trio Arnold first caused a stir in the U.K. when Creation decided it would use the act's primitively recorded demos, "The Barn Tapes," as the band's 1997 mini-LP debut. In the U.S., Creation/Columbia will release its stunning "Hillside" album July 21. Following service to college radio, Columbia will begin working "Ira Jones Goes To The Country" to modern adult stations July 14. The act is tentatively scheduled to visit the U.S. in late July.

the third year of its wildly eclectic mini-festival of music, film, spoken word, and

performance art.

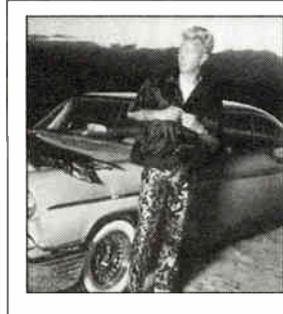
Creative Time in the Anchorage 98 launches with a multimedia event featuring such artists as **Gus Gus**, the **X-Men**, and **Low**, as well as pieces from noted music video director **Spike Jonze** and "Boogie Nights" director **Paul Thomas Anderson**.

Other musical highlights include nights focused on breakbeat (Friday [19]), hip-hop (June 25), and techno culture (June 27).

TRANCE MUSIC: Enigma ring-leader **Michael Cretu** comes with his new Virgin project, "The Energy Of Sound," July 14. The album, recorded under the name **Trance Atlantic Air Waves**, is a collection of quirky, interpretive covers of various TV and movie themes, including "Axel F" and "Crockett's Theme."

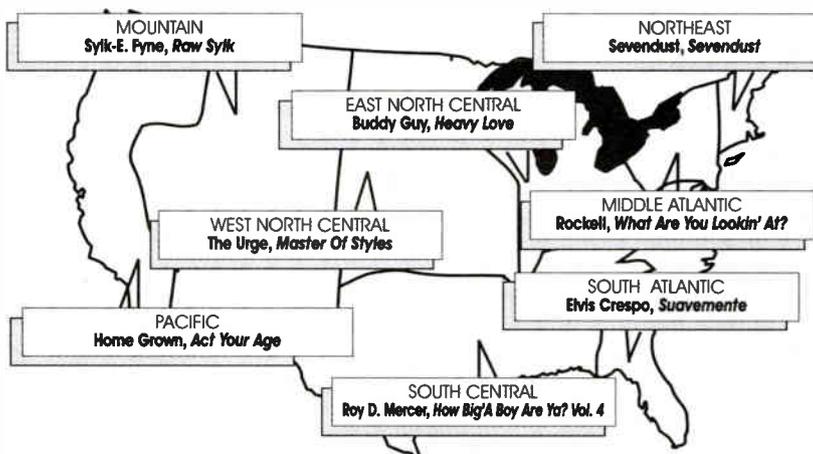
AND IN THIS CORNER: Did you hear the one about the guy who went to a fight and a **Brian Jonestown Massacre** concert broke out?

No, we're serious.



One Cool Cat. Brian Setzer, a forefather of the modern swing movement, hits the road with his 17-piece big band, the **Brian Setzer Orchestra**, June 29 in Kansas City, Mo., and tours through Aug. 19, when the band wraps it up with a gig in Seattle. The band's latest album, "The Dirty Boogie," will be released June 23 on Interscope.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Buddy Guy Heavy Love
 2. Eve 6 Eve 6
 3. Sevendust Sevendust
 4. Gary Allan It Would Be You
 5. Jagged Edge A Jagged Era
 6. Coal Chamber Coal Chamber
 7. Sylk-E. Fyne Raw Sylk
 8. Rammstein Sehnsucht
 9. Mark Wills Wish You Were Here
 10. Harvey Danger Where Have All The Merry-makers Gone?

- SOUTH ATLANTIC**
1. Elvis Crespo Suavemente
 2. Jagged Edge A Jagged Era
 3. Victor Manuelle Ironias
 4. Alejandro Fernandez Me Estoy Enamorando
 5. Ricardo Arjona Sin Danos A Terceros
 6. El Reencuentro 15 Anos Despues...
 7. Beenie Man Many Moods Of Moses
 8. Gary Allan It Would Be You
 9. Grupo Mania Alto Honor
 10. Alejandro Sanz Mas

While most acts tend to keep their infighting and brawling in the dressing room, the L.A.-based quintet's impromptu stage battles have become something of regional folklore.

Regardless, the group, fronted by the highly volatile but always engaging **Anton Newcombe**, has managed to come up with some genuinely beautiful retro rockers over the past few years, such as "Their Satanic Majesties' Second Request."

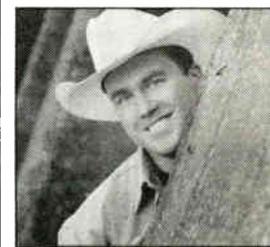
Now, after a few lineup changes and a fresh start on TVT, the band has produced one of its best efforts with its seventh album, "Strung Out In Heaven," which bows June 23.

Early prospects are good, as modern rock stations KITS San Francisco and WHFS Washington, D.C., have begun spiking the band's first single, "Love," though the song isn't due to be serviced to commercial stations until late summer.

Meanwhile, the act, which is the subject of a documentary being filmed by **Ondi** and **David Timoner**, headlines its own tour through

June 24, then pairs up with **Spectacle** for shows July 20-Aug. 29.

ROADWORK: Putumayo is showcasing its first artist signings during its Afro-Latino Nights tour. The show, which makes a stop



Hang In There. Rodney Carrington, the latest of countrified comedians to land a major-label deal, debuts at No. 12 this issue on the East North Central Regional Roundup with his Mercury Nashville debut, "Hangin' With Rodney." Carrington is a veteran of the club circuit and syndicated radio programs such as "The Bob & Tom Show" and "John Boy & Billy."

Sunday (14) in Miami Beach, features **Sam Mangwana** and **Ricardo Lembo & Makina Loco**. The acts' respective albums are "Galo Negro" and "Mambo Yo Yo."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

▶ ROD STEWART

When We Were The New Boys
PRODUCER: Rod Stewart
Warner Bros. 46792

Despite the phenomenal success of his "Unplugged . . . And Seated" and "Storytellers"-themed collections, Rod Stewart has not made a deep connection with his studio albums lately. All that should change with this blistering collection, led by the Mainstream Rock Tracks hit "Cigarettes And Alcohol," penned by Noel Gallagher. Other highlights of a hard-hitting album include a horn-driven cover of Primal Scream's "Rocks," the ballads "Secret Heart" (Ron Sexsmith) and "Shelly My Love" (Nick Lowe), Graham Parker's "Hotel Chambermaid," and Stewart's own title cut. Living proof that, even in his 50s, Stewart still has it in him to rock with the best of 'em.

ORIGINAL CAST RECORDING

The Show Goes On
PRODUCER: Hugh Fordin
DRG 19008

Tom Jones and Harvey Schmidt, writers of the fantastic "The Fantasticks" (which is 38 years old and still running strong), are among the entertaining hosts of a New York revue surveying their song catalog. Some of those songs, "Try To Remember" and "My Cup Runneth Over," are the public's favorites (and rightly so), but they've got more than romantic warmth going for them—namely, lots of wit and literate insights. The two are here to perform charmingly and explain things, while other singers—JoAnn Cunningham, Emma Lampert, and J. Mark McVey—are utterly comfortable with the varied Jones and Schmidt song flavors. This is nice, very nice stuff—taped live, by the way.

COUNTRY

★ DWIGHT YOAKAM

A Long Way Home
PRODUCER: Pete Anderson
Reprise 9 46918-2

Dwight Yoakam makes it look easy. On his first album of all-original material since 1995, Yoakam scores a knockout. Thirteen new songs and not a bit of dross to any of them. Anderson's bass-heavy, punch-it-up production is the perfect foil to Yoakam's cutting vocals. He's approaching a stylized harmony between hard honky-tonk and the drier Bakersfield country sound, and it sounds good indeed. Yoakam is in a world where the Hammond B3 co-exists happily with the five-string banjo and a lush string section, where Bonnie Bramlett Sheridan, Ralph Stanley, and Jim Lauderdale are right at home with their background and harmony vocals. A world where the musical lamb can lie down with the lion.

RAP

LORD TARIQ & PETER GUNZ

Make It Reign
PRODUCERS: various
Codeine/Columbia Records

No matter how hard they try, Lord Tariq & Peter Gunz, as an entity, will be a mainstream version of thugged-out street rappers. Their collective pasts may be quite the contrary, but musically, they will always be pegged "commercial" for their first single, "Deja Vu (Uptown Baby)." Their LP, "Make It Reign," successfully treads the thin line between their street

SPOTLIGHT

MARC RIBOT



MARC RIBOT Y LOS CUBANOS POSTIZOS

PRODUCER: JD Foster
Atlantic 83116

This is downtown New York fretboard sage Marc Ribot's Lower East Side analogue to Ry Cooder's smash "Buena Vista Social Club," and the roughness around its romantic heart makes Ribot's skewed take on Cuban sounds just as compelling in its own way. In league with his Los Cubanos Postizos (Prosthetic Cubans), Ribot essays the sexy songs and spirit of Arsenio Rodríguez, the golden-age Cuban bandleader and progenitor of *son*. The incisive sound that fans know from Ribot's guitar work with Tom Waits, Elvis Costello, the Lounge Lizards, and sundry Knitting Factory-scene ensembles is evident here, but with the lapidary licks tempered by a swaying lyricism. The Prosthetic (fake) Cubans include organ grinder John Medeski, bassist Brad Jones, percussionist E.J. Rodriguez, and drummer Robert Rodriguez, with Ribot adding a vocalization or two. And the ruckus they raise is more like a wild night in a Little Havana bar than any musicological expedition: Cue up the dancing "Aquí Como Allá" (or Ribot's own "Postizo") for the party and the doleful "Escalvo Tristé" for the long walk home.

base and their pop capabilities. Their loyal New York street fans will continue to stand behind them for tracks like "We Will Ball" and "Cross Bronx Expressway." The socially conscious "Who Am I" and "Keep On" will keep radio programmers sifting through the project looking for the act's next crossover hits.

SPOTLIGHT



THE SMASHING PUMPKINS

Adore
PRODUCERS: Billy Corgan, Brad Wood
Virgin 45879

The follow-up to Smashing Pumpkins' phenomenally successful 1995 double album, "Mellon Collie And The Infinite Sadness," "Adore" is a multifaceted work that should further group mastermind Billy Corgan's reputation as a ground-breaking writer/producer/performer while continuing the Chicago band's multi-platinum streak. Already, the title-track lead single has caught fire on the Modern Rock Tracks and Mainstream Rock Tracks charts, suggesting that the band—now consolidated from a quartet to a trio—still possesses a magic combination of mainstream appeal and street credibility. Beyond the track "Adore," the album is loaded with potential rock and pop singles, including the insistently tuneful "Perfect" and "Apples + Oranges," the slow-building "Daphne Descends," the grand ballad "Crestfallen," and the epic "Behold! The Night Mare." An adventurous album by a band whose only predictable move is to push the envelope.

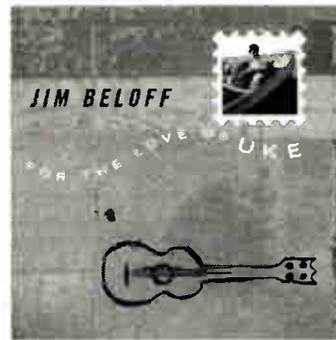
R & B

SPARKLE

Sparkle
PRODUCER: R. Kelly
Rockland/Interscope 90149

The self-titled debut album from Sparkle, a protégé of R. Kelly, has had a major jumpstart via the soulful "Be Careful." The vocalist is sure to become a newly inducted "diva" in the industry with such noteworthy tracks as "Time To Move On," "I'm Gone," "Turn Away," and "I Can On Me."

SPOTLIGHT



JIM BELOFF

For The Love Of Uke
PRODUCER: Rick Cunha
Flea Market Music 1002

Like banjo players Alison Brown and Béla Fleck, ukulele virtuoso Jim Beloff brings out the rarely heard nuances of an instrument often (and unjustly) caricatured as one-dimensional. An expert on the ukulele—an instrument most commonly associated with Hawaiian music, though it originates from Portugal—Beloff is also the author of the Miller Freeman Books tome "The Ukulele: A Visual History" and three uke songbooks. In addition, he has released a previous uke album, "Jim's Dog Has Fleas." On this release, Beloff shines on all fronts, from his charming, original compositions (notably the title track, "Hannah &," "Charles Ives," and "Big In Japan") to his instrumental interpretations of pop standards ("Till There Was You" and "When You Wish Upon A Star") and TV music ("Lucy & Fred," a morphing of the "I Love Lucy" and "Flintstones" themes). As an instrumentalist, Beloff coaxes warm, rich tones from his tenor and soprano ukes, and as a vocalist, he comes across with the supple grace of James Taylor. To round out the picture, the album features subtle but able backing from bassist Simeon Pillich, session drum icon Hal Blaine, and producer/multi-instrumentalist Rick Cunha. Contact: www.flea-mkt-music.com.

The singer pulls off a rather formidable cover of the late Minnie Riperton's "Lovin' You," and, although quite piercing, her voice is still a few octaves shy of the real thing. What's great about the album is that Sparkle doesn't try to do too much at once.

VITAL REISSUES®

THELONIOUS MONK

The Complete Columbia Solo Studio Recordings
REISSUE PRODUCER: Orrin Keepnews
ORIGINAL PRODUCER: Teo Macero
Columbia/Legacy 65495

Despite all the great horn and rhythm men who accompanied Thelonious Monk over the years, one of the unalloyed pleasures in jazz is hearing the master on his own. "The Complete Columbia Studio Recordings" is an inspired compilation, collecting the fruit of Monk's solo piano sessions from 1962-68 across two discs, including 14 previously unissued takes. The man behind the set is Orrin Keepnews, who produced Monk's earlier, epochal solo discs for Riverside. Here, he astutely arranges the master takes in sequence, with the alternates following, for a more enjoyable program. And that program includes: Monk essaying standards of his own and others in his inimitable style—a style that personifies the African/European fusion that is jazz, with off-kilter cadences and percussive textures

abounding. Melody, though, is always to the fore with Monk; so whether the subject is "Round Midnight" or "Just A Gigolo," his ivories sing. The sound, always a bit clattery, has been lovingly remastered. Here's hoping Legacy systematically overhauls the remainder of Monk's Columbia catalog in short order.

CHARLES MINGUS

The Complete 1959 Columbia Recordings
REISSUE PRODUCER: Michael Cuscuna
ORIGINAL PRODUCER: Teo Macero
Columbia/Legacy 65512-14

One of the peak years of jazz on record was undoubtedly 1959, and Charles Mingus' Columbia sessions were part of the reason why. In that year, the Promethean bassist/bandleader/composer produced one of the all-time great jazz albums for the label, "Ah Um," as well as the estimable set "Mingus Dynasty." Those two discs have been collected here, along with a third disc of six alternate takes, as "The Complete 1959 Columbia Recordings."

Many of the tracks on both "Ah Um" and "Mingus Dynasty" appear in unedited form for the first time; also, "Ah Um" comes with three bonus tracks, and "Mingus Dynasty" with one. It's all a boon to Mingus fans and the perfect introduction to those just dipping into the man's work. "Ah Um" features such favorites as the church workout "Better Git It In Your Soul" and the luminous ballad "Goodbye Pork Pie Hat," while "Mingus Dynasty" features the iconic "Gunslinging Bird" and a full-blooded turn on "Mood Indigo." The alternate takes set includes three tracks from each session, with "Diane" previously unissued. Pitching from the most raucous highs to the twilight blues, the collection is as dynamic as they come—and these albums have never sounded more alive (thanks to reissue producer Michael Cuscuna). Priced at \$39.98, the set comes in a slipcase; "Ah Um" and "Mingus Dynasty" will be available separately later, though the alternates disc may not.

She has a few songs that feature occasional rap hooks, but she knows her strengths are in ballads and midtempo tracks, which thankfully dominate the album.

JAZZ

BEN NEILL

Goldbug
PRODUCERS: Eric Calvi, Ben Neill
Antilles/Verve 314 557 085

This project is proof of how passé music can be when trendiness is the aesthetic credo. New York trumpeter/programmer Ben Neill's "Goldbug" is a contrived, soulless mess, despite the best efforts of such talented guests as cellist Jane Scarpan-toni, guitarist Page Hamilton, and DJ Spooky. Tracks like "Looking Glass" and "Syntonic" have surface allure, but there is such a dearth of invention that serious ennuï soon sets in. The bonus Spring Heel Jack remix of "Tunnel Vision" offers some reward, but you have to endure a long haul of boring beats and cheese textures (plus some pretty lame trumpet playing) to get there. For all its futurist pretensions, "Goldbug" sounds remarkably like the soundtrack to an '80s video game.

LATIN

▶ CHARLIE ZAA

Un Segundo Sentimiento
PRODUCER: Charlie Zaa
Sonolux/Sony 82706

This Colombian singer with the feathery tenor follows up his surprise smash "Sentimientos" with a like-minded collection of two-song medleys of Latino classics, which bear their own titles, such as "Suenos" ("En Mi Viejo San Juan," "Lamento Boricano") and "Amores" ("Esclavo Y Amo," "Entrega Total"). Thanks to its swaying, percussive, midtempo entries, this album should find more favor at pop and tropical radio than Charlie Zaa's previous disc.

★ SON BY FOUR

Prepárese
PRODUCER: Omar Alfanno
RJO Music 9801

Assuming new duties as producer and owner of his own record label, RJO Music, famed composer Omar Alfanno introduces a fine salsa quartet that weaves hearty R&B vocal sensibilities with bright, innovative tropical and pop arrangements. "No Hay Razón," which boasts the gritty lead vocals of the supremely underrated Angel Medina, already is a top 30 salsa hit that could be followed by the plaintive, soulful salsa entry "Corazones Solitarios." Contact: 787-729-9380.

CLASSICAL

▶ MAX LEVINSON

Out Of Doors: Piano Music Of Béla Bartók
PRODUCER: Elisabeth Ostrow
N2K 10028

Few pianists get such raves as Max Levinson did with his debut disc, an imaginative N2K set from last year that juxtaposed Brahms and Schumann with Schoenberg and Kirchner. With his sophomore effort, the young Bostonian doesn't rest on his laurels: He takes on the demanding solo works of Béla Bartók—items that have been played so superlatively by György Sándor, András Schiff, and Zoltán Kocsis, who have the music in their blood. But Levinson not only gets high marks for degree of difficulty, he delivers a well-executed, enjoyable collection. Perhaps he's not as beautifully ferocious as Kocsis in the "Allegro Barbaro" or as fluid as Schiff in the "Dance Suite," yet his way with the "Romanian Folk Dances" is as poetic as either. And Levinson invests the entire program with a tensile strength that, together with the glowing sound quality, makes this another impressive outing.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JE): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bambarger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

♥ N SYNC **Tearin' Up My Heart** (3:28)

PRODUCER: Kristian Lundin
WRITERS: M. Martin, K. Lundin
PUBLISHERS: Cheiron/BMG, ASCAP
REMIXERS: Brad Daymond, Alex Greggs, J.J. Flores
RCA 65484 (c/o BMG) (cassette single)

The follow-up to the boy group's breakthrough hit, "I Want You Back," has a similarly sticky hook and a fun sing-along chorus. Numerous notches above the current glut of boy-group fodder in quality, "Tearin' Up My Heart" contrasts its mildly clichéd lyrics with several ear-tickling keyboard twists and harmonies that ooze with engaging personality. No, this hitbound ditty isn't going to change the face of pop music... but it sure will make it a little more festive for a few minutes, which is more than a lot of other records accomplish.

★ JENNIFER PAIGE **Crush** (3:19)

PRODUCERS: Andy Goldmark, Jimmy Bralower
WRITERS: A. Goldmark, M. Mueller, B. Cosgrove, K. Clark
PUBLISHERS: New Nonpareil, BMI; Warner-Tamerlane/Be Le Be/Moo Maison/Rondor, ASCAP; About Time, PRS
REMIXERS: Dave Way, Strobe
Edel 03872 (cassette single)

Paige succeeds in the nearly impossible task of oozing smoldering sensuality without resorting to typical groans and moans. Instead, she uses her notably flexible vocal range to convey the emotion of the tune, quickly soaring to lilting high notes and then dropping to the lowest point of her register to accentuate within the space of several seconds. As a result, she breathes a refreshing intensity into the song that renders it far more sexy than it would have been had she simply taken the easy route. Fortunately, this talented new artist is given a substantial song to work with. Producers Andy Goldmark and Jimmy Bralower surround Paige with tense shuffle beats and twinkly synths, while Strobe remixes the cut to suit the needs of crossover radio programmers—who should lead the way in supporting this potential sleeper smash.

★ CHANTELE DOUCETTE **Lovin' You** (no timing listed)

PRODUCERS: T. Lawless, J. Pandolfo
WRITERS: M. Riperton, R. Rudolph
PUBLISHER: not listed
Vibe 7567 (cassette single)

You'd better have a fierce voice if you're going to take on Minnie Riperton's deliciously acrobatic classic. Newcomer Doucette more than meets the challenge in a lovely performance that matches the original note for note. She even manages to squeeze in a few of her own intriguing stylistic nuances, which is the element that will ultimately inspire repeated spins. The next step for this promising pop ingénue? A flashy original composition that will allow her to properly strut her stuff. Until then, bathe in the beauty of her crystalline soprano voice here.

DONNA LEWIS **I Could Be The One** (3:46)

PRODUCER: Donna Lewis
WRITERS: D. Lewis, G. Clark
PUBLISHERS: Big Sky Songs/Warner-Chappell, ASCAP
Atlantic 8571 (cassette single)

Lewis is out to prove that she's not a one-hit wonder with a pleasant li'l pop chugger that frames her whispery voice fairly well. What the artist really has going for her is an ability to write mass appeal songs that are considerably smarter than most. "I Could Be The One" also has a rhythm structure that is a tad more complex than your basic toe-tapper. In the end, that could be her ticket to career longevity.

CHUMBAWAMBA **Drip, Drip, Drip** (3:43)

PRODUCER: not listed
WRITERS: Chumbawamba
PUBLISHERS: Chumbawamba/Leosong, ASCAP
Republic/Universal 1304 (cassette single)

Speaking of maintaining the momentum of a massive first hit, the group that made noise with "Tubthumping" makes a valiant attempt to keep listeners engaged with a shuffler that doesn't quite have the spark needed to set airwaves on fire. It is a bit more clever in content than the previous "Amnesia" (in fact, it oozes with an interesting political subtext), but its instrumental energy doesn't always quite match the intensity of the vocals and chants.

R & B

▶ K-CI & JOJO **Don't Rush (Take Love Slowly)** (4:05)

PRODUCERS: Jeff Redd, K-Ci Hailey, JoJo Hailey, Damon Jones, Rory Bennett
WRITERS: K-Ci, J. Hailey
PUBLISHER: not listed
MCA 4193 (cassette single)

K-Ci & JoJo are making a name for themselves as two of the cleanest, sincerest balladeers out there right now—which is a definite difference from their days as members of Jodeci. "Don't Rush" stands as a lyrical gem in that the brothers not only reject the premature advances of a female admirer but do it with class. Although K-Ci gets a little throaty as the scene gets a bit more graphic, there are no harsh words or name calling... just a few words about how there's "a time to make love and a time to play." They're turning into such gentlemen!

JESSE POWELL **I Wasn't With It** (3:55)

PRODUCERS: Jon-John, Joey Elias
WRITERS: J. Robinson, J. Elias, E. Jackson
PUBLISHER: not listed
Silas/MCA 4200 (cassette single)

Powell brims with the potential to be the matinee idol of the jeep set on this finger-poppin' funk cruiser. He gets to swagger and strut with ample machismo over a spare, spine-crawlin' groove, though he wisely never stumbles into the trap of overselling the song. The song itself is an appealing change of pace in that it paints the man in a romantic relationship as a staunchly faithful figure—quite a difference from the freak-happy dude currently crowding R&B radio.

COUNTRY

▶ WADE HAYES **How Do You Sleep At Night** (3:25)

PRODUCER: Don Cook
WRITERS: J. McBride, J. Salley
PUBLISHERS: Sony/ATV Tunes/Cross Keys/Mill Village, ASCAP, W.B.M./Extra Innings, SESAC
Columbia 78848 (c/o Sony) (CD promo)

The latest single from Hayes' current album, "When The Wrong One Loves You Right," is a moody, midtempo song that boasts a catchy hook and a solid performance by Hayes. With each successive release he seems to grow more confident in his smoky baritone, and he imbues this taut single with a tense passion that perfectly suits the lyric. In a sea of same-sounding singles, this has an edgy intensity that should set it apart from the pack.

▶ SHANE STOCKTON **Gonna Have To Fall** (3:10)

PRDDUCER: Mark Wright
WRITER: S. Stockton
PUBLISHERS: We Don't Rent Pigs/Warner-Tamerlane, BMI
Decca 72060 (CD promo)

There's been lots of positive talk about this newcomer on Music Row, and this great little single demonstrates why. Not only does Stockton have lots of vocal personality, but this song proves he's also got the goods as a songwriter. It's an uptempo tune with an appealing melody and a solid lyric with a chorus that states, "We're gonna have to walk away from love, or we're gonna have to fall." It's as radio-friendly as they come and should help

draw attention to his debut album, "Stories I Could Tell."

★ HAL KETCHUM **When Love Looks Back At You** (3:04)

PRODUCER: Chuck Howard
WRITERS: J. Leary, C. Wiseman
PUBLISHERS: Leary's Tavern/Song Matters/Famous Corp./Almo/Daddy Rabbit, ASCAP
Curb 8582 (CD promo)

After several groundbreaking early hits marked by lyrical depth and memorable melodies, country radio and Ketchum seemed to part company in the last couple of years. This could be the song that reunites them. This single is marked by a well-written, positive lyric that builds to an anthem when Ketchum's voice swells and soars on the chorus. The jangly guitars propel the infectious melody, and the smoothness of the production places emphasis on Ketchum's winning vocal performance. Country programmers should give this attention.

DANCE

▶ FONDUE **Pump The Boogie** (no timing listed)

PRODUCER: M. Picchiotti
WRITER: not listed
PUBLISHER: not listed
REMIXER: Mark Picchiotti
Blue Plate 001 (12-inch single)

The first release on red-hot producer Mark Picchiotti's new indie label is a wicked house anthem on which he samples the percussion breakdown that links Dan Hartman's classic disco medley of "Vertigo" and "Relight My Fire." Although the familiarity of that retro lick will be the initial draw to the track, Picchiotti's skill for combining rousing, rugged beats with a memorable melody will keep punters coming back for more. Pick one of the record's several awesome remixes—and prepare to work up a serious sweat.

AC

▶ MARC COHN **Lost You In The Canyon** (4:16)

PRODUCERS: John Leventhal, Marc Cohn
WRITER: M. Cohn
PUBLISHER: Museum Steps, ASCAP
Atlantic 8580 (cassette single)

Cohn continues to surprise and delight with material from his current collection, "Burning The Daze." On its second single, he steamrolls through a guitar-fueled rock arrangement with more aggression than loyalists might be used to. It works extremely well, as each metaphor-laden verse builds to a thickly layered, easily accessible chorus. The spry quality of Cohn's performance could do wonders for his image at rock radio, though this single will begin its life at AC stations, where he continues to maintain solid popularity.

★ PHOEBE SNOW **Right To The End** (3:58)

PRODUCERS: Joel Moss, Jimmy Vivino
WRITER: G. McMahon
PUBLISHER: Big Mac/Geffen Again, BMI
REMIXERS: Kirk Yano
House of Blues 4675 (CD promo)

This is the single that should have introduced Snow's recent album, "I Can't Complain." Not only does it showcase her incredible pipes in a soft-pop framework that works well at AC radio, but it also pairs the underrated diva with Michael McDonald—whose own distinctive delivery is a perfect match. The romantic "Right To The End" comes in two solid versions: one that should tickle the fancy of adult-pop traditionalists and another, more soul-charged groove mix that's designed for triple-A listeners.

ROCK TRACKS

▶ LIONROCK **Rude Boy Rock** (3:48)

PRODUCER: Justin Robertson, Roger Lyons
WRITER: J. Robertson
PUBLISHERS: Reverb America/Songs of PolyGram International, ASCAP
Time Bomb/Concrete 7530 (CD promo)
"Rude Boy Rock" is a delectable musical

NEW & NOTEWORTHY

4 THE CAUSE **Stand By Me** (3:44)

PRODUCERS: Funky Be, Michael Vitoria, Maxi Media
WRITERS: J. Leiber, M. Stoller, B.E. King
PUBLISHER: not listed
RCA 65516 (c/o BMG) (cassette single)

Originally from Chicago, this adorable sibling teen quartet recently scored a massive pop smash throughout Europe with this funky rendition of Ben E. King's timeless hit. It's no surprise that the world is so ardently embracing it, since the act's technically sharp harmonies are balanced with an ample dose of infectious joy. The instrumentation chugs with an equally catchy hip-hop clip, topped with the kind of bright and springy synths that sound great on top 40 airwaves. "Twill be interesting to hear how the star-powered group handles original material in the future. In the meantime, expect savvy pop programmers to jump on this winner within seconds.

MISTER JONES **Destiny** (3:06)

PRODUCERS: Ali "Dee" Theodore, Steve Ett
WRITERS: A. Theodore, B. Brown, L. Allah
PUBLISHERS: Deermania/Music Corp. of America/Boogie Bang Entertainment, BMI
A&M 00696 (cassette single)

Combining hip-hop with rock'n'roll is nothing new. However, doing it with an insinuating pop flair definitely is. Led by enigmatic belter/songwriter Ali "Dee" Theodore, Mister Jones opens its sterling debut disc, "Hail Mary," with a head-bobbin' anthem that pleasantly recalls early Beastie Boys and Public Enemy while injecting a healthy splash of Hootie-like harmony rock for good pop measure. "Destiny" has a killer chorus and a slew of twitchin' turntable scratches, which should prove equally intriguing to modern rockers, top 40 listeners, and even hip-hop purists.

PHUNK JUNKEEZ **Hazez** (2:48)

PRODUCERS: Lee Popa, Phunk Junkeez
WRITERS: Phunk Junkeez, K. Reznik
PUBLISHERS: Go Big/Burning Bridge/Reznik, ASCAP
Trauma 105 (cassette single)

Who knew that Phoenix had such a plush funk/rock scene? Well, apparently it does, as this posse has been lovingly nurtured by the city's club circuit for roughly seven years. On this first single from the essential "Fear Of A Wack Planet," Soulman and pals plow through an irresistible blend of retro-funk guitars and alterna-pop keyboards that will draw instant comparisons to the Red Hot Chili Peppers. However, closer examination reveals a more subversively political lyrical attack and a far more slippery approach to brewing grooves. Rock radio tastemakers, take heed!

YOLANDA **Angel** (no timing listed)

PRODUCER: Yolanda
WRITER: Yolanda
PUBLISHER: Viva Productions, ASCAP
Viva 001 (cassette single)

The drag musical community spawns its most intriguing performer since RuPaul in the form of wildly charismatic Vermont-based tunesmith Yolanda. Unlike his contemporaries, he doesn't wail over dance beats. Rather, on the beautiful "Angel," he deftly blends heartfelt poetry with a sweet, largely acoustic pop arrangement. It remains to be seen whether the world at large will embrace a sensitive drag queen with a rich baritone voice. However, closed minds will miss out on what could be one of the strongest AC/pop compositions offered in months. Listen without prejudice. Contact: 802-865-0385.

RAP

▶ LORD TARIQ & PETER GUNZ **We Will Ball** (3:58)

PRODUCERS: Dave Atkinson
WRITERS: S. Hamilton, P. Pankey, D. Atkinson
PUBLISHERS: Bow Down/Gunz/No Bricks Allowed, BMI
Codeine/Columbia 41299 (c/o Sony) (cassette single)

Lord Tariq & Peter Gunz survive the single sophomore slump with "We Will Ball." More original than their pop hit "Deja Vu (Uptown Baby)," "Ball" finds the two rappers strutting over a gritty groove with lyrics that are a bit more street-conscious, as the duo calls out all those who doubted its ability to succeed. It's also another anthem/message of sorts to folks at both ends of the spectrum—those struggling and those balling.

HEATHER B. **Do You** (4:02)

PRODUCERS: Heather B., Kenny Parker, Hank Shocklee, Bilal Allah
WRITERS: K. Parker, H. Gardner
PUBLISHER: not listed
MCA 4195 (cassette single)

Don't ever count on Heather B. to change—and that's a good thing. She knows how to be hardcore without being soft porn, and her lyrics stick with the best of 'em. "Do You" finds her kicking much of her same, matter-of-fact flows, as she rips into an unnamed female MC for her non-ladylike behavior. The track should keep heads interested, as they're all likely to speculate about exactly who it is she's getting at.

Reviews & Previews

GENERAL MEDIA
EDITED BY EILEEN FITZPATRICK

HOME VIDEO
BY CATHERINE APPLEFELD OLSON

SINATRA: A PASSIONATE LIFE

Goldhil Home Media
50 minutes, \$19.95
Here they come. The trail of videos celebrating the life and legacy of Frank Sinatra is sure to send fans flocking to the nearest video store to purchase their own piece of entertainment history. This documentary presents an impressive array of archival performance footage that focuses primarily on Sinatra's music and film career in the Rat Pack era. Film clips begin with his earliest projects at MGM and then turn to his Columbia Records years, which is followed by footage of Sinatra and his pals on the stages of Vegas. For viewers looking for a personal touch, there's also a tour of the Palm Springs retreat where he spent much of his middle life. The tone of the program is pure praise, and none of Sinatra's more controversial endeavors are even mentioned. Unfortunately, also missing is much reference to the artist's years at Capitol Records, as well as hits like "My Way," "New York, New York," and "The Lady Is A Tramp." Contact: 805-495-0735.

MOBY DICK

Hallmark Home Entertainment/Artisan Entertainment
145 minutes, \$19.98
This lengthy, made-for-television remake of the classic Herman Melville story of man vs. nature is a little over the top but on par with big-budget special effects movies that today's audiences have come to expect. Patrick Stewart offers a fine performance as the indefatigable Captain Ahab. But his rendition cannot touch Gregory Peck's performance in John Huston's stellar 1956 adaptation of the novel. (Peck plays a small part in this remake.) The movie is action-packed, to say the least, but the filmmakers also do a commendable job of capturing the dark spiritual journey that unfolds aboard the Peaquot.

SPIES: OSS COVERT ACTION

MPI Home Video
45 minutes, \$19.98
If you're into safe houses, secret passages, and imminent danger, then this 13-tape spy series from MPI fits the bill. "OSS Covert Action" focuses on the elite force of secret agents that was created at the outset of World War II. Archival footage reveals the unit undergoing some fascinating training in Northern Africa, where it concocted the methods by which the Germans were provided with a false Allied invasion site. The second part of the tape looks at OSS action behind Japanese lines one year after the bombing of Pearl Harbor. These real-life adventures are as thrilling as any John Le Carré novel and provide a slice of history as well. MPI is selling the videos separately or as part of a boxed set for \$199.98.

HUMMINGBIRDS

Nature Science Network
33 minutes, \$19.95
It's a busy, busy, busy world for these tirelessly air-treading winged creatures, which are praised to the max in this niche video. The narrator of the program is clearly in awe of his subjects and uses the word "magic" over and over again to describe them. Amid all the adoration, he's trying to encourage a better understanding and appreciation of the hummingbird. And with their penchant for defying the laws of gravity with helicopter-like moves that include abrupt changes in direction, the tiny birds are, in fact, amazing. The narration is complemented by some cool zoom-lens footage that captures various types of humming-

birds in the midst of courtship, defending their territory, and just plain hanging around.

QUEST: LAST OF THE STONE AGERS

WinStar Home Entertainment
50 minutes, \$19.98
Like a wonderful sociology course, the "Quest" series presents a study of some of the different lifestyles of people sharing our planet—both tangible and mystical. This episode homes in on the second journey to New Guinea by French explorer Herve de Maigret, whose visit to the head-hunting cannibal tribe called the Amsat in the mid-'60s resulted in the documentary "The Sky Above, The Mud Below." This time around, Maigret discovers a changed Amsat people, who have all but given up their cannibalistic ways after they were "discovered" by a group of Catholic missionaries and encountered other Western influences. Still, their primal connections with each other and the natural resources around them reveal a totally different dimension of life.

CRICKET ON THE HEARTH

Golden Books Family Entertainment
45 minutes, \$12.98
Retailers looking for a way to refresh their holiday displays will delight in this "lost classic" from Jules Bass and Arthur Rankin Jr., the creators of such perennials as "Rudolph The Red-Nosed Reindeer," "Santa Claus Is Coming To Town," and "Frosty The Snowman." The animated tale, which is available for the first time on video, reveals the story of a toymaker and

his blind daughter whose Christmas cheer turns to sadness when they fall on hard times. Their tale is told by the amiable Cricket Crocket, who befriends the duo and helps them have a happy ending. The program features the voices of Roddy McDowall and Danny and Marlo Thomas in their first collaboration. The program originally aired as part of "The Danny Thomas Hour" in 1967. Although it is not as immediately engaging as its predecessors, "Cricket" does have a certain charm. Golden is also repackaging its other Christmas classics to represent a uniform "collector's edition" look.

ENTER*ACTIVE

BY DOUG REECE

THE HOUSE OF THE DEAD

Sega
Saturn
Sega has a winner here with this exclusive adaptation of the arcade smash hit. The surprise off-camera attacks, quick-paced shootouts, and gory zombies and mutants that helped the game suck up pocketfuls of greasy quarters in the trenches translate well on home systems. Sega also throws in a few new tricks, such as the Boss Mode, where users face off with the game's most potent adversaries. As with many other Saturn titles that allow the choice between using a standard controller and the "stunner gun" accessory, the former is preferable for accuracy, but the latter is better at creating a realistic feel.

HOT SHOTS GOLF

Sony Entertainment
PlayStation
"Hot Shots Golf" succeeds in delivering a console golf game with all the challenges and detail of similar titles, but outdoes the rest in the field by framing the experience in a user-friendly context. Unlike other games that can be intimidating or drab, "Hot Shots" is the perfect initiation into console golf with its helpful, complete lessons guide. That's not to say seasoned players won't find anything to like in this title. Forget the cutesy, wobbly-headed players. This is serious golf with serious courses and, on top of it all, the cleanest, meanest graphics we've seen in almost any sports title.

THE MUSE'S MUSE

www.musesmuse.com
This grass-roots songwriters' site is a wonderful resource for burgeoning artists looking to network, keep current on relevant issues, and learn a little about the industry. A no-frills layout gives way to a content-rich menu that includes links to various songwriting organizations and contests. The Muse also provides a fair, abridged overview of other sites songwriters might be interested in.

TROUSER PRESS

www.trouserpress.com
Call it a sign of the changing times. Trouser Press began as a rock magazine in the '70s, transformed itself into a definitive record guide book in the '80s, and now has solidified its presence as one of the strongest and most comprehensive artist and album information sites on the Internet. The site primarily

serves as a searchable online version of the first four editions of "The Trouser Press Record Guide," which contains in-depth information on more than 2,500 artists and nearly 10,000 albums from the '70s and '80s. The site also contains information on ordering the guide's latest edition, which features artists and titles from the '90s. An artist search not only produces a detailed history of the act, but also a complete discography and links to related topics. The site is nicely rounded out with an online column written by the editor of Trouser Press, as well as links to thousands of bulletin boards where fans can chat about their favorite group.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

A NIGHT WITHOUT ARMOR: POEMS BY JEWEL

By Jewel Kilcher
Read by the author
HarperAudio
70 minutes (unabridged), \$12
ISBN 0-694-52043-8
Music stores should do well with this collection of poetry by multi-platinum singer/songwriter Jewel. Audiobooks generally sell about 10% of the volume of their print counterparts, but in this case audio sales are likely to exceed hardcover sales, with Jewel's familiar, vulnerable voice interpreting her words. Predictably for a young star, her poems deal with loneliness on the road with such passages as "I'm told I'm adored by millions/But no one calls" and separation from a paramour. Other themes include love, sex, childhood memories, strangers on the street, and being young and female. They're familiar subjects, but her descriptive power, evocative phrasing, and expressive voice raise the work above mere cliché.

SOUNDS LIKE MURDER: DRIVING LESSONS

By Ed McBain
Read by Barbara Rosenblat
Random House Audiobooks
2 hours (unabridged), \$12.95
ISBN 0-375-40203-9
"Sounds Like Murder" is a series of short mystery stories commissioned for print in the U.K. by editor Otto Penzler. The stories have not been published here and thus are only available on audio. Each story was written by popular mystery writers, and the audiobook series, the slogan for which is "Short stories for short commutes," is perfectly suited for tight listening times. In McBain's "Driving Lessons," a teenage girl taking a driving lesson runs down a woman, seemingly accidentally. Her instructor appears to be drunk or drugged. The plot thickens, though, as detectives learn that the victim was the instructor's wife. There's also a subplot about a female detective's divorce. It's a taut, satisfying mystery, neatly tied up at the end, and veteran reader Rosenblat gives her usual terrific performance, acting out each of the characters.

TODDLERS: LOVE AND LOGIC PARENTING FOR EARLY CHILDHOOD

Jim Fay and Foster W. Cline, M.D.
Read by the authors
The Love and Logic Press (distributed by Penton Overseas)
Two hours, \$17.95
ISBN 0-944634-44-3
The presentation of this made-for-audio title is immediately refreshing. Many self-help audios feature authors reading their books in a stilted, dry tone. But Fay and Cline take an altogether different approach. They simply sit and chat about toddler issues in a spontaneous and natural way. The engaging nature of this program makes it a winner, as does their impressively helpful, common-sense approach to parenting. In a nutshell, their point is that when disciplining toddlers, a parent should not get angry and yell. Instead, he or she should simply explain the consequences of the behavior and give the appropriate punishment, such as a loss of privileges. It's not a permissive technique because the child is still punished. The difference is in attitude, and eventually the child will learn self-discipline. This tape can be of great value to parents of little ones.

ON THE TUBE

SPACE GHOST COAST TO COAST

Produced and created by Mike Lazzo and Keith Crofford
Cartoon Network, 11:30 p.m. ET, Fridays

On Leno, Letterman, and Conan, musical guests usually play their hit and leave. But there's one talk show where they're stripped of their instruments and obliged to interact with a yellow-caped animated host, as well as a giant praying mantis and a molten-rock humanoid, who serve as the host's late-night crew.

The host is cartoon superhero Space Ghost, and the show is the unique, bizarre, and hilarious "Space Ghost Coast To Coast," which airs Friday nights on cable TV's Cartoon Network.

Except for the honest-to-goodness live-action guests, the "Coast To Coast" characters and set are animated. The premise is that the egomaniacal yet essentially clueless Space Ghost, the hero of an actual 1960s Hanna-Barbera series, now presides over his own chat fest, filmed at his studios on the far-flung Ghost Planet.

Two of his vanquished arch-enemies are forced into indentured servitude to the black-hooded defender of the universe and are Space Ghost's unwilling and ever-scheming sidekicks. The sinister keyboard-playing mantis Zorak is his bandleader, and moody lava man Moltar is his director.

However out of the blue, "Space Ghost Coast To Coast" has developed into a radically different kind of showcase for

artists because it lets them perform outside of their musical box.

Unlike other talk shows, the musicians never perform on the program, with the exception of Pavement, which happened only because the perpetually out-of-it Space Ghost thought they were the Beatles.

But other guests have had different experiences on the show. For example, rapper Ice-T improvised a Space Ghost rhyme and the Millionaire (Michael Cudahy) of Combustible Edison smooth-talked with Space Ghost's swinging-hipster evil twin Chad.

During the Beck episode, Space Ghost thinks he has inadvertently destroyed Zorak with rays from the "power bands" on his arms and spends much of the interview trying to persuade the Gen X bard to take over as bandleader.

Beck later naps in his chair with



Space Ghost chats with R.E.M.'s Michael Stipe.

Sharing A Hit Duet, Arista's Monica Finds Her Own Voice On 'Boy'

BY ANITA SAMUELS

LOS ANGELES—In country music, duets sung by recording artists are commonplace; recent examples are "If You See Her/If You See Him" by Reba McEntire and Brooks & Dunn and "In Another's Eyes" by Trisha Yearwood and Garth Brooks. In some instances, these duets are featured on both acts' albums.

However, duets with two female artists—such as "Does He Love You" by McEntire and Linda Davis—don't occur as frequently. Perhaps one of the most memorable female duets in pop music was "No More Tears (Enough Is Enough)," a single

recorded by Barbara Streisand and Donna Summer in 1979.

Now Monica, 17, and Brandy, 18, have applied the idea to R&B music, recording "The Boy Is Mine" as a duet. The single, which went to radio May 4, reached No. 1 on the Hot 100 Singles chart in the June 13 issue and spent two weeks at No. 1 on the Hot R&B Singles chart.

According to executives at Arista Records, the song's performance has built anticipation for Monica's sophomore album, "The Boy Is Mine," due July 14. The track also appears on Brandy's album, released June 9 on Atlantic (Billboard, April 15). Arista

expects a simultaneous international release for Monica's set.

The single, made available commercially May 19, has sold 605,000 units, according to SoundScan.

Monica and Brandy have set a precedent in a genre in which duets are usually sung by a male and a female singer. They've also bypassed the popular R&B trend in which artists "feature" other acts on certain songs. Such songs aren't considered actual duets, and they tend to appear only on one artist's album.

Lionel Ridenhour, senior VP of black music at Arista Records (U.S.), says the distinction between

the two song styles is simple. "A duet is an equally billed song," he says. "A feature is where someone would come in—like an R&B person or a rapper—who will sing hooks. This [duet] is basically split down the middle, 50/50. The song's on both albums. It's 'Monica and Brandy' on [Monica's] album. I think with the

make with assurance. I'm 17 now; my lyrics aren't sexually explicit but are about love and being in love. I speak on those subjects for what I know them to be."

The album features the songwriting and production talents of Dallas Austin, Daryl Simmons, Jermaine Dupri, David Foster, and Jerkins. Monica, who co-wrote many tracks on the album, plans to take her time learning and perfecting skills like songwriting and producing.

At age 14 Monica showcased her "diva-like" vocals on singles such as "Don't Take It Personal (Just One Of Dem Days)" and "Before You Walk Out Of My Life," from her debut album, "Miss Thang," on Rowdy/Arista. Both singles went to No. 1 on the Hot R&B Singles chart in 1995. By the following year, her third single, "Why I Love You So Much"/"Ain't Nobody," had secured her place as a bona fide R&B singer. "Miss Thang" peaked at No. 7 on Billboard's Top R&B Albums chart and at No. 36 on The Billboard 200.



MONICA

Puffy's Rock-Tinged 'Come With Me' Gets A Lukewarm Reception At R&B Radio

RAP'S ROCK: The merging of rock and rap music isn't new. In fact, one of its earliest examples was when the Beastie Boys first made their presence known as rock-influenced rappers in 1981. Over the years, there have been a slew of rapper-rocker pairings on singles, including Public Enemy with Anthrax in 1993, BLACKstreet Featuring Ol' Dirty Bastard with Slash of Guns N' Roses in 1997, and Snoop Doggy Dogg with Rage Against The Machine in 1997. And perhaps the most popular was the 1986 Run-D.M.C. hit "Walk This Way," which featured Aerosmith's Steve Tyler and Joe Perry.

Sean "Puffy" Combs is revisiting the idea with "Come With Me," which features Led Zeppelin's Jimmy Page. The single is from the soundtrack to "Godzilla" on Epic Records. Combs initially tapped into the concept of a rock-rap hybrid for his rock-flavored remake of "It's All About The Benjamins" in November 1997.

But while R&B audiences embraced "Walk This Way" in the mid-'80s, "Come With Me" isn't getting much love at R&B radio. In fact, many R&B stations aren't playing the song at all.

Sean Taylor, PD of WHTA Atlanta, says there is resistance to the song.

"Most people are pretty open, but I think Puffy is ahead of his time with this," he says. "I can listen to it, but I don't think the urban audience would be open to it. That's probably where hip-hop is going, but [with] his remake of 'It's All About The Benjamins,' the rock version was still more hip-hop-flavored."

Back in 1986, "Walk This Way" spent time on several Billboard charts simultaneously. It peaked at No. 8 on the Hot R&B Singles chart and at No. 13 on the Hot Dance Music/Club Play chart. On the Hot 100 Singles chart, it peaked at No. 4.

Sources say the only reason "Come With Me" isn't being played is because it simply doesn't fit the R&B format.

"I just think it sounds like a rock record," says Al Fiala, music director of R&B station WJHM Daytona Beach, Fla. "I like the record, but when I hear it, I hear [the 1975 Led Zeppelin track] 'Kashmir.' I don't think you hear an R&B record, you hear a Zeppelin record."

According to Tracy Cloherty, PD for R&B WQHT New York, the station is playing the record, but she declined to say whether there had been resistance to it.

According to The Hollywood Reporter, for the week of June 9-15, "Godzilla" was fourth among the top five highest-grossing films, taking in \$1.5 million. The "Godzilla" soundtrack, which was released May 19, has sold 289,000 units, according to SoundScan. "Come With Me" was serviced to radio May 19 and was made commercially available June 9.

"I think it's a shame that we need to adjust our game plan for urban radio," says Polly Anthony, president of Epic Records. "I speak on behalf of Epic Records and Puffy himself in saying that this is a groundbreaking record. It's a fact that the programming departments at radio stations are a potent judge and jury. It was our hope that with this record, this judge and jury would step aside and let the listeners deliver the verdict. Of course, it's important to us that 'Come With Me' has a home with urban radio.

"A remix of 'Come With Me' has always been in our plans, and we'll be servicing it shortly to urban radio," Anthony adds. "And by the way, it's the bomb."

IAAAM'S DIAMONDS: The International Assn. for African-American Music (IAAAM) held its annual conference June 6-8 in Philadelphia. The highlight of the confab was the IAAAM Diamond Award for Excellence gala, which honored Patti LaBelle, Frankie Beverly and Maze, Isaac Hayes, Keith Sweat, the late George Howard, Jazzy Jeff Townes, producers Denzil Foster and Thomas McElroy, and industry veteran Jack "the Rapper" Gibson.

According to IAAAM co-founder Dyana Williams, plans are under way for a possible TV special for next year's event, which will coincide with the 20th anniversary of celebrating June as Black Music Month.

Assistance in preparing this column was provided by Billboard contributor David Nathan in Los Angeles.



by Anita M. Samuels



Billboard TOP R&B ALBUMS

JUNE 20, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	32	—	2	MASTER P NO LIMIT 53538*/PRIORITY (12.98/19.98) 1 week at No. 1	MP DA LAST DON	1
2	1	1	3	DMX RUFF RYDERS/DEF JAM 55822*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
*** HOT SHOT DEBUT ***						
3	NEW ▶	—	1	ONYX JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
4	2	2	4	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
5	3	5	7	BIG PUNISHER ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
6	4	3	3	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
7	6	9	38	JON B. ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
8	NEW ▶	—	1	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
9	7	8	8	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
10	9	6	6	FIEND NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
11	10	7	3	VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPLETION SHORT 46100/JIVE (12.98/19.98)		7
12	8	—	2	MO THUGS FAMILY MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
13	13	11	4	XSCAPE SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
14	15	14	37	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
15	5	4	5	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
16	12	13	12	SOUNDTRACK ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
17	11	12	10	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
18	16	17	30	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
19	14	10	4	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
20	20	26	7	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	19
21	19	20	36	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
22	17	15	51	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
23	21	21	17	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
24	22	22	29	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
25	18	16	9	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
26	31	38	28	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
27	25	29	38	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
28	23	19	6	WC RED ANT/LONDON 82895/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
29	36	37	16	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
30	27	23	8	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
31	26	28	35	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
32	37	24	9	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
33	33	30	11	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
34	29	25	13	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
35	28	35	38	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
36	34	32	15	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
37	35	27	10	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
38	30	31	41	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
39	24	18	5	SOUNDTRACK UNTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
40	39	36	31	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
41	38	34	11	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
42	41	41	16	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
43	44	39	33	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
*** PACESETTER ***						
44	64	51	60	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
45	43	44	11	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
46	46	46	45	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
47	45	48	47	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
48	49	50	13	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27

49	42	33	6	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	10
50	50	40	11	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
51	40	65	8	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
52	54	49	11	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
53	48	42	22	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
54	47	43	10	AZ NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
55	53	45	4	CONCENTRATION CAMP II C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST	24
56	56	52	15	BEENIE MAN SHOCKING VIBES 1513*/MP (9.98/14.98) HS	MANY MOODS OF MOSES	35
57	57	57	11	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
58	55	60	32	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
59	58	53	7	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
60	69	56	30	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	48
61	63	64	64	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
62	51	47	25	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13
63	76	63	9	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
64	62	58	30	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
65	65	61	50	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
66	61	62	30	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
67	59	59	12	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
68	52	55	5	VARIOUS ARTISTS OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	52
69	66	54	12	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	1
70	67	67	55	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
71	75	66	20	YOUNG BLEED ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	1
72	60	73	68	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
73	73	68	39	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
74	77	70	11	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	47
75	79	80	31	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
76	78	75	31	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
77	74	77	5	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	72
78	68	72	9	DAVINA LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS	34
79	72	78	29	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
80	89	85	84	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
81	71	71	10	FATAL RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	10
82	NEW ▶	—	1	LISA STANSFIELD ARISTA 19012* (9.98 CD)	THE #1 REMIXES (EP)	82
83	84	84	5	ALLFRUMTHA I PRIORITY 50588* (10.98/16.98) HS	ALLFRUMTHA I	32
84	88	83	6	7 MILE CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE	64
85	RE-ENTRY	—	15	MARVIN SEASE JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
86	90	82	37	BOYZ II MEN ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
87	83	81	15	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
88	NEW ▶	—	1	LUNASICC AWOL/NOO TRYBE 45804/VIRGIN (10.98/15.98)	A MILLION WORDS A MILLION DOLLARS	88
89	NEW ▶	—	1	ANGEL GRANT FLYTE TYME 53130/UNIVERSAL (10.98/16.98)	ALBUM	89
90	85	88	29	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
91	86	93	81	DRU HILL ▲ ISLAND 524306 (10.98 EQ/16.98) HS	DRU HILL	5
92	91	87	10	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
93	96	92	38	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
94	80	94	45	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS	TIME FOR HEALING	24
95	RE-ENTRY	—	15	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL (10.98/16.98) HS	ONE HEART ONE LOVE	67
96	87	86	36	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.983)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
97	82	90	34	UNCLE SAM ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
98	92	91	38	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
99	98	98	32	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
100	95	95	50	PATTI LABELLE ● MCA 11642 (10.98/16.98)	FLAME	10

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiples shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

MUSIC FOR THE MIND AND SPIRIT



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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	10	BE CAREFUL SPARKLE (ROCK/LAND/INTERSCOPE)	6 wks at No. 1
2	2	7	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)	
3	3	22	TOO CLOSE NEXT (ARISTA)	
4	6	15	THEY DON'T KNOW JON B. (Y&B YUM/550 MUSIC/EPIC)	
5	5	12	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUD)	
6	4	33	I GET LONELY JANET (FEAT. BLACKSTREET) (VIRGIN)	
7	8	13	IT'S ALL ABOUT ME MYA & SISQO (UNIVERSITY/INTERSCOPE)	
8	10	8	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. Q.C. DIRTY BASTARD & MYA (INTERSCOPE)	
9	7	27	ALL MY LIFE K-CI & JOJO (MCA)	
10	9	30	ANYTIME BRIAN MCKNIGHT (MOTOWN)	
11	14	4	FRIEND OF MINE KELLY PRICE (T-NECK/ISLAND)	
12	11	9	THE ONLY ONE FOR ME BRIAN MCKNIGHT (MOTOWN)	
13	13	8	MY WAY USHER (LAFACE/ARISTA)	
14	12	19	LET'S RIDE MONTY JORDAN FEAT. MASTER P & SILK THE SHOCKER (DEF JAM/MERCURY)	
15	15	13	THE ARMS OF THE ONE WHO LOVES YOU XSCAPE (SO SO DEF/COLUMBIA)	
16	31	3	ARE YOU THAT SOMEBODY? AALIYAH (BLACKGROUND/ATLANTIC)	
17	16	7	MY ALL MARIAM CAREY (COLUMBIA)	
18	23	30	SEVEN DAYS MARY J. BLIGE (MCA)	
19	18	21	WE BE CLUBBIN' ICE CUBE (HEAVYWEIGHT/A&M)	
20	27	12	NO GUARANTEE CHICO DEBARGE (KEDAR/UNIVERSAL)	
21	21	9	I GOT THE HOOK UP! MASTER P FEAT. SONS OF FUNK (NO LIMIT/PRIORITY)	
22	17	19	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	
23	20	32	NICE & SLOW USHER (LAFACE/ARISTA)	
24	29	3	LUXURY: COCOCURE MAXWELL (COLUMBIA)	
25	22	29	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	
26	24	9	DOOR #1 LSG (EASTWEST/EEG)	
27	32	6	MAKE IT HOT NICOLE FEAT. MISSY "MISSEANOR" ELLIOTT & MOCHA (ELEKTRA/VEEG)	
28	30	4	LOST ONES LAURYN HILL (RUFFHOUSE/COLUMBIA)	
29	26	16	WHO AM I BEEBIE MAN (2 HARD/VP)	
30	19	31	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	
31	25	21	PARTY AIN'T A PARTY QUEEN PEN (LIL' MAN/INTERSCOPE)	
32	28	5	MONEY AIN'T A THANG JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)	
33	44	15	GOTTA BE JAGGED EDGE (SO SO DEF/COLUMBIA)	
34	35	49	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)	
35	39	16	MONEY, POWER & RESPECT THE LOX (FEAT. DMX & UL' KIM) (BAD BOY/ARISTA)	
36	43	6	WITH ME PART 1 DESTINY'S CHILD (FEAT. JD) (COLUMBIA)	
37	41	10	ALL THAT I AM JOE JIVE	

Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	1	7	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
2	2	11	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/VEEG)
3	8	4	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)
4	—	1	MY BODY LSG (EASTWEST/EEG)
5	3	6	5 STEPS DRU HILL (ISLAND)
6	6	12	HOLD ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
7	—	1	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)
8	5	8	EVERYTHING MARY J. BLIGE (MCA)
9	4	4	LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
10	9	18	NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
11	14	10	TYRONE ERYKAH BADU (KEDAR/UNIVERSAL)
12	7	8	A DREAM MARY J. BLIGE (ARISTA)
13	18	13	MY LOVE IS THE SHHH! SOMETHING FOR THE PEOPLE (FEAT. TRINA & TAMARA) (WARNER BROS.)

14	20	18	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)
15	10	19	I CAN LOVE YOU MARY J. BLIGE (MCA)
16	15	27	CAN WE SWV (JIVE)
17	25	2	BURN MILITIA (RED ANT)
18	13	13	FEEL SO GOOD MASE (BAD BOY/ARISTA)
19	12	25	FOR YOU KENNY LATTIMORE (COLUMBIA)
20	16	41	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	19	36	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
22	21	19	NEVER MAKE A PROMISE DRU HILL (ISLAND)
23	17	4	DANGEROUS BUSTA RHYMES (ELEKTRA/VEEG)
24	11	31	THE SWEETEST THING REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
25	—	6	SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE (JIVE)

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

R&B SINGLES A-Z

62	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	2	LIVE PARTY (Lil' Joe Wein, BMI/Harrick, BMI/Longitude, BMI)
68	357 (Un Rivera, ASCAP/Warner-Tamerlane, BMI/MCA-Duchess, BMI)	7	ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)
12	ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hoe Bee Doin', ASCAP/2 Big Prox, ASCAP/WB, ASCAP/HL/WBM)	10	ALL MY LOVE (Lil' Lu, BMI/EMI Blackwood, BMI/Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Ince Ronnie's, ASCAP) HL/WBM
48	AM I DREAMING (Irving, BMI/Liesjka, BMI) WBM	5	THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM
96	BEAUTIFUL BLACK PEOPLE (Ava, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)	39	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/RZD, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
21	BODY BUMPIN' YIPPIE-YI-YO (Smelgood, ASCAP)	1	THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL
46	BRING IT ON (Fred Jenkins III, BMI/X-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL	80	BRING IT ON (My Dog Luna, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP/Rondor, PRS/Nuthouse, ASCAP)
67	CHANGE YOUR WAYS (Hookman, BMI/Hookman, ASCAP/Uncommon Tom, BMI/Musically Mine, BMI)	11	CHEERS 2 U (Herbolicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
74	CHOKÉ (B.L.H.U.N.T., BMI/Fict, BMI)	53	CLOCK STRIKES (Virginia Beach, ASCAP/Magoo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
81	COME & GET IT (CMM, ASCAP/Big-N-Mage, BMI)	65	COME OVER TO MY PLACE (Davina, BMI)
55	CRAZY FOR YOU (MCA)	29	DEJA VU (UPTOWN BABY) (MCA, BMI) HL
97	DING-A-LING (African, BMI)	37	DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM
98	DOO DOO BROWN (MSJ, BMI)	16	DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)
56	FREAK OUT (September Six, ASCAP/Donni, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil' Boyz, BMI)	51	FULL COOPERATION (Erick Sermon, ASCAP/Illotic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)
28	GET AT ME DOG (Boomer X, ASCAP/Copyright Control/Damon Blackmon, ASCAP/Franky, BMI)	79	GETTIN' JIGGY WIT IT (Treyball, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) HL/WBM
64	GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	36	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Jo, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/LB Fam, ASCAP) HL
87	GOT'S LIKE COME ON THROUGH (Duck Low, ASCAP/Remidi, ASCAP)	90	HE GOT GAME (Bring The Noise, BMI/Def, BMI/Cotillon, BMI/ten East, BMI/Springalo Toones, BMI/Richie Furay, BMI/Copyright Control)
34	HOW DO I SAY I'M SORRY (EMI April, ASCAP/Neande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI)	44	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
99	IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL/WBM	4	I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
92	I GOT IT MADE (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI/Bridgeport, BMI/Almo, ASCAP/Ace Ace, ASCAP)	14	I GOT THE HOOK UP! (Big P, BMI/Burrin Avenue, BMI)
16	IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL	6	IT'S ALL ABOUT ME (O'Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI/WB, ASCAP) WBM
32	I WANNA GET NEXT TO YOU (MCA, BMI) HL	71	JAM ON IT (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)
81	JUST BE STRAIGHT WITH ME (Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM	10	LET'S RIDE (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
76	LIKE WE DO (Ghetto Street Funk, ASCAP/Hit Co. South, ASCAP/Full Keel, ASCAP)	63	LIL' RED BOAT (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Karmamrak, ASCAP)
50	LOVE FOR FREE (Dimky B, ASCAP/Reil South, ASCAP/BMD, ASCAP/Lil' Lu, BMI/Music & Media International, BMI)	84	LOVE HURTS (Milahn, ASCAP/Jajapo, ASCAP)
86	LOVE LETTERS (LeoSun, ASCAP/Avemal, ASCAP/Irving, BMI/Rondor, PRS/EMI April, ASCAP)	43	MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI) HL
49	A MILLION AND ONE QUESTIONS THE CITY IS MINE (Lil' Lu, BMI/EMI Blackwood, BMI/Office Pear, ASCAP/Warner-Tamerlane, BMI/Donni, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night Riders, ASCAP) HL/WBM	93	MOAN & GROAN (GEMA/WB, ASCAP/Playhard, ASCAP/Ankine, ASCAP) WBM
19	MONEY, POWER & RESPECT (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM	59	MONEY (Un Rivera, ASCAP/Warner-Tamerlane, BMI/Clark True Funk, BMI)
68	THE MOST BEAUTIFUL GIRL (Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)	8	MY ALL/BREAKDOWN (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Siet, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP)
7	MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP)	24	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
31	NINETY NINE (FLASH THE MESSAGE) (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL	22	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Mele, BMI/Ms. May's, BMI/Milkan/Nitty & Capone, BMI) WBM
65	N.O.R.E. (Suite 1202, BMI/Jose Luis Gotcha, BMI/Siam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI)	66	OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquartz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM
82	OUT OF SIGHT (YO) (All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/Al West, BMI) HL	30	PARTY AIN'T A PARTY (Queen Pen, ASCAP/Funky Mama, ASCAP/Zomba, ASCAP/Donni, ASCAP/LB Fam, ASCAP/EMI, ASCAP/Abdur Rahman, ASCAP/Real To Da Core, ASCAP)
58	THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Truntrams, ASCAP/Al Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM	45	RAM (Bam Jams, BMI/MCA, BMI/Pastorius, BMI) HL
23	RAISE THE ROOF (L.C.M. Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI) HL/WBM	95	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) (Bilsum, BMI/Wabastone, ASCAP/Pure Delite, BMI)

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	4	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)	3 wks at No. 1
2	3	21	THEY DON'T KNOW/ARE U STILL DOWN JON B. (Y&B YUM/550 MUSIC/EPIC)	
3	2	6	I GET LONELY JANET (FEAT. BLACKSTREET) (VIRGIN)	
4	4	19	TOO CLOSE NEXT (ARISTA)	
5	5	8	THE ARMS OF THE ONE WHO LOVES YOU XSCAPE (SO SO DEF/COLUMBIA)	
6	6	7	MY ALL/BREAKDOWN MARIAM CAREY (COLUMBIA)	
7	—	1	MY WAY USHER (LAFACE/ARISTA)	
8	7	13	CHEERS 2 U PLAYA (DEF JAM/MERCURY)	
9	10	12	SAY IT VOICES OF THEORY (H.O.L.A./RED ANT)	
10	8	15	IT'S ALL ABOUT ME MYA & SISQO (UNIVERSITY/INTERSCOPE)	
11	9	14	LET'S RIDE MONTY JORDAN FEAT. MASTER P & SILK THE SHOCKER (DEF JAM/MERCURY)	
12	14	11	I GOT THE HOOK UP! MASTER P (NO LIMIT/PRIORITY)	
13	11	13	RAISE THE ROOF LUKE FEAT. NO GOOD BUT SO GOOD (LUKE ISLAND)	
14	15	4	SHORTY YOU KEEP PLAYIN' WITH MY MIND IMAJIN FEATURING KEITH MURRAY (JIVE)	
15	16	3	WHATCHA GONE DO? LINK (RELATIVITY)	
16	21	9	DO YOUR THING 7 MILE (GRAVE)	
17	17	18	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	
18	13	8	TURN IT UP (REMIX) FIRE IT UP BUSTA RHYMES (ELEKTRA/VEEG)	
19	20	3	NINETY NINE (FLASH THE MESSAGE) JOHN FORTE (RUFFHOUSE/COLUMBIA)	
20	12	12	MONEY, POWER & RESPECT THE LOX (FEAT. DMX & UL' KIM) (BAD BOY/ARISTA)	
21	19	14	WHO AM I BEEBIE MAN (2 HARD/VP)	
22	24	18	GET AT ME DOG DMX (FEAT. SHEEK OF THE LOQ RUFF RIDERS/DEF JAM/MERCURY)	
23	18	14	VICTORY PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	
24	23	6	I WANNA GET NEXT TO YOU CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)	
25	25	15	IMAGINATION TAMIA (QWEST/WARNER BROS.)	
26	22	12	SECOND ROUND K.O. CANIBUS (UNIVERSAL)	
27	—	1	HOW DO I SAY I'M SORRY TAMI DAVIS (RED ANT)	
28	26	26	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	
29	—	1	THERE YOU ARE SAM SALTER (LAFACE/ARISTA)	
30	28	30	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	
31	29	21	MAKE EM' SAY UHH! MASTER P (NO LIMIT/PRIORITY)	
32	27	15	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	
33	32	21	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	
34	41	4	WHATUON LATANYA FEATURING TWISTA (BLUNT/TVT)	
35	35	2	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUD)	
36	30	7	2 LIVE PARTY THE 2 LIVE CREW (LIL' JOE)	
37	38	2	FREAK OUT NUTTA BETHA FEAT. TEDDY RILEY AND ANONYMOUS (L.A. MANN/INTERSCOPE)	

Records with the greatest sales gains. © 1998 Billboard/BPI Communications and SoundScan, Inc.

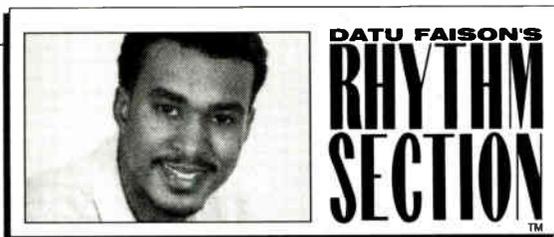
38	37	17	THE PARTY CONTINUES JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
39	31	9	CLOCK STRIKES TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
40	43	13	GITTY UP SALT-N-PEPA (RED ANT/LONDON/ISLAND)
41	45	13	ALL MY LIFE K-CI & JOJO (MCA)
42	33	19	ROMEO AND JULIET SILK-E. FINE FEAT. CHILL (GRAND JURY/RCA)
43	34	21	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
44	52	3	LOVE FOR FREE RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
45	42	14	DO FOR LOVE 2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
46	48	19	OFF THE HOOK JODY WATLEY (ATLANTIC)
47	59	18	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)
48	—	4	RUTHLESS FOR LIFE MASE (RUTHLESS/EPIC)
49	55	28	A SONG FOR MAMA BOYZ II MEN (MOTOWN)
50	70	3	SINFUL COSMIC SLOP SHOP (M/TIME/MCA)
51	44	2	THISAWAY, THATAWAY (HILLSIDE ANTHEM) PLAYERS FOR LIFE (BIG J)
52	40	7	CHOKÉ B.L.H.U.N.T. (SELECT)
53	36	8	CRAZY FOR YOU EBONI FOSTER (HENDRIX/MCA)
54	50	13	THROW YO HOOD UP MR. MONEY LOCFEAT. ABOVE THE LAW (LOC-N-UP)
55	51	22	NICE & SLOW USHER (LAFACE/ARISTA)
56	58	18	ALL I DO SOMETHING FOR THE PEOPLE (WARNER BROS.)
57	56	10	JAM ON IT CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
58	49	13	RAIN SWV (RCA)
59	57	10	OUT OF SIGHT (YO) RUFUS BLAQ (PERSPECTIVE/A&M)
60	54	16	BRING IT ON KEITH WASHINGTON (SILAS/MCA)
61	39	11	COME OVER TO MY PLACE DAVINA (LOUD)
62	61	2	CHANGE YOUR WAYS SEC-N-SOL (WARNER BROS.)
63	68	9	SOUTHSIDE LIL' KEKE (JAM DOWN/BREAKAWAY)
64	62	15	A MILLION AND ONE QUESTIONS THE CITY IS MINE JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
65	—	5	STAY ROOM SERVICE (EASTWEST/EEG)
66	—	1	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) SOUTHSIDE DOWN/SHUN FEAT. LA SHO & STYLZ (HARRINGTON/ARISTA)
67	53		

JUNE 20, 1998

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'MY WAY' by Usher, and 'LOVE FOR FREE' by Reel.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FULL COOPERATION' by Def Squad, 'MONEY' by Charli Baltimore, and 'RUTHLESS FOR LIFE' by MC Ren.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. * Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



DYNAMIC DUO: Just when you thought the single couldn't get any bigger, Brandy & Monica's "The Boy Is Mine" (Atlantic) grows by another 19% at retail, bringing the week's tally to more than 340,000 units. According to Atlantic, 2 million copies were shipped to retail, and more than 900,000 of those have been scanned. Since Brandy's album is now in stores and will chart here next issue, the label is debating whether shipping additional copies would reduce short-term album sales. Nonetheless, with airplay standing at 48 million listeners, the song's total chart points are the highest that Hot R&B Singles has seen since the debut last June of the Bad Boy/Arista track "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112).

MASTER PLAN: We know that Master P has a strong underground following, but the added exposure he received via his Miramax-distributed film "I Got The Hook-Up!" has nearly doubled the rapper's following. His latest offering, which the artist has been touting as his last solo effort, "MP Da Last Don" (No Limit/Priority), blasts to No. 1 on Top R&B Albums and The Billboard 200, after street-date violations spawned early debuts on both charts last issue. The set sold more than 495,000 units in its first complete week at retail. By comparison, his last album, "Ghetto D," released just nine months ago, raked in 260,000 units in its first full week. As testament to his underground appeal, "I Got The Hook Up!," the title track to P's film, ranks at No. 14 on Hot R&B Singles and is his biggest radio single, tapering off at a modest 16 million listeners. That cut also reaches the apex on Hot Rap Singles this issue. If "MP Da Last Don" sees a decline relative to that of "Ghetto D," which fell by 40% in its second full week of sales, the former could still post sales of more than 297,000 units next issue. According to Atlantic, Brandy's album "Never Say Never" shipped 1 million units for its June 9 release. Although "The Boy Is Mine" has huge radio and sales momentum, will her album have enough chart muscle to dethrone Master P next issue?

LONG LIFE: "They Don't Know" by Jon B. (Yab Yum/550 Music) is moving in the opposite direction of typical 20-week-old records. That tune rises 4-2 on Hot R&B Singles with an audience increase of 1.5 million. The song has actually been charting on Hot R&B Airplay for 15 weeks and sees its high mark on that airplay list at No. 4. "They Don't Know" began charting as a double-sided single, which featured "Are U Still Down" as the original A-side on Hot R&B Singles in the Jan. 31 issue. The B-side, "They Don't Know," was given precedence in the March 28 issue after gaining more audience than the former. With the improvement on this issue's chart, the B-side grows to 37 million listeners.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	DO YOU	HEATHER B. (FREEZE/REPLAY)
2	5	3	BABY BE THERE	NU FLAVOR (REPRISE/WARNER BROS.)
3	4	4	IF YOU WERE MINE	TAMI HERT (550 MUSIC/EPIC)
4	3	2	GIRL GOT BODY	DAZZ BAND (PLATINUM/INTERSOUND)
5	10	4	NO STOPPIN'	THE JIVE ALL-STARS FEAT. JANE BLAZE, KISSNO AND MIC VANDALZ (JIVE)
6	1	16	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
7	6	2	DAY & NIGHT	PRETZ FUSITAZ FEAT. LAZEE BONE & VIBRZE BONE (NO THUS/RELATIVITY)
8	—	1	FUGAZI	FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
9	8	3	GIRLS	DJ SMURF (ICHIBAN)
10	11	2	MONEY BY THE TON	C-BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
11	7	2	I'LL HOUSE YOU '98	JUNGLE BROTHERS (WARLOCK)
12	9	2	I LOVE THE NIGHTLIFE (DISCO 'ROUND)	INDIA AND NUYORICAN SOUL (WORK/EPIC)
13	15	2	HITIN' CORNAZ	BIG SYKE (THUMP)
14	12	7	60 WAYS	VERONICA (H.O.L.A./RED ANT)
15	20	11	HERE COMES THE HORNS	DELINQUENT HABITS (RCA)
16	—	23	AZ SIDE	NASTYBOY ALKOR FEAT. MANDI (NASTYBOY/CLASSNOTES/MERCURY)
17	19	4	STREET LIFE	LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
18	17	11	SABROSURA	D.J. LAZ (PANDISC)
19	21	10	LET IT GO	NICE & SMOOTH (STREET LIFE/DIVINE/ALL AMERICAN)
20	—	7	PUERTO RICO	FRANKIE CUTLASS (HOODY/FREEZE/MOONROOF)
21	16	12	THEY BE JUMPIN	MIDNIG LONG FEAT. KOBILL & TETRAZ (MAJOR TURBO/ISO LONGALZ/ISO)
22	18	4	GET YO ASS IN THE WATER AND SWIM LIKE ME!	GEORGE CLINTON (DOUGLAS/GRVITY)
23	13	4	IF YOU DON'T KNOW	KILLAH PRIEST (GEEFFEN)
24	—	36	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
25	25	12	BLAST FIRST	PARIS (UNLEASHED/WHIRLING)

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

MONICA

(Continued from page 23)

built up and hyped up, and [the controversy] has added to sales. The single is going to further fuel it. It will be very lucrative."

According to Sheila Coates, VP of urban marketing at Arista Records, plans for marketing Monica's new album are being finalized. On July 9, there will be a listening party for the vocalist in Los Angeles. A listening party is also planned for New York; it will be cybercast live on Arista's World Wide Web site. Coates says the label is finalizing plans for multiple Internet chats as well as online contests and promotions.

Plans are also in the works for a promotional tour for the album. According to Coates, the tour will begin in the U.K. and move to other European territories, including Germany, Holland, France, and Sweden.

Coates says the label plans for Monica to appear on late-night TV shows like "The Tonight Show With Jay Leno" and "Vibe" as well as morning shows such as "Good Day Atlanta." Plans are also in the works for her to appear on BET and MTV.

In mid-June, a videoclip for the second single will be shot at an unspecified location. Although its release date hasn't been specified, Coates says it will be serviced to BET, MTV, the Box, and local video outlets.

NEEDS TO BE TESTED

Dave Seamons, urban buyer for Tower Records in New York, says people are reacquainting themselves with Monica because of "The Boy Is Mine." "It's still a bit early for Monica; it's not good for a buzz to come out too soon," says Seamons. "The duet is something that needs to be tested. To have the same single for both albums can be a good and a bad thing. It remains to be seen. I'm hoping it will last for Monica. When you have two young people on the song, with Brandy's album coming out first, you hope it doesn't steal the thunder when Monica comes out. I don't think it will."

After the album's release, Monica will do in-stores as well as a promotional radio tour.

Monica is managed by Melinda Dancile of MonDeenise Productions and is represented by Cara Lewis of the William Morris Agency. The singer has no publishing deal as yet.

Coates says TV and print ads will be used closer to the album's release; commercials will appear on BET, MTV, and the Box. "We are trying to find demographics that will take her to the next level," she says.

Coates says the label is planning broadcast ads that will include radio contests. "Radio, retail, and editorial contests that will include 'win it before you can buy it' contests are all in development," she says.

In addition to point-of-purchase materials such as posters, flats, pins, flyers, streamers, and possibly a standee, Coates says the label will have a back-to-school promotion that will feature Monica on book covers.

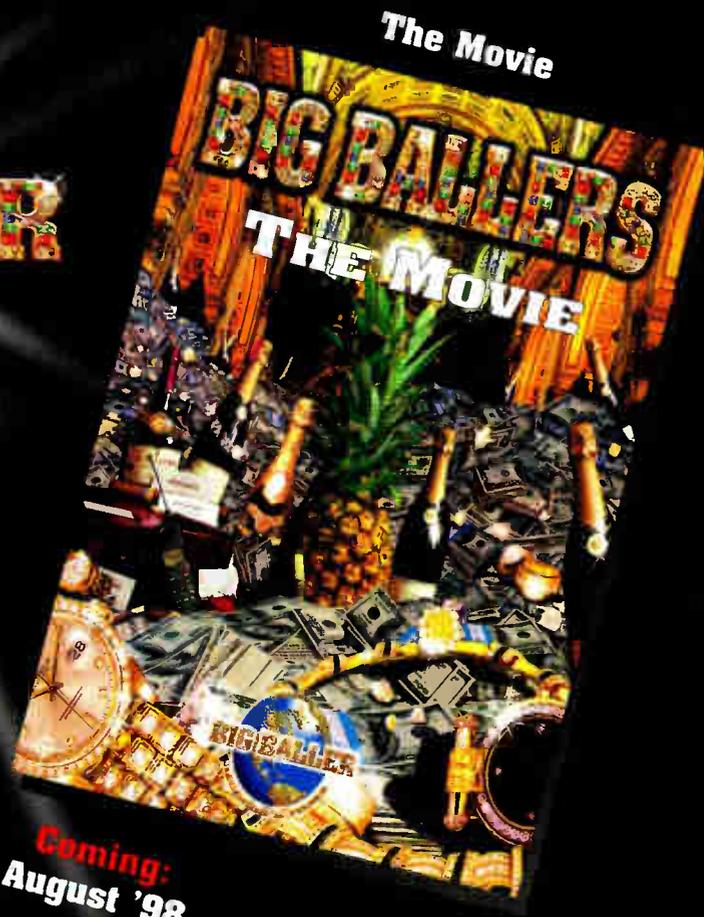
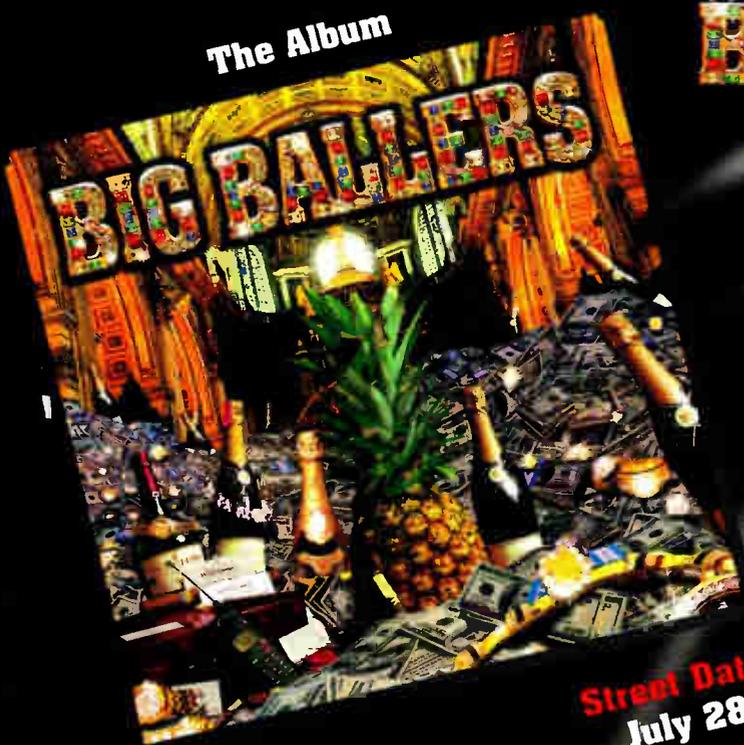
"We are also working on a third-party cross-promotion with a major soft drink company," she says.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	4	4	11	I GOT THE HOOK UP! ♦ MASTER P FEATURING SONS OF FUNK	1 week at No. 1
2	1	2	13	RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD	
3	3	3	8	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES	
4	7	7	3	NINETY NINE (FLASH THE MESSAGE) ♦ JOHN FORTE	
5	2	1	12	MONEY, POWER & RESPECT ♦ THE LOX (FEAT. DMX & LIL' KIM)	
6	6	8	15	WHO AM I ♦ BEENIE MAN	
7	9	9	18	GET AT ME DOG ♦ DMX (FEATURING SHEEK OF THE LOX)	
8	5	6	14	VICTORY ♦ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES	
9	8	5	12	SECOND ROUND K.O. ♦ CANIBUS	
10	10	10	26	DEJA VU (UPTOWN BABY) ♦ LORD TARIQ & PETER GUNZ	
11	11	15	22	MAKE EM SAY UHH! ♦ MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X & MYSTIKAL	
12	14	12	21	GONE TILL NOVEMBER ♦ WYCLEF JEAN	
13	17	—	2	STILL NOT A PLAYER ♦ BIG PUNISHER FEATURING JOE	
14	12	18	12	2 LIVE PARTY ♦ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)	
15	18	19	18	THE PARTY CONTINUES ♦ JD FEATURING DA BRAT	
16	13	13	9	CLOCK STRIKES ♦ TIMBALAND AND MAGOO	
17	21	17	13	GITTY UP ♦ SALT-N-PEPA	
18	15	11	19	ROMEO AND JULIET ♦ SYLK-E. FYNE FEATURING CHILL	
19	16	16	22	WHAT YOU WANT ♦ MASE (FEATURING TOTAL)	
20	20	14	14	DO FOR LOVE ♦ 2PAC FEATURING ERIC WILLIAMS	
21	45	35	6	RUTHLESS FOR LIFE ♦ MC REN	***GREATEST GAINER***
22	35	40	4	SINFUL ♦ COSMIC SLOP SHOP	
23	22	—	2	THISAWAY, THATAWAY (HILLSIDE ANTHEM) PLAYERS FOR LIFE	
24	19	20	7	CHOKÉ ♦ B.L.H.U.N.T.	
25	24	22	13	THROW YO HOOD UP MR. MONEY LOC FEATURING ABOVE THE LAW	
26	26	26	10	JAM ON IT ♦ CARDAN (FEATURING JERMAINE DUPRI)	
27	27	25	10	OUT OF SIGHT (YO) ♦ RUFUS BLAQ	
28	33	33	9	SOUTHSIDE ♦ LIL' KEKE	
29	28	23	20	THE CITY IS MINE ♦ JAY-Z (FEATURING BLACKSTREET)	
30	50	43	4	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) ♦ SOUTHYSIDE CONN X SHUN FEAT. LA. SNO & STYLZ	
31	25	24	22	FATHER ♦ LL COOL J	
32	34	27	3	LIKE WE DO ♦ P.A. PARENTAL ADVISORY	
33	30	30	28	JUST CLOWNIN' ♦ WC FROM WESTSIDE CONNECTION	
34	23	32	8	COME & GET IT ♦ DARQ AGE	
35	NEW ▶	1	1	PARTY AIN'T A PARTY ♦ QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST	
36	31	29	15	JUST BE STRAIGHT WITH ME ♦ SILK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, OYDELL, MO B, DICK	
37	32	28	9	THE MOST BEAUTIFUL GIRL ♦ RAHEEM	
38	29	21	13	STILL PO' PIMPIN' ♦ DO OR DIE FEAT. JOHNNY P & TWISTA	
39	37	31	29	BEEN AROUND THE WORLD'S ALL ABOUT THE BENJAMINS ♦ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)	
40	42	34	7	DING-A-LING ♦ HI-TOWN DJS	
41	43	—	26	SWING MY WAY ♦ K.P. & ENVYI	
42	RE-ENTRY	33	33	I'M NOT A PLAYER ♦ BIG PUNISHER	
43	44	38	25	BURN ♦ MILITIA	
44	38	—	2	I GOT IT MADE ♦ BIG REGG FEAT. THE RYDA CLIQUE CONGREGATION	
45	36	41	16	DOO DOO BROWN ♦ DJ NASTY KNOCK	
46	40	37	4	N.O.R.E. ♦ NOREAGA	
47	RE-ENTRY	17	17	NOTHIN' MOVE BUT THE MONEY ♦ MC GERONIMO FEAT. DMX & BLACK ROB	
48	39	—	34	IMMA ROLLA ♦ MR. MONEY LOC	
49	RE-ENTRY	16	16	6 A.M. (WE BE ROLLIN') ♦ NADANUF	
50	NEW ▶	1	1	MONEY ♦ CHARLI BALTIMORE	

Records with the greatest sales gains this week. ♦ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

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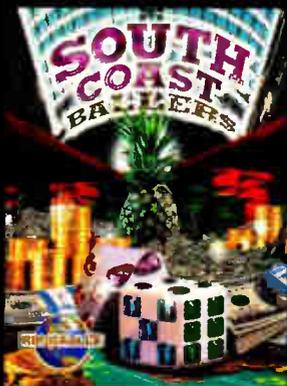


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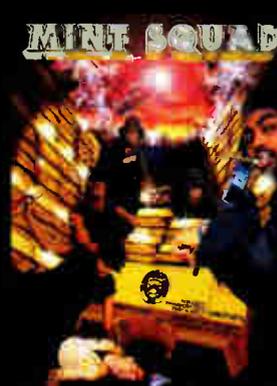
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New Blue Plate Special Imprint Serves Up Needed Excitement

FEELIN' BLUE: At a time when we spend far too much time reporting bad news about life in clubland, it's a treat to finally have a spot of promising info to share. Gifted young producer/DJ **Mark Picchiotti** will now funnel his music into his own indie, Blue Plate Records.

Though he's a red-hot commodity in the U.K. and Europe, the Chicago-rooted Picchiotti is hop-



by Larry Flick

ing the venture will raise his profile in the States. Also, he says, "you get to the point when you're making a lot of records for a lot of other people and you need a little more control over your destiny. By doing it yourself, a lot of the parameters disappear. It's harder work, but it's ultimately more rewarding."

Blue Plate's first release is "Pump The Boogie" by Picchiotti alter ego **Fondue**. It's a rippin' house anthem that samples the sticky percussion breakdown that links **Dan Hartman's** classic disco medley of "Vertigo" and "Relight My Fire." Test pressings of the track have already rendered one of the must-have records of the summer.

Though Picchiotti will largely utilize the label as a vehicle for his own creative musings, he'll also actively showcase a handful of other producers and singers. In fact, Blue Plate's second release, "Special" by **K.**, displays the deep-house wares of **Dave Sears**. Due in early July, the 12-inch package will include mixes by **Mr. Pink**, aka U.K. turntable maestro **Liam Sullivan**.

After that, Picchiotti reunites with diva-in-training **Dana of Street Life** (another of his studio monikers) fame for "Just Call," a fitting sequel to their 1995 dance-floor staple "Love Breakdown." It's the first of several vocal-driven records planned for the third and fourth quarters of '98.

At this point, Blue Plate will issue one or two releases a month. Picchiotti is currently in discussion for stateside distribution with a large dance outlet.

"I feel like the proverbial kid in a candy store," he says. "The freedom to simply make the music I feel strongly about with people I respect is a dream come true."

FEEL THE FUNK: Arista is maintaining its solid club image with a plate of appetizing morsels.

Perhaps most meaty are **David Morales'** remixes of the budding **Aretha Franklin** hit "Here We Go Again." Simply put, it shows the undisputed King of Clubland at his absolute best. The 12-inch package also includes a yummy revision of the tune by **Razor-N-Go**.

Also on tap is a fairly faithful rendition of **Bananarama's** "Cruel Summer" by **Ace Of Base**. This is lightweight stuff that will appeal almost exclusively to the

mainstream punter. **Hani** has been enlisted to deepen the track with a trance vibe, which is done admirably. It won't transform the record into an underground fave, but it will give popsters a fun new twist on what will likely be a sizable radio hit.

On a more credible tip is **Frankie Knuckles'** lush re-arrangement of "Let Me Return The Favor" by **Andrea Martin**. As always, he knows how to make a proficient performer sound like a superstar. We're betting that Martin and Knuckles will be working together on an original recording real soon.

Finally, **Rollo** and his pals in **Faithless** are inching closer to delivering their second album. An intriguing project teaser, "God Is A DJ," could be circulating as soon as the fall. Word has it that it builds upon the tone of the act's influential 1997 hit "Insomnia."

OUT & ABOUT: The latest push in **LIFEbeat's** ongoing AIDS relief fund-raising efforts is "Out & About With Billy," a juicy multi-act compilation of familiar dance ditties.

Assembled by **Anthony Sanfilippo** and **Vinny Vero** for **Finetune Recordings**, the set balances hard-to-find remixes of "Free" by **Ultra Naté** and "Get Up (Everybody)" by **Byron Stingily** with import-only gems like "When Will You Learn" by **Boy George** and "I Got The Vibration" by **Black Box**. Also included are yummy 12-inch version of cuties by **Billie Ray Martin**, **Club 69**, **Sandy B.**, and **Pulse Featuring Antoinette Roberson**.

Much deserving of widespread support, "Out & About With Billy" was inspired by the hugely suc-



Pumpin' It Up. Fab U.K. producers **Paul Moessi**, left, and **Lewis Dene**—better known to clubheads as **Precious Paul** and **Pump Friction**, respectively—chill between sessions for a string of spankin' new jams that should start hitting turntables in late June. At the top of the agenda is the deliciously sexy "Shake Your Groove Thing," which has been picked up by **Eddie Gordon's** new U.K. indie, **Neo Records**. Also notable is "Vicious," a wriggling house anthem for **New York's EightBall Records** featuring diva-styled vocals by **Connie Harvey**. On the remix front, these rising stars have recently completed work on forthcoming singles by **N-Tyce**, **Jackie Rawe**, **Locust**, and **Jack Park**.

cessful **Billy Opens His Closet** benefit auction, which was held June 2 at **New York's New Museum of Contemporary Art**.

HER ALL: It pays to troll through retail racks, even if you're among the industry's well-fed. During a recent excursion through **New York's Virgin Megastore**, we stumbled upon a second CD single of remixes for **Mariah Carey's** deservedly massive "My All."

This time, **Jermaine Dupri** does the honors, effectively reinventing the ballad into a slinky jeep cruiser that benefits from a seductive new vocal performance by **La C**—not to mention a cute new verse and ear-tickling rhymes by **Lord Tariq** and **Peter Gunz**.

The real reason for dance enthusiasts to grab this pressing of "My All" is for the addition of

the rare **David Morales** revision of "The Roof," which is mad catchy and an essential **Carey** collectible. We sure hope **Columbia** is promoting this disc more vigorously to radio and clubs than it is to the press.

PUMP IT UP: When it comes to multi-act compilations, the fine folks at **Twisted America** could give lessons in how to do it right. The latest in the label's long line of winners is "Future Mix," a set illustrating the remix skills of **Club 69** mastermind **Peter Rauhofer**.

Not only does this project provide fine material by a slew of well-known acts like **Funky Green Dogs** and **the Crystal Method**, it also gives the listener insight into **Rauhofer's** own cre-
(Continued on next page)



Cultural Vibes. **Boy George** was all smiles after taping an episode of **VH1's "Storytellers"** with the newly reunited **Culture Club**. The show airs throughout the month of June. George is pictured with drag icon **Brandy Wine**, who owns **Howdy Do**, a popular clothing/memorabilia shop in **New York**. The two recently taped a shopping spree that will air in increments on the network all summer. George has also just reissued his classic 1994 solo anthem, "Generations Of Love," on **Colossal Records** in **Europe**. The track has been deftly tweaked with time-sensitive beats by **Scream**, **Mother**, **Timecritter**, and **the Dharma Bums**.

Billboard. HOT Dance Breakouts

JUNE 20, 1998

CLUB PLAY

1. DO YOU LIKE THE WAY THAT IT FEELS RALPHI ROSARIO FEAT. DONNA BLAKEY UNDERGROUND CONSTRUCTION
2. IF I'M NOT IN LOVE JODY WATLEY ATLANTIC
3. DOO BE LA DEE TOTAL TOUCH ARIOLA DANCE
4. SOUNDS OF WICKEDNESS TZANT LOGIC
5. MIRACLE NOEL W. SANGER FEAT. NICOLE HENRY SFP

MAXI-SINGLES SALES

1. HERE'S WHERE THE STORY ENDS TIN TIN OUT VIRGIN UNDERGROUND
2. TORN NATURAL INNOCENCE UNDER THE COVER
3. SEX AND CANDY MARTY'S PARTY UNDER THE COVER
4. COMATOSE FRONT LINE ASSEMBLY METROPOLIS
5. GODZILLA THUNDERPUSS 2000 INTERMIT

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

Nayler Shows She's More Than 'One'

BY DOMINIC PRIDE

LONDON—**Maria Nayler's** appearance on **Robert Miles'** 1996 worldwide club smash "One And One" is proving to be both a blessing and a curse for the singer.

Her new single, "Love Is The God," which bows here on **deConstruction** July 6, is a taste of her varied songwriting talents on her just completed—and as yet untitled—debut album, still being kept under tight wraps by label co-president **Keith Blackhurst**.

"It's always difficult as a featured artist," says **Nayler**, who speaks from experience after working with the likes of **Sasha**.

"But **Robert** put me on a pedestal and gave me a lot of credit," she says of "One And One," which was

written by **Rick Knowles**, **Billy Steinberg**, and **Marie-Claire d'Urbaldo**.

Nayler, however, showed she was greater than the song at a recent **London** showcase, where she performed "One And One" accompanied by just an acoustic guitar.

The tracks on her new collection are mostly self-penned and were influenced by a trip to **Brazil** and **Ecuador**. "Love Is The God" was originally a track recorded with **Sasha**. But, says **Nayler**, "I asked him for it back, and he gave it to me."



NAYLER

Mike Sefton at **deConstruction** Songs had **Nayler** work with **Dave Ball** from **the Grid** and **Tim Kellett** of **Olive**, leading to a nicely varied set of collaborations on the album, which is tentatively slated for a **U.K.** release this fall. Largely helmed by **TOY** (aka production posse **Dave Clayton**, **Kerry Hopwood**, and **Q**), the project will also include the critically acclaimed single "Naked And Sacred," which went to **No. 32** in the **U.K.** in **February**.

deConstruction has just arranged a new pact with **Arista** in the **U.S.** (**Billboard**, July 13). Even though **Nayler's** image did not appear in the **Miles** video, there are signs that the new album is already garnering interest stateside.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★No. 1★★★					
1	2	4	5	RAY OF LIGHT MAVERICK 44523/WARNER BROS. 1 week at No. 1	◆ MADONNA
2	1	3	9	SUNCHYME ETERNA/KINETIC 44517/REPRISE	◆ DARIO G
3	7	10	7	BEAUTIFUL DAY TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
4	3	5	8	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
5	4	6	10	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
6	10	16	6	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
7	13	21	6	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
8	6	2	10	SHOUT TO THE TOP JBO 27520/V2 ◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY	
9	15	25	5	THE DAY DEFINITY 003 BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS	
10	5	1	10	A ROSE IS STILL A ROSE ARISTA 13484	◆ ARETHA FRANKLIN
11	11	15	7	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
12	9	9	8	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
13	21	28	5	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
14	18	18	7	HISTORY REPEATING DREAMWORKS/GRAND ROYAL 057/GEFFEN ◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY	
15	22	27	4	HEAVEN'S WHAT I FEEL EPIC 78908	◆ GLORIA ESTEFAN
16	16	17	8	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM PAUL MAIN PROJECT FEATURING RENEE	
17	14	14	8	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH
18	8	7	11	FOUND A CURE STRICTLY RHYTHM 12534	◆ ULTRA NATE
19	17	11	11	HANDS TO HEAVEN GEFFEN 22402	PURE SUGAR
20	36	—	2	SWEET FREEDOM 4 PLAY 1010	SHAWN CHRISTOPHER
21	12	8	12	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
22	20	13	11	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
23	31	42	3	HERE'S WHERE THE STORY ENDS VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
24	35	46	3	STOP VIRGIN 38641	◆ SPICE GIRLS
★★★Power Pick★★★					
25	37	50	3	OUTLAW RCA PROMO	OLIVE
26	27	32	6	A LITTLE BIT OF MY LOVE VELOCITY 61012 SCOTT WOZNAK FEAT. ALTHEA MCQUEEN	
27	30	36	5	KEEP IT SHINING MOONSHINE 88450	E.K.O.
28	23	20	10	LIFT UP THE NEEDLE TANTRUM 001 JOHN CREAMER PRESENTS ELLIS D	
29	32	39	4	DON'T GO LOSE IT BABY POPULAR PROMO	ROZALLA
30	39	—	2	GOT FUNK? STRICTLY RHYTHM 12544	THE FUNKJUNKEEZ
31	25	23	7	HORNEY '98 PEPPERMINT JAM IMPORT	MOUSSE T
32	42	—	2	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
33	34	41	5	YOU WON'T FORGET ME RCA 65427	◆ LA BOUCHE
34	24	19	10	SACRE FRANCAIS ATLANTIC 83081	◆ DIMITRI FROM PARIS
35	41	49	3	LOVE WILL COME SONY DISCOS 82788	RAY GUELL
36	26	24	9	SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK
★★★Hot Shot Debut★★★					
37	NEW ▶	1	1	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM JOSE NUNEZ FEATURING OCTAHVIA	
38	19	12	12	TWISTED FFRR/LONDON 57011/ISLAND	WAYNE G
39	33	33	7	PRIDE UNIVERSAL PROMO	◆ RACHID
40	49	—	2	KEEP ON DANCIN' (LET'S GO) PLAYLAND 53314/PRIORITY	PERPETUAL MOTION
41	29	22	13	LOVE IS SO NICE KING STREET 1073 URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX	
42	45	47	3	WHY'D YA LET HER INTERHIT 54021/PRIORITY	BARRY HARRIS
43	28	26	13	I GOT A MAN SFP 9620	SHAMPALE CARTIER
44	43	45	4	HEAD INTERSCOPE PROMO	TRANSISTER
45	NEW ▶	1	1	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
46	NEW ▶	1	1	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
47	NEW ▶	1	1	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
48	NEW ▶	1	1	TESTIFY NERVOUS 20308	BYRON STINGLY
49	NEW ▶	1	1	KUNG-FU KINETIC 43996/REPRISE	◆ 187 LOCKDOWN
50	38	34	9	PROLOGUE JACKPOT 1009/4 PLAY	TENTH CHAPTER

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	—	4	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG 3 weeks at No. 1	◆ BRANDY & MONICA
2	2	1	7	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
★★★Hot Shot Debut★★★					
3	NEW ▶	1	1	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
4	3	2	6	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
5	4	3	10	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
★★★Greatest Gainer★★★					
6	6	4	13	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
7	5	5	13	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
8	NEW ▶	1	1	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
9	8	8	3	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
10	7	6	5	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
11	9	7	19	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
12	10	10	3	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
13	11	11	2	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
14	13	12	9	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
15	12	9	11	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
16	15	13	24	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
17	17	16	10	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
18	14	14	11	SWEET HONESTY (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	M:G
19	16	15	4	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
20	18	21	20	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
21	20	19	10	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	◆ ULTRA NATE
22	24	20	1	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
23	27	25	4	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
24	28	24	21	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
25	30	27	9	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
26	31	—	3	ALRIGHT (T) (X) TWISTED 55425/MCA CLUB 69 FEATURING SUZANNE PALMER	
27	22	—	5	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
28	26	—	2	I'LL HOUSE YOU '98 (T) WARLOCK 233	JUNGLE BROTHERS
29	23	17	18	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
30	25	23	34	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
31	21	18	5	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
32	32	31	21	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
33	33	26	1	ALL MY LIFE (X) UNDER THE COVER 9708	KRAZI & JUDO
34	34	28	6	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
35	38	—	1	SLEEP ON THE LEFT SIDE/BRIMFUL OF ASHA (T) (X) LUAKA 80P 44524/WARNER BROS.	◆ CORNERSHOP
36	40	—	2	I LOVE THE NIGHTLIFE (DISCO 'ROUND) (T) WORK 78935/EPIC	INDIA AND NUYORICAN SOUL
37	29	30	1	RESURRECTION HEX (T) (X) RED ANT 119013/MERCURY	LOVE AND ROCKETS
38	NEW ▶	1	1	COMIN' BACK (T) (X) OUTPOST/TWISTED 55447/MCA	THE CRYSTAL METHOD
39	19	45	13	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
40	46	48	2	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
41	—	37	6	WHERE DO WE GO FROM HERE? (M) (T) (X) MODERN VOICES 005	◆ TONY MASCOLO
42	42	39	3	ARE YOU JIMMY RAY? (T) (X) EPIC 78817	◆ JIMMY RAY
43	49	—	4	SHOUT TO THE TOP (T) (X) JBO 27520/V2 ◆ FIRE ISLAND FEAT. LOLEATTA HOLLOWAY	
44	37	38	45	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
45	—	29	15	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
46	44	36	6	SUPERHERO (T) (X) COLUMBIA 78787	◆ DAZE
47	35	35	10	THANK YOU (T) (X) ATLANTIC 84085/AG	BEBE WINANS
48	47	42	1	SABROSURA (T) (X) PANDISC 115	D.J. LAZ
49	50	41	49	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
50	48	44	31	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

ative visions. This man is no hack for hire. Rather, he's an innovator who graciously lends his talent to upgrade the material at hand.

It's been a while since the U.K.'s One Little Indian Records has unleashed a single with the fire and immediacy of "Round & Round" by Manbreak.

Produced by Stephen Hague, the highly aggressive, guitar-charged track chugs with meaty breakbeats and a pop hook that is

downright unshakable after just one listen. Naturally, a barrel of remixes are offered—ranging from the sleek funk of Manchester's Salt City Orchestra to the faux-disco attack of Manchild's epic interpretation.

Despite their impressive quality, none of the remixes totally captures the intensity of the original version, which crackles with alterna-club authority. There's no deal for this kicker in the States yet,

though that should change shortly.

Cutting Records continues to hang tough with jams that rarely veer off its tried-and-true path of quality deep-housers. The best of the label's latest batch of 12-inchers is the steamy "I Wanna See You Groovin'" by Dee-Lucious, aka cool rhythm renegade Robbie R. He does an excellent job of melding a muscular bassline with wriggling percussion and a smooth, instantly memorable melody.

Another nifty Cutting item is "Nuttin' Iz Da Sayme" by the Odd Couple—the latest in a long and stellar line of quirky house cuts by Ray Roc and Peter Presta. These boys kick it harder than most, and their ability to concoct contagious keyboard loops get stronger with time.

Elsewhere in the New York scene, Velocity Recordings is showing signs of becoming a serious industry player by sealing a

deal to distribute 95 North's revered eponymous indie label. The first release from the pact will be "Save Your Soul" by Mijan, due in early September.

Velocity's own autumn lineup of releases includes the future diva anthem "Joy" by Soul Justice (produced by Deep Swing) and "I Like It" by Brick Nation. The latter cut sports vocals by Craig Travis and a soul-spiked house groove.

White Steps Out On Disney's New Lyric Street Label

BY DEBORAH EVANS PRICE

NASHVILLE—Lari White readily admits her debut single on Lyric Street, "Stepping Stone," is purely autobiographical. After her RCA deal ended in 1995, the singer/songwriter took stock of her career, and instead of being overwhelmed by obstacles, she found a path to the new Disney-owned label and the myriad opportunities it offers.

"My career has been two steps forward and three steps back," White says, "but it's been great exercise."

"Stepping Stone," the title cut of her July 28 album, was inspired by a poem that collaborator David Kent had e-mailed to her.



WHITE

"'Stepping Stone' is really a personal song," White says. "I'd spent a year and a half without a record deal and had been doing a lot of soul-searching, a lot of self-examination, and a lot of experimentation in other musical forms... After I had the duet with Travis Tritt ['Helping Me Get Over You,' which White co-wrote] that did so well on radio, Randy Goodman started talking to me about being his flagship artist for this new record label.

"Those two events brought me back home, basically. I have a fan base. I've sold a million albums in country music. I've got fans out there who love my music and would like to hear more. Leaving your old record label doesn't have to be a stall in your career. It's like new life being breathed into it."

When Kent sent her the poem, White says, it hit her hard. "It was exactly where I was in my life, at this place where my faith had been renewed in myself and my music, and so I wrote a song about turning those obstacles and challenges into positive words and growth."

Tim Davis, PD at KBST-FM Big Spring, Texas, says he's getting positive feedback from listeners, and he's a fan of the song, too. "I loved it right off the bat," he says.

The single is at No. 36 on this issue's Top Country Singles & Tracks

chart. "We wanted to kick Lyric Street off with an artist that had awareness at radio, that had a base," says Goodman, Lyric Street's president. "From the moment we decided to do this, everything clicked. Bill Carter [her manager] and I sat in my office and worked the guts of the deal out. With Lari, from day one, we said this is somebody we can be proud to start our label with."

A former background vocalist for Rodney Crowell, White recorded three albums for RCA, spawning such hit singles as "Lead Me Not," "That's My Baby," "Now I Know," "That's How You Know (When You're In Love)," and "Ready, Willing And Able." She's also been involved in a variety of other projects, including singing the title tune on the Grammy-winning "Amazing Grace: A Country Salute To Gospel" and producing "Power In The Blood," her cut on "The Apostle" soundtrack.

White says this new album has some of the strongest songs of her career, and executives at Lyric Street agree. "We all agreed Lari is one of the best singers we know of," says Lyric Street senior VP of A&R Doug Howard. "But the key was material, and if we didn't raise the bar, we weren't going to be able to compete."

White co-wrote two songs on the album and relied on some of Music Row's finest writers to round out the collection, including Austin Cunningham, Stephony Smith, Allen Shamblin, Bob DiPiero, and her husband, Chuck Cannon (the two have a 6-month-old daughter, M'Kenzy Rayne). R.J. "Mutt" Lange penned the duet she recorded with Toby Keith, "Only God Could Stop Me Loving You," and Keith and Cannon co-wrote "Tired," a stark, stunning ballad that White performs in the persona of a factory worker/mother battling the everyday challenges of life.

Another strong cut is "You Can't Go Home Again (Flies On The Butter)." Penned by Cannon and Cunningham, the tune is full of imagery that brings to mind growing up in simpler times. White says of all the songs she's recorded thus far, this is the one she would most like to be known for. "I think it's my career song. I heard that song as a work in progress and knew it was something

very special."

Dann Huff produced White's album, marking the first time the two had collaborated. "When it came to producers, I had a short-list of one," says Howard. "It was Dann. Then Lari agreed to meet with Dann and came back and said, 'I don't have to talk to anyone else.'"

White believes the vocals on this album are her best performances because she recorded them at home. "I was comfortable, and I could let my hair down," she says. "I was able to cut loose vocally. I'm a live performer... and I feel like this album has more of that spontaneous feel."

Lyric Street senior VP of promo-

tion and product development Carson Schreiber says the strength of the new songs and White's familiarity at radio are assets. "Radio has been really looking for artists they've played before that have a familiar track record," Schreiber says. "And that's what Lari has, plus quality songs. Nothing is easy, but the spins each week [for the single] are increasing, and sales are very, very favorable."

White's current single is available in CD, cassette, and vinyl 45. Schreiber says the label is utilizing flats at retail for point-of-purchase promotional materials. Goodman says Lyric Street will concentrate on pricing and positioning at retail in August, then

use the next month to take advantage of opportunities surrounding the Country Music Assn. Awards and Country Music Month.

Schreiber says the label is taking White on a promotional tour of major retail accounts, including Best Buy, Handleman, Anderson, Musicland, Target, and Hastings. He says White will also perform at various radio listener appreciation events. There will also be a syndicated radio special surrounding the set's release.

Booked by William Morris, White has no immediate tour plans but will be performing select dates, including a July 11 event in Baltimore tying into the new ESPN Sports Zone.

Buddy Killen Sells KMG To Cal Turner III; Gibson Guitars Acquires Caffe Milano

DEALS: Buddy Killen sells his Killen Music Group (KMG) for about \$3 million to Cal Turner III. Turner, son of discount chain Dollar General Corp.'s Cal Turner Jr., has been KMG executive VP the last two years. The KMG catalog includes more than 3,000 songs. Exclusive writers in the stable include "Butterfly Kisses" co-writer Randy Thomas. Killen will be a consultant to KMG but will focus on his Christian and gospel projects, including KMG Records (formerly Frontline) and Damascus Road Records.

Gibson Guitars has bought a prominent downtown Nashville venue and plans to expand the concept to a chain of music clubs worldwide. Gibson bought Caffe Milano on Second Avenue for an unspecified sum. Under former club booking agent Pino Squillace—who now works at Gibson—Caffe Milano gained prominence for booking national acts into the intimate room.

Gibson already owns the Gibson Guitar Cafe and Gallery on lower Broadway. Construction is under way for a new Gibson club in Memphis off of Beale Street.

CHECKING IN WITH: Monty Holmes, whose first single, "Why'd You Start Lookin' So Good," is at No. 48 this issue on the Hot Country Singles & Tracks chart, may well be the most deserving overnight-success story in Nashville in many a year.

Holmes moved here from Texas in the early '80s to make it big. "I've been trying for a long time, and I came close to a deal three or four times, but for one reason or another it never did work out," he tells Nashville Scene. "I had kinda just settled into the songwriting thing."

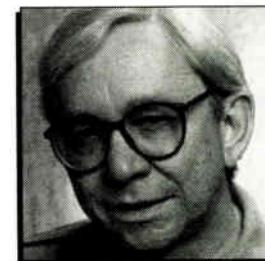
He wrote hits for George Strait, Lee Ann Womack, John Michael Montgomery, and others but thought his dream of being a performing artist was gone. Then he met Bang II Records president Ilene Berns and became the label's first country artist. "I like it, because it's a small label that acts like a major one," says Holmes. Now he's signed with Buddy Lee Attractions and is hitting the road. "It's about time," he says.

ON THE ROW: Country Radio Broadcasters (CRB) will induct five DJs into the Country DJ Hall of Fame June 25 at its annual banquet at the Renaissance Hotel here. To be honored are Bob Kingsley, Frank Page,

Lee Shannon, Paul Simpkins, and Marty Sullivan. Additionally, Chet Atkins will be presented with the CRB's Career Achievement Award.

The Chet Atkins Musician Days festival, meanwhile, runs nonstop June 22-28 with almost 200 acts and more than 500 total performers from seven countries performing at 43 venues around town. The week's central event, Witness History II, will feature Mark Knopfler in his first headline appearance at the Ryman Auditorium. The June 24 show will benefit the nonprofit Chet Atkins Music Education Fund.

Additions to this week's Fan Fair activities include "Superstar Spectacular" concerts on Wednesday (17) and Thursday (18) at 10 p.m. at the Grand Ole Opry House. Performers will include Deana Carter, Tim McGraw, Martina McBride, Daryle Singletary, and the Kinleys.



by Chet Flippo

PEOPLE: Martina McBride hosts the YWCA Celebrity Auction at Fan Fair on Tuesday (16).

Faith Hill has her first gold single certification from the Recording Industry Assn. of America for "This Kiss." Shania Twain's "You're Still The One" is now certified platinum.

David Berry joins Atlantic Records Nashville as Southwest promotion manager. He was formerly with Rising Tide Records and Giant/Reprise... DreamWorks Records Nashville signs Redmon, Day & Vale to an artist deal. The trio, made up of Allison Redmon, Shawn Day, and Tina Vale, will perform at the DreamWorks Fan Fair show on Monday (15). The debut single, "If I Had A Nickel (One Thin Dime)," will be released in late July; an album is due in October... Former MCA Nashville publicity director Jules Wortman opens Wortman Works Media & Marketing. Clients include John Michael Montgomery, Rick Trevino, Sons Of The Desert, the Great Divide, and Ricochet.

Former Buddy Lee Attractions VP Paul Lohr III and Brandon D. Taylor, formerly of the Buckskin Co., form New Frontier Management. The first client is Riders In The Sky.

ON THE RECORD: New releases in the RCA Label Group's "Essential" series include discs from Alabama, John Anderson, Lorrie Morgan, and Aaron Tippin.



Asking Gary. TNN's "Prime Time Country" host Gary Chapman was the guest speaker at the Songwriters Guild of America's recent "Ask-A-Pro" session. In addition to his TV hosting duties, Chapman is a songwriting veteran who has written songs for his own records, as well as for other artists such as his wife, Amy Grant, and Kenny Rogers. Pictured, from left, are BMI's Joyce Rice, Chapman, guild regional director Rundi Ream, and "Ask-A-Pro" coordinator Judie Bell.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★						
1	4	7	3	SOUNDTRACK CAPITOL 93402 (10.98/17.98) 1 week at No. 1	HOPE FLOATS	1
★ ★ ★ Hot Shot Debut ★ ★ ★						
2	NEW	1	1	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
3	1	1	5	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
4	NEW	1	1	BROOKS & DUNN ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
5	2	3	31	SHANIA TWAIN ▲ ¹⁰ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
6	3	2	5	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
7	6	5	7	FAITH HILL WARNER BROS. 46790 (10.98/16.98)	FAITH	2
8	5	4	7	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
9	7	6	28	GARTH BROOKS ▲ ³ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
10	9	8	53	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
11	8	9	3	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
12	10	12	19	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
13	11	10	3	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
14	12	13	7	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
15	14	14	39	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
16	17	19	47	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
17	16	17	38	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
18	15	11	4	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
19	13	16	9	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
20	19	22	12	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
21	18	18	41	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
22	21	24	3	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	21
23	20	15	4	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
24	22	—	2	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
25	23	20	41	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
26	24	21	7	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
27	26	27	45	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
28	25	23	5	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
29	28	28	5	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
30	29	30	100	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
31	30	29	7	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
32	27	25	31	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
33	31	26	59	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
34	33	33	41	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
35	32	32	34	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
36	35	34	92	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
37	34	31	61	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	36	35	16	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
39	38	36	51	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
40	39	39	50	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
41	42	42	56	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
42	NEW	1	1	SUZY BOGGUSS CAPITOL NASHVILLE 57310 (10.98/16.98)	NOBODY LOVE, NOBODY GETS HURT	42
43	41	38	47	MICHAEL PETERSON ● REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
44	37	40	13	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
45	45	43	84	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
46	44	45	69	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
47	46	44	33	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
48	43	41	6	SOUNDTRACK DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
49	51	51	9	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
50	48	46	89	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
51	49	48	57	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
52	40	37	3	HAL KETCHUM CURB 77895 (10.98/16.98)	I SAW THE LIGHT	37
53	50	47	11	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
54	52	50	33	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
55	47	52	3	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
★ ★ ★ Pacesetter ★ ★ ★						
56	59	68	3	KEITH HARLING MCA NASHVILLE 70024 (10.98/16.98) HS	WRITE IT IN STONE	56
57	53	54	53	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
58	54	49	37	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
59	57	58	39	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
60	56	53	31	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
61	55	56	102	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
62	63	61	47	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
63	66	62	52	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
64	58	59	33	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
65	65	64	53	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
66	60	60	10	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	53
67	62	63	11	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
68	61	55	36	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
69	64	57	37	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
70	74	65	4	JOE ELY MCA NASHVILLE 70031 (10.98/16.98)	TWISTIN' IN THE WIND	55
71	72	70	44	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
72	67	66	9	ALABAMA RCA 67631/RLG (4.98/9.98)	SUPER HITS II	59
73	75	71	29	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
74	71	73	35	DELBERT MCCLINTON CURB 53042/RISE TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
75	70	75	58	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums

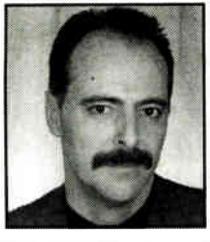
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS 32 weeks at No. 1	THE WOMAN IN ME	174
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	137
3	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	200
4	4	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	181
5	5	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	220
6	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	210
7	7	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	125
8	8	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	298
9	9	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	585
10	10	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	368
11	11	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	443
12	13	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	536
13	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	63

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	16	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	40
15	12	GARTH BROOKS ▲ ¹⁴ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	375
16	17	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	614
17	18	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	138
18	15	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	94
19	19	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	205
20	—	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	34
21	24	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	120
22	—	TRACY BYRD ▲ ² MCA NASHVILLE 10991 (10.98/15.98)	NO ORDINARY MAN	171
23	—	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	109
24	21	DAVID ALLAN COE COLUMBIA 53311/SONY (5.98 EQ/9.98)	SUPER HITS	4
25	23	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	186

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

THE TIDE IS HIGH: Jumping 4-1 with Greatest Gainer ribbons, "Hope Floats" (Capitol) is the first motion-picture soundtrack to perch at the top of Billboard's Top Country Albums since "Urban Cowboy" spent two months there during the warm months of 1980. With 116,000 scans, "Hope Floats" gains 46,000 units and shoots 14-5 on The Billboard 200. Meanwhile, Pacesetter honors are handed to Keith Harling's "Write It In Stone" (MCA Nashville), which gains 30% to climb 59-56, helped in part by a CMT/Best Buy campaign. "Papa Bear," the lead single from Harling's set, rises 25-24 on our airplay list.

HAVE YOU SEEN HER? With 93,000 pieces, Reba McEntire's "If You See Him" (MCA Nashville) bows at No. 2 on Top Country Albums and at No. 8 on the big chart; it's her biggest opening week since "Starting Over" entered with 97,500 scans in the Oct. 21, 1996, issue. McEntire's "It's Your Call" maintains the lead for the Oklahoman's first-week sales; that registered 124,000 units during Christmas week in 1992 and entered Top Country Albums at No. 5. By the way, beginning with this new album project, McEntire has, albeit inconsistently, stopped using her last name. We continue to us "McEntire" on the album charts, however, because "If You See Him" lists her surname on the spine.

SEEING DOUBLE: Brooks & Dunn, the most-awarded duo in country music history, share a single release with Reba McEntire, and both acts' new albums hit stores on the same day. This paved the way for simultaneous album debuts. The joint single, "If You See Him/If You See Her," is up 4-3 on the Hot Country Singles & Tracks chart, and Brooks & Dunn's "If You See Her" (Arista/Nashville) opens with 86,500 scans at No. 4 on Top Country Albums. The new set barely misses a top 10 debut on The Billboard 200, popping on at No. 11.

"If You See Her" is the act's second-biggest opener with a studio album on the country chart, just 2,000 units shy of matching the 88,500-piece debut of "Borderline" in the May 4, 1996, issue. "The Greatest Hits Collection," which bowed with 103,000 units last fall, moves 11,000 units to appear at No. 16 this issue.

UNEASY RIDER: As tipped here last issue, Epic's Nashville operation has resericed country radio with the Charlie Daniels Band's "The Devil Went Down To Georgia," and a production boo-boo somewhere along the line left promotion staffers at the label a bit red-faced. A light-hearted Jack Lameier, senior VP of promotion, called to inform Country Corner that the rock version was on the new promo disc, not the country version. The rock version, which sports a verse that contains the words "son of a bitch," will be replaced by the more tidy country take in a new mailing. Nevertheless, that title re-enters the Hot Country Singles & Tracks chart at No. 62, with airplay at 64 monitored stations, including WCMS Norfolk, Va.; WGNA Albany, N.Y.; KFDI Wichita, Kan.; WCKT Providence, R.I.; and KYCY San Francisco. Lameier says, "All I gotta say is, 'son of a bitch.'"

BR5-49 SEES INTERNATIONAL MARKETS AS ITS 'BACKYARD'

(Continued from page 1)

Coburn of Ten Ten Management Inc. "When we started, we went around the world in one week: We went from here to Germany to Japan to Detroit to Nashville, where they got off the plane and went straight to the 'Marty Party' taping with Willie Nelson and Little Jimmy Dickens. Then, I apologized for making them work when they were so tired. They said, 'Are you kidding? And miss a chance like this?'"

That devotion to their music and their performing, says Coburn, has been a major factor in the group's gradual ascendancy. "There is considerable international support now," he says. "The chairman of BMG told me, 'We're going to have to work as hard as that band is.'"

Last year, he notes, "the group played 55 international dates. We've been to Europe eight times—six times in one 12-month period."

International sales are beginning to approach one-fourth of total sales, says Arista/Nashville VP of artist development and media marketing Fletcher Foster.

Now, the group is just back from a whirlwind week in Australia. "We played the relaunch of Pacific CMT," says the group's Chuck Mead. "That was fantastic."

Mead says the new album, "Big Backyard Beat Show," reflects the usual mix of the band's live show: nine original songs and five covers, including Buck Owens' "There Goes My Love."

"We'll never stop doing the older, more obscure songs," says Mead, "but there were a lot of our songs we had to leave off. We're writing all the time. We have never not done originals, from the first night we played at Robert's [Western Wear, the lower Broadway store where the group began]. We wanted a record this time that had a little bit of something for everybody. That's why it's called 'Big Backyard Beat Show,' because it's a whole bunch of different kinds of hill-billy beats."

"It's music for everyone," says Arista/Nashville president Tim DuBois. "Chuck and Gary [Bennett] are showing what great writers they are. Gary is a poet from yesteryear."

With BR5-49, DuBois says, "you cannot mainstream these guys or you destroy them. We try real hard to let them make a BR5-49 album—whatever that is. Then we see if there's someplace we can take some of these things and run with them. This is a band that has a life separate and apart from radio. They've opened for everyone from Dylan and the Black Crowes to Vince Gill. We'll also service the album to college and alternative radio."

DuBois says Arista will send one single to country radio and another to alternative radio—radio not being the primary delivery system for this group, with media and word-of-mouth being as or more important. "The thing with these guys, which we've proved," he says, "is that if we get even a little bit of airplay, we can sell a lot of records. Sonically, we feel like this record is a lot more accessible."

The group's first album, "BR5-49," released in 1996, has sold 175,000 units, according to SoundScan.

DuBois says the country single will likely be "Wild One." Mead says the band first performed that song live when opening for Tim McGraw. "That was the turning point in that show," says Mead. "That got everyone up and dancing. And this was Tim McGraw's crowd, an arena show, a mainstream crowd."

The alternative single, says DuBois, has yet to be determined. He adds that Steve Albini, who is a big BR5-49 fan, recorded live tracks with the band after the album was done, and that those will be used in promotion and marketing, especially with alternative outlets.

Echoing that message, Foster says that, at retail, in addition to traditional support—especially in following the tour into each market—Arista is working closely with the leading organization of independent retailers.

Don Van Cleave, president of the 66-outlet Coalition of Independent Music Stores, says the trade group is solidly behind the band. Van Cleave, who runs Magic Platter in Birmingham, Ala., says the coalition is "working with Arista to put this band front and center in all of our stores... A lot of us have sold BR5-49 from the

beginning. Now, they've delivered an excellent record, and we'll also have the value-added CD that Steve Albini mixed. We'll have tons of in-store play and positioning and counter displays."

BR5-49 will perform July 22 on "Late Night With Conan O'Brien" and July 25 at New York's Central Park at a Summerstage show with Johnny Paycheck. The band will return to Europe later this year.

The act's promoter in London, Paul Fenn of Asgard, says that the group's live activity there started with 1996's "Live From Robert's," on the strength of which it played in Europe.

"We—and I mean Europe in general—picked up on them before the U.S.," says Fenn, "which meant firstly that we had access to them when they were available to come over, and secondly that they realized the potential." BR5-49 played a half-dozen shows in the Netherlands and Germany and did a week at the Chesterfield Cafe in Paris, as well as 10 shows in the U.K.

Capacities were typically between 400 and 1,000, according to Fenn, but a higher figure was achieved at the band's London show.

Reaction in some markets was atypically enthusiastic. "Germany is not usually good at all [for country acts]," says Fenn, "but BMG in Germany has been the most aggressive of all the labels for this band."

The band's next task, he notes, is to make record sales mirror such a strong reaction. "The ticket sales were not in line with album sales," admits Fenn. "The last album wasn't really an album people wanted to buy."

BR5-49 will tour Europe again later this year, beginning Sept. 11 in Gstaad, Switzerland, on a double bill with the Mavericks, who have achieved a top five U.K. single with "Dance The Night Away."

BR5-49 is booked by Creative Artists Agency and published by Bobbex Music and Five Towers Music, a division of Castle Publishing Inc. (BMI).

Assistance in preparing this story was provided by Paul Sexton in London.

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

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

- | | | | |
|---|---|--|---|
| <p>54 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)</p> <p>55 ALWAYS WILL (Sony/ATV Tree, BMI/John Hadley, BMI) HL</p> <p>65 BAD DAY TO LET YOU GO (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI) HL/WBM</p> <p>34 BIG TIME (Sony/ATV Tree, BMI/Teritee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM</p> <p>31 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL</p> <p>23 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM</p> <p>5 CD MENTIMENT (Rick Hall, ASCAP/Monkids, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM</p> <p>41 COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL</p> <p>49 DANCE IN THE BOAT (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) HL/WBM</p> <p>68 DANCE THE NIGHT AWAY (EMI Blackwood, BMI/Rumbalo, BMI)</p> <p>62 THE DEVIL WENT DOWN TO GEORGIA (Music Corp. Of America, BMI)</p> <p>40 DOUBLE WIDE PARADISE (Bugle, BMI/Jo Man, BMI/Illegal, BMI/Fame, BMI)</p> <p>63 FAITH (MCA, ASCAP/Shinin' Stone Cold, ASCAP/BMG, ASCAP/Secret Pond, ASCAP) HL</p> | <p>64 A FOOL'S PROGRESS (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM</p> <p>17 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM</p> <p>61 GONE OUT OF MY MIND (Key Of B, ASCAP/Someplace Else, ASCAP/Love This Town, ASCAP/Green Room, ASCAP)</p> <p>21 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM</p> <p>45 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL</p> <p>69 HOLDING HER AND LOVING YOU (Rick Hall, ASCAP) WBM</p> <p>9 HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM</p> <p>52 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM</p> <p>60 HOW DO I LET GO (W.B.M., SESAC/Good, SESAC/WB, ASCAP) WBM</p> <p>38 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL</p> <p>11 I CAN STILL FEEL YOU (Will Dawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM</p> <p>2 I DO [CHERISH YOU] (Smash Vegas, BMI/Big Picture, BMI/H Dreams Had Wings, ASCAP) WBM</p> <p>30 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM</p> <p>3 IF YOU SEE HIM/IF YOU SEE HER (Still Working For The Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Warner-Tamerlane,</p> | <p>4 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM</p> <p>39 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM</p> <p>53 THE OTHER SIDE (Starstruck Angel, BMI/Malloy's Toys, BMI/Little Big Town, BMI/American Made, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) HL</p> <p>32 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalecia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI) HL/WBM</p> <p>24 PAPA BEAR (Music Corp. Of America, BMI) HL</p> <p>71 RUNAWAY LOVE (Chrisalis, ASCAP/Heaven's River, ASCAP/Baldy Baldy, ASCAP/Tabby Chabby, ASCAP/Torqueman, ASCAP)</p> <p>22 SAY WHEN (Sony/ATV Tree, BMI/Teritee, BMI/Sony/ATV Cross Keys, ASCAP) HL</p> <p>66 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM</p> <p>7 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM</p> <p>73 A SOFT PLACE TO FALL (Longitude, BMI/Louise Red, BMI/Turgid Tunes, BMI/Bug, BMI)</p> <p>37 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM</p> <p>36 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM</p> <p>57 THE STRONG ONE (Patty's Head, SOCAN/Balmur, SOCAN/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM</p> <p>19 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL</p> <p>6 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL</p> <p>29 THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota</p> | <p>18 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM</p> <p>33 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM</p> <p>12 THIS KISS (Puckalecia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM</p> <p>67 THIS SMALL DIVIDE (Starstruck Writers Group, ASCAP/Audrie Lee, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL</p> <p>14 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)</p> <p>56 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM</p> <p>26 TWO PINA COLADAS (Foreshadow, BMI/CMI, ASCAP/EMI April, ASCAP) HL</p> <p>58 USED TO THE PAIN (Gitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM</p> <p>74 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Loudersongs, BMI/Blue Water, BMI)</p> <p>50 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM</p> <p>48 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM</p> <p>47 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL</p> <p>43 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillabeans, ASCAP) WBM</p> <p>27 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM</p> |
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COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 163 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	10	*** No. 1 *** I JUST WANT TO DANCE WITH YOU T. BROWN, G. STRAIT (R. COOK, J. PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
2	3	6	17	I DO [CHERISH YOU] C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (C) (D) (V) MERCURY 568602	2
3	4	7	8	IF YOU SEE HIM/IF YOU SEE HER T. BROWN, T. DUBOIS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	3
4	2	4	15	ONE OF THESE DAYS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	TIM MCGRAW (C) (D) (V) CURB 73056	2
5	5	8	13	COMMITMENT W. C. RIMES (T. COLTON, T. MARTY, B. WOOD)	LEANN RIMES (C) (D) (V) CURB 73055/MCG	5
6	8	10	16	THAT'S WHY I'M HERE B. CANNON, N. WILSON (S. SMITH, M. A. S'PRINGER)	KENNY CHESNEY (C) (D) (V) BNA 65399	6
7	10	11	11	THE SHOES YOU'RE WEARING C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (C) (D) (V) RCA 65454	7
8	11	12	19	IT WOULD BE YOU M. WRIGHT, B. HILL (K. ROBBINS, D. OGLESBY)	GARY ALLAN (C) (D) (V) DECCA 72039	8
9	6	2	16	HOLE IN THE FLOOR OF HEAVEN S. WARINER (S. WARINER, B. KIRSCH)	STEVE WARINER CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
10	7	3	20	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
11	12	17	9	I CAN STILL FEEL YOU C. RAYE, P. WORLEY, B. J. WALKER, JR. (K. TRIBBLE, T. HYLER)	COLLIN RAYE EPIC ALBUM CUT	11
12	9	5	17	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
13	13	16	12	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	TERRI CLARK (C) (D) (V) MERCURY 568746	13
14	17	21	6	TO MAKE YOU FEEL MY LOVE A. REYNOLDS (B. DYLAN)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	14
15	15	19	13	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B. GALLIMORE (J. RAMEY, B. TAYLOR, G. JOBBINS)	TY HERNDON (C) (D) EPIC 78904	15
16	18	22	7	THERE GOES MY BABY T. BROWN, T. YEARWOOD (A. ROBOFF, A. ROMAN)	TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	16
17	16	20	23	FROM THIS MOMENT ON R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	16
18	21	25	11	*** AIRPOWER *** THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	DIXIE CHICKS (C) (D) MONUMENT 78899	18
19	20	23	12	*** AIRPOWER *** TEXAS SIZE HEARTACHE D. COOK (Z. TURNER, L. WILSON)	JOE DIFFIE EPIC ALBUM CUT	19
20	19	18	15	I MIGHT EVEN QUIT LOVIN' YOU M. WRIGHT (M. CHESNUTT, R. SPRINGER, S. MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	18
21	26	31	9	HAPPY GIRL M. MCBRIDE, P. WORLEY (A. ROBOFF, B. N. CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	21
22	14	13	21	SAY WHEN D. COOK, W. WILSON (P. NELSON, L. BOONE, J. RICH)	LONESTAR (C) (D) (V) BNA 65395	13
23	22	15	23	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	JO DEE MESSINA (C) (D) (V) CURB 73034	1
24	25	27	16	PAPA BEAR W. WILSON (K. HARLING)	KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	24
25	32	37	4	JUST TO HEAR YOU SAY THAT YOU LOVE ME D. HUFF, F. HILL (D. WARREN)	FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	25
26	23	14	27	TWO PINA COLADAS A. REYNOLDS (S. CAMP, B. HILL, S. MA:ON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
27	29	28	22	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) (X) MERCURY 568452	1
28	33	33	6	I SAID A PRAYER B. J. WALKER, JR., P. TILLIS (L. SATCHEL)	PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	28
29	28	30	27	THEN WHAT? J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
30	37	48	4	IF YOU EVER HAVE FOREVER IN MIND T. BROWN (V. GILL, T. SEALS)	VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	30
31	27	29	12	BUCKAROO M. WRIGHT (M. D. SANDERS, E. HILL)	LEE ANN WOMACK (V) DECCA 72041	27
32	24	9	16	OUT OF MY BONES J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	2
33	34	35	8	THINGS CHANGE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	33
34	35	34	7	BIG TIME S. HENDRICKS (P. NELSON, L. BOON, K. BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	34
35	40	43	5	I'M ALRIGHT B. GALLIMORE, T. MCGRAW (P. VASSAR)	JO DEE MESSINA (C) (D) (V) CURB 73034	35
36	39	38	6	STEPPING STONE D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	36
37	41	39	11	SOMEBODY TO LOVE D. CRIDER, S. BOGGUSS (S. BOGGUSS, D. CRIDER, M. BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	37
38	38	36	13	I ALREADY DO T. BROWN (G. BURR, C. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 72044	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	44	8	ORDINARY PEOPLE J. STROUD, C. WALKER (C. WISEMAN, E. HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	39
40	45	49	5	DOUBLE WIDE PARADISE J. STROUD, T. KEITH (P. THORN, B. MADDOX)	TOBY KEITH (V) MERCURY 568928	40
41	49	56	4	COVER YOU IN KISSES C. PETOCC, J. M. MONTGOMERY (J. KILGORE, B. JONES, J. BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	41
42	44	47	6	NO END TO THIS ROAD S. HENDRICKS, T. DUBOIS (N. THRASHER, M. DULANEY, K. BLAZY)	RESTLESS HEART RCA ALBUM CUT	42
43	48	52	4	YOU'RE GONE M. D. CLUTE, DIAMOND RIO (J. VEZNER, P. WILLIAMS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	43
44	42	40	15	LOVE WORKING ON YOU C. PETOCC (C. WISEMAN, JIM COLLINS)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
45	52	58	3	HIGH ON LOVE E. GORDY, JR. (KOSTAS, J. HANNA)	PATTY LOVELESS EPIC ALBUM CUT	45
46	30	24	15	MATCHES K. STEGALL (R. SPRINGER, S. EWING)	SAMMY KERSHAW (C) (V) MERCURY 568524	22
47	51	51	14	WONDERFUL TONIGHT P. MCKARIN (E. CLAPTON)	DAVID KERSH CURB ALBUM CUT	47
48	54	53	6	WHY'D YOU START LOOKIN' SO GOOD P. DAVIS, E. SEAY (P. DAVIS)	MONTY HOLMES BANG II ALBUM CUT	48
49	50	50	8	DANCE IN THE BOAT R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN, C. BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	49
50	55	57	4	WHEN THE BARTENDER CRIES R. E. ORRALL, J. LEO (M. PETERSON, H. DAVIS)	MICHAEL PETERSON REPRISE ALBUM CUT	50
51	56	59	6	I WANNA REMEMBER THIS W. WILSON (J. KIMBALL, A. ROBOFF)	LINDA DAVIS DREAMWORKS ALBUM CUT	51
52	72	—	2	THE HOLE J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, J. D. HICKS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	52
53	60	63	3	THE OTHER SIDE D. MALLOY (M. D. SANDERS, D. MALLOY, B. DIPIERO)	MINDY MCCREADY BNA ALBUM CUT	53
54	75	—	2	26 CENTS T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, W. WALLACE)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	54
55	46	46	9	ALWAYS WILL B. MAHER (H. STINSON, J. HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	45
56	64	—	4	TRUE T. BROWN, G. STRAIT (M. GREEN, J. STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	56
57	58	61	5	THE STRONG ONE B. MEVIS (C. RAWSON, B. HILL)	MILA MASON (C) (D) (V) ATLANTIC 84116	57
58	62	66	3	USED TO THE PAIN J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	MARK NESLER ASYLUM ALBUM CUT	58
59	53	42	17	I SAW THE LIGHT C. HOWARD (T. RUNDGREN)	HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
60	61	64	5	HOW DO I LET GO P. WORLEY, D. HUFF (K. GOOD, L. BROKOP)	LISA BROKOP (C) (D) COLUMBIA 78879	60
61	NEW	1	1	*** Hot Shot Debut *** GONE OUT OF MY MIND J. KENNEDY, J. GUESS (G. DOBBINS, M. HUFFMAN, B. MORRISON)	DOUG STONE COLUMBIA ALBUM CUT	61
62	RE-ENTRY	15	15	THE DEVIL WENT DOWN TO GEORGIA J. BOYLAN (C. DANIELS, F. EDWARDS, J. MARSHALL, C. HAYWARD, T. CRAIN, T. DIGREGORIO)	THE CHARLIE DANIELS BAND EPIC ALBUM CUT	1
63	70	69	5	FAITH P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, S. HUTCHISON)	BIG HOUSE (C) (D) (V) MCA NASHVILLE 72052	63
64	73	—	2	A FOOL'S PROGRESS L. PENDERGRASS, J. SCHERER (C. DANIELS, T. MARTIN)	CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	64
65	57	45	11	BAD DAY TO LET YOU GO B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, B. DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	30
66	68	67	19	SHE'S GOT THAT LOOK IN HER EYES D. COOK, ALABAMA (R. OWEN, T. GENTRY)	ALABAMA (C) (D) (V) RCA 65409	21
67	59	55	7	THIS SMALL DIVIDE C. FARREN (J. SELLERS, G. BURR)	JASON SELLERS FEATURING MARTINA MCBRIDE BNA ALBUM CUT	55
68	RE-ENTRY	2	2	DANCE THE NIGHT AWAY R. MALO, D. COOK (R. MALO)	THE MAVERICKS (V) MCA NASHVILLE 72056	68
69	69	68	8	HOLDING HER AND LOVING YOU NOT LISTED (W. ALDRIDGE, T. BRASFELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	68
70	65	—	3	UPTOWN DOWN-HOME GOOD OL' BOY A. REYNOLDS (D. BLACKWELL, E. B. LEE)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	65
71	NEW	1	1	RUNAWAY LOVE T. BRUCE (M. CARUSO, D. MATKOSKY, T. CHAMPLIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	71
72	RE-ENTRY	3	3	ONE HEART AT A TIME C. DOWNS, D. PACK (V. SHAW)	VARIOUS ARTISTS (C) (D) ATLANTIC 84117	69
73	NEW	1	1	A SOFT PLACE TO FALL K. GREENBERG (A. MOORER, G. OWEN)	ALLISON MOORER (V) MCA NASHVILLE 72030	73
74	RE-ENTRY	2	2	WE REALLY SHOULDN'T BE DOING THIS T. BROWN, G. STRAIT (J. LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	72
75	NEW	1	1	I WANNA FEEL THAT WAY AGAIN T. BROWN (J. STEVENS, S. BOGARD, D. LEIGH)	TRACY BYRD MCA NASHVILLE ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

Billboard Top Country Singles Sales

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



JUNE 20, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	20	*** No. 1 *** YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
2	2	2	10	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	14	THIS KISS WARNER BROS. 17247	FAITH HILL
4	4	4	53	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
5	5	6	4	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
6	7	8	8	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
7	6	5	15	BYE BYE/I'M ALRIGHT CURB 73034	JO DEE MESSINA
8	8	7	9	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
9	10	11	11	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
10	9	9	17	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
11	11	10	7	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
12	13	15	7	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
13	15	13	8	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	10	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
15	16	19	16	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
16	17	17	6	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
17	14	14	16	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
18	19	18	4	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
19	20	20	20	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
20	18	16	21	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
21	22	24	3	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
22	24	25	3	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
23	NEW	1	1	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
24	21	22	14	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN
25	23	21	18	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1998, Billboard/BPI Communications and SoundScan, Inc.

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	37	★★ NO. 1 ★★ ROMANZA ● PHILIPS 539207 [HS] 9 weeks at No. 1	ANDREA BOCELLI
2	2	36	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	4	38	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [HS]	BUENA VISTA SOCIAL CLUB
4	3	2	IZ IN CONCERT: THE MAN AND HIS MUSIC BIG BOY 5904/THE MOUNTAIN APPLE COMPANY	ISRAEL KAMAKAWIWO'OLE
5	5	10	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS
6	6	15	DEEP FOREST III — COMPARSA 550 MUSIC 68726	DEEP FOREST
7	7	40	COMPAS NDNESUCH/ATLANTIC 79466/AG	GIpsy KINGS
8	NEW ▶		AFRO-LATINO PUTUMAYO 139	VARIOUS ARTISTS
9	8	8	DUALITY 4 AD 46854/WARNER BROS. [HS]	LISA GERRARD & PIETER BOURKE
10	14	16	THE MAGIC OF IRELAND FEATURING LORD OF THE DANCE MADACY 8078	IRISH CEIU BAND & SINGERS
11	10	66	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [HS]	RONAN HARDIMAN
12	9	14	LANDMARKS ATLANTIC 83083/AG	CLANNAD
13	NEW ▶		THE BEST OF KA'AU CRATER BOYS ROY SAKUMA PRODUCTIONS 2278	KA'AU CRATER BOYS
14	11	14	MAMALOSHEN NONESUCH 79459/AG [HS]	MANDY PATINKIN
15	13	29	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	35	★★ NO. 1 ★★ TROUBLE IS... REVOLUTION 24689/WARNER BROS. 15 weeks at No. 1	KENNY WAYNE SHEPHERD BAND
2	NEW ▶		HEAVY LOVE SILVERTONE 41632	BUDDY GUY
3	2	31	DEUCES WILD ● MCA 11711	B.B. KING
4	3	71	LIE TO ME ▲ A&M 540640 [HS]	JONNY LANG
5	4	18	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
6	7	45	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	10	31	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
8	8	35	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
9	5	9	SACRED ISLAND PRIVATE MUSIC 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
10	9	103	JUST LIKE YOU OKEH 67316/EPIC [HS]	KEB' MO'
11	6	14	SING IT! ROUNDER 2152	MARCIA BALL, IRMA THOMAS, TRACY NELSON
12	11	5	JUST WON'T BURN TONE-COOL 1164/ROUNDER	SUSAN TEDESCHI
13	12	17	ESSENTIAL WOMEN IN BLUES HOUSE OF BLUES 161257	VARIOUS ARTISTS
14	RE-ENTRY		SOMETHING TO TALK ABOUT AVANTI	WILLIE CLAYTON
15	RE-ENTRY		HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [HS]	PEGGY SCOTT-ADAMS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	★★ NO. 1 ★★ REGGAE GOLD 1998 VP 1529* 3 weeks at No. 1	VARIOUS ARTISTS
2	2	25	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [HS]	BEENIE MAN
3	3	28	INNA HEIGHTS GERMAIN 2068*/VP [HS]	BUJU BANTON
4	4	25	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
5	5	12	THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
6	6	9	DANCEHALL KINGS III BLUNT 6330*/TVT	VARIOUS ARTISTS
7	8	24	MAVERICK A STRIKE 550 MUSIC 68506/EPIC [HS]	FINLEY QUAYE
8	7	30	STRICTLY THE BEST 19 VP 1519*	VARIOUS ARTISTS
9	9	55	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
10	11	20	RIGHT ON TIME HELLCAT 80406*/EPITAPH [HS]	HEPCAT
11	10	3	ON DA REGGAE TIP WITH BOBBY KONDERS & JABBA: MASSIVE B STYLE BLUNT 6350*/TVT	VARIOUS ARTISTS
12	15	33	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
13	12	37	THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993) VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS
14	RE-ENTRY		MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
15	14	31	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [HS] indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Lena Horne, Timeless As Ever

This week's column was prepared by guest columnist Philip Booth

LENA WEATHER: Lena Horne teams with producer/guitarist Rodney Jones and several other members of R&B diva Ruth Brown's working band for "Being Myself" (Blue Note), a compelling collection of intimate, lovingly recorded takes on popular standards and blues favorites. The octogenarian is sassy on sultry opener "Some of My Best Friends Are The Blues," palpably melancholy on the strings-driven "Autumn In New York," and believably brokenhearted on "How Long Has This Been Going On" and "Willow Weep For Me." George Benson drops by for six-string work on "It's Alright With Me," and saxophonists Donald Harrison and Houston Person



strating total ease in swing and blues environs without actually crossing over to jazz. "She was never a giant singer and really one of the great interpreters of the songs she knew so well," Evered says. "She knew so many of the creators, from Billy Strayhorn to the Broadway composers to Ellington. She embodies the lineage of popular singing."

She broke her recording hiatus of more than a decade with 1994's "We'll Be Together Again" and 1995's Grammy-winning "An Evening With Lena Horne," recorded live at New York's Supper Club. Both were released on Blue Note, as will be at least one more disc for the label, which renewed the singer's contract in April. "Being Myself" will be promoted through the summer via print ads, an interview on BET, and servicing of music-of-your-life and jazz radio formats.

Horne may yet find favor with Generation Y, thanks to a Gap ad that aired during the holiday season and her recent performance of "Stormy Weather" on "The Rosie O'Donnell Show." She received an honorary doctorate of humane letters from Yale University during ceremonies held on Memorial Day. "We're hoping that through jazz radio, and especially some jazz radio in college-dominated towns, we can get her image across to a younger audience," Evered says. "She certainly has a relevance and a *joie de vivre* that artists a quarter of her age often don't have."

This fall, moviegoers will hear Horne performing a newly recorded version of "Singing In The Rain," on the soundtrack to director Paul Auster's "Lulu On The Bridge." The film, starring Harvey Keitel and Mira Sorvino, played at the Cannes Film Festival. The soundtrack album will be released on Blue Note.

JAZZ TROPICALE: Latin, main- (Continued on page 53)

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31 SALT LAKE CITY UT

AUGUST

12 MINNEAPOLIS MN*
14-15 MORRISON CO*
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WORLD & CELTIC MUSIC

T H E B I L L B O A R D S P O T L I G H T

what in the world

While Some Musicians Delve Deeper Into Electronic Remixes
Others Stick To Their Roots And Say "Heck No" To Techno

BY RICHARD HENDERSON

AS THE WORLD music era dawned at the beginning of the '80s, music fans took sides in an argument centering on the studio recordings of the Nigerian juju band leader, King Sunny Adé. Hard-core world music enthusiasts felt that his sound had been ruined by the knob-twiddling of Adé's French producer and the addition of synthesizers to his guitar-based ensemble. Others received his hi-tech juju as a breath of fresh air.

Of late, the schism appears to have grown broader, as recording technology becomes cheaper and more available to rising talents from around the globe. Now, a Somali vocalist like Maryam Mursal can record for Peter Gabriel's Real World Records, releasing "The Journey," an album of such electronic sophistication as to resemble a recent Björk project, less than a year after a traditional recording made

for the same label by her group, Waaberi. Yet the octogenarian Cuban musicians of the very popular Buena Vista Social Club play in a decidedly acoustic mode. What does the future of world music hold: electronic homogenization or a back-to-the-roots movement? Billboard canvassed several leading lights on the world music scene to glean the answer.

ACOUSTIC ROOTS

CC Smith, as editor of the long-running world music monthly *The Beat* and world music DJ on Pacifica-network station KPFK-FM

in Los Angeles, has held a ringside seat in the theater of global music since the start of the '80s. She notes that acoustic music seems to be a trend throughout popular music, from mainstream American rock to

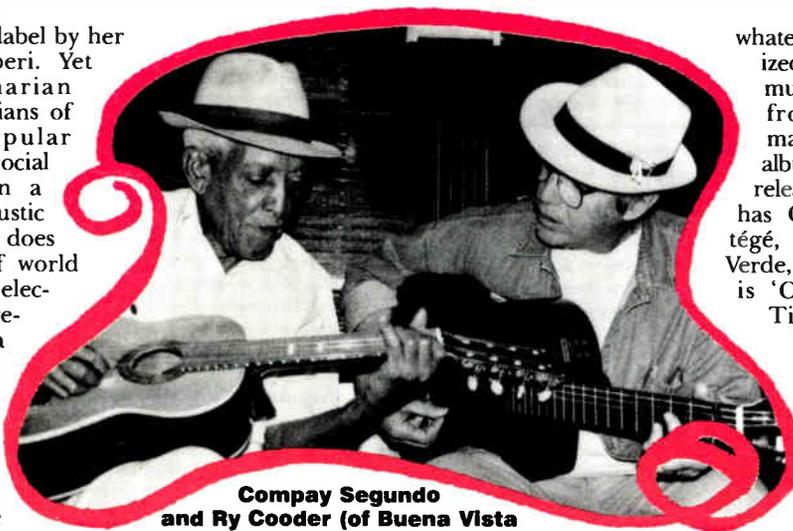
whatever is being popularized in terms of world music. "Henri Dikongué from Cameroon has made a brilliant, rootsy album with his Tinder release 'C'est La Vie,' as has Cesaria Evora's protégé, Fantcha from Cape Verde, whose newest album is 'Criolinha,' also on Tinder," Smith says. "Fantcha lives in New York, and Henri lives in Paris. These kids are hip to the obligations of the current market.

"I don't think it's a practical notion anymore to think that you're going to get someone fresh from village life in a remote setting who's going to create a fantastic album," Smith points out. "Whatever authenticity there is can't help but be compromised by

the realities of the marketplace. The musicians themselves are collaborating; it's not just a producer or a label who's throwing Third World musicians into the studio and telling them to go digital. They're doing it spontaneously, often as not, because, as musicians, they love experimentation and new sounds and they enjoy the cross-cultural collaboration."

"It's not so much that any of our current artists are moving in those directions, so much as we might be most prone currently to signing artists moving in one of those two directions," says Randall Grass, general manager for Shanachie Records. "That seems to be what people are most interested in. What happened in the '80s was an era of discovery of all these sorts of music from ethnic groups around the world. It was pop music; there was an interest in that. But the audience for international pop doesn't seem to have grown so

Continued on page 44



Compay Segundo
and Ry Cooder (of Buena Vista
Social Club)

*Billboard Correspondents Offer A Look
At Notable World And Celtic Music
Artists From Around The Globe*

**COMMITTED TO
CELTIC**

**While Some Scramble For Compilations And One-Offs,
Many Labels Have Always Been Celtic To The Core**

BY RICHARD HENDERSON

THE WORLD of the Celtic specialty label has tilted on its axis during the past couple of years. Wendy Newton, president of Green Linnet Records, illustrates the extent to which this has happened, saying, "People are calling to ask for the music of the band that was playing on the Titanic." Connie Dover, president of Taylor Park Music, remarks that in the

supercharged the Celtic music market: "Where would we be without the pennywhistle when it's time to cry?" What with the haunting sounds of Celtic music turning up in long-running stage shows, hit movies and Volkswagen commercials, not to mention the Celtic conquest of Billboard's World Music charts for the past few years, one would assume that the gold rush for Irish

ed to what Dan Storper of Putumayo World Music refers to as "white soul music."

IN FOR THE LONG RUN

Green Linnet's Newton declares, "We don't sign bands because they will be money-spinners. We sign bands because their music will be viable 15 and 20 years from now." She adds, "I think that the spotlight on Celtic has helped us;



Katie McMahon



The Chieftains



Clannad

wake of "Titanic," she hears people saying, "There's this new kind of music called Celtic." Promotions director for the Annapolis, Md., label Maggie's Music, Connie McKenzie, who is a musician herself, wonders as well about the Titanic, the sinking ship that

music is well under way. More than one major label has added a custom imprint dedicated to the Celtic sound. With all this in mind, it seems an interesting moment in time to collect the thoughts of the Celtic music stalwarts who run indie labels devot-

people pay more attention because the term is familiar now. We live in a faddist society where everything has its turn. That's why we shy away from gimmicky music and stay with the real thing, which has been around for hundreds of years and will continue to be around when the faddists have moved on to something else. Major labels setting up Celtic departments? That's not going to last forever. Celtic won't always be a main focus for those people, whereas it will always be our focus."

Alasdair Fraser, co-owner of the musician-operated Culburnie label since 1986, along with his wife, Sally Ashcraft, notes that the music has been present at the community level for a long time, played at homes and gatherings. "It's as though the Western world has just recently stood up, looked around and noticed that other countries have been making their

Continued on page 45

ENGLAND—The French organizers of a major Celtic festival in Brittany once banned the group Whiskey Before Breakfast because it was too English. It was a judgment based not on the members' music but purely on their nationality. Now well-established on the festival scene, they can afford to laugh about what they jokingly describe as their lack of "ethnic cred" and are living proof that you don't have to be Irish to play Celtic music of the highest quality. Based in the English university city of Cambridge, where it has its own recording studio, Whiskey Before Breakfast was formed in 1992 and features Kevin Duffy on guitar, Martin Green on piano accordion, Cathy Coombs on fiddle and Nigel Savage on bodhran and percussion. Its first album, "Mary's Teapot," was released in 1996 (Abacus, distributed by Topic/Direct) and featured guest performers such as Stefan Hannigan from Sin E on uilleann pipes. A second album, provisionally titled



Whiskey Before Breakfast

"First Footing," which was well-received but only hinted at what was to come on "Riptide," the new album released across Europe on May 5. It is a dynamic and wide-ranging exploration of the rich Celtic heritage of the British Isles, reflecting the fact that the band members are drawn from the farthest corners of Britain's Celtic tradition. Singer and bodhran player Aimee Leonard hails from the Orkney isles in the far north of Scotland; Neil Davey, who contributes mandolin and bazouki, comes from Cornwall; accordion



Anam

player Teresa Harkin was born in Ireland; while singer and guitarist Brian O'eadhra has lived in both Dublin and Newfoundland. The material on "Riptide" ranges from traditional

"Monsters From The Id," is due in July and will further expand WBB's Celtic leanings with a mixture of strange time signatures and even jazz influences. The band has steadily worked its way up from the U.K.'s Irish-pub circuit and will tour relentlessly this summer to promote the new album, including an appearance at the prestigious Cambridge Folk Festival. Like many similar acts, the band members sell their albums at their own gigs. "We drive around in a battered old Ford with our personal belongings on the roof, the instruments in the car and the band fitted into whatever space is left," says Kevin Duffy. —**NIGEL WILLIAMSON**

SCOTLAND—Anam, which is based in Edinburgh, soon to be home to the new Scottish parliament, has moved swiftly over the past year from bottom of the bill to folk-festival headliners. Signed in Tokyo to the Japanese label JVC, Anam released a 1997 album,

Irish material to settings of Robbie Burns' songs to Cornish gavottes. JVC believes that it has a potentially big act on its hands and is putting a major push behind it. This summer sees a punishing touring schedule that takes Anam to Australia, the Far East, Canada and the U.S., as well as a string of European festival dates. Highlights include appearances at both the London and New York Fleadhs and a live performance on RTE, the Irish television network. "They say touring is financially unrewarding but essential if you want to sell albums. You can easily lose money on the gigs," Leonard says. "Recording is the bread and butter." —**N.W.**

ALGERIA—Khaled is still the undisputed king of Algerian raï music, but the story of his exile in France grows more tragic by the day as the bloodshed and near civil war in his native country show no signs of abating. Khaled's fusion of Arabic rhythms and

Continued on page 46

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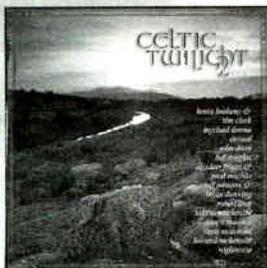


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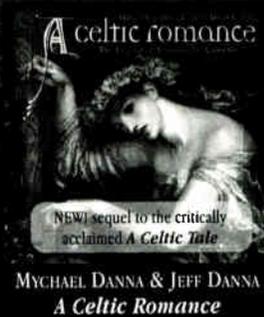
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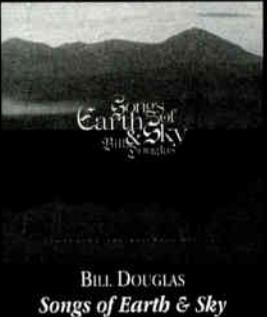
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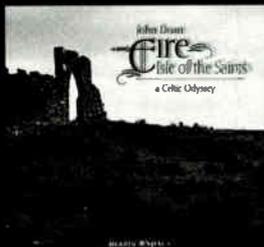
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WORLD & CELTIC MUSIC

GREAT SCOTS

Scottish Music Tired Of Playing Second Fiddle To Irish

BY BRADLEY BAMBARGER AND JEFF NISBET

TWO WORDS may explain why Scottish music is often left out of the Celtic equation: Irish pub. With reels and jigs the soundtrack for hoisting pints all over the world, Irish music has had an especially efficacious venue for proliferation. Also, in America, the Scots have tended to assimilate rather than bond in enclaves, so their music hasn't had quite the united front that has benefited their Emerald Isle counterparts.

At least that's how fiddler Bonnie Rideout explains it, and she should have a pretty good idea. A three-time winner of the U.S. National Scottish Fiddle Championship, the 35-year-old Rideout is also the only American ever showcased at the Edinburgh International Festival.

Rideout was brought up on the ancestral sounds of Scottish airs, although classical training consumed her youth. Of late, Rideout has returned to her "private music," the rich Scottish folk tradition; she has made a string of popular albums for the Annapolis, Md.-based Maggie's Music label, including the lyrical "Soft May Morn" and recent "Kindred Spirits." She was also featured on the '96 hit "A Scottish Christmas" alongside guitarist Al Petteway and hammered dulcimer ace/label president Maggie Sansone.

Rideout has seen the audience for Scottish music broaden over the past few years. "When I started out, all the players in this kind of music were 50-year-old men," she says. "Now there are young people—including women—playing the music. And this renaissance includes the audience: It used to be mostly senior citizens, and now it's younger people—some with tattoos, some who might be classical-music fans."

MUSIC HISTORY

Classical music—specifically of the early-music variety from the Baroque and before—can definitely have its affiliations with Scottish heritage (and the Irish and English traditions, too, for that matter). For instance, the Allegro-distributed

Dorian label just released the album "Airs For The Seasons," from the "Floral Suites" of 18th-century Scottish composer James Oswald.

Performed by period-instrument specialists the Broadside Band, "Airs For The Seasons" has appeal for both the devoted Scottish music fan and the neophyte sold on the Celtic-tinged sounds of James Horner's platinum Decca/London

Wrigley, the McCalmans, Seelyhoo and Donald Black.

Another Scottish imprint is the Rounder-distributed Temple, which has put out albums by home-grown harpists, pipers and vocalists for more than 20 years. A mid-priced compilation including the Battlefield Band, harpist Alison Kinnaird and singer Christine Primrose is an apt sampling of the label's depth, as is the edifying collection "A Celebration Of Scottish Music."

Temple also has issued a series of four discs documenting the recital series at Glasgow's Piping Centre that showcased pipers from across Scotland in 1996. Last year, the label released "Chasing Shadows," an album of traditional and original songs by singer/guitarist Davy Steele.

A spectacular double-CD is just out from Runrig, whose fans have been asking the popular

band to put out an album entirely in Gaelic. "The Gaelic Collection 1973-1998" features 28 Gaelic tracks from the band's catalog, including its hit "An Ubhal As Airde." Grapevine is distributing the title, which was released on the Ridge label.

Due July 14 from Rounder proper is what could be the Scottish album of the year: Scotland's entry in the "World Library Of Folk And Primitive Music" series, which surveys the traditional sounds of both the highlands and the lowlands. Recorded in 1951 in Scotland by legendary ethnomusicologist Alan Lomax, the set includes ancient ballads, Gaelic work songs and contemporary folk tunes performed by such legends as John Burgess, John Strachan, Flora MacNeal, Isla Cameron, Ewan McColl and performer/scholar Hamish Henderson, who wrote the outstanding liner notes to the collection.

Scottish artists past and present are featured regularly on the hit Celtic program "Thistle & Shamrock" on NPR, including the popular Capercaillie—which released a new album on Rykodisc June 9, "Beautiful Wasteland." Several of the group's past albums—including

Continued on page 49



Bonnie Rideout

soundtrack to the film "Braveheart."

Speaking of "Braveheart," the Narada label has put together a compilation titled "Bravehearts: New Scots Music" that spotlights such Scottish talents as Capercaillie vocalist Karen Matheson, who has a voice "touched by God," according to no less an authority than Sean Connery.

With tracks licensed from various labels, the other artists featured on "Bravehearts" include Capercaillie itself, Dougie MacLean and young star Ashley MacIsaac, among others. The material ranges far and wide, from MacLean's version of the world's favorite Scottish song ("Auld Lang Syne," by Robert Burns) to Mary Jane Lamond's "É Horò," a song reflecting her roots in Cape Breton, Nova Scotia (or "New Scotland").

The British Music Club label—known for producing choice compilations of classic jazz, blues and world music—also has put together a cross-section of traditional and modern Gaelic songs with "Heart Of Scotland." Due this summer, the disc taps artists from the stable of the Scottish Greentrax label, including Jennifer and Hazel

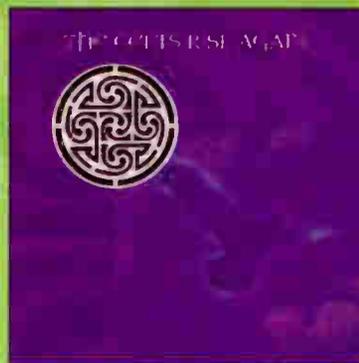
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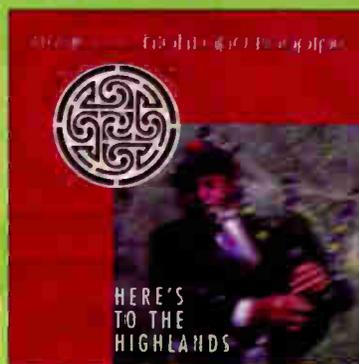
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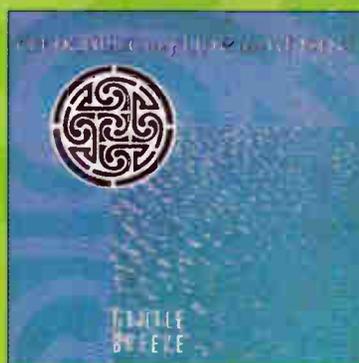
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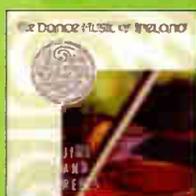
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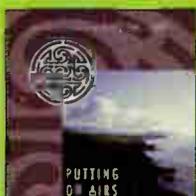
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CELT 9008
Celtic Love Songs



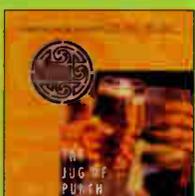
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WORLD & CELTIC MUSIC

Top of The World Music Charts Year-To-Date Rankings

The recaps in this Spotlight are compiled from the start of the chart year, which began with the Dec. 6, 1997, issue through this year's May 23 issue. Rankings are determined by using SoundScan sales information. Points are accumulated for each week a title appeared on the chart, including weeks the chart does not publish. Titles are considered catalog two years after the date of release unless they remain in the top half of the Billboard 200. Bill Whelan's "Riverdance" appears on both the current and catalog recaps as a result of a change in the distribution of the title's label, Celtic Heartbeat. The title is tracked separately because some units remain in stores from the title's original distribution through WEA, while Universal Music Group is distributing fresh units. The original WEA release dates back to 1995; Universal distribution started in mid-1997.

The recaps were compiled by World Music chart manager Marc Zubatkin with assistance from Anthony Colombo and Michael Cusson.



Loreena McKennitt

TOP WORLD MUSIC ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 THE BOOK OF SECRETS**—Loreena McKennitt—Quinlan Road/Warner Bros.
- 2 ROMANZA**—Andrea Bocelli—Philips
- 3 BUENA VISTA SOCIAL CLUB**—Buena Vista Social Club—World Circuit/Nonesuch/AG
- 4 CELTIC CHRISTMAS III**—Various Artists—Windham Hill
- 5 CELTIC MOODS**—Various Artists—Virgin
- 6 RIVERDANCE**—Bill Whelan—Celtic Heartbeat/Universal
- 7 MICHAEL FLATLEY'S LORD OF THE DANCE**—Ronan Hardiman—Philips
- 8 COMPAS**—Gipsy Kings—Nonesuch/Atlantic/AG
- 9 DEEP FOREST III**—COMPARSA—Deep Forest—550 Music

- 10 LONG JOURNEY HOME**—Various Artists—Unisphere/RCA Victor
- 11 LANDMARKS**—Clannad—Atlantic/AG
- 12 E O MAI**—Keali'i Reichel—Punahale
- 13 FESTIVE JOURNEY**—Various Artists—St.Clair
- 14 MAMALOSHEN**—Mandy Patinkin—Nonesuch/AG
- 15 HOLIDAY ODYSSEY**—Various Artists—St.Clair

TOP WORLD MUSIC ARTISTS

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 LOREENA MCKENNITT** (1) Quinlan Road/Warner Bros.
- 2 ANDREA BOCELLI** (1) Philips
- 3 BUENA VISTA SOCIAL CLUB** (1) World Circuit/Nonesuch/AG
- 4 BILL WHELAN** (2) Celtic Heartbeat/Universal
- 5 RONAN HARDIMAN** (1) Philips
- 6 GIPSY KINGS** (1) Nonesuch/Atlantic/AG
- 7 DEEP FOREST** (1) 550 Music
- 8 CLANNAD** (1) Atlantic/AG
- 9 KEALI'I REICHEL** (1) Punahale
- 10 MANDY PATINKIN** (1) Nonesuch/AG

QR

TOP WORLD MUSIC IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 QUINLAN ROAD** (1)
- 2 PHILIPS** (2)
- 3 NONESUCH** (6)
- 4 WINDHAM HILL** (1)
- 5 VIRGIN** (1)

TOP WORLD MUSIC LABELS

Pos. LABEL (No. Of Charted Albums)

- 1 WARNER BROS.** (2)
- 2 PHILIPS** (2)
- 3 ATLANTIC GROUP** (8)
- 4 VIRGIN** (3)
- 5 WINDHAM HILL** (1)



wea

TOP WORLD MUSIC DISTRIBUTORS

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA** (10)
- 2 PGD** (2)
- 3 INDEPENDENTS** (20)
- 4 BMG** (2)
- 5 EMD** (3)
- 6 UNIVERSAL** (3)
- 7 SONY** (1)

TOP WORLD MUSIC CATALOG ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 BEST OF THE GIPSY KINGS**—Gipsy Kings—Nonesuch/AG
- 2 THE MASK AND MIRROR**—Loreena McKennitt—Warner Bros.

- 3 THE VISIT**—Loreena McKennitt—Warner Bros.
- 4 GREETINGS FROM HAWAII**—Various Artists—Laserlight
- 5 CELTIC CHRISTMAS II**—Various Artists—Windham Hill
- 6 CELTIC CHRISTMAS**—Various Artists—Windham Hill
- 7 FESTIVAL OF LIGHT**—Various Artists—Six Degrees/Island
- 8 THE LONG BLACK VEIL**—The Chieftains—RCA Victor
- 9 A WINTER GARDEN**—Loreena McKennitt—Warner Bros.
- 10 RIVERDANCE**—Bill Whelan—Celtic Heartbeat/AG
- 11 CESARIA EVORA**—Cesaria Evora—Nonesuch/AG
- 12 GIPSY KINGS**—Gipsy Kings—Elektra/EEG
- 13 THE BROTHERS MCMULLEN**—Soundtrack—Arista
- 14 PARALLEL DREAMS**—Loreena McKennitt—Quinlan Road
- 15 KAWAIPUNAHOLE**—Keali'i Reichel—Punahale



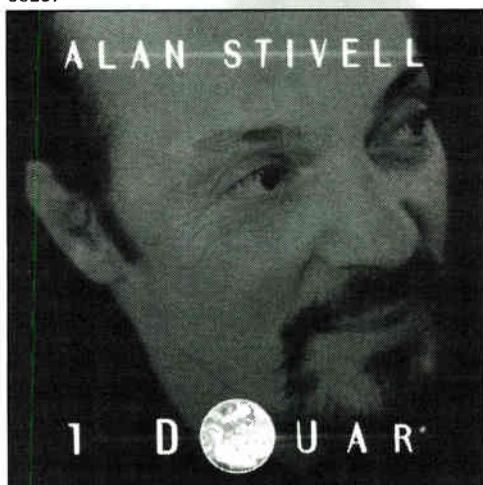
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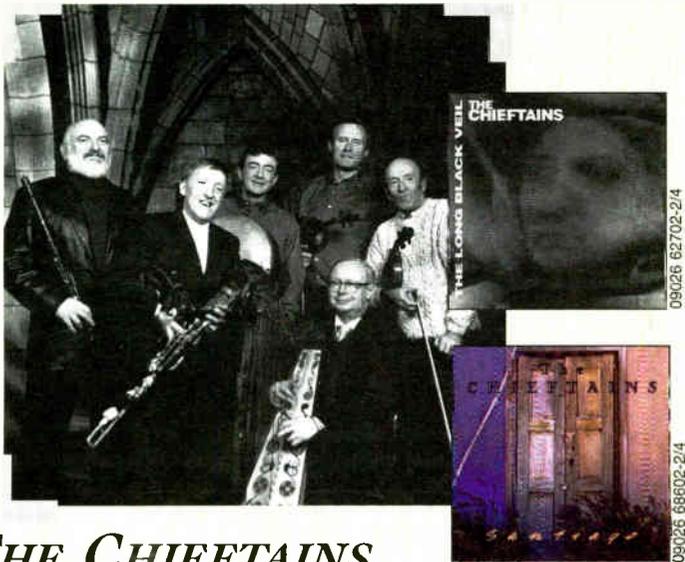
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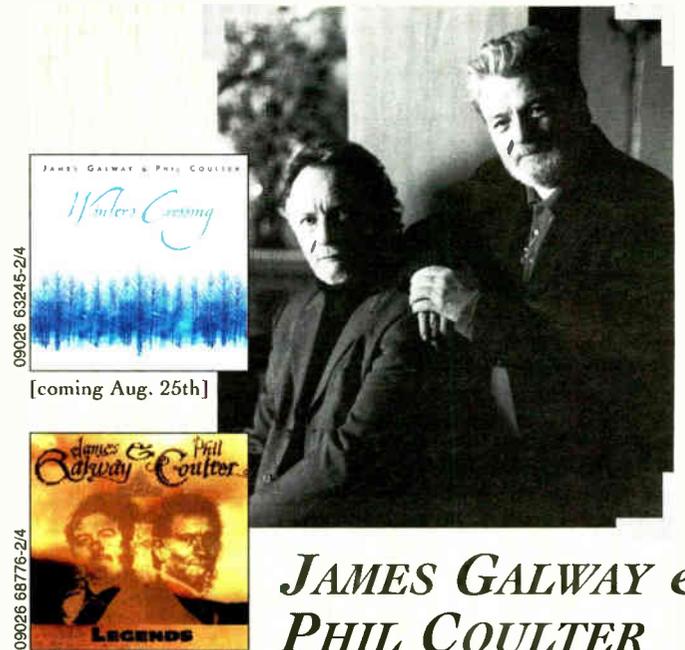
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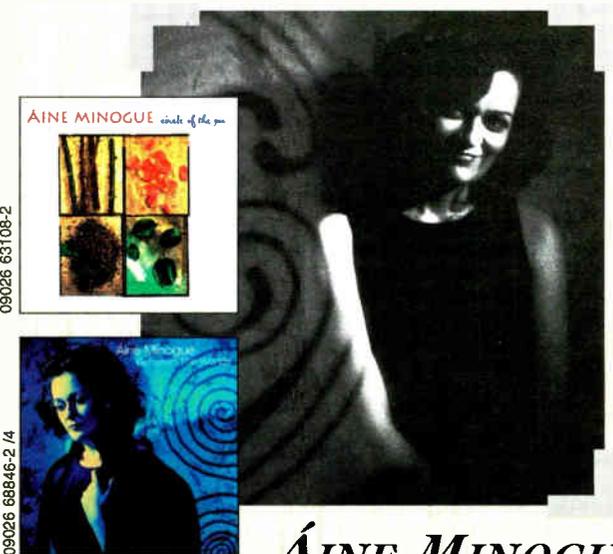
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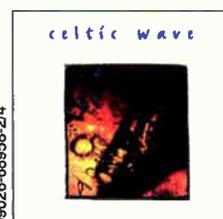
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WORLD & CELTIC MUSIC

WHAT IN THE WORLD

Continued from page 37

much. Using the example of soukous [the dance music of the Congo, based on Latin rhythms] or rai [the street music of Algeria], the base audience for these styles hasn't grown that much. So to come with a new entry in either genre—unless there's something different or exceptionally great about it—there's not much that can be done to find more listeners." Of the quality of releases in the late '80s, Grass observes, "A number of those regional pop styles became quite formulaic as well; after the initial discovery, most people weren't interested in buying more of the same records.

Also, some of that music is very dance-oriented and is meant to be experienced on the dance floor, therefore it makes for a limited sort of listening experience."

Grass cites the two directions in which he can see world music moving: "The heavily produced route could be an innovative move, integrating the elements of an ethnic tradition or an ethnic pop music into a Western construct. That's been going on since the '80s, but is continuing with the key being that different sounds and combinations are appearing lately. On the other hand, though, there seems to be the possibility of a wide appreciation of a more acoustic approach. Why is this? The more acoustic approach is not dance music in most cases and is more listener-friendly. The listeners for this kind of album may skew older than those who would pick up on an electronica-style world music album. People who are into folk music can connect with it, and those who want an intimate listening experience—the whole singer-songwriter universe—can appreciate that. Look at someone like Susanna Baca [Peruvian singer on David Byrne's Luaka Bop label]. The people who are into her aren't necessarily core world music listeners. They find the album accessible and enjoyable.

"Ghazal' [a 1997 album of Persian and Indian improvisations produced by world music scribe Brian Cullman] is an acoustic album," remarks Grass. "The trio of musicians involved is drawing on their traditions and interacting, yet it's not a traditional recording. It's a genuinely new form of music in many ways—very exciting, very listener-friendly."

MUSICAL MELTING POTS

As one who has combed the map in search of regional sounds for his company's well-received compilations, Dan Storper, president of Putumayo World Music, is excited by the possibilities in a Brave New World of technologically abetted music-making. "The exciting thing



for me is cross-cultural fertilization, like at Real World Studios, where musicians from around the world can meet one another and experiment," says Storper. "The reduced costs of recording allow people to experiment. Our 'Reggae Around The World' album contains reggae from Mali and numerous cross-cultural connections, with actual new forms of music being created."

World musician Alan Stivell has said, "As far as I'm concerned, the music of the entire planet can be fused together. There are no limits." Proving his point, he's releasing "I Douar (One Earth)" in July on Dreyfus Records. The compilation brings together a variety of musicians, including Youssou N'Dour of Senegal, Khaled of Algeria and Paddy Moloney of Ireland.

The chief Chieftain himself, Paddy Moloney, is further promoting cross-cultural music by establishing a label devoted to it. The Unisphere label is in the process of changing its name, but has just released "Fire In The Kitchen," featuring the Chieftains along with Celtic artists from Canada's Cape Breton, such as Leahy, the Rankins and Ashley MacIsaac. Also due is an album from Canadian Gaelic singer Mary Jane Lamond. Going beyond Celtic, the label has just signed Finnish act Värttinä.

REMIKING IT UP

The creation of new musical forms is routine for remixer, of course, who have discovered world music as source material for their control-room collages. CC Smith recently encountered "an album of Nigerian fuji music [comprised of talking drums and massed voices] by Adewale Oyuba [originally on Qbadisc] being remixed by several different engineers and released without reference to the original recording. A note on the album sleeve explains that 'the artist did not want his name on this...' That takes roots music into a different realm altogether, sonically and spiritually," says Smith.

Jamie Price has been president of Mondo Melodia since the inception of the label, 18 months ago. "I see pretty much everything going on," says Price. "As everyone in the audience gets more sophisticated, it just makes sense that you would either move back to your roots because of unhappiness with any kind of fusion, or you would go even further into a new style. [U.K.-bred, Indian ghazal singer] Najma is very interested in moving in a more highly produced, electronic direction with any new album that she records. She's talking about working with artists like [U.K. remixer and tabla drummer] Talvin Singh, and I sent her an electronic record by a group called Lamb, which she really



Clockwise from top left: Alan Stivell, Najma and Mary Jane Lamond

liked as well. Somebody like [Greek vocalist] Haris Alexiou, whose upcoming record we'll be releasing this September, represents a move back to a more ethnic sound, though obviously with very high-quality production."

Though he describes his firm as "basically a reissue company," as a longtime world music fan, Steve Bunyan, head of special projects for the U.K.-based compilation label Music Club, has been aware of the argument within the world music fraternity as to whether world musicians should be adopting Western techniques "or else stay pigeonholed in the authentic, ethnic box that they came from. There are two markets developing now: one for consumers who expect a traditional sound, rooted in the past, and another for those who see these musicians as bringing a freshness to modern music, therefore crossing over into areas like the dance market. That's happening an awful lot here in the U.K."

EXPLORING THE WORLD

"One of the key concerns," Bunyan is quick to point out, "is that world music has never reached its potential audience. Very few titles have had anything like the success that could have been; they're scratching the surface for the most part. Just terms like 'world music,' which we all use, frighten a lot of people off until you mention the Gipsy Kings, and then they'll say, 'Oh, I like the Gipsy Kings.' These kinds of acts aren't seen as world music anymore once they've become big, though they still are world music by definition. These acts demonstrate that you can sound ethnic and still capture the market. Shops put most of these titles in a 'world music' section, however, and the majority of people won't go there."

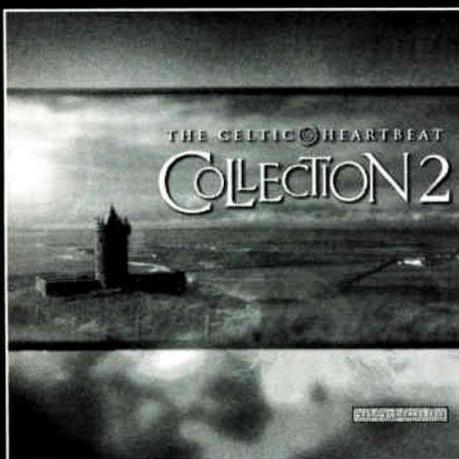
Mondo Melodia's Price adds, "People always used to say, 'Well, they're not singing in English. How can we relate to this?' It hardly seems like an issue anymore. As global media becomes all the more pervasive, foreign culture is no longer unfamiliar. Foreign food has been assimilated into our menu of choices, and foreign

Continued on page 48

CELTIC @ HEARTBEAT

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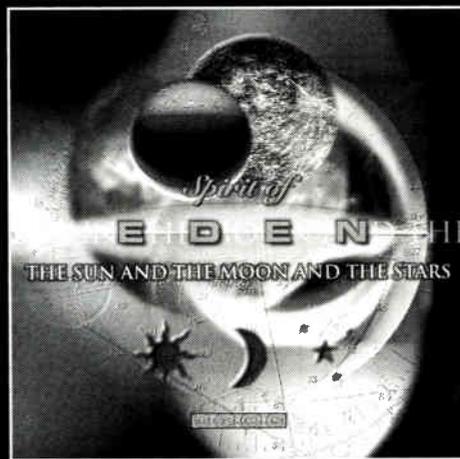


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CELTIC @ HEARTBEAT



CELTIC COMMITMENT

Continued from page 38

own music for centuries, and maybe we should check it out," says Fraser.

"There's been this discovery of older scales and modes, strange instruments like the bagpipes, instruments that didn't play in the Western musical scale. And so a lot of colors were discovered," Fraser continues. "Hollywood is always looking for new colors, so I'm not surprised that they jumped on it. Still, Hollywood is so strong, and its influence so pervasive, that it can almost redefine a genre. I worry about that a little bit."

"Our friend Mairéad Ní Mhaonaigh from [the traditional Irish band] Altan thinks that this trend will make Celtic music become a genre," says Fraser, "just like the blues. People will be able to say, 'Let's play a Celtic number' in the way that you know what you're going to get when someone says they're going to play the blues. It will encourage accessibility, which means diluting the music. The hope that I have is that a certain percentage of listeners will be interested in finding how deep they can go in this music. I certainly don't see that as a problem."

PASSING INTEREST

Shanachie Records has seen over two decades of change on the Celtic scene. The label's general manager, Randall Grass, speculates on the latter-day involvement of major labels: "Is it transitory? Probably. I'd compare the interest of the majors in Celtic presently to reggae, which has ebbed and flowed in strength, and so has the interest of major labels. From '89 to '93, there was tremendous label interest in Jamaican music because of artists like Shabba Ranks and Shaggy getting pop hits. The plus of majors signing a lot of acts in a genre is that retail begins taking it seriously as a force to sell records, and promotional dollars are actually spent on its behalf. The downside is that there's a flood of releases of varying quality that saturates the market. The same thing happened with rap—too many releases with

inconsistent quality, which will be a drag on the market after a certain point. But Shanachie will still be there."

Taylor Park's Connie Dover, who formed a label to release her own music, is confident that "People who are new to [Celtic music] are genuinely attracted by it, I believe, but then a lot of record people see something that's new that can be exploited. That's their job, and it's OK. But what I see now in distributor catalogs that I didn't see 10 years ago, when there were maybe 20 Celtic titles listed in all, is that now there are separate Celtic catalogs. A lot of the listings are for anthologies and collections; I've been on six of these on the Narada label myself. I think there's a higher level of

awareness than ever before, but I see the word 'Celtic' stamped on everything, and it is possible that the general interest may move on to something else."

"A Celtic craze?" asks Pat Creed, senior director of product development at Atlantic Records. "Absolutely—though I don't know if you can explicitly characterize it as one, because it's been going on for several years now. I think, in all honesty, it was touched off through the work of Clannad." As for an A&R policy geared to the genre, he demurs, "We wouldn't be so crass as to say, 'Let's go get something else Celtic.' We don't do the compilations, that kind of thing. We've been fortunate in being involved with some of the best exponents of the genre, like

Bill Whelan and his 'Riverdance' record, which we broke in the U.S. in the spring of '96, when the show came here for the first time. PBS broadcast the original stage show, and all hell broke loose." Clannad's "Landmarks" has been on the World Music charts since its release. The label is looking to take one of its tracks to more mainstream radio and is investigating the possibility of having remixes done. "Inspired by Loreena McKennit's example, we're going to approach a full-on pop assault with this wonderful sound," says Creed.

CELTIC CROSSOVER

"Beyond a shadow of a doubt, we've benefitted," says Stephen Hill, president of the firm whose

Celtic subsidiary is Hearts O'Space. "I believe that our putting out 'Celtic Twilight' helped to consolidate the trend. It showed that the audience that bought new age music was just as happy to buy Celtic-oriented product, so long as it shared some of the same emotional and production values."

"We've been involved with Celtic music for over a decade," remarks Larry Hamby, VP of A&R for the Windham Hill group. "Our founder, Will Ackerman, and other early label personnel were always very interested. Anybody familiar with the basic sound of the label's output should see that Celtic and Windham Hill would fit hand-in-glove, as both are acoustic, emotional and

Continued on page 48

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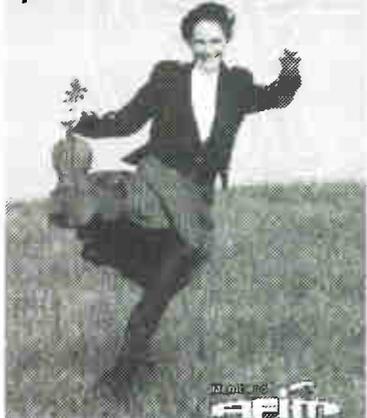
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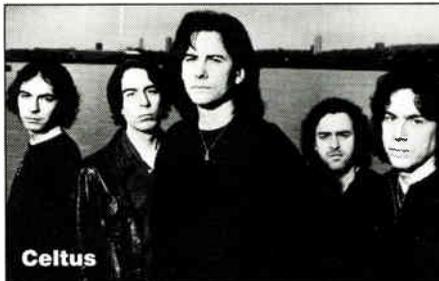
Continued from page 38

Western rock sensibilities is abhorred by the Islamic fundamentalists, who are equally outraged by his non-traditional lifestyle. There have been death threats, and his personal security remains tight. Yet, somehow throughout this tragedy, which has claimed an estimated 40,000 lives in Algeria, Khaled continues to make joyous music. A new album, "Hafla" (Barclay, France), recorded on his recent European tour, captures him at his incendiary best. There are dynamic live versions of his two biggest international hits, "Didi" and "Aicha," and his voice swoops and soars

with an infectious glory, combining all the romance and mystery of a north African soul with the punch of a tight contemporary band. Now resident in Paris, Khaled has travelled all over Europe, the U.S. and even to India, where he recorded a hit record sung in Hindi. But he has not been able to return to Algeria in eight years. Still, he remains philosophical about his exile and the violence of his native land. "If you always think that you could die tomorrow, you get old very quickly," he says. "I have to live, sing and enjoy life the best I can."

—N.W.

IRELAND—Celtus has all the potential to be one of the biggest bands to come out of Ireland in recent years, with a crossover appeal that has already seen it described in the Irish press as "a postmodern traditional fusion possessing the soaring power of Clannad, the atmosphere of Enya and some of those dark passages that surface with Pink Floyd." This may sound like a grandiose claim,



Celtus

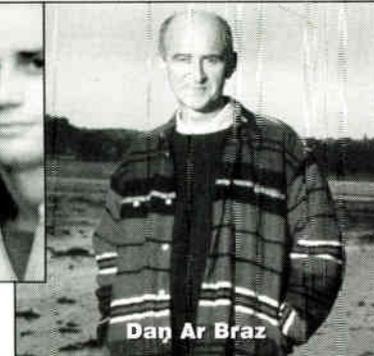
but the group's debut album, "Moonchild" (Sony S2), goes a long way toward justifying the accolades, showcasing a dramatic and powerful blend of the traditional and the new, combining Celtic melodies with contemporary-pop sensibilities and original, powerful compositions. Produced by Rupert Hine, who helmed Duncan Sheik's hugely successful debut album, it recently won the Phil Lynott Memorial Best Album Award presented by the Irish World group of newspapers. Celtus was formed out of the Mama's Boys, which in the great tradition of Irish family bands featured the three McManus broth-



Fernhill

ers: the ethereally voiced John, guitarist Pat and Tommy, who died from leukemia two years ago. The two surviving brothers recruited Jonathan Czerwik on keyboards, Adam Bushell on drums and Giles McCormick on bass and debuted as Celtus last year in London's forbiddingly cavernous Royal Albert Hall supporting Sheryl Crow. The support slot on Phil Carrack's U.K. tour followed and saw the group featured in a BBC Radio 2 national broadcast recorded at the Shepherds Bush Empire in London. Summer promotional appearances will include the Womad Festival at Reading.

—N.W.



Dan Ar Braz

Sony), went gold two months after its release last October and had sold 145,000 units, according to the label, by mid-March, when Braz packed the Zenith concert hall in Paris for St. Patrick's Day celebrations. The new album, recorded at Windmill Lane studio in Dublin, is the follow-up to "Héritage Des Celtes," his 1994 release that astounded the French market with sales of 550,000 units. More Britton than French, Dan Ar Braz was born Daniel le Bras in 1949 in Quimper. At 19, he met Celtic artist Alan Stivell and toured with him around the world as a guitarist for 10 years before joining folk-rock act Fairport Convention. The years from 1977 to 1993 brought intensive touring around the world, particularly in the U.S., but little money. In 1993, Braz was recruited to close the Festival de Cornouailles in Quimper with 70 musicians of all Celtic regions. That event led to his recording of "Héritage Des Celtes," which also was released by Sony in Ireland. "My concept is not about closing in on our culture, but about opening up to what's happening elsewhere," says Braz. "To meet other cultures, you need to be certain of your own identity."

—CECILE TESSEYRE

WALES—Taking its name from a Dylan Thomas poem, Fernhill has rapidly become the most vibrant band in Wales working within the traditional sphere. A stunning debut album, "Ca Nos" (Beautiful Jo Records), in 1996 established Fernhill as the landmark by which other Welsh musicians are judged and has just been followed by "Llatai" (which translates from Welsh as "Messenger Of Love") on the same label. The band features the splendid button accordion of Andy Cutting, who has also recorded with Sting, and the expressive voice of singer Julie Murphy. But its biggest contribution has been to bring about the renaissance of Welsh piping, a tradition few were aware even existed before Fernhill's efforts to revive the art. (The last recorded instance of the Welsh pipes being played was at a wedding in Neath in 1860.) Ceri Rhys Matthews, who is also the source of most of the band's material, had his pipes specially made by Jonathan Shorland, a noted instrument maker who doubles as Fernhill's flautist. "They're not antique or anything, but I specifically had them made for playing the tunes that the old Welsh pipers would have played," Matthews says. "They sound different, less brittle than other pipes." A pipes album called "Pibe" (Fflach Tardd Records) by Matthews and Shorland is also scheduled for summer release. Fernhill has built up its reputation via the usual U.K. club and festival scene but has also become a stalwart of the overseas tours organized by the British Council, a semi-official cultural agency funded by the U.K. government. To date, under its auspice, Fernhill has visited Asia, Africa and the Middle East and is due to return to Uganda later this year to work with East African musicians.

—N.W.

FRANCE—Winner of the traditional-music award at this year's Victoires de la Musique ceremony, Dan Ar Braz has given Celtic music a new critical and commercial boost in France. His latest album, "Finisterres" (Columbia/

SPAIN—At 90 years old, Compay Segundo must be one of the oldest Grammy winners in the history of the U.S. music-industry honors. He picked up an award this year for his leading role on "Buena Vista Social Club" (World Circuit/Nonesuch), the album of thrillingly authentic acoustic rhythms produced by Ry Cooder in Havana. For Segundo, with his ever-present Panama hat and Cohiba cigar, the 1990s have brought an astonishing second career. He was a hugely popular artist in Cuba during the 1940s in the duo Los Compadres, but by the 1960s he had virtually retired, languishing in obscurity until rediscovered by Cooder. Around the same time, he signed to EastWest in Spain. His second album for the label, "Lo Mejor De La Vida" (The Best That Life Offers), is full of lilting Cuban rhythms that pre-date salsa with a dash of Spanish flamenco, and his sturdy voice and melodic guitar-playing defy the years in beguiling fashion. He has become a big favorite on the European summer-festival circuit, with a touring schedule that would exhaust many half his age. In Spain, he is now a household name and his song "Chan Chan" has been adopted as the theme of a popular television soap. Segundo has his own explanation for his extraordinary longevity. "A lifetime of loving women, cigars and rum doesn't

Continued on page 49

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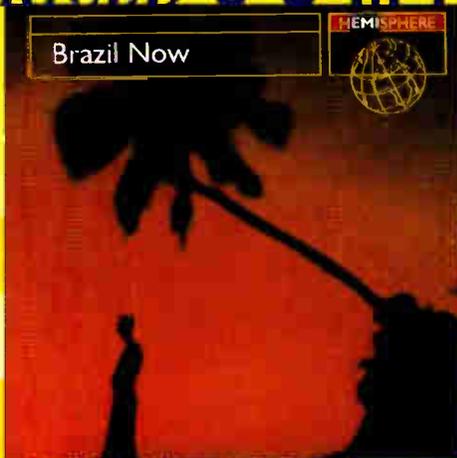
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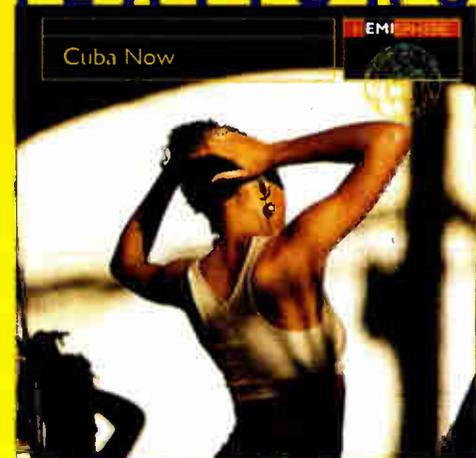
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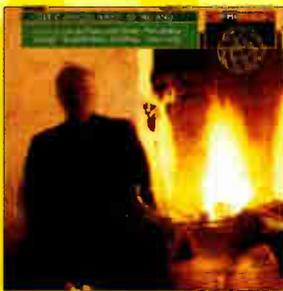
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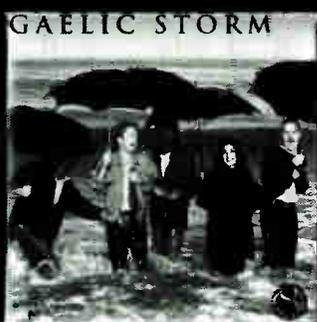


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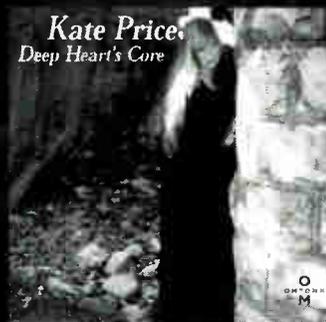


Higher Octave Music



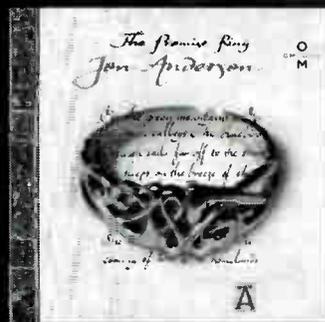
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Gaelic Storm
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Gaelic Storm, the "party" band as seen in the blockbuster movie, *Titanic*, premieres their first, self-titled debut filled with all the festive, romping Celtic dance music this lively five-piece band is known for. Traditional and exotic instruments create the driving rhythms behind rollicking jigs and classic pub songs like "Johnny Jump Up" and "Rocky Road to Dublin."



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- *Body Mind Spirit*



EKO
Celtica
(77583) CD & Cassette

EKO's fourth album takes a mostly acoustic approach to exploring Irish-inspired, upbeat instrumentals. Leader John O'Connor's guitar joins accordion, violins, flutes and African percussion in this diverse life affirming album. "A real feel-good album."
- *The New Times*



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WORLD & CELTIC MUSIC

WHAT IN THE WORLD

Continued from page 44

music is just a step away from becoming an everyday staple."

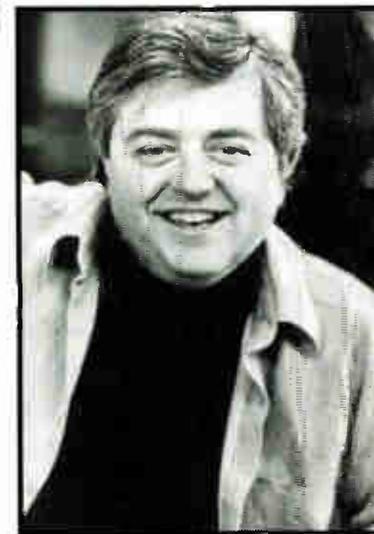
An American label of extraordinary commitment to the music of the whole planet, Nonesuch Records is currently reissuing its pathbreaking Explorer series, which introduced an entire post-hippie generation to extra-European music. Through a deal with England's World Circuit label, Nonesuch is also releasing albums like the World Music chart-topping Buena Vista Social Club, with its sultry sounds the product of collaboration between Ry Cooder and veteran Havana musicians. The label's senior VP,

David Bither, first noticed polished productions attached to older, purer forms of music in the African music emerging from Paris in the late '70s. "The artists and producer and labels involved are trying to sound contemporary," he says. "It's that simple." Bither is unconcerned that a techno-juggernaut might flatten regional music. "Some of the most successful recordings in world music through the past decade have been traditional, be it the Bulgarian Choir or the Buena Vista Social Club or our Cesaria Evora projects," he says. "The irony of it would seem to be that chasing a more commercial sound doesn't yield success in this field. The very process takes them further away from the success that motivated them to attempt a new sound in the first place. I'm not sure if actual polarization is taking place, but those two approaches define opposite ends of the spectrum, and there may be an increasing concentration at both ends, as opposed to trying to find some middle ground." ■

CELTIC COMMITMENT

Continued from page 45

ethereal." He emphasizes Windham Hill's ongoing commitment to Celtic, mentioning Nightnoise with its pivotal player Michael O'Donnahill, resembling Celtic chamber music, and the label's series of compilation albums, "Celtic Christmas." Hamby recently returned from Ireland and comments, "Music in the U.S. is so niche-marketed. You know the kind of venue that an artist will play in, and when you get there, you also know exactly what the crowd's going to look like. What struck me as so refreshing about Ireland was that when you go to see traditional music being played in a club in Dublin, you're there with grandmothers and kids and hip people and people just in from working. It's great seeing people responding to their own culture that way."



Clockwise from top left: Alasdair Fraser, Connie Dover, Bill Whelan

Celtic Heartbeat is one of Paul McGuinness' [manager of U2] endeavors, together with Dave Cavanaugh, longtime manager of Clannad, and Barbara Galavan, whose prior music-publishing activities involved Bill Whelan, the composer of "Riverdance." The label began with a release schedule comprising six albums; there have been 18 releases to date. According to Aislinn Meehan, product manager since the company's inception in late '94, "The idea of the label was to distribute Irish artists to a larger audience via—at the time—Atlantic's distribution apparatus. [The label now goes through Universal.] The next year, we released 'Riverdance,' which was certainly a significant part of the success story of Irish music through the past couple of years." As to the idea of Celtic music being merely trendy, she replies, "I think we were in there prior to the 'big bang' with Celtic music. We try to accommodate the various styles of the music, be it the very traditional sound of Moira Brannaugh or the ancient sound of Anuna, without spreading it too thin."

Paradigm Records, does not cash in on the "Riverdance" phenom, but rather spotlights a talented Irish singer.

"In America, the way Irish music has been marketed, it could be costume jewelry for all the difference it makes," laughs Larla O'Lionard, virtuoso sean nos (pronounced "shon nose") singer at home in Dublin, preparing for a multimedia tour to support his 1997 album "The Seven Steps To Mercy" on Real World/Caroline. "Sean nos is an extremely ancient music compared to much of what is heard under the Celtic banner; most of the songs I sing are 200 to 300 years old, with one of them being something like 1,000 years old. I'm not saying that there

PAPA WEMBA Molokai

Having toured with Peter Gabriel on the "Secret World Live" tour, Papa Wemba became one of the best selling names in Afro-Pop.

Following his 1995 Billboard World Chart success with the highly acclaimed album "Emotion", Papa Wemba returns with "Molokai".

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June 20	Portland OR, Oak Park	July 4	Montréal QC, Montréal Jazz Festival
June 21	Saratoga CA, Mountain Winery	July 5	New York NY, Central Park Summerstage
June 25	Minneapolis MN, First Avenue	July 7	Northampton MA, The Pines Park
June 26	Champaign IL, Krannert Center	July 8	Washington DC, Kennedy Center
June 28	Boston MA, Roxy Theater	July 10	Quebec City QC, Festival D'Été
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aren't elements of sean nos in Celtic music that's sold now; obviously there are, but usually sean nos is an unaccompanied art form, with [its melodies] highly ornamented for being so. It's full of regional style and color. The best examples of it are in Gaelic, whereas ballads are usually sung in English and are of much more recent vintage. Gritty and stark and very beautiful, it's not 'Irish Eyes Are Smiling.' Comparatively few sean nos singers are recorded.

"The marketers haven't quite got us figured out," says O'Lionard.

"There's such tremendous variety in our music and in Irish music in general. [The songs] are sung from the heart, and they're never sung the same way a second time," says Paddy Moloney, leader of five-time Grammy winners the

Chieftains. He notes an increasing intensity in the majors' fascination with all things Celtic: "I've spoken to artists in Ireland recently who have been approached in the past year; there's a big come-on from the major record labels. Like all trends, I think it'll quiet down, all right. I've experienced ups and downs through the past 36 years." As for the incessant use of the "Celtic" prefix on album titles to insure salability, Moloney says, "It's beginning to get out of hand, to be honest. I think I started some of that when I brought out 'Celtic Wedding' in '86, a collection of music from France's Brittany region. Then there was the Grammy-winning 'Celtic Harp' album, with 17th-century music. But now there are 'Celtic' records popping up in Japan and

all over the place. A lot of them, if they feature that girl-singing-up-in-the-clouds effect, [the assumption is] that must be Celtic!"

Maloney has established his own global-Celtic label and characterizes the atmosphere surrounding it as "Hell for leather." The as-yet-unnamed label will be distributed via BMG. Its inaugural release, "Long Journey Home," a celebration of Irish culture in America, features an all-star lineup including the Chieftains, Elvis Costello, Van Morrison, Sinéad O'Connor, Eileen Ivors and Vince Gill. Upcoming releases on the imprint include a reissue of "Suas E!" by Canadian vocalist Mary Jane Lamond, who sings entirely in Gaelic, appropriate to the traditions of her Cape Breton, Nova Scotia, upbringing. Also due out this week is "Fire In The Kitchen," an exploration of Celtic vocal and instrumental styles from a variety of artists from Canada's Maritime provinces, including the Rankins and Ashley MacIsaac.

As to the inevitability of a major-label feeding frenzy sparked by

the public's embrace of Celtic, Putumayo's Storper is matter-of-fact: "That's the nature of the beast. I know from the clothing business that when animal prints become popular, everyone does animal prints. Celtic is certainly popular. After Clannad's success with film and TV use of their songs, there was a ton of Celtic music showing up in movies. Dougie McLean, who appears on our compilations, had two songs on the 'Last Of The Mohicans' soundtrack.

"Having done three compilations and an individual artist compilation," he adds, "we're very aware of the fact that the albums having Celtic themes resulted in greater sales, right off the bat, and a greater acceptance at retail. 'Women Of The World: Celtic' sold over 150,000 copies, and that created a sense that Celtic collections could sell well at retail. I got a call from a Musicland buyer, asking, 'What's going on with this title? Why are we selling so much?' I told her it was a good album." ■

▲ GREAT SCOTS

Continued from page 40

the fine "Delirium" and "To The Moon"—are available from Green Linnet, whose catalog is renowned for its Irish offerings but also includes Scotland's politically minded Celtic band Wolfstone, singer/songwriter Andy Stewart and folk pioneers the Silly Wizards, among others. New to the label is young Orkney Islands group Anam, whose album "Riptide" came out June 9 on Green Linnet (and is out on JVC in the rest of the world).

These albums and myriad more are available via the Sounds Of Scotland music shop on the Internet (www.webcraft.co.uk/webcraft/music). And nearly everything Scottish can be accessed on the Web via www.scot.demon.co.uk/scotfaq/contents.html. Perhaps an answer can be found there as to the origin of the Celtic harp, which Temple's Kinnaird says originated not in Ireland but in Scotland—which sounds like enough to start a pub brawl. ■

GLOBAL PROFILES

Continued from page 46

seem to have done me much harm," he says with a twinkle in his eye. To Ry Cooder, he is simply the last of the best. —N.W.

ROMANIA—The wild and untamed Romanian gypsy band Taraf De Haidouks played the most unusual concert of its career last month (May 30), when it performed in London with the Kronos Quartet. The unlikely collaboration between a bunch of gypsy musicians and the world's leading contemporary classical string quartet came about after Kronos leader David Harrington fell in love with the Taraf's bold, untutored rhythms. "This is the essence of music, passionate and earthy and filled with ecstasy and



sadness. As a violinist, I love the wild place they inhabit," Harrington enthused. The Taraf's third album, "Dumbala Dumba" (Crammed), brilliantly showcases its breakneck violin tunes, complex arrangements and mournful gypsy ballads and features a female singer for the first time. The band, whose members span three generations, comes from the gypsy village of Clejani and, until the downfall of the Communist dictator Ceausescu, was restricted to playing local weddings and harvest festivals in a part of Europe that until recently had remained virtually untouched by the 20th century. Signed to the Belgian label Crammed, Taraf topped the European world-music charts with its splendidly titled 1994 album, "Honourable Brigands, Magic Horses And Evil Eye." It made its U.S. debut in New York earlier this year. But old habits die hard: It is quite customary for the band to move effortlessly from the platform of the most prestigious con-

cert hall onto the streets outside, where the members will busk for money, as gypsy musicians have done for centuries. —N.W.

AUSTRALIA—Melbourne guitarist Matthew Fagan makes 21st-century Australian music. His 25-minute "Voyages: The New Celtic Suite" was written for string orchestra, guitar, didgeridoo and Indian percussion. He'll perform the piece around Australia in August and September, with a possible appearance at the Hong Kong International Festival in January 1999. "The interesting Celtic music in Australia is crossover," says Fagan, a 34-year-old who gave up medical studies to devote himself to classical guitar. "Fifty percent of the Australian population is Anglo-Saxon, so Celtic sounds play an important part in our culture. We're a melting pot seeking an identity. So audiences at festivals are keen to hear cultural experiments. The common thread in music from this part of the world is the drone; that's the starting point over which we improvise." Fagan has studied under

John Williams and Paco Penó and has performed in Europe and the U.S. He plays a custom-made 10-string guitar modeled on a Renaissance lute. "It has four extra bass strings, so you get an extra five octaves," he notes. Fagan's musical interests include Spanish, jazz, swing, Renaissance, new age, South American, baroque and classical. Aside from solo shows, he performs in Gypsy Fire with Czech violinist Romano Geermans and in 1992 released "Point Of Departure" with his jazz-classical trio, Solstice. Fagan's interest in Celtic music heightened when, after gaining a classic-guitar degree from the Victorian College Of Arts, he journeyed to his ancestral home of Dublin. He collected tapes, spoke to instrument makers and performed with the music community in Galway. His current album, "Indigo Moon" (through Sonart), includes imaginative reworkings of three traditional Irish pieces.

—CHRISTIE ELIEZER

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Songwriters & Publishers

ARTISTS & MUSIC

Handy Co. Keeps It All In The Family

After 80 Years, Publishing Firm Retains Its Independence

BY IRV LICHTMAN

NEW YORK—Though family-owned and operated music publishing companies with long histories are still around as independents run by their namesakes—Bourne Music, peer music among them—none quite fits the profile of Handy Brothers Music.

With its modest catalog of some 250 copyrights, about 100 of which are by company founder W.C. Handy, Handy Brothers is the kind of operation that might have been a likely candidate for an unsurprising absorption by one of the multinationals many years ago, even before buyouts were commonplace.

But here it is today about to celebrate in July its 80th year since its founding by Handy, the composer of "St. Louis Blues," "Memphis Blues," "Beale Street Blues," "Yellow Dog Blues," and other legendary, seminal jazz compositions. And it is still run by people who carry the Handy name.

The company is operated in New York under Handy's granddaughter Minnie Handy Hanson, the president,

Two recent visitors who dropped by one afternoon were Ray Rivera, the composer and performer, and Genovis Albright. The latter was the musical director of a tribute to W.C., hosted by the W.C. Handy Founda-



W.C. HANDY

tion, at Harlem's Schomburg Center for Research in Black Culture. It was held March 29, the day after the 40th anniversary of Handy's death in 1958. That was the year, incidentally, when a film biography of Handy, "St. Louis Blues," was released by Paramount Pictures. It starred Nat "King" Cole as Handy, who died a week before the film opened.

In the office, nostalgia is easy to come by in other ways, besides a welcome mat for one and all. The walls of the office, actually an oversized single room, are festooned with framed photos that carry the viewer back to earlier times in the music industry. And there are photos that visually document the Handy family from the turn of the century onward. It is W.C. Handy's own elegant dignity that seems to be repeated in the faces from one generation to the next.

Included in the music memorabilia displayed is a copy of a front page of George Gershwin's "Rhapsody In Blue," signed by Gershwin, who notes Handy's "blue" music as a precursor



EDWINA HANDY DA COSTA & MINNIE HANDY HANSON

to his famous 1924 composition. Handy was elected to the Songwriters' Hall of Fame in 1970.

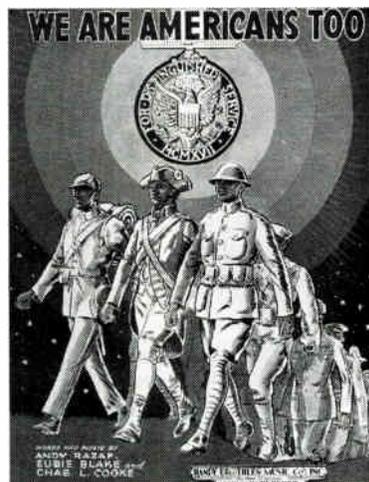
Hardly a museum maintained by family members, the company is a going concern, a one-stop of continuing demand for the works of Handy himself and the writers—including some gospel greats—he brought on board. One section of the office hous-

es many copies of single sheets (songs) and music folios.

According to Da Costa, New York became the headquarters for the publishing company after Handy traveled to New York in 1917 with the W.C. Handy Memphis Blues Band to record with Columbia Records. He convinced Harry Pace, his publishing partner who was an insurance man in Atlanta and also wrote melodies, of the need for the company to work out of New York rather than Chicago.

The partnership was dissolved when Pace decided that their future was in their recording company, Black Swan Records—said to be the first black-formed label. Even though he later formed a successful label, W. C. Handy Phonograph Co., Handy thought his future was in publishing, and Handy and his brother, Charles, along with other members of the family, established Handy Brothers Music.

In 1919, Handy's family, living in Chicago, where the Handy-Pace partnership was located at the time,



joined him in New York. There he purchased the family home at 232 W. 139th St., which was known as Strivers' Row, a phrase used in Handy's "Harlem Blues." Charles Handy, 16 years W.C. Handy's junior and a lyricist, was made a partner.

When Handy's son, W.C. Handy, Jr., died in 1972—he had played drums and xylophone in his father's band—Handy's daughter Katherine Handy Lewis was elected president. When she died in 1992, Handy's youngest son, Wyer O. Handy, took over. When he died in 1995, W.C. Handy's granddaughter Minnie became president.

Handy Brothers is in the trust of the W.C. Handy estate, with the trust officers being Minnie Handy, W.C. Handy III, and Dr. Carlos R. Handy.

In the case of "St. Louis Blues," there are dozens of different arrangements available that give the 1914 composition a copyright status it would not otherwise enjoy because of its age. Da Costa says that up to 1954 it was the second most recorded song, with the exception of "Silent Night."

(Continued on page 56)

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

THE BOY IS MINE • Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda • EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI

HOT COUNTRY SINGLES & TRACKS

I JUST WANT TO DANCE WITH YOU • Roger Cook, John Prine • Big Ears/ASCAP, Bruised Oranges/ASCAP, Bug/BMI, Screen Gems/BMI, EMI/BMI

HOT R&B SINGLES

THE BOY IS MINE • Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda • EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI

HOT RAP SINGLES

I GOT THE HOOK UP • Master P, Sons Of Funk • Big P/BMI, Burrin Avenue/BMI

HOT LATIN TRACKS

SUAVENTE • Elvis Crespo • Sony/ATV/BMI

Rhino Bolsters Its Publishing Arm; Hal Leonard Corp.'s Int'l Profile

RHINO, THE PUBLISHER: For most of its more than 20 years in business, Rhino Records' music publishing operation has "not been hugely active," admits Michael Nieves, recently promoted to senior director of licensing and music publishing.

But that is changing. Nieves, formerly at MCA Music Publishing in New York as manager of business affairs and, for a brief spell, at Jobete Music in Los Angeles, says that the company is ready to shell out \$1 million or so for a suitable catalog, especially one with material from the '50s and '60s.

The Rhino owners, when they ran a retail store, also made "novelty and comedy records, so they formed a publishing company to house these copyrights."

"We're also looking at the 'Americana' country scene to complement deals we've recently made for the Meters' catalog we bought from Marshall

Seahorn," says Nieves. The publishing wing has also acquired the music by Cajun attraction **Dulcet Band**. Rhino's biggest hit copyright is Michael Brown's "Pretty Ballerina," a hit for the Left Banke.

Nieves, who joined Rhino two years ago, notes that the music publishing operation is administered by Bug Music, also based in Los Angeles. The arrangement doesn't necessarily mean that acquisitions made by Rhino's publishing division become part of the administration agreement. In some instances, administration could be handled by Warner/Chappell Music, which, in effect, has become a sister company with Warner Music Group's purchase of the remaining interest in Rhino Entertainment it did not already own.

In fact, Nieves says, his role as licensing chief for Rhino, which has a treasure trove of meticulously produced reissue albums, now includes all of the Warner Music Group. "Warner Special Products still licenses material from its catalog, but they now run through it through me

to see if they conflict with projects coming from Rhino Records."

In both his licensing and publishing roles, Nieves reports to Malia Doss, Rhino's VP of business and legal affairs.

AT HOME ABROAD, TOO: Hal Leonard Corp., the giant music print company, has strong international ties, a point that was not suggested in the June 6 edition of this page calling attention to international initiatives by Warner Bros. Publications.

As Hal Leonard chief Keith Mardak points out to Words & Music, the company's many music print ties are made on a worldwide basis. It has a London-based company, Hal Leonard Europe, along with financial interests

in Print Music Australia and distributors in 67 countries. "We are in the process of establishing a company in Hong Kong for the distribution

of our products throughout Southeast Asia," says Mardak.

Also, Hal Leonard Corp. has six full-time staffers at its Milwaukee and Winona, Wis., offices who devote all their time to international marketing, sales, and product development, and four of them travel the world.

ALSO: In the June 6 edition of Words & Music, we were erroneously informed by Jordan East's Herb Jordan that he represents the Billy Strayhorn publishing catalog. Music Sales Corp. president Barrie Edwards says that the bulk of the catalog is represented by Music Sales Corp. via Tempo Music.

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

1. "Titanic," soundtrack.
2. Matchbox 20, "Yourself Or Someone Like You."
3. Megadeth, "Cryptic Writings."
4. Sarah McLachlan, "Surfacing."
5. Fiona Apple, "Tidal."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Nat'l Bows Original Music Wing

BY PAUL VERNA

NEW YORK—In an effort to distinguish its original music business from its audio post-production operation, National Sound—the post division of the National Video Center—has created a three-room complex devoted to developing music content for the advertising, film, TV, multimedia, and international markets, according to composer/producer/engineer Dave Porter, one of three partners in the new venture.

Housed on the basement level of a building on the same block as National Video Center's headquarters on West 34th Street, the division is called 101 Original Music—a moniker that suggests a "back to basics" approach, as well as the ones and zeros that make up digital media, according to Porter, who will head 101 with National Sound VP/creative director Peter Fish and composer Greg Laporta.

"We found that our post studios were doing so well and were so well-known for post that the focus was getting lost that we also do music," says Porter. "Besides opening this new studio, we also hired a sales rep, [Sony Music International veteran] Nadja Narotzky, for original music sales."

Fish, Porter, and Laporta are

operating out of three separate rooms at 101 Original Music, all linked to a central machine room.

Porter says, "The basic idea was to create a space where we would feel less pressure than we often felt in the bigger studios, so we could have our clients in a more relaxed atmosphere. Then, to finish our projects, we can go next door [to National Video Center], where all the rooms have Euphonix consoles. At that point, we switch to more of a production role than an engineering or performing role."

The studios at 101 Original Music are physically different from one another—one has a small voice-over booth, the others don't—but are virtually identical in terms of their gear, according to Porter. Each is based around a Synclavier digital audio workstation and a Yamaha O2R digital console. (Currently, the facility sports two O2Rs and a Yamaha O3D, but Porter says a new O2R will soon supersede the O3D.)

Besides the machine room, the three studios share three other digital audio workstations—Sonic Solutions, Digidesign ProTools, and Post-Pro systems—that can be patched to any of the rooms at any time, according to Porter.

Designed by Fish, Porter, and La-

porta in conjunction with 101 Original Music director of technical operations John McGowan and audio techs Leon Noraravian and Patrick Timmons, the rooms are intended to accommodate the activities of the original music side of National's business, which range from music scoring to audio sweetening to sound design. Among the clients Fish, Porter, and Laporta have recently worked for are CBS, A&E, the Discovery Channel, PBS, and HBO, according to a National Sound statement.

Prior to opening the new facility, the three engineer/composers worked out of a "small, underwhelmingly equipped suite in the big building," says Porter, who joined National Sound in 1996. "It became a difficult situation, because we were doing so much work we often couldn't get into our own rooms."

The National Sound complex comprises five mix-to-picture suites and two sound-design and sound-effects rooms, according to Porter. In addition, National Video Center is affiliated with the Edison, one of the largest tracking facilities in New York. The company also recently opened an independent record label, the National Record Co., with industry veteran Ron Alexenberg.

"We go up to the Edison when we



Rhubarb Red Celebrates AES Gold. A group of luminaries gathered earlier this year in New York to celebrate the 50th anniversary of the Audio Engineering Society (AES). Shown at the event, from left, are founding member Les Paul, a pioneer of the electric guitar and multitrack recording; AES president Subir Pramanik; executive director and past president Donald Plunkett; and founding member Norman Pickering, designer of the Pickering playback cartridges and arms.

have larger tracking dates," says Porter. "They have a great live room, a big Solid State Logic console, and great mikes."

Fish founded National Sound with his wife, National VP/creative director Jennifer Fish, in 1990. He has since written music for CBS' "Street Stories" and "48 Hours," as well as "Fox-5 News" and "The Rosie O'Donnell Show."

Porter is a 26-year-old TV and multimedia composer who has collaborated with Philip Glass and written music for the Discovery Channel and Warner Bros. TV.

Laporta, who joined National Sound in 1995, has composed, arranged, and engineered original music scores for such clients as CBS News, NBC News, HBO, CNBC, VH1, and Fox Broadcasting.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 12, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	I JUST WANT TO DANCE WITH YOU George Strait/ T. Brown, G. Strait (MCA Nashville)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)	CLOSING TIME Semisonic/ Nick Launay (MCA)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ LARABEE NORTH (New York, NY/N. Holly- wood, CA) Ben Garrison, Dexter Simmons	THE HIT FACTORY/ LARABEE NORTH (New York, NY/N. Holly- wood, CA) Ben Garrison, Dexter Simmons	EMERALD SOUND (Nashville, TN) Chuck Ainley, Mark Ral- ston	CHARLES FISHER'S HOME STUDIO Charles Fisher Doug DeAngelis	SEEDY UNDERBELLY (Minneapolis, MN) Nick Launay
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 4064E/G	Ampex ATR124	API Legacy
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Sony PCM 338	Mackie 32.8	Studer A827
MASTER TAPE	Quantegy 467	Quantegy 467	Quantegy 467	BASF 900	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	MASTERFONICS (Nashville, TN) Chuck Ainley	GOTHAM AUDIO/ WHITFIELD STREET STUDIOS (Melbourne, Australia/ London, U.K.) Chris Lord-Alge, Mike Pela	MIX THIS! (Los Angeles, CA) Bob Clearmountain
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 4064E/G	SSL E series/Neve VRP 72	SSL 4000G+ w/ultimotion
RECORDER(S)	Studer 827	Studer 827	Studer D827	Ampex ATR 102/Studer A827	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499/456	Quantegy 467
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	WEA	WEA	MCA	Sony	MCA

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



In preparation for an upcoming release, Capitol Records is seeking the multitrack tapes (or information leading to their acquisition) of RINGO STARR's recordings of the following songs:

I'm the Greatest
Only You
Goodnight Vienna
Cooking In the Kitchen of Love

Studio quality 2-track tapes of JOHN LENNON's guide vocals on these tracks are also being sought.

Please contact Capitol Records

1-888-840-7811

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
①	1	7	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 6 weeks at No. 1	(PAGES OF LIFE) CHAPTERS I & II
2	3	55	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
3	2	11	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
4	4	19	VARIOUS ARTISTS ● VERITY 43109 WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
⑤	7	31	KAREN CLARK-SHEARD ISLAND 524397 [CS]	FINALLY KAREN
6	5	32	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
7	6	33	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY [CS]	STRENGTH
8	9	84	DONNIE MCCLURKIN WARNER ALLIANCE 46297 [CS]	DONNIE MCCLURKIN
9	8	9	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
10	10	80	SOUNDTRACK ▲ ² ARISTA 18951	THE PREACHER'S WIFE
⑪	15	6	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
12	11	50	VICKIE WINANS CGI 161279	LIVE IN DETROIT
⑬	19	58	SHIRLEY CAESAR WORD 68003/EPIC [CS]	A MIRACLE IN HARLEM
14	13	47	THE CANTON SPIRITUALS VERITY 43021 [CS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
15	12	12	DERRICK MILAN AND PETER'S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL	OVER AND OVER
⑬	20	2	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90225/INTERSCOPE	JUST CHURCHIN'
17	17	66	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
⑮	21	15	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
⑰	22	84	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
20	18	21	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [CS]	LIVE IN OAKLAND — HOME AGAIN
21	14	5	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
22	23	56	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [CS]	LIVE IN LONDON AT WEMBLEY
23	16	3	LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
⑳	28	55	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
25	25	36	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
⑳	NEW ▶		WITNESS CGI 161391	LOVE IS AN ACTION WORD
⑳	RE-ENTRY		CARLTON PEARSON WARNER ALLIANCE 46354 [CS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
28	34	3	LAMAR CAMPBELL & SPIRIT OF PRAISE EMI 20222	LAMAR CAMPBELL & SPIRIT OF PRAISE
29	29	56	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
30	37	51	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
31	30	56	VIRTUE VERITY 43020	VIRTUE
32	36	64	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
33	33	3	DETRICK HADDON & UNITY PRAISE CGI 161375	THIS IS MY STORY
⑳	RE-ENTRY		DENIECE WILLIAMS HARMONY 1655	THIS IS MY SONG
⑳	NEW ▶		WHITFIELD COMPANY CRYSTAL ROSE 20953	STILL
⑳	RE-ENTRY		PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
37	27	69	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
38	24	19	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239	GOD'S PROMISE
39	31	100	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
40	39	15	BEVERLY CRAWFORD WARNER ALLIANCE 46580	NOW THAT I'M HERE

① Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [CS] indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

Artists & Music

In the
SPiRiT



by Lisa Collins

CHANGE OF HEART: After nearly a year of speculation regarding the fate of Warner Alliance, WEA's gospel music arm, artists and executives of the Nashville-based label are finally breathing a sigh of relief. Warner Bros. Records executives had been shopping the label—but they have had a change of heart.

"The gospel division has always been profitable, and I believe that Warner's new regime with president Phil Quartararo—along with Jim Ed Norman, president of Warner Nashville—understood the full potential of what they had and fought to keep it," says Demetrus Alexander-Stewart, who last month was tapped to head the label. "Phil recently came to Nashville, and we put on a gospel showcase for him with our acts—Take 6, Donnie McClurkin, Beverly Crawford and O'Landa Draper, Carlton Pearson, and the Brooklyn Tabernacle Choir—and he made a commitment on behalf of Warner Bros. to give gospel the support that had been sorely lacking."

For nearly a year, everything—from budgets to releases—had been at a standstill. "It has been a challenging time for our staff and artists," Alexander-Stewart continues. "With this new commitment, we are moving forward in our strategic planning for the label, as well as the development of the roster."

However, with the continued success of current projects from Crawford, Draper, and McClurkin, no new

releases have been planned for the rest of 1998. Instead, the label—the name of which is in the process of being officially changed from Warner Alliance to Warner Gospel—will work in conjunction with Qwest Records on a forthcoming release from **Andraé Crouch**.

ON FIRE: Born Again Records recently inked a distribution deal with Newport Beach, Calif.-based Diamante Music Group, effective June 1 for Christian distribution. While making headway on both the gospel and R&B charts with its **James Grear & Co.** release, "Don't Give Up," the Los Angeles-based label hopes to expand into the Christian Booksellers Assn. marketplace. The album, which shipped to retail March 30, has already outsold the label's previous releases. The lead single, "Beautiful Black People"—which landed the act on Billboard's Hot R&B Singles chart—is just one reason why.

"We're projecting that it will reach the 100,000-unit mark in sales," states CEO **Barnett Williams**. (Born Again's biggest seller heretofore had been **Broderick K. Rice**. Earlier this year, Rice chose not to renew his option.)

The label is prepping two new artists—**Judy Peterson** and **Lois Snead**—for release next month. Snead's entry, "Somebody (Must Be The Lord)," was produced by **Dorothy Norwood**.

BRIEFLY: The Rev. **Timothy Wright** once again teams with **Myrna Summers** for his latest project, "Been There, Done That," due in late July from Savoy Records. Recorded live at last year's annual meeting of the Gospel Music Workshop of America, the album also features the Cincinnati-based **B.J. Mass Choir**... Finally, the **Pilgrim Jubilees** journeyed home to Houston, Miss., June 6 for the recording of a live homecoming project, which is tentatively slated for release this fall from Malaco Records.

HIGHER
GROUND



by Deborah Evans Price

A JOYFUL EXODUS: There's no denying that Michael W. Smith's Rocketown has quickly become known as a visionary label with a reputation for musical excellence. The latest evidence of that fact is "Exodus," a multi-act project that features Smith along with de Talk, Cindy Morgan, Jars Of Clay, Sixpence None The Richer, Chris Rice, the Katinas, Third Day, and Crystal Lewis.

Smith says the set is something he has wanted to do for a long time, and he even had discussions with Rocketown president **Don Donahue** before they started the label. His goal was to provide today's generation with new worship music. He and his cohorts certainly deliver on their promise to move the masses to a new view of worship. There's not a bad cut on this wonderful project. Third Day covers "Agnus Dei," written and recorded by Smith on his "Go West Young Man" album. Lewis turns in a striking performance of "Salvation Belongs To Our God." (The record is great, but hearing her perform it live will give you chills.) Morgan's "Make Us One" is one of the album's highlights. Rocketown flagship artist **Rice** delivers "Nothin'" with the able assistance of **Micah Wilshire** and **Wes King** on guitar. De Talk's "My Will" is already a hit at Christian radio and should draw well-deserved attention to the project.

By the way, the CD artwork was provided by **Jimmy Abegg**, a talented Nashville artist, well-known in Music City for his innovative and emotional artistry.

GAITHER HOMECOMING: This year marks the 50th anniversary of the all-night gospel singings started by **Wally Fowler**. For fans of Southern gospel music, **Bill Gaither** carries on that tradition with his popular "homecoming" concerts, and his upcoming show at the Georgia Dome looks to be one of his most successful events ever. Scheduled for June 27, the show will kick off at 10 a.m. and will run to 10 p.m. Ticket sales are expected to exceed 45,000, possibly making it the largest ticketed event in Southern gospel music.

Gaither will host the event, which will feature performances by such Georgia acts as **Eva Mae LeFevre**, the **Nelons**, **Jake Hess**, **Hovie Lister & the Statesmen**, **Karen Peck & New River**, and **Sheri Easter**. Among the other performers slated to appear are **Candy Hemphill Christmas**, the **Isaacs**, the **Hoppers**, the **Martins**, **Tanya Goodman Sykes**, **Joy Gardner**, **Ivan Parker**, **James Blackwood**, **Vestal and Howard Goodman**, **Ben Speer**, the **Bishops**, **Anthony Burger**, and **Phil Cross & Poet Voices**.

GOSPEL MUSIC FEST: There's more good Southern gospel music that weekend on Tennessee soil, as the Eddie Crook company presents the Southern Gospel Music Fest June 25-27 at Nashville's Municipal Auditorium. The lineup includes the **Bishops**, **Jeff & Sheri Easter**, **Dixie Melody Boys**, the **Crabb Family**, the **Pfeifers**, **J.D. Sumner & the Stamps**, the **Kingsmen**, and the **Palmetto State Quartet**. Hosted by **Dr. Jerry Goff**, the event will feature new-artist showcases in the afternoon and a video taping on Saturday night with a tribute to former Louisiana Gov. **Jimmie Davis**. On Saturday evening, **Kenny Bishop** and **Karen Peck Gooch** will host the 11th annual fan-voted Diamond Awards.

NEWS NOTES: **Carman** recently took part in a Capitol Hill press conference with U.S. Rep. **Ernest Istook**, R-Okla., where he delivered a petition containing 1 million signatures in favor of a constitutional amendment permitting voluntary prayer in school.

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Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by. <small>SoundScan®</small>		TITLE
			★ ★ NO. 1 ★ ★		
①	NEW		JACI VELASQUEZ MYRRH 7026/WORD	1 week at No. 1	JACI VELASQUEZ
2	1	39	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	
3	2	6	MICHAEL W. SMITH	REUNION 10007/PROVIDENT	LIVE THE LIFE
④	5	3	VARIOUS ARTISTS	ROCKETOWN 1529/WORD	EXODUS
5	4	12	CECE WINANS	PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
6	3	31	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
7	6	16	MICHAEL CRAWFORD	ATLANTIC 83076/WCD	ON EAGLE'S WINGS
8	8	23	AVALON	SPARROW 1639/CHORDANT <small>HS</small>	A MAZE OF GRACE
9	10	9	4HIM	BENSON 82205/PROVIDENT	OBVIOUS
10	9	10	ANDY GRIFFITH	SPARROW 1666/CHORDANT	JUST AS I AM
⑪	1	3	DELIRIOUS	SPARROW 1676/CHORDANT	KING OF FOOLS
12	7	11	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE	
13	11	7	PETRA	WORD 9967	GOD FIXATION
14	12	39	AMY GRANT ●	MYRRH 7008/WORD	BEHIND THE EYES
15	13	33	STEVEN CURTIS CHAPMAN	SPARROW 163D/CHORDANT	GREATEST HITS
16	15	38	JARS OF CLAY ●	ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
17	16	19	CARMAN	SPARROW 1640/CHORDANT	MISSION 3:16
18	18	91	POINT OF GRACE ●	WORD 9694	LIFE LOVE & OTHER MYSTERIES
19	19	11	MAIRE BRENNAN	WORD 9965	PERFECT TIME
⑳	NEW		VARIOUS ARTISTS	FOREFRONT 5196/CHORDANT	SELTZER 2
21	17	32	BEBE WINANS	ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
22	20	23	JENNIFER KNAPP	GOTEE 3832/WORD <small>HS</small>	KANSAS
23	23	67	DONNIE MCCLURKIN	WARNER ALLIANCE 46297/WCD <small>HS</small>	DONNIE MCCLURKIN
⑳	25	15	MICHELLE TUMES	SPARROW 1546/CHORDANT	LISTEN
25	22	69	RICH MULLINS	REUNION 16205/PROVIDENT <small>HS</small>	SONGS
26	24	14	THE INSYDERZ	SQUINT 7035/WORD <small>HS</small>	THE INSYDERZ PRESENT SKALLELUJA!
⑳	26	3	VARIOUS ARTISTS SPRING HOUSE 0804/CHORDANT	HAWAIIAN HOMECOMING: THE GAITHER VOCAL BAND AND FRIENDS...FROM MAUI	
⑳	28	14	CRYSTAL LEWIS	MYRRH 5041/WORD <small>HS</small>	GOLD
⑳	31	9	VARIOUS ARTISTS	BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
⑳	29	15	DELIRIOUS	SPARROW 1622/CHORDANT	CUTTING EDGE
31	21	32	VARIOUS ARTISTS	FOREFRONT 5183/CHORDANT	WWJD
⑳	32	40	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	
⑳	33	53	THE SUPERTONES	BEC 7401/CHORDANT <small>HS</small>	SUPERTONES STRIKE BACK
34	27	9	VARIOUS ARTISTS	BRENTWOOD 10481/PROVIDENT	THE 1998 DOVE AWARDS NOMINEES
35	30	7	MARGARET BECKER	SPARROW 1552/CHORDANT <small>HS</small>	FALLING FORWARD
36	36	10	VARIOUS ARTISTS SPRING HILL 0832/CHORDANT	BECAUSE HE LIVES/THE BEST—LOVED SONGS OF BILL & GLORIA GAITHER	
⑳	39	2	VARIOUS ARTISTS VINEYARD 9267/CHORDANT	YOU SHELTER ME/TOUCHING THE FATHER'S HEART #34	
38	35	16	BILL & GLORIA GAITHER	SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
⑳	RE-ENTRY		THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT <small>HS</small>	LOVIN' GOD & LOVIN' EACH OTHER	
40	38	41	CHRIS RICE	ROCKETOWN 1528/WORD <small>HS</small>	DEEP ENOUGH TO DREAM

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. * Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications.

Artists & Music

Classical KEEPING SCORE



by Bradley Bambarger

ARS NOTA: The value of a record lies first and foremost in the music, of course; although certain accouterments go a long way toward enhancing the allure of that music for both neophytes and aficionados. With so many classical releases competing for such limited attention these days, distinctive artwork and packaging have never been more vital for capturing attention, for instance. And more labels do seem to be following the lead of creative companies like Nonesuch, ECM, and Harmonia Mundi in taking CD packaging beyond the utilitarian and into the realm of art. A potential attraction that is still too often perfunctory, though, is the liner note. Notes that elucidate the content and context of the music in an engaging, extensive manner are a relative rarity, which doesn't help keep longtime classical buffs interested or pave the way for budding collectors.

When it comes to the art of the liner note, independent labels tend to take more time and trouble: CPO, MD&G, and New World are three that make strong cases in print for 20th-century music and offbeat repertoire. But a major-label extravaganza like Deutsche Grammophon's "Complete Beethoven Edition" certainly brings out the best and brightest. And a scholar like Donald Mitchell contributes to making Riccardo Chailly's Mahler cycle on Decca/London satisfying beyond the stellar musicianship, as does Christoph Wolff with Ton Koopman's Bach cantata series on Erato. Decca's "Entartete Musik" edition and Sony Classical's Vivarte early-music imprint are also distinguished by notes of intelligence and spirit, with experts in their respective fields going beyond the usual accounting of sharps and flats to bring out the music's history and humanity.

The most persuasive liner notes, although especially uncommon, are by the performers themselves. In Mstislav Rostropovich's "Russian Years" collection on EMI, a sense of both pride and pain resonates in the master cellist's recollections, setting the tone on a higher plane. The good humor that spices the erudition in violinist Andrew Manze's notes to his Harmonia Mundi albums helps dust the Baroque off and make it seem far more exciting than academic. And composer György Ligeti does much the same for his challenging music with the expressive notes to the Sony edition in his name.

But no label excels with artist-penned liner notes like the sterling British indie Hyperion. House examples: indefatigable pianist Leslie Howard in his complete Liszt series (now at 50 volumes), King's Consort leader Robert King in his peerless Baroque vocal discs, and the late composer Robert Simpson for some of his iconoclastic symphonies and chamber music. Beyond that

trio, pianists Graham Johnson and Stephen Hough write notes for the label that are models of the form. Johnson's writing in his complete "Schubert Song Edition" (with various singers, now up to volume 31) has raised the bar to an amazing height, in fact. The 110-page booklet for "Winterreise," for instance, runs to some 50,000 words, and it is a dissertation as well-versed and compelling as the masterpiece deserves.

In Hough's wonderful Hyperion sets of solo Franck and Mompou, as well as his album of the Lowell Liebermann concertos and his new "New York Variations" survey of four modern American composers, he has accompanied the music with stories full of telling detail, keen insight, and well-wrought prose. (Such stories are missed in the recent issues of his late-'80s Virgin Classics recordings of Liszt solo pieces and the Brahms concertos—although the music is magnificently performed.) The acuity of Hough's notes reflects the thought he devotes to the making of records.

"I see the CD as an art form in itself—not a concert substitute," Hough says. "As such, everything about it is relevant. First, the playing and production, then the repertoire and order of the works, the cover art, and the liner notes. And a great liner note should make someone want to listen to the album with curiosity and attention—and it should sparkle and delight in doing so. But whether I feel the itch to write the notes myself depends on if I have something deeply personal to say beyond mere historical background."

"With my Scharwenka/Sauer CD, much as I loved recording the concertos, I had nothing particular to say in writing—and I was more than glad to leave all the research on these two obscure composers to someone else," Hough continues. "But for the Franck and Mompou discs, I was burning to write and had begun jotting down ideas a year before recording. And while certain pieces do benefit from a more technical approach—my notes for the Liebermann concertos went into a lot of analytical detail because I thought some important structural things might be missed otherwise—I was more concerned to create a spiritual understanding for Mompou's music, to light a candle."

Hyperion chief Ted Perry obviously invests a lot in making sure the candle is well-lit for his records, with his printing costs considerably higher than his competitors'. But short-term profit-and-loss is not the primary element in Perry's equation—care is. "I do spend a lot of money printing booklets," he says. "And when I get Graham's notes of thousands of words, I immediately think, 'I can't print all this.' But after I read them, I can never bear to cut them. Graham is a genius."

"My job is making records and presenting them to the world—responsibly," Perry adds. "So I commission informative sleeve notes for what I call the ignorant intelligent listener, who may not know anything about the music beforehand but who is prepared to learn something and go forward. I've bought a lot of records in my time, so I know what it's like to be a customer. And I like to think that when people come home from spending 17-18 pounds or whatever for a Hyperion CD that they feel like they've gotten quality for their money."

JAZZ BLUE NOTES

(Continued from page 36)

stream, and contemporary jazz artists mingle in honor of the late vibraphonist Cal Tjader on "Tjaderized" (Verve), produced by mallet man Dave Samuels, best known for his work with Spyro Gyra and the Caribbean Jazz Project. Samuels is joined by flutist Dave Valentin, pianist Eddie Palmieri, saxophonist David Sanchez, and other simpatico players on tunes written and popularized by Tjader, as well as the Palmieri-penned title track and compositions written especially for the occasion. Samuels and members of the "Tjaderized" cast play June 24-25 at Scullers in Boston and settle in June 30-July 5 at the Blue

Note in New York.

Arturo Sandoval, meanwhile, celebrates his big-band roots with the help of Patti Austin, Michael Brecker, and Tito Puente on "Hot House" (N2K). The Latin-jazz trumpeter hits the Playboy Jazz Festival Saturday (13) and closes out the JVC Jazz Festival New York, with the help of Celia Cruz and Puente, June 27 at Carnegie Hall. Sandoval's show in Manhattan follows a JVC-affiliated Freihofner's Jazz Festival performance that afternoon at the Saratoga (N.Y.) Performing Arts Center. He heads to Europe in July for the Latin Crossings tour with Steve Winwood

and Puente, a concert trek with a finale scheduled for July 28-29 in Beirut... T.S. Monk brings his high-powered Monk On Monk "tentet" to the JVC on Friday (19) at Symphony Space and travels to Jamaica for the eighth annual Ocho Rios Jazz Festival. The six-city bash, June 13-21, also features performances by Milt Jackson, Etta Jones, Clark Terry, Randy Weston, Jimmy McGriff, Jerry Gonzalez, and the Fort Apache Band and blues standbys Dr. Hector & the Groove Injectors. Jamaican jazz veteran Sonny Bradshaw, who programs the event, will lead his own Jamaica Big Band.

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by John Lannert

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Produced by Miami-based promotion company Water Brother Productions and the Venezuelan chapter of Amnesty International, the show also is scheduled to feature performances by **Los Pericos**, **Paralamas**, **Los Fabulosos Cadillacs**, **Desorden Público**, **King Changó**, **Un Sólo Pueblo**, and **Byron**.

STATESIDE BRIEFS: Performance right organizations ASCAP and BMI have set up shop in South Florida. ASCAP is located at 844 Alton Road, Suite 1, Miami Beach, Fla. 33139. ASCAP's phone number is 305-673-3446; fax is 305-673-2446. **Alexandra Lioutikoff** is ASCAP's newly appointed assistant VP of Latin membership.

BMI has opened an office at 5201 Blue Lagoon Drive, Suite 310, Miami, Fla. 33126. Its phone number is 305-266-3636; fax is 305-266-2442. Overseeing the office is **Diane Almodóvar**, senior director of Latin music.

Bobby Pulido, **La Tropa F**, and **Emilio** are among the big names booked to perform at the fourth annual Tejano Super Weekend, slated to take place June 26-27 at Bally's in Las Vegas. Produced by Texas Talent Musicians Assn., the two-day bash also features scheduled appearances by Tejano stars **Rubén Ramos Y Texas Revolution**, **Jennifer Y Los Jetz**, **Gary Hobbs**, **Elida Y Avante**, **Stefani**, and the **Legends: Carlos Guzmán**, **Augustín Ramírez**, **Freddie Martínez Sr.**, and **Sunny Ozuna**.

The Recording Industry Assn. of America has certified gold "Partiéndome El Alma" by Rodven/PolyGram Latino artist **Grupo Límite**. Also, the band has kicked off a 32-city U.S. trek. The band's producer, **Jesús Carrillo**, has begun listening to the 200 songs he has received for the group's forthcoming new disc.

Thrilled with the success of his protégé act **Servando Y Florentino**, Venezuelan singing star **Ricardo Montaner** says he has another 12 acts in the hopper. Montaner, who penned a track for **Guadalupe** (Continued on next page)

PRESIDENTE PART 2: Latino superstars **Juan Gabriel**, **Alejandro Fernández**, and **Ricky Martin** are booked to headline the star-studded Festival Presidente De Música Latina 1998, which is set to take place June 26-28 at the 50,000-seat Estadio Olímpico Juan Pablo Duarte in the Dominican Republic's Santo Domingo. Last year's inaugural three-night event drew 135,000 concertgoers.

Martin tops the June 26 bill, which features salsa/hip-hop act **DLG**, Colombian salsa band **Grupo Niche**, hometown merengue favorite **Fernando Villalona**, and sultry Spanish pop duo **Azúcar Moreno**.

Opening for Fernández June 27 are salsa artist **Jerry Rivera**, merengue veteran **Milly Quesada**, and Colombian vallenato/rock act **Carlos Vives**. Sharing the stage with Juan Gabriel June 28 are hot salsa vocalist **Víctor Manuelle**, venerable merengue crew **Los Hermanos Rosarios**, and Mexico's rock icons **Maná**.

Producing the show, sponsored by Dominican beer company Presidente, is Chicago-based promotion company Cárdenas, Fernández & Associates.

Elsewhere, Presidente and Cárdenas & Fernández are teaming to produce an Aug. 2 concert at the Miami Arena with Fernández and Vives.

AMNESTY LINEUP SET: **Rubén Blades** and **Willie Colón** top the bill at **Concierto En La Base—La Música Por Tus Derechos**. The concert, set to take place July 19 at La Carlota airfield in Caracas, Venezuela, is dedicated to the 50th anniversary of the

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 97 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	9	ELVIS CRESPO SONY DISCOS	◆ SUAVEMENTE R.CORA, E.CRESPO, L.A. CRUZ (E.CRESPO)
2	5	10	5	GLORIA ESTEFAN EPIC/SONY DISCOS	◆ CORAZON PROHIBIDO E.ESTEFAN JR., T.MORAN (K.SANTANDER, G.ESTEFAN)
3	4	7	4	VICTOR MANUELLE SONY DISCOS	◆ SE ME ROMPE EL ALMA R.SANCHEZ V.MANUELLE (G.FRANCISCO)
				★ ★ ★ GREATEST GAINER ★ ★ ★	
4	17	—	2	CARLOS PONCE EMI LATIN	◆ REZO F.PINERO JR. (C.PONCE, F.PINERO JR.)
5	6	6	7	MYRIAM HERNANDEZ SONY DISCOS	◆ HUELE A PELIGRO H.GATICA, M.HERNANDEZ (A.MANZANERO)
6	2	3	7	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO, PENA, M.ANTHONY, L.LUGO (F.ARIAS)
7	3	2	8	ALEJANDRO SANZ WEA LATINA	◆ AMIGA MIA E.RUFFINENGO, M.A.ARENAS (A.SANZ)
8	13	12	18	ALEJANDRO FERNANDEZ SONY DISCOS	◆ NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
9	7	4	22	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
10	23	39	3	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
11	11	8	10	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
12	8	9	19	RICKY MARTIN SONY DISCOS	◆ VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
13	10	5	7	MANNY MANUEL MERENGAZO/RMM	◆ COMO DUELE R.ORLANDO, R.VAZQUEZ, W.DRULLARD (R.VAZQUEZ)
14	15	18	40	ALEJANDRO FERNANDEZ SONY DISCOS	◆ SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
15	9	11	17	LOS TEMERARIOS FONOVISIA	◆ POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
16	22	—	2	CHRIS DURAN MERCURY/POLYGRAM LATINO	◆ TE PERDI R.LIVI (R.LIVI)
17	12	14	4	LUIS MIGUEL WEA LATINA	SABOR A MI L.MIGUEL, B.SILVETTI (A.CARRILLO)
18	20	34	3	GRUPO LIMITE RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
19	40	23	13	RICKY MARTIN SONY DISCOS	◆ LA COPA DE LA VIDA R.ROSA, D.CHILD, K.C.PORTER (D.CHILD, R.ROSA, L.GOMEZ ESCOLAR)
20	14	15	33	ANA GABRIEL SONY DISCOS	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
21	19	19	14	INTOCABLE EMI LATIN	ERES MI DROGA J.LAYALA (M.MENDOZA)
22	16	13	11	CRISTIAN ARIOLA/BMG LATIN	LLORAN LAS ROSAS R.PEREZ (A.MATHEUS)
23	37	—	17	OLGA TANON WEA LATINA	EL FRIO DE TU ADIOS O.TANON (Y.MONROE/ZEAU)
24	28	22	5	EZEQUIEL PENA FONOVISIA	QUE CHULADA DE MUJER E.PENA (M.ALCARAZ, P.MARTINEZ, J.GUIZAR)
25	18	21	4	KARIS EMD	◆ BANDOLERA E.MONTANEZ, R.CORA (E.CRESPO)
26	NEW	1	1	RICARDO ARJONA SONY DISCOS	◆ DIME QUE NO R.ARJONA (R.ARJONA)
27	NEW	1	1	EL REENCUENTRO FONOVISIA	CLARIDAD R.REYES (H.TOZZI)
28	RE-ENTRY	15	15	SERVANDO Y FLORENTINO WEA LATINA	◆ UNA FAN ENAMORADA S.GEORGE (R.MONTANER)
29	27	—	9	GISSELLE FEAT. SERGIO VARGAS RCA/BMG LATIN	◆ PERDONAME, OLVIDALO B.CEPEDA (J.GABRIEL)
30	26	—	2	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E.SOLANO (E.SOLANO)
31	33	33	7	GISSELLE RCA/BMG LATIN	LO QUIERO OLVIDAR B.CEPEDA (B.CEPEDA, B.CRUZ)
32	38	—	2	GRACIELA BELTRAN EMI LATIN	◆ ROBAME UN BESO J.SEBASTIAN (J.SEBASTIAN)
33	34	24	13	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
34	36	31	21	GRUPO LIMITE RODVEN/POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
35	29	—	2	MELINA LEON TROPIC/SONY DISCOS	◆ TE CRUCIFICO O TE SANTIFICO E.REYES, A.MONTALBAN (R.BARRERA)
36	39	35	5	LOS PALOMINOS SONY DISCOS	◆ TE SEGUIRE M.LICHTENBERGER JR. (E.R.RAMIREZ)
37	RE-ENTRY	12	12	JOSE GUADALUPE ESPARZA FONOVISIA	◆ DEJA QUE TE QUIERA J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
38	RE-ENTRY	26	26	GRUPO LIMITE RODVEN/POLYGRAM LATINO	HASTA MANANA J.CARRILLO (F.RIVA, K.CAMPOS)
39	25	29	24	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS	◆ EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
40	24	26	20	MARC ANTHONY RMM	SI TE VAS A.CUCCO, PENA, M.ANTHONY, H.RAMIREZ (P.FERNANDEZ)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
18 STATIONS		15 STATIONS		69 STATIONS	
1	GLORIA ESTEFAN EPIC/SONY DISCOS	1	ELVIS CRESPO SONY DISCOS	1	GRUPO LIMITE RODVEN/POLYGRAM LATINO
2	MYRIAM HERNANDEZ SONY DISCOS	2	VICTOR MANUELLE SONY DISCOS	2	PEPE AGUILAR MUSART/BALBOA
3	CARLOS PONCE EMI LATIN	3	MARC ANTHONY RMM	3	INTOCABLE EMI LATIN
4	ALEJANDRO SANZ WEA LATINA	4	MANNY MANUEL MERENGAZO/RMM	4	EZEQUIEL PENA FONOVISIA
5	RICKY MARTIN SONY DISCOS	5	OLGA TANON WEA LATINA	5	BANDA ARKANGEL R-15 LUNA/FONOVISIA
6	ALEJANDRO FERNANDEZ SONY DISCOS	6	KARIS EMD	6	BANDA MAGUEY RCA/BMG LATIN
7	VICTOR MANUELLE SONY DISCOS	7	GISSELLE FEAT. SERGIO VARGAS RCA/BMG LATIN	7	LOS TEMERARIOS FONOVISIA
8	CHRIS DURAN MERCURY/POLYGRAM LATINO	8	GISSELLE RCA/BMG LATIN	8	LOS ANGELES AZULES DISA/EMI LATIN
9	ELVIS CRESPO SONY DISCOS	9	SERVANDO Y FLORENTINO WEA LATINA	9	GRUPO LIMITE RODVEN/POLYGRAM LATINO
10	CRISTIAN ARIOLA/BMG LATIN	10	GLORIA ESTEFAN EPIC/SONY DISCOS	10	LOS PALOMINOS SONY DISCOS
11	ALEJANDRO FERNANDEZ SONY DISCOS	11	RICARDO ARJONA SONY DISCOS	11	JOSE GUADALUPE ESPARZA FONOVISIA
12	JUAN GABRIEL ARIOLA/BMG LATIN	12	RICKY MARTIN SONY DISCOS	12	GRACIELA BELTRAN EMI LATIN
13	RICARDO ARJONA SONY DISCOS	13	MELINA LEON TROPIC/SONY DISCOS	13	GRUPO LIMITE RODVEN/POLYGRAM LATINO
14	CRISTIAN ARIOLA/BMG LATIN	14	CHRIS DURAN MERCURY/POLYGRAM LATINO	14	ANA GABRIEL SONY DISCOS
15	ALEJANDRO FERNANDEZ SONY DISCOS	15	MARC ANTHONY RMM	15	DAVID LEE GARZA EMI LATIN

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

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Artists & Music

LATIN NOTAS

(Continued from preceding page)

Pineda's forthcoming album, is currently touring South America.

As in years past, Latino acts are prominently featured in the lineup of "Midsummer Night Swing 1998," a five-week concert series produced by the Lincoln Center for the Performing Arts in New York. Among the Latino notables performing at the Lincoln Center's Fountain Plaza are **El Gran Combo** (June 26), **Miles Peña** and **Johnny Almendra Y Los Jovenes Del Barrio** (July 9), the **Chico O'Farrill Afro-Cuban Jazz Big Band** (July 11), **Ricardo Lemvo** and **Mákina Loca** (July 17), and **Azúcar Negra** (July 18).

Several top-flight Brazilian artists will be showcased at New York's JVC Jazz Festival with performances by bossa nova great **João Gilberto** (Friday [19], Carnegie Hall); famed Bahian songstress **Maria Bethânia** (Saturday [20], Carnegie Hall); pop idol **Gal Costa** (June 23, Avery Fisher Hall); and a stellar lineup of Brazilian musicians consisting of **João Bosco**, **Egberto Gismonti**, **Leny Andrade**, and **Toninho Horta** (June 24, Avery Fisher Hall). The shows are being produced by **George Wein** and **André Alves**.

Fonovisa has signed a record deal with **Noelia**, who is the daughter of noted Puerto Rican songstress

Yolandita Monge. Noelia's label bow is due this summer.

The Marquee Group, a sports and entertainment promotion company, has teamed with **Roberto Clemente Jr.** to form a Latin division called **El Marquee**. A play-by-play man for the New York Yankees on the Madison Square Garden's Spanish network and on New York's Spanish station WADO-AM, the younger Clemente is the oldest son of **Roberto Clemente**, the legendary baseball player from Puerto Rico who played for the Pittsburgh Pirates.

LATIN AMERICAN ROUNDUP: Argentina's famed reggae act **Los Pericos** have re-signed with EMI-Argentina for three albums. The next album is due in September.

Country star **Shania Twain** is in the studio cutting duets with Brazil's star *sertaneja* duo **Chitãozinho & Xororó** and Mexican *ranchero* idol **Pedro Fernández**. Executives at PolyGram Latin America are mulling plans for release of the sides.

Virgilio Canales, musical director and keyboardist of **Liberación**, is slated to leave the veteran regional Mexican group in April 1999. He will handle the band's studio production and public relations. He will be replaced by **Luis Díaz**.

Mexican pop vocal group **Mercurio** has just released its third album, "Tiempo De Vivir," which is also the title of Televisa's weekly TV show in which group members are starring. The bandmates also are slated to appear in a Walt Disney Spanish-language TV program in July, when the group is set to play concert dates in the U.S. Mercurio is scheduled to perform shows at the end of the year in Argentina, Chile, and Brazil.

CHART NOTES, RETAIL: After an eight-week absence, **Ricky Martin's** "Vuelve" returns to No. 1 on The Billboard Latin 50 and helps Sony Discos secure five of the top six slots this issue. "Vuelve" also regains the top rung of the pop genre chart. **Selena's** "Anthology" (EMI Latin) stays put at No. 1 on the regional Mexican genre chart for the ninth week in a row, while **Elvis Crespo's** "Suavemente" (Sony) remains atop the tropical/salsa genre chart for the second consecutive week.

El Reencuentro, the six-man vocal group whose members were formerly with **Menudo**, makes a strong debut this issue at No. 7 with its double live CD, "15 Años Después..." (Fonovisa). Also impressive is the chart bow at No. 8 of EMI Latin's actor/singer **Carlos Ponce**, with his eponymous premiere.

CHART NOTES, RADIO: **Elvis Crespo** extends his record for chart longevity at the top of Hot Latin Tracks to six weeks, as his Sony Discos smash "Suavemente" picks up nine stations even though audience impressions remain stable at 13.5 million. "Suavemente" is the longest-running tropical single to stay atop Hot Latin Tracks. Sony claims four of the top five positions on Hot Latin Tracks this issue. "Suavemente" rules the tropical/salsa genre chart for the fifth week running.

Also extending its record chart run is **Alejandro Fernández's** "Si Tú Supieras" (Sony Discos), which moves 15-14 with a bullet and secures its 40th week on Hot Latin Tracks.

"Corazón Prohibido," the Epic/Sony Discos Spanish counterpart of **Gloria Estefan's** Anglo hit "Heaven's What I Feel," tops the pop genre chart this issue. Making its debut at the top of the regional Mexican genre chart this issue is **Grupo Límite's** "Tu Oportunidad" (Rodven/PolyGram Latino).

SALES STATFILE: The Billboard Latin 50: This issue: 100,500 units; June 21, 1997, issue: 71,500 units.

Pop genre chart: This issue: 42,500 units; June 21, 1997, issue: 27,000 units.

Tropical/salsa genre chart: This issue: 1,000 units; June 21, 1997, issue: 12,500 units.

Regional/Mexican genre chart: This issue: 23,000 units; June 21, 1997, issue: 27,000 units.

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

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

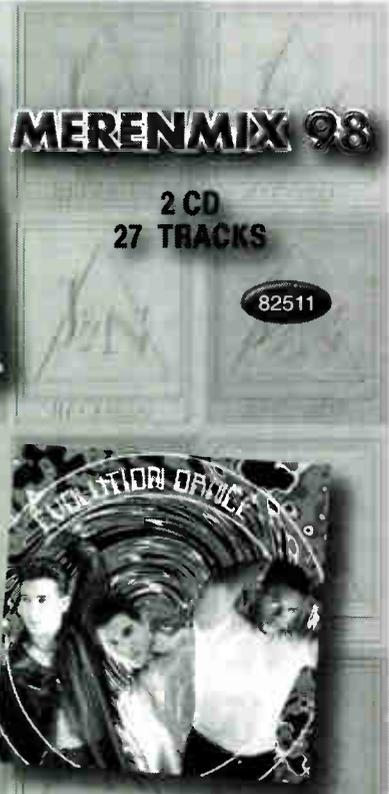
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	3	17	RICKY MARTIN	SONY DISCOS 82653	VUELVE
2	2	37	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
3	1	8	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
4	5	9	SELENA	EMI LATIN 94110	ANTHOLOGY
5	4	5	VICTOR MANUELLE	SONY DISCOS 82717	IRONIAS
★ ★ ★ GREATEST GAINER ★ ★ ★					
6	10	2	RICARDO ARJONA	SONY DISCOS 82680	SIN DANOS A TERCEROS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
7	NEW		EL REENCUENTRO	FONOVIISA 80738	15 ANOS DESPUES...
8	NEW		CARLOS PONCE	EMI LATIN 94544	CARLOS PONCE
9	6	27	ALEJANDRO SANZ	WEA LATINA 20281	MAS
10	9	37	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
11	7	27	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635	INOLVIDABLE
12	11	35	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
13	8	51	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS	SENTIMIENTOS
14	12	44	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
15	13	31	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
16	16	33	GRUPO LIMITE	RODVEN 539331/POLYGRAM LATINO	SENTIMIENTOS
17	17	28	GRUPO MANIA	SONY DISCOS 82438	ALTO HONOR
18	15	6	MANNY MANUEL	MERENGAZO 82222/RMM	ES MI TIEMPO
19	14	10	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR
20	19	2	MYRIAM HERNANDEZ	SONY DISCOS	TODO EL AMOR
21	25	39	INDIA	RMM 82157	SOBRE EL FUEGO
22	21	18	LOS TEMERARIOS	FONOVIISA 0515	COMO TE RECUERDO
23	28	11	TITO NIEVES	RMM 82171	DALE CARA A LA VIDA
24	24	43	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
25	22	28	LOS TUCANES DE TIJUANA	EMI LATIN 23461	DE FIESTA CON...
26	18	8	LOS PALOMINOS	SONY DISCOS 82677	TE SEGUIRE
27	20	10	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
28	23	32	ANA GABRIEL	SONY DISCOS 82563	CON UN MISMO CORAZON
29	33	36	CRISTIAN	ARIOLA 52205/BMG LATIN	LO MEJOR DE MI
30	27	51	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
31	NEW		BANDA MAGUEY	RCA 57959/BMG LATIN	LAGRIMAS DE SANGRE
32	37	2	VARIOUS ARTISTS	PUTUMAYO 139	AFRO-LATINO
33	32	2	NEK	WEA LATINA 20927	NEK
34	26	50	INTOCABLE	EMI LATIN 56694	IV
35	38	6	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
36	35	86	GRUPO LIMITE	RODVEN 533302/POLYGRAM LATINO	PARTIENDOME EL ALMA
37	30	25	LOS TIGRES DEL NORTE	FONOVIISA 6072	ASI COMO TU
38	34	23	BANDA ARKANGEL R-15	LUNA 7049/FONOVIISA	LA 4 X4
39	31	10	MECANO	ARIOLA 56659/BMG LATIN	ANA JOSE NACHO
40	41	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES
41	29	31	EROS RAMAZZOTTI	DDD 53047/BMG LATIN	EROS
42	48	2	GRACIELA BELTRAN	EMI LATIN 94186	ROBAME UN BESO
43	44	43	DLG	SONY DISCOS 82340	SWING ON
44	40	2	LA MAFIA	SONY DISCOS 82631	HITS DE COLECCION VOL. 1
45	42	19	JUAN GABRIEL	ARIOLA 53172/BMG LATIN	CELEBRANDO 25 ANOS DE...
46	36	10	LOS ORIGINALES DE SAN JUAN	EMI LATIN 93617	ESTOS SI SON CORRIDAZOS
47	47	26	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
48	RE-ENTRY		LOS HURACANES DEL NORTE	FONOVIISA 6074	AIRES DE MI NORTE
49	43	50	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
50	RE-ENTRY		VARIOUS ARTISTS	BEAST 54052/SIMITAR	D.J. LATIN MIX '98

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RICKY MARTIN SONY DISCOS VUELVE	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 SELENA EMI LATIN ANTHOLOGY
2 ALEJANDRO FERNANDEZ SONY DISCOS ME ESTOY ENAMORANDO	2 VICTOR MANUELLE SONY DISCOS IRONIAS	2 GRUPO LIMITE RODVEN/POLYGRAM LATINO SENTIMIENTOS
3 RICARDO ARJONA SONY DISCOS SIN DANOS A TERCEROS	3 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	3 LOS ANGELES AZULES DISA/EMI LATIN CONFESIONES DE AMOR
4 EL REENCUENTRO FONOVIISA 15 ANOS DESPUES...	4 CHARLIE ZAA SONOLUX/SONY DISCOS SENTIMIENTOS	4 LOS TEMERARIOS FONOVIISA COMO TE RECUERDO
5 CARLOS PONCE EMI LATIN CARLOS PONCE	5 MANNY MANUEL RMM CONTRA LA CORRIENTE	5 LOS TUCANES DE TIJUANA EMI LATIN DE FIESTA CON...
6 ALEJANDRO SANZ WEA LATINA MAS	6 GRUPO MANIA SONY DISCOS ALTO HONOR	6 LOS PALOMINOS SONY DISCOS TE SEGUIRE
7 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS INOLVIDABLE	7 MANNY MANUEL MERENGAZO/RMM ES MI TIEMPO	7 PEPE AGUILAR MUSART/BALBOA CON MARIACHI
8 MANA WEA LATINA SUENOS LIQUIDOS	8 INDIA RMM SOBRE EL FUEGO	8 ANA GABRIEL SONY DISCOS CON UN MISMO CORAZON
9 LUIS MIGUEL WEA LATINA ROMANCES	9 TITO NIEVES RMM DALE CARA A LA VIDA	9 SELENA EMI LATIN EXITOS Y RECUERDOS
10 MYRIAM HERNANDEZ SONY DISCOS TODO EL AMOR	10 VARIOUS ARTISTS PUTUMAYO AFRO-LATINO	10 BANDA MAGUEY RCA/BMG LATIN LAGRIMAS DE SANGRE
11 GIPSY KINGS NONESUCH/ATLANTIC/AG COMPAS	11 DLG SONY DISCOS SWING ON	11 INTOCABLE EMI LATIN IV
12 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	12 AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA	12 GRUPO BRYNDIS DISA/EMI LATIN 14 SUPER CUMBIAS
13 NEK WEA LATINA NEK	13 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	13 GRUPO LIMITE RODVEN/POLYGRAM LATINO PARTIENDOME EL ALMA
14 MECANO ARIOLA/BMG LATIN ANA JOSE NACHO	14 OLGA TANON WEA LATINA LLEVAME CONTIGO	14 LOS TIGRES DEL NORTE FONOVIISA ASI COMO TU
15 EROS RAMAZZOTTI DDD/BMG LATIN EROS	15 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	15 BANDA ARKANGEL R-15 LUNA/FONOVIISA LA 4 X4

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 1 million units. RIAA certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.



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HANDY CO. KEEPS IT ALL IN THE FAMILY

(Continued from page 50)

Sometime after 1954, she says, Irving Berlin's "White Christmas" started to share second-place status.

As for copyright issues, Da Costa notes with passion that the 1976 Copyright Act failed to offer "equal" status to pre-1978 compositions (the act took effect Jan. 1, 1978). "They should have been given life plus 50 years equal to that given the post-1978 copyrights," she says.

The new act did extend by 19 years the life of existing pre-1978 copyrights, putting them under the control of the writer or his or her estate. Da Costa is a member of AmSong, the lobby group of writers or their estates.

Handy himself was a strong defender of copyright. In his book "Father Of The Blues," originally published in 1941, he devotes a chapter in praise of performance right group ASCAP as well as the Songwriters Protective Assn., now known as the Songwriters Guild.

As a major publishing company owned by blacks, Handy Brothers Music did not shy away from putting out songs that reminded listeners of the racism that still pervaded American society long after the end of slavery. When the U.S. was on the brink of entering World War II, a 1941 copyright, "We Are Americans Too" by Andy Razaf, Eubie Blake, and Charles L. Cooke, chronicled in march tempo the role that blacks played in the defense of the country, beginning with the Revolutionary War.

Though not possessed of the fiery or angry rhetoric one might expect today, the song contained lines like "We have given up our blood and bone/Helped to lay the nation's cornerstone."

Another part reads, "When given any kind of chance/We've made the grade and shown advance/In business, science, letters, art/We've played a most surprising part."

As for Handy's own genius, the National Academy of Recording Arts and Sciences noted in 1993, in recognition of a trustees' award for Handy, that his 1912 composition "Memphis Blues" was the first 12-bar blues to be published in an era when 16-bar blues was the norm. The later "St. Louis Blues" combines both 12- and 16-bar blues. It is 12-bar blues, however, that formed the basis of modern jazz as well as much of today's contemporary music.

As for maintaining family ownership of the company, Da Costa cites a letter Handy wrote to a family member in 1943. It stated that blacks should do "what any other good white man would do" in passing on the fruits of his labors to his family.

Many events are planned to celebrate the 125th birthday, including a Nov. 30 concert at Avery Fisher Hall at New York's Lincoln Center.

At 80, Handy Brothers Music has a project up its sleeve that takes this early 20th century company into the 21st: Da Costa says that the firm should be on the Internet by the end of this year.

Update

LIFELINES

BIRTHS

Boy, Christopher James, to Valerie Fitch and Bill Thomas, May 18 in New York. Mother is an attorney and partner at Fitch Thomas Management. Father is director of public affairs at ASCAP in New York.

Boy, Nash Lambert, to Kelley and Will Beasley, May 23 in Nashville. Mother is creative director of Jim Owens and Associates. Father is director of music business development at the Nashville Area Chamber of Commerce.

MARRIAGES

Debra Young to Aldy Damian,

GOOD WORKS

PRAISE FOR PUMPKINS: The Smashing Pumpkins have promised 100% of the ticket proceeds from their 14-day North American tour to local, youth-oriented charities. The tour starts June 30 in San Francisco, with funds earmarked for the East Bay Agency for Children. Other cities (and charities) include New York (Hale House), Boston (Children's AIDS Program), Atlanta (Reach), and Toronto (Street Outreach Services). They will also perform July 7 at Chicago's Soldier Field with Cheap Trick to benefit the Make-A-Wish Foundation of Northern Illinois. Contact: Gayle Fine at 212-302-9790.

RIGHT VISION: Benson recording act Newsong traveled to El Salvador with World Vision, an international relief and development organization, to meet the children sponsored by the band and to see the work in progress. The group will promote the hunger-prevention program by showing video footage from the trip and setting up booths during its fall tour. Contact: Jessica Atteberry at 615-777-2211.

WASH IT AWAY: Black Lab, Storm & Her Dirty Mouth, Noelle Hampton, and Low Hum will play the Rock Against Rape benefit June 22 at Bimbo's in San Francisco. All proceeds will go to San Francisco Women Against Rape, which provides support and services to victims of sexual assault, including medical advocacy programs, a 24-hour hot line in 12 languages, and counseling. Contact: Caroline Rustigian at 415-777-9391.

SCHOOL TIES: N2K Inc. will create a co-branded version of its Music Boulevard site with the Music Educators National Conference at www.musicblvd.com. A portion of the online music retailer's sales will be donated to music education when customers enter through the special page. Contact: Paula Batson at 212-378-0331.

April 3 in Aspen, Colo. Bride is a photographer/model. Groom is president of Los Angeles-based Damian Music.

Kathy Law to Tom Freston, April 18 in Los Angeles. Groom is chairman/CEO of MTV Networks.

Irene Fu to John Storz, May 22 in Roslyn, N.Y. Bride is director of communications at MTV.

Wendy Griffiths to Rex Tennyson, May 23 in Pasadena, Calif. Bride is VP of video promotion at Reprise Records.

Marie Yamamoto to Randall Ramage, May 31 in Honolulu. Bride is a TV script supervisor for Nash Entertainment. Groom is senior director of music administration at Rondor Music International Inc.

DEATHS

Phil Suchomel, 29, of complications from a massive asthma attack, April 25 in Clovis, Calif. He was guitarist and primary songwriter for punk act Naked Aggression. The band formed six years ago in Madison, Wis., when Suchomel was a student at the University of Wisconsin. The group's new album, "Gut Wringing Machine," was just released on Grilled Cheese/Cargo Records.

Helen Carter Jones, 70, after a prolonged illness, June 2 in Nashville. Jones had an extensive career in country music, recording albums for Decca and Columbia with her mother, Mother Maybelle Carter, and sisters June Carter Cash and Anita Carter. She first performed at age 10 in 1937 on WOPI Bristol, Tenn. Two years later, they began performing on XERA Del Rio, Texas. After the original Carter Family disbanded, she joined the Old Dominion Barn Dance in Richmond, Va.; the Tennessee Barn Dance in Knoxville, Tenn.; the Ozark Jubilee; and the Grand Ole Opry with the Carter Sisters & Mother Maybelle Carter. In 1961, they started frequenting "The Johnny Cash Show" on ABC. Jones retired from touring in 1995 because of illness. She is survived by her husband, Glenn Jackson Jones; sons Kevin, Danny, and David; six grandchildren; and sisters June and Anita. The family requests that memorial donations be made to the Helen Carter Jones Fund, First Federal Savings Bank of Dickson, Dickson, Tenn. 37055.

Herman Kornbrodt, 93, of heart failure, June 3 in New York. He was a pioneer in the magnetic tape industry. He was VP of Audio Devices Inc., when it merged with Capitol.

CALENDAR

JUNE

June 13, Wango Tango Concert, benefiting the L.A. Breast Cancer Alliance, Edison International Field, Anaheim, Calif. 818-506-8675.

June 13-14, Reggae Riddums, City Park's Marconi Meadows, New Orleans. 504-367-1313.

June 15, TNN Music City News Country Awards, Nashville Arena, Nashville. 615-889-6840.

June 15, Third Annual Mix L.A. Open, sponsored by Mix magazine and the Mix Foundation for Excellence in Audio, Brookside Golf Course, Pasadena, Calif. 310-207-8222.

June 15-19, Summer Jazz Workshop, Texas Southern University and Willowridge High School, Houston. 713-227-8706.

June 15-20, 27th Annual Fan Fair, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 16, Membership Awards Luncheon, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Beverly Hills Hotel, Beverly Hills, Calif. 310-392-3777, extension 214/224.

June 16-17, Recordable Optical Media '98, organized by Understanding & Solutions Ltd., Barbizon Tulip Hotel, Amsterdam. 44-0-1582-607744.

June 17-20, PROMAX Conference & Exposition, Convention Centre, Toronto. 213-965-1990.

June 18, The Music Of Electronic Publicity, sponsored by Entertainment Publicists Professional Society, Barfly, Los Angeles. 213-891-2781.

June 19-21, Consumers Electronics Manufacturers Assn. FUSE '98, Atlantic City, N.J. 703-907-7600.

June 20-22, City Of Dreams '98: Music And Urban Fashion Conference, Space, New York. 212-613-5758.

June 23, New York Recording Academy A&R/

Producers Awards Luncheon, Supper Club, New York. 212-245-5440.

June 23, Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life nightclub, New York. 212-957-9230.

June 25, Common Registrations, International Numbering And A Standard Works Code, sponsored by the Assn. Of Independent Music Publishers, ASCAP Building, New York. 212-758-6157.

June 27-28, BMI Presents Urban Focus Music Conference, Musicians Institute, Los Angeles. 310-289-6350, www.urbanfocus.com.

JULY

July 2-5, Coca-Cola Essence Music Festival, Louisiana Superdome and Ernest N. Morial Convention Center, New Orleans. 800-488-5252.

July 8-10, Billboard's Fifth Annual Dance Music Summit, Marriott Downtown, Chicago. 212-536-5002.

July 8-11, MusicWomen International Music Summit And Showcases, Nashville. 615-860-4084.

July 8-12, Video Software Dealers Assn. Convention, Convention Center, Las Vegas. 818-385-1500.

July 9, Biz Tech '98, sponsored by the Society of Professional Audio Recording Services, Loew's Vanderbilt Hotel, Nashville. 800-771-7727, spars@spars.com.

July 15-16, Plug In '98, Crown Plaza, New York. 800-488-4345.

AUGUST

Aug. 13-17, Popkomm, Congress Center East, Cologne, Germany. 49-221-91655-0.

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By
Mark
Dezzani

A

THE CHANGING FACE OF ITALIAN TALENT

BILLBOARD SPOTLIGHTS ITALY

Italy's music industry over the past five years is finally making a noise in the country's charts. Artists once regarded as so-called alternative acts now regularly sell platinum quantities (100,000-plus units), compared with a maximum 10,000 copies in the early '90s. Indie-style pop, rock and hip-hop acts are now actively pursued and nurtured by local affiliates of the major labels. The majors have each established trend-tracking sub-labels through which they market the new contenders on Italy's pop scene, a scene previously dominated by traditional acts.

"The '90s have seen a big change in the sociopolitical life in Italy, and this is being reflected in the arts and especially music," says Fabrizio Intra, managing director of Sony Italy's Columbia label. "The new Italian pop is less conditioned by traditional values, with more bands cutting their teeth in small live venues instead of the Sanremo Festival, which is out of touch with today's generation. There is more freedom of expression, and the indie labels have had a great influence in pioneering these changes."

As with the parallel changes in Italian political, economic and social life, this musical revolution has been a velvet one, with the newcomers fitting in alongside their traditional counterparts. While Italy's economy—and specifically its large public-budget deficit—is still being turned around (the country only just met the fiscal qualifications for Europe's single currency launch in 1999 by the hook of its boot), a renewed optimism by the Europhile Italian public is being reflected with a vibrant cultural renewal and sustained exports of its music throughout Europe and the world.

ALT-ROCK VS. SANREMO

In the wake of esteemed established international stars from Italy, such as Luciano Pavarotti, Eros Ramazzotti, Zucchero, Laura Pausini and Jovanotti, the past year has seen tenor Andrea Bocelli, singer/songwriter Nek, and dance divas Gala and Alexia adding to the ranks of Italian global million sellers. At home, major domestic stars like Pino Daniele, Ligabue, Vasco Rossi and Litfiba regularly sell over more than 500,000 copies of their albums, with dozens of emergent artists also reaching multiplatinum status.

The biggest shift has been the rise in significant sales for artists only recently regarded as alternative rock and pop. A symbol for change in Italy's music industry has been the decline of the event that represented everything traditional in Italian pop, the annual Sanremo Song Festival. Although the event, which takes place each February, still pulls in more than 15 million television viewers, its effect on public taste-making and sales has been diminishing in recent years.

"Over the past three years, the

Continued on page 58



Faces, from left: Blackwood's Sheila Horne, Nek, Gala.

CHANGING FACE Continued from page 57

Sanremo effect has been diminishing," says Gerolamo Caccia Dominioni, president of Warner Music Italy and also president of FIMI, Italy's IFPI-recognized industry federation. "Although Sanremo's huge TV audience remains a golden pro-



Antonella Ruggiero

motional opportunity, especially for international guests, there is a widening gap between the festival's target audience and the main consumer target of younger record buyers."

In the past, most of Italy's emerging pop stars established huge followings and sales after a winning performance at Sanremo. This year, despite victory in the festival competition by Annalisa Minetti

(Columbia/Sony) with a traditional love ballad, the only artists to benefit from a significant sales boost following their appearances were singer/songwriter Antonella Ruggiero (Universal) and ethno outfit Avion Travel (Sugar/Universal), both considered non-mainstream acts.

"This year's first-quarter results confirm the disappearing Sanremo effect, with sales notably weaker than last year," says Caccia Dominioni, pointing out the industry's former reliance on Sanremo as a boost for sales in the otherwise quiet post-Christmas season.

During 1997, the music industry saw the first significant growth in record sales in Italy in several years with unit shipments increasing 12% to 60.4 million and value rising 7% to 1,010 billion lire (\$593.3 million). (Sales figures reported to the IFPI by Italy are based on reporting companies only and IFPI estimates. Comparisons to 1996 are also estimated.) For the first time in 10 years, the rise in value was on the back of increased unit sales and not price hikes. Increased sales have resulted, in part, from more competitive pricing campaigns. Those price adjustments came in the wake of an investigation by Italy's anti-trust authority, which last October ruled that the country's major labels were guilty of operating an effective price-fixing cartel. (The ruling is currently under appeal.) The only price increase in 1997 was the result of an unwelcome hike in VAT sales tax on records by



Warner's Caccia Dominioni

the Italian government, from 16% to 20%.

Apart from mid-price catalog sales—including a series of special-priced double-CD greatest-hits compilations—more and more albums from emerging artists have been priced at the mid-range 27,000 lire (approx. \$15) instead of the top-range price line of 38,000 lire (approx. \$22).

TECH, DUB AND HI-NRG

Among the trend acts whose albums not only sold at a premium price but moved more than 100,000 units were the tech-rock band Ustmamo (Virgin), dub-rockers Casino Royale (Blackout/Mercury) trip-hop dub band Almamegretta

Continued on page 63

Italian Music Pulse Artists To Watch

Billboard correspondent Mark Dezzani looks at Italian talent on the rise

After a collapse in Italy's dance market, the Italian sound is back with a vengeance and with a more European flavor. Dance divas Gala (Do It Yourself), Alexia (DWA/Sony Dance Pool) and projects the Tamperer (Time) and Blackwood featuring Sheila Horne (A&D Music and Vision), among others, are turning out international hits. Pippo Landros' New Music label, while specializing in summer dance tracks with a Latin flavor and associated dances (such as Cecilia Gayles "El Pam Pam"), is also getting on board the crossover pop/dance train. Their latest production is Neja's single "Restless," with trademark Italian melodic piano lines and stomping rhythms. It has already gone top-5 in Italy and is breaking out as an early-summer hit across the continent.

Silvia Salemi, a 20-year-old from Syracuse in Sicily, has followed the traditional route toward the top, having performed at the Castrocaro and Sanremo song festivals, until recently the major showcases for new talent in Italy. Although her ballads remain in the traditional melodic canzone vein, they are lifted by her inspirational vocal talents and authentic multi-ethnic musical influ-

ences from her home island, for centuries at the epicenter of Mediterranean culture. Salemi's third album, "Pathos," released by BMG to coincide with her appearance at this year's Sanremo Festival last February, ranges from conventional ballads like "Odiarmi Perche" (Why Hate Me) to the Afro-tinged "La Maison" (The House).

Catchy modern pop songs with a touch of synth and funky guitar is the trademark of Rome-born singer/songwriter Niccolò Fabi. His debut single, "Dica," is the epitome of a radio hit with an irresistible hook and pushed sales of his 1997 debut album to over 100,000 copies (platinum). Fabi's eponymously titled second set, released by Virgin/EMI in April, promises to surpass the first in sales, with Fabi's songwriting and performance maturing without losing any of the easily recognizable qualities of his songs. The debut single from the second album, "Lasciarsi Un Giorno A Roma" (Leave You One Day In Rome), has already made an impression on network radio.

Luciferme is part of the new wave scene in Florence, where long-term
Continued on page 60



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MUSIC PULSE

Continued from page 58

support for new rock bands has already seen another local act, Litfiba, grow from a cult following in the early '80s to one of Italy's biggest rock outfits alongside Vasco Rossi and Ligabue. Formed in the early 1990s, the five-piece Luciferme (Still Lights) released its first album ("Luciferme") in 1996, with its second, "CosmoRadio," released last February by PolyGram's Blackout label. Both albums have been produced by CSI band-member Gianni Maroccolo, who adds a rough edge to Luciferme's polished rock songs—which are at times reminiscent of mid-term Roxy Music with the anthemic qualities of Simple Minds. The band's biggest hits so far have been the singles "Ad Occhi Chiusi" (With Eyes Closed) from the debut album, and "Il Soflio"

(The Blow) from its second album.

Techno-psychedelic rock with ambient jungle breaks is the wrapping for Francesca Lago's songs on her debut album, "Mosca Bianca" (White Fly), released last year by the edel label. The half Italian/half Turkish Lago shares songwriting credits with distinguished artists Eugenio Finardi and Carmen Consoli, among others. The album was produced by Roberto Verneti, who has also added cutting-edge sounds to albums from Casino Royale and Ustmamo. "Niente Per Me" (Nothing For Me), co-penned with Consoli, and "Venere E Marte" (Venus & Mars), co-written with Finardi, are just two highlights of an exceptionally strong bow from Lago, whose vocals range from a whisper to a roar.

The duo of Fish and Tormento, who make up the act Sottotono,

came out of the influential rap outfit Otierra (which also spawned Italy's prime female rapper, La Pina). Rappers Sottotono have also collaborated with some of the most influential instigators of Italy's new wave: Carlo Albertoli of the now defunct Vox Pop (and now A&R director at V2's Italian affiliate); the recently defunct Flying Records, which pioneered Italy's rap explosion; and finally the management company Casi Umani. With such credentials, it is no surprise that Sottotono's debut album, "Sotto Effetto Stono," on the Crime Squad label, distributed by Warner, with its West Coast-influenced sweet rap, has gone multi-platinum and is still selling.

With the declining impact of the Sanremo Song Festival on sales and breaking new artists, and the long-awaited, industry-sponsored Italian Grammys suffering from serial

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CHART WATCH

TOP-SELLING ALBUMS IN ITALY

(Jan.-April 1998)

1. **Let's Talk About Love** (Columbia)—Celine Dion
2. **Aquarium** (Universal)—Aqua
3. **Paint The Sky With Stars** (WEA)—Enya
4. **Titanic** (Sony Classical)—Soundtrack
5. **Backstreet's Back** (Jive)—Backstreet Boys
6. **The Best Of Pooh** (CGD)—Pooh
7. **Eros** (DDD)—Eros Ramazzotti
8. **Urban Hymns** (Hut/Verve)—The Verve
9. **Left Of The Middle** (RCA)—Natalie Imbruglia
10. **Ray Of Light** (Maverick/Sire)—Madonna

(Source: FIMI-Nielsen/Music & Media)

TOP-SELLING SINGLES IN ITALY

(Jan.-April 1998)

1. **Come Into My Life** (Nite Life/Do It Yourself)—Gala
2. **Feel It** (Jive/Time)—The Tempters Featuring Maya
3. **Doctor Jones** (Universal)—Aqua
4. **Take Me Up** (Time)—Ralphie Rosario
5. **My Heart Will Go On** (Columbia)—Celine Dion
6. **Torn** (RCA)—Natalie Imbruglia
7. **Frozen** (Maverick/Sire)—Madonna
8. **Give Me Love** (Time)—DJ Dado Featuring Michelle Weeks
9. **Peace** (A&D)—Blackwood
10. **Stay** (X-IT)—Sash!

(Source: Musica E Dischi/Music & Media)

delays, the Premio Italiano Della Italiano (Italian Music Awards) celebrates its third year in business this month. The awards are sponsored by key media in the vanguard of mainstreaming Italy's new music scene—the weekly *Musica!* supplement of the daily *La Repubblica* newspaper, Milan-based top-40 network Radio DeeJay and MTV Italy. Mercury Records (whose Blackout label was an early booster for Italy's new wave) released a compilation in May, "PIM Nominations 1998," featuring the nominations for this year's awards. The nominations are a representative cross section of established and emerging quality artists who made an impact in 1997. The nominees for "Revelation Of The Year" are Scisma (EMI), Subsonica (Mescal), Afterhours (Mescal), Cristina Dona (Mescal), Niccolo Fabi (Virgin), Sottotono (WEA) and Elisa (Sugar).

Elisa's impressive debut album "Pipes & Flowers" (Sugar/Universal), released last September, has already yielded three hit singles in Italy—"Sleeping In Your Hand," "Labyrinth" and "So Delicate So Pure"—and sold more than 200,000 copies, earning it double-platinum status in the market. Elisa is now being tipped as the country's next big global export, following in the footsteps of her labelmate Andrea Bocelli. The album is written and performed by Elisa in English, a language she became familiar with through reading poetry since the age of 10. Polydor has already picked up international rights. Elisa's expressive lyrics, strong songs and powerful vocals, backed up with confident live performances, should make her irresistible to international audiences. To maximize her chances, the head of the Sugar Music label, Caterina Caselli, booked U.S. studio musicians and Zucchero's producer, Corrado Rustici, into a Berkeley, Calif., studio to record the album.

The result is a solid, professional and, at times, inspired debut that pleases from start to finish.

Launched in 1993 as producers of Italy's mega-rock star Ligabue, Mescal Produzioni Discografiche (based in Nizza Monferrato near Bologna) began its own Mescal label in 1994. Specializing in innovative new artists, many of whom it's since licensed to a variety of major labels, Mescal has a roster that includes folk-rockers Modena City Ramblers; modern rockers La Crus, and Afterhours, and modern-pop/rock acts Mao, Bluvertigo and Subsonica, among many other innovative acts. Singer **Cristina Dona** signed to Mescal at the end of 1995 and released her debut album, "Tregua" (Truce), in January 1997. At times reminiscent of U.K. new-wave vocalist Siouxsie Sioux, Dona's vocals on "Tregua" range from restrained anguish to explosive emotion. The single "Ho Sempre Me" (I Always Have Me) contains her entire range of emotion in one powerful rock song with classical string interludes.

Part of the vibrant musical scene in the northwestern industrial city of Turin—which includes such acts as Africa Unite, Mau Mau, Neffa and Mao—**Subsonica** has established a strong following since its eponymously titled debut album (on Mescal/Mercury) was released in May 1997. A popular fusion of drum and bass, rock, funky '70s sound samples and classic Italian pop melodies, the six-piece band's first single, "Istantanee," received instant radio airplay. By constant touring, including an opening set for U2's Italian gig in Reggio Emilia last September, Subsonica has established a strong fan base, as its irresistible contemporary pop songs (including the new single "Radioestensioni") penetrate major radio playlists and win the group new fans daily. ■

BMG

BMG RICORDI S.p.A.

Made in Italy



Lucio Dalla



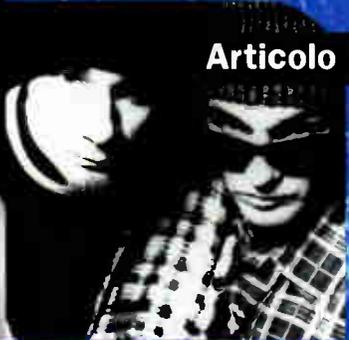
Eros Ramazzotti



Luca Carboni



Giorgia



Articolo 31



Renzo Arbore



Frankie HI-NRG MC



Almamegretta



I Ragazzi Italiani



Alex Baroni



Marco Masini

News in Review

A recap of key music-business headlines from Italy as published by Billboard in recent months.

MAY 1998

The latest Italo-house production to storm the U.K. charts is "Feel It" by the Tamperer from the Brescia-based hit factory Time Records. "Feel It" is No. 3 in Italy and, at No. 4, is the highest new entry on the "official" chart in the U.K., where it is licensed to Jive/Zomba's new Pepper dance imprint.

APRIL

In the aftermath of February's Sanremo Song Festival, the clear win-

ner in sales terms is Antonella Ruggiero. Her song "Amore Lontanissimo" (Far Away Love) came in second in the competition, and her album "Registrazioni Moderni" (Modern Recordings), released by Universal last October with the Sanremo track added, has re-entered the FIMI/Nielsen album chart, where it has been certified double-platinum (200,000 units sold).

MARCH

Riccardo Clary is the latest Virgin

executive to advance within EMI. On March 24, the company confirmed his appointment as president of EMI Music Italy, succeeding Roberto Citterio. The change had been anticipated in the industry and reflects Clary's success in turning around the fortunes of Virgin in this key European market; he was appointed its managing director in August 1994.

FEBRUARY

Franco Reali is named president of BMG Ricordi, BMG's Italian affiliate.



1998

SALONE DELLA MUSICA TORINO

October 8/13, 1998

Lingotto Fiere

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BMG Ricordi includes the labels BMG Records Italy and Dischi Ricordi as well as video, publishing and multimedia activities. Reali, previously managing director and director general, takes over the presidency from Arnold Bahlmann, former senior VP of central Europe, who left last year.

Italy, long a piracy hot spot because of the volume of domestically produced illicit recordings, now has new significance as a gateway into the huge European Union record market for unlicensed material manufactured in Eastern Europe. However, the record industry is fighting back through the FPM, the anti-piracy organization established under the auspices of the IFPI two years ago. Now that fight is moving into its third, and perhaps most difficult, phase as it comes into direct conflict with organized crime groups responsible for the distribution of pirated product produced internally and imported from Eastern Europe.

JANUARY

Italian indie RTI, part of Silvio Berlusconi's Mediaset group, signs separate distribution deals with Walter Yetnikoff's Velvel label and the U.K.'s Cooking Vinyl. Both were previously distributed in the territory by Verona-based Nettle, which is undergoing restructuring. RTI's deal with Velvel covers the Gypsy, Bottom Line, and Razor & Tie imprints and product from U.K. label Fire, with which Velvel has informal A&R ties.

DECEMBER 1997

EMI Music overtook Warner Music as the record company with the biggest share of the Italian charts in 1997. The upward move was mainly due to an impressive performance from EMI's Virgin Music Italy, which more than doubled its 1996 market share. The figures, supplied by Italy's major labels' body, FIMI, are based on the top 25 positions on the weekly FIMI/Nielsen album chart during 1997. The statistics exclude compilations and are considered a reference

rather than an actual comparison of revenue for each company. EMI Music Italy's share rose from 15.84% in 1996 to a table-topping 23.25% in 1997. Virgin Music Italy scored an 11.01% share, up from 4.92% in 1996.

NOVEMBER 1997

Culture ministers from the European Union discuss the possibility of designating recorded music as a cultural product. Such a move could make music eligible for a reduced value-added tax (VAT) rate across all member states. European music-industry organizations—led by SNER, the French affiliate of the International Federation of the Phonographic Industry (IFPI)—began lobbying the EU earlier this year for the cultural recognition of records and the application of a lower 4% VAT rate, which is applied to other cultural products, such as books. ■

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SALES WATCH

Currency: Lira
Exchange rate: \$1 U.S. = 1,761 lire
Per capita GDP: \$20,715
Sales tax on sound recordings: 20%
Unit sales (1997): 60.1 million*
Change over previous year: 12%*
Per capita album sales (1996): \$11
Piracy level (1995): 33% of total units
CD player/household penetration: 39%

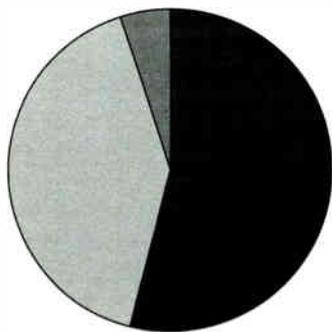
Platinum album award: 100,000 units
Gold album award: 50,000 units

**(Sales figures reported by the IFPI by Italy are based on reporting companies only and IFPI estimates. Comparisons to 1996 are also estimated.)*

TRADE CONTACTS

IFPI national group: FIMI
Mechanical-rights society: SIAE
Performing-rights society: SIAE
Music-publishers associations: EMA, UNEMI, ANEM

REPERTOIRE BREAKDOWN



Classical: 5%
International: 41%
Domestic: 54%

CHANGING FACE

Continued from page 58

(BMG), punk trio Prozac+ (EMI), rappers Frankie Hi-NRG MC (BMG) and Neffa (Blackout/Mercury), and hip-hop outfits Articolo 31 (Ricordi/BMG) and Sottotono (WEA).

A symbol for the rise of Italy's new wave in sales terms was the entrance at No. 1 in the FIMI/Nielsen album charts last September of modern-rock band C.S.I.'s new album, "Tabula Rasa Elettrificata" (Blackout/Mercury). Although the album soon slid down the chart, its strong early performance demonstrated a solid fan base built up through live gigs and specialist-press support. PolyGram Italy became the first record company to launch a sub-label, Blackout, specializing in the development of trend acts five years ago. Since then, all the majors have followed, with Warner/CGD-East-West's Urlo label, BMG Ricordi's Ritmi Urbani, and EMI's Catapulta label launched last year, and Sony's Noys label launched last March.

PolyGram Italy president Stefano Senardi, who oversaw the launch of Blackout, says that Italy has reached a paradigm change in listening tastes. "A few years ago, it was difficult to imagine sales of over 100,000 for a band like C.S.I. We have finally arrived at a generational change in Italy," says Senardi. "It is a fantastic moment for creative new groups with young buyers eager to discover new music even before major media picks up on them."

Another notable shift in Italy's musical landscape has been the emergence of the female singer/songwriter. Despite a strong tradition of exceptional female interpreters, it is only in recent years that a host of women (inspired by their U.S. counterparts, such as Alanis Morissette), have found their voice not only as singers but songwriters as well. Among the leading new female talent to address the gender gap are Carmen Consoli (Polydor), Marina Rei (Virgin), Giorgia (BMG), Irene Grandi (CGD-East West), Elisa (Sugar/Universal),

Christina Dona (Mescal), Silvia Salemi (BMG) and Francesca Lago (edel).

MAJORS IN, INDIES OUT

The entrance of Italy's major affiliates into territory traditionally held by the indie labels has coincided with a crisis in the country's independent sector. A shakeout has seen the closure in the past year of the influential Naples-based Flying Records and dance producers Discomagic and Zac. The majority of the survivors have struck distribution deals with



Marina Rei

the majors, focused on producing a tight roster of artists and specialized in crossover pop/dance. The more specialized dance trends, which had thrived in Italy until two years ago, have generally been dropped.

Max Moroldo, MD of the Milan-based indie Do It Yourself, which broke dance/pop diva Gala across Europe, says that the recent realignment among the dance independents represents a natural evolutionary process.

"In the '80s, every DJ/producer thought that they could have their own record label," says Moroldo. "The market was saturated with too much mediocre material. We have also lost traditional dance-export markets like Spain, who are producing more of their own material. Radio is also more professional and

selective, and an advertising contract no longer guarantees airplay. With the disappearance of dance-label advertising, radio is now opening up to other genres."

Giacomo Maiolini, MD of Brescia-based dance indie Time Records, which scored a Europe-wide hit with The Tamperer's "Feel It," concurs with Moroldo. "Before, there was space in the market for average product, but with consumers becoming more selective only the strongest productions sell," says Maiolini. "Strong songs have always sold well, whatever the market conditions. However, with the Italian market being so small, especially for singles, we are producing with the pan-European market very much in mind."

Tony Verde, MD of Rome-based A&D Music And Vision, which scored international success with pop/dance outfit Blackwood featuring Sheila Horne, says that the latest wave of Italian dance should be considered mainstream pop. "Dance has become superficial and transient. We are concentrating on developing artists with strong albums, and the goal is exporting our music," says Verde.



Carmen Consoli

CONTAMINATED GOODS

Universal Music Italy president Piero La Falce says that the globalization of Italian pop does not necessarily mean any loss in cultural identity. "Whatever the genre, whether it is dance or hip-hop, it is a positive contamination from abroad which helps us to conquer the world market. The

Italian tradition and emotion, and this is what has succeeded in the global market," says La Falce.

"Italian culture has a positively perceived around the world," says Birgit Adels, GM, international exploitation, of BMG Ricordi Italy, "and behind the international success of Bocelli, Ramazzotti and Pausini is Italian melody, which communicates Italian feeling even if you do not understand the language."

EMI Music Italy president Riccardo Clary, appointed in March following a successful five years building a fresh repertoire of diverse local acts at Virgin Music Italy (where he remains managing director), communicates the excitement in Italy's reinvigorated music market. "It's like a volcano here in Italy at the moment," declares Clary. "An enormous amount of magma is building up and is ready to explode. A big new wave of artists with innovative music are breaking through, and it is exciting new product which will eventually sustain increased record sales here." ■



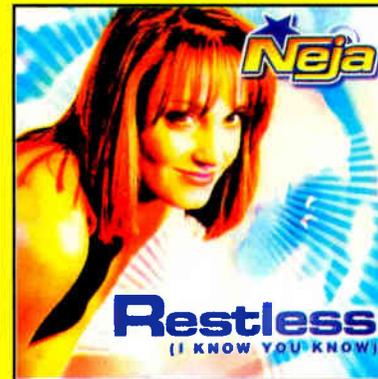
PRESENTS



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

SNEP Tackles Political Inertia

BY RÉMI BOUTON

PARIS—French labels' body SNEP has been given a lesson in the height of the mountain it has to climb to persuade politicians to give the record industry adequate protections in the digital age.

On June 3, SNEP organized its first high-profile gathering targeted at members of France's parliament, a four-hour conference titled "The Challenges Of Multimedia For Musical Production." Though politicians listened closely to record company arguments, some policy makers stopped a long way short of giving unqualified support.

Held in the French parliament building, the conference had two goals: to present the music industry as an important economic and cultural partner in the French market and to voice concerns about the current legal framework in the digital age.

Around 400 people, including lawyers, music industry professionals, bureaucrats, and members of parliament, attended the conference, which was hailed a success by its host, former Communications Minister André Santini, and SNEP president Paul-René Albertini.

Panelists included European Parliament member Nana Mouskouri, PolyGram France president Pascal Nègre, and Francis Brun-Buisson, head of the prime minister's SJTIC department, which deals with communications matters, as well as three members of the French Parliament representing the main political parties. Much of the discussion centered on the proposed Copyright Directive now passing through the European Union's political arena (Billboard, Dec. 6, 1997).

Santini said in his closing speech that the fact that the SNEP event had taken place for the first time was important and suggested that the conference should be repeated.

Albertini says that the members of parliament "who were present got the message," but he agrees that "there is still a lot to do." Nevertheless, he admits, "the afternoon was a success." "When I first spoke with members of parliament about our industry, they were just staring at me, not knowing what I was talking about.

"The only thing they knew about the music business was [authors' rights society] Sacem's president, Jean-Loup Tournier, but they had no clue what our industry represented."

Albertini says that such perceptions are beginning to change through SNEP's lobbying efforts. "A session like this one is very useful," concurs Nègre. "Now, MPs will be aware of our existence and our problems."

However, the MPs at the conference didn't make any commitment to new initiatives to help the music industry, although one politician indicated that the labels' message had struck home.

Said Santini, "You have proved to us that you were not worried by the development of new technologies, providing your rights were protected, and this is a positive attitude. We have heard your call."

But, Raymond Forni, a socialist member of parliament, presented a dark legal landscape. "First, you have to know that from now on all decisions are set in Brus-



sels, and that France has to adopt them," warned Forni. "Secondly, the public has problems understanding the importance of this new technologies revolution. Our task as legislators is not easy, because we also have the feeling that we are a bit lost when dealing with such complex matters. Last, in the whole process, we have to take into account not only what [record] producers say, but also what the other parts of the field have to say—

authors, artists, broadcasters, etc." Panelists speaking on behalf of SNEP said they hoped that their industry could receive the same legal treatment as the movie business. Virgin CEO Emmanuel de Buretel stated that a big problem in France is "politicians don't know how to combine the notions of money and culture, which the Anglo-Saxons do very well."

Brun-Buisson defended the idea that "there is no fundamental difference between the analog and digital worlds" but added that in principle the Copy-

right Directive will be endorsed by the French government, but that it can also "be improved." These comments were followed by a provocative statement from lawyer Alain Bensoussan, who specializes in new-technologies cases, who argued that "with the Internet, the notion of copyright is dead; you have to reinvent new laws, new concepts."

Yet, Forni warned, "we have to make sure that French legislation, which is quite protective, does not get diminished in the name of Europe, but this seems unfortunately quite likely to happen."

After these comments, the consensus among SNEP members was that this conference was just a beginning and that it will have to be followed by more lobbying to better present the case of the industry.



Sanz Of Time. Spanish singer Alejandro Sanz received an unprecedented 13 platinum discs May 28 from Warner Music Spain president Saúl Tagarro for more than 1.3 million sales in Spain of his fourth album, "Más" (More). It is now the best-selling album in the history of the Spanish music industry, beating the previous record set 10 years ago by pop trio Mecano's "Descanso Dominical." Tagarro also presented Sanz with a special Warner trophy for sales of 1 million units in Spain. Sanz gave details of this summer's 56-date tour of Spain, slated to begin June 11 in Murcia, which Warner expects to be seen by up to 1 million people, including 60,000 at three sold-out concerts in Madrid's Las Ventas bullring. "Más" has sold 2.5 million units worldwide, mainly in Latin America, where Sanz recently played 30 concerts in 12 countries. Sanz downplayed his achievements, saying, "Breaking records is not for musicians but sportsmen."

Toshiba-EMI Reports 15.3% Sales Drop

BY STEVE McCLURE

TOKYO—Toshiba-EMI suffered a 15.3% sales decline to 71.4 billion yen (\$513.8 million) in the year ending March 31.

The Japanese label is blaming the poor result on weak sales of domestic music, which were down some 20% from the previous year. Toshiba-EMI did not release profit figures.

The earnings announcement coincides with various other changes at the label. Takeshi Okkotsu will be replaced as Toshiba-EMI chairman by current vice chairman Kenichi Toritsuka on June 26. Okkotsu has been chairman of Toshiba-EMI since June 1997, when he was replaced as president by Masaaki Saito. Meanwhile, Virgin division executive GM Kiyotsugu Kuroda and president's office executive GM Kei Nishimura will join the company's board of directors on the same date.

Shigeru Fujita, the section chief in charge of Toshiba-EMI's highly successful "Dance Mania" series, has left the label. Industry sources say Fujita has been hired in an as yet undefined capacity by indie label Avex, which Toshiba-EMI claims to have overtaken as the leading purveyor of foreign dance music in Japan.

Overall, the label says it realizes that it needs to trim some fat but adds that contrary to recent reports, it has not laid off any employees, nor does it intend to do so. "We have never laid off a single person," a Toshiba-EMI spokesman says.

Instead, the label has for the past few years followed a policy of selective attrition in which employees retiring from or leaving the company are replaced only as needed, the spokesman says. Since February, the label has further reduced its payroll, which now stands at some 1,150 people, by 75 jobs through the introduction of an early-retirement incentive program.

The spokesman would not comment on reports that the label will cut up to 225 jobs over the next two years. He adds that Toshiba-EMI is

still hiring new staffers, though not as many as in the past.

Toshiba-EMI says it keenly aware of its need to boost domestic repertoire, especially in a market where foreign product's share is on the decline.

"Our top management team is stressing domestic talent," says Nishimura. To that end, the label has set up a new subsidiary, Melody Star, to find and develop new Japanese artists. Toshiba-EMI has also established a new label, Virgin Tokyo, where in-house producers will work with acts discovered by Melody Star.

Nishimura also points out that last fall Toshiba-EMI set up an in-house talent development department called Parlophone. "From this year on, our slogan is going to be *hogaku ganbaro!* (up with Japanese music!)," says Nishimura.

New domestic acts on which the label is placing its hopes include rock band Water and female vocalists Sakura and Shina Ringo. Toshiba-EMI will also be heavily promoting current and upcoming releases by established domestic acts like "visual rock" band Kuroyume, comedy-oriented pop trio Pocket Biscuits, and veteran rock band Boowy.

Toshiba-EMI's results are in stark contrast to those of Avex. That label's sales for the year ending March 31 rose 14.8% to 47.9 billion yen (\$344.6 million), as domestic acts such as Namie Amuro, trf, and globe sold strongly. Avex's after-tax profit was 2.7 billion yen (\$19.6 million).

Southern Dutch Act Volumbia! Achieves Chart, Sales Success

BY ROBERT TILLI

MAASTRICHT, the Netherlands—With the singles and albums success of southern Dutch band Volumbia!, the final part of this country's regional jigsaw has fallen into place.

Recently, Dutch-language MOR pop band De Kast (CNR) put the northern province of Friesland on the map (Billboard, April 25). In that band's slipstream, Skik (Polydor) familiarized buyers with the eastern dialect. Now Volumbia!, a Maastricht-based nine-piece act on BMG Ariola, has done its bit for the south. In May its second single, "Afscheid" (Farewell), a piano ballad that builds to epic proportions, peaked at No. 4 on the Mega Top 100 chart. Its self-titled album, released April 10, is No. 15 this issue on the Mega Top 100

DE BUISONJÉ

album chart, having sold 25,000 copies, according to the label.

"It wasn't a matter of following them on the live circuit for months. Just 'one of those tapes.' Only one listen. That's the story," recalls BMG Holland head of A&R Henkjan Smits with a laugh. "Little did I know that singer Xander de Buissonjé was destined to become a star. Apart from a magic voice, he had good looks too."

In August 1997, two members of the self-managed band—De Buissonjé and guitarist/manager Hans-Paul Nieskens—visited Dutch media and music business hub Hilversum to meet A&R managers. "To our surprise, BMG invited us to discuss a deal," recalls De Buissonjé, who still can't believe his luck. "We had one homemade album of cover versions out—'Mooi, Mooi, Mooi' [Fine, Fine, Fine]—of which we have sold some 6,000 units at our gigs, but here was

(Continued on page 70)

Taiwan's Rock Divided Into 5 Labels

BY VICTOR WONG

TAIPEI, Taiwan—Rock Taiwan, headquarters of Southeast Asia's leading independent, Rock Records, is undergoing significant internal restructuring. It is effectively converting the company and its Magic Stone subsidiary into five smaller label units.

Rock president Sam Duann says the changes are necessary because the \$400 million Taiwanese music market is diversifying, and tried-and-true strategies for marketing artists are no longer viable. "I thought it was time to bring the concept of labels to Taiwan," he explains. "The Chinese music market is changing so quickly, we needed to do something to allow us to respond faster."

The record company will add two labels—tentatively titled Earthquake and E-Star—to complement existing imprints Rock Taiwan and Twister. Each label will have its own sales and marketing department and its own stable of artists. "Each will basically function as a separate company," says Duann, "and will be allowed to choose its own artists and find its own market."

Rock's roster is being divided among Rock Taiwan, Twister, and Earthquake. Rock Taiwan will focus on Mandarin pop artists, such as Emil Chau and Yuki, while Twister will be home to Rock's Hong Kong singers, such as

Karen Mok. Earthquake will be the crossover label and feature movie stars Jackie Chan, Gong Li, and Leslie Cheung. E-Star will be entirely populated with new artists.

Rock is estimated to have revenue in Taiwan in the range of \$60 million-\$75 million and a market share of around 23%. Its new plans call for the investment of approximately \$240 million Taiwanese (\$7 million) to launch a dozen new acts during the next 12 months.

'The Chinese music market is changing so quickly'

However, it is also laying off about 30 of its current staff of 200 as part of the restructuring.

Asked if he is concerned about implementing these changes in the midst of the Asian economic crisis, Duann responds, "Taiwan has been mostly unaffected by it, and Rock's market share has continued to grow, so I didn't see any reason to wait. If we don't act now, we will just have to catch up later." At the MTV/Billboard Asian Music Conference May 18 in Hong Kong, Duann admitted that it was extremely difficult to accurately project the firm's

1998 financial results because of the regional crisis (Billboard, May 30).

Dennis Yang, Taipei-based program manager for MTV Mandarin, says the economic situation may help these new labels in the long run. "People are more conscious now of what they will pay for each record," he states. "The cost of marketing is skyrocketing, and record companies have to bet heavily on each artist. When it is all under one roof, it is harder to coordinate the various departments."

Duann says many of the changes were inspired by the success of Rock subsidiary Magic Stone, which had revenue gains in 1997 of nearly 800% over 1996 (he declines to provide specific figures). The gains were fueled by the success of new artists, such as Tamsui River Band, Faith Yang, and Shunza, as well as strong album sales by the label's flagship act, Wu Bai.

Magic Stone president Landy Chang says, "Since the lifting of martial law [in 1987], Taiwan has been flooded with media from around the world. Now, there are a hundred cable stations and dozens of radio stations and newspapers. People aren't satisfied by the same thing anymore. They know what the world standard is, and they want Chinese artists to meet that standard as well."

"[Magic Stone] dares to try new things," says MTV's Yang, "and in this business, you have to have some guts. If you look at most of the releases in Taiwan over the last few years, most of them are forgettable. Most of the record companies are still using the old way to promote and market their artists, but that is not what excites the market nowadays."

Tower Records Taiwan operations manager Dave Kelly affirms that consumers in Taiwan have begun to buy new styles of music. "There is a lot more media exposure and a lot more record companies, and we are certainly seeing CDs in Taiwan that we never have seen before. The record companies are going to have to change a little bit to keep up with it. They're going to have to get some people in there who are scouting the Internet, for example, because that is where a lot of people are turning for new information." Duann says he expects Rock's new imprints to be fully up and running within two years, during which time he will appoint a head for each. Once the dust has settled, each label will be responsible for six to 12 artists. "I think six would be optimum," the Rock chief offers. While the changes will not directly influence Rock Records' subsidiaries throughout Asia, Duann says, there will be implications for all the company's activities and for the trading environment in which it operates. "We're all in a time of rebuilding now. So we have to decide whether we're going to go backward and do the same thing [as before] or try something new."

Kelly says he's not sure that the economic crisis is receding, or how that will affect Rock's ambitions, while giving Duann full marks for courage. "I don't know if there's a good or bad time to launch so many new artists at once and put on such a brave face."

newsline...

THE ROLLING STONES announced June 8 that they are postponing the U.K. dates on their European tour until June 1999. The band will now play their four scheduled U.K. stadium shows in Edinburgh, Scotland; Sheffield, England; and London, originally planned for August, between June 4-12 of next year. Further cities will be added, including indoor shows and club dates. A statement cited "rescheduling problems, insurance claims, and tax



THE ROLLING STONES

issues," which held up the tour for three weeks following Keith Richards' recent injury (Billboard Bulletin, May 19). Dates will now commence Saturday (13) in Nuremberg, Germany; other rearranged shows are in Milan (Tuesday [16]), Munich (July 13), Barcelona, Spain (July 20), Gelsenkirchen, Germany (July 27), and Mannheim, Ger-

many (Sept. 12). "We were faced with trying to fit in shows in a time period that was just too short," says Bridges to Babylon world tour promoter Michael Cohl. A band spokesman declined to comment on conjecture that the postponement of the British dates was prompted by recent changes in U.K. tax laws affecting overseas income, which are said to be likely to cost the band up to 12 million pounds (\$19.6 million). **PAUL SEXTON**

GRAMMY ENTERTAINMENT CO. LTD., the dominant force in Thailand's music business, has announced that longstanding president/CEO Paiboon Damrongthaitam is stepping aside from day-to-day operations to take the role of chairman. Replacing him, effective June 1, is new president/CEO Visit Tantisunthorn, formerly an independent director of Grammy and a life-long friend of Damrongthaitam's. The new chief paved the way for his appointment when he resigned in April from his job as regional executive in charge of international investment in Thailand for American International Assurance, a subsidiary of U.S.-based American Insurance Group. The latter company is reportedly involved in funding Grammy's international expansion plans under the name Global Music & Media Co. Ltd. These include the opening of a subsidiary office in Hong Kong within two months and another in London at a later date that will be charged with acquiring European repertoire for the company. **GEOFF BURPEE**

EMI RECORDS U.K. has appointed Miles Leonard to succeed Keith Wozencroft as A&R director of its Parlophone imprint. Wozencroft was named managing director of Parlophone following longtime managing director Tony Wadsworth's recent move to head EMI Records U.K. (Billboard, May 30). Leonard joined Parlophone in 1995; he previously held posts at Virgin and Roadrunner. **MARK SOLOMONS**

MUSIC SALES VOLUMES IN GERMANY fell in the first quarter of this year, with the BPW reporting sales of 67.2 million units for all formats in the territory, 5.6% lower than for the same period in 1997. Some 6.2% fewer CDs were sold, at 47.1 million units. Singles sales, at 12.5 million units, were down 0.8%. Hardest hit was the compilation sector, which saw volume decrease 12.7%. According to the trade group, the quarterly figure includes an overall drop in sales volume of 11.3% in January, 0.5% in February, and 4.8% in March. The association does not publish quarterly sales value statistics. **WOLFGANG SPAHR**

SWEDISH COLLECTION SOCIETY STIM saw a 12% rise in total revenue in 1997 to 818.4 million kronor (\$104.5 million), following a long-awaited settlement with the territory's commercial TV stations over payment for use of members' music. The settlement, which also covered retroactive royalties, accounted for 50% of the increase, according to the body. Distributions, at 365.3 million kronor (\$46.6 million), were up 10.2%. **MARK SOLOMONS**

THE AMSTERDAM-BASED ARM OF BRETT GUREWITZ'S Epitaph label has bought a 51% stake in Swedish indie Burning Heart Records, home of punk rock bands Millencolin and No Fun At All, among others. "[Burning Heart] is the most successful European punk rock label, and we think owner/founder Peter Alqvist, who will remain as president, is a genius," Epitaph Europe managing director Hein van der Ree tells Billboard. Apart from the use of Epitaph's infrastructure—distribution, business affairs, and manufacturing—the deal will enable Burning Heart to release albums stateside on its own label, according to Van der Ree. **ROBERT TILLI**

TELEVISION NEW ZEALAND (TVNZ) ceased broadcasting its satellite feed of MTV U.K. June 7. Launched in New Zealand in June 1997, MTV featured several locally produced shows among its London-based programs. However, it failed to attract key advertisers or achieve the desired market penetration. Average audiences during prime viewing periods had sometimes been less than 2,000, with only the local shows "Havoc" and "Squeeze" rating higher. TVNZ chief executive Rick Ellis says, "We could no longer sustain a channel that was not performing to market expectations." TVNZ is negotiating with MTV U.K. to continue broadcasting selected programs, while "Havoc" and "Squeeze" will now air on New Zealand's TV2 channel. **JOHN RUSSELL**

Filipinos Get 'Localized' Disney Set

BY DAVID GONZALES

CAVITE CITY, Philippines—A new Disney Records compilation of original and new arrangements of ballads from various Disney movie soundtracks, "All For Love," has been "localized" for the Filipino market. It features local singers Donna Cruz and Janno Gibbs performing songs by Oscar-winning composer Alan Menken, who personally approved the new versions.

The original album was released regionally in Asia by Taiwan-based Rock Records, a Disney licensee, but in the Philippines another independent, Viva Records, holds the Disney rights. The two Asian companies worked together on the project, illustrating how such independents—and not only the majors—can cooperate and tailor a project for maximum effect in a national market.

The new Menken songs, with lyrics by David Zippel, are "The Story Of My Life" and "For Love Of You." Cruz and Gibbs are signed to Viva; their tracks are substitutes for recordings on the original Rock release by Emil Chau and Sandy Lam, who are both signed to Rock (Chau in Taiwan, Lam in Hong Kong).

The decision to localize "All For Love" was made by Rock Records' affiliate in the Philippines, according to sales and marketing manager Anna Tolentino. "We wanted to maximize the album's potential, and Sandy Lam and Emil Chau aren't very well-known here. But Donna

Cruz and Janno Gibbs are famous singers in the Philippines, and we knew we could get them on TV to sing these songs and do other promotional activities."

Tolentino says the locally recorded tracks have gained strong radio airplay, and the response to mail-in questionnaires included with copies of the album has been positive.

Other artists featured on "All For Love" are Elton John ("Can You Feel The Love Tonight") and Peabo Bryson and Celine Dion ("Beauty And The Beast").

Tolentino notes that Rock has not yet signed any acts in the Philippines, where it was launched last August. The company is first establishing its international catalog at both retail and radio. "We're letting them know what Rock is all about, letting them know that we're here, giving them other information. Little by little, we're making headway," she says.

Regionally, Rock holds licenses for dozens of independent labels, including such well-known international names as Fantasy Records (U.S.) and 4AD (U.K.). Its distribution in the Philippines is handled by Star Recording.

The local jazz market is largely undeveloped, according to Tolentino, and she says Rock plans to stir things up there as well. "We believe there is a big market here for different types of jazz, and we will try to exploit it to the fullest. You just don't find jazz albums in stores here."

Act Development Seen As Crucial

Execs Point To Higher Costs, 'Showcase' Problems

Artist development remains a core issue for the music industry in Asia as its economies and markets contract, evidenced by the comments of nine of the region's most experienced executives during the first two panels of the Asian Music Conference May 18 in Hong Kong.

During the second session, "Today's Talent: The Two-Minute (That Long?) Career," participants concluded that:

- The "middle" is dropping out of

the business, with labels increasingly focused on established artists and brand-new acts, and little in between;

- The focus in recent years on marketing efficiency, rather than musical creativity, has produced artists with no deep reserves of consumer loyalty;
- The trend toward "showcase" tours is undermining the concert business as well as the prospects for artists' career longevity.

EMI Music Asia president Mat-

thew Allison said that he expects the industry to invest in fewer developing acts, "but those that we develop will be fully supported." This will involve greater risk, he added, but "more calculated risk."

Marketing strategies will likely become more sophisticated, Allison continued, and he said he expected to see more interaction and communication between label A&R and marketing departments. "There will also be multiple phases in artist development—producing, for instance, a more effective use of singles as a marketing tool."

Florence Chan, president of Hong Kong's Fun Entertainment, with interests in artist management and concert promotion, cited the high costs now associated with even moderately successful artists. "Five or six people have to be involved with the launch of a new act," she said, in addition to the marketing and promotion resources of a record company. "The economics are not so good."

Nevertheless, Chan added, there is such demand in mainland China for acts from Hong Kong and Taiwan that the system continues to

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The conference's opening panel, "The 900-Pound Gorilla," tackled issues raised by the Asian economic crisis. Pictured, from left, are Billboard international editor-in-chief Adam White (session moderator), Avex chairman/CEO Tom Yoda, Rock Records president Sam Duann, EMI Music Asia senior VP S.P. Beh, and Warner Music South East Asia senior VP Lachlan Rutherford.



Mushroom Group executive chairman Michael Gudinski, far left, makes his point during the artist-development panel "Today's Talent" in the company of Midas Promotion managing director Michael Hosking and Fun Entertainment president Florence Chan.

Combating Piracy In Asia Is Still Imperative

BY STEVE McCLURE

Despite Asia's economic crisis—or perhaps because of it—piracy is still the No. 1 problem for the region's music industry, speakers at the Asian Music Conference agreed. For instance, optical disc production capacity in Hong Kong has increased by a factor of 10 in the last 18 months, said Giouw Jui-Chian, regional director of the International Federation of the Phonographic Industry.

Neighboring Macau, a Portuguese colony with a population of less than 1 million, has an annual production capacity of 210 million discs. "We're lucky," said Giouw, "because most of the production is going to mainland China. But if China gets it together,

[the pirates] will be forced to sell their product elsewhere." And that could have dire effects on the industry worldwide, Giouw cautioned.

He said that the Asian industry should not try to fight pirates directly but instead concentrate its efforts on encouraging government bodies to combat the spread of illegitimate product. "We need to change the idea that [anti-piracy] legislation is there for the industry," Giouw said. "It's there for the government to implement."

He said the music industry needs to cooperate more effectively with the movie and computer industries. "We need the help of other industries [to combat piracy]. If these industries can join together, governments will pay more attention."

Giouw's speech was preceded by a series of anti-piracy ads now running on MTV Asia featuring such artists as Gloria Estefan, the Corrs, Ricky Martin, and Diana King urging music fans not to buy illegitimate product. Christopher Britton, director of legal and business affairs at Hong Kong-based KPS Retail Stores, said making quality the focus of such anti-piracy awareness campaigns was misguided. "Most of the pirated stuff is of good quality now," he noted, adding that attacking piracy by using copyright law would simply drive the problem underground. "Piracy culture is so endemic in Asia that more

(Continued on page 84)

Asian Practices Suggested For Western Execs

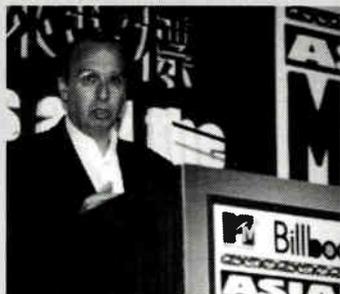
If you want to build a building in Hong Kong, use bamboo scaffolding.

Otherwise, no building.

Thus, one of Hong Kong's most successful businessmen, Allan Zeman, chairman of Lan Kwai Fong Holdings, illustrated for the Asian Music Conference audience the importance of doing business the Asian way when in Asia. "As much as we try to get the local workers to use Western methods [in building], they refuse." He added, "You must build a building using their culture. It might sound primitive, but when in China, do as the Chinese do."

Canadian-born Zeman, a Hong Kong resident, said

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Lan Kwai Fong Holdings chairman Allan Zeman in his opening keynote address stresses the need to adapt business strategies to the Asian culture.

Panelists: Tough Times Bring Needed Changes

BY GEOFF BURPEE

Panelists speaking at the conference's opening session, "The 900-Pound Gorilla," warned that Asia's record companies will have to work hard to reinvent the way they do business if they are to survive the impact of the region's economic crisis.

Although many industry professionals played down the impact on home-entertainment spending in the early stages of the crash, the "Gorilla" panelists acknowledged that every aspect of the business has been affected. However, Warner Music South East Asia senior VP Lachlan Rutherford said that those who can weather the current changes will in the long run emerge leaner, stronger, and more realistic.

Referring to the growth of the majors here in recent years as a bub-

ble now officially burst, Rutherford said, "[Since 1995], the buzzwords have been growth and market share—but the bubble covered up a lot of sin." Now, he suggested, sin is being banished, and virtues—such as fiscal responsibility and accountability—are being found anew.

Also part of the upside, added EMI Music Asia senior VP Beh Suat Pheng, is that the executive talent pool is rather better stocked as a result of layoffs and downsizing. Not only are more people in the job market now, she said, but the "right" people are coming forward when music business posts are advertised. "They have the skills."

Tom Yoda, chairman/CEO of leading Japanese independent Avex, said the label has postponed a move into

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Koreans Create Cyber-Idol

First there was Japan's Kyoko Date, the "virtual idol" who exists only in cyberspace. Now Korean software development firm Adamsoft has produced a male cyber-idol that goes by the name of Adam.

Adamsoft president Jong-man Park treated Asian Music Conference (AMC) delegates attending the day's final session, "Reinventing The Future," to a music video featuring Adam singing his cyber-heart out over a decidedly flesh-and-blood girl.

"We will spend more and more time in cyberspace in the future, more than in 'real space,'" Park said. Keeping a straight face, he noted that cyber-stars like Adam present such advantages as relatively low costs over the long term and "easy control." And they are less likely than human stars to move to other companies, he said.

Park, pointing out that Adam is still in the early stages of development, noted that his onscreen motions are still unnatural and that the character



N2K/Music Boulevard chairman/CEO Larry Rosen offers his view of the music industry's online development during the "Reinventing The Future" session.

still suffers from a "lack of humanity."

Other possible future developments include computer-generated vocals and software that writes music, Park said.

Larry Rosen, chairman/CEO of N2K/Music Boulevard, brought things closer to earth with an impressive run-through of Music Boulevard's various online music-shopping options and

(Continued on page 84)



MTV Networks Asia president Frank Brown welcomes conference delegates and reinforces the channel's commitment to the music industry.

MTV And Billboard Hold First Asian Music Confab

More than 150 industry professionals from Asia, North America, and Europe attended the first MTV/Billboard Asian Music Conference (AMC), held May 17-18 at Hong Kong's Regent Hotel. The event kicked off with a reception, and the following day's business program featured keynote speeches, panels, and audio-visual presentations. In addition, the first AMC Pioneer Award for contributions to the music industry in Asia was presented to PolyGram Far East president Norman Cheng (Billboard, May 30).



Florence Chan, president of Hong Kong's Fun Entertainment, shares the company of MTV executives at the conference's kickoff reception. Shown, from left, are MTV Mandarin senior VP Harry Hui, Chan, MTV Mandarin GM Rose Tsou, and MTV Networks Asia director Miguel Bernas.



Recording stars Jacky Cheung, left, and Ronald Cheng, right, mix it up with Mike Casem, the conference's MC.



PolyGram Far East president Norman Cheng, center, relaxes with Beyond the Line director Hans Ebert, left, and Universal Music Asia/Pacific marketing VP Tom van Dell.



National Music Publishers' Assn. president/CEO Edward Murphy, right (facing camera), relaxes during the post-conference reception, which was sponsored by the trade organization. He is pictured with Linda Match, Billboard's Asia-Pacific/Australia sales manager.



N2K/Music Boulevard chairman/CEO Larry Rosen, left, and his wife, Hazel, pause for a photo opportunity with Tom van Dell, marketing VP for Universal Music Asia/Pacific.



MTV Networks Asia president Frank Brown, right, compares notes with his predecessor, Peter Jamieson, who is now managing director of London-based Linguaphone Recordings.



Chander Rai, left, executive director of India's Music Today, converses with Ken Seki from the international department of Japan's For Life Records.



Rhino Records senior director Peter Pasternak, right, enjoys a moment with Warner Music Group senior VP Stanley Fertig.



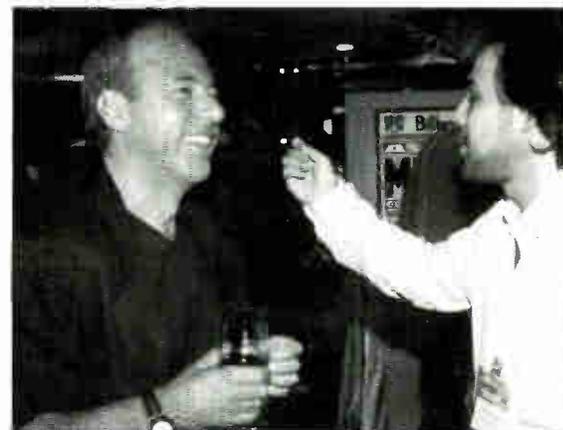
Billboard associate publisher Gene Smith welcomes a trio of executives to the conference launch reception. Shown, from left, are Smith, MTV Mandarin senior VP Harry Hui, EMI Music Publishing Hong Kong managing director Jane English, and Bakery Music Thailand managing director Kamol Sukosol Clapp.



Avex chairman/CEO Tom Yoda, right, exchanges business cards with MTV Networks Asia senior VP Sudanshu Saranwala.



EMI Music Asia senior VP Pheng Beh, left, chats with MTV India director Niren Hiro, center, and Julian Ribeiro, chief anti-piracy coordinator for the Indian Music Industry trade organization.



Sony Music Asia marketing VP Andy Yavasis, left, shares a joke with MTV programming director Mishal Varma.



British pop/electronic group Arkana performs for conference attendees during the closing reception at JJ's in the Grand Hyatt Hotel. The band's debut Warner Music album, "Fresh Meat," has sold more than 100,000 units across Asia, according to the label.

HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 06/15/98	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	SHINE LUNA SEA UNIVERSAL VICTOR	
2	1	EVER FREE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	
3	6	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY	
4	2	PINK SPIDER HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	
5	4	TIMING BLACK BISCUITS BMG JAPAN	
6	8	DESTINY MY LITTLE LOVER TOY'S FACTORY	
7	5	YUJWAKU GLAY PLATINUM	
8	7	SOUL LOVE GLAY PLATINUM	
9	9	SUMMER NIGHT TOWN MORNING MUSUME ZETEMA	
10	3	NATSU NO KAKERA COMING CENTURY AVEV TRAX	
11	NEW	HANABI TUBE SONY	
12	NEW	HANARERU NA THE YELLOW MONKEY FUN HOUSE	
13	10	ROCKET DIVE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	
14	NEW	BEGIN SHOKO KITANO AVEV TRAX	
15	19	TSUTSUMIKOMU YONI... MISIA BMG JAPAN	
16	12	TAISETSU SMAP VICTOR	
17	15	KIMISAE IREBA DEEN B-GRAM	
18	13	SUNAONA MAMADE IZAM WITH ASTRAL LOVE MERCURY MUSIC	
19	11	HINO ATARU BASYO MISIA BMG JAPAN	
20	18	KIMI NI FURERU DAKEDA CURIO EPIC SONY	
ALBUMS			
1	1	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	
2	3	COCCO KUMUI UTA VICTOR	
3	2	KUROYUME CORKSCREW TOSHIBA-EMI	
4	7	SOUNDTRACK TITANIC SONY CLASSICAL	
5	4	EVERY LITTLE THING TIME TO DESTINATION AVEV TRAX	
6	NEW	F-BLOOD F-BLOOD LIVE PONY CANYON	
7	6	SPEED RISE TOY'S FACTORY	
8	8	MAYO OKAMOTO HELLO TOKUMA JAPAN	
9	14	GLAY REVIEW—THE BEST OF GLAY PLATINUM	
10	5	SOPHIA ALIVE TOY'S FACTORY	
11	12	SOUNDTRACK GODZILLA—THE ALBUM EPIC SONY	
12	15	VARIOUS ARTISTS STUDIO GHIBLI SONGS TOKUMA JAPAN	
13	9	TRF UNITE AVEV TRAX	
14	NEW	THE JIMI HENDRIX EXPERIENCE BBC SESSIONS UNIVERSAL VICTOR	
15	13	U A AMETORA VICTOR	
16	16	GLOBE LOVE AGAIN AVEV TRAX	
17	10	KOJI TAMAKI GRAND LOVE FUN HOUSE	
18	19	SMASHING PUMPKINS ADORE TOSHIBA-EMI	
19	NEW	GLORIA ESTEFAN GLORIA! EPIC SONY	
20	NEW	SOUNDTRACK COWBOY BEBOP VICTOR	

GERMANY		(Media Control) 06/09/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	
2	2	STAND BY ME 4 THE CAUSE RCA	
3	3	OUT OF THE DARK FALCO EMI	
4	4	HIGH THE LIGHTHOUSE FAMILY POLYDOR	
5	5	ALL MY LIFE K-CI & JOJO UNIVERSAL	
6	7	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS EDEL	
7	10	TURN IT UP BUSTA RHYMES EASTWEST	
8	6	MY HEART WILL GO ON CELINE DION COLUMBIA	
9	NEW	THE CUP OF LIFE RICKY MARTIN COLUMBIA	
10	11	LAURA NON C'E NEK WEA	
11	13	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	
12	8	WANNABE YOUR LOVER YOUNG DEENAY WEA	
13	9	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	
14	NEW	CARNIVAL DE PARIS DARIO G WEA	
15	NEW	HAPPY PEOPLE MR. PRESIDENT WEA	
16	12	WITHOUT YOU SQUEEZER EMI	
17	17	NO, NO, NO DESTINY'S CHILD COLUMBIA	
18	15	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	
19	NEW	BLAUE AUGEN BLUMCHEN EDEL	
20	19	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA	
ALBUMS			
1	1	DIE AERZTE 13 MOTOR MUSIC	
2	2	SIMPLY RED BLUE EASTWEST	
3	NEW	SMASHING PUMPKINS ADORE VIRGIN	
4	3	MODERN TALKING BACK FOR GOOD ARIOLA	
5	4	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	
6	5	FURY IN THE SLAUGHTERHOUSE NOWHERE... FAST! SPV	
7	8	EROS RAMAZZOTTI EROS ARIOLA	
8	7	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	
9	6	NANA FATHER MOTOR MUSIC	
10	13	FALCO THE HIT-SINGLES EASTWEST	
11	9	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	
12	11	MADONNA RAY OF LIGHT MAVERICK/WEA	
13	NEW	HEATHER NOVA SIREN ROUGH TRADE	
14	NEW	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	
15	10	LENNY KRAVITZ 5 VIRGIN	
16	NEW	ROD STEWART WHEN WE WERE THE NEW BOYS WEA	
17	NEW	PETER MAFFAY BEGEGNUNGEN ARIOLA	
18	15	SOUNDTRACK TITANIC SONY CLASSICAL	
19	NEW	REINHARD MEY FLASCHENPOST INTERCORD	
20	18	GARBAGE VERSION 2.0 RCA	

U.K.		(Chart-Track) 06/08/98	
THIS WEEK	LAST WEEK	SINGLES	
1	2	C'EST LA VIE B*WITCHED EPIC	
2	3	HORNY '98 MOUSSE T VS. HOT 'N' JUICY A&M	
3	1	FEEL IT THE TAMPERER FEATURING MAYA PEPPER	
4	NEW	THREE LIONS '98 BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC	
5	5	DANCE THE NIGHT AWAY MAVERICKS MCA	
6	NEW	FAT LES VINDALOO TELSTAR	
7	4	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	
8	6	STRANDED LUTRICIA MCNEAL WILOSTAR	
9	NEW	MY ALL MARIAH CAREY COLUMBIA	
10	7	UNDER THE BRIDGE ALL SAINTS LONDON	
11	11	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	
12	NEW	ON TOP OF THE WORLD ENGLAND UNITED LONDON	
13	8	LAST THING ON MY MIND STEPS JIVE	
14	10	DREAMS THE CORRS LAVA/ATLANTIC	
15	12	COME BACK TO WHAT YOU KNOW EMBRACE HUT/VIRGIN	
16	14	KUNG FU FIGHTING BUS STOP FEATURING CARL DOUGLAS ALL AROUND THE WORLD	
17	13	GONE TILL NOVEMBER WYCLEF JEAN RUFFHOUSE/COLUMBIA	
18	17	HEAVEN'S WHAT I FEEL GLORIA ESTEFAN EPIC	
19	NEW	DON'T COME HOME TOO SOON DEL AMITRI A&M	
20	9	TURN BACK TIME AQUA UNIVERSAL	
ALBUMS			
1	2	SIMPLY RED BLUE EASTWEST	
2	3	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	
3	1	BOYZONE WHERE WE BELONG POLYDOR	
4	NEW	ROD STEWART WHEN WE WERE THE NEW BOYS WARNER BROS.	
5	NEW	VARIOUS ARTISTS BOX HITS '98 VOL. 2 TELSTAR	
6	5	SMASHING PUMPKINS ADORE HUT	
7	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	
8	NEW	VARIOUS ARTISTS MASSIVE DANCE '98 VOL. 2 POLYGRAM TV	
9	7	THE VERVE URBAN HYMNS HUT/VIRGIN	
10	9	VARIOUS ARTISTS SMASH HITS SUMMER 98 VIRGIN/EMI	
11	15	MAVERICKS TRAMPOLINE UNIVERSAL	
12	11	MADONNA RAY OF LIGHT MAVERICK/WEA	
13	8	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA	
14	10	ALL SAINTS ALL SAINTS LONDON	
15	NEW	SHED SEVEN LET IT RIDE POLYDOR	
16	NEW	EMBRACE THE GOOD WILL OUT HUT/VIRGIN	
17	13	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	
18	12	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	
19	14	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 REPRISE	
20	18	LEANN RIMES SITTIN' ON TOP OF THE WORLD HIT LABEL/LONDON	

FRANCE		(SNEP/FOP/Tite-Live) 06/06/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY	
2	2	LA TRIBU DE DANA MANAU POLYDOR	
3	4	PATA PATA GAWLO COLUMBA RCA/BMG	
4	3	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM	
5	10	FEEL IT THE TAMPERER FEATURING MAYA SCORPIO/POLYGRAM	
6	6	NEVER EVER ALL SAINTS BARCLAY/POLYGRAM	
7	8	MY ALL MARIAH CAREY COLUMBIA	
8	5	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA	
9	9	LA FIESTA PATRICK SEBASTIEN POLYDOR	
10	7	ANGELS ROBBIE WILLIAMS CHRYSALIS/EMI	
11	17	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR	
12	NEW	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG	
13	NEW	BYE BYE MENELIK SMALL/SONY	
14	NEW	LOLA THEO ALLAN EMI	
15	NEW	LA OLA TOUT LE MONDE SE LEVE JESSY SCORPIO/POLYGRAM	
16	11	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	
17	15	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA/BMG	
18	12	FROZEN MADONNA MAVERICK/WEA	
19	14	TOGETHER AGAIN JANET JACKSON VIRGIN	
20	NEW	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA	
ALBUMS			
1	NEW	SMASHING PUMPKINS ADORE DELABEL/VIRGIN	
2	2	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERE/SONY	
3	3	PASCAL OBISPO LIVE 98 EPIC	
4	1	SHURIKAEEN OU JE VIS DELABEL/VIRGIN	
5	4	LARA FABIAN PURE POLYDOR	
6	10	FLORENT PAGNY SAUVOIR AIMER MERCURY	
7	11	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	
8	9	ANDRE RIEU BAL A VIENNE PHILIPS/POLYGRAM	
9	5	SUPREME NTM SUPREME NTM EPIC	
10	7	SOUNDTRACK TITANIC SONY CLASSICAL	
11	8	GARBAGE VERSION 2.0 MUSHROOM/BMG	
12	20	ANDREA BOCELLI ARIA—THE OPERA ALBUM PHILIPS/POLYGRAM	
13	NEW	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY	
14	6	ZAZIE MADE IN LOVE MERCURY	
15	NEW	MICHEL SARDOU SALUT TREMA/SONY	
16	13	MADONNA RAY OF LIGHT MAVERICK/WEA	
17	NEW	ANDREA BOCELLI ROMANZA POLYDOR	
18	15	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY	
19	12	SOUNDTRACK TAXI SMALL/SONY	
20	NEW	MUVIRINI LEIA EMI	

CANADA		(SoundScan) 06/20/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE BOY IS MINE BRANDY & MONICA ATLANTIC	
2	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	
3	5	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	
4	7	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE	
5	3	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/VEG	
6	6	NEVER EVER ALL SAINTS LONDON/ISLAND	
7	4	TOO CLOSE NEXT ARISTA	
8	RE	RAY OF LIGHT MADONNA WARNER BROS.	
9	12	FROZEN MADONNA WARNER BROS.	
10	9	I'LL BE THERE FOR YOU THE MOFFATTS MERCURY	
11	NEW	FULL COOPERATION DEF SQUAD DEF JAM/MERCURY	
12	8	BANG ON PROPELLERHEADS DREAMWORKS	
13	10	BROKEN BONES LOVE INC. BMG	
14	13	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ZOMBA	
15	16	WHO AM I BEENIE MAN VP	
16	14	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA	
17	19	I WANT YOU BACK 'N SYNC RCA	
18	17	THINKING OF YOU HANSON MERCURY	
19	15	SECOND ROUND K.O. CANIBUS UNIVERSAL	
20	20	INTO YOU THREE DEEP BEAT	
ALBUMS			
1	1	VARIOUS ARTISTS NOW! 3 NOW	
2	NEW	SMASHING PUMPKINS ADORE VIRGIN	
3	2	VARIOUS ARTISTS GROOVE STATION 4 BMG	
4	4	SOUNDTRACK BULWORTH INTERSCOPE	
5	3	SOUNDTRACK GODZILLA—THE ALBUM EPIC	
6	5	SOUNDTRACK CITY OF ANGELS WARNER	
7	6	SPICE GIRLS SPICEWORLD VIRGIN	
8	9	MADONNA RAY OF LIGHT WARNER BROS.	
9	11	AQUA AQUARIUM UNIVERSAL	
10	14	SHANIA TWAIN COME ON OVER MERCURY	
11	8	VARIOUS ARTISTS HIT ZONE 4 PTL	
12	13	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	
13	15	ALL SAINTS ALL SAINTS LONDON/ISLAND	
14	10	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WCU	
15	12	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	
16	16	SOUNDTRACK TITANIC SONY CLASSICAL	
17	17	GARBAGE VERSION 2.0 ALMO SOUNDS/INTERSCOPE	
18	18	FASTBALL ALL THE PAIN MONEY CAN BUY HOLLYWOOD	
19	RE	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	
20	19	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER	

NETHERLANDS		(Stichting Mega Top 100) 06/13/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FOLLOW THE LEADER THE SOCA BOYS RED BULLET	
2	3	CASANOVA ULTIMATE KAOS MERCURY	
3	2	ALL MY LIFE K-CI & JOJO UNIVERSAL	
4	9	WE LIKE TO PARTY! VENGABOYS ZOMBA/ROUGH TRADE	
5	NEW	GHETTO SUPERSTAR PRAS MICHEL FEATURING OL' DIRTY BASTARD & MYA UNIVERSAL	
6	7	SAY WHAT YOU WANT TEXAS FEATURING WU-TANG CLAN MERCURY	
7	8	I'LL SAY GOODBYE TOTAL TOUCH BMG	
8	10	HIGH THE LIGHTHOUSE FAMILY POLYDOR	
9	5	AFSCHEID VOLUMIA! BMG	
10	4	TURN IT UP/FIRE IT UP BUSTA RHYMES WARNER MUSIC	
11	6	MY HEART WILL GO ON CELINE DION COLUMBIA	
12	13	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	
13	11	DIVA DANA INTERNATIONAL CNR MUSIC	
14	18	WHERE ARE YOU? IMAANI EMI	
15	20	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK SMART	
16	12	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	
17	19	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA	
18	14	COMING HOME ROMEO DURECO	
19	16	FEEL IT THE TAMPERER FEATURING MAYA ZOMBA/ROUGH TRADE	
20	NEW	LAST THING ON MY MIND STEPS ZOMBA	
ALBUMS			
1	1	TOTAL TOUCH THIS WAY BMG	
2	4	SOUNDTRACK TITANIC SONY CLASSICAL	
3	9	JANTJE SMIT HET LAND VAN MIJN DROMEN MERCURY	
4	2	MADONNA RAY OF LIGHT MAVERICK/WARNER	
5	NEW	SMASHING PUMPKINS ADORE VIRGIN	
6	17	ACDA & DE MUNNIK ACDA & DE MUNNIK SMART	
7	6	ANOUK TOGETHER ALONE OINO MUSIC	
8	NEW	ROMEO ROMEO DURECO	
9	18	K'S CHOICE COCOON CRASH DOUBLE T/SONY	
10	20	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WARNER MUSIC	
11	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	
12	11	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH	
13	5	EROS RAMAZZOTTI EROS BMG	
14	8	LENNY KRAVITZ 5 VIRGIN	
15	16	VOLUMIA! VOLUMIA! BMG	
16	7	EMMA SHAPPLIN CARMINE MEO EMI	
17	14	GOLDEN EARRING THE COMPLETE NAKED TRUTH SONY	
18	12	DE KAST NOORDERZON CNR MUSIC	
19	19	SPICE GIRLS SPICEWORLD VIRGIN	
20	10	FRANS BAUER WAT IK JE ZEGGEN WIL KOCH	

AUSTRALIA		(ARIA) 06/14/98	
THIS WEEK	LAST WEEK	SINGLES	
1	2	ALL MY LIFE K-CI & JOJO UNIVERSAL	
2	1	5,6,7,8 STEPS JIVE/MUSHROOM/SONY	
3	3	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM	
4	4	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MDS	
5	5	STOP SPICE GIRLS VIRGIN	
6	7	BIG MISTAKE NATALIE IMBRUGLIA BMG	
7	11	MARIA RICKY MARTIN COLUMBIA/SONY	
8	6	NEVER EVER ALL SAINTS LONDON/POLYGRAM	
9	10	SEX AND CANDY MARCY PLAYGROUND EMI	
10	8	RAY OF LIGHT MADONNA MAVERICK/WEA/WARNER	
11	13	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES MERCURY/POLYGRAM	
12	19	CRUSH ON YOU AARON CARTER SHOCK	
13	15	GOTTA BE... MOVIN' ON UP P.M. DAWN FEATURING KY-MANI 1/2/SONY	
14	12	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. SHOCK	
15	NEW	HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM	
16	NEW	THE BOY IS MINE BRANDY & MONICA EASTWEST/WARNER	
17	16	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MDS	
18	9	THINKING OF YOU HANSON MERCURY/POLYGRAM	
19	17	NOW I CAN DANCE TINA ARENA COLUMBIA/SONY	
20	NEW	BRICK BEN FOLDS FIVE EPIC/SONY	
ALBUMS			
1	NEW	SMASHING PUMPKINS ADORE VIRGIN/EMI	
2	5	SOUNDTRACK CITY OF ANGELS WEA/WARNER	
3	2	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	
4	3	SOUNDTRACK THE WEDDING SINGER WEA/WARNER	
5	6	SPICE GIRLS SPICEWORLD VIRGIN	
6	16	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY	
7	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY	
8	8	SOUNDTRACK GREASE POLYDOR/POLYGRAM	
9	4	NICK CAVE & THE BAD SEEDS THE BEST OF MUTE/LIBERATIONSONY	
10	11	SOUNDTRACK TITANIC SONY CLASSICAL	
11	9	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA/SONY	
12	10	MASSIVE ATTACK MEZZANINE VIRGIN	
13	19	AQUA AQUARIUM UNIVERSAL	
14	14	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM	
15	20	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	
16	13	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER	
17	1	YOU AM I YOU AM I'S #4 RECORD BMG	
18	17	SOUNDTRACK GODZILLA EPIC/SONY	
19	12	GARBAGE VERSION 2.0 MUSHROOM/WHITE/SONY	
20	15	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WEA/WARNER	

HITS OF THE WORLD

CONTINUED

EUROCHART 06/20/98			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 06/03/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	3	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	1	1	CORAZON PROHIBIDO GLORIA ESTEFAN EPIC			
2	2	FEEL IT THE TAMPERER FEATURING MAYA TIME	2	4	LA COPA DE LA VIDA RICKY MARTIN COLUMBIAGINGER			
3	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	3	2	RAY OF LIGHT MADONNA MAVERICK/WEA/GINGER			
4	5	EIN SCHWEIN NAMENS MAENNER DIE AERZTE HOT ACTION/MOTOR	4	3	MY HEART WILL GO ON CELINE DION COLUMBIA			
5	4	HIGH THE LIGHTHOUSE FAMILY POLYDOR/WILDCARD	5	7	BIG MISTAKE NATALIE IMBRUGLIA RCA			
6	6	HORNY '98 MOUSSE T VS. HOT 'N' JUICY PEPPER-MINT	6	10	GIMME THA POWER MOLOTOV UNIVERSAL			
7	7	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	7	5	EL CLUB DE LOS HUMILDES MECANO ARIOLA			
8	8	STAND BY ME 4 THE CAUSE RCA	8	6	PUSH IT GARBAGE RCA			
9	10	C'EST LA VIE B*WITCHED GLOWORM/EPIC	9	NEW	DR. JONES AQUA UNIVERSAL			
10	9	ALL MY LIFE K-CI & JOJO MCA	10	NEW	HISTORY REPEATING PROPELLERHEADS WALL OF SOUND/VIRGIN			
ALBUMS			ALBUMS					
1	NEW	SMASHING PUMPKINS ADORE HUT/VIRGIN	1	1	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA			
2	1	SIMPLY RED BLUE EASTWEST	2	2	RICKY MARTIN VUELVE COLUMBIA			
3	3	MODERN TALKING BACK FOR GOOD HANSA/BMG	3	NEW	SABINA Y PAEZ, S.L. ENEMIGOS INTIMOS ARIOLA			
4	2	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	4	5	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WARNER			
5	6	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	5	6	ALEJANDRO SANZ MAS WARNER MUSIC			
6	8	DIE AERZTE 13 HOT ACTION/MOTOR	6	3	MECANO ANA, JOSE, NACHO ARIOLA			
7	4	SOUNDTRACK TITANIC SONY CLASSICAL	7	4	LUIS MIGUEL ROMANCES WARNER MUSIC			
8	9	BOYZONE WHERE WE BELONG POLYDOR	8	9	MODERN TALKING BACK FOR GOOD ARIOLA			
9	5	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	9	7	SOUNDTRACK TITANIC SONY CLASSICAL			
10	NEW	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	10	10	MOLOTOV ¿DONDE JUGARAN LAS NINAS? UNIVERSAL			

MALAYSIA (RIM) 06/02/98			HONG KONG (IFPI Hong Kong Group) 05/31/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NOW 4 EMI	1	1	LEON LAI I LOVE YOU SO MUCH SONY
2	2	VARIOUS ARTISTS GERGASI WARNER MUSIC	2	2	LEO KOO HEAR ME FLY BMG
3	3	THE CORRS TALK ON CORNERS WARNER MUSIC	3	3	LEON LAI DON'T YOU JUST ADORE THEM: LEON LAI'S GREATEST HITS VOLUME 1 POLYGRAM
4	4	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	4	4	GALLEN LO SECRET OF THE HEART NICE TRACK
5	5	SPOON SPOON LIFE RECORDS	5	NEW	VARIOUS ARTISTS FILE OF JUSTICE COLLECTION EMI
6	8	VARIOUS ARTISTS MAX 3 WARNER MUSIC	6	6	YOU NI AI GUO KIT CHAN CINEPOLY
7	NEW	VARIOUS ARTISTS THEIR HITS SONGS ROCK RECORDS	7	5	PRISCILLA CHAN TIME IN A BOTTLE CINEPOLY
8	9	SLAM DALAM HARAPAN BMG MUSIC	8	7	KELLY CHAN LOVER'S CONCERTO GO EAST
9	6	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC	9	8	WILLIAM SO THE BEST OF WILLIAM SO GO EAST
10	7	M. NASIR TERBAIK BMG MUSIC	10	NEW	PRISCILLA CHAN PRISCILLA CHAN'S 32 GREATEST HITS POLYGRAM

IRELAND (IRMA/Chart-Track) 06/05/98			BELGIUM (Promuvi) 06/12/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	C'EST LA VIE B*WITCHED EPIC	1	1	LAST THING ON MY MIND STEPS JIVE/ZOMBA/ROUGH TRADE
2	NEW	DO YOU LOVE ME BOY? KERRI-ANN RAGLAN ROAD	2	2	DIVA DANA INTERNATIONAL CNR/ARCADE
3	1	FEEL IT THE TAMPERER FEATURING MAYA PEPPER	3	3	FEEL IT THE TAMPERER FEATURING MAYA JIVE/ZOMBA/ROUGH TRADE
4	4	SEX ON THE BEACH T-SPOON CONTROL	4	8	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
5	3	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	5	4	FORMULA DJ VISAGE ANTLER-SUBWAY/EMI
6	5	UNDER THE BRIDGE ALL SAINTS LONDON	6	NEW	KABOUTER PLOP HET PLOPIED STUDIO 100/POLYGRAM
7	7	GONE TILL NOVEMBER WYCLEF JEAN RUFFHOUSE/COLUMBIA	7	5	CASANOVA ULTIMATE KAOS MERCURY
8	8	DREAMS THE CORRS LAVA/ATLANTIC	8	9	LILALI KIM KAY EMI
9	6	TURN BACK TIME AQUA UNIVERSAL	9	7	MY HEART WILL GO ON CELINE DION COLUMBIA
10	9	DANCE THE NIGHT AWAY MAVERICKS MCA	10	10	INNOCENCE MACKENZIE FEATURING JESSY MACKENZIE/EMI IMPORT
ALBUMS			ALBUMS		
1	1	BOYZONE WHERE WE BELONG POLYDOR	1	1	MAURANE L'UN POUR L'AUTRE POLYDOR
2	NEW	SMASHING PUMPKINS ADORE VIRGIN	2	3	SIMPLY RED BLUE WEA
3	2	SIMPLY RED BLUE EASTWEST	3	NEW	SMASHING PUMPKINS ADORE VIRGIN
4	3	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	4	2	SOUNDTRACK TITANIC SONY CLASSICAL
5	5	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA	5	4	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
6	7	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 REPRISE	6	6	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WARNER BROS.
7	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	7	5	PASCAL OBISPO OBISPO LIVE SONY
8	6	THE VERVE URBAN HYMNS HUT/VIRGIN	8	NEW	DE SMURFEN SMURFENFIESTA EMI
9	NEW	VARIOUS ARTISTS DROP DEAD GORGEOUS 2 GLOBAL TV	9	8	AQUA AQUARIUM UNIVERSAL
10	8	MASSIVE ATTACK MEZZANINE CIRCA	10	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA

AUSTRIA (Austrian IFPI/Austria Top 40) 06/09/98			SWITZERLAND (Media Control Switzerland) 06/14/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	NO TENGO DINERO LOS UMBRELLOS VIRGIN	1	2	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM
2	2	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM	2	1	STAND BY ME 4 THE CAUSE BMG
3	6	STAND BY ME 4 THE CAUSE BMG	3	3	HIGH THE LIGHTHOUSE FAMILY POLYGRAM
4	4	HIGH THE LIGHTHOUSE FAMILY POLYGRAM	4	6	LAURA NON C'E NEK WARNER
5	8	OCEAN OF LIGHT IN-MOOD FEATURING JULIETTE UNIVERSAL	5	7	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS PHONAG
6	10	UNDER THE MANGO TREE TIM TIM EMI	6	4	MY HEART WILL GO ON CELINE DION SONY
7	9	LAURA NON C'E NEK WARNER	7	5	OUT OF THE DARK FALCO EMI
8	7	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	8	9	LA COPA DE LA VIDA RICKY MARTIN WARNER
9	5	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG	9	8	TABULA RASA MELLOWBAG & FREUNDESKREIS WARNER
10	9	ALANE WES SONY	10	10	ALL MY LIFE K-CI & JOJO UNIVERSAL
ALBUMS			ALBUMS		
1	1	SIMPLY RED BLUE WARNER	1	1	DIE AERZTE 13 POLYGRAM
2	2	DIE AERZTE 13 POLYGRAM	2	2	DJ BOBO MAGIC EAMS
3	5	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	3	5	MODERN TALKING BACK FOR GOOD BMG
4	4	MODERN TALKING BACK FOR GOOD BMG	4	3	FLORIAN AST & FLORENSTEIN GRINGO BMG
5	6	NEK LEI GLI AMICI E TUTTO IL RESTO WARNER	5	8	SIMPLY RED BLUE WARNER
6	3	LENNY KRAVITZ 5 EMI/VIRGIN	6	6	LENNY KRAVITZ 5 EMI
7	10	AUSTRIA 3 AUSTRIA 3 BMG	7	9	ERA ERA POLYGRAM
8	NEW	SMASHING PUMPKINS ADORE VIRGIN	8	RE	NANA FATHER POLYGRAM
9	NEW	MICHAEL FLATLEY LORD OF THE DANCE POLYGRAM	9	7	MADONNA RAY OF LIGHT WARNER
10	RE	EROS RAMAZZOTTI EROS BMG	10	4	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ITALY: Veteran singer/songwriter **Claudio Baglione** marked the release of his country's official World Cup song, "Da Me A Te" (From Me To You), on Columbia by realizing one of his career ambitions: performing a marathon concert at Rome's Olympic Stadium, home to Italy's national football squad and the Lazio and Roma teams. Baglione's June 6 and 7 concerts marked the stadium's first use for a pop concert. The June 6 gig drew a capacity crowd of 83,000, joined live by 4.3 million viewers of public network RAIDUE. Baglione, accompanied by 120 dancers and gymnasts, literally "ran" through 25 years' worth of hits on a star-shaped stage spanning the length and breadth of the pitch. Baglione told Pulse his World Cup '98 composition was not just another soccer anthem. "It's about individual experiences and emotions shared by fans during the tournament."



BAGLIONE
MARK DEZZANI

GERMANY: Music Instructor's next single, "Rock Your Body" (released June 8), looks set to equal the No. 5 chart entry of "Super Sonic," the Berlin dance act's current single. It's a flying start for EastWest's new dance label, Fuel. EastWest A&R manager **Ingo Heinzmann** says 50,000 units were sold in the first 10 days after the March 9 release. This was aided by high rotation on cable-TV channel Viva and strong airplay. Music Instructor's last four releases have sold more than 800,000 units, says the label. The act is a project of Berlin-based production team Triple M, comprising **Mike Michaels**, **Mark Dollar**, and **Mark Tabak**. "Super Sonic," No. 18 this issue, is among the top 10 sellers at WOM in Hamburg.

WOLFGANG SPAHR

SOUTH AFRICA: Preorders for the June 5 release of **Boom Shaka's** album "Words Of Wisdom" were close to platinum (25,000 units), says PolyGram SA. Boom Shaka's house-beat, rap-tinged rendition of "Nkosi Sikelel' iAfrica" (God Bless Africa), South Africa's national anthem, was one of the highlights of the FNB South African Music Awards (Billboard, May 23). Boom Shaka has just signed a one-album license deal with the major after leaving independent Kalawa Records. Boom Shaka's performance polarized opinion here: The song symbolized the struggle against apartheid for decades. Kids are clearly enamored with a version that taps into their funky and free-spirited attitude to life in a democracy. Says Boom Shaka's **Junior**, "We wanted to popularize the song for the broader youth who often don't understand what they're singing about." The group has pledged to donate all royalties from the release of the track as a single to charity.

DIANE COETZER

AUSTRALIA: **You Am I** has become the first Australian band to have three consecutive albums debut at No. 1. The act's "You Am I's #4 Record" (BMG) debuted on top of the key Australian Record Industry Assn. and Australian Music Report charts. The album was recorded in Los Angeles with U.S. producer **George Drakoulias**. Three of Australia's biggest bands, **INXS**, **Split Enz**, and **Cold Chisel**, also had three consecutive chart-topping albums but did not debut in the top position. Says **Tim Prescott**, managing director of BMG Australia, "Once thought of as an alternative 'inner city' band, [You Am I] has developed into one of our greatest rock acts, with major appeal right across the country."

CHRISTIE ELIEZER

ARGENTINA: Reggae act **Los Pericos** have re-signed with EMI Argentina for three albums. The next album is due in September.

IRELAND/JAPAN: "Riptide," the fourth album from traditional Celtic group **Anam**, is due this month on Green Linnet and reflects their status as one of the world's most accomplished and fastest-rising acts in the genre. Signed to Japanese-owned JVC Music, the foursome is based in Edinburgh, Scotland. The lineup of Anam (Gaelic for "soul") is drawn from England's Cornwall, Scotland's Orkney, and Ireland, a fact reflected in their music, which incorporates Cornish gavottes, reels, and slip jigs, plus originals by founder and vocalist/guitarist **Brian O hEadra**. In the first week of June, they completed a U.K. radio promo tour, and after visiting the U.S. and Canada, they return to their base at the end of the month for a July 8 date at London's Barbican.



ANAM

KEN STEWART

PHILIPPINES: Armed with a strong, sultry voice, Philippines singer **Jessa Zaragoza** pulls out all the stops on her debut album, "Just Can't Help Feelin'" (OctoArts/EMI), a release characterized by what are often called "country ballads" in the Philippines: laid-back, emotive songs heavy on love content and more substantial than easy listening fare. Many of the songs on the platinum (40,000 units sold) album were composed by **Vehnee Saturno**, who also produced the project. EMI acquired OctoArts' music division in 1995, and Zaragoza is signed to the film division of OctoArts International as a "sexy" actress.

DAVID GONZALES

MEXICO: On June 17, **Banda Del Recodo** will honor the third anniversary of the death of the group's creator, **Cruz Lizárraga**, with a festival in its native Mazatlán with guest performers **Intocable** and **Ana Bárbara**. This year, the *banda* crew will celebrate its 60th anniversary with a greatest-hits double album on Fonovisa.

JOHN LANNERT

DUTCH ACT VOLUMIA! ACHIEVES SUCCESS

(Continued from page 64)

our chance to do our own thing."

BMG's Smits says, "These lads had their act together. They have cut their teeth on the college circuit doing 130 gigs a year and make a yearly turnover of a million guilders [about \$500,000]." Smits offered them a contract on the spot, for one single plus an option for three albums, provided that the single charted in the Rabo Top 40 or in the upper half of the Mega Top 100. "In my experience, in this particular genre an album will be shelved when a single doesn't work," he says.

First single "Het Is Over" (It's Over) was released Oct. 6 and did what the band wanted on the charts by the end of November, ensuring that the label took up the option.

Producer Haro Slok notes that the live band lacked studio experience. "Normally, you've got the songs first and then you look for sessioners. Great live performers are not necessarily good studio musicians," he says.

Toward the end of recording, in March, the breakthrough single "Afscheid" was released. "As you can't market a nine-piece, we decided that Xander would be the only band member to be featured on the album cover and in the video," says Smits. "Something similar we have experienced before with Total Touch's lead singer Trijntje Oosterhuis."

Edwin Evers, DJ in public broadcaster KRO's morning slot on Radio 3FM, added the single out of the box way before it was playlisted by 3FM itself. "It's a very pretty song, perfect for the morning," he says. "One shouldn't think too hard about this. Just play it. One listen is enough, and it will linger forever."

René van de Boogaard, managing director at interactive video channel the Box, had a similar gut feeling upon

first hearing. "A top three hit! I knew at once," he says. "I was lucky to be at the right place at the right time to secure an exclusive for the video."

Dealers have sold 35,000 units of "Afscheid" in two months. "Specializing in romantic ballads, this band has a clear target group," says Jean Broeks, buyer at Free Record Shop, the country's largest retail chain. "The female demographic loves this type of music, certainly with such a hunk of a singer."

Meanwhile 3,000 units of the album have gone across Free's counters. At the four Dutch Virgin Megastores, the set is well-promoted at listening posts.

BMG's Smits is convinced he has another gold band on his hands. Although Volumia!'s repertoire can roughly be divided into funky stompers and passionate ballads, the third single, due for release in August, will definitely be another ballad, probably "Hou Me Vast" (Hold Me).

"Let's first emphasize their strongest asset—the ballads—and take it from there," says Smits. "People know their songs now, but additionally they should know who the band behind the songs is."

To get that message across, BMG Holland is running a nationwide radio ad campaign. De Buisonjé and Slok are already writing songs for the second album, to be released next year. And yes, another ballad is among the new batch of songs in progress. "As I write on the piano, most of the songs come out as ballads automatically," says De Buisonjé.

"To me singing in Dutch is the only way to express myself properly," he says, adding that both the Italian and the German BMG companies have inquired if versions in their languages can be made available.

TOUGH TIMES BRING NEEDED CHANGES

(Continued from page 66)

local repertoire development in Southeast Asia, while "cost cutting and skillful budgeting form our administrative focus." The label's dance music compilations and at least one Japanese act, trf, are helping Avex counter the downturn, while it is being sympathetic to problems faced by its licensee partners. "We haven't put pressure on by asking them for big advances," Yoda said. "We've also extended our payment terms."

Sam Duann, president of Taiwan-based regional independent Rock Records, admitted to "losing sleep" over the impact of the region's economic woes on his business and specifically outlined conditions in the badly hit South Korean market. "The serious problems there have been bad debt, then [bankruptcies in] the distribution system," he said. Duann also noted the tough decisions on roster-trimming he was obliged to make in Taiwan, affecting acts associated with Rock from its earliest days.

All the panelists agreed that the regional downturn had not deprived the market of the potential for

strong sales along a "narrower band" of quality hit records. Compilations such as Warner's "Max 3" and EMI's "Now 4" are enjoying very high sales, the former the highest yet in its two-year pedigree, according to Rutherford. "We're dealing with a much more sophisticated customer than five years ago, and the people who've been really hurt [by the crisis] have been people with stocks and property. Our market is not them."

The generation gap between parents and teenagers in Asia is growing, the Warner executive added, and the opportunity for music to help define and express the prevailing social mood may be as real here as anywhere else. One avenue of hope: Taiwan, an economy and a music business that have weathered the recent storm better than most and where singer/songwriters have lately established the most vibrant repertoire scene in the Chinese music world.

"Kids in Taiwan are starting to select the kind of music they really want," concluded Rutherford. "That's very exciting."

Canadians Find Success In Nashville

Northern Writers And Performers Flourish In Music City

BY LARRY LeBLANC

TORONTO—Canadian singers and songwriters have been making unprecedented breakthroughs in Nashville this year, as evidenced by the success of tracks by artists Shania Twain, Terri Clark, Lisa Brokop, and the Wilkinsons and by songwriters Dan Hill and Cyril Rawson.

On Billboard's Top Country Albums chart, Twain's Mercury album "Come On Over" is No. 5. Labelmate Clark's "How I Feel" is No. 13. Twain and Clark are at No. 13 and No. 90, respectively, on The Billboard 200 this issue.

Additionally, Twain's breakthrough recording "The Woman In Me" has been on the Top Country Catalog Albums chart for 174 weeks, 32 weeks in the top position.

Mercury Records Nashville president Luke Lewis welcomes the emergence of Canadians in Nashville. "I'll take them all, because between Shania, Terri, and [songwriter] Dan Hill, Canadians sure have been good for me."

Besides Twain, Clark, Brokop, and newcomers the Wilkinsons, Nashville is home base for Canadian artists Paul Brandt, Michelle Wright, Patricia Conroy, Duane Steele, Shirley Myers, Chris Cummings, Charlie Major, Lawnie Wallace, Colin Linden, and Joan Besen of Prairie Oyster, as well as producers Miles Wilkinson and Brian Ahearn.

Says Steve Wilkinson of the Wilkinsons, who last year moved to Nashville from Trenton, Ontario, "Vince Gill asked me, 'What's the story with all the Canadians down here.' I said, 'You guys just aren't watching the borders close enough, and us frost-backs [Canadians] are slipping over.' It is remarkable the number of Canadians down here now."

The Wilkinsons' debut single, "26 Cents," is from their Giant/Reprise album "Nothing But Love," which is being released in North America Aug. 11. The single is No. 54 on Billboard's Hot Country Singles & Tracks chart this issue.

Says Brokop, who moved to Nashville five years ago, "Canadians have always been here, but we're just starting to get recognized. When I came to Nashville 11 or 12 years ago, Michelle Wright was the only one [living there]." Formerly with Capitol Nashville, Brokop now records for Columbia Nashville, which will issue her album "When You Get To Be You" July 7 in Canada and July 28 in the U.S. The album's lead single, "How Do I Let Go," is No. 60 on Hot Country Singles & Tracks this issue.

While still living in Sudbury, Ontario, Gil Grand, who released his debut Monument Records album, "Famous First Words," June 2 in Canada (Sept. 22 in the U.S.), is on the verge of moving to Music City U.S.A. "Right now, I'm flying from Sudbury to Nashville every week," he says. "My second home is the Hampton Inn. Moving to Nashville would make everything a lot more convenient because my manager, record company, business manager, and lawyer are

there."

Canadian-based songwriters are also increasingly looking for opportunities in Nashville. Among the Canadian writers who have relocated to the city in the '90s are Johnny Douglas, Adam Mitchell, Bruce Miller, Cyril Rawson, Eddie Schwartz, and Daryl Burgess. Also, numerous Canadian songwriters now frequently work there, including Dean McTaggart, Randy Bachman, and Bryan Way.

SHIFT TO NASHVILLE

For two decades, working in Los Angeles was the ultimate goal for many Canadian songwriters. Many relocated or worked there in the 1970s and 1980s.



GRAND

However, numerous writers say they saw a shift toward increased opportunities in Nashville four years ago.

"I was seeing songs that were pop songs becoming

country hits when they were recut," says Dan Hill, who, with Keith Stegall, co-wrote Mark Wills' Mercury Records single "I Do (Cherish You)," No. 2 on Hot Country Singles & Tracks chart this issue.

Canadian-raised Adam Mitchell, who has had his songs covered by Linda Ronstadt and Merle Haggard, moved to Nashville 18 months ago after living in Los Angeles since 1976. "Life in L.A. was getting horrible, and what happened with the songwriting creative community there in the '80s I didn't like at all," he says. "The Diane Warren genre of [pop] songwriting leaves me cold."

Moving to Nashville last year after 18 years working there, Rawson is co-writer with Byron Hill of Mila Mason's "The Strong One," No. 57 on Hot Country Singles & Tracks this issue. Rawson says that working in Nashville is a necessity for those songwriters who don't perform. "I really had no option [to working in Nashville] if I wanted to survive," he

says. "[Canada] is a very small pool. If I was going to make a living, I had to widen my horizon."

In a co-venture with Nashville's Bluewater Music, Frank Davies, president of Toronto-based TMP—The Music Publisher, established a Music Row office this month to administer catalogs by American songwriters Byron Hill and Odie Blackmon and Canadians Grant, McTaggart, and Schwartz.

Davies says that the opportunities in Nashville have increased for many Canadian-based songwriters because "the parameters of what they record there have been extended broadly beyond that narrow [traditional] country focus. Nashville is song mecca; it's not country music."



BROKOP

He adds, "There are no significant artists, except Anne Murray and Celine Dion in Canada," to pitch songs to.

TOUGH BUSINESS

Canadians trying to break into Nashville describe the community there as "competitive," "tightly knit," and strict in its guidelines on conducting business.

Vancouver-based manager Bruce Allen (Bryan Adams, Anne Murray) recalls that he had to learn about Nashville's way of doing business when he began managing RCA's Martina McBride seven years ago. "The first meeting I had at RCA," he says, "I was told, 'Don't think you're going to come down here and change everything.' I've been accepted [in Nashville] because I didn't have the attitude I was going to teach them how to do business."

Adds Hill, "It's harder to crack Nashville than it is L.A."

Mercury's Clark recalls that it took her several years in Nashville before she was able to co-write with top Music Row songwriters. "Since I've had a deal, I don't hang out around Music Row a lot," she says.

More Than A Little Canada In Country

TORONTO—There has been a Canadian flavor in U.S. country music for decades. In fact it was a Canadian, Bob Nolan of the Sons Of The Pioneers, who penned the cowboy standard "Cool Water," a top 10 country hit in the 1940s.

Canadian Hank Snow was popular throughout Canada until moving to Nashville in 1946. Beginning in 1949 with the top 10 country hit "Marriage Vow" and continuing until 1980, Snow had a dazzling string of country hits, including such No. 1's as "I'm Moving On," "The Golden Rocket," and "I've Been Everywhere."

During the '60s, numerous Canadian acts settled and recorded in Nashville, including Lucille Starr, Ray Griff, Ronnie Prophet, Eddie

Eastman, Gilles Goddard, Colleen Peterson, and Susan Jacks. Additionally, such Canadians as Anne Murray, Baker, Gary Buck, the Family Brown, and k.d. lang worked extensively there in the '70s and '80s.

The current boom of Canadians in Nashville began in the 1980s, when several Canadians set up operations there. These included Mascioli Entertainment, which manages Canadian Ian Tyson, as well as U.S. performers Doug Kershaw and Baillie & the Boys; Savannah Music, which manages Michelle Wright; and Anne Murray-owned Balmur Entertainment Ltd., which manages and publishes George Fox and publishes Cyril Rawson.

LARRY LeBLANC

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E3 Shows Game Biz In High Gear

Industry Continues To See Brisk Sales On All Platforms

BY STEVE TRAIMAN

ATLANTA—With the gaming industry off to a roaring start this year—the first four months of 1998 saw video game hardware and software dollar sales up nearly 38% and PC game software up 7% from a year ago—E3 Expo '98 drew 41,300 industry professionals from 80 countries in late May to the Georgia World Congress Center here.

Attendance was up 11% from 1997, with more traditional video and music retailers on hand than ever before. They previewed an estimated 1,600 new titles for the video game console, PC, Internet, and DVD platforms from 440 participating exhibitors.

"The enormous turnout confirms the PC and video game industry's status as a leading global entertainment industry and the fastest-growing segment of the overall American entertainment marketplace," says Douglas

hardware to \$27 million.

In terms of units, next-generation software increased 117% to 19 million; peripherals were up 57% to 10 million; and next-generation hardware rose 34% to 2 million.

Reflecting a growing interest in, and expanding sales for, video and PC games and educational games, the biggest-ever contingent of video and music retailers was on hand. Included were buyers and marketing and sales executives from such chains as Blockbuster, Best Buy, Borders Books & Music, Circuit City, Kmart, Musicland, Target, Tower, Wal-Mart, and West Coast Video. Key distributors like Valley Media and Ingram Entertainment also were present.

"Games are a growing part of the inventory in all our stores," says Michael Palka, director of video game purchasing for West Coast Video in Langhorne, Pa. Eric Litynski, video

to 20,000 retail outlets.

The fastest-growing sector of the market, advanced platform video games, hit an installed U.S. household base of 16 million at the end of 1997, up from 6 million the prior year, according to IDSA's Lowenstein, whose member companies represent about 85% of industry sales. "That could conservatively jump to 30 million or more by the end of 1998," he says.

For Sony Computer Entertainment America, U.S. sales of PlayStation consoles passed 10 million in early April. From a retail standpoint, with most PlayStation games selling for \$40-\$50, the continuing additions to the new value-priced Greatest Hits line at \$19.99-\$24.99 are most impressive. Eidos' top-selling "Tomb Raider" was the most notable addition to the line in March. "Longtime gamers, as well as those new to PlayStation, understand that only we can offer an expansive library of game titles at value prices," says marketing VP Andrew House.

At Nintendo of America, sales were up more than 13% for N64, Game Boy, and Super NES hardware and software for the fiscal year that ended March 31, according to corporate affairs director Perrin Kaplan. "A big chunk went to N64 with 5.5 million consoles, and nearly 17 million game cartridges sold," she says. Third-party publishers have been a plus, with first-time

product from Hasbro, Crystal Dynamics, and Psygnosis, among others. With most N64 titles going for \$50-\$60, retailers are pleased with the growing number of games added to the N64 Gamers Select Value Price Program, with two-dozen available at \$39.95.

On the PC game side, software sales topped a record \$1.8 billion last year, a 6% increase over 1996. While the January-April figures didn't show growth as impressive as that for video games, the outlook is equally bullish. The installed base of PCs in U.S. households at the end of 1997 was as high as 48%, according to Gary Gabelhouse, president of Fairfield Research, which is conducting the Gaming 2001 study, co-sponsored by Cyberactive Publishing/GameWEEK magazine and CIBC Oppenheimer Corp., a New York brokerage firm.

"More important than total households were the 73% of, or 35.3 million, households with PC gamers," Gabelhouse adds. "The installed base should top 51 million by this December, and while the 73% figure should hold, this means the gamer population will top 37.5 million players. By 2001,

(Continued on next page)



Pictured in front of their store, Evolution Audio & Video, in Agoura Hills, Calif., are co-owners—and son and father—Jay and Leon Frank.

Evolution Audio & Video Keeps Technology Fans A Step Ahead

BY EARL PAIGE

AGOURA HILLS, Calif.—Jay Frank has been passionately helping music fans get the best possible sound out of their recordings for nearly 25 years, and now the World Wide Web has catapulted his mission into a global operation.

It's hardly surprising that Evolution Audio & Video, a high-end hardware merchant located here, does as much as 40% of its business in video and audio software, even though most of the space in the 4,000-square-foot store emphasizes home theater systems. But the reason is elementary. The better sound coming into film and video has spurred so much interest in music that the store's sales have jumped 20% over last year.

That success hasn't come overnight. Evolution's audio emphasis took root 23 years ago, when Frank and his father, Leon Frank, got involved in quadraphonic sound.

Leon recalls the period fondly. When Jay was 21, he "was working at Elektra... and started a newsletter," his father recalls. "The mail came to my house, and I was involved immediately." The newsletter focused on audio technology, in particular the then-emerging quadraphonic sound. Jay soon opened a store to sell the necessary equipment.

However, the notion of quadraphonic sound—in which speakers were placed in four corners of a room—slowly dissipated, although there were plenty of recordings to support the concept. The store closed, but Jay continued his newsletter, "Evolution Audio & Video." He soon was selling the Sony Walkman and other audio gear in flea markets, on beaches, and at fairs.

After a stint with an audio and

video hardware chain, Jay opened a laserdisc store, the Lasers Edge, with a partner in Canoga Park, Calif. That operation took off immediately, spawning three additional stores. The laserdisc format, with its emphasis on high-quality sound, seemed ready-made for Jay.

Eventually that partnership ended, and Jay started a new business with the backing of his father. In 1994, Jay and Leon took the Evolution name out of the mothballs to adorn their new retail business: a high-end audio and video store selling home theaters and other equipment, coupled with a broad selection of laserdiscs and some CD titles.

Evolution Audio & Video currently has 2,500 laserdisc titles and 100 CD selections. The store also stocks DVD titles, which currently number 200. Despite the disparity between the store's

number of titles in laserdisc and DVD, the latter format now accounts for 50% of the store's video sales. The store carries no cassettes—either audio or video.

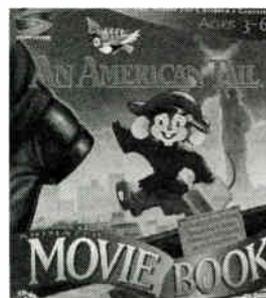
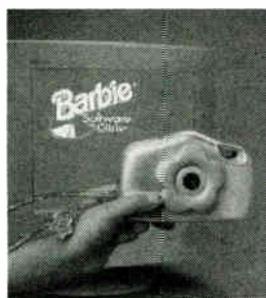
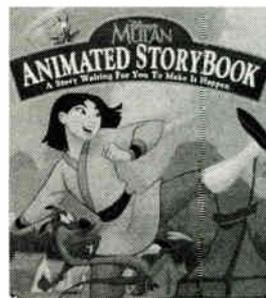
Used titles account for 30% of Evolution's software inventory. The new titles are bought from one-stops and video distributors.

Evolution, which is currently in an industrial park, was initially located in another alternative setting—900 square feet in an office building on Colodny Boulevard here.

"We rented it in November of 1993 and didn't get moved into until March," says Leon (the area suffered a devastating earthquake Jan. 17, 1994). The Franks were lucky; many buildings damaged in that disaster have yet to be renovated.

The father-and-son duo supplemented their business by opening

(Continued on page 73)



From left, CD-ROMs from Disney, Mattel, and Sound Source Interactive.

Lowenstein, president of the Interactive Digital Software Assn. (IDSA), which owns E3.

Highlights of recent sales were announced at a market research workshop, one of nine held in a first-ever pre-E3 program May 27.

For video games, Ed Roth, president of the NPD Group, reports January-April sales were \$1.42 billion, up from \$1.03 billion in 1997. Computer games topped \$370 million at retail, up from \$344 million for the same period last year, according to Howard Dyckovsky, operations director for PC Data. Most impressive is that this year 70% of PC games are below \$30 at retail, up from 50% two years ago.

The biggest increases for video games were noted for next-generation software, including Sony PlayStation, Nintendo 64 (N64), and Sega Saturn, up 72% to \$762 million; peripherals/accessories, including memory cards, joysticks, and controllers, up 49% to \$205 million; and next-generation hardware, up 13% to \$302 million. Portables such as Nintendo's Game Boy and Tiger Electronics' game.com (just purchased by Hasbro Interactive) were up 35% in software to \$40 million and up 44% in

product manager of purchasing for Valley Media in Woodland, Calif., adds, "We've seen increasing demand for video and PC games from a larger number of accounts than ever."

The biggest news for the video game platform came from Sega of America president/COO Bernard Stolar, who announced that Dreamcast, its next-generation, 128-bit console platform, would debut in North America in late 1999, following a launch in November in Japan. With its 32-bit Saturn platform lagging far behind Sony PlayStation and Nintendo 64 in market share, Sega is partnering with such potent firms as Microsoft, Hitachi, NEC/Videologic, and Yamaha. Sibling company SegaSoft Networks is creating a customized multi-player online gaming service for the U.S. console launch.

Sega expects to have a dozen games for the launch, and Stolar promises 20 to 30 by the 1999 holiday sales period. Third-party titles are committed from such publishers as Acclaim, GT Interactive, Interplay, Midway, and MicroProse. A \$100 million marketing and retail campaign is being put together for the launch, with Dreamcast to be available in up

newsline...

MUSICLAND says sales from stores open at least a year rose 9.3% for the four weeks that ended May 30 over the same period last year. For the mall concepts Sam Goody, Musicland, and Suncoast, same-store sales were up 12.2%; for the superstores Media Play and On Cue, they increased 4.1%. Comparable-store sales for 1998 through May 30 rose 6.8%. Total sales in May climbed 7.1% to \$109.4 million from last year. The company says that DVD accounted for more than 10% of video revenue.

ALLEGRO, an independent distributor of music, is launching a new midline program, Power Price, in July to promote catalog product. Under the program, which includes labels such as Nimbus and Savoy, product will be shifted from full price to midline, and there will be an ongoing 10% discount to accounts. Titles will be priced at \$11.99. The program will begin in July for pop, jazz, and world titles, and in August for classical works. Direct-mail campaigns to promote the line began this month.



UNAPIX ENTERTAINMENT, a home video supplier, says it has formed a new electronic commerce unit, Unapix Internet Division, and has acquired 90% of the Jazz Store, a direct marketer of jazz recordings and merchandise, including T-shirts, mugs, and posters. On the Internet (thejazzstore.com) since 1995, the marketer sells more than 2,000 items.

In March 1997 Unapix acquired Miramar, a music and video distribution company. Seattle-based Miramar has distributed to non-music retailers a free sampler CD of its adult contemporary music, "New Discoveries," which features 10 artists from the label roster.

Unapix, noting that sales from its Miramar unit increased 157%, reports that net income for the first fiscal quarter rose to \$341,000 from \$236,000 a year ago on a 23.7% rise in revenue to \$7.96 million.

WINTERLAND, an entertainment merchandiser, has signed a deal with Los Angeles-based Active Wear Associates to produce and distribute clothing and other licensed products for such R&B and hip-hop acts as Sean "Puff Daddy" Combs, Next, Mase, Lil' Kim, and the late Tupac Shakur and the Notorious B.I.G. The lines will be available this summer, with Puff Daddy merchandise coming in the fall. Winterland also announces that it has signed a licensing agreement with the Backstreet Boys and that a merchandise line is being distributed to specialty retailers and department stores.



ing agreement with the Backstreet Boys and that a merchandise line is being distributed to specialty retailers and department stores.

DUCTIVE, an online music company that creates customized CDs for consumers, has added the labels Creation Records, Full Cycle, and Northcott Productions to its roster. Creation's acts have included Teenage Fanclub, My Bloody Valentine, and Oasis. Full Cycle's co-founder is Roni Size. Northcott is the owner of several dance labels.

ITSY BITSY ENTERTAINMENT CO., marketer of the Teletubbies dolls, says it is establishing music and video divisions for future projects. Handleman's North Coast Entertainment subsidiary owns 75% of itsy bitsy.

TOWER RECORDS has agreed to use Max Racks' postcard racks in its U.S. stores. New York-based Max Racks is creating custom racks for the music retailer. The postcards showcase such advertisers as Calvin Klein, Gap, and Nike.

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Audies Honor Best Audiobooks

CHICAGO—The Audio Publishers Assn. (APA) presented awards here in 23 categories to honor excellence in audiobooks.

The third annual Audie Awards honored the best audiobooks released between Jan. 1 and Nov. 30, 1997.

The Audie Awards are sponsored by the APA, a trade organization consisting of more than 200 member companies, including publishers, retailers, distributors, and suppliers, along with other industries related to the production, promotion, and sale of audiobooks.

A listing of the winners follows.

Fiction, abridged: "God's Little Acre" by Erskine Caldwell, read by Burt Reynolds; Dove Audio.

Fiction, unabridged: "The Breaker" by Kit Denton, read by Terence Donovan; Bolinda Audio Books.

Mystery (fiction): "Vintage Crime Stories" by Ruth Rendell, Frances Hegarty, E.W. Homung, Graham Greene, Margery Allingham, and Charles Dickens, read by Patrick Malahide; Tangled Web Audio.

Nonfiction, abridged: "Women In The Material World" by Faith D'Aluisio and Peter Menzel, read by CCH Pounder, Greg Daniel, Amy Hill, Stephen O'Hara, Maggie Paloma, and Esther Scott; Audio Literature.

Nonfiction, unabridged: "James Herriot's Animal Stories," read by Christopher Timothy; Audio Renaissance Tapes.

Personal development (self-help): "The Rest Of Us" by Jacquelyn Mitchard, read by the author; Penguin Audiobooks.

Business: "Put Your Heart Into It" by Howard Schultz and Dori Jones Yang, read by Eric Conger; Highbridge Co.

Educational/how-to/instructional: "Stokes Field Guide To Bird Songs" by Lang Elliot with Donald and Lillian Stokes, read by the authors; Time Warner Audiobooks.

Children's title: "Redwall—Complete Set" by Brian Jacques, read by the author; Listening Library Inc.

Inspirational/spiritual: "Just As I Am" by Billy Graham, read by Cliff Barrows; Harper Audio.

Humor: "Dirk Gently's Holistic Detective Agency" by Douglas Adams, read by the author; Dove Audio.

Poetry: "The Spirit Level" by Seamus Heaney, read by the author; Penguin Audiobooks.

BIBLIOTECH

Original work: "Diana: A Tribute," produced by the BBC; Bantam Doubleday Dell Audio.

Solo narration—male: "American Pastoral" by Philip Roth, read by Ron Silver; Dove Audio.

Solo narration—female: "Land Girls" by Angela Huth, read by Carole Boyd; Isis Publishing.

Solo narration by the author: "Sula" by Toni Morrison, read by the author; Random House AudioBooks.

Multivoiced narration: "Lewis & Clark" by Dayton Duncan, read by Ken Burns, Adam Arkin, Donovan Sylvest, David Magee, and Jason Culp; Random House AudioBooks.

Multivoiced presentation: "Women In The Material World" by Faith D'Aluisio and Peter Menzel, read by CCH Pounder, Greg Daniel, Amy Hill, Stephen O'Hara, Maggie Paloma, and Esther Scott; Audio Literature.

Production: "The Poetry Of The Romantics" by John Keats, Percy Bysshe Shelley, Lord Byron, William Wordsworth, Samuel Taylor Coleridge, and William Blake, read by Joan Allen, Christopher Cazenove, Julie Christie, Stephen Fry, Jill Eikenberry, Glenda Jackson, Jude Law, Bill Pullman, Roger Rees, Burt Reynolds, Michael Tucker, Blair Underwood, and Orson Welles; Dove Audio.

Children's production: "Redwall—Book One: The Wall" by Brian Jacques, read by the author; Listening Library Inc.

Audiobook adapted from another

er medium: "Sleeping Beauty" by Ross Macdonald, read by Haskell Anderson, Ed Asner, Bill Atherton, Graham Beckel, Veronica Cartwright, Dennis Christopher, Jeff Corey, J.D. Cullum, Bruce Davidson, Jacqueline Des Lauriers, Christine Ebersole, Pierre Epstein, Penn Fuller, Robin Gammell, Charles Hallshan, Matt Holzman, Stacy Keach, Shirley Keach, Shirley Knight, Richard Libertini, Audrey Lindley, Nan Martin, Richard Masur, Marian Mercer, Claudette Nevins, Warren Olney, Christina Pickles, Mary Kay Place, John Randolph, Pamela Reed, Andy Robinson, Jennifer Salt, Joyce Van Patten, Harris Yulin, Linda Zechow, and Anthony Zerbe; the Audio Partners.

Package design: "Lolita" by Vladimir Nabokov, read by Jeremy Irons; Random House Audiobooks.

Best new publisher: "Selling Power Live!" by Laura Day, Nido Qubein, Tom Hopkins, José Suquet, and Art Sobczak, read by the authors; Personal Selling Power Inc.

E3 SHOWS GAME BIZ

(Continued from preceding page)

when an estimated 65 million homes will have at least one PC, that same 73% figure will mean more than 44 million buyers of interactive computer entertainment."

Hasbro is credited with broadening the PC consumer base with the 1995 debut of its "Monopoly" CD-ROM. Hasbro, now with more than 30 games for the PC, introduced 14 new titles at E3, including "Centipede."

Also credited with breakthroughs on the PC side is Mattel Interactive, which showed there is a broad market for girl games with the success of its Barbie line. Mattel will add five new titles this year.

Since launching its Disney Interactive line in December 1994, the company has released more than 40 cross-platform PC and video game titles. One major new CD-ROM release is "Disney's Mulan Animated StoryBook," to be released simultaneously with the animated feature film this month. Also in convergence mode is "An American Tail Animated MovieBook" from Sound Source Interactive, timed for the rerelease of Universal Studios Home Video's first two "Tail" videos and its new direct-to-video "An American Tail III." More DVD games are also expected to take advantage of the extra "space" for full-motion video and the consolidation of multi-disc CD-ROMs.

Despite this, big challenges face the interactive entertainment industry, including finding, nurturing, and rewarding creative game developers; taking responsibility for game content; and correcting misconceptions about gaming as a viable entertainment business. However, with software sales topping \$5.1 billion last year, up 38% from 1996, IDSA members believe that could reach \$6 billion to \$7 billion for 1998.

EXECUTIVE TURNTABLE

HOME VIDEO. MGM Consumer Products in Santa Monica, Calif., promotes **Doug Gleason** to senior VP of worldwide sales and marketing. He was senior VP of marketing.

Columbia House in New York promotes **Liz Larie** to director of new business media, video club. She was director of video club advertising.

Rhino Home Video in Los Angeles names **Katy Brumbach** marketing manager. She was product manager of sell-through at Universal Studios Home Video.

DISTRIBUTION. Navarre Corp. in Minneapolis appoints **Lori O'Brien** music marketing manager and **Robert Redd Jr.** label



LARIE



BRUMBACH

development manager, urban. They were, respectively, manager of alternative marketing and sales at MCA Records and marketing manager at Priority Records.

RELATED FIELDS. Palm Pictures in Chicago names **Greg Forston** head of theatrical distribution. He was head of the theatrical department at Manga Entertainment.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
★★ NO. 1 ★★				
1	1	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 44 weeks at No. 1	263
2	2	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	31
3	3	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	356
4	5	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	468
5	4	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	29
6	7	BEASTIE BOYS ▲ ³ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	349
7	6	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	110
8	17	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	398
9	8	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	117
10	9	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	381
11	10	JEWEL ▲ ⁶ ATLANTIC 82700*/AG (10.98/15.98) [CS]	PIECES OF YOU	121
12	13	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	189
13	12	PINK FLOYD ▲ ¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1107
14	15	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	367
15	18	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	164
16	16	METALLICA ▲ ⁵ ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	427
17	11	FRANK SINATRA CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	4
18	19	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [CS]	JAGGED LITTLE PILL	154
19	25	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	479
20	24	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	304
21	26	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) [CS]	BRINGING DOWN THE HORSE	101
22	23	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	230
23	33	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	255
24	31	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	117
25	22	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	387
26	27	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) [CS]	FUMBLING TOWARDS ECSTASY	193
27	34	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	165
28	30	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	171
29	29	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (11.98/15.98)	JOCK JAMS VOL. 1	150
30	32	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	224
31	44	SELENA ▲ ² EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	55
32	36	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [CS]	40 OZ. TO FREEDOM	81
33	37	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	89
34	38	METALLICA ▲ ⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	100
35	39	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	220
36	43	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	379
37	42	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	396
38	40	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	62
39	14	FRANK SINATRA CAPITOL 94753/EMI-CAPITOL (10.98/16.98)	SINATRA'S SWINGIN' SESSION!!!	38
40	47	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	265
41	41	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	184
42	50	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [CS]	RAGE AGAINST THE MACHINE	169
43	48	RAGE AGAINST THE MACHINE ▲ ² EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	77
44	45	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	352
45	—	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	64
46	—	LED ZEPPELIN ▲ ¹⁶ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	229
47	20	FRANK SINATRA ● CAPITOL 92160/EMI-CAPITOL (7.98/11.98)	THE CAPITOL COLLECTORS SERIES	4
48	—	FLEETWOOD MAC ▲ ¹⁸ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	177
49	—	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	92
50	49	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	137

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [CS] indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

EVOLUTION AUDIO & VIDEO KEEPS TECHNOLOGY FANS A STEP AHEAD

(Continued from page 71)

temporary retail operations for semi-annual sales. These sales were held in industrial parks or hotels and were promoted to regular customers via the "Evolution Audio & Video" newsletter. These activities led to the formation of a membership club.

Today the membership club boasts 4,000 names; members pay an annual \$75 fee. (The store has a database of 20,000 people.) The club helped expand business quickly; card carriers enjoy a 25% discount on video and audio recordings and the newsletter. Members also get exclusive hours to shop the semiannual sales prior to each event.

Moreover, club members can maintain "wish lists" of titles, including those that are out of print. Evolution keeps its eyes out for these items, even scouring through used copies that come its way. "Often we can offer them to members for as low as \$5," Leon says. "Members also enjoy deals on equipment, though we don't publicize that as much because the vendors get nervous."

Thanks to Evolution's initial Colodny Boulevard location, the owners learned that a successful retail business could be carved out without exposure to a street or dependence on walk-in customers. That allowed for their move to the industrial park and the dramatic increase in store size.

Although it's located away from traditional retail locations, Evolution now enjoys 40% of its business from walk-ins. This is largely because of special sales "and because people want to come in and hear audio," says Jay.

Just now, too, a technological skirmish in audio has sparked interest in some consumers. Dolby has been seriously challenged by technology from Digital Theater Systems (DTS). Evolution, in fact, wants to be a main outlet for DTS audio. It has 40 CD recordings with that technology "and about that many laserdiscs."

The store's music DTS titles include albums from such acts as the Allman Brothers, Bonnie Raitt, Chick Corea, and the Eagles. Interest in DTS is strong enough that music accounts for 15% of software sales.

"I think it will end up with Dolby and DTS existing side by side: DTS for the high-end, discriminating audiophile and Dolby for the everyday audio fan," says Jay.

And as their discriminating customers go after laserdiscs with a frenzy, the Franks have to wonder about the current surge of interest in

DVD.

"I think the laserdisc is going to be around awhile," says Jay. "First of all, the laser fan has everything, so why go out and get [titles] again in DVD? Also, not all the studios are in DVD yet. And thirdly, the laserdisc still sounds better to a lot of our customers."

With that in mind, Evolution Audio & Video runs a steady series of special sales on laserdiscs. The sales are

designed with the store's widespread customer base in mind.

"To be totally fair to our out-of-state members, our used-disc inventory will be made available to them via our Web site" a full 15 days early, says Jay. "Then the sale will be open to the local trade."

For those with no Internet access, Evolution mails out a list of titles for \$10; the cost is credited back on any order totaling \$50 or more.

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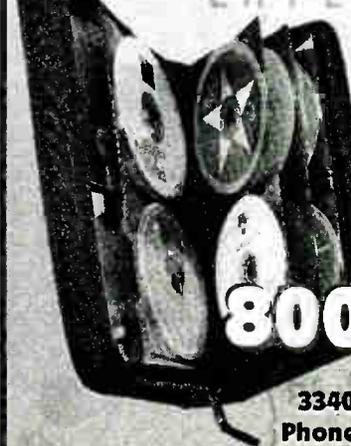
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Spec's Purchase Gives Camelot A Strong Hold Outside Of Malls

THE PENDING Camelot Music acquisition of Spec's Music gives the North Canton, Ohio-based chain a lot more than additional sales volume and an increased store base to leverage overhead expenses. It also enhances Camelot's exposure to free-standing stores and makes the chain a strong player in the Latin music market.

Until now, Camelot has mainly been a mall-based merchant. Sure, in the past it tried to get into the free-standing business, but it had little success. As long as Camelot could grow through the mall business, there wasn't much incentive for the chain to expand into free-standing locations.

But in case you haven't noticed, not too many enclosed malls are being built nowadays. Also, before the shakeout of the last two years, music retail was pretty overstored, regardless of stores' locations. After the shakeout, it will only take a few years to return to the saturation point.

That means that long-term music retail players have no choice but to expand into other product lines and/or grow through acquisitions. As the industry consolidates, such players will need a full arsenal of real-estate concepts to react to opportunities. In other words, Camelot now has incentive to master the concept of free-standing stores.

After the acquisition of the Wall, which has about 20 free-standing stores, and now Spec's, which has about 15 free-standing stores, Camelot now has a total of about 45 outlets not in traditional enclosed malls.

Latin music also provides a big opportunity for Camelot. About 20% of Spec's retail sales are in Latin music. Also, Spec's owns DS Latino, which is a distributor, one-stop, and label. Camelot has yet to decide what it will do with DS Latino; it could operate all aspects of it, split it up and sell it, shutter it, or spin it off to management. But whatever choice Camelot makes, it wants to leverage DS Latino's expertise in that area.

With its soon-to-be-acquired Latino music expertise, Camelot can immediately improve the genre's presence in the Wall stores in Northeast markets like Philadelphia, New Jersey, and New York, which have strong pockets of Hispanic consumers.

\$\$\$ STUFF: Retail Track has been hearing reports that Valley Media, the Woodland, Calif.-based wholesale operation, has been slightly sluggish with payments to vendors recently, but there appears to be nothing to worry about.

You see, Valley Media has just
(Continued on page 76)

RETAIL TRACK
by Ed Christman



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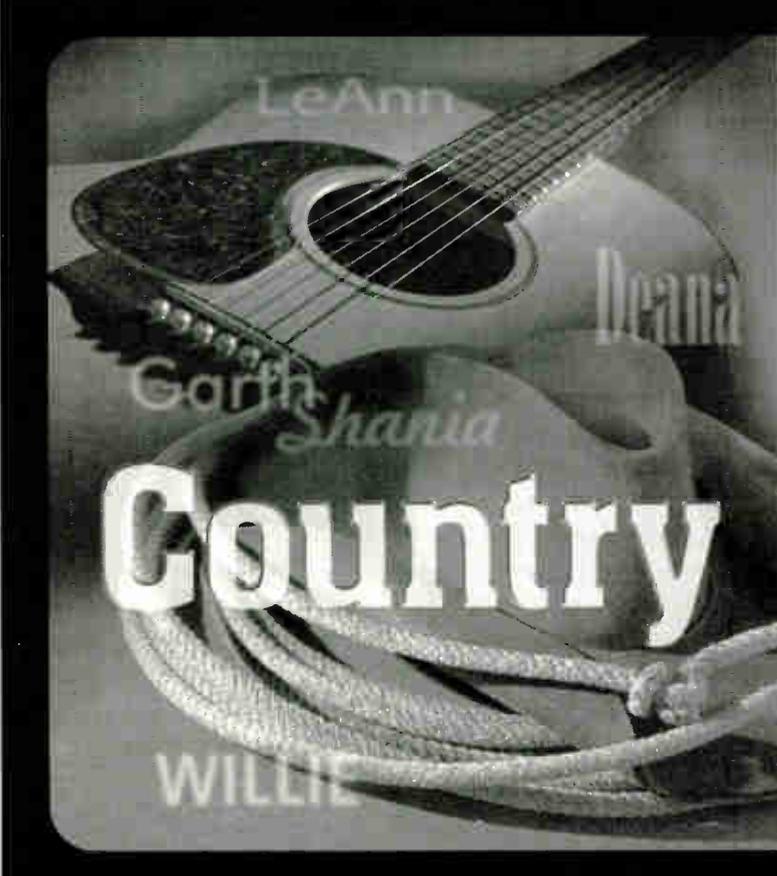
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DNA Confab Leaves One Wondering About Rounder, IPO

BIG QUESTIONS AT DNA: Declarations of Independents headed off to the 1998 Distribution North America (DNA) Convention, held June 3-7 at the Red Lion Inn in Sacramento, Calif., with a couple of large questions in mind.

We were pretty sure these questions would not be answered definitively, and we were not disappointed.

As DNA's '98 confab—its first in two years, and also its first since its parent, Woodland, Calif.-based Valley Media, assumed 100% control of the firm after a buyout of partner Rounder Records' 50% interest in January 1997—kicked off, the future of its relationship with Rounder, the distributor's biggest label, remained in doubt.

In February, word surfaced that Cambridge, Mass.-based Rounder was talking to other distributors (Billboard, March 7); since then, several sources have indicated that the label, which has signed a distribution pact for Canada with Mercury, was close to inking with Mercury in the U.S. as well. However, no final word on the deal has been issued.

The DNA staff remains in the dark as well, but sources at the convention, while acknowledging that Rounder has said the Mercury pact has not been finalized, offered a few new details on the deal.

Rounder will apparently begin funneling some new releases through Mercury and PolyGram Group Distribution (PGD) in August, and a large number of the label's 2,400 catalog titles—somewhere between 600 and 900 albums—will shift to PGD.

One interesting wrinkle is that DNA could very possibly continue its



by Chris Morris

relationship with Rounder. The label has discussed the possibility of creating an imprint for new independently distributed albums, which might be handled by DNA. The distributor may also take on the catalog titles not siphoned through PGD.

Our DNA sources emphasized that none of these details is etched in stone. Several DNA staffers seemed bemused by these potential developments, since Rounder—a formidable presence at the last DNA Convention in '96 as a partner and distributed label—did not even send a representative to Sacramento this year. Most sighed, shrugged, and waited for official word from Cambridge.

Rounder president John Virant has declined to comment.

We also wanted to see if we could learn more about Valley Media's much-rumored initial public offering, which several industry observers believe will take place in July. We didn't walk away any more informed about the details of the IPO, but we left convinced that a stock offering is definitely in the offing.

While the DNA staff, from GM Jim Colson on down, welcomed Declarations of Independents warmly in Sacramento, execs were tight-lipped

about the offering. Furthermore, we were discouraged from reporting any dollar or volume figures cited to staffers during the convention. Securities regulations forbid companies to disseminate such information during a pre-offering "quiet period," since it could affect a stock's price or trading activity.

Possibly the best indicator that a stock issue lies in the wings was an elaborate 18-minute video presentation about Valley Media—a virtual investment prospectus on tape—that was screened for DNA's staff during one convention luncheon. We turned to the senior staff member seated next to us and asked, "Who was this thing prepared for?" He replied in a

nanosecond, "I can't tell you."

THESE MYSTERIES ASIDE, the DNA confab was an enlightening and smooth-running affair. Pulled together by DNA marketing director Kathy Hope and run with near-Prussian efficacy, the convention allowed us an inside peek at the multitudinous activities of the distributor and its powerful parent.

On June 4, we traveled to nearby Woodland for a walk-through at Valley headquarters. The highlight was a tour, conducted by Colson, of the company's 180,000-square-foot warehouse, which houses one-stop Valley Record Distribution, DNA, and Sound Delivery, which fulfills 85% of U.S. Internet music sales. It's

an almost intimidatingly efficient, hyper-automated operation, which should be enhanced further by the recent opening of Valley's 300,000-square-foot Eastern distribution center in Louisville, Ky.

During most of the remainder of the convention, more than 20 labels and suppliers paraded their wares before DNA's creative and seemingly tireless sales staffers.

Several live performances by DNA label acts studded the event. The uncontested high-water mark was a June 5 evening cruise on the Sacramento River that featured on-deck performances by English folk/rock legend Roy Harper, whose superlative new album, "The Dream Society,"

(Continued on next page)

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Indie-Rock Vets Turn Out En Masse For 'Not Dogs' Audio

THE TRUTH ABOUT CATS (NOT DOGS): One of the most unusual children's audio projects to come down the pike—and certainly the hippest—is “Not Dogs . . . Too Simple (A Tale Of Two Kitties),” an independently released musical audiobook. It was written, performed, and produced by a bevy of indie-rock stars, including **Ian Dury**, **Moe Tucker**, **Cindy Wilson** (B-52's), **Jim Heath** (Reverend Horton Heat), **Keven Kinney** (drivin'n'cryin), **Murray Attaway** (former member of Guadalcanal Diary), **Rick Richards** (Georgia Satellites) and **Izzy Stradlin's Juju**

Hounds), and **Jeff Calder** (Swimming Pool Q's). The project was conceived by former **Coolies** member **Clay Harper** and his brother **Mark**—the former wrote the narrative, and the latter the songs. The book's vibrant, humorous crayon illustrations were drawn by cult singer/songwriter **Jack Logan** (Billboard, June 6).

“Not Dogs” was released by Atlanta-based **Casino Music** and is being distributed in the U.S. by **Rock Bottom**, in Canada by **Shake**, and internationally through **Casino Music's World Wide Web site** (www.casinomusic.com).



by *Moira McCormick*

Unlike most children's audiobook packages, in which the text is a separate entity from the audio, the 32-page illustrated storybook for “Not Dogs” is incorporated into its CD booklet (the title is not available on cassette). Its 16 original songs, which effectively meld the aesthetics of indie rock with kid accessibility, comment on and enhance the story's plot, which is narrated by British punk pioneer **Dury**, playing the part of **Ali Cat**.

“Not Dogs” is the saga of indoor cat **Luis**, voiced by former **Velvet Underground** drummer **Tucker**, and outdoor cat **Shananigans**, brought to life by **Kinney**. Both felines are curious about life in each other's realms, until the streetwise **Shananigans** lures **Luis** out of her cushy home and takes her place there. Needless to say, each cat eventually discovers that happiness comes from sticking to his or her respective milieu, where each is loved and needed.

Clay Harper's elegantly convoluted narrative makes “Not Dogs” more suited to 5- to 10-year-olds than to preschoolers, and **Mark Harper's** music is an eye-opening departure from the customary world of children's music—which, though highly diverse, has been seen very little in this particular genre. If the project does have a flaw, it is one that is, by contrast, all too common in kids' entertainment: **Luis** is pretty much a stereotypically passive, helpless female character who relies on **Shananigans** and his crew of rough-neck toms to save her from some threatening rats. This aspect of **Luis** is ameliorated, though, by the fact that she's played by **Tucker**, one of the all-time-great female rock role models.

“I thought this would be a fun idea,” says **Tucker**, phoning from her home in southern Georgia (virtually all the project's voice talent is Georgia-based, save for **Londoner Dury**). “It was so off-the-wall [for **Clay**] to say, ‘Let's do a children's record.’ I'm thrilled with the finished project.”

Tucker's unpolished singing style has a simplicity and directness that appeals to kids (remember her artless and adorable **Velvet Underground** track “I'm Sticking With You?”). Actually, this mother of five (the youngest is now 17) says she had some trepidation about performing on the project, precisely because of her singular vocal style. “On the way to the recording studio in Savannah, I was listening to a tape of the songs in the car,” **Tucker** recounts. “I was getting worried, thinking, ‘I'm gonna be awful; I know how my singing is.’ About 20 minutes from Savannah it finally occurred to me that **Clay**

knows how my singing is, too, and that's why he wanted me.”

Now recording for her own label, **Lake Shore Drive Records** (her latest release is an EP called “**Girl Group**”), **Tucker** says her experience with “Not Dogs” has left her wanting to do more kids' projects. And, as it happens, **Clay Harper** has already approached her about his next children's album, which **Tucker** says has a ballet theme. “I have fans with young kids with whom I communicate on the Internet,” she notes, “and they say their kids love the album.”

EAT YOUR VEGGIES: **Lyrick Studios/Big Idea Productions'** audio release “**Veggie Tunes**” made a big splash with its chart debut here last

month: It entered **Billboard's** Top Kid Audio chart at No. 1. And that's only from **Christian bookstore** sales, as “**Veggie Tunes**” is an audio companion to the smash **Christian kids' video series “Veggie Tales”** (**Billboard**, May 30). **Big Idea's** head honcho **Phil Vischer** says the album will be released to mass merchants this fall. “We started selling it as a premium item with the video,” notes **Vischer**, who says the audio has been selling on its own for two years. “**Veggie Tunes**” contains songs from video episodes “**Where's God When I'm Scared?**,” “**God Wants Me To Forgive Them**,” and “**Are You My Neighbor?**” **Vischer** adds that “**Veggie Tunes 2**” is due this month in bookstores and will also be released by **Lyrick Studios** in the fall.

Billboard® JUNE 20, 1998

Top Kid Audio™			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	2	10	VEGGIE TUNES EVERLAND 8438/WORD (6.98/10.98)	VEGGIE TUNES
2	1	127	VARIOUS ARTISTS▲ ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	3	146	VARIOUS ARTISTS▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
4	4	79	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
5	5	144	BARNEY▲ ¹ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
6	11	110	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
7	7	13	MY FIRST SING-ALONG WINNIE THE POOH: SILLY OLD BEAR SONGS WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
8	6	14	SESAME STREET MUPPETS SONY WONDER 63432/EPIC (9.98 EQ/13.98)	ELMOPALOOZA!
9	8	30	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
10	12	98	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
11	10	76	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
12	9	146	VARIOUS ARTISTS▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
13	14	109	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
14	NEW ▶		READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
15	13	82	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
16	18	80	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS
17	NEW ▶		WEE SING PUTNUM PUBLICATIONS 413 (9.98)	CHILDREN'S SONGS
18	15	90	VARIOUS ARTISTS▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
19	20	19	VARIOUS ARTISTS▲ DISNEY CHILDREN'S FAVORITES VOLUME 3 WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3
20	16	13	READ-ALONG THE ORIGINAL STORY OF WINNIE THE POOH WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
21	23	2	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
22	25	31	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS
23	21	112	READ-ALONG▲ ¹ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
24	19	124	SING-ALONG● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
25	17	54	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and Soundscan, Inc.

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

arrives June 23 on **Science Friction**, and **Vanguard** artist **Peter Case**. **Harper**, making a rare U.S. appearance, had undertaken a long odyssey to reach the gig. “I came 6,000 miles to watch you spill that beer, dear,” he said to one spectator.

Another mind-boggling live set was offered June 6 by **English** psychedelic intro band **Ozric Tentacles** (**Snapper Music**), who laid down a trippy high-volume spectacle, complete with an elaborate light show, in the **Red Lion's** meeting rooms. This brain-frying episode was followed immediately by a dance-crazed off-site show at **Harlow's** in **Sacramento** by **Congolese** mambo man **Ricardo Lemvo** (**Putumayo World Music**).

San Diego's **Gipsy Kings**-styled flamenco unit **NovaMenco** (**Baja/TSR Records**) and **Sacramento** blues band **Mick Martin & the Blues Rockers** (**JSP Records**) also entertained during the confab.

DNA QUICK HITS: The next releases from **Valley Media's** label **Valley Entertainment** will be **Michael Martin Murphey's** “**Cowboy Songs Four**” and a **Jim Dickinson**-produced album by **Screamin' Jay Hawkins**. Both titles are due July 14 . . . Former **Miramir Records** exec **Russ Martin** has returned to the company as national director of business development . . . **BMG's** indie distribution outlet **Wasabi Music Group**, which is handled by **DNA** and five boutique indie-rock distributors, is very close to signing a deal with **Le Grand Magistery (LGM)**, the U.S. label that carries eccentric U.K. singer/songwriter **Momus**. **Wasabi** is aiming for a first **LGM** release in August or September.

Louisiana **Red Hot Records**, the **New Orleans** label run by **DNA** sales rep **Harris Rea**, has picked up audio restorer **Robert Parker's** extraordinary series of stereo classic jazz releases. Nine titles are out now . . . **Snapper Music** artist **Peter Green**, who has a **Robert Johnson** tribute album out now, will headline the **Long Beach (Calif.) Blues Festi-**

val in September: **Snapper** will also release a new **Pretty Things** album this year . . . **Burnside Records** in **Portland, Ore.**, will initiate a new roots imprint, **Sideburn Records**, with a fourth-quarter album by '50s rockabilly singer **Rudy Grayzell**, produced by **Lou Whitney** and featuring **Whitney's** great **Springfield, Mo.-based** band **the Skeletons**.

RETAIL TRACK

(Continued from page 74)

secured a new revolving-credit facility with **Congress Financial**. The new facility—the terms of which were agreed to on May 22—is for three years, has a total availability of \$130 million, and is secured by **Valley's** inventory and receivables, reports **Rob Cain**, **Valley** president/CEO. It replaces the \$100 million revolver the company had with **Sanwa Business Credit**. At the same time **Valley** was obtaining a new revolver, the company was moving the accounting function from its **Star Video** operation to the **Woodland** headquarters. In **Cain's** words, the accounting department “got overwhelmed by the shift, which caused some delays.”

As you read this, **Valley** should be back up to speed.

ADDENDUM: In writing last week about the new **Universal Music** and **Video Distribution** policy—whereby accounts no longer have to physically return singles in order to get a credit—I only covered retail and one-stops, because those were the only customer letters I could get my hands on. This week, I got hold of the letter to rackjobbers, which is a touch different. Unlike the retailers and one-stops—which are charged a debit of 18 cents per unit of unsold singles—the racks are only charged 5 cents per unit. But the racks don't get to generate incremental income by marking down product and selling it off like retail; they have to destroy product and supply a notarized affidavit to that effect.

Home Video

MERCHANTS & MARKETING



Soul Man. About 10,000 people flocked to the island of Aruba last month for the 1998 Soul Music Festival, sponsored by Orion Home Video to promote its "Soul Cinema Collection." Isaac Hayes, star of "Truck Turner," was one of the attractions. Pictured, from left, are MGM Home Entertainment marketing manager Alison Biggers, MGM publicity director Steve Wegner, MGM assistant marketing manager Allyssa Moore, Hayes, and MGM publicity manager Beth Luterman.

Too Hot For TV, But OK For Video

BY ANNE SHERBER

NEW YORK—Home video is in the midst of a heat wave, and enjoying every minute of it. Videos of programs considered too hot for broadcast TV are selling as fast as vendors can get them into stores.

Consider talk show host Jerry Springer. Scandal has been swirling around Springer and his syndicated show for months, inciting pundits to liken the daily sacrifice of human dignity that takes place in his studio to the slaughter of the innocents in Roman arenas.

But for retailers merchandising the Springer cassettes, the controversy

has been at the heart of an entirely different kind of introspection: how many pieces of "Jerry Springer: Too Hot For TV" to order.

"We look forward to these types of titles. They seem to have a pre-awareness built in and are direct-to-video mini-events in their own right. 'Cops' did extremely well for everyone, and we're looking forward to 'Jerry Springer,'" says Peter Busch, VP of video merchandising for the Musicland Group.

"Cops: Too Hot For TV" was the 1997 equivalent, a real-life series about police in action. It rose to the top of the Top Video Sales chart, complete with explicit language, nudity, and racial epithets. "I think people like to keep pushing the envelope more and more," says an executive at Trans World Entertainment in Albany, N.Y., trying to explain the video's appeal.

Episodes from "South Park," the ribald series about a group of uninhibited third-graders appearing on the Comedy Channel, debuted on video May 5. It, too, is selling well.

As TV veers further into the direction of tastelessness, it's a good bet the trend will continue—provided, of course, that sales remain strong. Observers have already anointed the next candidates. Among them are a new weekly show hosted by shock jock Howard Stern. But one of these videos' selling points is that they are different from what has been on the tube.

Packaged versions of "Jerry Springer," "South Park," and "Cops" are most attractive to consumers when they contain value-added mate-



Talk show host Jerry Springer has generated strong retail demand.

rial. For reality-based programs, cursing and nudity generally help fill the bill.

"Even 'South Park' has restrictions when it is shown on television," says Mike Murphy, director of marketing for MVP Home Video, which successfully marketed "Cops." He adds, "For die-hard fans of these shows, the unedited program is invaluable."

The three volumes of "South Park" episodes released May 5 did contain "fireside chats" with series creators Trey Parker and Matt Stone, who have become celebrities. Anticipating demand, Rhino Home Video, which has an output deal with Comedy Central, enlisted the help of Warner Home Video to release the titles.

"They have a larger staff, and we'd be better able to service the marketplace with their involvement," says Army Schorr, president of Rhino Home Video. "It's totally about mak-

(Continued on page 81)

Universal Plans To Hoist Family Profile With 'Tail'; DVD Development In Europe

FARE GAME: Universal Studios Home Video's end-of-moratorium release of "An American Tail" and "An American Tail: Fievel Goes West," both off the market for most of this decade (Billboard, June 13), signals the start of a family entertainment campaign that will be extended throughout the catalog.

Trade observers, please take note: Despite the relative paucity of A-level family theatrical titles, there's considerable life in kid-vid libraries. Much of that energy is supported by direct-to-sell-through features, which generally drive consumers into stores. Buyers will have plenty to choose from this fall, including Paramount Home Video's "Titanic," due Sept. 1. We count a dozen more features with strong sell-through potential, some of them listed a few weeks ago (Picture This, Billboard, May 30), due in the fourth quarter and early 1999.

So the timing's right for Universal's "Tail," wagged by an eager dog. "This is the first initiative," says Universal Home Video executive VP Bruce Pfander, "and it's very much tied to the branding of catalog."

Universal's fully cognizant of sell-through, of course, but sales growth has sputtered in the past couple of years. Even with "The Lost World: Jurassic Park," the studio was passed by Columbia TriStar Home Video in 1997 and lost ground to the Big Three of Disney, Warner, and Fox. Pfander may be the person to floor the accelerator; he was a member of the Fox Video (now Fox Home Entertainment) troika that aggressively exploited catalog sales. In 1996 and 1997, the studio's home video revenue hit \$1 billion.

Universal isn't breaking new ground, Pfander acknowledges. But you have to start somewhere. "We've not done this before," he says of established in-store tactics like merchandise displays for the "Universal Family Features" line. Director of marketing Mike Polis adds, "It fits where retail is going."

That road is jammed. Pfander spent two years away from home video after leaving Fox. "In the time I've been gone, much more product has come in fighting for shelf space," he notes. The old ways, differentiating one title from another, are history. Now, "it's how you market that separates the men from the boys."

Using the "American Tail" pair as a "tent pole," Universal is trying its hand on four titles that Pfander says have languished: "Balto," "Casper," "The Little Ras-

icals," and "We're Back! A Dinosaur's Story." How retailers respond to the studio's sales pitch will help determine future tactics. Pfander says the signs are propitious.

SLOW START: "The DVD market in Europe is emerging, but less quickly than in the U.S.," says Marc Deville, video and multimedia sales manager for major replicator MPO. France, Germany, and Spain are his hottest territories. "The U.K. is also a very important market for DVD Video, but we are not very strong in this territory."

The French want movies, the Germans music videos, according to Deville. MPO has received about 100 orders averaging 3,000 discs per title. Its chart topper to date: "The Fifth Element," with 10,000 copies.

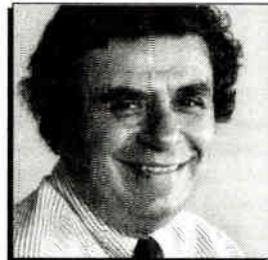
"Everything is now ready for the market to grow," Deville predicts. "The DVD players are under 5,000 francs [\$850], the standards are fixed, and the movie companies are beginning to ask for pressings. We will have the same scenario as for the CD—a slow start and then an explosion of the market."

FALSE ALARM? Last month, we reported on speculation that financially strapped Korean manufacturer Kohap wanted to unload its Emtec subsidiary, possibly selling it back to its former owner, BASF (Picture This, Billboard, May 2). Emtec is among the few suppliers of pancake tape for thermal magnetic duplication (TMD), a high-speed technique used to make budget cassettes.

Don't believe everything you hear, maintains Emtec president Joe Ryan. "There's no official for-sale sign in our yard." Even if the worst were to happen, "there are always potential buyers for a company like this," he says. "Emtec produces over 2.5 billion square meters of magnetic tape per year," including 500,000 TMD pancakes, the equivalent of 9 million two-hour cassettes. And with other sources of TMD chrome-based tape, "copyright holders don't have anything to worry about," he maintains.

Assuming the best, Emtec is introducing a thinner tape that should result in "much higher productivity" and give TMD a needed shot in the arm. Only 70 systems are in use in the U.S., according to Ryan, compared with 350-400 Sony Sprinters, the competing high-speed unit. TMD has been stagnant, he acknowledges.

PICTURE THIS



by Seth Goldstein

DO BLONDES REALLY HAVE MORE FUN?



Not if you ask these girls—they all know how to have fun. **Playboy's Blondes, Brunettes & Redheads.** A tantalizing collection featuring the world's most beautiful women showing it all off in sexy style. After all, variety is the spice of life!



PLAYBOY HOME VIDEO
www.playboy.com/entertainment
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Retail Relations Are Focus Of Buena Vista, WaxWorks Sites

ONE-TO-ONE: Buena Vista Home Entertainment will begin using the Internet to better communicate with small rental dealers.

On Monday (15), the supplier is slated to launch www.bvhe.com, a retail-only site that will alert dealers to product information, marketing tools, and tips on how to improve sales.

"What we're trying to do is establish a one-to-one relationship with retailers and reach them with marketing and advertising information," says North America GM Mitch Koch. "We want to make sure the word gets out, and using the Internet is cost-effective." To access the site, retailers need to register with a user ID and a password supplied by Buena Vista.

Dealers E-mail the studio their basic store information, and the studio sends back the user ID, password, and a gift. Stores that are not regular Buena Vista customers need to fill out an application to obtain a password. Once they're at the site, retailers can choose from a variety of marketing objectives aimed at helping their business, such as regaining lapsed renters.

The solutions are sure to include stocking up on plenty of Buena Vista titles. But Koch says the site is more than just a sales tool. "We can be a clearinghouse of information and a resource to support retail," he notes.

Buena Vista will be demonstrating the site during a June 16-25 retail roadtrip. The six-city tour will also discuss new releases and marketing plans. The stops include Schaumburg, Ill., Tuesday (16); Somerset, N.J., Wednesday (17); Cleveland, Thursday (18); Minneapolis, June 23; Jacksonville, Fla., June 24; and Brea, Calif., June 25.

Dealers can also sign up for the site at the Video Software Dealers Assn. (VSDA) Convention July 8-11 in Las Vegas.

In other Internet news, Owensboro, Ky.-based distributor WaxWorks/VideoWorks has launched a retail-only World Wide Web site. Online since May 26, it allows retailers to review inventory and order product and is linked to most studio Web sites.

Retailers most obtain a password to order product. The site can be accessed at www.waxworksonline.com.

MULLING IT OVER: The

VSDA's annual Home Entertainment Awards will be hosted by comedian **Martin Mull**.

Most recently, Mull played Roseanne Conner's gay boss on the comedy TV series "Roseanne." He also starred in the '70s sitcoms "Fernwood 2 Nite" and "Mary Hartman, Mary Hartman." Mull has recorded seven comedy albums and written two books.

The Home Entertainment Awards will take place July 11 in Las Vegas to close the association's annual convention, which starts July 8.

The VSDA has named "ER" star **George Clooney** as Video Man of the Year. Clooney and **Jennifer Lopez** star in the summer movie "Out Of Sight," which will be released on video via Universal Pictures Home Video later this year.

Academy Award winner **Robert Duvall** will receive the VSDA's Lifetime Achievement Award. Both actors will pick up their trophies at the awards show.

SPORTING LIFE: This year's champions of hockey and basketball haven't been decided yet, but CBS/Fox Video has already announced release dates for the highlight videos.

"The Official 1998 NBA Finals Video," featuring the winner of the battle between the Utah Jazz and the Chicago Bulls, will be available on July 10, priced at \$19.98. Hockey highlights from the Stanley Cup series are due July 17 at \$19.98 here and \$22.98 in Canada. Contesting for the title are the Washington Capitals and the Detroit Red Wings.

One contest already decided is the Masters Tournament, which is now available from Monarch Home Video. "1998 Highlights Of The Masters Tournament" features **Mark O'Meara's** come-from-behind victory over **Fred Couples** and **David Duval**. The video is priced at \$12.98.

MADONNA RUSH: Warner Reprise Home Video is rush-releasing a video single of **Madonna's** "Ray Of Light," which will be in stores June 23. The supplier is duplicating only 40,000 units of the six-minute video, carrying a suggested list price of \$5.98.

In 1991, the supplier used a similar strategy with Madonna's "Justify My Love," which contained footage not shown on MTV. "Ray Of Light" will also come in an unedited version.

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	3	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
2	4	14	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	2	6	ANASTASIA	FoxVideo	Animated	1997	G	26.98
4	3	5	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
5	6	5	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
6	5	7	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
7	8	4	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
8	9	4	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
9	NEW ▶		FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
10	7	108	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
11	12	4	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
12	11	5	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
13	17	20	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ♦	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
14	14	2	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
15	13	4	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
16	15	3	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
17	10	7	ELMOPALOOZA!	Sony Wonder	The Muppets	1998	NR	12.98
18	24	10	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
19	23	5	GODZILLA-KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
20	22	18	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
21	19	4	GAMERA: GUARDIAN OF THE UNIVERSE	A.D.V. Films 003	Tsuyoshi Ihara Akira Onodera	1995	NR	19.98
22	25	10	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
23	38	31	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
24	31	23	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
25	30	6	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
26	16	8	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
27	NEW ▶		CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack	1997	R	19.99
28	NEW ▶		THE BEST OF THE SIMPSONS: VOL. 3	FoxVideo 4104450	Animated	1998	NR	24.98
29	26	17	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
30	33	5	GROSSE POINT BLANK	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver	1996	R	19.99
31	20	2	THE BRAVE LITTLE TOASTER GOES TO MARS	Walt Disney Home Video Buena Vista Home Entertainment 12435	Animated	1998	NR	22.99
32	NEW ▶		PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
33	21	4	SPAWN	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White	1996	R	19.98
34	32	86	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
35	35	2	BLACK SPRING BREAK: THE MOVIE	Xenon Entertainment 4044	Daron Southboy Fordham Kenny Flyy	1998	NR	19.99
36	RE-ENTRY		MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
37	36	27	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
38	RE-ENTRY		THE GIANT OF THUNDER MOUNTAIN	Plaza Entertainment, Inc. 1750-1	Richard Kiel Jack Elam	1998	PG	12.95
39	18	8	PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Julie Ashton Doria	1998	NR	19.98
40	39	24	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Columbia TriStar Video To Distribute 'Berenstain Bears'

BY EILEEN FITZPATRICK

LOS ANGELES—Columbia TriStar Home Video, continuing on the kid-fare acquisition track, has picked up distribution of "The Berenstain Bears," the popular children's book and video series distributed by Random House until the most recent contract expired.

Within the last month, Columbia has inked similar deals with Jim Henson Home Entertainment and Nest Entertainment for its "Swan Princess III." Columbia president Ben Feingold says the supplier "isn't done yet"



and is actively pursuing other preschool and family entertainment product.

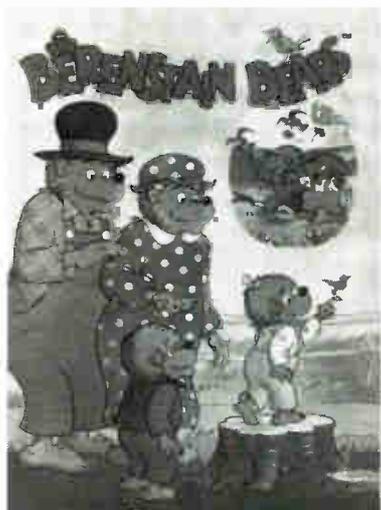
Included in the Berenstain agreement are plans to release a direct-to-video feature in the year 2000 and a licensing deal with Sony Signatures. Columbia's sister company will seek out promotional partners while developing toys, computer software, and an audio line for the property.

The latter will most likely be distributed by Sony Wonder, according to Sony Signatures president/CEO Dell Furano.

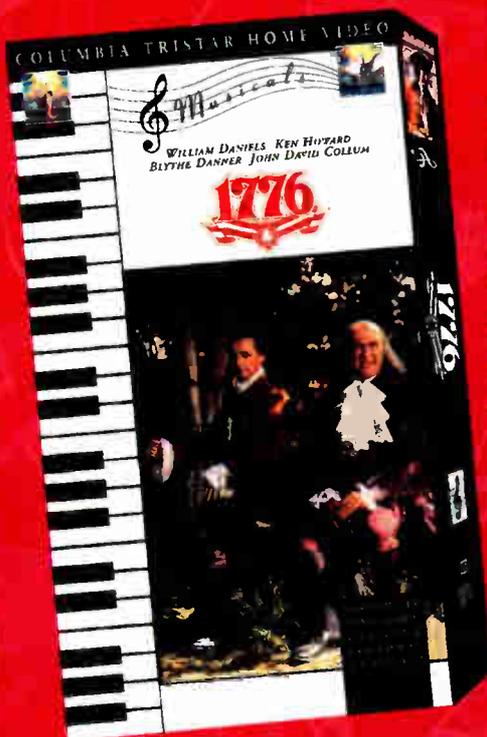
Random House continues to distribute new Berenstain books, in addition to the more than 150 Berenstain titles published since 1962. Cumulative sales are more than 240 million units. "Awareness like that doesn't come around that often," says Feingold. Eighteen books are scheduled for release this year, including a new series called "Berenstain Baby Bears."

To date, Random House has released only 20 of 52 animated programs. In addition, there are five specials that aired on NBC in the 1980s. "We have always wanted to make an overall media deal," says creator Stan Berenstain, "and Columbia came after us with a net."

The long-term deal has been in the works for more than a year.
(Continued on next page)



Columbia TriStar Home Video Introduces The Musical Collection This Ain't No Dress Rehearsal!



1776

\$19.95*

CAT #08523

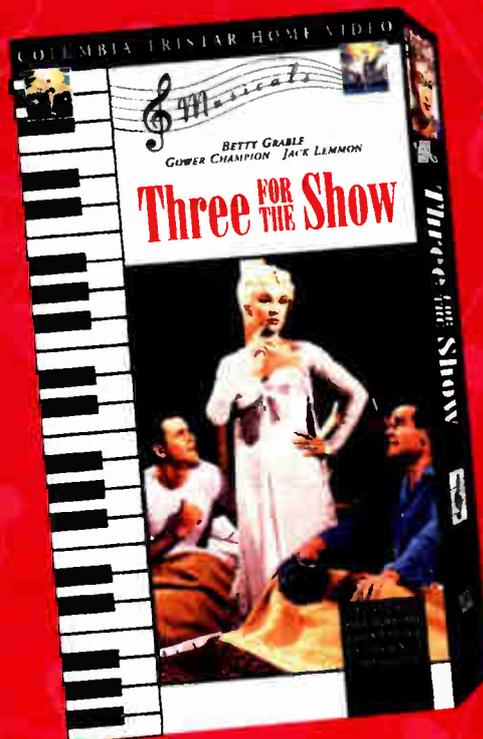
Starring:

William Daniels • Ken Howard
Blythe Danner • John David Collum

You'll be seeing stars and stripes as the most fascinating leaders in American history come to life in "1776" - a musical about the birth of a nation!

Tony
Award-Winning
Broadway
Musical

Available For
The First
Time!



Three For
The Show

\$19.95*

CAT #93653

Starring:

Gower Champion
Jack Lemmon
Betty Grable

Fall under Betty Grable's spell in the deliciously racy musical comedy about a woman who finds herself legally married to two men! Filmed in 1955, THREE FOR THE SHOW raises eyebrows even today!



Godspell

\$19.95*

CAT #22413

Starring:

Victor Garber
Lynne Thigpen
Katie Hanley

The international hit musical sensation GODSPELL comes to life in this exhilarating screen adaptation. An updated interpretation of the Gospel's lessons filled with unforgettable song and dance numbers.

Available Now
By Popular
Demand!

ORDER DATE:
7/9/98

STREET DATE:
8/11/98



*All prices are suggested retail prices in the United States and may vary in Canada. ©1998 Layout and Design Columbia TriStar Home Video. All Rights Reserved.

Carlton Expands Into Scandinavian Market

BY SAM ANDREWS

LONDON—U.K. media group Carlton Communications' duplication subsidiary, Technicolor, has set up a new plant in Denmark to exploit the Scandinavian cassette market.

The facility in Pandrup, Jutland, initially will have the capacity to produce more than 5 million units a year, according to Technicolor, which also has manufacturing and distribution operations in the U.S., U.K., Netherlands, Italy, and

Spain. Clients include Disney, Warner, and DreamWorks. The first title off the dubbing line: "The Game," starring Michael Douglas, distributed in North America by PolyGram Video.

The move reflects growing demand in Scandinavia, where the total sell-through market for Denmark, Norway, Sweden, and Finland is estimated at \$200 million a year. Sales have doubled over the past five years, according to Technicolor. VCR household penetration in the region stands at around 70%.

The plant has 50 employees and 1,500 slave VCRs. Technicolor says there is room for a 50% expansion in the near future.

Carlton managing director June de Moller comments, "The video-cassette market in Europe is growing, and we're expanding to meet the demand. In the last 18 months, we have started production in Spain and expanded in Italy."

BERNSTAIN BEARS

(Continued from preceding page)

Berenstain adds. "They had their eye on us for quite a while." Columbia expects to have new videos on the market next spring.

The direct-to-video animated feature, "The Secret Story Of The Berenstain Bears," will concentrate on the origin of the bear family, which Berenstain says has been the subject of many letters from young fans. It will feature songs written by Berenstain and his wife, Jan, a co-creator of the series.

Furano says Sony Signatures will first find a major promotional

partner, such as a hotel chain or financial institution, to gain exposure for the series characters. He thinks that corporate deals, such as Metropolitan Life's use of the "Peanuts" character Snoopy, helps raise consumer awareness prior to a video relaunch.

"These characters have a tremendous profile," says Furano, "but the marketing elements have lagged behind." When a corporate partner is secured, Signature will begin making agreements for toys and other licensed merchandise.

Billboard.

JUNE 20, 1998

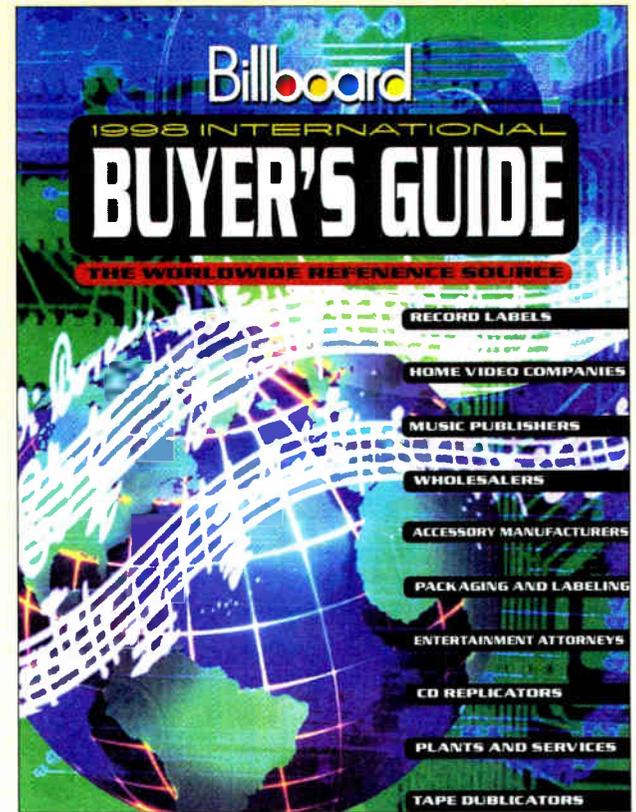
Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	15	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS◇ PolyGram Video 4400464433	19.95
2	2	15	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
3	3	29	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98
4	4	3	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19.98
5	5	9	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
6	8	109	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
7	6	33	PURE PAYTON PolyGram Video 4400464413	19.95
8	7	81	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
9	19	61	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
10	10	51	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
11	9	327	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
12	18	45	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
13	12	155	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
14	13	49	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
15	11	17	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
16	14	51	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
17	NEW▶		NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350	14.98
18	17	259	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
19	RE-ENTRY		THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
20	NEW▶		NBA: WIRED FOR SOUND FoxVideo (CBS/Fox) 0349	14.98

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	35	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
2	2	81	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
3	3	35	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
4	5	25	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
5	7	145	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
6	4	191	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
7	9	11	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
8	16	7	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
9	13	31	THE GRIND WORKOUT: FAT BURNING GROOVES◆ Sony Music Video	12.98
10	6	15	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
11	12	171	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◇ GoodTimes Home Video 7032	19.99
12	8	127	THE GRIND WORKOUT: FITNESS WITH FLAVA◇ Sony Music Video 49796	12.98
13	11	25	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
14	14	73	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
15	10	9	CRUNCH: BURN & FIRM IN 30 MINUTES Anchor Bay Entertainment SV10284	9.99
16	15	25	CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026	9.99
17	RE-ENTRY		DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
18	RE-ENTRY		CRUNCH: CARDIO GROOVE Anchor Bay Entertainment SV10094	9.98
19	20	25	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	19.98
20	17	105	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

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(Continued from page 77)

ing sure that we get penetration.”

Suppliers and retailers agree that too-hot-for-TV programs are perfect for combo chains. The Trans World source says the retailer has not yet decided whether it will carry the “Jerry Springer” tape.

But, he notes, “‘South Park’ did extremely well. A lot of the basic demographics [of our customers and audiences for both shows] are the same—males age 18 to 25.” Those customers, he adds, are much less likely to find the product offensive, thanks to the CDs they buy. “Music store customers are used to explicit lyrics,” he says.

In addition, Trans World is doing extremely well with licensed merchandise associated with the Comedy Channel show. “Anything ‘South Park’ is huge,” he maintains.

Trade sources agree that when it comes to controversial videos, the more graphic, the better. “You get to see everything in the show, completely uncensored. The language isn’t deleted. You see the nudity. You see the fights,” notes Darren Howell, VP of marketing for Real Entertainment, which produced and distributes the Jerry Springer cassette. “There are some shows that deal with exotic dancers and people who want to pose nude.”

Real plans to take advantage of Springer’s notoriety by releasing three compilations of segments exactly as they appeared on TV, with curses bleeped out and the nudity digitized. “Jerry Springer: Bad Boys And Naughty Girls,” “Jerry Springer: Secrets And Surprises,” and “The Best Of Jerry Springer” are supposed to attract outlets not comfortable with the unexpurgated versions.

Demand is pressuring stores that traditionally pass on racy product to give some thought to carrying the Springer collection. “People from all areas are requesting the tape,” notes Matt Feinstein, president of Marbles Entertainment, whose 12 outlets are operated as concessions inside southern California supermarkets.

“The demand is high everywhere. It doesn’t matter about income, race, location; everybody wants to see it,” Feinstein acknowledges.

Business is being solicited outside stores, vendors’ traditional route around reluctant retailers. As it did with “Cops,” Real Entertainment has offered “Jerry Springer” via direct response on TV. Many of those copies have found their way onto retail shelves before the cassette becomes widely available July 21.

“We ordered a few copies through the 800 number,” says Feinstein. “It’s done really well. Any of the stores that have it have a waiting list of people waiting to rent the tape. It’s one of the most requested videos in our stores. In each store that has it, there are waiting lists over a page long.”

Feinstein notes that although he initially had some trepidation about the release, the jacket art of “Jerry Springer: Too Hot For TV” is “tame.” And, he says, he takes precautions before letting the tape leave the premises.

“Whenever we do rent out the Springer video, we make sure that the employee notifies the customer of the content,” Feinstein says. “We will not let it go out to anybody under 18.”

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	1	3	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
2	6	4	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
3	12	3	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
4	2	7	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
5	7	5	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
6	5	6	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
7	8	8	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
8	3	9	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
9	4	7	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert Oe Niro
10	11	4	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
11	19	3	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy
12	13	5	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
13	10	12	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
14	30	2	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
15	15	13	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
16	14	9	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
17	9	11	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
18	38	2	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
19	16	16	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
20	21	5	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
21	18	8	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
22	17	7	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
23	NEW ▶		THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny OeVito
24	22	3	PLAYING GOD (R)	Touchstone Home Video Buena Vista Home Entertainment 10443	David Duchovny Timothy Hutton
25	24	10	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
26	20	9	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
27	NEW ▶		FIRESTORM (R)	FoxVideo 2773	Howie Long Suzy Amis
28	NEW ▶		HOME ALONE 3 (PG)	FoxVideo 2763	Alex O. Linz
29	23	15	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
30	28	6	MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly
31	NEW ▶		MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
32	26	13	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
33	25	20	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
34	27	12	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
35	29	2	SHALL WE DANCE (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 12606	Koji Yakusho
36	37	6	ANASTASIA (G)	FoxVideo	Animated
37	NEW ▶		THE SWEET HEREFTER (R)	New Line Home Video Warner Home Video N4654	Ian Holm
38	36	14	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
39	NEW ▶		DEADLY CHINA DOLLS (NR)	Arena Home Video Xenon Entertainment 236	Cynthia Rothrock Michelle Yeoh
40	32	10	BEAN (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Top Music Videos

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★★ NO. 1 ★★						
1	NEW ▶		ALL ACCESS VIDEO Jive/Zomba Video 41589-3	Backstreet Boys	LF	19.98
2	1	4	STREETS IS WATCHING Def Jam Home Video PolyGram Video 56821	Jay-Z	LF	14.95
3	2	19	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
4	6	29	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
5	5	29	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
6	4	3	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF	29.99
7	3	21	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
8	7	28	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
9	8	41	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
10	9	25	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
11	11	33	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF	24.95
12	12	7	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF	29.99
13	10	17	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
14	NEW ▶		SELTZER 2-THE LONG FORM VIDEO Forefront Video Chordant Dist. Group 24508	Various Artists	LF	9.95
15	13	28	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
16	15	11	AFTER DARK Roadrunner Video 987	Type O Negative	LF	19.98
17	20	6	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	LF	19.98
18	14	16	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF	19.98
19	17	53	I'M BOUT IT ▲ No Limit Video Priority Video 53423	Master P	LF	19.98
20	NEW ▶		LYNYRD SKYNYRD LIVE: THE CONCERT VIDEO CMC Records International 88303-3	Lynyrd Skynyrd	LF	19.98
21	16	30	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
22	19	7	MY ALL Columbia Music Video Sony Music Video 78846	Mariah Carey	VS	3.95
23	18	62	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
24	22	136	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
25	29	88	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
26	21	7	MICHAEL CRAWFORD IN CONCERT Warner Home Video 36420	Michael Crawford	LF	19.98
27	24	232	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
28	23	185	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
29	28	76	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
30	38	63	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
31	35	18	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF	19.98
32	27	8	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF	29.95
33	30	156	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
34	32	37	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
35	25	16	LIVE IN HYDE PARK Warner Reprise Video 3-38473	Eric Clapton	LF	19.98
36	31	46	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
37	RE-ENTRY		THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF	19.98
38	36	32	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
39	34	15	WOW-GOSPEL 1998 Verity Video 43109-3	Various Artists	LF	19.98
40	RE-ENTRY		LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

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ACT DEVELOPMENT SEEN AS CRUCIAL

(Continued from page 66)

sustain unrealistic costs.

Dubious economics were also the focus of remarks by Michael Hosking, managing director of Hong Kong-based Midas Promotion, and Michael Gudinski, executive chairman of the Mushroom group, who also has an interest in the concert business through Australia's Frontier Touring Co. "Some record companies," said Gudinski, "have lost the plot on the difference between promotion tours and showcase dates."

The latter are "killing" the concert market, added Hosking, citing Denmark's Aqua. At a showcase at one Singapore venue, he said, "people got to see a show [by the Danish group] for \$15 including two drinks. After that, people simply won't pay for concert tickets [by the act]."

Likewise, Hosking stated, after an appearance by Def Leppard at a Hard Rock Cafe in front of 1,800 people, "the demand for tickets at a bigger venue wasn't there."



EMI Music Asia president Matthew Allison predicts significant changes in future Asian A&R practices during a conference panel.

The Midas executive suggested an alternative: showcases or track dates that involve a concert promoter ("who organizes the gig and gets some money for the band") rather than a club owner whose costs are underwritten by the label. "Concert promoters can work together, or against each other," he said. "What's it going to be?"

COMBATING PIRACY

(Continued from page 66)

and more people are expecting to get stuff for nothing."

John McLellan, partner in Hong Kong entertainment law firm Haldanes, told the session that possible solutions to the region's burgeoning piracy problem include:

- Education of the public as to the value of intellectual property;
- Tracing and confiscating proceeds from criminal activities in order to put pressure on the higher echelons of organized-crime groups involved in piracy;
- Criminalization of possession of stolen goods;
- Imposition of trade sanctions by countries such as the U.S. on territories in which intellectual-property rights are not adequately protected.

PolyGram Far East president Norman Cheng noted, "Piracy is not country-by-country, it's a global thing. We [as an industry] are way behind."

Britton suggested the possibility of making landlords of stores selling pirated product subject to prosecution, but Giouw described such an approach as "difficult." He said, "The main problem in Asia is high manufacturing capacity, not so much at the retail end."

Giouw noted that the region's eco-

nomics crisis is making the fight more difficult since governments are hard-pressed to divert scarce funds to such efforts. His comment was echoed by Julio Ribeiro, the Indian Music Industry's chief coordinator for intellectual-property rights. "Anti-piracy is very low on the government's list of priorities," said Ribeiro, a former police commissioner in Mumbai (Bombay). "India's intellectual-property laws are very good, but they are not enforced."

ASIAN PRACTICES

(Continued from page 66)

Kong resident for 27 years, is recognized for developing the Lan Kwai Fong area (he compared it to New York's SoHo) and for his fashion interests. In his keynote speech, he declared that the music industry must improve its marketing strategies to the level of the fashion business in Asia.

"There are definitely similarities between both industries," he said. "But the music industry must be more open to change, quicker to change, more broad-minded."

Zeman pointed out that in fashion, as in other consumer-goods sectors, young Chinese consumers "are no different than [young people] anywhere in the world. They all have mobile phones, go to discos, listen to music, surf the Internet, and spend, spend, spend on the latest fashions. Now these kids are the consumers of tomorrow."

Yet when dealing with them, Zeman reiterated, businesspeople must understand the Asian culture. "When [foreign companies] come out here—especially Americans—they think, 'Well, we do business this way in the U.S., so this is the way we want to do business here.'"

These companies have no patience, no understanding, and they are arrogant, Zeman continued. "I try to understand the people and then fit my way of doing business to match the Chinese way. It is impossible to change a culture. Remember, it is older than you are."

CYBER-IDOL

(Continued from page 66)

programming choices, such as streamed U.S. radio stations.

"We're blazing a new trail on the Internet," Rosen told AMC delegates.

Online music shopping offers labels and other content providers tremendous advantages in terms of obtaining information about their actual and potential customers, he said.

Noting that Music Boulevard now has some 350,000 titles available, Rosen said that while the U.S. accounts for 80% of the firm's business—with Japan in second place—the company's goal is to set up a series of "fulfillment hubs" around the world in order to get product to customers as quickly and efficiently as possible.

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Rocking For Tibet. As part of WNNX (99X) Atlanta's Save Tibet Concert, performer Joan Osborne was presented with a plaque of appreciation. Joining in the collective handshake were Steve Barnes and Jimmy Baron from "Morning X," Osborne, PD and "Morning X" air personality Leslie Fram, and music director Sean Demery. As part of the event, Baron and Fram were granted a 15-minute interview with the Dalai Lama; according to the station, it was the only radio, TV, or print interview he agreed to during his four-day stay in Atlanta.

Can Rock Acts Learn From Country?

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

In country radio, observers say, the station visit is the foundation upon which country labels build their acts' success stories. It's absolutely mandatory that a full-scale radio tour to 150-200 reporting stations across the country takes place before the first single is serviced. Artists cross paths in station lobbies as one goes in to play just as another comes out.

Certainly rock radio is no stranger to the artist visit, as countless benefit CDs will attest, each with its own unplugged versions of today's hits as recorded in a station's studios. But there is a difference. Consultant Tom Barnes recently pointed out that rock labels should follow the example of country labels maintaining a strong connection between the artist and their fans and radio. And most programmers who have worked both rock and country can attest that the level of artist accessibility is greater in the latter format. But not everybody we spoke with is sure that the one-on-one approach would translate when stacks of Marshall amps are involved.

Rock radio veteran John Sebastian is PD of country KZLA Los Angeles. He says, "From day one, I was blown away at the line of not only baby acts but well-known acts that came through the station."

He notes that in country, artists are so open that they seem like cousins. "They are virtually unavailable in the rock realm. I don't know what happened that country all of a sudden figured out that this would be a real boon to their artists' careers."

"Country artists are easier to get to," adds Doug Hamand, operations manager of rock station WKQQ Lexington, Ky., and country sister WBUL-FM. "They're more approachable than on the pop side, where once they get a record on the radio, here comes the ego. You can't touch him, you can't speak to him, you have to stand in a line backstage and not say anything, not move." In contrast, "backstage at a country show, these guys are coming up to you and putting their arm around you, taking pictures with you."

REBA'S HERE TO SEE YOU

Sebastian tells of frequent visits and E-mails from Reba McEntire and even mentions that he and Garth Brooks are "talking about having dinner sometime. That would be like having dinner with Mick Jagger, Elton John, or Billy Joel." When it is pointed out that he is, after all, in L.A., Sebastian replies, "I hear the same story wherever I go, Lubbock, Phoenix, Cleveland."

Sebastian also notes "a sincerity to their approach to meeting you that bowls me over, where sometime you got the feeling with other formats, even in those rare circumstances where a band does come by, [that] they are going through the motions and supposed to do this. With country artists, it's like, 'I really appreciate any opportunity I can to meet you and play my music.'"

Clear Channel Orlando, Fla., operations manager Chris Kampmeier, whose duties now include oversight of modern adult WSHE, programmed now-defunct country WYNY New York. He says, "One of the things that differentiates country artists compared with rockers when they're making the rounds is that the country performers know that if they play it right, it is a lifetime career." But, he says, rock musicians know their life expectancy is a bit more tenuous, so they don't put as much effort into it as he saw in his country days, and it's evident in "their attitudes and their relationships and the extent to which they reach out to their fans."

'Country artists are very good at staying in touch and having a personal touch'

Yet Kampmeier does see a similarity between country artists and today's modern adult acts. "They're very down to earth, very easy-going, very happy to meet anybody they could, comfortable playing in the conference room. It could be that the music has more of an acoustic foundation, but [the artists have] a hungry attitude."

ROCK NOT ALL THAT BAD

Not all rock heavyweights are that aloof. Hamand says that when Aerosmith was in the area, WKQQ broadcast live from the venue and was joined on the air by all the band members. "For Aerosmith to do what they did for us was phenomenal. They had a lot of fun with us, took a lot of calls," says Hamand.

As Susquehanna's director of programming in Dallas and Atlanta, Brian Philips works with country KPLX Dallas and modern WNNX (99X) Atlanta. Country artists, he says, "are very good at staying in touch and having a personal touch," although Philips thinks the industry could be "a lot more inventive with how we use the artist's time" than

plunking them down in a conference room. He cites the work he's done at 99X, where the artists are involved with charity events, bringing them closer to their audience, to the benefit of both parties.

And Philips compares the tireless outreach of country artists, regardless of market size, with baby acts at the modern format. "In Atlanta, we've gotten really used to seeing a lot of artists. Almost every day there's somebody stopping in."

IT CAN BACKFIRE

But V2 VP of promotion Matt Pollack believes that rock has had more than its fair share of artist visits. "As a label, you have to be real cognizant that this is not a new concept," he says. "But it's so overdone, [that] unless the artist is so exceptional, it's diluted. I only do it with the artists that lend themselves to that environment. Some artists have the kind of voice where the room is so quiet you can hear a pin drop." But, Pollack recalls, "it's backfired in a couple of instances. An artist may have a terrific voice and you bring them into a room and it fails—it's embarrassing."

Pollack cites Alanis Morissette as one example of an artist helped by a station tour. "I remember Alanis Morissette going to every station she could. That's what won them."

"Everybody's come in and done these things, and people never forget that Alanis Morissette played in our conference room," Philips adds.

CONFERENCE ROOM AS STUDIO

But not every rock act will come across in a conference room. Pollack says that hard rock groups in particular just don't sound the same unplugged. "A country artist I can see doing very well, because a lot of the music sonically comes in that mold," he says. "What works so well is [that country] songs lend themselves to intimate settings."

John Perrone, national director of alternative radio promotion for TVT Records, agrees that when it comes to some rock acts, sitting down with an acoustic guitar in a crowded conference room may not be the way to go. Citing Gravity Kills and Sevendust, Perrone says that if he encountered a programmer who wasn't playing his bands, he'd "bring them to the venue to see them playing live and then maybe introduce them to the band. "You want to show what they can do live," Perrone says. "We did a lot of radio festivals on the first record for Gravity Kills. Those kids flipped out when they played their single," and that sells a programmer, too.

Perrone says Gravity Kills has embraced the country philosophy of
(Continued on next page)

newsline...

GROUP OWNER NEWS. With the closing of CBS' \$2.6 billion acquisition of American Radio Systems, the latter's three co-CEOs—Don Bouloukos, John Gehron, and David Pearlman—assume those duties for CBS. Pearlman adds oversight of top 40 WXYV Baltimore. Meanwhile, to fulfill Justice Department antitrust requirements, Jacor swaps WKNR-AM Cleveland for Capstar's WTAE-AM Pittsburgh.

JONES TAKES OVER MEDIAAMERICA. Jones Radio Network (JRN) parent Jones International Networks Ltd. picks up MediaAmerica, the largest independent marketer of national radio programs in the U.S. MediaAmerica founders Gary Schonfeld and Ron Hartenbaum will maintain their New York base and get executive posts in Jones International Networks as co-CEOs of radio operations, overseeing all advertising sales and programming. The deal will make JRN the largest independent radio network in the U.S. Terms were not disclosed.

WRKR SWEEPS HOUSE. New rock WRKR Detroit PD Steve Sinicropi has let go of PD John Gorman, promotion/marketing director Jim Marchyshyn, and music director Matt Surena. Ratings have been stagnant for 18 months. The station says that it is not looking toward a format change.

ABRAMS MOVES TO DARS. Lee Abrams is named the new senior VP of content and programming for American Mobile Radio Corp., one of the two satellite proponents vying to broadcast digital radio—DARS—to the masses. Abrams has been a radio consultant/programmer for more than 30 years.

WLUP: CLASSIC ROCK. The Chicago Tribune reports that classic rock WLUP (the Loop) is now using the "Classic rock that really rocks" handle popularized by WLAC-FM Nashville and WWBR Detroit, among others. It's the first time WLUP has officially called itself classic rock within the industry.

WHUR CANCELS JOYNER. After weeks of rumors, adult R&B WHUR Washington, D.C., confirms that ABC Radio Networks will not renew its contract with the station for the syndicated Tom Joyner morning show, which ends in July. Although there is no confirmation from Radio One, speculation is that the program will end up on adult R&B rival WMMJ (Majic 102.3) and possibly at other Radio One properties. In other R&B news, Las Vegas gains its first R&B outlet, as modern rock KEDG (the Edge) flips to adult R&B as KISF (Kiss FM). PD Fitz and the previous air staff are still in place, at least for the transition. Barry White is doing the drops.

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5	4	4	22	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
6	5	5	17	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
7	6	7	21	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
8	15	17	9	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
9	9	10	42	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
10	14	12	11	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
11	7	6	28	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
12	12	14	9	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
13	13	9	38	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
14	16	16	8	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
15	11	8	15	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
16	10	11	14	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
17	17	15	49	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
*** AIRPOWER ***					
18	20	22	8	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
*** AIRPOWER ***					
19	25	24	7	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT
20	19	19	35	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
21	18	13	17	A PROMISE I MAKE ELEKTRA 64115/EEG	◆ DAKOTA MOON
22	24	27	3	OOH LA LA WARNER BROS. ALBUM CUT	ROD STEWART
23	23	21	19	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
24	22	23	6	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
25	26	25	4	I HONESTLY LOVE YOU MCA NASHVILLE 72053	◆ OLIVIA NEWTON-JOHN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	1	19	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 9 weeks at No. 1
2	2	3	15	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
3	3	4	12	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
4	4	2	33	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
5	7	8	8	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
6	5	5	30	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
7	6	6	21	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
8	9	11	6	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
9	8	7	19	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
10	11	12	9	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
11	12	14	11	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
12	10	10	13	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
13	14	16	10	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
14	13	9	41	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
15	15	13	32	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
16	16	15	17	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
17	17	17	60	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
18	18	20	8	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
19	19	18	51	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
20	22	23	22	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
21	21	22	7	HEROES EPIC ALBUM CUT	◆ THE WALLFLOWERS
22	20	21	19	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
23	26	29	6	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
24	24	27	13	KNOW WHAT YOU MEAN ARISTA AUSTIN 13095/ARISTA	◆ SISTER 7
25	28	30	26	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

Kiss 108 Boston Hosts 19th Annual Granddaddy Of Radio Shows

Top 40 WXKS (Kiss 108) Boston hosted its 19th annual Kiss Concert May 30, bringing nearly two dozen acts to town. The event, which is regarded by the industry as the originator of radio shows, was broadcast live over pay-per-view—the first radio concert ever aired as such—including performances by Shania Twain, Third Eye Blind, the B-52's, Meredith Brooks, Lisa Loeb, Blessid Union Of Souls, Sister Hazel, Billie Myers, and Dakota Moon. Other performers were matchbox 20, Sarah McLachlan, Backstreet Boys, Mariah Carey, and

Vonda Shepard. Proceeds from the three-hour event went to the Genesis Fund, which provides services to children with birth defects. Over the

past 12 years, the Kiss concerts have raised more than \$550,000 for the charity. This year's show attracted 19,900 fans.



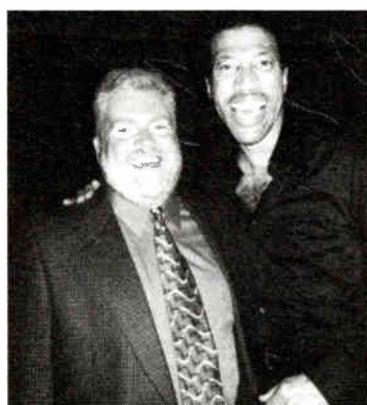
The crew of Kiss 108's "Matty In The Morning" show got "Grease'd" with "You're The One That I Want." Oh, and guest Olivia Newton-John sang along, too, during the sold-out Kiss Concert 19. Pictured at top, are Sue Tabb, Matt Siegel, Newton-John, Billy Costa (as Sandy!), and Corinne Hatcher. Shown at bottom are Randy Scott and Jimmy DelPonte.



Rock and Roll Hall of Fame inductee and Kiss 108 personality Dale Dorman inquires about braiding his hair with Paula Cole backstage during the station's all-day concert.



Kiss 108 music director David Corey, center, joins members of Dakota Moon during the Kiss Concert 19 pre-party at the Boston Harbor Hotel.



Kiss 108 PD John Ivey speaks truly with Lionel Richie at the station's Friday night pre-party.



Kiss Concert 19 performer Sarah McLachlan does the schmooze thing backstage. Shown, from left, are Kiss 108 PD John Ivey, air personality Skip Kelly, Arista's Paul Barrett, McLachlan, Kiss music director David Corey, and Arista's Ken Lane.

CAN ROCK ACTS LEARN FROM COUNTRY?

(Continued from preceding page)

getting out there and meeting the fans. "Every band should do it," he says. "There shouldn't even be a question." For the first Gravity Kills album, Perrone says, "they played every one of the radio festivals, and they have those autograph booths. Each band only gets a half-hour to meet their fans. Last time around, in Dallas at the Edgefest and in Houston at Buzzfest, they had their time, and then they were leaving but still had a line of fans. They sat there for an hour and a half to two hours meeting their fans, signing autographs and getting their picture taken with the fans. These kids remember this. This is the way they keep in touch with their fans."

To Clear Channel's Kampmeier, this is not necessarily so much an issue for labels as for management. "For any young person attempting to build a career, making as many friends as you can both among listeners and businesspeople is going to help your career growth. And stations are certainly willing to devote a lot more energy to developing a new artist when the artist makes themselves available."

GIVING FACE

Susquehanna's Philips says, "It's a fundamental business truth that if you meet someone face to face and especially if you get some follow-up, it's great. It's essential to getting to

the next level." When an artist makes that personal connection, "it helps in this era of too many records, too many artists, and too many signings."

From the record side, V2's Pollack would like nothing more than an artist who is as much a promotion animal as he is. "There's no bigger magic than when the artist is their own self-promoting machine. Some of the most successful acts are those that understand what promotion does," he says. "I've seen artists basically get themselves played on the radio. They went in there and worked the hallways, everyone from the receptionist to the GM. So by the time they opened their mouth to sing the song, they had the station in their hands."

Chicago's Stabbing Westward is experiencing the music equivalent of puberty. The five-some recently relocated to a new town (Los Angeles) and is trying to make new friends for its blend of industrial and pop. And, of course, emotions are running rampant.

"This record shows musical growth, as we finally became comfortable with our genre," says vocalist/guitarist Christopher Hall. "We are all hardcore fans of bands like the Knack, Cheap Trick, and Depeche Mode. And I'm not the standard aggressive singer. But we were afraid to embrace that influence because we were industrial, and [Ministry's] Al Jourgensen taught us pop was evil."

After too many Nine Inch Nails comparisons,

the act tweaked its sound, which produced a dark, brutal album that ends on a hopeful note. "We stopped worrying and threw out any preconceived notions. The separate camps wrote songs. Then,



"Many people, including myself, wait for someone to swoop down and make life better" —Christopher Hall, Stabbing Westward

we arranged them in a cohesive way to create distinct emotional movements, in the way classical music is. It's a concept album of sorts."

Hall says it demonstrates the roller coaster of

life with "the ways to screw up, relationships, the downer narcotic part, and the adrenaline rush when you realize who you are and like it."

Pertaining to the relationships subject is "Save Yourself," at No. 22 this issue. "Many people, including myself, wait for someone to swoop down and make life better," he says. "But it doesn't work that way. You have to take responsibility to fix what is wrong in your life and save yourself."

Hall believes wholeheartedly in the moral but admits he needs help on the darkest days, such as when bandmate Andy Kubiszewski fractured his collarbone pre-tour. "It's not the best-case scenario, but reunites us with old pals [Chris Vrenna and Geoff Dugmore], and they hold their own."

Billboard®

JUNE 20, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	1	13	3 weeks at No. 1	I LIE IN THE BED I MAKE	BROTHER CANE
2	2	22		BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND
3	3	18		TORN	CREED
4	5	7		HEROES	THE WALLFLOWERS
5	9	14		SAVE YOURSELF	STABBING WESTWARD
6	6	18		FUEL	METALLICA
7	8	9		WISHLIST	PEARL JAM
8	7	8		FIRE IN THE HOLE	VAN HALEN
9	10	5		AVA ADORE	THE SMASHING PUMPKINS
10	4	10		MOST HIGH	JIMMY PAGE & ROBERT PLANT
11	11	9		SLAM DUNK	DLR BAND
12	13	4		I DON'T WANT TO MISS A THING	AEROSMITH
★★★AIRPOWER★★★					
13	26	3		THE DOWN TOWN	DAYS OF THE NEW
★★★AIRPOWER★★★					
14	20	4		SPACE LORD	MONSTER MAGNET
15	14	25		SHELF IN THE ROOM	DAYS OF THE NEW
16	12	17		CUT YOU IN	JERRY CANTRELL
★★★AIRPOWER★★★					
17	21	5		CIGARETTES AND ALCOHOL	ROD STEWART
18	15	14		CLOSING TIME	SEMISONIC
19	17	27		SEX AND CANDY	MARCY PLAYGROUND
20	18	43		MY OWN PRISON	CREED
★★★AIRPOWER★★★					
21	22	8		IRIS	GOO GOO DOLLS
22	16	21		MY HERO	FOO FIGHTERS
23	19	10		DON'T DRINK THE WATER	DAVE MATTHEWS BAND
24	23	11		SHIMMER	FUEL
25	27	4		MY SONG	JERRY CANTRELL
26	31	3		PREMONITION	JOHN FOGERTY
27	25	11		REAL WORLD	MATCHBOX 20
28	24	12		SHE'S GONE	ERIC CLAPTON
29	32	4		SHINING IN THE LIGHT	JIMMY PAGE & ROBERT PLANT
30	28	18		USE THE MAN	MEGADETH
31	30	7		THE WAY	FASTBALL
32	NEW	1		WHAT'S THIS LIFE FOR	CREED
33	34	5		MONSTERSIDE	ADDICT
34	33	5		THAT SONG	BIG WRECK
35	36	5		LUCY	CARAMEL
36	29	8		I WILL STILL BE LAUGHING	SOUL ASYLUM
37	35	7		BE QUIET AND DRIVE (FAR AWAY)	DEFTONES
38	40	4		HOME	ECONOLINE CRUSH
39	RE-ENTRY	23		GIVEN TO FLY	PEARL JAM
40	NEW	1		PARK AVENUE	GIRLS AGAINST BOYS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

JUNE 20, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	1	15	4 weeks at No. 1	CLOSING TIME	SEMISONIC
2	2	11		IRIS	GOO GOO DOLLS
3	4	5		AVA ADORE	THE SMASHING PUMPKINS
4	5	15		SHIMMER	FUEL
5	3	18		THE WAY	FASTBALL
6	8	11		FLAGPOLE SITTA	HARVEY DANGER
7	6	11		PUSH IT	GARBAGE
8	7	11		DON'T DRINK THE WATER	DAVE MATTHEWS BAND
9	10	7		HEROES	THE WALLFLOWERS
10	9	17		WISHLIST	PEARL JAM
11	13	8		INSIDE OUT	EVE 6
12	11	20		I WILL BUY YOU A NEW LIFE	EVERCLEAR
13	12	11		JUMP RIGHT IN	THE URGE
14	15	9		SPARK	TORI AMOS
15	19	7		SAINT JOE ON THE SCHOOL BUS	MARCY PLAYGROUND
16	18	8		LUCKY MAN	THE VERVE
17	14	12		REAL WORLD	MATCHBOX 20
18	16	9		REDUNDANT	GREEN DAY
★★★AIRPOWER★★★					
19	34	2		INTERGALACTIC	BEASTIE BOYS
20	17	34		SEX AND CANDY	MARCY PLAYGROUND
21	20	9		WHAT I DIDN'T KNOW	ATHENAEUM
22	22	13		SAVE YOURSELF	STABBING WESTWARD
23	21	16		ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES
24	23	7		SONG FOR THE DUMPED	BEN FOLDS FIVE
25	NEW	1		ONE WEEK	BARENAKED LADIES
26	30	3		WALKING AFTER YOU	FOO FIGHTERS
27	32	4		GET 'EM OUTTA HERE	SPRUNG MONKEY
28	26	23		MY HERO	FOO FIGHTERS
29	24	19		TORN	NATALIE IMBRUGLIA
30	25	8		I WILL STILL BE LAUGHING	SOUL ASYLUM
31	28	9		TIME AGO	BLACK LAB
32	31	12		UNINVITED	ALANIS MORISSETTE
33	37	2		TRULY, TRULY	GRANT LEE BUFFALO
34	33	6		KIND & GENEROUS	NATALIE MERCHANT
35	36	5		4 AM	OUR LADY PEACE
36	27	14		LOSING A WHOLE YEAR	THIRD EYE BLIND
37	29	15		FROM YOUR MOUTH	GOD LIVES UNDERWATER
38	35	4		DEBBIE	THE B-52'S
39	NEW	1		AIRPORT SONG	GUSTER
40	39	25		GIVEN TO FLY	PEARL JAM



HITS! IN TOKIO

Week of May 24, 1998

- 1 Black Velveten / Lenny Kravitz
- 2 Deeper Underground / Jamiroquai
- 3 Push It / Garbage
- 4 Ain't That Just The Way / Lutricia McNeal
- 5 Ray Of Light / Madonna
- 6 Falling For You / Tamia
- 7 My Heart Will Go On / Celine Dion
- 8 Everything's Gonna Be Alright / Sweetbox
- 9 Yuganda Taiyou / UA
- 10 Say You Love Me / Simply Red
- 11 Why Can't We Be Friends? / Smash Mouth
- 12 Brighter Days / Sybil
- 13 Hinoatarubasho / Misia
- 14 Lay Me Down / Meja
- 15 Heaven's What I Feel / Gloria Estefan
- 16 Ava Adore / The Smashing Pumpkins
- 17 Teardrop / Massive Attack
- 18 Home / Sean Lennon
- 19 Rewind / Celatia
- 20 The Hey Song / Speech
- 21 Don't Go Away / Oasis
- 22 The Cup Of Life / Ricky Martin
- 23 Dreams / The Corrs
- 24 Rock Your Baby / Lisa Maxwell
- 25 I Will Still Be Laughing / Soul Asylum
- 26 Top Of The World (Oie, Oie, Oie) / Chumbawamba
- 27 Kokomo / Baha Men
- 28 Torn / Natalie Imbruglia
- 29 Oh La La La / Attica Blues And Shinichi Osawa
- 30 I'm Not Dreaming / Elisha La'Verne
- 31 Easy Come Easy Go / Los Umbrellos
- 32 Ohh La La / Rod Stewart
- 33 Sexy / Los Amigos Invisibles
- 34 Earthbound / Conner Reeves
- 35 Operator / Inner Shade
- 36 Found A Cure / Ultra Nate
- 37 A Promise I Make / Dakota Moon
- 38 Kingyo / Bonnie Pink
- 39 Tsutsumikomuyouni... / Misia
- 40 Frozen / Madonna
- 41 Sylvie / Saint Etienne
- 42 Kiss The Rain / Billie Myers
- 43 The Sweetest Thing / Refugee Camp Featuring Lauryn Hill
- 44 Long Walk Back / Danny Wilde And The Rembrandts
- 45 There Will Be Love There - Ainoarubasyo / The Brilliant Green
- 46 Breath From Another / Esthero
- 47 Circus / Eric Clapton
- 48 All My Life / K-Ci And Jojo
- 49 My Father's Eyes / Eric Clapton
- 50 Brimful Of Asha / Cornershop

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

Voices Of Theory 'Say It' Proud, As Their Lush R&B Glides Beyond Racial Barriers

HEARING VOICES: Even Mariah was convinced.

As the budding R&B outfit **Voices Of Theory** was earning its performance stripes at the beginning of the decade, reigning diva Mariah Carey handpicked the group to warm up for her 1993 U.S. Music Box tour.

"She was actually taking pictures of us while we were practicing," affirms group member **James Cartagena**. "She told us that one day we were going to be famous and she wanted to have the pictures now. She was a sweetheart."

Performing with only keyboards and a beat box before 40,000 of Carey's fans was no small feat for a North Philadelphia-bred ensemble that had yet to release its first material nationally. But now, some five years later, these five guys—all between 21 and 24—are doing it for themselves.

Voices' "Say It," a soulful ballad gushing with reverence for the ladies, may talk like any number of R&B ballads flooding the marketplace, but the quintet's buttery harmonies and lush ripples of rhythm are striking a major chord with top 40 and R&B audiences.

In just the past month, the H.O.L.A. Recordings song has doubled its potency, rising on the Hot 100 from 30 to 21 to 17; this issue it's at No. 15. On Hot 100 Singles Sales, it rises to No. 16 this issue, and on Hot 100 Airplay, it resides at No. 47. On the R&B side, it's at No. 13 on Hot R&B Singles.

What makes the feat particularly triumphant is the fact that Voices Of Theory have beaten the odds and been accepted as an R&B-centered group—although the members of the act are Latino. "It's difficult to just be recognized in this business," says member **David Cordoba**. "To be Latino doing this kind of music and to succeed is really something special for us."

But behind the stigma, he explains, "we've always been around this type of music. Our generation and generations before us have been into it. The whole creation of hip-hop was African-American and Latino, starting with breakdancing and tagging and all that. So that vibe was always with us. We grew up with it and share passion for that type of music."

Adds Voices member **Hector Ramos**, "If Hootie could blow, we could blow. Ever since **Hootie & the Blowfish** came out, I've watched the boy on TV; here's this African-American doing this alternative music and sounding good. It just blew me away." Cordoba echoes with the achievements of alternative rock band **Living Colour** lead **Corey Glover**, who is black.

Voices Of Theory's success is also a proud feat for producer/songwriter/artist **Jellybean Benitez's** label H.O.L.A.—Home of Latino Artists. The group was signed as the

label's first act in 1996.

"Urban radio is a format where black programmers lean toward taking care of black artists, as it should be," says label VP of promotion **Joey Carvello**. "When they get this act and find out they're Latino, it can be



by Chuck Taylor

a tough sell. But we're seeing that it's working in a number of urban markets really well."

In some heavily populated Latino markets, in fact, radio stations are playing the song's Spanish version ("Dimelo"). Top 40 **KPTY** Phoenix has even gone so far as to create its own Spanglish version.

The important thing to the members of Voices Of Theory is that they're able to break down some stereotypes and inspire future Latino acts to steer from the expected.

"Most people look at us before they even hear the group and say, 'Aw, these guys should be doing salsa or freestyle music,'" says member **Eric Serrano**. "But when we do our stuff, we catch a lot of people off-guard. We believe our music is universal. It really doesn't matter what



VOICES OF THEORY

race or ethnic group you're from. It's what you feel."

"Let's stop all this stereotyping in the business," says Cordoba. "Let's break down the barriers and open some doors for Latinos so they can have somebody to look up to, somebody [about whom] they can say, 'If he can do that, I can, too.' 'A lot of these kids need a role model. Besides, it's gotten to the point where there's white kids that just want to get into hip-hop or reggae or dancehall. The lines don't matter anymore."

The group's self-titled album, which hit **Billboard's** Heatseekers chart in the June 6 issue, primarily holds true to lavish love songs. But perhaps to make a point, it opens with "Get Down," a streetworthy slice of hip-hop in which Voices Of Theory rap about "respect to crew" and "territory" and such.

The group members co-wrote three of the album's 12 cuts, and they worked with a number of prominent names in the industry, including executive producer **Benitez**, **Michael McCary** of **Boyz II Men**, **D-Moet**, **Soul For Real** producer **Roland Clark**, Carey producer **Malik Pendleton**, **Durell Bottoms**, and **Steve Morales**, who produced and co-wrote "Say It" with **Raymond Basora** and **Gerard McKetney** (and **Luis Cabarcas** on the Spanish version).

"He's dope," says Ramos of Morales. "He's my age and has done everything that any of us have done, so he speaks to me on my level. He's a cool cat to work with."

"This is the first song Steve has written, and now he's working with **Brandy and Silk**," adds group member **Mechi Cebollero**. "Hopefully, 'Say It' will make him an even bigger producer."

Working with **Boyz II Men's** McCary, meanwhile, was also a high for the guys. "We met them when they were doing their Christmas album," says Cartagena. "Ever since, they've been like family. They're from the neighborhood, too."

"When we were in the studio with him for this, he was like a drill sergeant on us. He told us a lot about the industry, what it's really like, and what to expect," says Cartagena.

"It was like going back to school for us," adds Ramos. "He's cool, like a big brother."

Such partnerships are admirable, considering the group's humble roots. Raised in the testy North Philly area, they met in high school, where Cartagena began collaborating with pianist **Cebollero**, who was producing music for local talent. **Cordoba**, **Ramos**, and **Serrano** were each singing for other local groups. In time, the five made the decision to come together as a group and performed wherever they could get gigs in the area.

Their singing abilities originated, perhaps not surprisingly, in church, which each member continues to embrace.

"R&B music is more about love and expressing how you feel about things. They used to call this soul," says Serrano. "Church shows you how to express your love. We feel like God blessed us to be together."

Adds Cordoba, "I think church helps everybody. Since we started in choir, we've learned how to use everything from the inside. Church teaches you how to feel down deep."

"We're doing this for the love of the music, to share what we feel," Serrano stresses. "It's really paying off. It's happening now, and we're all overwhelmed, like we're in denial. We hope to be in the business for a long time, because we want to share our love."

E-mail Chuck Taylor at ctaylor@billboard.com.

Nash Goes Back Home To WKCI And Takes It To No. 1

WHEN KELLY NASH landed in the PD slot at **WKCI** (KC101) New Haven, Conn., last October, it seemed like a perfect fit. Not only did Nash grow up listening to KC101, but he had already logged two tours of duty there. During that time, he held down every air shift.

The 10-year radio vet, whose first gig was at country **WKHT** Hartford, Conn., helped lead KC101 to its first No. 1 12-plus finish in six years in the recent winter book. Yet he remains as self-deprecating as ever. "[Former PD] **Tony Bristol** and the air staff set the table before I got here. All I had to do was not get in the way and mess things up."

Not entirely true, although Nash does note that when he left the station in '94, "it was going through what can best be called 'an experimental

phase,' but it sounded very confused. Although KC101 was never a true 18-24 top 40, but an 18-34 one, at that time it was mixing alternative and rock with rap. We'd play **Guns N' Roses** and **Soundgarden** with **Snoop** and **Warren G**."

"Tony came in and put it back on track. He brought back its top 40 heritage and added a lot of '70s hits to bring back the adults, so it sounded completely different by the time I came back. All I did was tighten up the list even more. I felt that we didn't need the '70s hits anymore, so I dropped them, and now we play fewer '80s hits, too."

Here's a recent hour: **Dave Matthews Band**, "Ants Marching"; **Natalie Imbruglia**, "Torn"; **Will Smith**, "Men In Black"; **Goo Goo Dolls**, "Iris"; **Mariah Carey**, "Fantasy"; **Gin Blossoms**, "Hey Jealousy"; **K-Ci & JoJo**, "All My Life"; **Talking Heads**, "Burning Down The House"; **Alanis Morissette**, "Ironic"; **Fastball**, "The Way"; **Spice Girls**, "Say You'll Be There"; **U2**, "Pride (In The Name Of Love)"; **Aerosmith**, "I Don't Want To Miss A Thing"; and **Chumbawamba**, "Tubthumping."

By the time Nash returned, the competitive arena had changed a bit. **WKSS** (Kiss 95.7) Hartford, "whose tower seems to be closer to us than it is to them, tries to deal with us, but we've been able to close them out of the market by just being local. Kiss covers a lot of area, from Hartford to Springfield, Mass. Promotionally, they're very aggressive all over the region. We're promotionally aggressive right here in New Haven.

That's the difference."

The big change, he says, is at **WEZN** Bridgeport, Conn., "which used to be a true AC. When we went experimental, they went very hot AC. Now they spend a lot of money in promotions like a top 40—except they're skewing slightly older. They're our major concern right now."

How did KC101 respond? Initially, "we used our marketing campaign to position them as the unhip alternative, citing the records they play by artists who our listeners perceive to be unhip. Then when we hit No. 1, we stopped that campaign to only promote ourselves—'If you want hit music, we're the place!'"

Of all the things contributing to **WKCI's** success, Nash cites the station's longstanding policy of being pro-

motionally aggressive. "KC101 is probably one of the most active stations in America, as far as getting its name out there and coordinating its promotion and sales staffs. We're out there seven nights a week, sometimes at two or three locations each night."

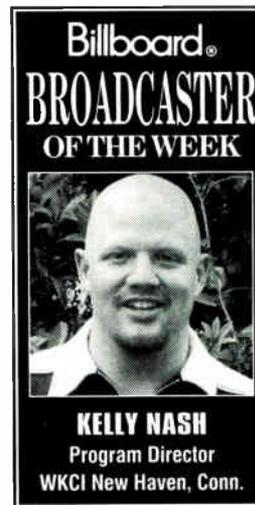
"We also do major-market-sized promos," he adds. "For the spring book, we're giving away thousands of dollars in prizes every day."

Besides programming, Nash inherited music director duties when **Jeff McCartney** left. Despite the potential for a time-management crunch, Nash claims to be comfortable with the double duty. He gets music input from consultant **Scott Shannon** and by calling other programmers.

Nash is also supported by a savvy air staff, largely made up of people Nash knew during his previous stints there. "Glenn Beck has been a morning fixture since at least 1991," he notes. "Samantha, our midday girl, was my intern when I was on the air. I knew afternoon personality **Michael Maze** when I did nights and he did nights at **Kiss**. Night jock **Kerry Collins** used to be a listener who became a character for me—**Butt-head**."

Says Nash, "We've had a TV campaign, a paper campaign, busboards and billboards everywhere. The research says the music is on target, the personalities are well-liked, and our promotions are the best—and we're promoting the heck out of them in every form of media known to mankind."

JEFF SILBERMAN



Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Mariah Carey, My All
- 2 Big Punisher, Still Not A Player
- 3 Brandy & Monica, The Boy Is Mine
- 4 Beenie Man, Who Am I
- 5 Chico DeBarge, No Guarantee
- 6 Usher, My Way
- 7 Mya & Sisqo, It's All About Me
- 8 Kscape, The Arms Of The One Who Loves You
- 9 Janet, I Get Lonely
- 10 Puff Daddy & The Family, Victory
- 11 Next, Too Close
- 12 Will Smith, Just The Two Of Us
- 13 Busta Rhymes, Turn It Up
- 14 The Lox, Money, Power & Respect
- 15 Charli Baltimore, Money
- 16 Public Enemy, He Got Game
- 17 Pras Michel F/O' Dirty Bastard, Ghetto Supastar
- 18 Sparkle, Be Careful
- 19 Destiny's Child, With Me
- 20 Missy Elliott, Hit 'Em Wit Da Hee
- 21 LSG, Door #1
- 22 7 Mile, Do Your Thing
- 23 Boyz II Men, Can't Let Her Go
- 24 Voices Of Theory, Say It
- 25 Jagged Edge, Gotta Be
- 26 Mechalie Jamison, Keep It Real
- 27 Public Announcement, Body Bumpin'
- 28 Playa, Cheers 2 U
- 29 Changing Faces, Same Tempo
- 30 Nicole, Make It Hot

★ ★ NEW ONS ★ ★

- Puff Daddy F/Jimmy Page, Come With Me
Master P, Thinkin' Bout U
AZ, What's The Deal
Tania, So Into You
98 Degrees W/Stevie Wonder, True To Your Heart
Tatyana Ali, Day Dreamin'
Aalyah, I'm Thinkin'
Aalyah, Are You That Somebody?
Nate Dogg/Warren G, Nobody Does It Better
Public Announcement, It's About Time
Smooth, He Thinks She Don't Know



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Faith Hill, This Kiss
- 2 Gary Allan, It Would Be You
- 3 Clint Black, The Shoes You're Wearing
- 4 Shania Twain, You're Still The One
- 5 LeAnn Rimes, Commitment

- 6 Tim McGraw, One Of These Days
- 7 Mark Willis, I Do (Cherish You)
- 8 Steve Warner, Holes In The Floor Of Heaven
- 9 John Michael Montgomery, Love Working On You
- 10 Reba/Brooks & Dunn, If You See Him/You See Her
- 11 Dwight Yoakam, Things Change *
- 12 Randy Travis, The Hole
- 13 Kenny Chesney, That's Why I'm Here
- 14 Garth Brooks, To Make You Feel My Love
- 15 Diamond Rio, You're Gone
- 16 Mindy McCready, The Other Side
- 17 Tracy Byrd, I Wanna Feel That Way Again
- 18 Keith Harling, Papa Bear *
- 19 Terri Clark, Now That I Found You
- 20 Vince Gill, If You Ever Have Forever In Mind *
- 21 The Mavericks, Dance The Night Away *
- 22 Jo Dee Messina, I'm Alright *
- 23 David Kersh, Wonderful Tonight *
- 24 Various Artists, One Heart At A Time *
- 25 Olivia Newton-John, I Honestly Love You *
- 26 Shana Petrone, Heaven Bound *
- 27 Tracy Byrd, I'm From The Country
- 28 David Lee Murphy, We Can't All Be Angels *
- 29 Collin Raye, I Can Still Feel You *
- 30 John Berry, Over My Shoulder *
- 31 Dixie Chicks, There's Your Trouble
- 32 LeAnn Rimes, Looking Through Your Eyes
- 33 Lee Ann Womack, Buckaroo
- 34 Michael Peterson, Too Good To Be True
- 35 Chely Wright, I Already Do
- 36 Sammy Kershaw, Matches
- 37 Hal Ketchum, I Saw The Light
- 38 Thompson Brothers Band, Back On The Farm
- 39 Cledus T. Judd, Wives Do It All The Time
- 40 Joe Diffie, Texas Size Heartache
- 41 Allison Moore, A Soft Place To Fall
- 42 Lisa Brokop, How Do I Let Go
- 43 Jeff Foxworth, Totally Committed
- 44 Milla Mason, The Strong One
- 45 Linda Davis, I Wanna Remember This
- 46 Big House, Faith
- 47 Mark Chesler, Used To Be Pain
- 48 Clint Daniels, A Fool's Progress
- 49 Wilkinson, Twenty-Six Cents
- 50 Jason Sellers, This Small Divide

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Brady Seals, I Fell
Cledus T. Judd, Every Night In The House Is Blown
Jeff Carson, Shine On
Michael Peterson, When The Bartenders Cries



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brandy & Monica, The Boy Is Mine
- 2 Mariah Carey, My All
- 3 Metallica, Fuel
- 4 Will Smith, Just The Two Of Us
- 5 Natalie Imbruglia, Torn
- 6 Janet, I Get Lonely
- 7 Goo Goo Dolls, Iris
- 8 The Wallflowers, Heroes
- 9 Sparkle, Be Careful
- 10 Pras Michel F/O' Dirty Bastard, Ghetto Supastar
- 11 K-Ci & JoJo, All My Life
- 12 Fastball, The Way
- 13 Aerosmith, I Don't Want To Miss A Thing **
- 14 Brian McKnight, Anytime
- 15 Next, Too Close
- 16 Matchbox 20, Real World
- 17 Semisonic, Closing Time
- 18 Puff Daddy, Come With Me
- 19 Cherry Poppin' Daddies, Zoot Suit Riot
- 20 Madonna, Ray Of Light
- 21 Cleopatra, Cleopatra's Theme
- 22 The Smashing Pumpkins, Ava Adore
- 23 Shania Twain, You're Still The One
- 24 Puff Daddy & The Family, Victory
- 25 Big Punisher, Still Not A Player
- 26 Usher, My Way
- 27 Mya & Sisqo, It's All About Me
- 28 Dave Matthews Band, Don't Drink The Water
- 29 Destiny's Child, No, No, No
- 30 Green Day, Redundant
- 31 Garbage, Push It
- 32 Green Day, Time Of Your Life
- 33 Lenny Kravitz, If You Can't Say No
- 34 Marcy Playground, Sex And Candy
- 35 Public Announcement, Body Bumpin'
- 36 Tori Amos, Spark
- 37 Master P, I Got The Hook Up
- 38 Matchbox 20, 3 AM
- 39 Janet, Together Again
- 40 Ice Cube, We Be Clubbin
- 41 Montell Jordan W/Master P, Let's Ride
- 42 Harvey Danger, Flaggpole Sitta
- 43 Sarah McLachlan, Adia
- 44 Busta Rhymes, Turn It Up
- 45 Fuel, Shimmer
- 46 Urge, Jump Right In
- 47 Backstreet Boys, Everybody
- 48 Will Smith, Gettin' Jiggy Wit It
- 49 Beastie Boys, Sabotage
- 50 Lord Tariq & Peter Gunz, Deja Vu

★ ★ NEW ONS ★ ★

- Rammstein, Du Hast
Aaliyah, Are You That Somebody?
Def Squad, Full Cooperation
Janet, Go Deep
Master P, Thinkin' Bout U
Brain McKnight, The Only One For Me
Natalie Merchant, Kind & Generous
Nicole, Make It Hot
Van Halen, Fire In The Hole



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Madonna, Ray Of Light
- 3 Marcy Playground, Sex And Candy
- 4 Shania Twain, You're Still The One
- 5 Goo Goo Dolls, Iris
- 6 Fastball, The Way
- 7 Natalie Merchant, Kind & Generous
- 8 Matchbox 20, 3 AM
- 9 Savage Garden, Truly Madly Deeply
- 10 Vonda Shepard, Searchin' My Soul
- 11 Dave Matthews Band, Don't Drink The Water
- 12 The Wallflowers, Heroes
- 13 Celine Dion, To Love You More
- 14 Babyface & Des'ree, Fire
- 15 Smash Mouth, Walkin' On The Sun
- 16 Sarah McLachlan, Adia
- 17 Mariah Carey, My All
- 18 Rod Stewart, Ooh La La
- 19 Third Eye Blind, How's It Going To Be
- 20 The Wallflowers, One Headlight
- 21 Paula Cole, Me
- 22 Third Eye Blind, Semi-Charmed Life
- 23 Sugar Ray, Fly
- 24 Bonnie Raitt, One Belief Away
- 25 Gloria Estefan, Heaven's What I Feel
- 26 Sister Hazel, All For You
- 27 Celine Dion, My Heart Will Go On
- 28 Semisonic, Closing Time
- 29 Paula Cole, I Don't Want To Wait
- 30 Fleetwood Mac, Landslide
- 31 Matchbox 20, Real World
- 32 Matchbox 20, Push
- 33 Cherry Poppin' Daddies, Zoot Suit Riot
- 34 Chumbawamba, Tubthumping
- 35 Edwin McCain, I'll Be
- 36 Johnny Cash, Folsom Prison Blues
- 37 Spice Girls, Say You'll Be There
- 38 Indigo Girls, Closer To Fine
- 39 B-52's, Love Shack
- 40 Billy Joel, Allentown
- 41 Debbie Gibson, Foolish Beat
- 42 Steve Winwood, Roll With It
- 43 Chris Isaak, Wicked Game
- 44 Queen, Bohemian Rhapsody
- 45 Counting Crows, Mr. Jones
- 46 Lisa Loeb & Nine Stories, Stay
- 47 Jewel, You Were Meant For Me
- 48 Foo Fighters, Big Me
- 49 Fiona Apple, Criminal
- 50 Shawn Colvin, Sunny Came Home

★ ★ NEW ONS ★ ★

- Johnny Cash & Willie Nelson, Folsom Prison Blues
Billie Myers, Tell Me
Garth Brooks, To Make You Feel My Love
98 Degrees W/Stevie Wonder, True To Your Heart

Music Video PROGRAMMING

Curren Comes To MTV; Box Changes Its Playlist Charts

NEW MTV EXEC: MTV has named Lois Curren senior VP of music development (Billboard Bulletin, June 9). Prior to joining MTV, she was an independent producer who had a development deal with Columbia TriStar Television. Curren will be responsible for MTV's music programming strategies and for creating new MTV series. Curren reports to executive VP of programming Brian Graden, and she will divide her time between MTV's New York and Los Angeles offices.

THE BOX'S CHARTS REVAMPED: In a move designed to improve the music industry's marketing of artists, the Box has revised its weekly playlist charts by providing more comprehensive data, including a designated market area (DMA) report for the top videos aired on the channel.

The Box Top 50 chart, previously based on viewer requests, is now based on the number of times videos are played on the network. The chart also lists the number of plays the clips received that week. In addition, the Box has a New Videos chart, listing the videos added to the

that might impact sales." In other Box news: Maria Ruiz has rejoined the network as music manager following a stint at peer-music... The Box's first telecast of a longform concert—Wyclef Jean's Haitian benefit show taped last month in Miami—will premiere at 9 p.m. EDT July 9.

NEW 'HARD ROCK LIVE' SEASON: VH1's "Hard Rock Live" concert series, which kicks off its second season July 10, has made some impressive strides since last season: The show will now be seen in more than 60 countries around the world, thanks to a deal brokered by the program's distributor, Warner Bros. International Television Distribution, and TBS International (Billboard Bulletin, May 29).

American Express has also signed on to be the exclusive global sponsor for "Hard Rock Live," making it the first time American Express has aligned itself with a worldwide TV show. There will also be a two-hour syndicated "Hard Rock Live" TV special in the U.S., which will feature highlights from the show's first season.

"Hard Rock Live" is named for the Hard Rock Cafe chain and features a wide variety of pop, rock, and R&B music. The first episode of the second season will feature the Pretenders. Upcoming episodes will feature Natalie Imbruglia, Boyz II Men, Hootie & the Blowfish, Trisha Yearwood, the Allman Brothers Band, Third Eye Blind, Ringo Starr, Ben Folds Five, Soul Asylum, Ani DiFranco, the Mavericks, Yes, Squeeze, the Moody Blues, and Earth, Wind & Fire.

Taped in New York, "Hard Rock Live" is produced by Cat & Mouse Productions in association with Warner Bros. Domestic Pay-TV, Cable & Network Features. The series will air in the U.S. Fridays at 7 p.m., Saturdays at midnight, Mondays at 7 p.m., and Thursdays at midnight (all times Eastern).



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 20, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Brandy & Monica, The Boy Is Mine

BOX TOPS

- Five, When The Lights Go Out
Usher, My Way
Master P, Thinkin' Bout U
Pras, Ghetto Supastar
'N Sync, Tearin' Up My Heart
Cleopatra, Cleopatra's Theme
Sparkle, Be Careful
Sarah McLachlan, Adia
Will Smith, Just The Two Of Us
Brian McKnight, The Only One For Me
Master P, I Got The Hook-Up
Big Punisher, Still Not A Player
Mase, 24 Hours To Live
Mya, It's All About Me
Missy Elliott, Hit 'Em Wit Da Hee
Backstreet Boys, Everybody
King T, Got It Locked
Treana, Naked On You
Unwritten Law, Teenage Suicide
Yousou N' Dour & Canibus, How Come
Three 6 Mafia, Late Night Tip
Chico DeBarge, No Guarantee (Remix)
Nicole, Make It Hot

NEW

- Aaliyah, Are You That Somebody?
B-52's, Debbie
Big Punisher/Fat Joe, Twinz
Black Eyed Peas, Joins & Jams
Boyz II Men, Doing Just Fine
Crystal Method, Comin' Back
Dakota Moon, Another Day Goes By
Gang Starr, Militia
Janet, Go Deep
Limp Bizkit, Sour
Public Announcement, It's About Time
Puff Daddy F/Jimmy Page, Come With Me
Sporty Thievez, Cheapskate
Unwritten Law, California Sky



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Cam'ron, 357 (Magnum P.I.)
David Garza, Discoball World
Big Wreck, That Song
Jeff Buckley, Everybody Here Wants You
Our Lady Peace, 4 A.M.
B-52's, Debbie
Lionrock, Rude Boy Rock
Catatonia, Mulder And Scully
DMX, Stop Being Greedy



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Puff Daddy F/Jimmy Page, Come With Me (new)
Rusty, Memories (new)
Hanson, River (new)
The Watchmen, Any Day Now (new)
Ben Folds Five, Song For The Dumped (new)
Five, When The Lights Go Out (new)
Smash Mouth, Can't Get Enough Of You (new)
Wild Strawberries, Pretty Lip (new)
Smashing Pumpkins, Ava Adore
The Rascalz, Northern Touch
Next, Too Close
Spice Girls, Stop
The Verve, Lucky Man
Love Inc., Broken Bones
The Tea Party, Release
Big Wreck, That Song
Madonna, Ray Of Light
The Watchmen, Stereo
Aqua, My Oh My
The Wallflowers, Heroes



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Dave Matthews Band, Don't Drink The Water (Heavy)
Dimitri From Paris, Sacre Francois (Heavy)
Ilya Kuryaki & The Valderamas, Jugo (Heavy)
Los Amigos Invisibles, Sexy (Heavy)
Metallica, Fuel (Heavy)
Morcheeba, Let Me See (Heavy)
Natalie Imbruglia, Big Mistake (Heavy)
Pulp, This Is Hardcore (Heavy)
Ricky Martin, La Copa De La Vida (Heavy)
Save Ferris, The World Is New (Heavy)
All Saints, Never Ever (Medium)
Goo Goo Dolls, Iris (Medium)
Green Day, Redundant (Medium)
La Ley, Tanta Ciudad (Medium)
Los Rabanes, Tu Me Disparas Balas (Medium)
Massive Attack, Teardrop (Medium)
Sabina & Paez, Lluve Sobre Mojado (Medium)
The Corrs, Only When I Sleep (Medium)
The Lighthouse Family, High (Medium)
Therapy, Church Of Noise (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Five Iron Frenzy, Handbook For The Sellout
Eric Champion, Natural
Tammy Trent, Welcome Home
SC Chapman, I Will Go Quietly
John Tesh F/James Ingram, Give Me Forever
Seven Day Jesus, Butterfly
Electrics, Get To Heaven
Jennifer Knapp, Undo Me
Grits, Plagiarism
Caedmon's Call, Piece Of Glass
CeCe Winans, Well Alright
Mayfiar Laundry, Lovely Feet



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Madonna, Ray Of Light
Tori Amos, Spark
Big Bad Voodoo Daddy, You & Me & The Bottle...
Eve 6, Inside Out
The Wallflowers, Heroes
Massive Attack, Teardrop
The Corrs, Dreams
McLachlan/Indigo/Jewel, Water Is Wide
Robbie Robertson, Unbound
Semisonic, Closing Time
MXPX, I'm OK, You're OK
Dr. Dre & LL Cool J, Zoom
Soul Asylum, I Will Still Be Laughing
One Minute Silence, A Waste Of Things...
Third Eye Blind, Losing A Whole Year
Green Day, Redundant
Paul Kelly, Tease Me
2 Skinnee J's, Riot Nrrrd
Boyz II Men, Can't Let Her Go
Babyface & Des'ree, Fire



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Brandy & Monica, The Boy Is Mine
Mya, It's All About Me
Big Punisher, Still Not A Player
WC, Cheddar
Usher, My Way
Tania, Imagination
Backstreet Boys, Everybody
Sparkle, Be Careful
Next, Too Close
Master P, I Got The Hook-Up

PRODUCTION NOTES

LOS ANGELES

Dave Meyers directed NX's "Funk In My Flow" and 69 Boyz's "Woof Woof."

Trisha Yearwood's "There Goes My Baby" video was directed by Rande St. Nicholas.

J. Jesses Smith directed C-Bo's "Money By The Tons," Marvaless' "Eyes On The Prize," and Lunasicc's "Too Much On It."

Dwight Yoakam directed his clip for "Things Change."

NEW YORK

Sonic Youth's "Sunday" was directed by Harmony Korine. The video stars Macauley Culkin.

Public Enemy shot "He Got Game" with director Spike Lee.

Moa's video for "Memory Cloud" was directed by Judy Troilo.

BANKRUPTCY BILL IS MOVING ALONG

(Continued from page 6)

opposition to the provision continues.

Opponents include members of the Congressional Black Caucus and artists' unions such as the American Federation of Television and Radio Artists and the American Federation of Musicians and their parent union, the AFL-CIO. The International Managers Forum (IMF) also opposes the provision.

The provision also leaves behind it a trail of bad feelings toward the RIAA by usually industry-friendly House members.

Incensed Judiciary Committee members Reps. John Conyers, D-Mich., and Maxine Waters, D-Calif., wrote in a "dear colleague" letter that the recording artist provision was "secretly inserted" after hearings on the bill and is "special-interest legislation if we have ever seen one."

In the hours before a vote on the House floor, the debate got even more personal. Conyers, complaining to McCollum that it was "outrageous" that the language was added without a chance for debate, said, "I'm not sure who I'm more disgusted with, you or them. Nobody in America has this [treatment] except for your buddies in the record industry."

Conyers added, "I am very upset that my friends in the entertainment industry would pull this on me."

The RIAA is involved in winning lawmakers' favor for passage of the important, still-pending legislation to allow U.S. ratification of the digital-age World Intellectual Property

Organization treaties.

The RIAA's Rosen, according to insiders, was on the phone with members throughout the days leading up to the vote to assure them that the amended provision was narrowly tailored and left room for legitimate bankruptcies for recording artists.

Rosen tells Billboard that she understands the "skepticism, anger, and frustration with which the original amendment was received" and even suggests that it had been inserted without her approval. "I was away," she adds.

None of the opponents accepted the RIAA's compromise language. They say the changes would create a "higher standard" for recording artists in a bankruptcy court and would single out those artists.

"Why should recording artists be treated any differently than you or me?" asks IMF president Barry Bergman.

He scoffs at the RIAA's inability to produce a complete list of offending parties and its concern that the problems arose more from threats in contract negotiations than from actual cases.

"If there's threats in contract negotiations, it's not artists doing it, it's attorneys. So get the Congress to single out attorneys, not artists," he says. Bergman adds that more than 50 artist managers had contacted his office after reading about the provision.

"It's hard for me to see the recording industry as being at the mercy of the recording artist," says Scott.

"Everything I've heard and seen would suggest exactly the opposite."

Scott also says the only information he had received about the problem of artists using bankruptcy filings to get out of recording contracts was "two anecdotal cases."

Conyers and Waters also say they opposed the provision because "it would have a disproportionately negative impact on young, African-American and Hispanic artists" who are "exactly the individuals who are most susceptible to industry pressure and are unlikely to have lawyers to advise them."

Rosen says that she agrees with the concerns of critics, including the Congressional Black Caucus. "We added a clause that says that if the court finds that not rejecting the contract prevents the economic rehabilitation necessary for the person, then, even if that was the only purpose for filing, the court can reject the contract," she says.

Characterizing opponents of the provision as the RIAA's "important allies," Rosen adds that "the vote doesn't preclude us working with them on the language of the provision."

Under current law, recording contracts are treated like all other personal service contracts involving actors, athletes, lawyers, and others and are routinely discharged in bankruptcy, along with all other unsecured debts and obligations.

"Bad faith" bankruptcy, filed for the sole purpose of getting out of a personal service contract, can be dismissed under current law.

The RIAA, however, argues that judges have little discretion to resolve contract disagreements under the current law and says that the provision will still allow judges to void a recording contract if they find that it is the reason for an artist's financial distress.

Rosen adds that in the modified provision, "no activity occurs until the judge makes a determination that the primary purpose for filing for bankruptcy was basically a bad-faith purpose."

Rosen says nothing in the provision "prevents an artist from filing for bankruptcy for legitimate economic reasons," but adds, "The first thing that would happen is that the judge would look and see if the purpose was simply to get out of a contract."

PHILIPS IN ONLINE PACT

(Continued from page 10)

are available from labels such as Bar/None, TKO, Alligator Records, and RAS Records. Parker says amplified.com is in talks with Razor & Tie, Rykodisc, and other independents, as well as the major labels. The company, which is based at Music Previews' Atlanta offices, is in the process of hiring between eight and 10 marketing and technical staff members.

Philips, meanwhile, is reviewing downloading as a possible force in spurring sales of its recording products. "We're investigating the viability of this whole concept of downloading music on the Internet for consumer consumption," says Philips Entertainment Group executive VP

Emiel N. Petrone, who adds that content protection is a major issue for the company.

Parker believes the partnership with Philips is a perfect match, as consumers can download songs from amplified.com and create their own CDs with CD-R devices. "It's a matter of timing," he says. "[Philips] is ramping up production capabilities. We're on the verge of seeing a dramatic change in the market share of CD recorders."

Adding to this potential ramp-up is the significant drop in hardware prices for consumers—down from \$1,000 in 1995 to as low as \$200 today—and blank CDs, which are down from about \$7 to \$1.

MTV, PLANET HOLLYWOOD LINK FOR NEW ENTERTAINMENT CHAIN

(Continued from page 6)

riers. We've joined forces with MTV because they share the same goals in presenting music globally."

MTV GM Van Toffler says, "Over the years, we've had a lot of people pitch the idea of having an MTV-type of music venue. The enticing thing about Sound Republic is that it's a reinvention of the live music venue, and it's a new brand name."

As for competitors like the House of Blues chain, Earl adds, "We consider our competition any [venue] where an artist can play. Aside from the fact that we plan to have a state-of-the-art venue, what will set us apart from our competition will be the quality of live music that will be presented at Sound Republic."

According to Earl, Sound Republic will book "different styles of music, ranging from big names to emerging acts. We'll have a booker to act as a liaison to local promoters."

Sound Republic has already signed an exclusive deal with New York-based concert promoter Delsener/Slater Enterprises for concerts to be staged at Sound Republic's New York location, which will be in the Times Square area.

Delsener/Slater chairman/CEO Ron Delsener says, "I think Sound Republic will be hipper" than competing venues.

"MTV will also have a hand in the acts that are booked at Sound Republic," says Toffler, "since a lot of

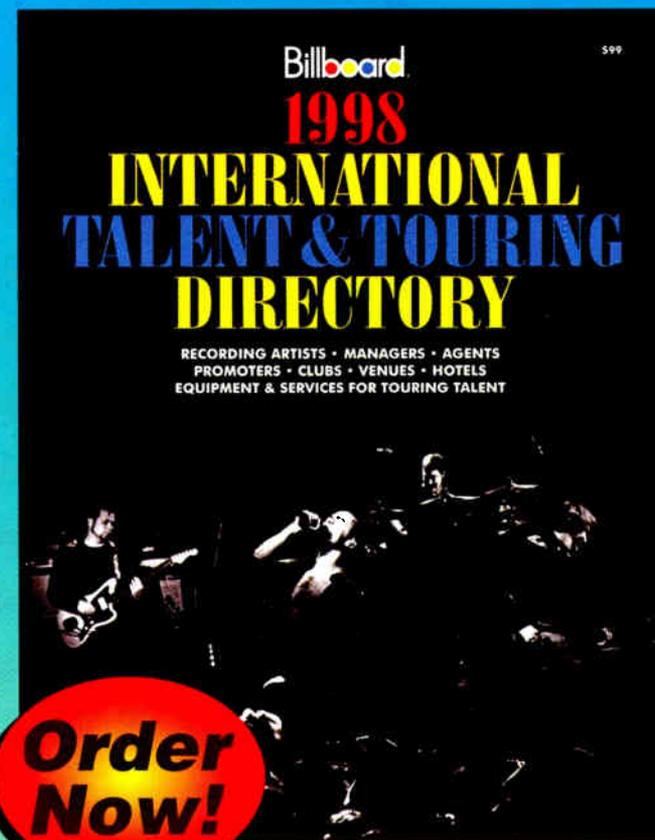
the acts that play there will be MTV-friendly."

Sound Republic's live music venue, restaurant, and retail sections will have separate entrances. The venue will also serve as an extension of MTV's TV studios. Sound Republic's London location in Leicester Square is already being used by MTV U.K. for some of its studio telecasts.

Although the restaurant section of Sound Republic's London location will open next month, the live music venue won't open until the fourth quarter. Sources close to the venture say that Sound Republic's live music venues in London and New York will have grand openings on the same date.

*When the show hits the road,
the music industry turns to
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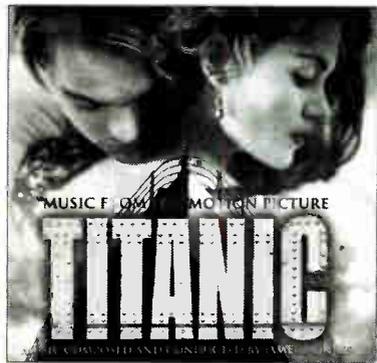
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'TITANIC' CHINESE SALES TOP 2 MILLION

(Continued from page 6)

million in sales on the mainland and Taiwan. That is Hong Kong's Jacky Cheung, under contract to PolyGram. His 1993 Mandarin-language album, "Kiss And Goodbye," sold more than 2.2 million copies legitimately in the People's Republic, according to PolyGram Far East executive VP Tim Read. Two other titles, "Blessing" and "True Love," reached the million mark.

In Taiwan, three of Cheung's albums have sold more than a million,



that 30 million illegal copies of the film are in circulation, predominantly in the mainland but also Hong Kong and Singapore," he says, "although that figure could be an exaggeration. Then again, when you know how many pirate CD lines there are in Macau, Taiwan, Hong Kong, and China, maybe it's not."

No legal versions of "Titanic" have yet been released in China or anywhere else, in any configuration; 20th Century Fox has international distribution rights to the video. The U.S. version, via Paramount Home Video, is not available until Sept. 1 (see story, page 6). Even then, VCD is not a favored legitimate configuration outside of Asia.

"It's very popular on the mainland and Hong Kong," says Denekamp, "but not throughout the region." He says he hopes there will be a legal VCD version of the film for Asia. "It'll be interesting to see what it sells, given the pirate copies' penetration."

Theatrically, the movie opened in December (Taiwan) and April (China).

The Sony executive says that legitimate sales of the soundtrack album in his entire Asian jurisdiction, which excludes Japan, have topped 4 million copies. After China and Taiwan, sales have been strongest in South Korea and Thailand. A further million is reported to have been sold in Japan.

Denekamp declines to discuss Sony Music's "Titanic" earnings from Shanghai Audio-Visual. He does say that approximately 90% of sales are on cassette, which sell for the local equivalent of \$1.50 per unit, with the balance on CD at "probably" a \$7 equivalent at retail.

From its mainland China li-

Majors' Designs On China Include Local Music

Executives at the world's major record companies are gratified when an international-repertoire release such as Sony Classical's "Titanic" soundtrack sets new sales peaks in China (see story, page 1), but they are equally keen to develop Chinese stars in the dragon century.

In a recent letter to a senior official at the country's Ministry of Foreign Trade and Economic Cooperation (MOFTEC), Recording Industry Assn. of America executive VP, international, Neil Turkewitz said the multinational labels' interest in doing business in China is "not driven by a singular desire to sell American music to Chinese listeners."

He wrote, "While this would certainly be a facet of their business, their primary interest is in developing a strong base for the production of Chinese music, and to take

such music into the next century and beyond China's own borders."

Turkewitz was seeking meetings with MOFTEC Vice Minister Long Yongtu in Beijing as part of the industry's ongoing efforts to gain greater market access in China (Billboard Bulletin, June 5). Such discussions have "important ramifications" for the country's 11-year quest to join the World Trade Organization, stressed the American exec, "but perhaps even greater ramifications for China's economic and cultural growth."

He added that international record companies' expertise "largely facilitates expansion of national markets. Expansion in turn fuels additional investment in artist development—thus leading to dramatic cultural and social growth."

Senior label executives make

such points in private meetings, too. Sony Music International president Bob Bowlin and Sony Music Asia president Richard Denekamp visited China in mid-May, for instance, to further advance existing trade relationships. "We hope the Chinese government will change some of the restrictive positions it has [on foreign companies] doing business there," says Denekamp. "We want to help develop their culture, not invade them."

According to statistics published in April by the International Federation of the Phonographic Industry, the legitimate prerecorded music market in China was worth \$284 million last year, comprising 175 million unit sales on cassette and 16 million units on CD. Unit growth was 31%, compared with the previous year. ADAM WHITE

says Robin Lee, secretary general of the International Federation of the Phonographic Industry's Members' Foundation. He confirms that the "Titanic" soundtrack is the first international release to reach 1 million in sales, "at least since I joined the recording industry in 1986."

In the People's Republic, the soundtrack's million sales are all the more noteworthy because of significant levels of piracy there.

Denekamp estimates that piracy sales of the album probably amount to another 2 million units, although this pales by comparison to pirate Video CD (VCD) copies of the "Titanic" movie itself. "I've heard

Republic, says Denekamp, "although I've never seen an official number above 500,000 units." He acknowledges that PolyGram's Cheung probably sells more albums in China than any other artist signed outside the country. "Jacky always does very well."

As for the "Titanic" achievements in Taiwan, Denekamp recalls a phone call from Roger Lee during the Christmas break, asking for approval to use a local replicator for additional copies of the album (Sony has its own plant in Hong Kong). "Roger said, 'We could sell 100,000 copies if we had them.' I asked if he really thought it would be that big, then told

him, 'Go ahead.' Of course, since then, we've changed our sales forecasts for this album maybe on a daily basis."

Worldwide, Sony Music is estimated to have shipped more than 24 million copies of "Titanic" to its customers. The figure includes 10 million in the U.S., as certified by the Recording Industry Assn. of America. Aside from China, Taiwan, and Japan, the album is thought to have passed the million mark in Canada, Germany, and France.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

PARAMOUNT EXPECTS FOURTH QUARTER SURGE WITH 'TITANIC' VIDEO LAUNCH

(Continued from page 6)

on DVD or Divx.

Although it's committed to DVD, Paramount has yet to release any titles in the format. The supplier, however, has a deal with Divx to release titles day-and-date with VHS versions.

Nonetheless, Divx executive VP Richard Sowa was silent about release plans for "Titanic." "We agreed to be tight-lipped about any Paramount release plans," Sowa says. "It's fairly consistent with how cautious Paramount has been with the digital format."

Paramount president of worldwide video Eric Doctorow was equally silent about the title's digital release plans, adding that the supplier hasn't set a laserdisc release date either.

"We're still in the process of setting release dates for digital platforms," Doctorow says.

Sowa says Divx will release six Paramount titles in the test markets of Richmond, Va., and San Francisco by the end of this month.

Those are "Kiss The Girls," "John Grisham's The Rainmaker," "In & Out," "Star Trek: First Contact," "Private Parts," and "Escape From L.A."

While digital plans for "Titanic" remain unknown, there's no doubt that its tape sales will be gigantic. And with the video's price, the supplier is looking at a larger profit than seen with other blockbuster titles.

Paramount executive VP of sales and marketing Jack Kanne says the

supplier expects to sell between 15 million and 20 million units of the title, which would rank the release with Fox's "Independence Day," Universal Studios Home Video's "Jurassic Park," and Paramount's "Forrest Gump."

Other titles exceeding sales of 20 million units include Buena Vista Home Video's "Snow White," "Beauty And The Beast," "Aladdin," and "The Lion King," the latter of which has sold more than 30 million units worldwide, according to industry sources.

Retailers are hoping the \$580 million domestic box-office take of "Titanic" will carry through to video.

"We're optimistic that the biggest motion picture event of the year will translate into the biggest video event of the year," says the Musicland Group's VP of video merchandising, Peter Busch.

A Kmart spokesman says sales should remain strong throughout the fourth quarter because of the title's early release date.

Unlike past Paramount titles, "Titanic" will have cross-promotional partners—in this case, Sprint and Max Factor—on board for marketing support. The last major Paramount video to have promotional partners was "Top Gun," which was teamed with Pepsi back in 1987.

Sprint will give away copies of "Titanic" to consumers who switch to the long-distance carrier. Consumers

will be able to call a toll-free number to switch and receive a voucher that can be redeemed at retail for the price of the tape. The Sprint offer, also included inside each copy of the video, is good for a purchase or post-purchase rebate up to \$22. The promotion is good Sept. 1 through Feb. 28, 1999.

With the purchase of \$10 worth of Max Factor makeup, consumers can

mail in for the softcover book "James Cameron's Titanic" (HarperPerennial). The offer expires Dec. 31.

Kanne says the supplier will spend more than \$50 million marketing the title, which includes an effort targeting young girls, the film's biggest audience.

The campaign will generate more than 3 billion consumer impressions over the five-month selling period.

TRAUMA MAKES BMG DISTRIBUTION DEAL

(Continued from page 6)

independent label."

The BMG deal with Trauma will be in effect "for the next several years," according to Kahane. Current and upcoming 1998 releases under the deal include albums from Eva Trout, the Flys, Dreamhouse, Phunk Junkiez, and the soundtrack to the MGM film "Disturbing Behavior." A new Bush album is expected in the last quarter, but under terms of Trauma's split from Interscope, all Bush material released until November 1999 will be distributed by Interscope.

BMG confirmed that it has a distribution deal with Trauma but had no further comment.

After a restructuring last year that saw about half of the Trauma staff laid off (Billboard, July 5, 1997), Trauma is now on a hiring spree. The label has appointed several new pro-

motion executives over the last several weeks, including promotion VP Linda Murdock (previously Island Records VP of CHR singles) and national alternative promotion director Ted Taylor (formerly head of alternative promotion at Levitation Records).

Trauma VP/GM Craig Lambert tells Billboard that the label will be hiring more executives in promotion, publicity, and sales within the next few weeks.

"We'll be using all of our field staff through BMG's distribution system," Lambert says. "The great thing about Trauma is that being a smaller label, we're able to give more attention to our artists."

Kahane dismisses rumors of a possible Trauma partnership with Seal Beach, Calif.-based Way Cool Music,

an MCA affiliate. "Those rumors probably got started because Mike [Jacobs, Way Cool Music's owner/CEO] and I have been friends for over 20 years, and he helped in the early promotion of [former Trauma act] No Doubt and [current Trauma act] Bush," Kahane says. "I wouldn't rule out working with him again in the future, but as of now, we want to keep Trauma relatively self-sufficient."

He adds, "We're one of the few labels distributed by a worldwide corporation that's remained wholly independent. We want to stay independent, because artists will always be looking for an alternative to being on a huge major label where they might get lost and don't get enough attention."

MEMPHIS STAYS DOGGEDLY INDIE

(Continued from page 1)

Nashville, just a three-hour drive away, may be seen as the corporate music capital of the mid-South, then Memphis is still perceived as the outlaw community up the road a piece.

"Memphis, even in the business community, is about mavericks and individuals," says Jim Dickinson, producer, musician, and Memphis music mouthpiece. "It's not a company town." Memphis still boasts a number of



RIVERBLUFF CLAN

studios that are regularly utilized by locals to cut their material, but the city lacks the well-funded infrastructure—management, record labels, publishing companies, even local clubs—that a "company town" like Nashville boasts.

"There's no door out," says Dickinson. "It's nothing new. Memphis has been that way, except for periods of time. Each time, it's taken a miracle to get the music out."

On the other hand, Dickinson's son Cody of the North Mississippi All Stars notes, "It's the lack of record companies and corporate backing that propels everything. It keeps it really kind of moving slow, at country speed."

Veteran local writer Robert Gordon, author of the superb 1995 musical history "It Came From Memphis" (Faber & Faber), agrees that the hermetic nature of the city's music keeps it vital.

He says, "My attitude is now it'll find its own audience. I find it easier to try to expose it to one person than to 1,000... For whatever reason, that's the way the music has survived as well."

Some Memphis talent does manage to find its way out of town. Rapper Eightball, whose Suave House/Universal album "Lost" entered The Billboard 200 at No. 5 the week of June 6, is a local product. Todd Snider, a protégé of longtime Memphis fixture Keith Sykes, recently released his third MCA album, "Viva Satellite." And singer/songwriter Garrison Starr continues to tour in support of her 1997 Geffen debut, "Eighteen Over Me."

Starr, a native of Hernando, Miss., who was herself a product of the '90s local music scene, observes, "People from all over the world come to Memphis because of its musical history and all of the richness and the culture in the music, but it seems that everybody sort of let that go by the wayside. Nobody really knows how to make Memphis what it used to be."

The storied musical history that Starr speaks of stretches back to the 1920s and the heyday of Beale Street, the black entertainment district in Memphis and a magnet for bluesmen from neighboring northern Mississippi and beyond.

Today, Beale—once lined with nightclubs, gambling dens, and sporting houses—has turned into a Disneyland-like row of bars and emporia catering to the nostalgic tourist trade, and few local bands find work there.

Though Memphis takes greater pains in selling its musical past than it does in stoking its creative present, several acts—some young, some well-traveled—maintain the city's musical heritage by refracting it through a contemporary sensibility.

The city's most prominent band of the moment is the North Mississippi All Stars, which feature 22-year-old drummer Cody Dickinson and his brother, 25-year-old guitarist Luther, and bassist Chris Chew.

The Dickinsons, who live in nearby Hernando, have been playing music since they were children. As teens, they often backed their father, Jim, and they played in the noisy, punk-skewed band DDT. Luther says, "As we got older and we became the All Stars, the music we wanted to play became a lot closer to what we grew up hearing him play."

In recent years, the Dickinsons have gravitated to the blues their father learned from such Memphians as Furry Lewis.

In 1997, they recorded an EP with their acoustic jug band Gutbucket. Their father produced two All Stars cassettes—one a tribute to Mississippi bluesman Fred McDowell—on his Delta Experimental Projects imprint. This year, Caroline released an All Stars 7-inch single; the song on

They feature Velvete's plainly sung, affecting vocals and tracks that sometimes mate blues standards and fife-and-drum rhythms with punk-modernist arrangements.

Asked why she has no U.S. record deal, Velvete replies with typical Memphis insouciance, "I don't pursue it a lot. If it happens, it'd be fine."

Singer/guitarist Kenny Brown is an older musician just stepping out



VELVETE

on his own who has learned the traditional styles from black mentors firsthand.

Raised in Nesbit in north Mississippi, Brown, who is 44, was schooled in guitar as a youth by a neighbor, the great bluesman Joe Callicott. At 18, he began playing with blues singer/guitarist Burnside.

Brown recalls his first performance with Burnside at a rough backwoods juke: "I'm the only white



BROWN



STARR

the A-side, Little Walter's "My Babe," was also cut in 1966 by Jim Dickinson's band the Jesters as the B-side of a Sun Records single.

Cody says, "The style of blues that we play... comes from more the juke joints; it comes from that Mississippi hill country type of trance, untaxed-homebrewed-liquor type of juke-joint vibe."

The group is recording "Hill Country—A Tribute To The Music And Traditions Of Tate County, Miss." It will feature covers of songs by such north Mississippi bluesmen as McDowell, R.L. Burnside, and Junior Kimbrough and fife-and-drum band leader Othar Turner. The band, which is unsigned, plans to initially release the album itself.

Another musician who mutates Memphis' down-home styles is singer/guitarist Lorette Velvete.

A native of Savannah, Tenn., Velvete moved to Memphis in 1982 and, in her words, "traded my flute for an electric guitar." At her first gig on her new instrument, she backed north Mississippi blues singer/guitarist Jessie Mae Hemphill.

Velvete played guitar with Tav Falco's roots/punk band Panther Burns and then founded the all-girl Hellcats and their offshoot the Alluring Strange. After she had quit playing, a friend hooked her up with Chilton, who produced her 1992 album, "White Birds."

Velvete has never released an American album under her own name. "White Birds" and two other albums were released by the German label Veracity, which folded last year.

guy in there. R.L. says, 'Brown, you keep playin'; I'm gonna go back in here and gamble some.' I'm scared to death, man, sayin', 'Aw, shit!' Anyway, I start playin', the people are goin', 'Hit it, white boy!' I joke with R.L. a lot of times now, 'Yeah, you were just checkin' me out, wasn't you, see if I was gonna make it.'"

Brown, who began playing full time with Burnside in 1993, cut his album, "Goin' Back To Mississippi," in 1996; guitarist Dale Hawkins produced for his Little Rock, Ark., label Plum Tone Music. Today, Brown continues to play with Burnside and maintains his own quartet.

DO IT YOUR OWN SELF

Another Memphis tradition abides: When local music does find release, it's usually on an indie label.

The most recent attempt to mount a well-capitalized Memphis pop label came in 1993, when Ardent Records, a casualty of Stax's '70s collapse, was reborn. However, by last year, Ardent had folded its pop operation to concentrate on its Christian music imprint, Ardent Music.

Ardent A&R man and Big Star drummer Jody Stephens explains, "We thought that we had found a partner, and by the time we figured out that that relationship wasn't going to work, we'd run out of money. That's what pulled the rug out from under the record company."

Porter's Loverly Records may be the most typical of contemporary local labels, in terms of attitude.

An artist with a master's degree in painting, Porter started Loverly in

1993. He says, "I just figured, why not? Who says you can't?"

In five years, Loverly has issued 35 singles, by acts like Velvete, James Eddie Campbell, Trey Harrison, the Satyrs, and Snake Hips. The 45s are distributed in Memphis only; a pair of two-CD compilations have received national distribution.

"I'm not goin' by any of the rules," Porter says. "That's the fun of it, really—to do it completely wrong."

Sherman Willmott, who operates the city's premier indie record store, Shangri-la Records, established the like-named label in 1989.

"It was inspired by the bands makin' the music," Willmott says. "It was totally driven by the supply of great bands playin'—obviously, specifically, the Grifters."

Shangri-la released several singles and two albums by the Grifters, the city's best-known punk band (which later signed to Sub Pop), and has issued records by such locals as the Simple Ones, Hot Monkey, the Memphis Goons, and bluesman Wilroy Sanders. The label also distributes Sugar Ditch Records, co-founded by store staffer Andria Lisle. (Another ex-Shangri-la employee, Eric Friedl of the Oblivians, runs the punk imprint Goner Records.)

Some local acts are opting to issue

Last year, the group released an EP, "Sack Lunch," on the Chapel Hill, N.C., indie Yep Roc Records. The band is now contemplating issuing a new album on its own—possibly on the elder Selvidge's dormant self-run imprint, Peabody.

"We can, A, make a lot of money and, B, we can record whatever the hell we want," Steve says.

Singer/guitarist Jimmy Davis of



NORTH MISSISSIPPI ALL STARS

Riverbluff Clan is another musician who is driving his own route. He has already had an unsatisfying encounter with the majors: In the late '80s, Davis and his band Junction (which included current Clan member Tommy Burroughs) had an abortive stint on ex-MTV exec Bob Pittman's short-lived QMI Music.

Riverbluff Clan, which fuses country, bluegrass, and rock, has developed a local following through Sunday-night dates at a local club, the Poplar Lounge.

Davis, who has pursued a successful writing career in Nashville, realizes that his music would not fly in Music City's narrowcast world. He says, "I know that if we recorded a bunch of songs and I went up there, or to anywhere, and tried to get 'em to put it out, they wouldn't know what to do with it, and they would say, 'Take this song off' or 'Record this song.' I just didn't want to do that."

Instead, the band has founded its own label, Fat Chance Records, and will release the Clan's album "Two Quarts Low" July 7.

Davis sees his band's label as part of the grand Memphis tradition: "I think the success stories from this town couldn't have worked in any other town. It would've been squashed. It's so real that it's undeniable, and the way it happens, it's everlasting."

BILLBOARD REVAMPS DANCE CHART

(Continued from page 6)

to unforeseen sorting difficulties encountered by SoundScan's programmers.

As with all Billboard specialty genre charts, the chart manager is responsible for determining which titles qualify for this chart. In the case of dance, that duty is handled by Ricardo Companioni, an eight-year chart staffer who has overseen Billboard's dance lists for the past five years.

"This change will make the Maxi-Singles chart more compatible with the Club Play charts," Companioni explains. "With the larger store sample, the new chart method better reflects the sales of the CD maxi-single, which is the dance music consumer's configuration of choice."

"The concept of a core-store panel was born of noble intention, but in practice, it turned out to be an impractical measurement," adds Geoff

Mayfield, Billboard's director of charts. "We were thrilled to learn that the solution we proposed was quickly and eagerly received by the dance music community."

The retooling of the chart was implemented by Companioni, senior manager of retail charts Silvio Pietroluongo, and SoundScan computer chief Bill Schulz. In this issue's chart, the "last week" rankings reflect those that were determined last issue by the overall SoundScan sample, rather than those from the core panel that were published in the previous issue.

Unlike Billboard's other singles sales charts, the new Hot Dance Music/Maxi-Singles list excludes catalog titles using the same criterion, two years from date of release, that separates current and catalog albums.

MORRIS POISED TO TAKE REINS AT UNIVERSAL/POLYGRAM

(Continued from page 1)

lion—it means that savings, that synergy, comes from combination.

"The key to combining two companies is to do it in a way that is the least painful to the parties that are involved," he added.

Tellingly, perhaps, Bronfman was reported to have referred to the presence of "too many labels" in the U.S. during a May 27 meeting with top label staff in London (Billboard, June 6). While, as Morris notes, any decisions about label restructurings, realignments, or consolidation are likely some time away, a close look at the individual operations of PolyGram and Universal underscores that each has its strengths and weaknesses.

The two companies had a combined total of about \$2.3 billion in U.S. sales last year, with PolyGram at about \$1.3 billion and Universal at \$1 billion.

A look at U.S. distributor market share this year through June 7 shows that among the major record companies, PolyGram Group Distribution (PGD) is in fourth place at 12.6%,

outpacing Universal Music and Video Distribution, which is in last place at 10.5%, according to sources citing SoundScan data.



MORRIS

For market share of current (new) albums, however, the distributors are almost neck and neck, with PGD at 10.94% and Universal at 10.97%. But in catalog, PGD is far stronger, at 15.3%, compared with Universal at 9.6%.

Breaking out sales by units, so far this year Universal has sold about 20 million current albums and 10 million catalog albums, while PGD has sold about 19 million current albums and 16 million catalog albums.

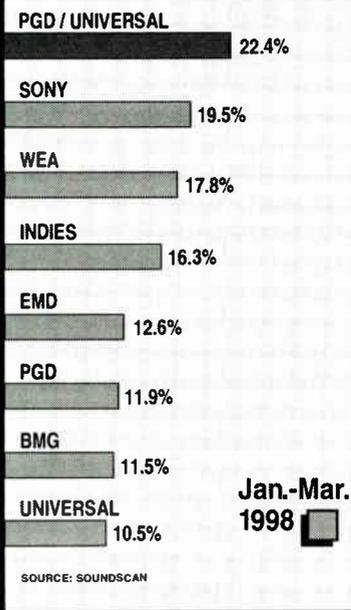
As for individual labels, MCA Records, headed by president Jay Boberg and executive sales/marketing VP Abbey Konowitch, is the strongest in the Universal family, with total album market share at about 5% this year. Its current album market share is 4.6%. Its roster includes Live and Semisonic.

Universal's Geffen Records has only a 1.5% share, mostly from its catalog, with sales in that category totaling about 2.4 million units this year. Sales of current albums total about 1.7 million. Geffen's main strength is in "hard" music, where it has a 7.9% share. Label acts include Guns N' Roses, Sonic Youth, and Hole.

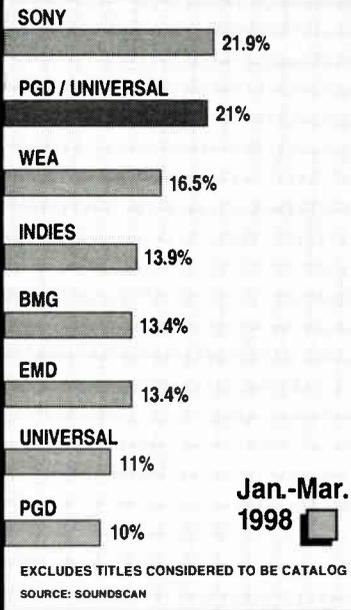
Interscope Records, which is 50%-owned by Universal Music Group, and Universal Records have 1.52% and 1.55% market shares, respectively. They have similar strengths, in R&B and alternative rock, garnering about the same shares in each genre. Interscope's acts include No Doubt and the Wallflowers. Interscope is also powerful in gospel with a 9.5% share, thanks to multi-platinum artist Kirk Franklin. Among the majors, only Mercury and Jive are larger players in that genre.

At PolyGram, Mercury is the largest label group in market share this year at 6.6%. That share breaks down with Mercury Records at 1.7%, Mercury Nashville at 1.07%, Def Jam

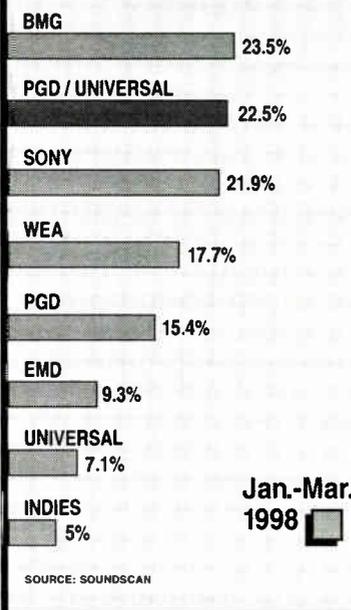
Total U.S. Album Market Share By Distributor



Total "Current" U.S. Album Market Share By Distributor



Total U.S. Singles Market Share By Distributor



Based on first-quarter U.S. market-share figures supplied by SoundScan, combined Universal and PolyGram Group Distribution operations would have claimed first place for the period in total U.S. album share and pulled up behind Sony in current albums and BMG in singles, as indicated by the shaded bars above. The merged companies also would have topped the first-quarter R&B albums ranking by distributor and placed second among country album releases distributed, behind WEA Distribution.

at 1.06%, Motown at 1.07%, and PolyGram Classics & Jazz at 1.47%.

Mercury Records, a diversified label in most genres, has distinguished itself this year in hard music, where it has the fifth-largest share. In current album market share, the Mercury Records Group has 6.64%. Danny Goldberg, who worked for Morris at Atlantic Records a few years ago, is chairman/CEO of Mercury. The executive VP/GM is David Leach. Its acts include Hanson, Joan Osborne, and Rusted Root.

A&M, headed by chairman/CEO Al Cafaro, is the next biggest PolyGram label group with a 2.78% share this year, of which A&M accounts for 1.39% and Polydor/Atlas 1.33%. Sheryl Crow and Sting are among the label's major acts.

Island, headed by chairman Davitt Sigerson and president John Barbis, is third this year with a 1.42% share. Its biggest current act is U2. Bob Marley & the Wailers are best sell-

ers in catalog.

Among the 50 top-selling albums in the U.S. through June 7, according to SoundScan, five are from Universal's labels and four are from PolyGram's. There are only three albums from either company that have sold more than 1 million units: No. 5, Shania Twain's "Come On Over" (Mercury), 1.68 million; No. 9, K-Ci & JoJo's "Love Always" (MCA), 1.58 million; and No. 18, Chumbawamba's "Tubthumper" (Universal), 1.01 million.

The other top albums from Universal Music are by Aqua, "Aquarium" (MCA); George Strait, "One Step At A Time" (MCA Nashville); and Smash mouth, "Fush Yu Mang" (Interscope). PolyGram's other hot sellers this year are Brian McKnight's "Anytime" (Motown) and the soundtracks to "Grease" (Polydor/A&M) and "The Players Club" (Heavyweight/A&M).

The two companies complement

each other in various genres, which has added fuel to speculation about possible label combinations.

JAZZ

Universal's GRP Recording Co. includes GRP, Impulse!, and Blue Thumb. GRP is a market leader in "smooth jazz," while Impulse! is one of the most respected in classic jazz. GRP has 10.66% of the jazz album market share this year. GRP's roster includes George Benson, Acoustic Alchemy, Ramsey Lewis, and Spyro Gyra.

The Impulse! roster's leading asset is singer/pianist Diana Krall, who has had massive hits with both of her albums. The roster includes Michael Brecker, Horace Silver, Eric Reed, and Danilo Perez.

At the heart of the Impulse! back catalog are a number of albums of John Coltrane. The Coltrane reissue project has been handled under GRP Recording Co. chairman Tommy LiPuma, also de facto head of A&R.

CLASSICAL

In classical, PolyGram Classics had more titles (62) charting for longer on Top Classical Albums and Top Classical Crossover than any other major classical label last year, scoring particularly well with crossover releases. PolyGram Classics & Jazz is the largest force in

(Continued on next page)

Retail Gives High Marks To PGD, Credits Universal With Improving

In U.S. distribution, Universal and PolyGram both garner high praise from retail accounts.

PolyGram Group Distribution (PGD), the perennial winner of the National Assn. of Recording Merchandisers' best distributor award, and its president/CEO, Jim Caparro, are considered to be at the head of the class, while Universal Music and Video Distribution is considered to be the most improved distributor.

The head of purchasing at one of the largest retail chains in the business says that PolyGram, despite having few hits recently, is still recognized as the vendor of the year "because they ask questions and they listen better than every other distribution company."

As for Universal, this source cites

president Henry Droz and executive VP/GM Jim Urie for making it the most improved distributor. Before the two joined the company in September 1996, Universal was considered the weakest major distributor.

The head of purchasing at another large chain adds that in evaluating policies and customer service, "PGD is significantly ahead of the pack. Universal has shown great improvement, but they are not yet in PGD's class."

But another retailer, the head of purchasing at a mall-based chain, says, "Universal has become very efficient." He believes Universal is neck and neck with PGD.

In 1996, PGD moved away from a branch system to one with four regional offices and five sales offices

overseen by four regional VPs. Its field sales personnel and support staff total about 240 employees.

Universal, meanwhile, has a branch structure with 12 offices, although the heads of those offices are referred to as regional directors instead of branch managers. The 12 offices are overseen by three regional VPs. It has about 250 field and support staffers.

PGD has a central warehouse in Indianapolis that handles catalog and returns; it also has four regional hit warehouses. Universal has three distribution centers: one in the West, one in the East, and a main facility in Memphis.

As for manufacturing capabilities, PGD owns a CD plant, while Universal owns a CD plant, as well

as one that can manufacture cassettes and vinyl.

On the systems front, PGD has spent \$10 million upgrading over the last year. It has just rolled out a new automation system in two warehouses, with a third set for later this summer. It also has new marketing and sales force automation systems. A new sales-order-processing system will come later this year.

Universal has been steadily upgrading its systems. Its category-management system—for accounts that want the manufacturer to manage their inventories—are considered advanced, thanks to the work the video side of the business has done in managing inventory for discount department stores.

ED CHRISTMAN

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

TWAIN LOOKING FOR FIRST NO. 1: With 77 million audience impressions, Shania Twain's "You're Still The One" (Mercury) has gathered enough steam to move 4-2 on the Hot 100 Airplay chart, settling in behind the No. 1 song, Natalie Imbruglia's "Torn" (RCA). "You're Still The One" still has a long way to go before it unseats "Torn." The difference between the two songs is 25 million audience impressions.

Twain's single, which is No. 3 on Hot 100 Singles Sales, scans 105,000 units, a 13% improvement over last issue's numbers. The combined one-stop punch of sales and airplay advances the track 3-2 on the Hot 100. However, the single would have to more than double its Hot 100 chart points to knock down Brandy & Monica's "The Boy Is Mine" (Atlantic) from atop the Hot 100. Even if Twain managed to close the 25 million audience gap between her and Imbruglia, she still would not have enough chart points to surpass "The Boy Is Mine" on the Hot 100. She would need to make up the significant difference at retail.

SECOND LIFE: Radio research of Green Day's "Time Of Your Life (Good Riddance)" (Reprise) has turned around after the song aired on two TV shows last month. "Time Of Your Life (Good Riddance)" was written into the story line of two "ER" episodes and was used as the sound bed for the "Seinfeld" this-is-your-life montage that aired during the pre-show before the series' finale.

This issue, the track, which is a recurrent, posted a 36% improvement in audience impressions, up to 27 million listeners. Forty Hot 100-monitored stations readded the song to their playlists during the week. "Time Of Your Life (Good Riddance)" is now No. 1 on the Hot 100 Recurrent Airplay chart. Back in the Feb. 21 issue, the song peaked on the Hot 100 Airplay list at No. 11, with 46 million audience impressions.

BITS & PIECES: Remember Aretha Franklin's soul-stirring performance of "Nessun Dorma" from Puccini's "Turandot" at the Grammy Awards? Franklin has recorded the song with producer Phil Ramone as the B-side to her forthcoming single, "Here We Go Again" (Arista), which arrives at retail Tuesday (16) . . . 40,000 copies of Madonna's "Ray Of Light" videoclip will be released in conjunction with the single June 23. "Justify My Love," which was the last video single she released, was certified eight-times platinum by the Recording Industry Assn. of America (RIAA). In 1990, the RIAA awarded platinum certifications for videos that shipped 50,000 units . . . With all the hoopla surrounding Sarah McLachlan and her well-received Lilith Fair tour, it is hard to believe that she has never had a top 10 Hot 100 single until this issue. "Adia" (Arista) cruises 11-9 on the Hot 100, with 31 million audience impressions and singles sales totaling more than 40,000 units.

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MORRIS POISED TO TAKE REINS AT UNIVERSAL/POLYGRAM

(Continued from preceding page)

classical music with a whopping 24.9% market share. (PGD has an overall market share for that category of 25.7%.)

In the U.S., the executive lineup for Deutsche Grammophon, Decca/London, and Philips was realigned last month, although it hasn't yet been officially announced.

With its roots going to the beginning of recorded music, the 100-year-old Deutsche Grammophon is one of the most highly respected record companies in the world and a bastion of Western culture. The label's catalog is a treasure house, from Gregorian chant (via its sister Archiv label) to contemporary classical composition, with performances by some of the century's greatest conductors, singers, and instrumentalists.

Decca/London is the home of the late Sir Georg Solti's Grammy-saturated catalog as well as that of one-third of the Three Tenors, Luciano Pavarotti. Current opera divas are the label's focus now, including Italian mezzo Cecilia Bartoli.

Philips' back catalog includes myriad classic performances that have been reissued in an extremely successful 2-for-1 "Duo" series that has sold some 10 million discs worldwide, according to the label.

The Philips Music Group includes the imprints Imaginary Road (new age), Gimell (early vocal music), and Point Music, a joint venture with composer Philip Glass.

RHYTHM AND BLUES

At A&M Records, the R&B department was reorganized last year as John McClain returned to head A&R as senior VP. Its hottest R&B artist now is the group Public Announcement. Other acts include Barry White and Smooth.

Island Records' Black Music department is headed by president Hiriam Hicks. Dru Hill's self-titled debut album thrust the group to the forefront of the label. Kelly Price, Myron, and the Isley Brothers are also on the roster.

London Records, headed by Peter Koepke, has Salt 'N' Pepa, which had much of its success in the early '80s. The group's latest album has found moderate success.

Motown Records' key executives include chairman Clarence Avant and president/CEO George Jackson. The label has come under the supervision of the Mercury Records Group. In the process, Motown acquired Will Downing, Brian McKnight, and Tony Toni Toné from Mercury.

Motown's roster includes Boyz II Men, rapper Queen Latifah, and veterans Diana Ross and Stevie Wonder. The highly valued catalog includes the Jackson 5, Marvin Gaye, Smokey Robinson, and the Temptations.

Boyz II Men has over the years been the biggest-selling act for Motown with "Cooleyhighharmony" and "II," but their latest album, "Evolution," has had moderate sales.

Def Jam Recordings, 60%-owned by PolyGram, is headed by chairman/CEO Russell Simmons and president/COO Lyor Cohen. Def

Jam has some powerful rappers on its roster, including EPMD, Foxy Brown, Warren G, LL Cool J, Method Man, Public Enemy, and Jay-Z. Montell Jordan's third album, "Let's Ride," has given him a high profile on the predominantly rap label.

At Universal Music Group, MCA Records is strong in R&B, where it has a 4.8% total market share. Steve Corbin is senior operations VP for R&B music. The extensive roster includes such key R&B and rap acts as Mary J. Blige, K-Ci & JoJo, Patti LaBelle, Gladys Knight, Al Green, Bobby Brown, Jodeci, and New Edition.

MCA also has several smaller R&B labels. They include Mtume Music Group, a label headed by singer/producer James Mtume; and Silas Records, headed by Louil Silas. As part of a deal, MCA is also working a number of Geffen rap acts.

The 2-year-old Universal Records has had success with a large assortment of affiliated rap and R&B labels. Universal Music Group chairman Morris and vice chairman Mel Lewinter oversee the label, and Jean Riggins, president of black music, handles day-to-day operations.

The rap roster for Universal Records includes Canibus, Tracey Lee, Heavy D, Rakim, the Lost Boyz, and the Reepz. The R&B list includes Rachid, Monifah, and Fa Sho. Universal also has an assortment of smaller rap labels like Cash Money Records. Other affiliated labels are Uptown Records, Pallas Records, and Suave House Records.

Universal also has Kedar Entertainment, headed by A&R executive Kedar Massenburg, which has had success with Erykah Badu.

Another new label is Flyte Tyme, headed by the production team of Jimmy Jam and Terry Lewis.

LATIN

PolyGram Latino and Universal Music Latino are the newest labels to enter the stateside Hispanic music market. PolyGram started its Latin division in 1994, and Universal launched its Hispanic imprint in 1997.

Given their abbreviated tenures in the U.S. Latino market, it's not surprising that the two labels rank lowest in market share among the seven largest record companies.

Likewise, PolyGram and Universal ran sixth and seventh in 1997 in distributor market share for Latino music, as measured by SoundScan. PGD's share dropped from 12.5% to 9.2%. Universal's rose from 1.4% to 4.2%, thanks, in part, to a distribution pact signed in 1996 with powerhouse tropical label RMM Records.

Neither company has caused much of a ripple in the industry thus far, even though each label has landed strong-charting titles. PolyGram's regional Mexican stars Grupo Limite and Pedro Fernandez anchor the label's roster. Universal has yet to develop a hit act, but the label has scored solid chart performances with licensed prod-

uct from the Mexican record company Melody.

PolyGram appears to be the more troubled of the two companies. Its costly 1995 acquisition of the Venezuelan record company Rodven has yielded no significant benefit for its U.S. Latino division. In addition, PolyGram Latino's GM, Marcos Maynard, hasn't replicated his dazzling success in Brazil, where he took PolyGram to the top of the market.

Universal is headed by respected industry veteran Marco Antonio Rubí, who engineered the licensing pact with Melody, a company he formerly headed.

COUNTRY

In Nashville, Universal Music has a fairly large footprint. Besides MCA Nashville and Decca, Universal also has the Curb-Universal joint label and distributes DreamWorks Records Nashville. Until it was folded earlier this year, the 2-year-old Rising Tide Records Nashville was an up-and-comer.

MCA Nashville, a perennial powerhouse in the genre, has a 15.6% share this year through June 7. (Universal Music in total has a 17.3% share in country.) MCA Nashville has been Billboard's No. 1 country label for the past seven years. Its roster includes Trisha Yearwood, Vince Gill, George Strait, the Mavericks, Reba McEntire, and Joe Ely.

MCA Nashville chairman Bruce Hinton and president Tony Brown are acknowledged industry leaders, and Brown was Billboard's No. 1 country producer in 1997.

Decca Records, with a smaller roster, has had a major breakout in the past year with Lee Ann Womack. Its roster includes Rhett Akins, Gary Allen, Mark Chesnutt, Chris Knight, and Shane Stockton. Decca is run by senior VP/GM Shelia Shipley Bidy, who reports to Hinton. Decca absorbed Dolly Parton and the Nitty Gritty Dirt Band from Rising Tide's roster.

Curb-Universal's roster includes Wynonna and Lyle Lovett.

PolyGram is represented in Nashville only by Mercury Nashville. PolyGram Records itself became A&M Nashville, which was folded in 1996. The label's roster includes Shania Twain, John Anderson, Terri Clark, Neal Coty, Billy Ray Cyrus, Tom T. Hall, Sammy Kershaw, Kathy Mattea, Kim Richey, the Statler Brothers, and Keith Stegall.

Mercury Nashville is run by Luke Lewis, a respected industry leader. Besides being an artist, Stegall is also senior VP of A&R for Mercury.

Mercury Nashville, with a big boost from Twain, has a country album market share of 11.34% for the year to June 7. PGD's total country album market share is 11.8%.

This story was prepared by Don Jeffrey, Ed Christman, Bradley Bamberger, Shawnee Smith, John Lannert, Chet Flippo, and Anita M. Samuels.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	13	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
2	5	3	CLIP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	RICKY MARTIN (COLUMBIA)
3	8	5	THERE GOES MY BABY	TRISHA YEARWOOD (MCA NASHVILLE)
4	3	7	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)
5	11	3	FULL COOPERATION	DEF SQUAD (DEF JAM/MERCURY)
6	9	9	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
7	2	12	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
8	17	3	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
9	10	14	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
10	—	1	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)
11	6	4	SUNCHYME	DARIO G (ETERNAL/KINETIC/REPRISE)
12	13	9	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
13	—	1	CAN'T WE TRY	ROCKELL (DUJET WITH COLLAGE) (ROBBINS)

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

Hot 100 Airplay

Compiled from a national sample of airplay by Broadcast Data Systems' Radio Track service. 349 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	19	TORN	NATALIE IMBRUGLIA (RCA) 6 wks at No. 1
2	4	15	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
3	3	27	ALL MY LIFE	K-CI & JOJO (MCA)
4	2	32	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
5	6	16	THE WAY	FASTBALL (HOLLYWOOD)
6	5	13	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
7	7	20	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
8	10	10	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
9	8	32	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
10	9	18	TOO CLOSE	NEXT (ARISTA)
11	13	6	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
12	11	35	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
13	12	34	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
14	16	11	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
15	15	10	MY ALL	MARIAH CAREY (COLUMBIA)
16	14	29	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
17	26	14	CLOSING TIME	SEMISONIC (MCA)
18	18	9	SEARCHIN' MY SOUL	VONDA SHEPARD (550 MUSIC)
19	22	10	ADIA	SARAH MCLACHLAN (ARISTA)
20	19	48	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
21	24	7	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/VEG)
22	17	32	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/VEG)
23	33	6	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRINCE MICHEL FEAT. DJ DIRTY GASTARD & MYA (INTERSCOPE)
24	20	34	TOGETHER AGAIN	JANET (VIRGIN)
25	23	47	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
26	31	6	RAY OF LIGHT	MADONNA (MAVERICK/WARNER BROS.)
27	29	17	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
28	25	22	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
29	27	13	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
30	40	4	TO LOVE YOU MORE	CELINE DION (550 MUSIC)
31	21	17	FROZEN	MADONNA (MAVERICK/WARNER BROS.)
32	28	20	I WANT YOU BACK	'N SYNC (RCA)
33	32	7	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)
34	37	8	STILL NOT A PLAYER	BIG PUNISHER FEAT. JOE (LOUD/RCA)
35	34	43	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
36	30	27	MY HEART WILL GO ON	CELINE DION (550 MUSIC)
37	39	51	FLY	SUGAR RAY (LAVA/ATLANTIC)

Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	2	6	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
2	1	8	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEG)
3	5	9	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
4	3	8	SHOW ME LOVE	ROBYN (RCA)
5	4	9	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
6	7	18	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
7	6	2	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
8	8	17	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
9	9	10	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
10	10	7	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
11	13	16	ONE MORE NIGHT	AMBER (TOMMY BOY)
12	12	25	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
13	11	3	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
14	15	17	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
15	17	27	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
16	14	10	HOW BIZARRE	OMC (HUH/MERCURY)
17	16	5	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
18	18	32	LOVEFOOL	THE CARIBBEANS (TRAMPOLINE/STOCKHOLM/MERCURY)
19	19	17	FOOLISH GAMES	JEWEL (ATLANTIC)
20	—	24	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
21	21	64	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
22	20	10	DREAMING OF YOU	SELENA (EMI LATIN/EMI)
23	—	1	IN A DREAM	ROCKELL (ROBBINS)
24	—	38	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
25	24	31	BITCH	MEREDITH BROOKS (CAPITOL)

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC) 3 wks at No. 1
2	2	19	TOO CLOSE	NEXT (ARISTA)
3	4	19	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
4	3	5	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
5	5	7	MY ALL	MARIAH CAREY (COLUMBIA)
6	6	10	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)
7	8	21	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC)
8	7	8	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO DEF/COLUMBIA)
9	—	1	MY WAY	USHER (LAFACE/ARISTA)
10	10	18	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
11	12	11	I GOT THE HOOK UP!	MASTER P (NO LIMIT/PRIORITY)
12	14	4	ADIA	SARAH MCLACHLAN (ARISTA)
13	11	13	LET'S RIDE	MONTELL JORDAN (DEF JAM/MERCURY)
14	13	7	TURN IT UP (REMIX/FIRE IT UP)	BUSTA RHOMES (ELEKTRA/VEG)
15	9	15	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
16	18	10	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
17	15	21	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
18	17	10	LOOKING THROUGH YOUR EYES	LEANN RIMES (CURB)
19	16	13	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (LUKE ISLAND)
20	19	13	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
21	21	4	SHORTY (YOU KEEP PLAYIN' WITH MY MIND)	IMAJIN FEATURING KEITH MURRAY (JIVE)
22	23	13	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
23	20	12	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LL' KIM) (BAD BOY/ARISTA)
24	24	5	HEAVEN'S WHAT I FEEL	GLORIA ESTEFAN (EPIC)
25	22	14	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
26	—	1	STOP	SPICE GIRLS (VIRGIN)
27	29	3	WHATCHA GONE DO?	LINK (RELATIVITY)
28	25	53	HOW DO I LIVE	LEANN RIMES (CURB)
29	26	11	WHO AM I	BEENIE MAN (2 HARD/VP)
30	32	17	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOQ (RUFF RYDERS/DEF JAM/MERCURY))
31	30	14	FROZEN	MADONNA (MAVERICK/WARNER BROS.)
32	27	11	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)
33	28	20	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
34	31	16	I WANT YOU BACK	'N SYNC (RCA)
35	35	14	IMAGINATION	TAMIA (GWEST/WARNER BROS.)
36	41	3	YOU WON'T FORGET ME	LA BOUCHE (RCA)
37	33	4	ONE HEART AT A TIME	VARIOUS ARTISTS (ATLANTIC (NASHVILLE))
38	42	6	THERE'S YOUR TROUBLE	DIXIE CHICKS (MONUMENT)
39	37	8	CLOCK STRIKES	TIMBLAND AND MAGOO (BLACKGROUND/ATLANTIC)
40	38	22	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
41	36	15	BYE BYE	JO DEE MESSINA (CURB)
42	34	30	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
43	47	8	DO YOUR THING	7 MILE (CRAVE)
44	43	9	I JUST WANT TO DANCE WITH YOU	GEORGE STRAIT (MCA NASHVILLE)
45	45	16	THE PARTY CONTINUES	JO FEAT. DA BRAT (SO SO DEF/COLUMBIA)
46	56	13	GITTY UP	SALT-N-PEPA (RED ANT/LONDON/ISLAND)
47	39	15	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
48	54	14	JUST BE STRAIGHT WITH ME	SILKK THE SHOCKER (NO LIMIT/PRIORITY)
49	52	4	NINETY NINE (FLASH THE MESSAGE)	JOHN FORTE (RUFFHOUSE/COLUMBIA)
50	44	21	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
51	59	2	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
52	49	7	I DO (CHERISH YOU)	MARK WILLS (MERCURY (NASHVILLE))
53	48	12	I'M FROM THE COUNTRY	TRACY BYRD (MCA NASHVILLE)
54	57	15	MY HEART WILL GO ON	DEJA VU (INTERHIP/PRIORITY)
55	53	5	NOW THAT I FOUND YOU	TERRI CLARK (MERCURY (NASHVILLE))
56	46	14	DO FOR LOVE	2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
57	40	19	ROME AND JULIET	SYLK-E. FINE FEAT. CHILL (GRAND JURY/RCA)
58	51	4	HOOKED ON A FEELING (OOGA-CHAKA)	BABY TALK (PETER PAN/PI)
59	61	4	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)	TY HERNDON (EPIC (NASHVILLE))
60	60	12	THE UNFORGIVEN II	METALLICA (ELEKTRA/VEG)
61	50	22	NICE & SLOW	USHER (LAFACE/ARISTA)
62	67	8	ONE OF THESE DAYS	TIM MCGRAW (CURB)
63	63	37	SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M)
64	62	19	TOO MUCH	SPICE GIRLS (VIRGIN)
65	—	1	FREAK OUT	NUTTA BUTTA FEAT. TEDDY BILEY AND ANONYMOUS (LL' MANN/INTERSCOPE)
66	72	13	STILL PO' PIMPIN'	DO OR DIE (NEIGHBORHOOD WATCH/RAP-A-LOT/VIRGIN)
67	58	10	OUT OF MY BONES	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
68	68	3	DING-A-LING	HI-TOWN DJs (RESTLESS)
69	55	7	THIS IS HOW WE PARTY	S.O.A.P. (CRAVE)
70	64	15	THE CITY IS MINE	JAY-Z (FEAT. BLACKSTREET) (ROC-A-FELLA/DEF JAM/MERCURY)
71	65	4	I WANNA GET NEXT TO YOU	CHRISTIAN (ROC-A-FELLA/DEF JAM/MERCURY)
72	—	1	THERE YOU ARE	SAM SALTER (LAFACE/ARISTA)
73	73	7	BLUE ON BLACK	KENNY WAYNE SHEPHERD BANO (REVOLUTION)
74	—	1	WHATUON	LATANYA FEATURING TWISTA (BLUNT/TVT)
75	74	18	I KNOW WHERE IT'S AT	ALL SAINTS (LONDON/ISLAND)

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	4	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC) 3 wks at No. 1
2	2	19	TOO CLOSE	NEXT (ARISTA)
3	4	19	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
4	3	5	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
5	5	7	MY ALL	MARIAH CAREY (COLUMBIA)
6	6	10	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)
7	8	21	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC)
8	7	8	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO DEF/COLUMBIA)
9	—	1	MY WAY	USHER (LAFACE/ARISTA)
10	10	18	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
11	12	11	I GOT THE HOOK UP!	MASTER P (NO LIMIT/PRIORITY)
12	14	4	ADIA	SARAH MCLACHLAN (ARISTA)
13	11	13	LET'S RIDE	MONTELL JORDAN (DEF JAM/MERCURY)
14	13	7	TURN IT UP (REMIX/FIRE IT UP)	BUSTA RHOMES (ELEKTRA/VEG)
15	9	15	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
16	18	10	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
17	15	21	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
18	17	10	LOOKING THROUGH YOUR EYES	LEANN RIMES (CURB)
19	16	13	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (LUKE ISLAND)
20	19	13	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
21	21	4	SHORTY (YOU KEEP PLAYIN' WITH MY MIND)	IMAJIN FEATURING KEITH MURRAY (JIVE)
22	23	13	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
23	20	12	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LL' KIM) (BAD BOY/ARISTA)
24	24	5	HEAVEN'S WHAT I FEEL	GLORIA ESTEFAN (EPIC)
25	22	14	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
26	—	1	STOP	SPICE GIRLS (VIRGIN)
27	29	3	WHATCHA GONE DO?	LINK (RELATIVITY)
28	25	53	HOW DO I LIVE	LEANN RIMES (CURB)
29	26	11	WHO AM I	BEENIE MAN (2 HARD/VP)
30	32	17	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOQ (RUFF RYDERS/DEF JAM/MERCURY))
31	30	14	FROZEN	MADONNA (MAVERICK/WARNER BROS.)
32	27	11	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)
33	28	20	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
34	31	16	I WANT YOU BACK	'N SYNC (RCA)
35	35	14	IMAGINATION	TAMIA (GWEST/WARNER BROS.)
36	41	3	YOU WON'T FORGET ME	LA BOUCHE (RCA)
37	33	4	ONE HEART AT A TIME	VARIOUS ARTISTS (ATLANTIC (NASHVILLE))
38	42	6	THERE'S YOUR TROUBLE	DIXIE CHICKS (MONUMENT)
39	37	8	CLOCK STRIKES	TIMBLAND AND MAGOO (BLACKGROUND/ATLANTIC)
40	38	22	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
41	36	15	BYE BYE	JO DEE MESSINA (CURB)
42	34	30	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
43	47	8	DO YOUR THING	7 MILE (CRAVE)
44	43	9	I JUST WANT TO DANCE WITH YOU	GEORGE STRAIT (MCA N

JUNE 20, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
1	1	1	4	THE BOY IS MINE ▲ R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1	
2	3	3	19	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2	
3	2	2	19	TOO CLOSE ▲ KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (V) (X) ARISTA 13456	1	
4	4	4	7	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1	
5	5	5	5	I GET LONELY J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3	
6	6	6	10	EVERYBODY (BACKSTREET'S BACK) ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4	
7	12	22	21	THEY DON'T KNOW ● TIM & BOB (JON B., TIM & BOB)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	7	
8	7	8	13	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1	
9	11	14	4	ADIA P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	9	
10	8	9	29	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1	
11	9	7	8	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	◆ XScape (C) (D) (V) SO SO DEF 78788/COLUMBIA	7	
12	10	11	11	SEX AND CANDY J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8	
				Hot Shot Debut			
13	NEW	1	1	MY WAY J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 2432/ARISTA	13	
14	14	12	18	BODY BUMPIN' YIPPIE-YI-YO ▲ E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	5	
15	17	21	12	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	15	
16	13	10	15	IT'S ALL ABOUT ME ● D. PEARSON (D. PEARSON, M. ANDREWS, A. DUOLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	6	
17	15	13	16	LET'S RIDE ▲ T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) DEF JAM 568475/MERCURY	2	
18	20	20	11	I GOT THE HOOK UP! KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53302/PRIORITY	18	
19	16	15	16	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13	
20	22	17	7	TURN IT UP (REMIX)/FIRE IT UP ● BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	10	
21	23	24	10	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18	
22	18	16	14	FROZEN ● MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2	
23	19	18	17	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1	
24	26	25	21	MAKE EM' SAY UHH! ● KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16	
25	21	19	30	NO, NO, NO ▲ W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	3	
26	29	33	53	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2	
27	27	29	5	HEAVEN'S WHAT I FEEL E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27	
28	24	28	29	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9	
29	25	23	27	TOGETHER AGAIN ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1	
				Greatest Gainer/Sales			
30	35	43	4	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) R. LAWRENCE, D. ANGELETTE (R. LAWRENCE, D. ANGELETTE, J. KNIGHT, N. J. WRIGHT, K. MURRAY, P. BROWN, R. RANS)	◆ IMAJIN FEATURING KEITH MURRAY (C) (D) (T) JIVE 42525	30	
31	31	31	14	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	31	
32	28	26	13	RAISE THE ROOF L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE 11572250/ISLAND	26	
33	32	30	34	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11	
34	30	27	12	MONEY, POWER & RESPECT ● D. ANGELETTE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, S. SIMMONS, D. ANGELETTE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (V) BAD BOY 79156/ARISTA	17	
35	33	32	14	VICTORY ● STEVE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEATURING THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	19	
36	NEW	1	1	STOP ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38641	36	
37	41	45	3	WHATCHA GONE DO? DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	37	
38	38	38	13	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	38	
39	40	—	2	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478/RCA	39	
40	34	34	22	NICE & SLOW ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1	
41	37	35	21	WHAT YOU WANT ● N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	6	
42	39	41	44	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2	
43	43	44	15	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 61604/VP	40	
44	36	36	17	MY HEART WILL GO ON ● W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1	
45	47	47	37	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1	
46	42	42	14	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	37	
47	48	48	17	GET AT ME DOG ● PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEIK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	39	
48	52	56	3	YOU WON'T FORGET ME F. M. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	48	
49	45	39	28	DEJA VU (UPTOWN BABY) ● KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
50	46	40	20	GONE TILL NOVEMBER ▲ W. JEAN (N. JEAN, T. KELLY, O. HARVEY, JR.)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7	
51	44	37	19	ROMEO AND JULIET ● G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. F. YNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	6	
				Greatest Gainer/Airplay			
52	57	64	3	WHEN THE LIGHTS GO OUT E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ FIVE (C) (D) ARISTA 13495	52	
53	49	50	5	WISHLIST B. O'BRIEN, PEARL JAM (E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 78896*	47	
54	50	51	13	BITTER SWEET SYMPHONY YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VC/HUT 38634/VIRGIN	12	
55	53	54	7	PUSH IT GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52	
56	51	49	11	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	28	
57	54	52	8	CLOCK STRIKES TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	37	
58	56	63	4	ONE HEART AT A TIME C. DOWNS, D. PACK (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56	
59	59	58	10	RECOVER YOUR SOUL C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55	
60	65	67	6	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	60	
61	58	61	15	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43	
62	68	68	4	NINETY NINE (FLASH THE MESSAGE) W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78761/COLUMBIA	62	
63	63	60	16	THE NUMMERS' DANCE L. MCKENNETT (L. MCKENNETT)	◆ LOREENA MCKENNETT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18	
64	61	59	20	LOVE YOU DOWN C. ROANE (M. RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25	
65	55	53	10	THIS IS HOW WE PARTY REMEE, HOLGER (REMEE, HOLGER)	◆ S.O.A.P. (C) (D) CRAVE 78876	51	
66	69	70	9	DO YOUR THING T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	65	
67	67	69	4	I HONESTLY LOVE YOU D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	◆ OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	67	
68	64	62	16	THE PARTY CONTINUES ● J. DUPRI (J. DUPRI, O. BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) SO SO DEF 78807/COLUMBIA	29	
69	60	55	15	A ROSE IS STILL A ROSE ● L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. A. LY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	26	
70	62	57	14	DO FOR LOVE ● SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21	
71	71	77	8	DING-A-LING DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ HI-TOWN DJS (C) (D) (T) RESTLESS 72961	71	
72	66	65	9	I JUST WANT TO DANCE WITH YOU T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	61	
73	78	66	13	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	50	
74	77	75	14	JUST BE STRAIGHT WITH ME CRAIG B. (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK, J. HARRIS III, T. LEWIS)	◆ SILKK THE SHOCKER FEATURING MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 53306/PRIORITY	57	
75	75	79	5	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	75	
76	72	80	7	I DO (ICHERISH YOU) C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLIS (C) (D) (V) MERCURY (NASHVILLE) 568602	72	
77	70	73	12	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	63	
78	79	76	15	MY HEART WILL GO ON ALMIGHTY ASSOCIATES (J. HORNER, W. JENNINGS)	◆ DEJA VU (C) (T) (X) INTERHIT 54020/PRIORITY	58	
79	74	74	12	THE UNFORGIVEN II B. ROCK, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH, K. HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	59	
80	NEW	1	1	SIN SO WELL M. WILDER (REBEKAH, M. WILDER)	◆ REBEKAH (C) (D) ELEKTRA 64153/EEG	80	
81	81	92	3	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B. GALLIMORE (J. RAMEY, B. TAYLOR, G. DOBBINS)	◆ TY HERNDON (C) (D) EPIC (NASHVILLE) 78904	81	
82	73	71	4	HOOKED ON A FEELING (OOGA-CHAKA) K. KASEN (M. JAMES)	◆ BABY TALK (X) PETER PAN 4409*/PPI	71	
83	NEW	1	1	PARTY AIN'T A PARTY R. RILEY (L. WALTERS, T. RILEY, T. KELLY, A. DAVIDSON, L. DAVIDSON, M. SMITH, J. WILLIAMS, M. WHITE)	◆ QUEEN PEN FEATURING TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LIL' MAN 95024/INTERSCOPE	83	
84	NEW	1	1	FREAK OUT T. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. ROOGERS)	◆ NUTTA BUTTA FEATURING TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE	84	
85	76	82	4	KNOW WHAT YOU MEAN D. KORTCHMAR (P. PIKE, W. SUTTON, S. BARRON)	◆ SISTER 7 (C) (D) ARISTA AUSTIN 13095/ARISTA	76	
86	88	87	8	ONE OF THESE DAYS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	74	
87	82	85	19	TOO MUCH ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9	
88	95	—	2	WHATUON THE LEGENDARY TRAXSTER (L. HUGHES, C. MITCHELL, S. LINDLEY, R. GREGORY, F. TAYLOR)	◆ LATANYA FEATURING TWISTA (C) (T) (X) BLUNT 4402/TVT	88	
89	89	—	2	BABY BE THERE G. ST. CLAIR (D. WARREN)	◆ NU FLAVOR (C) (D) (T) (V) REPRISE 17410	89	
90	94	81	13	STILL PO' PIMPIN' MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P & TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	62	
91	80	83	9	OUT OF MY BONES J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS (NASHVILLE) 59007	64	
92	92	—	2	YOU ONLY HAVE TO SAY YOU LOVE ME ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD)	◆ HANNAH BONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	92	
93	86	86	3	I WANNA GET NEXT TO YOU DAVE G (ROSE ROYCE, N. WHITFIELD)	◆		



NARM

★ 12	16	13	TAKING CARE OF BUSINESS—Bachman-Turner Overdrive (Randy Bachman). R. Bachman, Mercury 73487 (Phonogram)	SGC	46	35	10
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#12 Aug. 10, 1974

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JUNE 20, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	112	—	2	★★★ No. 1/GREATEST GAINER ★★★ MASTER P NO LIMIT 53538*/PRIORITY (12.98/19.98) 1 week at No. 1	MP DA LAST DON	1
2	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ THE SMASHING PUMPKINS VIRGIN 45879 (11.98/17.98)	ADORE	2
3	1	2	10	SOUNDTRACK WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
4	2	4	3	SOUNDTRACK EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
5	14	40	3	★★★ PACESETTER ★★★ SOUNDTRACK CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	5
6	3	1	3	DMX RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
7	5	11	43	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
8	NEW ▶	1	1	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
9	4	6	5	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
10	NEW ▶	1	1	ONYX JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	10
11	NEW ▶	1	1	BROOKS & DUNN ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
12	6	7	6	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
13	9	14	31	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
14	16	24	14	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
15	13	15	60	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
16	7	3	3	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
17	11	10	5	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
18	8	9	5	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
19	15	19	7	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH—THE SOUNDTRACK	15
20	10	12	26	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
21	21	25	28	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
22	17	18	51	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
23	NEW ▶	1	1	GLORIA ESTEFAN EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
24	19	16	6	BIG PUNISHER ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
25	12	8	3	NATALIE MERCHANT ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
26	18	17	29	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
27	23	22	13	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
28	22	26	66	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
29	26	27	7	FAITH HILL WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
30	24	21	7	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
31	NEW ▶	1	1	SOUNDTRACK ELEKTRA 62200/EEG (11.98/17.98)	THE X-FILES: THE ALBUM	31
32	29	32	13	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
33	28	30	38	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
34	20	5	3	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	5
35	25	—	2	MO THUGS FAMILY FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION MO THUGS 1632/RELATIVITY (10.98/17.98)		25
36	32	35	17	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	32
37	35	36	36	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
38	NEW ▶	1	1	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	38
39	27	20	4	HANSON MERCURY 558399 (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
40	37	43	37	JON B. ● YAB YUM 550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
41	33	31	9	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
42	30	23	4	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
43	39	39	47	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
44	NEW ▶	1	1	ROD STEWART WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44
45	34	33	28	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
46	42	44	37	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
47	36	28	5	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
48	43	34	4	XSCAPE SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
49	41	41	29	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
50	NEW ▶	1	1	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX 11742*/MCA (19.98/24.98)	BBC SESSIONS	50
51	48	46	25	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	44
52	40	37	13	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
53	38	29	5	FIEND NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
54	53	65	11	SEMISONIC MCA 11733 (8.98/12.98) HS	FEELING STRANGELY FINE	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	47	51	46	PUFF DADDY & THE FAMILY ▲ ⁵ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
56	NEW ▶	1	1	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
57	44	42	12	SOUNDTRACK ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
58	45	45	41	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
59	46	47	61	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
60	49	53	38	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
61	52	50	31	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
62	31	13	3	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	13
63	51	52	53	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
64	62	87	7	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	62
65	55	58	16	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
66	50	64	3	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	50
67	61	63	29	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
68	60	82	27	ANDREA BOCELLI ● PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
69	82	95	11	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	63
70	63	68	32	MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
71	59	61	35	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
72	54	38	3	VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION SHORT 46100/JIVE (12.98/19.98)		38
73	57	56	35	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
74	66	60	34	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
75	56	49	4	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		36
76	68	76	19	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	68
77	77	81	70	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
78	85	91	16	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
79	87	100	10	FUEL 550 MUSIC 68554*/EPIC (7.98 EQ/11.98) HS	SUNBURN	79
80	71	75	42	FLEETWOOD MAC ▲ ³ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
81	75	83	15	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
82	70	69	50	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ WYCLEF JEAN PRESENTS THE CARNIVAL FEATURING REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		16
83	65	78	18	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
84	NEW ▶	1	1	TRICKY ISLAND 524520 (10.98 EQ/16.98)	ANGELS WITH DIRTY FACES	84
85	67	57	6	VARIOUS ARTISTS ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
86	79	77	30	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
87	74	62	10	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
88	80	80	12	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
89	81	73	10	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
90	72	70	3	TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
91	73	54	7	JIMMY PAGE & ROBERT PLANT ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
92	86	84	5	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	84
93	58	59	9	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
94	69	55	6	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	26
95	78	66	9	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
96	88	72	9	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
97	89	85	18	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
98	84	79	7	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
99	107	137	10	★★★ HEATSEEKER IMPACT ★★★ ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	99
100	100	103	9	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
101	94	96	39	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
102	76	48	4	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	27
103	102	116	39	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
104	83	67	6	JIMMY BUFFETT MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	15
105	96	98	36	THE VERVE ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
106	92	86	35	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
107	101	92	6	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
108	105	110	97	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
109	97	93	11	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	90	74	6	WC	RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE 19
111	95	90	36	LOREENA MCKENITT	QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS 17
112	104	99	55	FOO FIGHTERS	ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE 10
113	93	—	2	THE B-52'S	TIME CAPSULE — SONGS FOR A FUTURE GENERATION REPRIS 46920/WARNER BROS. (10.98/16.98)	93
114	109	122	19	KENNY CHESNEY	BNA 67498/RLG (10.98/16.98)	I WILL STAND 95
115	111	107	6	FRED HAMMOND & RADICAL FOR CHRIST	(PAGES OF LIFE) CHAPTERS I & II VERITY 43110 (11.98/17.98)	51
116	98	88	70	PAULA COLE	IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE 20
117	108	104	38	BROOKS & DUNN	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION 4
118	117	105	24	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE 86
119	99	71	4	TRACY BYRD	MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY 58
120	103	102	50	ROBYN	RCA 67477 (10.98/16.98)	ROBYN IS HERE 57
121	91	101	6	SOUNDTRACK	MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER 91
122	106	109	25	SOUNDTRACK	ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA 41
123	145	134	10	THE CARPENTERS	A&M 540838 (10.98 EQ/17.98)	LOVE SONGS 106
124	124	146	12	JO DEE MESSINA	CURB 77904 (10.98/16.98)	I'M ALRIGHT 61
125	113	113	33	BARENAKED LADIES	REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE 86
126	118	108	56	SOUNDTRACK	EMI LATIN 55535 (10.98/16.98)	SELENA 7
127	148	157	16	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA 123
128	119	118	64	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (10.98/24.98)	LIFE AFTER DEATH 1
129	114	106	30	TIMBALAND AND MAGOO	BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD 33
130	121	115	37	CHUMBAWAMBA	REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER 3
131	NEW	1	1	VARIOUS ARTISTS	ROCKETOWN/WORD 69349/EPIC (10.98 EQ/15.98)	EXODUS 131
132	115	94	4	MASSIVE ATTACK	CIRCA 45599*/VIRGIN (10.98/16.98)	MEZZANINE 60
133	64	—	2	JEFF BUCKLEY	COLUMBIA 67228 (17.98 EQ/19.98)	SKETCHES FOR MY SWEETHEART THE DRUNK 64
134	116	111	41	TRISHA YEARWOOD	MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS 4
135	125	120	9	STABBING WESTWARD	COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS 52
136	126	121	30	MYSTIKAL	BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98)	UNPREDICTABLE 3
137	120	114	25	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1 POLYGRAM TV 536204 (10.98 EQ/17.98)	38
138	122	125	51	SOUNDTRACK	WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING 14
139	128	119	38	BEN FOLDS FIVE	CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN 42
140	110	89	5	SOUNDTRACK	UNTERENTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO 52
141	176	—	30	YANNI	VIRGIN 44981 (11.98/17.98)	TRIBUTE 21
142	135	123	38	BUSTA RHYMES	ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES... 3
143	131	129	41	DAYS OF THE NEW	OUTPOST 30004/GEFFEN (10.98/16.98)	DAYS OF THE NEW 54
144	137	130	14	SCARFACE	RAP-A-LOT 45471/VIRGIN (10.98/22.98)	MY HOMIES 4
145	132	149	3	GARY ALLAN	DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU 132
146	138	133	47	SMASH MOUTH	INTERSCOPE 90142 (10.98/16.98)	FUSH YU MANG 19
147	129	97	4	OLIVIA NEWTON-JOHN	MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART 59
148	134	112	10	GANG STARR	NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH 6
149	149	142	49	PRODIGY	XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND 1
150	127	126	31	VARIOUS ARTISTS	POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2 71
151	154	152	41	INSANE CLOWN POSSE	ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO 63
152	140	—	2	TY HERNDON	EPIC (NASHVILLE) 68167/SONY (NASHVILLE) (10.98 EQ/16.98)	BIG HOPES 140
153	NEW	1	1	SOUNDTRACK	WALT DISNEY 60631 (10.98/16.98)	MULAN 153
154	141	128	9	JERRY CANTRELL	COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT 28
155	133	127	57	HANSON	MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE 2

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Aerosmith 162	Mariah Carey 60	Flend 53	Janet 73	Brian McKnight 46	Savage Garden 15	Quest For Camelot 157	Jaci Velasquez 56
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MUTABARUKA PRESIDES OVER 'SPIRITS'

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tautly constructed statement on a currently controversial Jamaican issue that was also written for the set. Pablo Moses, another '70s to mid-'80s reggae giant, contributes an original, "Murder," his meditation on today's street violence.

Justin Hinds, a Jamaican musical constant who dates back to pre-ska days, turns in another original, "Sitting Ina Babylon."

The sublime Tabby Diamond, lead singer of the Mighty Diamonds, reggae's sweetest harmony trio, pays tribute in his cover of Alton Ellis' anthemic "Blackman Pride" by deliberately evoking the older man's vocal style. The musicians include drummer Leroy "Horsemouth" Wallace and Leroy Sibbles.

Unlike most reggae sets that either exclude women or include only one, "Spirits" female presence is by no means token. Marcia Griffiths, who has stayed on top for an unbelievable 30 years, delivers a spine-tingling rendition of American Marlena Shaw's "Woman Of The Ghetto," a big hit in Jamaica almost 30 years ago. Judy Mowatt further elucidates the link between American R&B and the black power movement to reggae and Rastafarianism with her cover of Donny Hathaway's "Someday We'll All Be Free." Hortense Ellis, an unjustly neglected talent, brings to the set her original "My Love."

Mutabaruka's deep bass chants in the chorus of his new poem, "What About De Lan," ratchets up the pressure of the verses, which expand the black struggle to include all indigenous peoples by quoting American Indian leader Chief Seattle.

Among other noted musicians on "Spirits" are keyboardists Robby Lynn and Ibo Cooper and master drummer Bongo Herman, but it would not be complete without one of Jamaica's most cherished icons, guitar wizard Ernie Ranglin, who contributes "Iron Lion Zion," his tribute to Bob Marley. The track was licensed from Island Records.

"But I heard a drum machine," says Mutabaruka. He asked the producers, Mikey Chung and Tyrone Downie, to remix the tune with a live drummer and bassist.

Shanachie is following a three-part marketing plan for the set in the U.S. "One, we're going to go strongly for listening stations in tastemaking chains," says Grass. "Secondly, we are going to work with grass-roots reggae distributors by giving them promotional materials—like fliers and posters—for the mom-and-pops and by giving them discounts for quantity orders. Third, our regional marketing reps will give the record extra visibility at retail by creating displays and working personally with accounts on innovative ways to give the record presence in stores."

"Mutabaruka has gathered some of the greats of roots reggae music," says Ted Singer, senior buyer/music marketing director at the Best Buy chain. "He's delivered a powerful reminder of the history of reggae, a classic product that should find a shelf life for years to come."

On the radio tip, Shanachie plans to "superserve reggae radio and grass-roots stations nationally one to two weeks before release date," says Grass. NPR outlets also will be targeted.

Early response is warm. "I like it a lot, especially because it's from a musical past I never thought would be available again," says record producer Philip Smart, host of "Get Smart," which airs Friday nights on WNYU-FM New York. "I think it will do well with my listeners."

On the international front, the set will go out simultaneously with the

LURIE CASTS WIDE NET

(Continued from page 13)

via screenings at such venues as New York's Knitting Factory. The deadpan documentaries follow Lurie as he pairs with Tom Waits, Willem Dafoe, Dennis Hopper, Matt Dillon, and Jim Jarmusch for angling expeditions in locales as far-flung as Thailand and an icebound Maine.

The "Fishing With John" soundtrack features performances by the Lounge Lizards along with a set of highly ironic Lurie compositions for string quartet and choir. Also included are snippets of voice-overs from the films, as well as a pair of impromptu theme songs by Waits.

"Queen Of All Ears" is a sophisticated mix of the tribal and urbane, with snake-charmer sax lines and juju rhythms framing the bursts of noirish lyricism and hepcat humor. The album's polyglot flavor gives it an appeal that is not only strange and beautiful but broad—as Lurie has learned.

"I played 'Queen' to a couple of my basketball buddies, who don't know anything about music," Lurie says. "One of the guys was moved to tears—really. And that makes all the pain of putting out a record worthwhile. I may be a wise guy, you know, but there is a deep, deep sincerity to this music. That's hard to say out loud, but it's true."

Although the band has since shifted a bit, the Lounge Lizards on "Queen Of All Ears" comprise trumpeter Steven Bernstein, saxophonist Michael Blake, drummer Calvin Weston, cellist Jane Scarpantoni, guitarist Dave Tronzo, percussionist Ben Perowsky, bassist Erik Sanko, and Lurie's brother, Evan, on piano.

Often called "the Art Blakey of the Lower East Side," the 45-year-old Lurie has similarly shepherded a who's who of cutting-edge talent through his band, including such names as Sanko (who now fronts skronk-pop act Skeleton Key), guitarist Marc Ribot (who's played with Waits and Elvis Costello), saxophonist Roy Nathanson (leader of the Jazz Passengers), and percussionist Billy Martin and keyboardist John Medes-

ki (of Medeski, Martin & Wood). The unsung Lounge Lizards catalog includes the self-titled debut produced by Teo Macero (E.G., 1981) and the gems "Big Heart: Live In Tokyo" and "No Pain For Cakes" (Island, '86/'87), as well as the two volumes of "Live In Berlin" (Intuition, '93/'95). The prime set, though, is 1989's "Voice Of Chunk," which Lurie marketed via mail order.

Strange & Beautiful's reissue of "Voice Of Chunk" is set for the summer, along with Lurie's soundtracks to Jarmusch's cult classics "Down By Law" and "Stranger Than Paradise" (in which Lurie starred). This fall expect a live disc by the John Lurie National Orchestra (an African-accented trio with Martin and Weston), as well as an album teaming the scores to "Manny & Lo" and "African Swim." Lurie's funky score to "Get Shorty" earned him an ASCAP Award in '96, and the Verve soundtrack has sold some 177,000 copies, according to SoundScan.

According to label manager Jerome Duran, Strange & Beautiful has been working closely with Koch in the U.S., New Note in the U.K., and Blues Interactions in Japan to couple Lounge Lizards tour dates and "Fishing With John" screenings with retail and media promotions. The label also markets Lurie merchandise via the Internet (www.strangeandbeautiful.com), selling discs direct as well as providing audio/video samples, tour information, and links to band member sites.

Always a press darling, Lurie has done dozens of print and radio interviews over the past few months, including an interview/performance spot on BBC Radio 3's "Mixing It" and a feature on the Internet program LAlive.com for June 12, the day of the Lounge Lizards' Los Angeles gig at El Rey.

Lounge Lizards fans are thickest on the East Coast, particularly in New York—where WBAI host Delphine Blu says her audience has been clamoring for new music from the band. But affection for Lurie's outfit does travel west, as packed San Francisco shows and the support of one key Los Angeleno indicate. "I love the Lounge Lizards and want to do everything I can for the band," says Virgin Megastore product manager Bobby Hall. "I mean, I called Koch before they called me."

The Lounge Lizards are booked by Asada Inc. in Japan and by London-based Serious in Europe, where more gigs by the band are planned for summer and fall. Lurie's U.S. booking and representation is via Strange & Beautiful Music in New York. His compositions are published by Lagarto Inc. (ASCAP).

FOR THE RECORD

The World Wide Web address for the customized-CD company superSonic BOOM was incorrectly stated in an article in the June 13 issue of Billboard. The correct address is supersonicboom.com.

Herb Alpert's name was incorrectly spelled in a story in Billboard's June 13 issue.



by Geoff Mayfield

MASTER'S DEGREE: Given the SoundScan record 11,000 street-date violations that prematurely placed Master P on last issue's Billboard 200, it's no surprise to see the rapper pile up a big number with his new album's first full week of sales. Although early reports from key accounts led some prognosticators to hugely overestimate what "MP Da Last Don" would do, its 495,000-unit count still stands as the year's biggest opening-week tally, as well as the largest one-week sum in 1998 for an album not titled "Titanic."

Not bad for a rapper and entrepreneur whom most Billboard readers had not heard of two years ago. Get to know him while you can, because P, founder of the No Limit label and maker of two films, says this will be his last album, a pronouncement that industry insiders think helped juice this title's tonnage.

The Smashing Pumpkins, as predicted here last issue, enter at No. 2 with a first-week tally of 174,000 units, a solid number, but down from the 246,000 pieces that their double-length "Mellon Collie And The Infinite Sadness" started with in 1995.

RAP IT UP: Earlier this year, the soundtrack from former chart topper Ice Cube entered The Billboard 200 at No. 10. Then Public Enemy's "He Got Game" soundtrack peaked at No. 26 (compared with the No. 14 bow seen by its 1994 "Muse Sick-N-Hour Mess Age" album) shortly after the first-week scans for the multi-act "Bulworth" soundtrack came in at less than 45,000 units, far shy of the 108,000 units that the "Above The Rim" soundtrack rang when it hit shelves in 1994. These events led me to wonder if rap's fortunes were beginning to fade, but a closer look at the numbers suggests that the genre has played a bigger role in the first half of this year than it did in the first six months of '97.

Through last year's June 21 issue, The Billboard 200 had seen eight rap albums enter the top 10, including those by the Notorious B.I.G. and Wu-Tang Clan, each of whom had first-week sales exceeding 600,000 units. With this issue's feat by Master P and the No. 10 entrance by Onyx, 17 rap titles have invaded the top 10 since the year's start.

In this year, those 17 albums have accumulated more than 2.7 million units in first-week sales (using this issue's Master P sum, rather than those that leaked in the prior week). During the same span in '97, the top 10 rap titles accounted for 1.96 million units.

Average first-week sales for the '97 crop were actually higher, approximately 246,000 units, compared with roughly 161,000 for the '98 batch. However, if you subtract the unusually high sums from each year—B.I.G.'s 689,500 and Wu-Tang's 612,000 from '97 and the new Master P from this year's take—the edge falls back to the '98 class by a score of 140,000 units to 111,000. So, what we're seeing is not the fading of a genre so much as a changing of rap's guard. Indeed, nine of the '98 rap titles that have dented the top 10 are rookie albums, including the chart-topping bow two weeks ago by DMX.

The genre is also being swelled by Master P's label, as six of this year's top 10 rap albums come from No Limit, compared with three for the same period in 1997. . . . Onyx's bow of 89,000 exceeds the combined first-week numbers of the group's previous two albums. Each debuted with 38,000 units in 1993 and '95.

JABS OVER PUNCHES: The constant pressure facing retailers is not how this week's business compares to last week's, but how the numbers stand next to those of the comparable week from the previous year. So, when music buyers look at, say, the early days of June 1997, when Wu-Tang Clan and Tim McGraw bowed in the top two slots for a combined total of 836,000 units, they take a deep breath.

Although the first two spots on this issue's chart account for 20% fewer units than Wu-Tang and McGraw had a year ago, music stores saw relief from the breadth of this year's June 2 release schedule, with its array of country (Reba McEntire, No. 8; Brooks & Dunn, No. 11), pop (Gloria Estefan, No. 23), rock ("The X-Files" soundtrack, No. 31; Rod Stewart, No. 44; Jimi Hendrix, No. 50), and even religious fare (Jaci Velasquez, No. 56; the multi-artist "Exodus," No. 131).

Of the 14 titles that debuted in the June 21, 1997, Billboard 200, Wu-Tang and McGraw had the only ones that entered within the top 20, while the current chart sees five of 18 new titles zip into the top 20. Thus, even though we saw gaudier numbers at the top a year ago, the new entries on this issue's chart manage to stack up higher. Including Master P, the 17 debuts account for more than 1.2 million units, while new titles brought 989,500 pieces to the June 21, 1997, list; consequently, the current week yields larger album sales (see Market Watch, page 102).

Displacement from this issue's high debuts causes 16 backward bullets on The Billboard 200, an unusually high number for this chart, including No. 32 Fastball, which is thrown back three places despite showing an increase for an 11th consecutive week.

FRANCE'S SACEM/SDRM FACES QUESTIONS OVER PROPERTY FIRM

(Continued from page 10)

dealings and that all actions have been taken with members' best interests at heart.

The criticisms have been made by respected national newspaper *Le Monde*. The paper points out that Sacem/SDRM is the owner of 96 of the 107 offices it uses in France, property with a value of 114 million francs (\$19 million), according to the organization's 1996 annual report.

The authors' body created a property development company in 1968 in order to build its head office in the Neuilly area of Paris. Performance right body Sacem has a 75% stake in the property company, and mechanicals body SDRM has 25%. Tournier is head of the property company.

Says the *Le Monde* report, "Between 1991 and 1992 the rent more than tripled, and in 1996 it was around 54 million francs [\$9.5 million]

and Sacem paid a deposit of 20.7 million francs [\$3.34 million] to itself as owner of the building."

The newspaper continues, "This strategy is criticized by some Sacem members who would prefer a distribution of the rights rather than an investment in property."

The members also want more transparency in the company's real estate dealings, which are controlled not by the organization's general assembly but by a board of directors.

"More surprising," continues *Le Monde*, "is that Sacem has paid 27 million francs [\$4.5 million] for the construction of the new Sacem offices in La Cité de la Musique at La Villette [in Paris], but an agreement with the state allows the government

to own this building after 65 years.

"The Sacem members are allowed to ask them why they are doing such a gift to the state," writes *Le Monde*.

Tournier declined to comment to *Billboard*, but in a letter published by *Le Monde*, he states, "It is totally inaccurate to say that Sacem's property strategy could wrong the rights owners. On the contrary, this policy is the fruit of a rational and efficient management of their interest."

Tournier continues, "The acquisition of Sacem's head office at Neuilly and the La Villette annex was appreciably less expensive than the renting of similar offices. However, our property investments have always been under control by the Sacem board."

REVAMPED 'AMP' WILL RETURN TO MTV

(Continued from page 10)

MTV executives also note that electronic music fans tend to gravitate to the online environment, making it a perfect fit for the show.

In order to develop the custom video mixes that users will see on the AMP Online site, MTV will stream the audio track using RealAudio. Meanwhile, graphics images will be generated in real time and synced to each song through a downloaded Java-based application. In this manner, MTV is able to overcome some bandwidth concerns and provide smoother streaming.

AMP Online will also feature pre-produced music videos using RealVideo technology. While some major-label groups are still wary about giving online broadcasters

access to what they see as valuable intellectual property, MTV Online VP of programming and promotion Rick Holzman says the electronic music community has responded positively to the concept.

"The people that we have already discussed this idea with have been more than open and really embraced the idea," says Holzman. "They're offering us material they have never before given out [online]."

The site, whose launch is set to correspond with the Tuesday (16) release of the Astralwerks/MTV "AMP 2" music compilation, will give users the chance to win a trip to the "AMP 2" New York release party in July. AMP Online will also be cross-promoted with the "AMP" TV program.

He argues that the 54 million franc annual rent for the Neuilly office is "reasonable for the area" and that the La Villette building is a good investment because the acquisition cost spread over the 65-year lease is equivalent to annual rent of around 400,000 francs (\$69,000), "which is significantly less than the rent of a similar building. As such, there is no gift to the state."

The criticisms of Sacem/SDRM come at a difficult time for France's collection societies. After lobbying by rights holders—mainly people registered with artists' collection society Adami—the culture ministry here is poised to rule that the societies should show more openness by standardizing their reporting periods.

Because MTV has held out in getting too deeply involved in Internet video broadcasting, instead opting to let sites such as Streamland pioneer in that area until the technology improves, the launch of AMP Online marks a significant step for MTV into the Webcasting arena.

"We believe that the technology of television still provides the best music video experience, but [streaming technologies] RealPlayer and NetShow have made significant progress and quality advances," says Holzman. "We already have a top 20 videos area in the streamed format that is very widely embraced, and ultimately our goal is to have all music videos on the site. But the technology is still not there yet."

PREMONITION PROMOTES BARBER'S UNIQUE JAZZ

(Continued from page 13)

the label hopes Barber will find a niche at alternative stations as well.

"She is a unique artist, a poet really, and a good musician," says Tom Schnabel, a producer at public radio station KCRW Los Angeles. Schnabel is currently working on a world music book for Universe/Rizzoli. "Her intellectualism and lack of pop hooks will go over some heads. And she might get a little trouble, like Holly Cole has, from the traditional jazz community, since she isn't exactly that. But we will absolutely support her again with this record."

Friedman hopes retailers will also line up to push "Modern Cool." Recently, he re-serviced 400 retail accounts with the last album and an information-filled one-sheet to refresh buyers' memories and prepare them for the new effort. He has talked to the Borders and Tower chains about

posting Barber's album in listening stations. A poster with pictures and Barber's 10 favorite words to describe the album (like "friend" and "poetry") will be available as well.

"The last record grew with each passing month, so we aren't expecting a huge boom in sales the first week," Friedman says. "I'm sure it will catch on in the major jazz cities, like San Francisco, New York, and L.A., and in her hometown."

Tom Madden, owner of the San Francisco jazz specialty store the Jazz Quarter, says the singer has a long, bumpy road ahead.

"There is a lot of competition these days between female jazz vocalists, and every big scene has its own who dream of bigger audiences and popularity in foreign cities," he says. "She'll have to tour a lot and work really hard to break out of Chicago."

Aware of the challenges, Barber plans to tour major cities in the summer or fall. She will also continue to mine her local audience, keeping up her biweekly gig at the Prohibition-era club the Green Mill.

"It's vital in jazz to pursue regular gigs, although I suffer terrible stage fright," she says. "It's easier to play in Chicago, as I have a lot of regulars. I never enjoy the performance until the last couple of songs."

She says another frightening fact about being onstage is coming under the scrutiny of audiences.

"Being a woman has helped me get more work, but the emphasis on appearance is brutal," she says. "I am constantly picked on by the audience about my weight, hair, makeup, clothes. No one walks up to my bass player and says, 'If you lose 20 pounds, you'd look great.' It doesn't happen to male musicians, but girls are susceptible to those types of potshots on a nightly basis. But it's a burden I willingly bear to communicate my music."

SPECTOR ROYALTY CASE

(Continued from page 6)

present date.

The Ronettes' lawsuit was initiated by the Artists Rights Enforcement Corp., a New York group that has successfully represented artists such as Bobby Vee and Hank Ballard in negotiations and lawsuits against record companies over unpaid royalties in recent years.

The group also represented another former Spector label star, Darlene Love, who was awarded \$263,555 in March 1997 by the same court in a 1993 lawsuit against Spector for royalties dating back only to 1987. Spector's lawyers had alleged Love never had a contract. However, her lawyers discovered an old royalty statement proving she had been under contract.

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Cherry Lane Takes Manhattan

NEW YORK—Cherry Lane Music, the Manhattan born-and-bred independent music publisher, will pull up stakes at its current headquarters in Port Chester, N.Y., and return to New York around Oct. 1 (*Billboard* Bulletin, June 10).

The company was founded 35 years ago by musicologist Milt Okun, a mentor of the late John Denver, whose works are published by Cherry Lane. Fifty-five staffers who are now located in Port Chester will shift to space taken at 6 E. 32nd St.

President/CEO Peter Primont notes that the move follows an earlier Manhattan incursion: In March 1997, Cherry Lane took office space to accommodate several staffers who will now move to the new location.

"I stuck my toe in last year, and it proved significant for us," Primont says. "Since we are growing rapidly, we'll be able to find a bigger employee talent pool for expansion." Cherry Lane Music has called Port Chester its home for the last 18 years.

Okun, who has lived in Los Angeles for a number of years, is Cherry Lane's majority shareholder but does not carry a corporate title. He started the company in New York's Greenwich Village.

IRV LIGHTMAN

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Buck Owens Added To Billboard/Monitor Confab

Music legend Buck Owens will deliver an address tailored for country radio attendees at the Billboard/Airplay Monitor Radio Seminar and Awards, scheduled for Sept. 17-19 at the Pointe Hilton Resort at Tapatio Cliffs in Phoenix.

From 1959 to '89, Owens recorded for Capitol and Warner Bros. and had 90 charted singles, 47 top 10s, and 21 No. 1 hits, including "Act Naturally," "I've Got A Tiger By The Tail," and "Streets of Bakersfield," a 1988 duet with Dwight Yoakam. Owens is also well-known as co-host of the TV series "Hee-Haw" from 1969 to '84. His

songs have been recorded by Barbra Streisand, Ray Charles, Dean Martin, and Emmylou Harris.

His Owens Broadcasting is one of the few remaining family-owned broadcast groups and encompasses five radio stations, all of them country: KNIX and KCWW Phoenix, and KCWR and KUZZ-AM-FM Bakersfield, Calif. He is also

part owner of country KWCY Phoenix. In addition, Owens owns and operates the theater/restaurant/museum complex Crystal Palace in Bakersfield, where he performs every Friday and Saturday night.

Owens will deliver his address and take questions from seminar attendees Sept. 18.

Other highlights of the conference will include the annual Air Personality Supergroup, an all-new artist panel, and Chart Manager

Hot Seat, as well as sessions addressing the top 40, country, rock, and R&B radio formats.

Other panels will take on topics that include "Who Owns What Act?," "New Label Opportunities for Radio," and "Why Isn't Radio Fun Anymore: A Solution to the Puzzle."

For more info about the Billboard/Airplay Monitor Radio Seminar and Awards, call Michele Quigley at 212-536-5088.



OWENS



PERSONNEL DIRECTIONS

Billboard's chart department has added a new title to the business card of a veteran staffer in New York and a new face in the Los Angeles office.

Marc Zubatkin, who has been a chart manager since 1983, has assumed supervision of Billboard's Top World Music chart. He continues to manage Billboard's various video charts, which he launched 15 years ago, and Top Kid Audio, which he has managed since the chart debuted in 1995. Zubatkin, a Bloomfield College graduate with a degree in business, also continues to manage the magazine's classical charts, duties he assumed in 1992.

"Over the years, Marc has proven to be a conscientious chart



ZUBATKIN

manager," says director of charts Geoff Mayfield. "We know the World Music chart is in good hands."

Joining the department in Los Angeles as administrative assistant is Keith Caulfield, a journalism graduate from the University of Southern California. Caulfield already knew his way around the magazine before joining the full-time staff, having interned for a year in the charts department while attending USC.

In addition to facilitating production of The Billboard 200, Heatseekers, and Top Pop Catalog Albums charts, Caulfield also corresponds with the magazine's Internet audience via the Ask Billboard feature in Billboard Online.



CAULFIELD

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McLachlan Surfaces In The Top 10

WHEN "ADIA" DEBUTED ON the Hot 100 at No. 28 in the May 30 issue, it wasn't Sarah McLachlan's highest entry of all time. It did tie "Sweet Surrender," McLachlan's top 30 hit from earlier this year, as her second-highest debut. But "Building A Mystery," the Canadian artist's highest new entry (No. 18 the week of Sept. 6, 1997), only peaked at No. 13. This issue, "Adia" jumps 11-9 and becomes McLachlan's first top 10 hit, as well as her most successful charting single of all time. It's strong in sales and airplay, bulleting 14-12 on Hot 100 Sales and 22-19 on Hot 100 Airplay.

"Adia" is the sixth chart single for the Nova Scotia-born singer. Her chart career began in May 1994 with "Possession," which only went to No. 73. "Good Enough" followed and stopped at No. 77. A year later, "I Will Remember You"—McLachlan's evocative theme from the soundtrack to "The Brothers McMullen"—became her biggest hit to date by peaking at No. 65. Two years later, "Building A Mystery" established the Lilith Fair headliner as a bona fide chart act.

"Adia" is the third single from McLachlan's most successful album, "Surfacing." The set entered The Billboard 200 the week of Aug. 2, 1997, peaking at No. 2. The triple-platinum album is No. 43 this issue, just five weeks shy of completing one year on the album chart.

HIS AND HERS: Both acts' albums feature the same song, but Reba McEntire has a slight edge on The Billboard 200, debuting at No. 8 with "If You See Him" (MCA Nashville). Her partners in song on the single "If You See Him/If You See Her," Brooks & Dunn, enter the album chart at No. 11 with "If You See Her"

(Arista/Nashville). On Top Country Albums, the two discs are slightly closer: McEntire opens at No. 2, and Brooks & Dunn are new at No. 4. On Hot Country Singles & Tracks, their collaboration bullets 4-3.

STILL THE TWO: While Brandy & Monica remain at No. 1 for a third week on the Hot 100 with "The Boy Is Mine" (Atlantic), Shania Twain has reversed course and has reclaimed the No. 2 position with "You're Still The One" (Mercury). Twain was last No. 2 seven weeks ago for a lone week, and she had slipped to No. 4 before changing direction. The single, which debuts at No. 3 on the Hot Dance Music/Maxi-Singles Sales chart, will be the first song by a country artist to reach No. 1 since "Islands In The Stream" by Kenny Rogers and Dolly Parton in 1983—if Brandy & Monica yield their perch atop the chart.

B-ING THERE: After catching fire a few weeks ago, Jon B.'s "They Don't Know" (Yab Yum) has become the biggest hit of his career. On the Hot 100, the single bullets 12-7, surpassing the No. 10 peak of his first chart entry, "Someone To Love." On Hot R&B Singles—where the record is a two-sided hit thanks to "Are U Still Down"—Jon B. rises to No. 2, besting the No. 7 peak of "Someone To Love" in July 1995.

THAT'S LIFE: The U.K. singles chart has been topped by British girl groups like Bananarama, Spice Girls, and All Saints. Now it's Ireland's turn, as the Irish girl group B*witched advances 2-1 with "C'est La Vie" (Epic).



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	312,064,000	333,783,000 (UP 7%)	CD	193,305,000 221,433,000 (UP 14.6%)
ALBUMS	255,208,000	277,063,000 (UP 8.6%)	CASSETTE	61,340,000 54,976,000 (DN 10.4%)
SINGLES	56,856,000	56,720,000 (DN 0.2%)	OTHER	563,000 654,000 (UP 16.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,166,000	12,655,000	2,511,000
LAST WEEK	LAST WEEK	LAST WEEK
13,492,000	11,151,000	2,341,000
CHANGE	CHANGE	CHANGE
UP 12.4%	UP 13.5%	UP 7.3%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
14,707,000	11,673,000	3,034,000
CHANGE	CHANGE	CHANGE
UP 3.1%	UP 8.4%	DOWN 17.2%

	ALBUM SALES BY FORMAT			THIS WEEK 1997	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	10,122,000	8,933,000	UP 13.3%	8,878,000	UP 14%
CASSETTE	2,503,000	2,190,000	UP 14.3%	2,764,000	DN 9.4%
OTHER	30,000	28,000	UP 7.1%	31,000	DN 3.2%

ROUNDED FIGURES FOR WEEK ENDING 6/9/98

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

Billboard

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UPDATE

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