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MUSIC TO MY EARS



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Kenzaburo Oe and son Hikari, 1968

BOOK, CLASSICAL ALBUMS GLOW WITH DENON'S HIKARI OE AND 'MUSIC OF LIGHT'

See Page 3

Tough Decisions Await Morris In Universal Job

BY DON JEFFREY
NEW YORK—With the anticipated appointments of Doug Morris to head the worldwide music company formed by Universal and PolyGram and Jorgen Larsen to steer its international operations now made (Billboard Bulletin, June 24), the more difficult decisions remain, such as how best to integrate the two companies' music publishing and distribution units and consolidate their many labels.



MORRIS

Questions also linger in the wake of the resignation of PolyGram's president/CEO, Alain Levy (see story, page 88), with a contract settlement valued between \$10 million and \$15 million, a figure that some

sources say could go much higher with the exercise of stock options. Jan Cook, PolyGram's CFO, has been named as interim head of the company until the transaction is closed.

Roger Ames, president of PolyGram Music Group, remains in charge of that company's music operations, but it is unclear what role he would play at the combined PolyGram/Universal company, which will be known as Universal Music Group. Many observers believe he will leave after the deal closes.

Morris retains his former titles of chairman/CEO of Universal Music Group. Those titles will now encompass a much broader canvas, as the 59-year-old executive prepares to

(Continued on page 88)



Liz Phair Takes Her Time Sculpting 'Egg' For Matador

BY DYLAN SIEGLER
NEW YORK—Liz Phair, the mastermind behind two gold records and a trailblazer for this decade's modern rock artists (see story, page 95), returns from a four-year hiatus with the hotly anticipated "whitechocolatespaceegg," due Aug. 11 in the U.S. on Matador/Capitol.

The journey back has been no small feat for the artist, the mother of a 6-month-old boy.

(Continued on page 95)

AOL Allure Promises To Spark Online Vid Sales

BY SETH GOLDSTEIN
NEW YORK—Backed by an agreement with America Online, a Salt Lake City company called Digital Courier Technology plans to launch a cyberspace service, Videos Now, that could generate the sale of 40 million-50 million cassettes and DVDs over the next three years.

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Video Person of the Year

BEGINS ON PAGE 65

Lott Eyes Capitol Course

BY CHRIS MORRIS
LOS ANGELES—Roy Lott, deputy president of EMI Recorded Music North America, has assumed the duties of Capitol Records president with an eye to broadening the label's market reach, according to EMI Recorded Music president Ken Berry.



Lott, whose tenure in the role is open-ended, according to Berry, becomes the fourth president since

1987 of the label, which has struggled to establish a favorable course in recent years. (Capitol's year-to-date total U.S. album market share



LOTT

Gary Gersh, who had headed the

(Continued on page 97)

Starbucks, Lilith Link With CD, Cafe

BY STEVE TRAIMAN
NEW YORK—The Seattle-based Starbucks Coffee Co. is showcasing Lilith Fair artists in-store as part of a wide-ranging promotional partnership with the tour aimed at raising awareness of the music festival and raising funds for women's organizations across the country.

The venture includes a jointly sponsored Starbucks Traveling Café, which serves as the "Lilith Centre"

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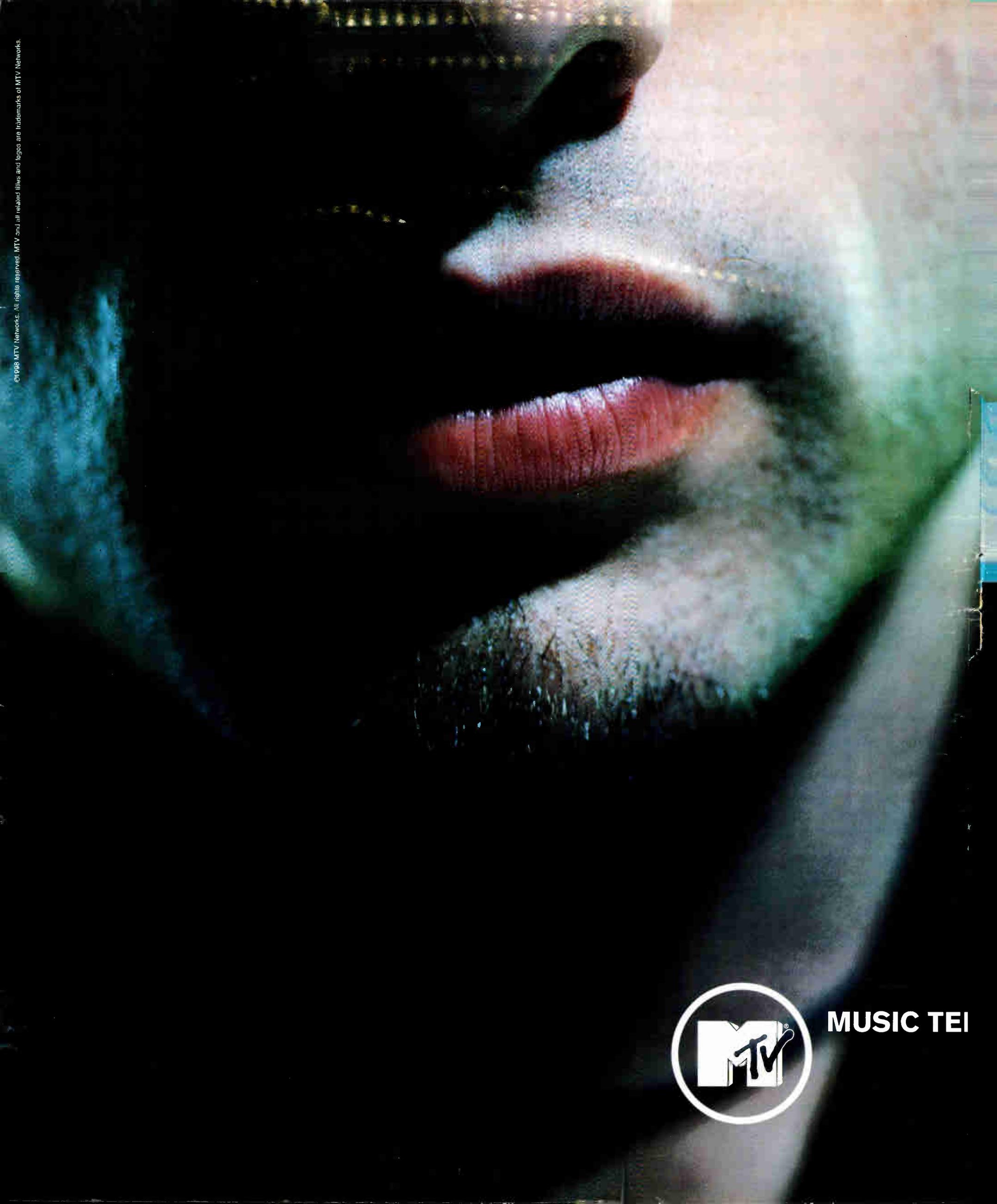
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Hikari Oe & Faith In The Music Of Light

The vocabulary of the human heart is vast, yet no one has ever heard the full discourse of any of its individual voices. It's somehow fitting, then, that one eloquent heart should speak forth when any possibility of its depth seemed highly improbable.

Hikari Oe, the son of famed Japanese novelist Kenzaburo Oe and the former Yukari Ikeuchi, was born in June 1963 with a herniated brain. There were underlying social and religious post-World War II aversions to the handicapped in Japan, where prevailing Shinto beliefs often cast the sick and impaired as a negative or contaminating presence, while Buddhist reincarnation-related doctrines interpret suffering in people's lives as possible expiation for misdeeds committed in former incarnations. Consequently, it took courage for the Oes to overrule doctors' advice to simply let their critically ill infant perish, the parents authorizing neurosurgery that saved the child's life and corrected his physical condition but not his apparent mental shortcomings. Thus, Hikari Oe grew up with a diagnosed IQ of 65 and seemingly severe constriction of all motor, language, and emotional/self-expressive capacities.

Thirty-five years since the summer day that Hikari Oe entered the world, he has become one of the best-selling classical composers in Japan, with his wistful third album, "Hikari Oe Anew" (Nippon Columbia/Denon), just issued to acclaim in his native land and due for U.S. and international release on the Denon label in the spring of 1999. The definitive account of how this feat was achieved can be found in the marvelous new book "The Music Of Light: The Extraordinary Story Of Hikari And Kenzaburo Oe" by Lindsley Cameron (The Free Press/Simon & Schuster), who notes in the text that "Typical complications associated with surgery for cranial encephalocele include developmental delay, mental retardation, seizures, and visual problems; all of these arose in Hikari's case." At the same time, the son was initially resistant to any level of communication with the two people truly devoted to his care: his parents. Few inner burdens may be harder to bear than an outward silence that cannot be broken, and the torment for the hopeful listeners living with the isolated victim must have been enormous. Kenzaburo Oe and his wife followed every instinct they had until they could finally connect with their little boy, whose name means "light," and begin the challenge of answering back.

Kenzaburo had initially reacted to his son's uncomprehending presence by writing an autobiographical novel of unsparing self-examination called "A Personal Matter" (Grove Press), exploring his own fear, doubt, and near-suicidal shame over his imperfect 1-year-old offspring and then his dawning protective love. "A Personal Matter" and other works, including his "Hiroshima Notes" reportage on the suffering and cultural impact of the 1945 atomic bombings of two Japanese cities, led to Kenzaburo receiving the Nobel Prize in literature in 1994—the same year that Hikari released his second album, "The Music Of Hikari Oe, 2."

The breakthrough between the boy and his mother and father that gave rise to his musical career began when Hikari was 4 years old. The Oes had bought him a record of bird songs, the taped chirpings of birds interspersed with detached narrative stating their sources ("This is a water rail . . . a blue jay . . .") for each creature.

Two years later, while hiking in the mountains with his 6-year-old son on his shoulders, Kenzaburo had just become aware of a bird warbling loudly overhead when he heard someone naming the origin of the tuneful noise: "This is a water rail." Disoriented at first, the father was stunned to realize the voice belonged to his boy.

Besides memorizing all 70 bird songs, Hikari had been absorbing the Mozart, Bach, Chopin, and Schubert records his mom played in the house and could identify each composer and piece. At the age of 8, Hikari entered special-education classes at Tokyo's Kinuta Primary School, and his mother introduced him to the piano. At 11, Hikari came under the tutelage of pianist Kumiko Tamura. By 13, while in the Aodori School for the Handicapped, he composed short keyboard works; he published "Hikari Oe Pieces For Piano" in 1988 and "Hikari Oe Pieces For Flute And Piano" in 1991. His debut recording, "The Music Of Hikari Oe," won the Record Industry Assn. of Japan's classical Grand Prix Gold Disc in 1992. Critics noted the delicate clarity of the record and its broodily assertive successor, plus the pieces' value for student recitals.

As Kenzaburo confides to this writer, "Although Hikari's understanding of speech and language is limited, he listens for, and enjoys, humorous sounds in words. His understanding of musical language is deep and truly special, which leads me to feel that there is a unique chemistry at work between speech, language, and his music; I believe he hears within himself, and listens attentively to, the totality of his musical composition before he writes it down on paper." Poignantly, the senior Oe adds that Hikari's "second CD contains works that express strong, dark grief, which is a product of his self-education through listening to his first CD. By studying the methodology of his own music, Hikari has become a new person, one who can understand the depth of his own existence."

It's sometimes difficult for bystanders to grasp that the parents of special-needs children cherish them, like beautiful music, exactly as they occur in life, wanting only for such gifts to flourish on their own terms. As the father of twin 6-year-old boys, one of whom, Christopher, has a form of autism, I've seen the dramatic effect that music in general and Hikari's records in particular can have on him. Christopher was immersed in a home session with his speech therapist last week when he first heard "The Music Of Hikari Oe, 2." He looked up with a start during its opening flute passages. As his teacher asked, "Does he *always* react like this to music?," he ran to the window and gazed out placidly, as if beholding birds singing in the surrounding ivy. The lilting music, which later expresses Hikari's awakening knowledge of his own separateness, soon made Christopher restive and sad, but the more hopeful first and third albums restored his smile.

The lingering power of these small moments was elusive to me until I listened alone to Hikari's meditative third album while reading passages from his father's Nobel acceptance speech in Sweden, in which he reflected on his own childhood dream "to understand the language of birds." After recounting the pivotal walk with his 6-year-old son in the mountains, Kenzaburo told the Stockholm audience, "On my behalf, Hikari has thus accomplished the prophecy that I might one day understand the language of birds."

MUSIC TO MY EARS



by Timothy White

LETTERS

BALANCED PORTRAIT OF BANKRUPTCY LAW

Billboard recently published a letter from Barry Bergman, president of the U.S. branch of the International Managers Forum, criticizing the Recording Industry Assn. of America for a bankruptcy-reform provision that he believes negatively affects recording artists. This letter seeks to paint a more balanced portrait of an extremely complex subject—politically and otherwise.

First and foremost, recording artists are the lifeblood of the U.S. sound recording industry. It would be irresponsible for the recording industry to put any of its artists in a position that compromises their ability to sustain a career that feeds our mutual passion

for music. Like any relationship, there exist many variables, some more sensitive than others, but nevertheless they must be examined, not ignored; worked through and not avoided; discussed, not equivocated.

The provision in the bankruptcy legislation would only take effect if a bankruptcy judge decides that the reason for the bankruptcy filing is to get out of a contract. Under this situation, the judge would be able to maintain the contract. Most important (and this is the critical exception), if the contract itself is the reason for the artist's difficult financial situation, the judge may

void the contract. Herein lies our commitment to artists—to protect those who have signed a punitive contract or have been extremely underpaid.

We have worked tirelessly with the American Federation of Television and Radio Artists in trying to work out our differences with respect to this issue. Furthermore, despite the decisive vote on the House floor last week in favor of the provision, we remain vested in assuring that the provision is narrow in scope and does not hurt artists or any "legitimate" bankruptcy claims in any way.

Hilary Rosen
President/CEO
RIAA
Washington, D.C.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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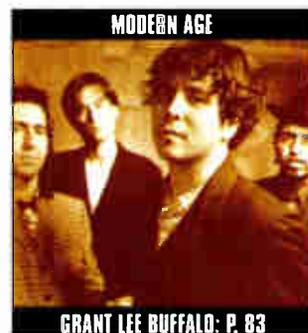
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Brazilian Sertaneja Star Leandro, 36, Dies

BY ENOR PAIANO

SÃO PAULO, Brazil—Brazil lost one of its most beloved performers June 23 when Leandro—who with his brother Leonardo formed the famed *sertaneja* duo Leandro E Leonardo—died of the rare cancer ailment Askin's tumor. He was 36.

Leandro had been diagnosed with the disease less than three months ago. He had traveled to Johns Hopkins Hospital in Baltimore, where doctors determined his malady was inoperable.

Upon returning to Brazil, Leandro began chemotherapy treatments that failed to halt his sickness. Since June 15, he had been in an intensive care unit in a hospital here.

Leonardo, the duo's vocalist, continued to perform shows that featured videoclips of Leandro, who had played guitar and sang harmony. The night Leandro died, Leonardo was performing in the Brazilian state of Bahia.

Leonardo has remained silent since his brother's passing, but Brazil's politicians,

recording stars, and soccer idols have issued statements.

Brazilian President Fernando Enrique Cardoso said the duo "symbolized the heart of Brazil. The entire country is in mourning."

Said pop star Xuxa of Leandro: "He was a fighter. I always will remember him in my kitchen making coffee and singing. Hopefully, God received him with a party."

Zagallo, a member of Brazil's World Cup team, said Leandro was "a young, talented idol. I was following closely his situation, and I am very upset by his death."

Born José Luis Costa in the small city of Goianópolis in the southern Brazilian state of Goiás, Leandro grew up on a small tomato farm that barely supported him and his seven siblings.

In the early '80s, Leandro began play-

ing acoustic guitar. Leandro, whose real name was Emival Eterno, accompanied him as a vocalist. They finally moved to the state capital of Goiânia, where they started singing in a pub in a red-light district. There, the duo Leandro E Leonardo was born.

The brothers put out their first album in 1983 on the indie label 3M, but it wasn't until 1990 that the career of Leandro E Leonardo took off. That year, the duo—then signed to Brazil's biggest indie, Continental—became a favorite of Brazilian President Fernando Collor de Mello with its soothing brand of sertaneja, a syrupy pop/country hybrid genre. The duo went on to play several shows in the national capital of Brasília for the president and his friends.

Hits from the duo's eponymous Continental debut, released in 1990, soon came rolling in: "Pense Em Mim" (which became a huge Spanish-language U.S. hit last year as "Piensa En Mi"), "Entre (Continued on page 97)



LEANDRO

CREED

my own prison

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THREE TRACKS
top 20 active rock
plus
THREE TRACKS
top 30 mainstream rock

AN UNPRECEDENTED WEEK AT RADIO AND RETAIL*

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Musical Trailblazer. Quincy Jones was honored with the Trailblazer Award at the sixth annual American Society of Young Musicians (ASYM) spring benefit concert held recently at the House of Blues in West Hollywood, Calif. The event also honored National Academy of Recording Arts and Sciences president/CEO Michael Greene, Polydor Records president/CEO Nick Gatfield, Yab Yum recording artist Jon B., and jazz veteran Herbie Hancock. Pictured, from left, are Gatfield, Jon B., ASYM president Jarvee Hutcherson, Jones, Hancock, and Greene.

'Space' Getting Blast-Off

New Line Marketing Campaign Its Largest

BY EILEEN FITZPATRICK

LOS ANGELES—New Line Home Video will attempt to create a new "family sci-fi action-adventure" category with the release of "Lost In Space" Oct. 6.

Priced at \$22.98 for VHS and \$24.98 for DVD, the title will be backed by a \$20 million marketing campaign, the largest ever for the company. The minimum advertised price is set at \$14.95.

Six tie-in partners will broaden exposure for the video, hitting everyone from teenagers to high-tech video-equipment buyers.

Based on the '60s television show about the stranded Robinson family, the movie was released in theaters in March and took in \$67 million at the domestic box office.

Noting that the film has "200 more special effects than 'Titanic,'" New Line executive VP Michael Karaffa says the title's appeal covers a broad spectrum of consumers.

In addition, Karaffa says that fellow fourth-quarter release "Titanic" will only help drive consumers into video stores. Every event title, such as "Godzilla" (which is expected in November), hitting stores this fourth quarter is likely to benefit, he says.

"'Lost In Space' will be out five weeks after 'Titanic,' and that title will only stimulate consumer interest," says Karaffa. "'Titanic' is good news for the market."

Karaffa says New Line expects to sell through at least 6 million units of "Lost In Space," which would nearly equal sales of "The Mask." Sales of that title netted out at approximately 6.5 million units, he says.

"The decision to go at sell-through pricing wasn't difficult," he says, "and it also has high intent-to-rent numbers."

Among kids ages 6-14, Karaffa says, intent-to-purchase for "Lost In Space" outscored Buena Vista Home Video's "Flubber" by 2-to-1.

Kids will be targeted through a cross-promotion with General Mills' Frosted Cheerios cereal.

More than 5 million boxes of the cereal will feature an exclusive "Lost In Space" toy offer when consumers purchase multiple boxes of Frosted Cheerios. The front of the cereal box

will tout the video's availability, and advertising for the promotion will begin in September on morning and after-school kids' programs.

Pierre Foods, which distributes meat entrees to school cafeterias, is also signing up for the "Lost In Space" video promotion.

The company will place posters and conduct give-aways of the video and related merchandise in cafeterias, which is expected to reach more than 2 million students. The promotion runs from October through December.

Supermarket and mass-merchant consumers will be bombarded with "Lost In Space" video advertising through First Brands Corp.'s StarterLogg and HearthLogg fire starter products. First Brands will

(Continued on page 97)

AT&T, TCI Merger Makes A Communications Giant

BY CARLA HAY

NEW YORK—The consolidation trend in the entertainment/communications industry reached another milestone June 24, when it was announced that Tele-Communications Inc. (TCI) would merge with AT&T in a deal estimated at \$48 billion.

AT&T's communications assets are expected to benefit TCI Music, a division of the TCI programming unit Liberty Media Group, particularly in the area of digital cable expansion and Internet services. Sources say it's too early to tell if TCI Music will make any major staff changes after the merger.

TCI Music president/CEO Tom McPartland was unavailable for comment. Liberty Media Group representatives did not return phone calls at press time.

TCI Music includes Paradigm Music Entertainment, the video network the Box, and the music

Rounder, Mercury Ink P&D Deal

BY ED CHRISTMAN

NEW YORK—In a move to heighten the company's profile, Rounder Records, one of the bedrocks of the independent-label community for 28 years, has signed a production and distribution deal with Mercury Records that will see about 1,000 releases from its 2,500-title catalog go through major distribution.

The portion of the catalog that will go through Mercury and its distributor, PolyGram Group Distribution (PGD), accounted for about 90%, or \$21.5 million, of Rounder's \$24 million in volume last year, Billboard estimates. The remainder of the Rounder catalog is expected to go through the label's current distributors, Distribution North America and Bayside, but negotiations have yet to be concluded, according to sources.

Danny Goldberg, chairman/CEO of the Mercury Records Group, says, "By a wide margin, they are the premier label for folk music and blues in the world." He notes that Mercury normally wouldn't do a primarily P&D deal, but Rounder is "so unique and excellent in their field, it was worth creating a deal that would accommodate them." He labels Rounder's core business as one of the "tiffany businesses" in the industry.

John Virant, president/CEO of Cambridge, Mass.-based Rounder, says that the relationship with Mercury and PGD will allow Rounder "to do a better job of developing the artists we are working with and heighten the profile of the label."

The first Rounder releases falling under the Mercury deal include an album from the recently signed Juliana Hatfield (on Rounder's newly formed rock imprint Zoë), Roomful Of Blues, Beau Jocque, Johnny

Adams, and Heather Myles. In addition, Rounder will issue six new releases from its budget Easydisc line, mainly various-artist compilations: "Cajun Waltzes," "Acoustic Holiday," "Zydeco Barnyard," "Blues Guitar Masters," "Blues Harp Hotshots," and "Scotland The Brave: Scottish Pipes & Drums."

Goldberg draws three scenarios as to how the relationship will work.

In one scenario, "on a very selective basis, so nobody gets overloaded," Rounder will put titles through Mercury that will be jointly marketed and promoted by the two labels, Goldberg says. He says that the titles chosen are those that would benefit from radio promotion. In a second scenario, Goldberg says, there might be instances when Rounder wants to develop a relationship with "an artist that fits their vision" but who might also want to be affiliated with a major. In such

instances, the two labels would do a joint-signing agreement.

But for the vast majority of Rounder releases, Mercury will function solely as a distributor, with Rounder having sole responsibility for marketing, he reports.

Virant says that with the possible exception of blues label ToneCool Records, most of Rounder's distributed labels are not included in the Mercury deal and will continue to be handled by Rounder, through whatever independent-distribution arrangements it makes for the rest of its catalog.

Although Mercury parent PolyGram is about to be acquired by Universal Music, Virant says that the expected reorganization was not a concern in signing the deal. "We believe that the combined entity will be a strong one. We have a great slate of fall releases, and we have to focus on the task at hand and sell records."

Simitar, Big Baller Pact

BY IRV LICHMAN

NEW YORK—Simitar Entertainment, the Minneapolis-based multimedia audio and video company, has made an exclusive worldwide distribution deal with Miami-based Big Baller Records and Films that will include marketing and distribution of a direct-to-video title and its accompanying soundtrack (Billboard Bulletin, June 22).

The first home video and soundtrack project under the deal involves the direct-to-video feature "Big Ballers," which features several rap artists and deals with Miami's cocaine trade. The soundtrack is set for release July 28, followed by the film Aug. 4. A solo double album is

due in September from Big Baller artist Po Boy, who is one of the label's several acts featured on the "Big Ballers" soundtrack. A second film and soundtrack are due in September.

According to Simitar, a major ad campaign gets under way Wednesday (1) for "Big Ballers," with a focus on cable's BET. A single and videoclip will be released for the track "Bound To Heaven" from the "Big Ballers" soundtrack. The videoclip features Po Boy and a number of other rap acts. Under the agreement, made between Simitar CEO Mickey Elfenbein and Big Baller CEO W.F. Murray Jr., Simitar will act as Big Baller's marketing wing.

Bankruptcy Court Favors Alliance Plans

NEW YORK—Alliance Entertainment Corp. had a good week in bankruptcy court.

On June 23, the court approved the Alliance stand-alone plan to be voted on by creditors. On June 25, U.S. Bankruptcy Court Judge Burton Lifland approved the sale of Alliance's U.K. subsidiary, Castle Communications, to Rutland Trust, a U.K.-based investment firm, which will pay \$28.5 million after winning a bankruptcy-court-held auction.

Rutland, which entered the bidding process as a white knight for Castle management, plans to close the deal the week of Monday (29). Rutland staved off a surprise last-minute bid from Bob Morgado's Maroley Media Group, which entered the process by replacing another bidder, 411 Music.

Although it offered a higher price than Rutland, Maroley's bid would have been subject to the approval of U.K. laws, since its financing was to be secured by Castle's assets. Rather than wait, Alliance management and creditors recommended that the court approve the sure deal instead.

Joe Cokell, managing director of Castle, says he was pleased by the

process. "It's been a long haul, but it worked out for the best," he says.

Michael Langden, CEO of Rutland Trust, says Rutland expects to have a close working relationship with Castle management, which he says will stay in place.

Rutland, a publicly traded company in the U.K. with a market capitalization of 200 million pounds, will pay cash from its own funds to acquire the company, Langden said. But he acknowledged that at a later date Rutland may refinance Castle.

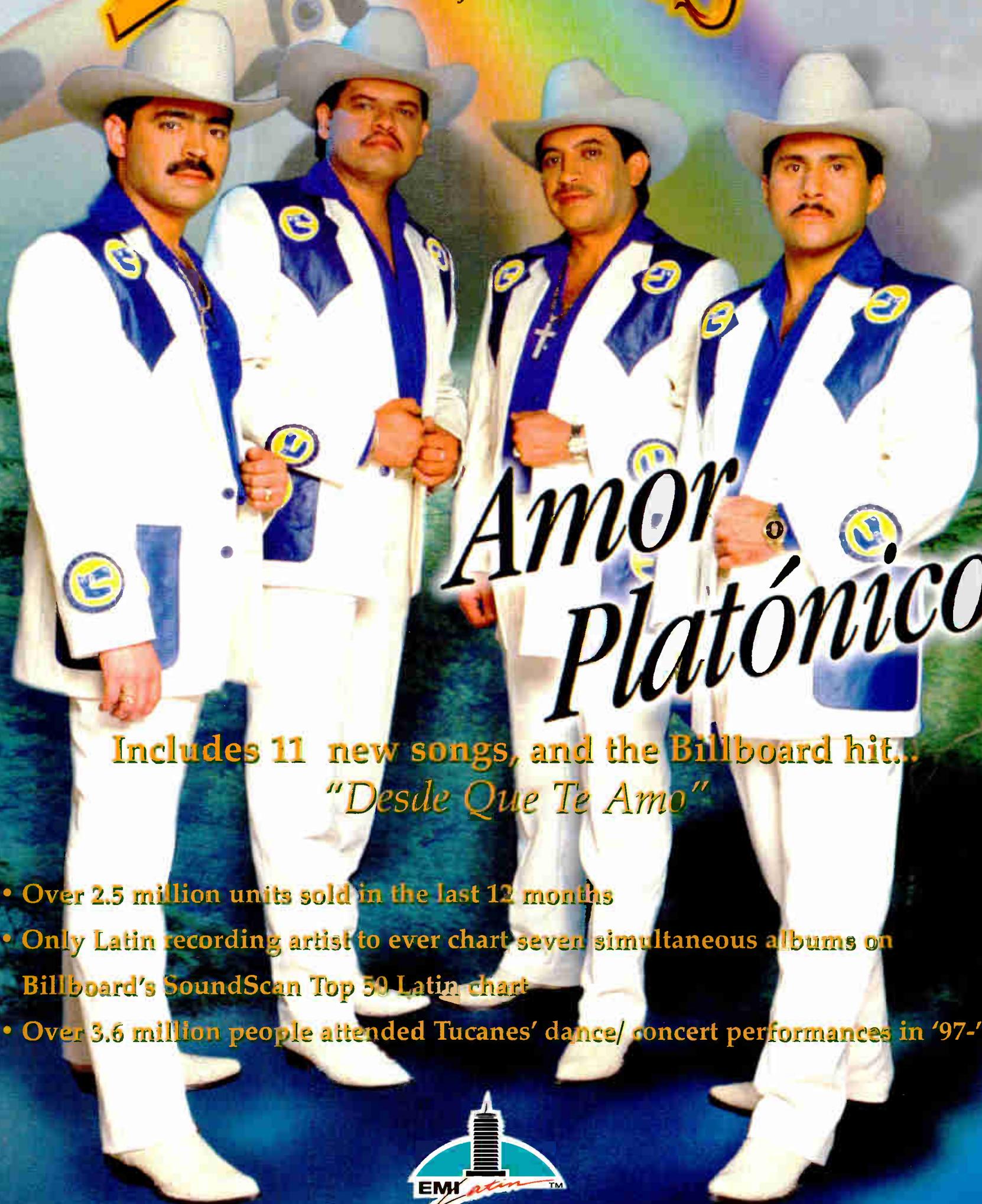
In other developments, the Alliance stand-alone plan is being mailed to creditors, who have to return their vote in time for a July 31 confirmation hearing. That plan calls for the secured creditors, consisting of the banking group that supplied Alliance's revolving credit facility, to convert their claims to equity in the company, giving them an 87.5% stake. The plan also gives \$5 million to be divided among the six majors as pro-rated by their respective claims.

So far, negotiations are continuing as to what amount, if any, the rest of the unsecured creditors will get.

ED CHRISTMAN

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Management: Gustavo Felix / Tucanes Inc, Hollywood, CA.

U.K. Royalties In Limbo

Sides Still At Odds On Payment Scale

BY JEFF CLARK-MEADS

LONDON—The fate of a \$20 million annual music royalty pool has been decided after two years of negotiation—but only for the next six months.

The issue of how much artists should receive in royalties from the broadcast and public performance of their records has never been formally defined in the U.K.

New government regulations in the area 18 months ago only added to the confusion. Now, a new deal signed on behalf of record companies and artists has laid out a payment scale for the rest of the year (Billboard Bulletin, June 23). However, discussions are already under way in which one side is trying to change radically the newly agreed-upon framework.

The current deal has been reached between the labels' collection society, Phonographic Performance Ltd. (PPL); the Assn. of United Recording Artists (AURA); and the Performing Artists' Media Rights Assn.

(P@MRA).

Under the agreement signed June 22, 50% of all monies collected by the PPL will go to artists. Of the artists' share, 65% will go to the featured performer and the remainder will be paid into a pool for the other musicians on each recording.

The deal is rooted in new copyright regulations that went into effect in the U.K. Dec. 1, 1996 (Billboard, Dec. 21, 1996). These regulations gave performers a legal right to broadcast income for the first time. However, the legislation said artists should receive "equitable remuneration" and did not specify a sum or proportion of income. That left both sides in the debate in a vacuum.

Historically, the PPL had voluntarily paid one-third of broadcast and public performance revenue to artists. That is, PPL's member labels took 67.5% of revenue; 20% went to featured performers; and 12.5% was sent to the Musicians' Union for distribution to session

(Continued on page 86)

House WIPO Bill Vote Hits Snag

BY BILL HOLLAND

WASHINGTON, D.C.—A final wrangling point over fair use of online copyrighted materials by libraries may hold up a House vote on the passage of H.R. 2281, the World Intellectual Property Organization (WIPO) trade treaties legislation.

With few working days remaining in Congress before the monthlong August recess, the House may not have time to vote on passage of the bill if the unresolved issue isn't quickly settled.

However, the outlook for passage of the legislation this session was buoyed somewhat when Recording Industry Assn. of America president/CEO Hilary Rosen, Motion Picture Assn. of America president/CEO Jack Valenti, and other industry leaders met June 25 with members of the House Entertainment Task Force. The task force is an ad-hoc group founded by the late Rep. Sonny Bono to encourage a better dialogue between congressional Republicans and the industry.

At that meeting task force chairman Rep. Mark Foley, R-Fla.; House Majority Leader Dick Armey, R-Texas; Speaker of the House Newt Gingrich, R-Ga.; and other congressmen pledged support for passage of the WIPO legislation, as well as the still-pending copyright term extension bill. Rosen and Valenti promised to convey to their member companies the importance of the task force pledge of support.

"I was pleased to see that they still think the task force is important, and doubly pleased that they see these interests as critical to the future of the country," Rosen tells Billboard.

The fair-use issue prompted the House Commerce Committee to put off markup of the bill until July 21, after Congress returns from its July 4 recess (Billboard Bulletin, June 25).

"I particularly urge the content community to redouble their efforts to seek a negotiation with the fair-use community over the recess," said Thomas J. Bliley, R-Va., chairman of the committee, after he withdrew the bill from markup consideration June 24.

Weeks of negotiations between content providers and representa-

tives of the library community, including a meeting that lasted until midnight on the eve of the scheduled markup, have been unsuccessful.

Libraries are pressing for the same unrestricted access to protected digital transmissions as they enjoy with analog material, fearing an era where less information is available free to library users.

"The libraries are misguided in their worries that information is going to be less available under this legislation," says Rosen. "The fact is that every time copyright protection has been strengthened, information has exploded." Commenting on the possible outcome of the House deliberations, Rosen adds, "There may not be a resolution to this conflict. I hope

'The libraries are misguided in their worries that information is going to be less available under this legislation'

the Commerce Committee won't let the treaties go down the drain."

On April 1, the Senate passed its version of the enabling legislation that will allow Congress to ratify the WIPO treaties. The Senate bill also includes the fair-use language opposed by the libraries. The House Judiciary Committee, which has jurisdiction over intellectual property issues, passed its version of the bill May 14.

The House Commerce Committee also claimed jurisdiction earlier this month to review the bill's trade and consumer protection implications. It is uncommon for a second committee within the same congressional body to claim jurisdiction on legislation. In fact, the House Commerce Committee's own Telecommunications, Trade, and Consumer Protection Subcommittee actually marked up and passed the bill June 18 (Billboard Bulletin, June 22).

Part of the frustration of enter-

tainment industry executives stems from the 11th-hour opportunity afforded the bill's opponents by the Commerce Committee's call to review and vote on the measure.

If and when the full House passes its version, a Senate-House conference must then forge a final version. Amendments could be added or withdrawn at that time.

After the bill was pulled from the schedule, the debate spilled into the hallway as reporters looked on.

A discussion between Valenti and Adam Eisgrau, legislative counsel of the American Library Assn. (ALA), typified the exchanges.

Libraries want to be able to purchase one downloaded electronic copy and then "lend" that copy to their customers without restriction, as they do in the "hard copy" analog world.

Valenti argued that if the House adopts the language ALA wants, the "entire fabric of intellectual property protection will come tumbling down."

Eisgrau countered that the ALA's "bedrock" position is that libraries "want the same access to protected material in the digital realm as they have in the analog realm under current law."

The disappointment over the last of the conflicts was in stark contrast to the relief officials felt after the Commerce subcommittee's markup. In that markup, content providers lost little ground, especially to the demands by the Consumer Electronics Manufacturers Assn. (CEMA). The equipment manufacturers were seeking greater leeway in producing equipment with "black box" features that could allow circumvention of copy protection mechanisms so long as the primary purpose of the equipment was not to infringe copyrights. CEMA was unsuccessful in getting alternate language that would have called for infringement claims to be based on the market behavior of such manufacturers rather than on the equipment design.

The subcommittee markup left room, however, for further negotiations on those issues, and fair use, at the committee level.



Staying On Top. R&B singer/songwriter Chaka Khan was the recipient of ASCAP's first Heritage Award for her contributions to R&B, jazz, and pop music. The award was presented at ASCAP's 11th annual Rhythm & Soul Awards, held June 16 at the Supper Club in New York. Phoebe Snow, Sandra St. Victor, Jacci McGhee, Debra Cole, and the Family Stand performed a tribute medley for Khan at the event. The award was presented by her longtime producer Arif Mardin; Nick Ashford and Valerie Simpson, who wrote Khan's hit single "I'm Every Woman"; and Marilyn Bergman, president/chairman of ASCAP. Pictured, from left, are Mardin, Ashford, Khan, Bergman, and Simpson.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rocket Records in New York names **Derek Mackillop** executive VP/GM. He was creative manager at John Reid Enterprises.

Jonathan Love is appointed VP of A&R for Push Records and VP at All Access Management in New York. He was senior director of member relations at ASCAP.

DreamWorks Records in Los Angeles names **Paula Tuggey** head of pop promotion and **Monica Mylod** marketing manager. They were, respectively, head of top 40 promotion at Interscope and head of radio and video promotion at Sub Pop.

Jeff Davis is promoted to national director of East Coast promotion at MCA Records in Atlanta. He was Southeast regional promotion rep.

Elektra Entertainment Group in New York promotes **Lydia Andrews** to director of marketing. She was



MACKILLOP



LOVE



TUGGEY



DAVIS



ANDREWS



DETWEILER



PASCHAL



LIFE

manager of black music operations.

Jeri Detweiler is appointed director of regional promotion at Arista/Nashville. She was manager of regional promotion at Columbia Nashville.

A&M Records in Hollywood names **Kelly Paschal** director of marketing. She was national singles sales manager at Interscope.

Wendy Life is promoted to manager of artist development at PolyGram Classics & Jazz in New York. She was executive assistant to the

president.

Gary Kelly is named regional sales director at Epic Records Group in Jericho, N.Y. He was marketing manager at Sony Music Distribution.

PolyGram Holding Inc. in New York promotes **Lillian Rivera** to director of Latino licensing and foreign royalties. She was manager of Latino royalties.

Mildred Morgan is named publicity manager at Verity Records/Zomba Recording Corp. in New York. She was publicity coordinator at Epic

Records/Sony Music Entertainment.

Fully Loaded Records in Chicago appoints **James Cochran** VP of promotion and marketing. He was VP of R&B promotion at Motown.

City Hall Records in San Rafael, Calif., names **Nina Dryer** director of national and international marketing. She was director of international and national sales at Green Linnet.

Jake Records in New York names **Letitia Livingston** special manager. She was a student at the New School of Social Research.

PUBLISHING. EMI Music Publishing in New York promotes **Barbara Slane** to East Coast manager of creative and names **Sydney Stewart** assistant to the senior VP. They were, respectively, senior coordinator of creative and an executive assistant at V. Brown & Co.

Marisa Porter is named creative manager of film and TV at PolyGram Music Publishing in Los Angeles. She was A&R creative coordinator.

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Palm Debuts With Maal, Ranglin

BY ELENA OUMANO

Former Island Records chief Chris Blackwell debuts his Palm Pictures label July 14 with Afropop superstar Baaba Maal's latest set, "Nomad Soul," and ska/reggae/jazz maestro Ernest Ranglin's new album, "In Search Of

clearly created from an unwavering conviction that the dream of uniting the world through the universal language of music is not just a moist-eyed sentiment.

Maal explains that part of the meaning of "Nomad Soul" is "about experimenting with bringing different instruments together—like the *kora* [the West African harp-lute] and the [Western] harp, for example—and even more about bringing together people who are not supposed to work in the same area of music, in the same studio, or on the same stage."

As examples of such pairings, Maal cites "me . . . and [talking drummer and *griot*] Monsour [Seck] with [Sinéad O'Connor's backing group] Screaming Orphans or with Howie B or Brian Eno. It was a challenge for me to see that it could really work, but we're all musicians, and we can complete each other."

The results are keenly awaited in the marketplace.

"Baaba Maal is certainly a leading Afropop star, and Ernest Ranglin is a legend in reggae and jazz," says Chris Gray, product manager for Rykodisc, Palm Pictures' distributor,



MAAL



RANGLIN

The Lost Riddim," recorded with Maal in a Dakar, Senegal, studio.

While firmly rooted in African tradition and rich with the sound of the continent's musical instruments, both sets overlap a wide range of contemporary elements, and they were



Welsh Act Catatonia Hopes To Rouse U.S. With Vapor Debut

BY DOMINIC PRIDE

LONDON—Catatonia was one of the "ones to watch" two years ago when the British music business started to take interest in the embryonic Welsh rock scene.

Yet with its U.K. No. 1 album "International Velvet" on Blanco Y Negro/WEA slated for U.S. release through Vapor Records on July 7, the group is without doubt the most successful of its Welsh contemporaries.



CATATONIA

The group's countrymen the Manic Street Preachers may have
(Continued on page 87)

which plans an aggressive radio and retail push that includes reaching out to accounts that aren't music specialists. "At this point, both artists have the opportunity to reach a broader level and gain a greater marketplace presence."

Radio and retail's early reactions bear that out. "When you say, 'African musicians,' Maal's is one of the first names out of anyone's mouth," says Nili Belkin, manager of world, Latin, and reggae product for Virgin Megastores. "He's toured a lot, so he's very well-known. And Ernest Ranglin is a guitar legend."

"Baaba Maal is one of the half-dozen most talented recording artists and thrilling performers out of Africa," says Sean Barlow, producer of Public Radio International's "Afropop Worldwide," an influential program heard on more than 100 stations in the U.S.

Part of the "roots" experience for the non-Africans involved in both projects involved adapting to the unhurried African creative process. Music is not compartmentalized in
(Continued on page 87)

Squint's Sixpence None The Richer Gains Acclaim

BY DEBORAH EVANS PRICE

NASHVILLE—With the light, summertime feel of its single "Kiss Me" catching fire at triple-A and modern rock radio and a potent grass-roots marketing effort being



undertaken by its label, Squint Entertainment, Sixpence None The Richer is poised to pucker up to a mass audience this summer.

A sold-out show at the Roxy in Los Angeles, an upcoming slot on the Lilith Fair, and an appearance on Billboard's Heatseekers chart are among the steppingstones the band has secured in the march toward gaining a nationwide audience.

Taking a guerrilla, no-holds-barred approach to reaching the masses—much like the indie attack route blazed by the Squirrel Nut Zippers—Sixpence has been steadily garnering friends at radio and retail through relentless touring, in-store appearances, and radio promotional events. The payoff could be just around the corner.

"The record sounds good on the air," says Jody Denberg, PD at KGSR Austin, Texas, of the single. "It's a very bright pop song in the same vein as the Sundays. Sixpence None The Richer played a promotion for us, and they were very well-received. Live, they were even more cutting-edge than [on] the single."

Jaron Cupak, wholesale music sales rep at the Electric Fetus in Minneapolis, says Sixpence has been enjoying success in the Mid-



SIXPENCE NONE THE RICHER

west and sees the group nearing a breakthrough on a national level because of its broad-based appeal. "Somewhere between heaven and earth lies this kind of parallel world dominated by spirituality and beauty," Cupak says. "To me, Sixpence is kind of like the house band."

Sixpence None The Richer, which takes its name from a C.S. Lewis story, is composed of lead vocalist Leigh Nash, guitarist/cellist Matt Slocum, and drummer Dale Baker. Slocum and Nash (formerly Leigh Bingham) began working together when Slocum was a college freshman and Nash was still in high school.

"In December 1991, we went to a studio in Dallas to record [a demo]," Slocum says. "In January, we had 200 copies printed up. We sent it to little underground magazines and The Austin Chronicle."

The band members had no idea how far word about their music was spreading until they went to the Cornerstone Festival in Bush-
(Continued on page 86)

Donna Lewis broke all the airplay records with "I Love You Always Forever," and her international platinum debut album.

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Gillian Welch Rides On With 'Yearlings'

High Anticipation For Almo Sounds' Follow-Up To Revered 'Revival'

BY DOUG REECE

LOS ANGELES—When Gillian Welch heard she had earned a Grammy nod in the Best Contemporary Folk Artist category for her 1996 Almo Sounds debut, "Revival," the artist flashed back to a memory of recording "Annabelle" and "Barroom Girls," a pair of songs that characterized the album's stark, potent feeling.

"I remember thinking that I must be crazy," says Welch. "That this stuff is so opposed to what is on the radio and everything you hear on television or anywhere else. It just felt contrary to the world at large, like I was in some strange bubble or something and operating completely outside of the world. It was a very powerful feeling."

Thanks to its bare, touching songs, Welch's dogged touring, a flood of critical press, and strong word-of-mouth, "Revival" has sold more than 73,000 units, according to SoundScan, despite no significant airplay or other mainstream exposure.

With her follow-up, "Hell Among The Yearlings," due July 28, Welch teamed again with renowned producer T Bone Burnett and longtime collaborator David Rawlings to cut even

deeper into the roots and bluegrass vein that filled "Revival" with life.

"Part of what happened is that with 'Revival' I was trying to write very sparsely and traditionally but sort of fell short," says Welch. "I think with this record, I was simply two more years down the road and was able to write in a slightly more traditional way. I don't know if that makes it better or



WELCH

worse, but to a certain degree, it hits closer to the mark of what I was trying to do with 'Revival.'"

An anomaly on the album is "Honey Now," which stands out with its old-school rock-guitar licks and more uptempo vibe. Welch says the song was recorded in her living room on a 2-track tape machine as a rainy-day lark.

"It was about all I could do to sing and play acoustic guitar and kick drum at the same time," says Welch. "We had the mike on a tall boom, and I was standing up playing the drum

with my right foot and playing my guitar and singing. Off my left shoulder was David [Rawlings] singing and playing snare."

Mirroring the album's nature, Almo is taking a modest grass-roots approach to building "Hell Among The Yearlings."

"On the last go-round, we established a great database and fan-club list, and Gillian certainly garnered a significant live following," says Almo GM Paul Kremen. "There are lots of markets where we can fill 200-person (Continued on page 16)



Believers. The members of Bad Religion receive gold plaques for sales of more than 500,000 units of their 1994 album, "Stranger Than Fiction," at Atlantic Records' New York headquarters. Shown, from left, are Greg Hetson, Brian Baker, and Greg Graffin of Bad Religion; Atlantic Group co-chairman/co-CEO Val Azzoli; and the band's Bobby Schayer and Jay Bentley.

Rasputina Sharpens Its Sound On Columbia's 'Forest' Album

BY CARRIE BORZILLO

LOS ANGELES—Finding an audience for three cello-playing goth chicks isn't exactly an easy task. However, with the help of producer and Nine Inch Nails alum Chris Vrenna, Rasputina's sophomore effort has that hard rock edge that could help it finally find that audience.

"How We Quit The Forest," due Aug. 4 on Columbia and engineered by Critter (Filter, the Jesus Lizard, Ministry), captures the edgier live sound of Rasputina than the group's more melancholy 1996 debut, "Thanks For The Ether."

"This is much more what I envisioned and how we sound anyway,"



RASPUTINA

says the group's main songwriter and the album's co-producer, Melora Creager.

"The last record was more precious and acoustic. I mean, we play with distortion pedals, so we want to record it that way, too."

While classical music fans can certainly find enjoyment in Rasputina, with Creager's down-

right spooky songwriting and creepy sounds courtesy of Vrenna this time around, the band's true base lies more with rock, goth, and even metal fans. Last year, the group toured with Marilyn Manson and Helmet, among others, and had an EP, "Transylvania Regurgitations," with remixes by Marilyn Manson and producer Sean Beavan (Marilyn Manson, Nine Inch Nails, Pantera) to help bridge the gap between their cello stylings and the rock world.

"The touring with Marilyn Manson has really opened them up to the metal, hard rock type of fan," says Mary Fisher, music buyer for Hot Topic, a 129-store, mall-based lifestyle goth chain. "I think now our customer knows who they are, and they'll be looking for [the new album]."

Columbia senior VP of marketing Tom Corson says Vrenna's contributions and Rasputina's growth have given the band the "edge they needed."

"We believe they're unique and that the audience has to find them as well," says Corson. "We saw a lot of signs last time; the press embraced them and so forth. We want to take it beyond a cult thing or an inside joke. We feel there's a potential to cross over, and the whole Marilyn Manson connection got them to this point."

To say there was a concerted effort to have a few more accessi-

(Continued on page 14)

Sonenberg Launches Imprint At Universal; Peter Wolf To Host Royal Soul Revue Tour

DAS TIMES TWO: Manager David Sonenberg, who handles a number of acts, including the Fugees and Joan Osborne, is starting an imprint at Universal Records. The first release on Das/Universal will be from the Spin Doctors and is tentatively slated for the first week of October. Sonenberg set up a similar deal with Mercury Records in 1996. The first album out on Das/Mercury was the 1997 soundtrack to the Oscar-winning documentary "When We Were Kings." Up next on Das/Mercury will be the major-label debut from the Evinrudes in August.

Instead of signing an exclusive deal with one label, Sonenberg says he prefers to spread the wealth. "I initially tried to score the joint-venture deal of my life, and then, instead, I looked for real believers," Sonenberg says. "I looked at Mike Curb as an example. He's got deals everywhere. He sees who's feeling his acts, and that's where he goes. That's what makes sense to me." Sonenberg adds that his deal will not be affected by the Universal/PolyGram merger.

ROYALTY: Ben E. King, Lloyd Price, Percy Sledge, Sam Moore, Chuck Jackson, Gene Chandler, Jerry Butler, and Irma Thomas will appear on the Royal Soul Revue, a five-date Northeast theater tour hosted by Peter Wolf. The outing, which starts July 16, is being produced by Delsener/Slater Enterprises and the John Schreiber Group.

"I was very honored when I was asked to MC these shows," says Wolf, who is recording a new album for Mercury Records. "I'm doing this because these great American artists and world artists had such a profound influence on my life, and I consider them grossly neglected in the current pop world of things."

Wolf notes that given his musical roots, he's the perfect choice to host. "My high school was right near the Apollo Theater, so for four years once a week [I went] and I saw nearly all these people on this bill in the great Royal Calvacades... These shows had a profound effect not just on me personally, but on how I constructed the J. Geils Band. We were known primarily for our live performances, and many of those aspects were based on the great soul revues: [such as] treating the stage as a religious communion between audience and performer."

Wolf says in addition to hosting, he'll perform a few numbers, but "my main objective is to have the thrill of watching from the wings every night."

POWER BROKERS: BMG International has signed a licensing agreement with NPG Records to distribute "New Power Soul," the new album from **The Artist Formerly Known As Prince's New Power Generation,**

worldwide outside of North America and Japan. In North America, where the single-CD studio album will come out Tuesday (30), NPG says it will distribute the album directly to retail.

Here's where the confusion comes in. According to Tim Kelly, GM of Pinnacle Labels, an affiliate of the U.K. distributor Pinnacle, Pinnacle Labels had a deal with NPG to distribute the album throughout the U.K. and much of western Europe. Kelly, who says Pinnacle's reps were already taking orders for the album, comments, "The matter is in the hands of our lawyers now."

Christoph Ruecker, BMG International's VP of marketing, who is leaving the company Wednesday (1) but will consult on this project, acknowledges that he has heard that other distributors have claimed rights to the album in some European territories but adds, "BMG has exclusive rights to this record. We have a fully signed agreement with The Artist." Ruecker says orders for the album in Europe, where it will be released on Monday (29), exceed 140,000 units.

Londell McMillan, who represents both The Artist and NPG, says, "I've never had one conversation with anyone from Pinnacle or Tim Kelly, period." However, he says that a member of NPG's staff may have approached Pinnacle while "ascertaining the interest of a number of distributors worldwide... I think this was a case of general solicitation for business opportunities. There was absolutely no contract entered into, and we are looking into this matter."

He adds that a Japanese distributor is expected to be named by June 26.

WOODSTOCK REDUX: A Day in the Garden, a two-day festival that will be held on the original site of the 1969 Woodstock Festival in Bethel, N.Y., will be the inaugural event by the Gerry Foundation, a not-for-profit organization helmed by cable entrepreneur Alan Gerry. The event will feature Don Henley, Stevie Nicks, Ziggy Marley & the Melody Makers, and Ten Years After Aug. 14, and Pete Townshend, Joni Mitchell, Lou Reed, and Richie Havens Aug. 15. Tickets are \$69.98 per day. Plans for the site include the erection of a performing arts and entertainment complex. Says the foundation's attorney, Ronald Greenberg, "The foundation's purpose is to attract visitors and improve the quality of life in Sullivan County." Although, he admits that "no one expects the [Aug. 14-15] concert to make money... [the foundation's events] can generate visitors and income, and that can lead to some kind of resurgence of Sullivan County, whose economy has been hard hit."

(Continued on page 14)

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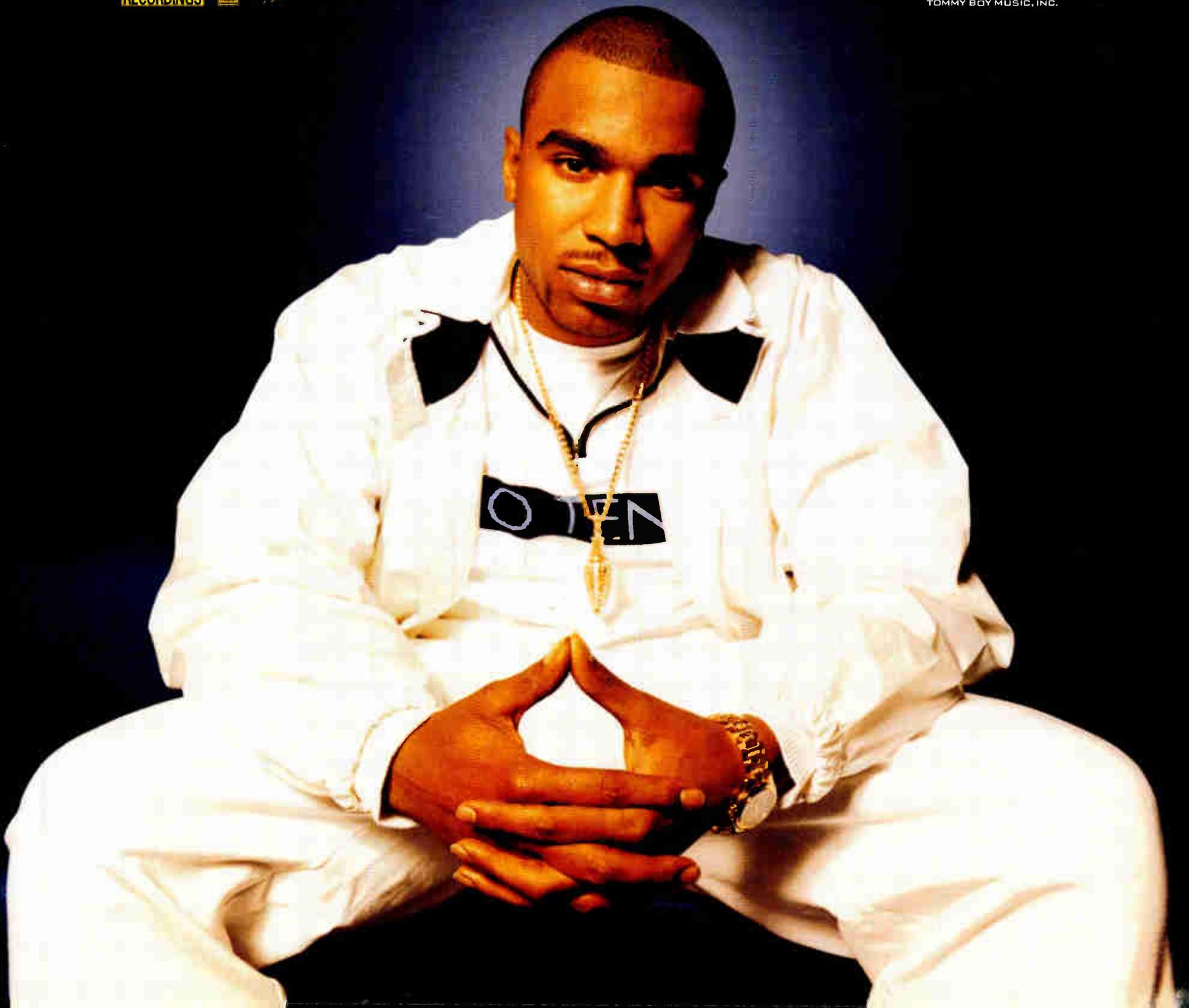
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Artists & Music

RASPUTINA SHARPENS ITS SOUND ON COLUMBIA'S 'FOREST' ALBUM

(Continued from page 12)

ble songs on "How We Quit the Forest" is partially true. "I learned from Manson that there are certain rhythmic patterns that make people move," says Creager. "The last record, the [time signatures] are almost all in three or six, which I love, but it's really foreign to people. For the new album, I wanted to make these rhythms that make people respond. So, my big concession was to write in four."

Vrenna, who, in addition to Nine Inch Nails, has worked with Smashing Pumpkins, Marilyn Manson, and Hole, found it difficult to record cellos for the first time. "The biggest challenge for me was not to go in there and just throw these wacky effects over their cellos, but to still make things sound very pristine and beautiful as they are," says Vrenna, who also played live drums and handled the programming for the album.

For Columbia, the biggest challenge is marketing to Rasputina's various audiences.

"People ask me, 'Do you think you were marketed properly?' And, I always confidently answer, 'We weren't marketed at all,'" says Creager. "People just don't know what to do with us." Corson admits that Rasputina is not an easy band to market, but hopes that the exposure from the high-profile tours and "How We Quit The Forest's" more accessible nature will change that.

Using catch phrases like "Kids just love cello rock" and "Neo-classical grunge," Columbia is going for an element of fun and humor with its marketing plan. Corson says plans include an online teaser campaign and online postcard mailings, as well as fliers

and sticker postcards going to fans and industry personnel.

In addition, an advance CD will be shipped to select industry tastemakers in late June in a longbox with a 12-page fairytale telling the story of how Rasputina "quit the forest." The book features Creager's old-fashioned illustrations.

The actual album, which includes a delightfully sarcastic version of the Lesley Gore hit "You Don't Own Me," has a CD Extra with an animated version of the fairytale, along with video footage and a remix by Creager of the first single from the album, "The Olde Headboard."

While the target market is mainly goth fans, Rasputina's manager, Danny Bennett of RPM Music Production, sees two distinct demographics as the target. "We have 14-year-old goth kids and we have 32-year-old college professors who love Rasputina," says Bennett. "It's

really rewarding to see it cross those demos." Bennett sure knows a thing or two about crossing demos: He was responsible for introducing his father, singer Tony Bennett, to the MTV generation.

To reach its goals, Columbia plans to make a video for Rasputina for the first time for "The Olde Headboard." "It's time to take that leap because it's the next intellectual step to understanding and embracing Rasputina," adds Corson.

Extensive touring is also in the works, though plans have not been finalized. Bennett expects the group will embark on a club tour of its own in July before hooking up with a major tour.

"The Olde Headboard" goes to college radio, modern rock specialty shows, and clubs July 14, with a push at modern rock and mainstream rock around the album's street date.

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY PAGE & ROBERT PLANT LILI HAYDN	United Center Chicago	June 15-16	\$1,153,340 \$50/\$35	27,043 29,400, two shows	Jam Prods.
ERIC CLAPTON	ARCO Arena Sacramento, Calif.	June 2	\$720,375 \$65/\$37.50	14,173 sellout	Bill Graham Presents
ERIC CLAPTON	San Jose Arena San Jose, Calif.	June 1	\$719,615 \$65/\$37.50	13,755 sellout	Bill Graham Presents
GIPSY KINGS	Hollywood Bowl Los Angeles	June 6	\$711,320 \$125/\$20	14,060 17,375	Bill Silva Presents Andrew Hewitt
JIMMY BUFFETT CHAMPION BUBBLERS	Blossom Music Center Cuyahoga Falls, Ohio	June 19	\$636,632 \$54.75/\$28.25	18,139 sellout	Universal Concerts
YANNI	United Center Chicago	June 20	\$632,275 \$75/\$50	11,806 12,120	Danny O'Donovan Cascade Concerts
JIMMY BUFFETT	GTE Virginia Beach Amphitheatre Virginia Beach, Va.	June 17	\$611,106 \$46.50/\$23.75	20,000 sellout	Cellar Door
SHANIA TWAIN LEAHY	Arrowhead Pond Anaheim, Calif.	June 21	\$508,270 \$45/\$35/\$25	13,138 sellout	Niederlander Organization
SPICE GIRLS	Coca-Cola Lakewood Amphitheatre Atlanta	June 18	\$498,419 \$44/\$30.50	13,492 19,004	Universal Concerts
SPICE GIRLS	Nissan Pavilion at Stone Ridge Bristow, Va.	June 21	\$497,661 \$42.25/\$21.25	20,687 22,500	Cellar Door

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.

THE BEAT

(Continued from page 12)

With the 30th anniversary of Woodstock right around the corner, Greenberg says it's still too early to confirm any plans for a huge birthday bash on the original site, but sources say there obviously will be some kind of event.

STUFF: Cathryn Swan, senior director of national publicity at Arista Records, is leaving the label on Tuesday (30) after six years. Swan, who says she may take on projects independently, intends to focus on B-Girl, her line of aromatherapy oil blends. She can be reached at 212-627-0013... The first date of the H.O.R.D.E. Festival, slated for July 9 in St. Paul, Minn., has been canceled due to poor ticket sales. However, a spokeswoman for the event says tickets are selling well in other markets on the 40-city tour (Billboard Bulletin, June 24)... Mark Burg, head of the film division of Chris Blackwell's Palm Pictures, has left the company to set up his own film company. Burg will continue to share office space with Palm.

Assistance in preparing this column was provided by Christian Lorenz, music business and talent editor for Music & Media.

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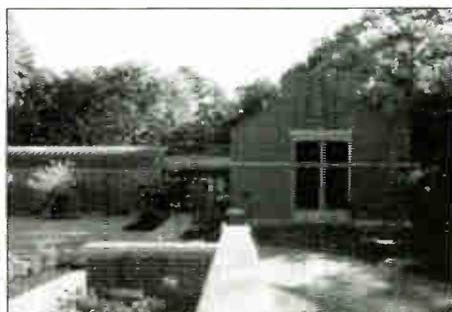
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Clinton, Henley Attend Thoreau Institute Grand Opening



The recently established Thoreau Institute is nestled in the woodlands where Henry David Thoreau contemplated as a writer. Established as an environmental educational arm of the preservation organization Walden Woods Project and the Thoreau Society, the institute consists of two structures—the Education Center and the recently constructed Research Center, shown at top. Bottom: Carrying on this legacy, Walden Woods Project and Thoreau Institute founder Don Henley shares the mission of the institute with attendees.

President Clinton and first lady Hillary Rodham Clinton joined Massachusetts Sens. Edward Kennedy and John Kerry, Walden Woods Project executive director Kathi Anderson, and other dignitaries and supporters June 5 for the opening-day ceremonies of the Thoreau Institute at its Lincoln, Mass., grounds adjoining Walden Pond. The institute, located on the heavily wooded site where author/naturalist/conservationist/social philosopher Henry David Thoreau gathered berries as a boy, houses the world's most comprehensive research collections and archives of works written by and about Thoreau, including original manuscripts and historical artifacts. Overseen in cooperation with the Thoreau Society, the institute consists of a 20,000-volume library, education center, and state-of-the-art media center housed in a 1905 Tudor-style mansion and new 5,000-square-foot annex that took 2½ years to renovate and build, with planners paying close attention to environmental concerns in the previously neglected Walden Woods area in what consultant David Sawyer called a "landmark of environmental consciousness."

The opening of the institute, which capped eight years of fund-raising and activism by Don Henley, was highlighted in a front-page article that same day in *The Boston Globe*, headlined "Henley Transcends Critics: Thoreau Center Proves Preservationist's Sincerity." The article quoted Michael Kellett of the



Thoreau Conservation Alliance, a group whose own efforts have become overshadowed by Henley's work since 1990 to preserve Walden Woods and its surrounding wildlands, with Kellett asserting, "Most of [the critics] over time realized that Don Henley really does believe in this."

For his part, Henley noted in a welcoming address that Thoreau was a great lover of music and thus it was appropriate that colleagues in attendance, like the recently reunited Eagles, were pivotal in fund-raising efforts for the institute. Others on hand from the music industry whom Henley publicly thanked for their support included artist Jimmy Buffett, VH1 president John Sykes, Mercury Records Group chairman Danny Goldberg, and *Billboard* editor in chief Timothy White.

In his own speech, Clinton praised Henley, who received the National Humanities Medal last September at the White House, and pointed out that the Walden Woods Project still requires "more money" for outstanding expenses, ongoing preservation, and operating fees, as well as monies for new programs like the institute's "Thoreau's World And Ours" seminar June 29-July 11 and its joint summer workshop Aug. 3-8 with the Roger Tory Peterson Institute. "We need funds," Henley told *Billboard*. "This is just the beginning."

Donations can be sent to the Thoreau Institute, 44 Baker Farm, Lincoln, Mass. 01773-3004.



After recently inviting Don Henley to the White House to receive an award, President Clinton accepted Henley's invitation to speak at the Thoreau Institute's grand opening. Top: Clinton, left, explores the trails with Henley and first lady Hillary Rodham Clinton, who also spoke at the ceremony. Bottom: The president, left, is shown mingling with Henley's fellow Eagles members Timothy B. Schmit, Glenn Frey, Joe Walsh, and Don Felder. (Photos: Peter Forbes)

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TLC (Arista) - 1 song on their 13 million
selling album Crazy, Sexy, Cool
Monica (Rowdy) - 4 songs on her 2 million
selling album Miss Thang
112 (Bad Boy) - 5 songs on their 2 million
selling album 112

Future:

Tim & Bob are writing
and producing songs for:
Dr. Dre (Aftermath/Interscope)
Shanice (LaFace)
112 (Bad Boy)
Azyet (LaFace)
Anne Nesby (A&M)



Virgin's Dr. John Revisits Bayou 'Zone'

BY CHRIS MORRIS

LOS ANGELES—With the aid of a variety of young British musicians, Dr. John revisits his swampy New Orleans sound on his Virgin/Point-blank album "Anutha Zone," scheduled for U.S. release Aug. 11.

Virgin (U.S.) senior VP of marketing Piero Giramonti explains, "Tony Wadsworth [CEO/president of EMI U.K.] is a huge Dr. John fan, and I think the idea he had going into this project was to get Mac to make a record in the same vein as 'Gris-Gris.' He wanted to make 'Gris-Gris II,' if you will . . . Mac's been going down a jazzy blues road in the last several albums. [Tony wanted] to get it back to that funky vibe that he had in the late '60s."

New Orleans-bred singer/pianist Mac Rebennack created the persona of "Dr. John the Night Tripper" on his 1968 Atco debut album, "Gris-Gris." The record, which was produced in L.A. by Rebennack's Crescent City colleague Harold Battiste during studio time surreptitiously appropriated from some Sonny & Cher sessions, introduced the ghostly bayou vibe and hoodoo-themed songs that established Rebennack as a solo artist. However, after a few early albums in the late '60s, Rebennack gravitated to the R&B-oriented style that has been his calling card ever since.

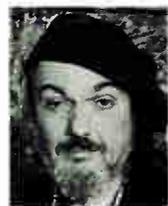
But, Rebennack says, he has never really left the "Night Tripper" aspect of his music behind.

"I've showed a lot of these gris-gris songs to a lot of people over a lotta years, and everybody always passed on 'em," he says. "Tony Wadsworth and ['Anutha Zone' producer] John Leckie were like the first people who said, 'Well, let's do these.' That's the first stuff they wanted to cut. I was excited about it from that angle, because I've been sittin' on this material for a while."

While some of the album was recorded in New York utilizing Rebennack's working band, the Lower 911, Leckie turned to some interesting British players for many of the tracks. The spacey U.K. band Spiritualized is featured on two cuts; ex-

Jam and Style Council leader Paul Weller and his group appear on two other tracks; and contributors include Gaz Coombes and Mickey Quinn of Supergrass, Clive Deamer of Portishead, Martin Duffy of Primal Scream, Damon Michella of Ocean Colour Scene, and Jools Holland.

Rebennack says, "I was hip to Jason Pierce and the Spiritualized guys, and I was hip to Paul Weller, 'cause he had recorded [the "Gris-Gris" track] 'Walk On Guilded Splinters' and sold a lot of records of my song, and I'd heard this band Supergrass on a TV show we did with Jools Holland. [With] the rest of these guys, Tony Wadsworth and



DR. JOHN

John Leckie came up and said, 'Well, let's see how this works. If it works, cool. If it don't, we'll try somethin' else.'"

Apparently, the sessions worked to everyone's satisfaction, for the tracks recorded in London find the young players adeptly recreating the miasmatic Dr. John groove on such Rebennack originals (published by Skull Music, administered by Warner/Chappell Music) as "John Gris," "Party Hellfire," and "Voices In My Head."

"I kinda leaned with what [the English players] would do within it, and I was happy that the guys didn't play it like they would do their record," Rebennack says. "I thought that was pretty cool of them to be goin' that way."

"Anutha Zone" was issued by Parlophone in the U.K. June 8. Giramonti views the set's American release as an opportunity to expose Dr. John to a new U.S. fan base.

"We're trying to spread that recognition factor into a whole new audience for him," Giramonti says. "We're going to focus on the college audience, there's no question about it."

He adds, "The radio plan in the short term is, we're working the full

album at triple-A, public radio, college, and blues radio . . . We'll probably let the album get out there, see what people start reacting to, see what people feel is a track that has radio potential."

A couple of weeks prior to the album release date, Virgin/Point-blank will issue a 7-inch promotional single of a track yet to be determined," says Giramonti. The album will also be promoted on a Point-blank quarterly CD sampler that the label will mail to 30,000 people; the disc will also highlight forthcoming releases by John Lee Hooker, the Boneshakers, and Hadda Brooks.

A major North American tour will be a key promotional element: On Aug. 8, Rebennack, who is managed by Dream Street Management and booked by Paul Lamonica of Associated Booking, begins a 45-date stint on the road with a package including B.B. King, the Neville Brothers, and Storyville.

Giramonti says, "Prior to the release of the album, we'd like to bring him in to do a couple of shows—maybe one in New York, maybe one in L.A.—which would be more of a club showcase kind of scenario, and that is the case where we might try to get some of the guest artists on the album in to play the show."

Asked if the current tour will mark a return of the flamboyant stage shows that were a hallmark of his "Night Tripper" days, Rebennack says, "Bein' a superstitious guy from New Orleans, I get nervous if I start gettin' too hard on what I plan to do, because then I figure it's never gonna happen, but I do make some plans, and maybe we'll see somethin'. I don't know what, but we'll see when we get there."

Jerry Brock, co-owner of the Louisiana Music Factory in New Orleans, sees "Anutha Zone" as a provocative new page in Rebennack's career. "I always find it interesting if an artist can re-create themselves," Brock says. "A lot of times that makes for the most interesting music . . . [The album] says a lot about where [Dr. John] is coming from—he's looking back at his roots."

GILLIAN WELCH RIDES ON WITH 'YEARLINGS'

(Continued from page 12)

rooms, in addition to places where we can fill 500-person rooms. We'll work those markets, and we know where the bodies are buried. But we also know this isn't necessarily a radio record. Hence, we're not going to have a chance to lean on those radio crutches that we would normally use."

Still, Kremen says, Welch has pockets of airplay support at syndicated roots, folk, and bluegrass radio programs, as well as at a bevy of National Public Radio programs.

At retail, Almo will focus on one-stop programs and key indie outlets.

Tim Ziegler, head buyer for the San Francisco-based, six-store chain Hear Music, says "Revival" was one of the web's top 10 sellers for six

months straight. He expects an equally remarkable performance for "Hell Among The Yearlings."

"In Gillian's case, I think it's more than just people interested in roots music that are buying her albums," he says. "They're looking for something heartfelt and soulful, and she is very authentic. When this kind of music is done best, it makes that emotional connection that people aren't usually finding on the radio."

"For our stores, she's a core artist," he adds. "This is going to be one of the most important new records of the year for us."

For the most part, however, Welch has escaped mainstream notice, even while drawing in several influential

advocates. Her music has appeared on a Starbucks sampler; more recently, she appeared on the high-profile soundtracks to "The Horse Whisperer" and "Hope Floats." The former contains "Leaving Train," while the latter includes "Paper Wings" from "Revival." "This is the kind of exposure that we can't get enough of," says Kremen.

Welch, who is booked by Keith Case & Associates and managed by DS Management in Nashville, is touring Southern states through mid-July and will play a few shows in Canada before coming to the Pacific Northwest in late July. Welch will then pair with another act that has yet to be determined.

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

BOOT CAMP: The challenge of capturing the spirit of a film in music is difficult enough when the story line is straightforward. When the plot is fantastical and not-so-futuristic, and portrays a military weapons manufacturer who buys a toy company and infuses some of its action figures with military intelligence, the task becomes more complex. With its July 14 release of the "Small Soldiers" soundtrack, DreamWorks Records has met the challenge head on.

"We decided we would identify a period of music that would work for the film and do the same thing to the music that they did to the toys," says DreamWorks senior executive Michael Ostin. "They took a traditional element of the toys, put in a computer chip, and they became something different. We took classic records and brought in current record makers to reinvent those records while retaining the essence of what made those records great."

The result is an arsenal of classic rock tracks that have been pumped up under the command of current hip-hop and alternative intelligence. There's Edwin Starr's "War"—the only song that appears on the soundtrack in both its original and a new version. The update is reworked by **Bone Thugs-N-Harmony** with **Flesh-N-Bone**, **Henry Rollins**, **Flea**, and **Rage Against The Machine's Tom Morello**. There's also **Queen's** "Another One Bites The Dust," remixed by **Wyclef Jean** with additional vocals from **Queen Latifah**; **Pat Benatar's** "Love Is A Battlefield," in the hands of **KayGee**; the **Pretenders'** "My City Was Gone," remixed by the **Butcher Brothers**; and **Cheap Trick's** "Surrender," given a new twist by remixer **Rich Costey**.

DreamWorks licensed the songs' original masters as well as the multitracks to the songs, a task that Ostin says was surprisingly easy to accomplish.

"People were more into us having the original multitracks than the way most remixes are done so that the essential elements could be retained and improved upon," he says. "This really enabled the record makers to get inside the songs."

The "Small Soldiers" promotion machine already has begun rolling under the command of studios DreamWorks Pictures and Universal Pictures. This includes a rollout by Hasbro of a toy line to complement the animated heroes and villains. "There is already a really good buzz out there about this film and the soundtrack," Ostin says. "Between the film company and the record company, we will be putting all our resources behind this project."

DreamWorks Records will move into action Monday (29) with a radio assault of the first single, "War," which it simultaneously is servicing to rock, crossover, top 40, alternative, and R&B stations. "We have different versions of the song for different formats," says **Bruce Tenenbaum**, DreamWorks senior executive responsible for marketing. "When you have both hip-hop groups and rock artists combined in a record, it affords you the ability to go to a lot of different formats with different tailored versions."

A video in the works, directed by **Marcus Nispel**, will include animated elements from the film and live-action footage of the artists. The second single likely will be "Another One Bites The Dust," and the label will service the entire album to rock radio in late summer.

DreamWorks also is embarking on a heavy street-level marketing campaign, the kind the label rarely stages for soundtracks, Tenenbaum says. On its short list is the dispersal of a cassette sampler with snippets from three soundtrack songs in movie theaters. The soundtrack will be advertised on popcorn bags and candy trays. Also soon to appear at selected retail outlets and festivals is a 30-foot blow-up standee of the animated film's hero, Chip Hazard.

PRODUCTION NOTES: "Titanic" fans who can't get enough of that undulating **James Horner** score are directed to "Heart Of The Ocean," a new compilation on Sonic Images Records that contains music from "Titanic" and is clearly named to capitalize on the persistent phenomenon. The album also contains Horner score music from "Braveheart," "Legends Of The Fall," "Apollo 13," "Cocoon," and "Field Of Dreams," among others. Meanwhile, Sony Classical is preparing to release Horner's new score to "The Mask Of Zorro," which follows a similar recipe to the soundtrack of "Titanic." It contains an all-instrumental score plus one song with lyrics, "I Want To Spend My Lifetime Loving You," a duet between Australian pop star **Tina Arena** and **Marc Anthony**, most recently of "The Capeman" on Broadway.



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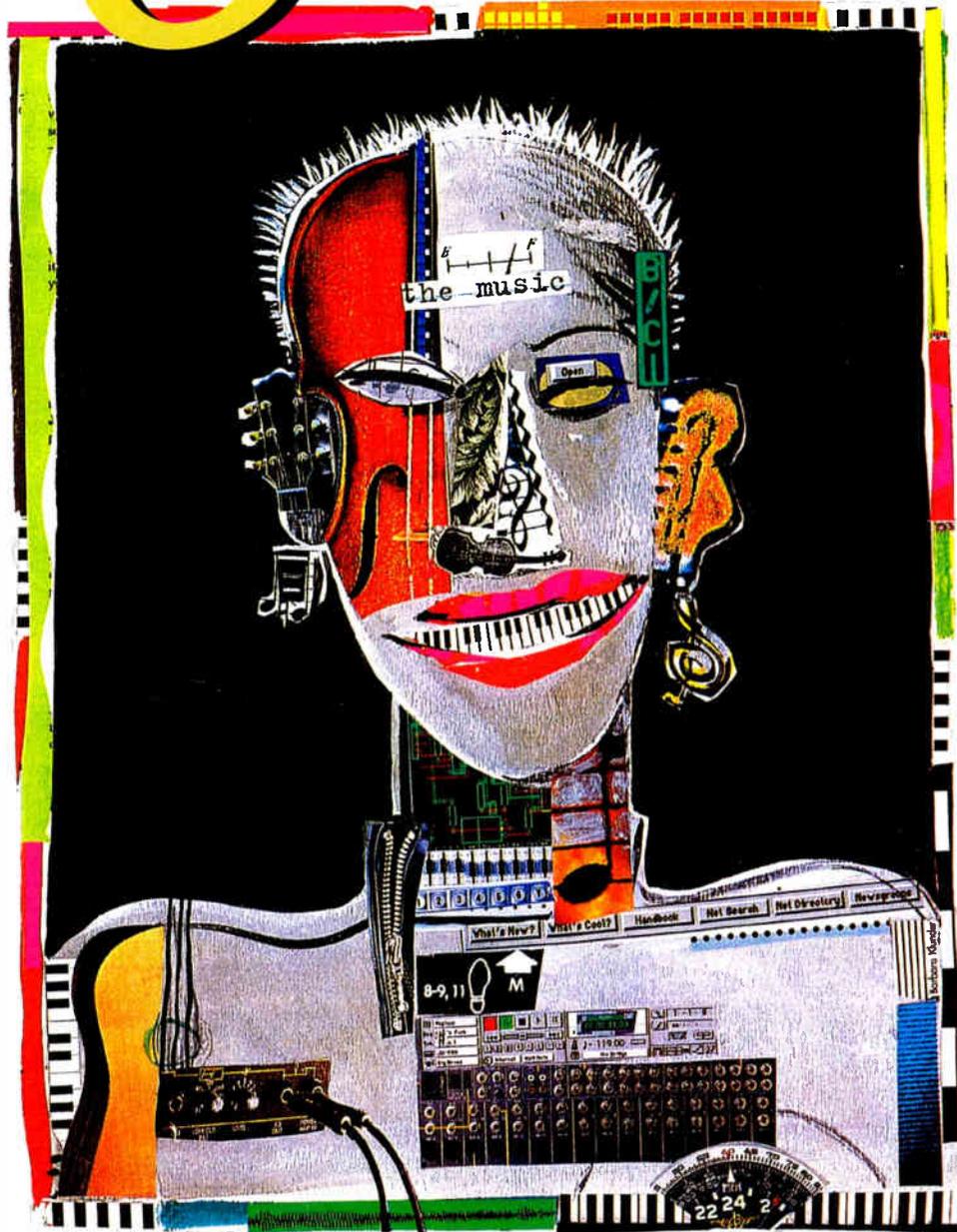
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	3	7	EVE 6 RCA 67617 (9.98/13.98)	EVE 6
2	1	18	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
3	NEW	▶	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)	POWERTRIP
4	2	12	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
5	7	10	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98)	SEHNSUCHT
6	NEW	▶	MCGRUFF UPTOWN 53126*/UNIVERSAL (10.98/16.98)	DESTINED TO BE
7	NEW	▶	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
8	14	9	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
9	10	10	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVENTE
10	4	5	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
11	16	2	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
12	NEW	▶	KAI TIDAL WAVE 25205/GEFFEN (10.98/16.98)	KAI
13	8	25	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
14	9	7	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
15	5	13	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
16	6	2	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896 (10.98/16.98)	LEFT OF COOL
17	15	39	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
18	11	9	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
19	NEW	▶	NEIL FINN WORK 69372/EPIC (10.98 EQ/16.98)	TRY WHISTLING THIS
20	13	3	CARLOS PONCE EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
21	12	3	BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
22	17	3	THE CORRS 143/LAVA 83106/AG (10.98/16.98)	TALK ON CORNERS
23	19	25	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
24	24	6	VICTOR MANUELLE SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
25	NEW	▶	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI

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	20	25	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
27	40	17	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635 (8.98 EQ/14.98)	INOLVIDABLE
28	22	19	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
29	30	34	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
30	23	18	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
31	33	34	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
32	43	3	EL REENCUENTRO FONOVISA 80738 (8.98/13.98)	15 ANOS DESPUES...
33	39	26	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
34	36	49	MICHAEL PETERSON ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
35	NEW	▶	PLAYA FLY SUPER SIGG 0020 (10.98/17.98)	MOVIN' ON
36	27	5	SEAN LENNON GRAND ROYAL 94551*/CAPITOL (10.98/15.98)	INTO THE SUN
37	25	5	DELIRIOUS SPARROW 51676 (16.98 CD)	KING OF FOOLS
38	41	2	SPRUNG MONKEY SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
39	21	2	JIMMIE VAUGHAN EPIC 67653 (10.98 EQ/16.98)	OUT THERE
40	50	13	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
41	26	10	BLACK LAB DGC 25127/GEFFEN (10.98/16.98)	YOUR BODY ABOVE ME
42	RE-ENTRY		ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 2
43	RE-ENTRY		JOHN SCOFIELD VERVE 539979 (16.98 EQ CD)	A GO GO
44	NEW	▶	THE MARTINS SPRING HILL 25452/CHORDANT (10.98/16.98)	DREAM BIG
45	NEW	▶	INTOCABLE EMI LATIN 95178 (7.98/11.98)	INTOCABLE
46	32	11	KEIKO MATSUI COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
47	NEW	▶	STORYVILLE ATLANTIC 83111/AG (10.98/16.98)	DOG YEARS
48	35	4	ROCKELL ROBBINS 75009 (10.98/16.98)	WHAT ARE YOU LOOKIN' AT?
49	RE-ENTRY		BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
50	31	63	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK

POPULAR UPRISINGS

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

BUFFALOESQUE: Shiva Burlesque, an early incarnation of Grant Lee Buffalo that included Grant Lee Phillips, Joey Peters, and Paul Kimble (now signed to Polydor), will be resurfacing



Sunny Side Up. "Sun-machine," the debut from Reprise dance act Dario G., bows July 14. The British trio's "Sunchyme," which samples Dream Academy's "Life In A Northern Town" (Billboard, April 11), has already topped the Hot Dance Music/Club Play chart (see story, page 28).

thanks to the efforts of New Orleans-based indie Monkey Hill. The label will rerelease the act's self-titled debut and its second effort, "Mercury Blues," originally released on now-defunct Nate Starkman & Sons, in mid-August.

The band, fronted by baritone-voiced singer Jeff Clark, scored a minor coup when its single "Black Ship"

found its way onto KROQ Los Angeles' playlist for a few weeks several years ago.

Monkey Hill sales and marketing director Brad Roberts says Shiva will get its proper due with new packaging and recordings far superior to the bootlegs floating around the market.

"The GLB fans are loyal, and we'll probably end up marketing to their fan-club list, but I imagine there probably aren't a bunch of people that even realize this band existed before," says Roberts. "It will be a cool opportunity to turn on a generation of fans to the early music that was the roots of the band."

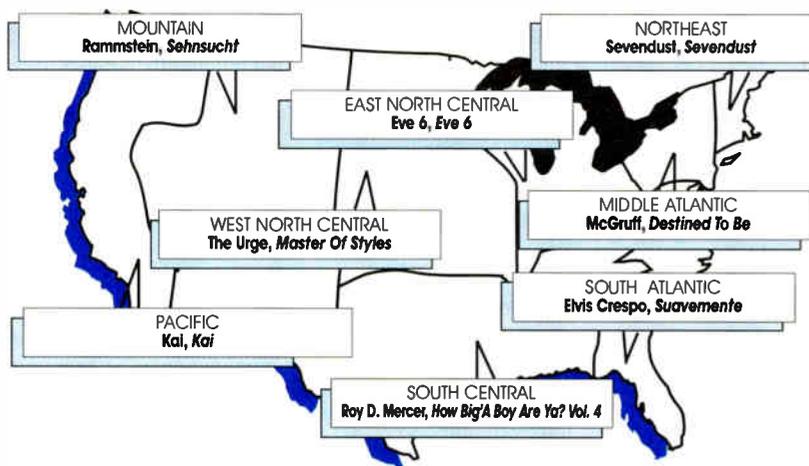
Monkey Hill is also considering releasing Shiva demos and rarities, including an early version of "Shining Hour" that features different lyrics from those found on GLB's album version on "Fuzzy."

FAST TRACK: Mammoth's latest offering, *Far Too Jones*, was signed in April, recorded the album "Picture Postcard Walls" in May, and entered the market with that album's release Tuesday (30).



Holy Blessing. "Holy Water," the next single from Red Ant's Angelique, will get the remix treatment from Madd Professor, Victor Calderon, and Mad Groove. The artist, whose "Pleasant" album came out in May, performs Thursday (2) at the Atomic Cafe in Phoenix and Aug. 3 at the Opium Den in Los Angeles.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Rammstein <i>Sehnsucht</i>	1. Sevendust <i>Sevendust</i>
2. Bela Fleck And The Flecktones <i>Left Of Cool</i>	2. McGruff <i>Destined To Be</i>
3. Eve 6 <i>Eve 6</i>	3. Rammstein <i>Sehnsucht</i>
4. Monster Magnet <i>Powertrip</i>	4. Monster Magnet <i>Powertrip</i>
5. Gary Allan <i>It Would Be You</i>	5. Bela Fleck And The Flecktones <i>Left Of Cool</i>
6. Sylk-E. Fyne <i>Raw Sylk</i>	6. Harvey Danger <i>Where Have All The Merry-makers Gone?</i>
7. Mark Wills <i>Wish You Were Here</i>	7. Eve 6 <i>Eve 6</i>
8. Sevendust <i>Sevendust</i>	8. Derrick Milan And Peter's Rock <i>Mass Choir Over And Over</i>
9. Harvey Danger <i>Where Have All The Merry-makers Gone?</i>	9. Beenie Man <i>Many Moods Of Moses</i>
10. Alana Davis <i>Blame It On Me</i>	10. Neil Finn <i>Try Whistling This</i>

The act has been equally prodigious at radio, where its single "As Good As You" is having an impact at modern AC WABC St. Louis, modern rock WENZ Cleveland, triple-A KKZN Dallas, and mainstream rock WIOT Toledo, Ohio.

MORE THAN THEY BARGAINED FOR: Decatur, Ga.-based indie Autonomous Records was founded by members of Jupiter Coyote

as a means of helping the band nurture its grass-roots campaign. Along the way, the label, which says it's sold more than 100,000 units of Jupiter Coyote material, discovered and developed acts like Beth Wood and Heatseeker Impact alumni Sister Hazel. Through its recent partnership with Roadrunner, Autonomous hopes to rocket Jupiter Coyote into the mainstream with its album "Here Be Dragons," which bowed June 24.

ANIMAL, VEGETABLE: Mineral is prepping its new album, "EndSerenading" for an Aug. 25 release. The act, which signed a deal with Interscope soon after record-

ing its debut for Los Angeles indie Crank! Records, insisted it deliver one more album to the latter before moving on. Crank! reports sales of 2,000 units in the first week



Pass The Peas. Black Eyed Peas, whose members started out as part of the dance crew Tribal Nation, can be found on the "Bulworth" soundtrack with "Joints & Jam," a cut from their debut album, "Behind The Front." The act, whose album bows Tuesday (30) on Interscope, will also join Public Enemy, Wyclef Jean, and others on the Smokin' Grooves tour.

of release for the 7-inch of album cut "&Serenading."

NOTE: Soul Rebel, mentioned in last week's column, is signed to New York-based Tufamerica/Tuff City Records. Its new album is "No More Parades."

40 Years Of The Top 40

What was the highest entry by a debut artist?

What male artist had the most Top 10 hits?

What label has the most #1 hits?

Who has the most consecutive years with a Top 40 single?

What are the top HOT 100 "Love" songs of all time?

What producer has the most #1 hits?

What group had the most hits charted?

What song had the most weeks at #1?

What female artist has the most top 40 hits?

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

★ NEIL FINN

Try Whistling This

PRODUCERS: Neil Finn, Marius DeVries, Tchad Blake, Jim Moginie

Work 69372

Crowded House founder Neil Finn steps out on a solo journey following the dissolution of the band in 1996. Finn's album—like his work with Crowded House and Split Enz before that—bears qualities that have always earned him comparisons with Paul McCartney, i.e., melodically complex songs with memorable hooks. Like the music of his brother and former bandmate Tim Finn, Neil's material is also distinguished by inventive arrangements and clean production. An album that deserves a home at triple-A, modern rock, and adult top 40, "Try Whistling's" features such highlights as the title track, "Last One Standing," and "She Will Have Her Way."

★ BRAIN SURGEONS

Malpractice

PRODUCER: Snowy

Cellsum Records 10008

This talented New York downtown group, anchored by gifted former Blue Oyster Cult guitarist Albert Bouchard, persists in both left-field style and skillful mischief on its fourth album, a self-described "odds and sods" passel of rock gems and semi-precious gallstones. Among the most memorable passes are "Career Of Evil," a rendition of an early collaboration between Bouchard and Patti Smith (and the lyrical inspiration for the act's name) that assumes cruelly ironic overtones now that Surgeons rhythm guitarist Billy Hilfiger is recovering from removal of a brain tumor. But this band invites respect more than sympathy with alternative and college radio-friendly cuts like the retro-lovely "Language Of Love," the drolly ballastic "Baby Ice Dog" and "Tour Spiel," and the swinging "The Girl That Love Made Blind." Overall, a risky but successful operation. Contact: Cellsum, P.O. Box 1070, Fort George Station, New York, N.Y. 10040.

THE NEW BROADWAY CAST RECORDING

Cabaret

PRODUCER: Jay David Saks

RCA Victor 63173

Thirty-two years have not diminished the glories of "Cabaret," although in its smash-hit reincarnation on Broadway the gritty and tuneful John Kander and Fred Ebb score has shifted somewhat, with two songs from the movie version included, while a song here and there has been dropped in favor of material cut from the 1966 original. This version doesn't by any means supplant Columbia's powerful original cast album—recently refurbished with composer demos—rather, it stands with it revealing its own aural wonders. The stars are Natasha Richardson, Alan Cumming, Ron Rifkin, and Mary Louise Wilson. A Broadway classic is reaffirmed.

COUNTRY

DON WALSER

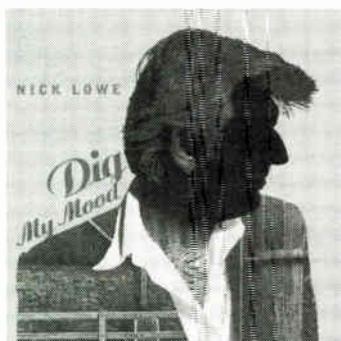
Down At The Sky-Vue Drive-In

PRODUCER: Ray Benson

Watermelon/Sire 31017

Big-voiced Texas crooner and yodeler Don Walser continues on his merry way, resurrecting the spirits of Hank Locklin, Hank Snow, Jimmie Rodgers, the Louvin Brothers, and the Sons Of The Pioneers. He also calls in Cindy Walker's "Cherokee Maiden" and Johnny Bush's great "An Eye For An Eye," and he punches up Irving

SPOTLIGHT



NICK LOWE

Dig My Mood

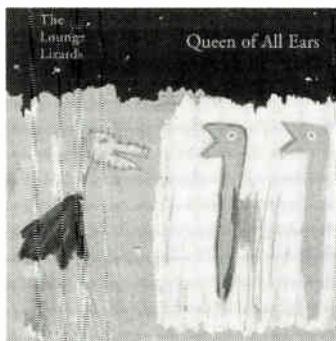
PRODUCERS: Nick Lowe & Neil Brockbank

Upstart/Rounder 038

A master craftsman of the pop song, a British gentleman with a predilection for American country music, a revered producer, and a rocker at heart, Nick Lowe has been many things to many fans during an illustrious career spanning nearly three decades. On his latest outing, he slips effortlessly into a new skin: that of cabaret crooner. Backed by a mostly acoustic combo featuring piano, drums, guitars, bass, accordion, and touches of violin and horns, Lowe steps out with a set of smoky, jazzy tunes with a late-night feel. All original except for two obscure covers, the material has the ring of mid-century pop/jazz classics haunted by the ghosts of early country and rock'n'roll. Among the highlights are the gospel-inspired "Faithless Lover" and "Lead Me Not," the trad-pop tune "You Inspire Me," the Johnny Cash-reminiscent "Man That I've Become," the touching "I Must Be Getting Over You," and an uplifting version of Ivory Joe Hunter's "Cold Grey Light Of Dawn." An artist of many moods who, happily, shares them with his fans.

Berlin's "Marie" with an exuberant, steel guitar- and fiddle-heavy dancehall arrangement. Mandy Barnett adds harmonies to "Are You Teasing Me?" and "Hearts Of Stone." The real sleeper, though, is Walser's cover of "Rose Marie" with the Kronos Quartet. Yes, that "Rose Marie." Done as a quasi-country, classical number, this arrangement would make its co-writer Oscar Hammerstein II proud.

SPOTLIGHT



THE LOUNGE LIZARDS

Queen Of All Ears

PRODUCERS: John Lurie and Pat Dillett

Strange & Beautiful Music 0015

The first studio album from John Lurie's Lounge Lizards in nine years is a jewel, a long-awaited addition to the tradition of conflating composition and improvisation, high romance and vaudevillian hi-jinks. This is jazz about the past made for the present: "Queen Of All Ears" channels spirits of yore—from West African *griots* and Crescent City second liners to tango masters and film noir hepcats—and sets them dancing together on New York's Lower East Side. Saxophonist/composer Lurie (who is as known for his acting and film scoring as for his jazzing) provides groovy and gorgeous settings for his ace nonet, with the title track, in particular, a small masterpiece. "Queen Of All Ears" is the first release from Lurie's Strange & Beautiful Music label, distributed in the U.S. by Koch and in the U.K. by New Note. Also out: the soundtrack to Lurie's all-star "Fishing With John" series (broadcast on the Independent Film Channel), with performances by various Lounge Lizards as well as by Tom Waits. Here's to these and future Strange & Beautiful sets gaining the unsung Lounge Lizards catalog the attention it deserves.

R & B

► NEW POWER GENERATION

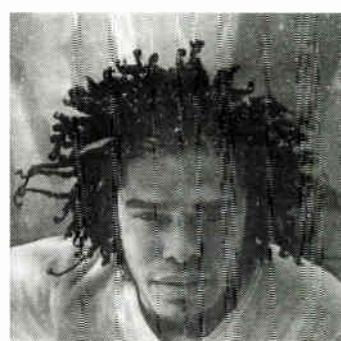
New Power Soul

PRODUCERS: New Power Generation

NPG Records

New album from The Artist Formerly Known As Prince has already gotten a running jump at radio with its first single,

SPOTLIGHT



MAXWELL

Embrya

PRODUCERS: M.Lsze, Stuart Matthewman

Columbia 68968

By following his own muse instead of getting sucked into the mainstream, young singer/songwriter/producer Maxwell helped define the alternative R&B genre and opened doors for other self-styled artists, including Jamiroquai and Alana Davis. On his second outing, Maxwell continues to mine the soulful, loungy vibe that characterized his acclaimed debut album, "Maxwell's Urban Hang Suite." Thanks to Maxwell's own groundwork, R&B radio is a tad more open to unconventional material than it was prior to that debut. Accordingly, the artist should expect R&B, pop, AC, and Latin programmers—as well as club spinners—to give consideration to such "Embrya" standouts as the silky-smooth "Luxury: Cococure" (the set's first radio track); the lush, slinky ballad "Matrimony: Maybe You"; and the singer's props to his Puerto Rican heritage in the funky "I'm You: You Are Me And We Are You (Pt Me & You)," which contains two verses sung in Spanish. An excellent sophomore effort.

"The One." The set takes the listener on a sexy love trip with such ballads as "Until U're In My Arms Again" and racier tunes like "Mad Sex," "Shoo-Bed-Ooh," and "Freaks On This Side." Of course, no Artist album is complete without soon-to-be-classic party songs like "Push It Up" and "The One." From an instrumentation standpoint, the New Power Generation is sure to please, with a live vibe that puts to shame the processed sound that prevails in mainstream R&B. Contact: 212-625-9494.

VITAL REISSUES

BACH: ST. JOHN PASSION

Royal Concertgebouw Orchestra, Netherlands Radio Chorus, various soloists, Eugen Jochum

PRODUCER: none listed

Philips 289 462 173

Philips' "Duo" series of two-fer reissues has gone a long way toward making the most of the label's great catalog, reconfiguring and reissuing vintage performances from the LP and early CD era. Bernard Haitink's Debussy, Arthur Grumiaux's Bach and Mozart, the Beaux Arts Trio's Brahms, Georges Pretres' "Cav" and "Pag" (with Placido Domingo)—such wonderful music at an affordable price has fueled worldwide sales of some 10 million discs in the series, according to Philips. That's not to mention such other prime sets as the complete Stravinsky concertos, Verdi's "Rigoletto," the "best" of Handel, "favorite" piano concertos, and this recent entry, Bach's "St. John Passion" as realized in 1967 by Eugen Jochum, the Concertgebouw Orchestra, and such out-

standing soloists as Elly Ameling and Walter Berry. It's a performance of titanic beauty, far surpassing in emotion if not style many more recent, historically correct recordings. An accompanying performance—the "Sleeper's Awake" cantata by Raymond Leppard leading Ameling, London Voices, and the English Chamber Orchestra—is lovely but doesn't scale the heights or plumb the depths of Jochum's "St. John." Still, it's a nice addendum and characterizes the great value of the "Duo" series, musically. The packaging and notes are irritatingly bare-bones, yet the sound is exemplary.

BRAHMS: SYMPHONY NO. 4

Vienna Philharmonic, Carlos Kleiber

PRODUCER: Hans Weber

Deutsche Grammophon 289 457 706

Deutsche Grammophon's series "The Originals" is one of the finest reissue programs in classical music, as it has gradually reintroduced many of the classic performances of the label's vast LP catalog to CD—Maurizio Pollini in 20th

century music, Martha Argerich's debut recital, Nathan Milstein in Bach, Pierre Boulez in Berg, Eugen Jochum in Bruckner's Masses, Emil Gilels in Grieg's "Lyric Pieces," Herbert von Karajan in Strauss' "Metamorphosen" and "Death And Transfiguration," Karl Böhm in Wagner's "Tristan Und Isolde," Carlos Kleiber in Beethoven's Symphonies Nos. 5 and 7, and on and on. The great Kleiber reading of Brahms' Symphony No. 4 is the 100th "Original," and it's an apt example of the series' virtues: dramatically improved sound, simple but classy packaging and notes, and smart repertoire choice. (Although at less than 40 minutes, the disc is a bit chintzy in length, even at midprice.) Recorded in 1980, Kleiber's performance with the Vienna Philharmonic is one of magisterial power and grace, particularly evident in the concluding chaconne. Let's cross our fingers and hope that there will be hundreds more of "The Originals."

LATIN

RAZA LATINA

Completo

PRODUCERS: Victor Kristal, Claudio Kristal

Ariola/BMG 59587

The sophomore disc by Puerto Rican vocal quartet Raza Latina brims with clapping, sing-along popmerengue ditties that tickle the feet as well as the ears. Smooth harmonies anchor the midtempo entry "Quiero Ser," a guaranteed hit that could be followed by the uptempo romantic shaker "Loco Por Ti" and the frolicsome "El Grito Del Hay."

WORLD MUSIC

★ NUSRAT FATEH ALI KHAN

Greatest Hits, Volume 2

PRODUCER: not listed

Shanachie 66008

At his passing last year, Nusrat Fateh Ali Khan was not only the voice of the devotional Sufi song of *qawwali* but an icon of the power of world music. In latter years, Khan recorded for Real World, issuing a series of definitive traditional albums, as well as a couple of experimental crossover hits. But for years prior to his Real World association, the singer was taped in concert by a number of labels, including France's Ocora and Pakistan's Sovereign Sirocco. Shanachie's series of Khan recordings draws from the Sovereign Sirocco archive, including two fine stand-alone discs, a first volume of "greatest hits," and this new set—which is another great sampling of Khan's towering gift. The 20-minute opening cut, "Sanson Ki Mala," is a marvel of melodic arabesque. Virtuoso, yearning, ecstatic—the man may be gone, but his music lives on.

CLASSICAL

★ SCHOENBERG/SCHUBERT

Norwegian Chamber Orchestra, Iona Brown

PRODUCER: Tony Harrison

Chandos 9616

A match made in heaven: the string orchestra version of Schoenberg's "Verklärte Nacht" (Transfigured Night) and Mahler's chamber orchestration of Schubert's "Death And The Maiden" quartet. This is intensely moving music and accessible to most anyone—classical fan or not. Every phrase of both the Schoenberg and the Schubert bursts with such drama that they communicate beyond borders of time and temper. Violinist/leader Iona Brown guides her Norwegian Chamber Orchestra capably, yielding a luminous sound (yet a bit more grit would have been good, particularly in "Death And The Maiden"). Plus, Chandos' engineers—some of the best in the business—produce sonics to die for. Distributed in the U.S. by Koch.

CONTEMPORARY CHRISTIAN

► VARIOUS ARTISTS

Exodus

PRODUCERS: various

Rocketown 080688550141

Long before Christian/pop hitmaker Michael W. Smith started his own indie label, Rocketown, he had a dream of creating an album of worship music that would move today's generation. That vision takes shape in "Exodus," a beautiful musical tapestry that finds the contemporary Christian genre's top talents in reverent mode. De Talk, Cindy Morgan, Jars Of Clay, Sixpence None The Richer, Chris Rice, the Katinas, Third Day, Crystal Lewis, and Smith himself contribute to the project. De Talk's "My Will" and Jars Of Clay's "Needful Hands" were written specifically for "Exodus." The first single, "My Will," has already become a Christian radio hit, and there are other potential hits here, including tracks by Rice, Morgan, Third Day, Lewis, and Smith.

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 (JM): 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 Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► BRANDY Top Of The World (4:11)

PRODUCER: Rodney Jerkins
WRITERS: R. Jerkins, F. Jerkins III, L. Daniels, I. Phillips, T. Turman, M. Betha
PUBLISHERS: EMI-Blackwood/Ensign, BMI; Zomba, SESAC; M. Betha, ASCAP
Atlantic 8598 (cassette single)

Although folks are still nosing on Brandy's chart-topping duet with Monica, "The Boy Is Mine," Atlantic is wisely laying the foundation for this fitting follow-up. This time, the teen queen is joined by Mase, who injects several tongue-trippin' rhymes. However, the spotlight rarely slips away from La B, who proves that she now has the chops to take on the most seasoned champs of R&B and pop. She rarely raises above a sultry growl. But when she does, she cuts loose with a soulful snarl that pleasantly tickles the ears. Her passion is understandable, as the song delves into the rigors of being a baby diva—and how she's just trying to be a happy young woman. The smart lyrics are couched in chunky funk beats and smooth guitar/key-board interplay . . . ample proof that brash young producer Rodney Jerkins is far more than a trendy flash in the pan. In all, look for "Top Of The World" to keep millions of eyes and ears focused on Brandy's sterling new album, "Never Say Never."

► SHAWN COLVIN When The Rainbow Comes (4:21)

PRODUCER: Marc Tanner
WRITER: K. Wallinger
PUBLISHER: PolyGram International, ASCAP
Columbia/Sony Music Soundtrax 41339 (c/o Sony) (CD promo)

It's Colvin's turn at bat in Columbia's push behind the star-packed soundtrack to "Armageddon." And it looks like she'll have no trouble hitting a home run with pop, AC, and rock radio programmers who never got enough of her Grammy-lauded "Sunny Came Home." "When The Rainbow Comes" follows a similar path, lined with strumming acoustic and electric guitars and an easy-going backbeat. Colvin's vocal is a study of understatement, which allows the listener plenty of room to soak in the lyrical strength of the song. For those who choose not to dig so deep, this single provides an appropriately harmonious chorus that lingers in the brain long after the track concludes.

THE OUTHERE BROTHERS FEATURING GERARDO Ae-Ah (4:01)

PRODUCER: Hula
WRITERS: Hula, K. Mayberry, G. Meija
PUBLISHERS: Chicago Style/Zomba/Bianca's College Fund, ASCAP

REMIXERS: Chris "the Greek" Panaghi, Andy & the Lamboy, DJ Insane, Too Kool Chris
Aureus 417 (CD single)

Those funky househeads from Chicago are joined by "Rico Suave" himself, Gerardo, for a thumpin' ditty destined for crossover radio success. The beats are a lot more firm than the typical dance music played on the radio, and they're coated with irresistible, salsa-spiked piano lines. The chorus has party-styled chants that work well in this context, while Gerardo's rhymes have all the jock-grabbin' bravado you'd expect from him. A pile of underground-conscious remixes is included to give the track club credibility. However, none quite capture the playful energy of the original mix, which is all anyone who cares about this kind of jam will need.

MAARJA First In Line (3:01)

PRODUCERS: Peter Botroem, Stefan Anderson
WRITERS: Jesper Jelse, Stefan Anderson
PUBLISHER: EMI Publishing, ASCAP
Geffen 1195 (cassette single)

The Natalie Imbruglia imitators are out in

force. This top 40-friendly single employs the acoustic guitars, quiet verses, and innocuous percussion that made "Torn" a hit, but replaces the bitter lyrical qualities inherent to that number with the affirming chorus "I'm gonna get first in line/Let the whole world know" cheerfully sung with the belabored—but endearing—diction of a non-native speaker. "First In Line" is a sunny, accessible tune that presents one challenge to the listener: tell the difference between it and everything else.

COUNTRY

► THE KINLEYS You Make It So Seem So Easy (3:17)

PRODUCERS: Russ Zavitson, Tony Haselden, Pete Greene
WRITERS: H. Kinley, J. McElroy, J. Kinley
PUBLISHER: not listed
Epic 41338 (CD promo)

In today's competitive country environment, these twin sisters have broken through with a fresh, innovative sound that is cutting through the clutter at radio. Their sparkling harmonies play against the rootsy production on this tune in a way that's thoroughly appealing. The lyrical content is lightweight, but the vocals are so engaging it helps overcome the lackluster material.

► GARY ALLAN No Man In His Wrong Heart (3:55)

PRODUCERS: Mark Wright, Byron Hill
WRITERS: R. Rogers, T. Bruce
PUBLISHERS: Maypop/Route Six, BMI; WB/Big Tractor, ASCAP

Decca 72059 (CD promo)

Country radio has picked up "Judgement Day," a hidden track on Allan's current CD, and is giving it some spins. Decca has even pressed and distributed a promo CD for stations, but "No Man In His Wrong Heart" is the new single the label is fully behind. The ballad opens with a killer line about a man receiving an interesting offer on the inside of a matchbook cover. The song goes on to relay the story of a man tempted but true. Allan delivers the lyric in a warm, conversational tone that'll make listeners feel like they're watching the scene from the next bar stool. It's an intriguing song, solidly produced and delivered by one of country's best new stylists. In short, it's a winner!

BILLY DEAN Real Man (3:45)

PRODUCERS: David Gates, Billy Dean
WRITER: B. Dean
PUBLISHER: Haneli, BMI

Capitol 12354 (CD promo)

The first single from Dean's forthcoming Capitol release is a self-penned ballad that shows his time away from the limelight has strengthened his songwriting skills. He shares production credit with David Gates, and they wisely chose to keep the focus on

the lyric, about a prodigal son's return and the unexpected reception he gets from his father. The lyric is filled with the wisdom the elder man shares with his son, and Dean turns in a strong performance.

CRAWFORD WEST The Healing End (3:26)

PRODUCER: Bob DiPiero
WRITERS: R. Crawford, K. West, B. DiPiero
PUBLISHERS: Wildawn/Balmur, ASCAP; Little Big Town/American Made, BMI

Warner Bros. 9361 (CD promo)

Super songwriter Bob DiPiero turns his talents toward the production side with this new Warner Bros. group. Made up of Rick Crawford and Kenny West, this duo has a radio-friendly sound that might draw comparisons to another country male twosome. The song is solid, and the lead vocalist effectively conveys hope tinged with hurt as the lyric delves into the emotions involved in recovering from a broken relationship. The steel guitar-laced production gives the outing a decidedly country feel. It's a record that could help win this act fans at radio.

R & B

► LUTHER VANDROSS Nights In Harlem (4:36)

PRODUCER: Luther Vandross
WRITERS: L. Vandross, F. Thornton, R. Rideout
PUBLISHERS: EMI-April/Uncle Ronnie's Music/Fonzworth/Uncle Buddie's Music, ASCAP

Virgin 13169 (cassette single)

Vandross christens his new alliance with Virgin with a lively jam that firmly reminds programmers how cool soul music is really made. Seamlessly produced by the artist, "Nights In Harlem" chugs with an old-school, funk-juiced flavor that takes the listener back to the days when music was made, not sampled. A rap cameo by Precise keeps "Nights In Harlem" on a jeep-smart path, though this track hardly needs it. The combo platter of blissfully nostalgic lyrics and a top-form performance from Vandross is enough to render this an instant R&B radio smash. Popsters should pay close attention, too. After all, no one can live solely on kiddie pop.

► MARY J. BLIGE Missing You (4:23)

PRODUCER: Babyface
WRITER: Babyface
PUBLISHER: not listed
MCA 4534 (cassette single)

Blige previews her forthcoming live opus, "The Tour," with a tune she cut with Babyface for her most recent disc, "Share My World." Available here in concert and studio form, the song deftly illustrates two notably different sides of La Blige. In its original form, she is the picture of quiet strength, letting producer/writer Babyface drive the pleading ballad to radio-friendly effect. In a live setting, Blige unleashes a white-knuckled intensity that no producer

has fully captured yet. She rips through the song with a fervor that is reminiscent of a young Gladys Knight, breathing tangible subtext into every syllable. Also, the live arrangement breaks the track down to a '70s-styled soul throwdown that will educate Blige's young fans, while delighting mature listeners to no end.

TAMIA So Into You (3:56)

PRODUCERS: Tim Kelly, Bob Robinson
WRITERS: T. Kelly, B. Robinson, Tamia, L. Richie, R. LaPread
PUBLISHERS: Plus 1/Jobete/Cambrea/Libren/Brenda Richie, ASCAP

Qwest/Warner Bros. 9363 (cassette sing'e)

Quincy Jones' most recent protégé continues to earn her diva stripes with a languid funk/soul shuffler. Although her powerhouse range is well-documented, Tamia opts for a more restrained and sweetly seductive delivery that suits this song extremely well. Listen closely and you'll hear a snippet of "Say Yeah" by the Commodores. It adds a familiarity to the song that will help lure R&B tastemakers to the fold.

DREA FEATURING BLACK ROB Got Ya Back (3:42)

PRODUCERS: Kenny "Smoove" Kornegay, Darryl "88" Young, Denise J. Brown
WRITERS: A. Albert, A. Albert, R. Ross, K. Kornegay
PUBLISHERS: Cocoa Puff/88/Diamond Rob/Justin Combs/EMI-April/Never Satisfied, ASCAP

Warner Bros. 9240 (cassette single)

Big-name affiliations don't always make hits. Such is the case with Drea's "Got Ya Back," as Black Rob brings his ties to Bad Boy Entertainment into the picture. But on their own, his lyrics haven't always been earth-shattering. Drea's vocals also suffer from the same so-so-ness. The lyrics, about a great friendship, are nothing we haven't heard before. Her singing doesn't inspire you to boo her off the stage, but it doesn't inspire you to give her thunderous applause either. Still, we can expect to hear the track played in clubs and on radio airwaves, as any Bad Boy affiliate gets at least a listen.

DANCE

JAMAICA Tell Me Where It Hurts (8:43)

PRODUCER: Mickie Most
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP

REMIXERS: T-Empo

National 60406 (CD single)

Jamaica is a female trio with the charisma and vocal skills to leave girl-group competitors in the dust. "Tell Me Where It Hurts" is among the more appealing tunes in Diane Warren's vast catalog, and it's put to excellent use here. Mickie Most's original production is heavy on traditional R&B, while T-Empo spruce up the track

with the disco glitter needed to make the grade with mainstream turntable artists and crossover radio programmers. The good news is that none of the mixes obliterate the act's charming performance. Whatever your mix preference, this single is an excellent first offering from the album "Sisters In Pain"—an oddly titled set, given the intense pleasure it provides.

AC

► PEABO BRYSON My Heart Belongs To You (4:27)

PRODUCER: Peabo Bryson
WRITERS: P. Bryson, R. Troupe
PUBLISHER: RPM, ASCAP

Windham Hill 9836 (CD promo)

Bryson is one of those rare artists who never fails to hit the creative mark. He is also among the scant few who understands how talent fits in the grand scheme of music. You'll never see him embarrassing himself on a hardcore jeep track, when he was clearly born to croon mature love songs. "My Heart Belongs To You" is among his better ballads, as it carefully balances sweet AC/pop with classic R&B elements. He belts with deceptive ease, while the track builds to a dramatic, mildly cinematic climax. It's a delightful single that demands close investigation.

★ TOM ANDERSON Yard Sale (6:38)

PRODUCERS: Tom Anderson, Kevin Jasper
WRITER: T. Anderson
PUBLISHER: Other, ASCAP

Other 80505 (CD cut)

Anderson has been gathering kudos on the New York cabaret circuit for several years, and the time has come for a national breakthrough. This beautiful composition from his lovely new disc, "The Journey," takes a tearful look at the aftermath of AIDS. Despite its weighty context, "Yard Sale" is far from depressing. Rather, it offers a celebratory view of life, as well as a poignant look at loss. Anderson's vocal talent is matched by a flair for crafting memorable melodies and words that are gratefully free of clichés. An excellent playlist addition for AC stations in need of a subtle but deeply affecting ballad. Contact: 212-362-3346.

ROCK TRACKS

► SEVEN MARY THREE Over Your Shoulder (no timing listed)

PRODUCERS: Tom Morris, Jason Pollock, Jason Ross
WRITERS: Seven Mary Three
PUBLISHERS: Seven Mary Three/EMI, BMI

Atlantic 8586 (cassette single)

Beginning with subdued, tangled guitar picking and emotive vocals, "Over Your Shoulder" could at first be mistaken for a ballad. But the slow dance ends when high-balanced bass and distorted power chords take the floor. A fun, country-inflected rock song ensues, complete with old-fashioned-sounding vocal harmonies and lyrics about whiskey. Piano, organ, and even strings make cameos, but a dated guitar-scream solo plays the romantic lead in the instrumentation, linking 7M3 to the glam rock it can't seem to leave behind, even for one song.

THE AMAZING ROYAL CROWNS Do The Devil (2:43)

PRODUCERS: Tom Buckland, The Amazing Royal Crowns
WRITERS: Hanlon-Kendall-Maguire
PUBLISHER: not listed

Velvet 78705-2 (c/o BMG) (cassette single)

This rockabilly number combines the lovable punk idiocy of the Ramones with blinding instrumental talent and facility. The quartet orchestrates a blues scale-based, cymbal-crashing brass-fest that could please a sock hop attended by Johnny Cash, Elvis Presley, and AC/DC. The nonsensically funny vocals ("I'm the devil/Hades is my only love/I'm the devil/And it's evil that I love) are intoned in a suave, low register peppered with shrieks and trills, breaking quickly into shouts of "Go! Go! Go!" A sole complaint might be the lack of increased volume in the production during the track's climactic end. Turn it up!

NEW & NOTEWORTHY

LI'L MO FEATURING MISSY ELLIOTT

5 Minutes (no timing listed)

PRODUCERS: Missy "Misdemeanor" Elliott, the Dynamic Duo
WRITERS: M. Elliott, K. Price, G. Thomas, L. Holmes
PUBLISHERS: Mass Confusion/Warner-Chappell, ASCAP; Off the Rack, SESAC

Warner Sunset 7341 (cassette single)

Expect a totally funky ride on the forthcoming "Why Do Fools Fall In Love" soundtrack that Missy "Misdemeanor" Elliott is helming. That, of course, is if the first single, "5 Minutes," is any indication. This track takes the Brandy/Monica "The Boy Is Mine" story line a bit further. Li'l Mo is like one of those stereotypical Southern women people tell you about, as evidenced by lines like "Girl, don't mess with no Southern woman's man." She regulates more "G" in this track than a Foxy Brown flick. "5 Minutes" is poised to keep folks bopping on the dancefloor all summer and empowering women to show that little evil side whenever necessary.

WALKIN' LARGE FEATURING BLACK

THOUGHT Listen To This (5:05)

PRODUCER: Roe Beardie
WRITERS: M.R. Prelowski, C. Arey, T.O. Ngcala, T. Trotter
PUBLISHERS: C-Wort/Uta/Grand Negaz, BMI; BMG, ASCAP

REMIXER: not listed

Downbeat 5843 (cassette single)

If you like the Roots, you'll love Walkin' Large. Then again, you don't even need to be a Roots fan to dig Walkin' Large. This two-man crew is from Germany, and the pair flip rhymes that can go toe-to-toe with Roots member Black Thought for quite a few rounds. A braggadocio rhyme just letting folks know how they can flow. "Listen To This" features simplistic but terribly professional production. These are the type of cats underground heads dig, because they treat hip-hop like it's the greatest art form on earth. The one setback, however, is the overkill on remixes. There are six variations on

one theme, and after a while they all start to sound pretty much the same.

TYRESE Nobody Else (3:53)

PRODUCER: Jake
WRITERS: T. Gibson, J. Carter, T. Job, K. Scott, J. Sayles
PUBLISHERS: Harrindur/Joe Public/Zoverkton, ASCAP

RCA 65435 (c/o BMG) (cassette single)

If you're a fashion trainspotter, then you already know and pant over Tyrese, who has frequently appeared in ads for Tommy Hilfinger, among others. "Nobody Else" triggers the "more than a pretty face" cliché, as he flexes a swarthy baritone voice that positions him as a renegade soul belter to watch. He brings an intriguing adult edge to a radio-ready jeep/funk groove, while also swinging with youth-friendly sex appeal. A fine introduction to Tyrese's forthcoming self-titled album, "Nobody Else" glistens with all the markings of a major multi-format hit.

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

AMERICAN BALLET THEATRE NOW

Kultur/White Star
83 minutes, \$29.95
American Ballet Theatre has earned a special place in the hearts of dancers and other enthusiasts by supporting a vast repertoire that includes classics, romantic pieces, and a rainbow of contemporary numbers. Here, some of the troupe's leading dancers perform highlights from the ABT stable, including pieces from "Swan Lake," "Romeo And Juliet," "Don Quixote," and "Remanso." Between performances, the dancers talk about what it means to be part of ABT and the various paths they and the company as a whole hope to pursue in the future. Originally seen on public TV, this program makes a nice stay-at-home option for lovers of dance who can't make it to the theater. Contact: 800-458-5887.

MONEY ROCK

Walt Disney Home Video
30 minutes, \$14.99
Kids today often surprise their parents with a more-than-cursory knowledge of monetary matters, turning those formerly short and sweet discussions about allowance into lessons in the art of negotiation. One of the best new devices for children to learn the ways of the wallet is this spinoff of the Saturday-morning stalwart "Schoolhouse Rock!" In the same infectious manner in which the series has enlightened viewers about such matters as conjunctions and a bill's passage on Capitol Hill, "Money Rock" nickels and dimes children with all sorts of economic factoids. The program brings home all sorts of information about debt, taxes, and personal spending through seven vignettes filled with catchy characters and songs. Another classic in the making.

METEORITE IMPACT

Acorn Media
84 minutes, \$19.95
Timed for release between the big-budget meteor movies "Deep Impact" and "Armageddon," this documentary proves sometimes truth can be scarier than fiction. Setting the stage with how powerless we on Earth would be if a giant asteroid began plummeting our way, the program investigates both the science and the fiction of meteorites. Interviews with an assortment of scientists and others in the know are complemented by an array of fascinating computer graphics and pictures from Voyager II, as well as by photos showing the aftermath of collisions of small meteorites around the globe. Some of the information presented here is controversial, but all of it will be of interest to even casual stargazers. Contact: 800-474-2277.

ARCTIC KINGDOM: LIFE ON THE EDGE

National Geographic Home Video/Warner Home Video
60 minutes, \$19.98
Most creatures that dwell above the ground don't spend that much time in the dark. The Arctic's inhabitants are exceptions; they spend six months of the year in complete darkness. When spring-time finally shines on the Arctic Circle, the sun's effects are overwhelming, as this majestic production attests. Checking in at the dawn of a new cycle of sun—a cycle of life for some, death for others—the National Geographic team offers a glimpse at this most unusual habitat, from the tiniest sea anemones on the icy ocean floor to the mighty polar

bear. The quest for survival is both an immediate and longer-term concern for these animals, which spend every moment of their time in the sun preparing in some way for the stretch of darkness ahead. For those wondering about those other forms of life that braved the elements for three years to capture the Arctic wonders—the film crew—the video also includes the aptly titled "Freeze Frame: An Arctic Adventure," a behind-the-scenes look at the making of the program.

EXPLORING ARCHES NATIONAL PARK

Black Rabbit Productions
50 minutes, \$19.95
This user's guide to one of America's natural wonders scores points for both the breadth and depth of the information it contains. For those planning a visit to Utah's Arches National Park, this tape is the perfect precursor to a well-planned vacation. The tape's creators are clearly well-acquainted with the park, and they leave no stone unturned regarding the history and composition of its rock formations, the layout of the various driving and walking trails, and the best ways to enjoy the park. Viewers will not only get a better

understanding of how the incredible arch formations came into being through years of erosion but also where the bathrooms are situated at the park headquarters and how to sign up for a guided tour. Contact: 303-443-2232.

AN EVENING WITH CHRISTOPHER CROSS

CMC Records/BMG Video
93 minutes, \$19.98
Christopher Cross can still transfix a crowd with his smooth vocals, as evidenced in this recently filmed concert at the open-air Galaxy Concert Theatre in Santa Ana, Calif. Backed by a well-rehearsed ensemble that knows just when to take creative license, Cross glides through his repertoire of "classic" and newer songs, giving his audience elongated versions of some of the hits. Highlights include "Sailing," "Ride Like The Wind," "Never Be The Same," "All Right," and "Think Of Laura," the song he wrote in memory of a friend who passed away that was used extensively on "General Hospital" back in the '80s. Another high point is a walk-on by Cross' buddy Michael McDonald. CMC/BMG is releasing this longform in tandem with Cross' new double-CD/cassette "Walking In Avalon," which

includes one album of new songs. Contact: 919-875-3500.

ENTER*ACTIVE BY DOUG REECE

THE INTERNET UNDERGROUND MUSIC ARCHIVE

www.luma.com
For the best archive of independent music artists and record labels, the Internet Underground Music Archive (IUMA) is an excellent source. IUMA features more than 1,000 independent bands from every corner of the world and provides sites for nearly 30 indie record labels. Great graphics, a useful search engine, and clearly defined categories make IUMA easily accessible and even enjoyable to surf through. RealAudio software is all that's needed to listen to Radio IUMA, which features CD-quality recordings of every group the site features. Fans even have direct access to many of the artists themselves via E-mail. Additional features include a monthly column that reviews and provides insightful commentary on the indie music scene.

JAZZ CENTRAL STATION

www.jazzcentralstation.com
If you're a jazz fan and have either a fast Internet connection or time to wait for some cumbersome graphics to download, then Jazz Central Station—which bills itself as "the Internet's largest jazz resource and gathering place"—is where to go. Although heavy on the graphics, this site is a pleasure to look at and browse through, and it incorporates seven distinct areas that each offer easy access to a wealth of jazz information. These areas feature information on jazz artists, daily news from the world of jazz, online radio broadcasts, and everything you need to know about concerts and festivals. In addition, surfers can wander into the Café, a huge interactive community in which jazz fans and professionals can participate in online chats, post messages on bulletin boards, and recommend favorite titles.

ROAD RASH 3-D

Electronic Arts
Sony PlayStation
The new version of "Road Rash" comes up a winner again with its balls-to-the-wall motorcycle-combat motif. The mayhem, speed, and picture quality are all much improved and best enjoyed on an analog controller. Indeed, "Road Rash" makes other racing games seem poky and dull. Even with 3-D enhancements, however, the game still lacks the super-crisp graphic detail of pure racing games such as "Gran Turismo." The new "Road Rash" will be of particular interest to Billboard readers, as it's an example of the brave new world of pairing the gaming and music communities. Atlantic artists such as CIV, Full On The Mouth, Sugar Ray, and the Mermen lay down the game's heavy metal thunder soundtrack, giving it a nice adrenaline boost.

X-MEN VS. STREET FIGHTER

Capcom
Sony PlayStation
In theory, this matchup between characters from one of the most popular groups of comic superheroes and one of the most widely appreciated combat games should be an easy retail knockout. In reality, this is one of the weakest combat titles to come to market this year, regardless of its marquee names. The graphics are colorful, but the player action is lame and spare. Two games into the title, we ran a clean sweep as Cyclops, beating out several levels of opponents with a single move. Its artificial intelligence is also poor.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

SLAVES IN THE FAMILY

By Edward Ball
Read by author
Simon & Schuster Audio
5 hours (abridged), \$25
ISBN 0-671-58121-X
Ball is the descendant of wealthy plantation owners who acquired thousands of slaves over almost 200 years. This legacy left him with the desire to bear witness and make amends if possible. The journey comes not out of guilt—because, as he points out, he cannot be guilty of acts done long before his birth—but out of responsibility. Ball painstakingly researched family documents and slave lists, traveled to the site of plantations, and slowly reconstructed the history of his family and the slaves they owned. This resulting book, a white version of "Roots," is both a fascinating tale and an important historical document. Ball even discovered families descended from his family's slaves and personally visited them to help reconstruct their family trees and make amends. This is a historical journey that promotes healing and the easing of racial tensions. Ball's narration is thoughtful, sincere, and honest.



MULAN

Walt Disney Pictures
Directed by Barry Cook and Tony Bancroft
Music by Matthew Wilder
Lyrics by David Zippel
Original score by Jerry Goldsmith
In theatres nationwide

In its latest animated feature film, Disney has done something every studio wants to do: take a familiar formula and make it different.

Like many of its predecessors, "Mulan" features a strong female lead who breaks through conventional roles. But here the heroine is more than a spunky, independent freethinker; she's flawed. And that makes her more human than the other Disney femme fatales, who usually spend most of their movies on a pedestal.

The film starts off with Mulan's parents desperately trying to marry her off with the help of a matchmaker. More of a tomboy than a submissive geisha, she puts on a beautiful silk gown and dons the traditional makeup and hair to at least look the part.

The trip to the matchmaker, though, is a disaster, and Mulan (voiced by Ming-Na Wen) is convinced she will never "bring honor" to her family. Meanwhile, the Huns have jumped over the Great Wall of China and invaded the country. The emperor calls up the troops, including Mulan's elderly father. She further disgraces the family by pleading with an army officer not to take her father.

Sinking about as low as any Disney character has ever done, Mulan chops off her hair, steals her father's enlistment papers, puts on his uniform, grabs his sword, and runs away to join the

army, masquerading as a man. Before she rides off into the snowy wilderness, the ancient gods come alive and send along a guardian dragon, named Mushu, to watch over her. A lucky cricket from Mulan's grandmother also goes along for the adventure. The sidekick role is in the capable hands of Eddie Murray, who is hilarious as the dragon who has a thing or two to prove to his masters.

Things don't get much better when Mulan et al. arrive at boot camp. Her handsome captain, voiced by teen idol Donny Osmond, doesn't think much of her or the ragtag troops he's supposed to make into soldiers, and he sends her packing. But just before she leaves, she gets a double dose of confidence and proves herself to the captain.

The rest of the story is predictable, with Mulan and the troops eventually saving the capital city from the Huns, after which Mulan gets a medal and brings honor to her family. The handsome captain also comes calling once the conflict is over.

All the familiar themes are



there, but what makes Mulan different is that she's taken on some of the characteristics of her male predecessors in Disney cartoons. For example, she's got the outcast syndrome of Simba from "The Lion King," the bumbling-hero aspects of "Hercules," and the rough-around-the-edges quality of "Aladdin." She's also like Belle from "Beauty And The Beast" and Ariel from "The Little Mermaid" because she's feminine while being smart and strong.

Another surprising difference from past Disney features is that this one doesn't have a lot of music destined for pop radio. The soundtrack has 12 tracks, but six are instrumental score cuts and another is a pop version of Mulan's theme "Reflection," sung by the unknown RCA Records artist Christina Aguilera.

Stevie Wonder is the only marquee name on the bill, and his track, "True To Your Heart," performed with 98, is solid pop but nothing outstanding.

Also missing is the standard Busby Berkeley-style production number, a wise choice considering the dark subject matter.

Indeed, battlefields and wiped-out villages aren't exactly Disney themes, but the story drives the movie rather than the music. Even though parts are predictable, an amazing battle scene where the aggressors come charging down a snow slope is quite suspenseful and exciting.

"Mulan" is an evolution for Disney animation and a much-needed change from a formula that was wearing out its welcome.

EILEEN FITZPATRICK



She Got The Hook-Up. Tatyana Ali, a former co-star of "Fresh Prince Of Bel-Air," recently signed with Michael Jackson's MJJ/Sony Music via a production deal with Will Smith Enterprises. On the show, Ali played the part of Smith's cousin, Ashley. Pictured, from left, are Kenny Komisar, VP of A&R for MJJ; Smith; Sonia Ali, manager; Tatyana Ali; Ann Carli, president of Will Smith Enterprises; Jerry Greenberg, president/COO of MJJ; and Omarr Rambert, A&R exec for Will Smith Enterprises.

Rich Views 'Birdseye' As A Departure Alternative Soul Artist Aims To Innovate On LaFace Set

BY MICHAEL A. GONZALES
NEW YORK—Tony Rich's 1996 debut album brought him to the forefront as one of the leading voices to emerge from the genre known as alternative soul, and he earned a '96 Grammy for best R&B album.

Rich returns to the ranks of R&B's new wave—which also includes Maxwell, D'Angelo, Eric Benét, and Erykah Badu—with his upcoming release, "Birdseye," due Aug. 11 on LaFace Records (U.S.). Lisa Cambridge, VP of mar-

keting for LaFace Records, says the album will be made available to international retailers the same week as the release in the U.S., but each individual territory will decide on a release date.

"Silly Man," the album's first single, was shipped to radio June 17.

"Birdseye" was written, arranged, and produced by Rich, who takes what he considers to be an "unorthodox" approach to his style of music. The project incorporates

Rich says "Silly Man" was recorded even before the release of his previous album. "When I played it for L.A. [Reid], I told him, 'This is going to be the single from my next album.' I'm attempting to change the way singers approach ballads and at the same time be musically innovative."

Reid is co-owner with Kenny "Babyface" Edmonds of LaFace Records.

Rich says he was influenced by artists such as Babyface and The Artist Formerly Known As Prince.

Shimmel says "Silly Man" has a "haunting melody. And the title alone explains Tony better than any other, because he does have a silly side to him that is rarely heard on records."

Chris Didler, PD of top 40 WMEE Fort Wayne, Ind., says that although he hasn't heard the single yet, he thinks Rich is a very talented artist who will fare well with his new project.

A videoclip for the single, directed by Bille Woodruff, was serviced June 8 to VH1, BET, MTV, the Box, M2, and local video outlets.

"Birdseye" is likely to benefit from the solid groundwork laid by Rich's debut album, which has sold 889,000 units, according to SoundScan. "The Tony Rich Project: Words" peaked at No. 18 on the Top R&B Albums chart and at No. 31 on The Billboard 200. The pop-flavored single "Nobody Knows" peaked at No. 11 on the Hot R&B Singles chart and at No. 2 on Hot 100 Singles.

In addition to working on his own album, Rich has been writing and producing tracks for Anita Baker, Curtis Mayfield, Aaron Neville, and Michael Bolton.

"With 'Birdseye,' Tony Rich has
(Continued on page 25)



TONY RICH

a range of genres in tracks such as "If You're An Angel," "Blue Butterfly," and "Cool Like That."

"I see 'Birdseye' as a reinvention of myself," says Rich. "If the new record was a painting, I'd say it had more pastels, brighter colors [than the last one]."

According to Mark Shimmel, CEO of LaFace Records, Rich has grown from an unknown songwriter/producer to one of soul's premier talents. "There is a genuine love for Tony and his music at LaFace," Shimmel says. "When he is making music, although it might be clichéd to say, he marches to the beat of a different drummer. In the studio, he is his own muse."

Atlantic Puts Hold On U.S. Release For Watley's 'Flower'; Curtis Mayfield Is On The Mend

JODY'S BLOOM: In the fall of 1996, Jody Watley signed a two-record deal with Atlantic Records (U.S.). "Flower," her first album, was due to be released Feb. 17 (Billboard, Jan. 24). Now, according to Watley, "the powers that be" at the label have decided not to release the project in the States.

"It will be released internationally," she says. After the release of the single "Off The Hook," the singer says the project kept getting rescheduled. "It was actually pushed back four times," Watley says. After a while, she says, it seemed as though the label was unsure of what to do with the project.

In a prepared statement released June 18, the label said it had "no firm plans on a release date in the U.S. for Jody Watley's album." It also stated that the label was in the process of assessing the marketplace demands for the project and that the subject had previously been discussed with Watley.

The Grammy Award-winning artist says that Atlantic's response is "kind of ambiguous" and that she can only speculate as to why her album will not be released here. "I've had several different reasons given back to me. I don't know if the answers will totally be clear," Watley says.

"Flower" was to be the comeback album that would bring Watley back to the mainstream and make her competitive again. Her last project, "Affection," was released in 1995 on her own label, Avitone Records, and was distributed in the U.S. by Bellmark.

Although Watley says this latest setback won't discourage her from moving forward in her career, she finds it difficult to understand how this could happen when it seemed that everyone at the label was involved in the project.

She says, "Initially, I believe [the label] viewed it as a long-term project, one that was constantly being developed. I have always been an 'album' artist, not a 'singles' artist. I think record companies don't know quite what to do with artists that basically aren't making 'generic' records, [especially] when [the label] feels they may have to work harder."

The vocalist began her career as one-third of the trio Shalamar, along with Jeffrey Daniels and Howard Hewett, in 1978. The group garnered a flurry of R&B and pop hits over a period of five years. By 1987, the singer embarked on a solo career with her self-titled debut on MCA.

"Looking For A New Love" went to No. 1 on Billboard's Hot R&B Singles chart in 1987. She won the best new artist Grammy in 1987. Watley went on to release four other albums on MCA, "Larger Than Life," "Affairs Of The Heart," "You Wanna Dance With Me?," and "Intimacy," before leaving the label in 1994. She also released a "Greatest Hits" package on her own label.

Watley remains in good spirits and says she expects to be doing some concert dates in Asian and European territories. "If people want to buy [the album], it will have to be an import," she says.

The vocalist adds that she will continue to look toward the future. "I know there are fans out there who want my record, wherever it's going to be. I believe in that very strongly," says Watley. "But this 'Flower' will have to bloom elsewhere."

GET WELL WISHES: The legendary Curtis Mayfield is convalescing from surgery performed June 18

as a result of a diabetic infection in Atlanta. The vocalist was in the process of working on a new album, which he will continue after his recovery.

SOME REAL SOULFUL DIVAS: Hip-O Records has released three more titles in the "Soulful Divas" series, co-created by R&B scholar and Billboard contributor David Nathan just in time for June's Black Music Month. "Soulful Divas: Softly With A Song" and "Soulful Divas: Bold Soul Sisters" went to retail June 2; "Soulful Divas: Ladies Of Jazz 'N' Soul" were shipped to retail June 16. Other titles from the series include "Soulful Divas: Pop 'N' Soul Sirens" and "Soulful Divas: Dance Queens," which were released in late May.

The compilations focus on 57 African-American female R&B vocalists from the '60s through the '80s and include such underappreciated gems as "Love Comes Easy" by Melba Moore, "Get Your Lie Straight" by Denise LaSalle, "Infant Eyes" by Jean Carn, and "It Doesn't Matter How I Say It" by the late Florence Ballard, one of the original members of the Supremes.

In addition to compiling the music and writing the liner notes for the extensive series, Nathan has authored a book of the same name that will be published by Billboard Books, a division of Watson-Guptill (The Rhythm and the Blues, Billboard, Jan. 24). The book is due in January 1999.



by Anita M. Samuels



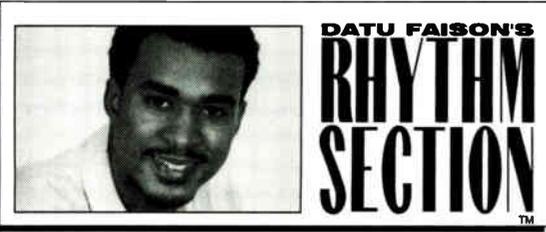
Doing Everything They Can. Qwest recording artist Tevin Campbell recently paired up with SWV's Cheryl "Coko" Gamble to record "Everything You Are" for his upcoming album. The track was cut in Daryl Simmons' Silent Sound Studios in Atlanta. Simmons also produced the David Foster-penned track. Pictured, from left, are Simmons, Gamble, and Campbell.

JULY 4, 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, 'THEY DON'T KNOW/ARE U STILL DOWN' by Jon B., and 'MONEY AIN'T A THANG' by J. Dupri.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE ACTUAL' by DJ Premier, 'STOP BEING GREEDY' by DMX, and 'CLOCK STRIKES' by Timbaland and Magoo.

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 CD single. *Asterisk indicates catalog number is for cassette single; CD 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.



R&B

TONY RICH (Continued from page 23)

no desire to create another 'Words' or 'Nobody Knows,' and I think he has lived up to the challenge," says Shimmel. "I don't like the phrase alternative soul, but Tony Rich is definitely the new wave of urban music."

According to Cambridge, the label plans to put "Birdseye" in the forefront of the highly competitive summer market. As part of the BMG family, LaFace Records is a venture that goes through Arista Records. Arista is 100% owned by BMG, while LaFace is distributed by BMG. "We have access to [BMG's] Web site and have already begun working on a Tony Rich page for the site," Cambridge says.

GRASS-ROOTS GROWTH

In support of "Words," Rich performed as an opening act for artists such as Sting, Tina Turner, and Mariah Carey. This time around, Cambridge says, the label plans for him to do special showcases in targeted cities for press, radio, and retail people. "They will be small, intimate, acoustic sets," she says. "At LaFace we feel that Tony Rich had so much pop success with 'Words' that we still need to build on a grass-roots level. We truly believe in him as a life artist."

Plans are in the works for U.S. and international touring for Rich. "The first Tony Rich Project did very well," says Howard Krumholz, a buyer for Tower Records in Los Angeles. "I don't see why this one won't do well. It's still too early to tell yet. The only problem in this industry is that when you go away for a long time, people tend to forget who you are."

Other plans for Rich's campaign, says Cambridge, include special in-stores that will have performances and autograph signings. "We thought it would be boring to do the same old in-store thing," she says.

CHARITY WORK

In addition, says Cambridge, Rich will be involved in supporting VH1's Save the Music, a program designed to get instruments into schools whose music budgets have been cut. He is also a supporter of MusiCares, a resource-driven organization developed to meet the needs of people in the music industry.

"VH1 is a big supporter of [Save the Music]. In the past, Tony has made appearances at different schools, and LaFace Records donated instruments," she says.

Cambridge says the label also plans for Rich to appear on late-night TV shows such as "Late Show With David Letterman," "The Tonight Show With Jay Leno," "The Magic Hour," and "Howie Mandel." There are also plans for him to appear on morning shows such as "Live With Regis & Kathy Lee."

Rich is seeking management and a publishing deal.

BUY 1, GET 1 FREE: First, K-Ci & JoJo scored their biggest hit with "All My Life" (MCA), which broke the Broadcast Data Systems record for highest R&B audience. That tally stands at 55.2 million listeners. Now, four months later, their next single, "Don't Rush (Take Love Slow)," ranks No. 42 on Hot R&B Airplay. The only thing is, it's the B-side of "All My Life," which is no longer being manufactured by MCA. The label shipped 650,000 copies of the single, 645,000 of which have scanned. The remaining 5,000 units should be depleted within the next couple of weeks. At press time, there are no plans to release a new commercial single of "Don't Rush." As noted in previous columns, Billboard's policy is to list the B-side of a single provided that both songs appear in all commercial configurations and the B-side ranks in the top 75 of the component airplay chart. Since Hot R&B Singles combines retail points with radio points of the track with the dominant airplay, by the time "Don't Rush" surpasses "All My Life" in airplay, it will be charting based solely on those airplay points.

SORRY PUN: Last issue, I was incorrectly informed that Nicole's "Make It Hot" (The Gold Mine/EastWest/EEG) was available as a 12-inch-only single and scored a high debut based solely on that configuration. The single is also available as a cassette and CD single, meaning the highest debut for a 12-inch-only single still belongs to Big Punisher's "Still Not A Player" (Loud), which had a No. 9 bow on Hot R&B Singles. However, Nicole does manage to crack the top five of Hot R&B Singles (7-5), which is still pretty impressive for a newcomer's second chart week.

STILL GOING: Although "Say It" by Voices Of Theory (H.O.L.A./Red Ant) slid back four places on Hot R&B Singles last issue, don't write them off just yet. Sale-pricing campaigns at R&B core stores were enough to turn the record around this issue. A five-position jump gives the group its highest mark on that chart, at No. 12. The improvement at core stores was more than 33%. The tune also rises 11-6 on Hot R&B Singles Sales as a result of that momentum. Back when R&B radio was a little more diverse, several other Hispanic groups scored big hits on the R&B singles list. Interestingly, two of those—Tierra, who peaked at No. 9 in 1980 with "Together" (Boardwalk), and Lisa Lisa & Cult Jam, who had three No. 1's between 1987 and 1991—were promoted by Ruben Rodriguez, who is also working Voices Of Theory.

DAD'S DAY: During the week of Mother's Day, Boyz II Men's "A Song For Mama" saw heavy rotation that translated into increased sales for their set and the "Soul Food" soundtrack. So it's only fitting that Will Smith's ode to fatherhood, "Just The Two Of Us" (Columbia), sees the same sort of activity during the week leading up to Father's Day. During that week, Smith's tune rose 21% and is reflected by a 34-27 jump on Hot R&B Airplay, with nine new stations playing the tune. On Top R&B Albums, "Big Willie Style" skates 24-13 with a 27% sales gain. The title also re-enters The Billboard 200's top 10, moving 12-9. However, "Just The Two Of Us" isn't on Hot R&B Singles since it's not available commercially.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	ZOOM	DR. DRE AND LL COOL J (AFTERMATH/INTERSCOPE)
2	4	5	BABY BE THERE	NU FLAVOR (REPRISE/WARNER BROS.)
3	3	4	GIRL GOT BODY	DAZZ BAND (PLATINUM/INTERSCAPE)
4	7	2	BULWORTH (THEY TALK ABOUT IT WHEN WE LIVE IT)	METHOD MAN, KRS-1, PRODIGY & KAM (INTERSCOPE)
5	8	4	DAY & NIGHT	POETIC MANIFESTO FEAT. LAZEE BONE & KRAYZE BONE (MCA/THUGSRELATIVITY)
6	—	1	DON'T GIVE UP	JAMES GREAR & CO. (BORN AGAIN)
7	9	4	I'LL HOUSE YOU '98	JUNGLE BROTHERS (WARLOCK)
8	15	4	MONEY BY THE TON	C-BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
9	2	18	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG FLY/SONY DISCS)
10	10	5	GIRLS	DJ SMURF (ICHIBAN)
11	12	2	MUST BE THE BOOTY	DIRTY DAWGS (THUMP)
12	—	1	NOT ABOUT ROMANCE	INNER CIRCLE (SOUND BWOY/REPUBLIC/UNIVERSAL)
13	18	4	HITIN' CORNAZ	BIG SYKE (THUMP)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	20	6	NO STOPPIN'	THE MC ALL-STARS FEAT. JANE BLAZE, KISNO AND MC VANDALZ (LIVE)
15	19	3	FUGAZI	FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
16	14	9	60 WAYZ	VERONICA (H.O.L.A./RED ANT)
17	—	1	I DON'T WANNA BE ALONE	SPECIAL GENERATION (UPSTAIRS)
18	21	6	IF YOU WERE MINE	TAMI HERT (550 MUSIC/EPIC)
19	13	4	I LOVE THE NIGHTLIFE (DISCO 'ROUND)	INDIA AND NUYORICAN SOUL (WORK/EPIC)
20	22	13	HERE COMES THE HORNS	DELINQUENT HABITS (RCA)
21	16	2	WHERE - U - AT SIPPIN' ON HENNESSY	BLAC HAZE (E.K.G.)
22	—	5	IF YOU DON'T KNOW	KILLAH PRIEST (Geffen)
23	24	6	STREET LIFE	LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
24	—	11	LET IT GO	NICE & SMOOTH (STREET LIFE/DIVINE/ALL AMERICAN)
25	23	2	LOVE + HATE	MIC VANDALZ (LIVE)

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

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
IMPRINT & NUMBER/DISTRIBUTING LABEL					
★ ★ ★ No. 1 ★ ★ ★					
1	1	—	2	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE (C) (D) EPIC 78954
2	3	1	13	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 5331/PRIORITY
3	2	2	15	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND
4	4	4	5	NINETY NINE (FLASH THE MESSAGE)	JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA
5	5	3	10	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG
6	7	7	20	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFFY RYDERS/DEF JAM 568862/MERCURY
7	12	—	2	THE ACTUAL	ALL CITY (C) (D) (T) MCA 55445
8	6	6	17	WHO AM I	BEENIE MAN (C) (D) (X) 2 HARD 6160*/VP
9	8	5	14	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA
10	10	9	14	SECOND ROUND K.O.	CANIBUS (C) (D) (T) UNIVERSAL 56175
11	11	10	28	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA
12	9	8	16	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA
13	13	14	14	2 LIVE PARTY	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897
14	14	11	24	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY
★ ★ ★ GREATEST GAINER ★ ★ ★					
15	27	—	2	BLACK ICE (SKY HIGH)	GOODIE MOB FEAT. OUTKAST (C) (D) LAFACE 24337/ARISTA
16	24	21	8	RUTHLESS FOR LIFE	MC REN (C) (D) (T) RUTHLESS 78901/EPIC
17	15	12	23	GONE TILL NOVEMBER	WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA
18	17	13	4	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (T) LOUD 65478*/RCA
19	16	—	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING NYA (T) INTERSCOPE 95021*
20	23	19	24	WHAT YOU WANT	MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA
21	NEW ▶	1		DO YOU	HEATHER B. (C) (D) (T) MCA 55452
22	21	16	11	CLOCK STRIKES	TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG
23	18	22	6	SINFUL	COSMIC SLOP SHOP (C) (D) (T) MTUME 55426/MCA
24	22	25	15	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714
25	19	17	15	GITTY UP	SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND
26	29	20	16	DO FOR LOVE	2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE
27	25	15	20	THE PARTY CONTINUES	JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA
28	NEW ▶	1		MONEY AIN'T A THANG	JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA
29	30	24	9	CHOKE	B.L.H.U.N.T. (C) (T) (X) SELECT 25059*
30	20	18	21	ROMEO AND JULIET	SYLK-E. FYNE FEAT. CHILL (C) (D) (T) GRAND JURY 64973/RCA
31	44	40	9	DING-A-LING	HI-TOWN DJS (C) (D) (T) RESTLESS 72961
32	32	35	3	PARTY AIN'T A PARTY	QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LIL' MAN 95024*/INTERSCOPE
33	26	31	24	FATHER	LL COOL J (C) (D) DEF JAM 568333/MERCURY
34	NEW ▶	1		DO WHAT U FEEL	FREAK NASTY (C) (T) (X) HARD HOOD/POWER 1288*/T.Y.S.
35	42	32	5	LIKE WE DO	P.A. PARENTAL ADVISORY (C) (D) DREAMWORKS 59009
36	37	28	11	SOUTHSIDE	LIL' KEKE (C) (D) (V) JAM DOWN/BREAKAWAY 482000/ISLAND
37	39	37	11	THE MOST BEAUTIFUL GIRL	RAHEEM (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND
38	28	23	4	THISAWAY, THATAWAY (HILLSIDE ANTHEM)	PLAYERS FOR LIFE (C) (D) BIG J 1001
39	31	34	10	COME & GET IT	DARQ AGE (C) (D) (T) KURUPT 004
40	34	33	30	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRFR 570043/ISLAND
41	38	46	6	N.O.R.E.	NOREAGA (T) PENALTY 0232*/TOMMY BOY
42	40	36	17	JUST BE STRAIGHT WITH ME	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 53305/PRIORITY
43	43	—	2	GOT'S LIKE COME ON THROUGH	BUDDHA MONK (FEAT. OL' DIRTY BASTARD) (C) (D) (T) TVT SOUNDTRAX 8193/TVT
44	NEW ▶	1		REACT	ONYX (T) JML/DEF JAM 568983*/MERCURY
45	45	39	31	BEEN AROUND THE WORLD'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA
46	47	30	6	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE CONN X SHUN FEAT. L.A. SMO & STYLZ (C) (D) (T) HURRICANE/BREAKAWAY 482002/ISLAND
47	41	29	22	A MILLION AND ONE QUESTIONS/THE CITY IS MINE	JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY
48	36	27	12	OUT OF SIGHT (YO)	RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M
49	35	26	12	JAM ON IT	CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7228/TOMMY BOY
50	48	38	15	STILL PO' PIMPIN'	DO OR DIE FEAT. JOHNNY P & TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 3863*/VIRGIN

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 CD single. *Asterisk indicates catalog number is for cassette single; CD 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.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'THE BOY IS MINE', 'BE CAREFUL', 'THEY DON'T KNOW', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'WHAT ABOUT US', 'AM I DREAMING', 'MY BODY', etc.

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including 'BLACK ICE (SKY HIGH)', 'BODY BUMPIN' YIPPIE-YI-YO', etc.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'THE BOY IS MINE', 'THEY DON'T KNOW/ARE U STILL DOWN', etc.

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

Billboard TOP R&B ALBUMS

JULY 4, 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 ★★★						
1	1	1	4	MASTER P NO LIMIT 53538*/PRIORITY (12.98/19.98) 3 weeks at No. 1	MP DA LAST DON	1
2	2	—	2	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
3	3	2	5	DMX ▲ RUFF RYDERS/DEF JAM 55822*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
4	5	5	9	BIG PUNISHER ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
5	4	4	6	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
★★★ Hot Shot Debut ★★★						
6	NEW	—	1	SOUNDTRACK YAB YUM/550 MUSIC 69356*/EPIC (11.98 EQ/17.98)	HAVPLENTY	6
7	7	7	40	JON B. ● YAB YUM/550 MUSIC 67805*/EPIC (10.98 EQ/16.98)	COOL RELAX	5
8	6	3	3	ONYX JM/J/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
9	NEW	—	1	SOUNDTRACK BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	9
10	8	9	10	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
11	10	14	39	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
12	9	6	5	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
★★★ Greatest Gainer ★★★						
13	24	26	30	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
14	14	10	8	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
15	12	13	6	XSCAPE SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
16	NEW	—	1	QUEEN LATIFAH MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT	16
17	17	18	32	LSG ▲ EASTWEST 62125*/EAG (10.98/16.98)	LEVERT.SWEAT.GILL	2
18	25	24	31	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
19	NEW	—	1	MCGRUFF UPTOWN 53126*/UNIVERSAL (10.98/16.98) HS	DESTINED TO BE	19
20	11	8	3	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
21	19	12	4	MO THUGS FAMILY FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION		8
22	13	16	14	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
23	20	11	5	VARIOUS ARTISTS SHORT 46100/JIVE (12.98/19.98) TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPLATION		7
24	15	19	6	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
25	22	20	9	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	19
26	18	21	38	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
27	21	22	53	K-CI & JOJO ▲ ² MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
28	23	15	7	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
29	16	17	12	SOUNDTRACK ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
30	28	23	19	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
31	27	29	18	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
32	NEW	—	1	DEVIN RAP-A-LOT 45938*/VIRGIN (10.98/16.98) HS	THE DUDE	32
33	26	25	11	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
34	29	27	40	USHER ▲ ³ LAFACE 26043*/ARISTA (10.98/16.98)	MY WAY	1
35	32	28	8	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
36	34	31	37	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
37	30	35	40	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
38	31	30	10	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
39	40	34	15	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
40	36	40	33	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
41	35	36	17	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
42	33	37	12	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
43	38	32	11	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
44	43	43	35	MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
45	41	39	7	SOUNDTRACK UNTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
46	44	—	2	FOURPLAY WARNER BROS. 46921 (10.98/16.98)		44
47	42	38	43	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ PACESETTER ★★★						
48	61	—	2	VARIOUS ARTISTS SHOT 9000 (9.98/15.98)	BOSS BALLIN' 2 THE MOB BOSSES	48
49	37	33	13	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
50	52	45	13	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
51	39	42	18	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
52	46	46	47	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
53	48	47	49	PUFF DADDY & THE FAMILY ▲ ³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
54	45	41	13	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
55	63	55	6	CONCENTRATION CAMP II C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST	24
56	49	48	15	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
57	NEW	—	1	KAI TIDAL WAVE 25205/GEFFEN (10.98/16.98) HS	KAI	57
58	NEW	—	1	VARIOUS ARTISTS UNIVERSAL 53138 (10.98/16.98)	U-N-I VS. ALL FEATURING THE UNIVERSAL EMCEES	58
59	47	—	2	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
60	67	61	66	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
61	56	50	13	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
62	50	53	24	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
63	72	—	7	THE 2 LIVE CREW LIL' JOE 231* (10.98/15.98)	THE REAL ONE	61
64	54	51	10	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
65	51	54	12	AZ NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
66	57	44	62	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
67	55	58	34	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
68	60	70	57	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
69	77	76	33	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
70	69	64	32	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
71	64	65	52	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
72	58	57	13	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
73	80	59	9	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
74	59	49	8	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	10
75	62	56	17	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	35
76	66	67	14	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
77	74	68	7	VARIOUS ARTISTS OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	52
78	79	77	7	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	72
79	87	63	11	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
80	53	52	13	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
81	65	62	27	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13
82	98	82	3	LISA STANSFIELD ARISTA 19012* (9.98 CD)	THE #1 REMIXES (EP)	82
83	75	72	70	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
84	86	71	22	YOUNG BLEED ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD		1
85	90	80	86	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
86	68	66	32	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
87	73	75	33	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
88	70	73	41	BUSTA RHYMES ▲ ELEKTRA 62064*/EAG (10.98/16.98)	WHEN DISASTER STRIKES...	1
89	96	86	39	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
90	NEW	—	1	PLAYA FLY SUPER SIGG 0020 (10.98/17.98) HS	MOVIN' ON	90
91	91	90	31	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
92	RE-ENTRY	—	39	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
93	78	—	2	MINT CONDITION PERSPECTIVE 549039/A&M (10.98 EQ/16.98)	THE COLLECTION (1991-1998)	78
94	85	84	8	7 MILE CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE	64
95	92	92	12	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
96	76	78	11	DAVINA LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS	34
97	81	79	31	2PAC ▲ ² AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
98	71	69	14	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	1
99	95	95	17	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL (10.98/16.98) HS	ONE HEART ONE LOVE	67
100	RE-ENTRY	—	3	DJ JUBILEE TAKE FO' 206 (11.98/16.98)	TAKE IT TO THE ST. THOMAS	61

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

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BDRD3027

Dayne's Back In Clubland, In Charge Of Music And Career

TAYLOR DAYNE is having a funny flashback.

As she settles down for a bite to eat at an intimate bistro in New York's theater district, she can't help giggling to herself.

"The last time I was here, I was meeting with Ron Palillo, the guy who played Horshak on 'Welcome Back, Kotter,' about doing a Broadway show," she says, her eyes narrowing as she mentally revisits that moment. "It wasn't that long ago, but it feels like a lifetime away at the same time. I'm much happier where I've landed instead."

Dayne's landed in a recording scenario in which she finally has control of her musical destiny. She's at the helm of her own new label—the River North-distributed Neptune Records—and is in the mixing stage



by Larry Flick

thunderous house pace, matching Dayne's glass-shattering performance with a muscular bassline and infectious keyboard licks. The promo-only 12-inch pressing of the song is further fleshed out with a pair of relentlessly energetic remixes by Colin and Pete Lorimer. In all, it's a sterling package that thrusts Dayne back into the thick of clubland, guns blazing.

It's also an enticing introduction to an album that covers a fairly diverse range of sounds. Among the set's highlights is a deliciously romantic interpretation of Dusty Springfield's "You Don't Have To Say You Love Me"—not to mention the heart-wrenching title ballad, on which Dayne delivers what is easily the best performance of her career to date.

In addition to Colin and Soul Solution, Dayne has collaborated with seemingly disparate producers and writers, including Robbie Nevil, Tom Keene, and Carmen Rizzo. The fact that the set follows a seamless thread of thought is a tribute to Dayne's maturity and confidence since leaving Arista.

"I'd be lying if I said there weren't some painful years since then," she confesses. "Doubt is what this industry feeds on—and it breeds self-doubt. But I'm over that. Now, I refuse to do anything but march forward."

Marching forward for the singer also includes a fairly busy sideline as an actress.

"Originally, it was going to replace singing for me," she says. "But I just

couldn't give up music."

Still, her résumé is getting increasingly weighty with roles in the films "Stag" and "Fool's Paradise." She's also recently completed "The Harlettes," a sitcom pilot produced by Bette Midler for Castle Rock.

"Working with Bette is a blast," she says. "It's loosely based on her background singers, and it's so funny. It would be cool if it gets picked up."

But if it doesn't, Dayne is content to press on with a musical career that's about to enter a promising new phase. "I'm giving this my all, like I give everything in my life," she says. "I'd love to be on a hit TV show and sell millions more records, but I'm at peace with whatever the results are. I'm in it for the long haul."



React To Rhythm. React bandmates Timothy Cruz, left, and Daniel Metreyeon flank supermodel Roshumba Williams at a party in New York last month. The lads have just completed their debut disc for Columbia; it's due in October. The Berman Brothers were at the production helm for the project, which has already spawned a minor hit with "Can't Keep My Hands Off You." The second single, "Let's Go All The Way," has been remixed into a peak-hour anthem by Johnny Vicious and will begin circulating to club jocks in late July. The New York-based act will spend much of the summer doing radio and club appearances.



TAYLOR DAYNE

of "Naked Without You," her first studio collection since 1994's "Soul Dancing." After a lengthy tenure with Arista Records that saw her rise to pop stardom with ditties like "Tell It To My Heart" and "Prove Your Love," she feels like she's coming into her own—both as an artist and as a businesswoman.

"Being completely in charge of my music and career is the most natural progression I could've made," she says. "It wasn't working the other way anymore. I wasn't a puppet, but I was occasionally making compromises that I didn't like."

And while Dayne says she's "incredibly grateful" for her time and success with Arista, she grew increasingly fearful of creative stagnation as time wore on. "As an artist, you're dead if you're not exploring, which stopped after a while. They kept telling me, 'Don't fix what's not broken.' But by the time we got to 'Soul Dancing,' my heart just wasn't in it anymore. I needed to break new ground for myself."

On "Naked Without You," she does exactly that—while also wisely tending to the desires of loyalists who can't get enough of Dayne's formidable flair for pop melodrama. The set gets a slammin' preview with her diva-charged rendition of "Whatever You Want," a 1997 European smash she wrote with Arthur Baker for Tina Turner last year. With the aid of co-producer Jez Colin, Dayne reclaims the tune, giving it an anthemic dance/pop flavor that renders it ripe for top 40 picking. Soul Solution partners Ernie Lake and Bobby Guy pump up the jam to a

Dario G. Shines On Kinetic/Reprise's 'Sunmachine'

BY MICHAEL PAOLETTA

NEW YORK—Since the summer of 1997, the British trio known as Dario G. has been gradually building a worldwide foundation with its first single, the melodic "Sunchyme," which cleverly samples the Dream Academy's 1985 hit "Life In A Northern Town."

Originally issued in the U.K. last year on Eternal Records, the single became one of the biggest European jams of 1997. In fact, it charted as high as No. 1 or No. 2 in most European territories.

With such massive success across the pond, it was only a matter of time before a stateside label persuaded Dario G. to sign on the dotted line. That was Kinetic/Reprise, which offered "Sunchyme" May 19 and watched it rise to the top of Billboard's Hot Dance Music/Club Play chart. Now, pop radio programmers are beginning to discover the beauty of this universal pop anthem. Stations that have already added the track include WBBM (B96) Chicago and KRBE Houston, among several others. Needless to say, both Dario G. and Kinetic/Reprise execs are excitedly awaiting the July 28 release of the group's debut album, "Sunmachine."

"We are really fired up," says Kinetic president Steve Lau, who first heard "Sunchyme" last August while clubbing in Ibiza. "Their sound is so fresh and alive, especially in the way they combine some of the underground production techniques of trance and house music with elements more palatable for a mainstream audience—like the Dream Academy sample, which most people remember from the '80s."

For "Sunmachine," Dario G.—consisting of Scott Rauser, Paul Spencer, and Stephen Spencer (the two Spencers are not related)—has crafted an exhilarating and emo-

tional musical journey. Overflowing with lush pop melodies and colorful world-beat rhythms, the inventive 10-song collection has the makings of a classic dance collection while also providing a much-needed breath of fresh air for pop listeners.

Clubgoers will immediately gravitate toward the sample-free "Carnaval De Paris," the current U.K. single; it sports remixes by the act



DARIO G.

and by Tall Paul and Crosstrax.

As the trio's epic fanfare to the recent World Cup in France, "Carnaval De Paris" features such lively instruments as mandolins, bagpipes, Brazilian marching bands, accordions, Chinese gongs, spoons, and panpipes.

"We had a list of the 32 countries that qualified for the World Cup," says Paul Spencer. "So, we looked at the different styles of music and instruments from each country and incorporated an element from each one into the melody we had created. It was an absolute nightmare to record, because we recorded everything live."

For the dreamy yet uplifting tune "Voices," Dario G. gets vocal assistance from the sublime Vanessa (of Espiritu fame) and the London Community Gospel Choir. On "Be My Friend," vocalist Deepika weaves a hypnotic spell over drum'n'bass flutterings that stylishly incorporate elements from Monsoon's 1982 chest-

nut, "Ever So Lonely."

David Bowie fans will immediately recognize the sample that's featured in the set's title track, which is the next U.S. single. "We had this idea to sample bits of Bowie's 'Memory Of A Free Festival' over an ambient track of 'Sunchyme,'" explains Paul Spencer. "But we quickly discovered that the sample was so brilliant that it needed a brand-new track. There was only one problem. The sample we were using had all of Bowie's instrumentation in it, which was too noisy for our purpose."

He adds, "So, we sent a demo of the song to Bowie, and he liked our idea so much that he sent us the song's original tape, which allowed us to sample only his vocals. He couldn't have been a better chap!" As an added bonus, a frequent Bowie producer, Tony Visconti, appears on the track playing the flute.

While Paul Spencer and Stephen Spencer hail from northern England, Rauser arrived via the south of Wales. Paul and Rauser met in college in a pop music course. By 1989, with their studies behind them, the two built a home recording studio and began experimenting with different ideas. To pay the bills, Paul taught music and Rauser played in a band.

"Then we met Stephen, who, at the time, was working in the industry as a music distributor," says Paul. "We knew we had found our match."

Immediately, the trio began collaborating on music—primarily underground dance material. "Nothing of great success, really," says Paul with a laugh.

"Basically, what we were doing all came together on 'Sunchyme.' We had built up a catalog of sounds and samples. And now, it's all coming together."

Billboard. Dance HOT Breakouts

JULY 4, 1998

CLUB PLAY

1. COMIN' BACK THE CRYSTAL METHOD TWISTED
2. MIND PLAYIN' (ENERGY BUZZ) CALLE & RIZZO JELLYBEAN
3. BABY U RUFFNECK FEAT. YAVAHN MAW
4. COME TOGETHER JUNIOR VASQUEZ PAGODA
5. WHAT A FEELING THE NEW HIPPIE MOVEMENT MAXI

MAXI-SINGLES SALES

1. CATCH THE LIGHT MARTHA WASH LOGIC
2. FREEDOM MIDNIGHT EXPRESS FEAT. SABRINA JOHNSTON YELLOWRANGE
3. DO IT AGAIN/MEN BEAT THEIR MEN RAZOR N' GUIDO GROOVILICIOUS
4. CAN'T WE TRY ROCKELL [DUET WITH COLLAGE] ROBBINS
5. QUIERO SEGUIR BAILANDO PROYECTO UNO H.O.L.A.

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

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY	
				TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	7	RAY OF LIGHT MAVERICK 44523/WARNER BROS. 3 weeks at No. 1	◆ MADONNA
2	2	3	9	BEAUTIFUL DAY TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
3	3	6	8	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
4	4	9	7	THE DAY DEFINITY 002 BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS	
5	5	7	8	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
6	7	13	7	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
7	10	20	4	SWEET FREEDOM 4 PLAY 1010	SHAWN CHRISTOPHER
8	8	15	6	HEAVEN'S WHAT I FEEL EPIC 78908	◆ GLORIA ESTEFAN
9	6	2	11	SUNCHYME ETERNAL/KINETIC 44517/REPRISE	◆ DARIO G
10	11	14	9	HISTORY REPEATING DREAMWORKS/GRAND ROYAL 057/GEFFEN ◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY	
11	16	25	5	OUTLAW RCA PROMO	OLIVE
12	19	32	4	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
13	24	37	3	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM JOSE NUNEZ FEATURING OCTAHVIA	
14	20	30	4	GOT FUNK? STRICTLY RHYTHM 12544	THE FUNKJUNKEEZ
15	17	24	5	STOP VIRGIN 38641	◆ SPICE GIRLS
16	9	11	9	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
17	12	4	10	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
18	18	23	5	HERE'S WHERE THE STORY ENDS VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
19	13	5	12	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
20	38	—	2	GO DEEP VIRGIN PROMO	◆ JANET
21	15	12	10	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
22	27	35	5	LOVE WILL COME SONY DISCOS 82788	RAY GUELL
23	26	29	6	DON'T GO LOSE IT BABY POPULAR PROMO	ROZALLA
★★★ Power Pick ★★★					
24	43	—	2	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
25	35	45	3	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
26	23	17	10	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH
27	25	27	7	KEEP IT SHINING MOONSHINE 88450	E.K.O.
28	22	16	10	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM PAUL MAIN PROJECT FEATURING RENEE	
29	14	10	12	A ROSE IS STILL A ROSE ARISTA 13484	◆ ARETHA FRANKLIN
30	40	—	2	DELICIOUS GEFFEN 22408	PURE SUGAR
31	37	48	3	TESTIFY NERVOUS 20308	BYRON STINGILY
32	29	33	7	YOU WON'T FORGET ME RCA 65427	◆ LA BOUCHE
33	42	47	3	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
34	36	40	4	KEEP ON DANCIN' (LET'S GO) PLAYLAND 53314/PRIORITY	PERPETUAL MOTION
35	49	—	2	MY URBAN SOUL KING STREET 1080	URBAN SOUL
36	28	26	8	A LITTLE BIT OF MY LOVE VELOCITY 61012 SCOTT WOZNIAC FEATURING ALTHEA MCQUEEN	
37	47	—	2	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305 RALPHI ROSARIO FEAT. DONNA BLAKELY	
38	45	46	3	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
39	30	31	9	HORNEY '98 PEPPERMINT JAM IMPORT	MOUSSE T
★★★ Hot Shot Debut ★★★					
40	NEW ▶	1	1	DOO BE LA DEE ARIOLA DANCE 57489/BMG LATIN	◆ TOTAL TOUCH
41	NEW ▶	1	1	ALRIGHT TWISTED 55425/MCA CLUB 69 FEATURING SUZANNE PALMER	
42	33	18	13	FOUND A CURE STRICTLY RHYTHM 12548	◆ ULTRA NATE
43	NEW ▶	1	1	CATCH THE LIGHT LOGIC 58044	MARTHA WASH
44	NEW ▶	1	1	REASONS STARBOUND 9807	SABRINA JOHNSTON
45	NEW ▶	1	1	MOVE ON UP PLAYLAND 53318/PRIORITY	TRICKSTER
46	21	8	12	SHOUT TO THE TOP JBO 27520/V2 ◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY	
47	32	28	12	LIFT UP THE NEEDLE TANTRUM 001 JOHN CREAMER PRESENTS ELLIS D	
48	48	49	3	KUNG-FU KINETIC 43996/REPRISE	◆ 187 LOCKDOWN
49	NEW ▶	1	1	RISE GOSSIP 1001/AV8	UPTEMPO
50	39	22	13	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES	
				TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	2	9	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 5 weeks at No. 1	◆ MARIAH CAREY
2	2	1	6	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
★★★ Greatest Gainer ★★★					
3	3	3	3	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
4	4	4	8	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
5	5	5	12	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
6	7	12	5	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
7	8	8	3	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
8	6	7	15	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
9	9	6	15	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
10	10	11	21	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
11	12	13	4	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
12	11	9	5	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
13	13	10	7	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
14	19	—	2	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
15	15	16	26	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
16	14	14	11	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
17	20	19	6	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
18	22	21	12	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
19	16	18	13	SWEET HONESTY (T) (X) CLASSIFIED 0249	M.G.
20	18	15	13	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
21	23	22	3	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
22	RE-ENTRY	7	7	WHERE DO WE GO FROM HERE? (M) (T) (X) MODERN VOICES 005	◆ TONY MASCOLO
23	17	17	12	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
24	28	27	7	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
25	27	23	6	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
26	21	26	5	ALRIGHT (T) (X) TWISTED 55425/MCA CLUB 69 FEATURING SUZANNE PALMER	
27	32	32	23	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
28	24	20	22	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
29	26	25	11	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
30	25	24	23	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
31	33	28	4	I'LL HOUSE YOU '98 (T) WARLOCK 233	JUNGLE BROTHERS
32	31	33	3	ALL MY LIFE (X) UNDER THE COVER 9708	KRAZI & JUDO
33	29	29	20	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
★★★ Hot Shot Debut ★★★					
34	NEW ▶	1	1	SHAKE IT (X) EDEL AMERICA 3823	◆ AARON CARTER FEATURING 95 SOUTH
35	30	30	36	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
36	34	31	7	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
37	42	44	47	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
38	36	34	8	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
39	NEW ▶	1	1	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
40	49	—	8	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
41	40	50	33	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
42	41	37	3	RESURRECTION HEX (T) (X) RED ANT 119013/MERCURY	LOVE AND ROCKETS
43	47	—	19	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
44	39	35	3	SLEEP ON THE LEFT SIDE/BRIMFUL OF ASHA (T) (X) LUAKA BOP 44524/WARNER BROS.	◆ CORNERSHOP
45	NEW ▶	1	1	COME TOGETHER (T) (X) PAGODA 45304/DRIVE	JUNIOR VASQUEZ
46	35	40	4	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
47	NEW ▶	1	1	NOT A TEST (T) FFRR/LONDON 570203/ISLAND	DJ ICEY
48	RE-ENTRY	50	50	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
49	50	—	2	IF I HAD A CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
50	46	42	5	ARE YOU JIMMY RAY? (T) (X) EPIC 78817	◆ JIMMY RAY

○ 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.

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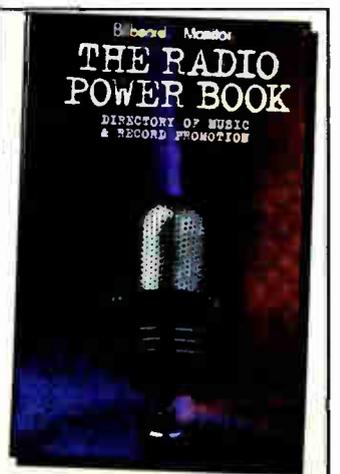
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Millions & Millions. RCA's Alabama has become the first country group to reach the 5 million mark for albums with the five-times-platinum certification of "Greatest Hits" and "Mountain Music." Shown, from left, are RCA Label Group senior VP/GM Butch Waugh, RCA Label Group chairman Joe Galante, Alabama's Randy Owen, and BMG North America president/CEO Strauss Zelnick.

Warner Bows Holland's DeLange

BY ROBERT TILLI

HILVERSUM, Netherlands—Persistence has paid off for Holland's Ilse DeLange. Since her early teens, she has been determined to become her nation's first local country star. With a historic joint-venture long-term development deal between Warner Music Benelux and Warner/Reprise Nashville under her belt, plus the bona fide chart hit "I'm Not So Tough," the 21-year-old is off to a flying start.

In the Netherlands, country music still suffers from the image problem of Stetsons, six-shooters, and haystacks. And DeLange, who

is from Almelo, in the eastern part of the country, knows it. "I've been laughed at by my peer group at school, but I couldn't give a toss," says DeLange. "I always knew what I wanted. I'm prepared to take the rocky road to success."

At home she is fondly remembered from the days she appeared on national Radio 2's long-running country program "Country Time." Jan De Jong, the show's producer recalls her as a "12-year-old cutie in her pink dress who dueted with the show's presenter, Ruud Hermans." He adds that she was "featured on-air" several times.

DeLange's story is also the tale of Warner Music Benelux product manager Menno Timmerman, who recently has taken on some A&R duties, and Warner Bros. Nashville senior VP/GM Bob Saporiti.

'KNOCKED OFF OUR FEET'

"We met each other yearly at the Dutch [Country Music Assn.] Awards. At one of those occasions, in April 1994, we both saw Ilse performing, and we were knocked off our feet by her talent," recalls Timmerman, who at the time was working at BMG Holland, which didn't want to sign DeLange. Later Timmerman and Saporiti got a demo DeLange had recorded in Canada with Bobby Lalonde; they got it from a session set up by booking agent Kees De Haan of Crossroads Music. In between, a trial deal with DeLange and EMI Music Publishing was called off, as both DeLange and Timmerman thought she wasn't yet mature enough.

Discussions about a collaboration between Timmerman and Saporiti started when the former moved to Warner in October 1996. "I found a T-shirt on my new desk with the imprint 'Global peace through country music,' signed by Bob Saporiti. That's his credo," Timmerman says (see story, page 35). A 50/50 deal between the Warner affiliates was about to be inked in April 1997, when a change in the management of the Benelux arm abruptly put a halt to it.

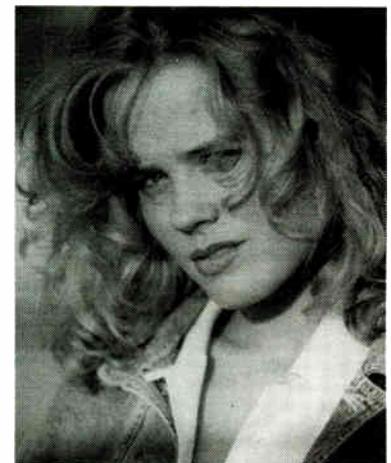
"The problem was that I had to decide on a joint-venture deal in my first week here," comments Warner Music Benelux managing director Albert Slendebroek, who joined the company after his departure from the PolyGram-owned German Metronome label.

He adds, "We didn't have the budget for it, so I decided to borrow time first. Eventually an exceptional deal was concluded under the conditions that Nashville would pay 100%, but the album was to be A&R'd by Menno out of Hilversum. Musical direction, artwork, and image building would remain controlled by us. The deal allows us to treat her still as a local artist. To me it shows how committed our American partners are to this

unique project."

For the Dutch market, Timmerman planned to record a country album, which is titled "World Of Hurt" and scheduled for late-summer release. He says, "That comes down to a set that's almost 'pedal steel-free' music. I wanted something with the barest minimum of typical country elements that would put off the potential Dutch listeners. We were more or less aiming at those niches of the likes of Bonnie Raitt and Jewel. These singers are popular with repertoire that is only one inch away from pure country. For the U.S., a completely different album will be released in the new year."

"I'm on Steve Earle and Kim Richey's side; that's my kind of country," says DeLange, who was asked to provide Warner/Reprise Nashville president Jim Ed Norman with a list of her favorite producers. "I simply wrote down the names of producers I read on the backs of my favorite albums by James Taylor and Bonnie Raitt."



DELANGE

She soon found herself working with her top candidate, veteran producer Barry Beckett (Raitt, Etta James, Delbert McClinton, Jason & the Scorchers).

"It clicked immediately," she says. Some 800 songs were pitched to her by Nashville's publishing community. Two Beth Nielsen Chapman numbers were suggested by the Amsterdam-based Benelux office of Rondor Music. One of those, "World Of Hurt," has a pop sensibility similar to Sheryl Crow's 1993 hit "All I Wanna Do."

Also, DeLange co-wrote four tracks with Nashvillean Rob Crosby, including "You Are The Dream," the B-side of "I'm Not So Tough" (co-written with Liz Hengber). "He stimulated me constantly," DeLange says. "Instead of criticizing my English, he appreciated my own simple lingual constructions, such as in 'What does your say now?' In Dutch that's a totally normal phrase; in English Rob thought it came across quite different and poetical," she says with a laugh.

(Continued on page 35)

Alabama Celebrates Its '41 And Counting' No. 1 Hits; Turner Is New Lyric Street VP

CHECKING IN WITH: Alabama—the low-profile supergroup that has sold 58 million units worldwide, according to its label, RCA—is commemorating its 17th year in country music with a special release. "41 And Counting" will contain all 41 of the group's No. 1 hits, from 1980's "Tennessee Moon" to 1997's "Sad Lookin' Moon." It will also contain three new songs. "It's something that's

really special for us," Alabama's Randy Owen tells Nashville Scene. "In the fast-paced world of music, to last 17 years... I guess that's something to be proud of. We don't have time to think about what we've done. We're thinking about what we're doing down the line."

Recalling that, starting with "Tennessee River," the group had an astounding run of 20 straight No. 1 hits on Billboard's Hot Country Singles chart (with one No. 35 Christmas song in there), Owen says, "I went back and checked on how many No. 2 singles we had. I remember the disappointment we always felt at only going

to No. 2, as recently as with 'Dancin' On The Boulevard.' Even so, it was one of the biggest records we ever had. Chartwise, there's a lot of luck involved. We've had a great many No. 2s. We've been close many times. Maybe we'll put out a collection of No. 2 singles. As far as impact and sales go, a No. 2 song may be actually bigger."

ON THE ROW: Dale Turner is named VP of promotion at Lyric Street Records. He had been serving as a consultant to the company. He reports to senior VP of promotion and product development Carson Schreiber. Former director of national promotion Kevin Herring is promoted to senior director... Larry Willoughby is named A&R VP at MCA Nashville. He had been senior director of A&R... Ken Levitan, who was president of Nashville's short-lived Rising Tide Records, has reopened his Vector Management with Lyle Lovett, Jack Ingram, and the Warren Brothers as clients.

Phil Ramone will moderate a National Academy of Recording Arts and Sciences (NARAS) all-star panel on producing and engineering July 9 at Nashville's Loews Vanderbilt Plaza. Also taking part will be Tony Brown, Garth Fundis, George Massenberg, and Narada Michael Walden. Non-NARAS members may buy tickets for \$15... Music Marketing Network signs

a deal with the RCA Label Group for customized database and research services... Country Music Boulevard is calling its first online campaign a success, after its online sales totaled nearly 5%—or about 9,000 units—of the total first-week sales numbers for the joint launch of new albums by Reba McEntire and Brooks & Dunn, according to the company. Internet shoppers were able to pre-order either album or both in a special offer.

PEOPLE: Steve Wariner has written and recorded an anthem for the NFL. A video of "We're All In This Together" will be shown at NFL games, and the song will be included on two albums: "NFL Country" and "NFL Jams." Both are due in September. In the video are Tanya Tucker, Bryan White, Lee Roy Parnell, Kenny Chesney, and Mindy McCready.

Bill Ivey was officially sworn in June 17 by Vice President Al Gore as chairman of the National Endowment for the Arts. A search committee continues evaluations for his replacement as head of the Country Music Foundation and Hall of Fame.

Signings: Billy Ray Cyrus to Agency for the Performing Arts... Ralph Stanley II to Rebel Records.

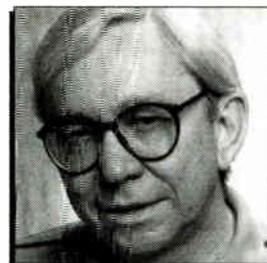
Ailing: Kevin Sharp had to leave the TNN/Music City News Awards for emergency surgery after steel pins in his hip collapsed. He had scheduled the corrective surgery for later this year, and a complete recovery is expected. The pins were inserted during his successful battle with cancer seven years ago.

Hal Ketchum has been diagnosed with transverse myelitis, an ailment of the spinal column.

MILESTONES: Garth Brooks is well on his way to setting all the records for country tours. His current tour, which started in March 1996, has grossed \$82 million, according to Amusement Business, and it may top the \$100 million mark by year's end. He has played before 4.3 million people at 290 shows in 86 cities.

According to the Recording Industry Assn. of America, Clay Walker passes the 6 million mark for total album sales, and Dixie Chicks' debut album on Monument Records passes the 500,000 sales figure.

Our condolences to the family and friends of Jack McFadden (see Lifelines, page 80).



by Chet Flippo

JULY 4, 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
★★★ No. 1/GREATEST GAINER ★★★						
1	1	1	5	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) 3 weeks at No. 1	HOPE FLOATS	1
2	2	3	7	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
3	3	5	33	SHANIA TWAIN ▲ ⁴ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	6	6	7	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
5	5	4	3	BROOKS & DUNN ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
6	4	2	3	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
7	8	8	9	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
8	7	7	9	FAITH HILL WARNER BROS. 46790 (10.98/16.98)	FAITH	2
9	9	—	2	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
10	10	9	30	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
11	13	11	5	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
12	14	12	21	DIXIE CHICKS ● MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
13	12	10	55	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
14	11	—	2	DWIGHT YOAKAM REPRIS 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
15	16	15	41	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
16	18	16	49	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
17	20	17	40	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
18	15	13	5	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
19	19	20	14	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
20	17	14	9	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
21	22	—	2	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
22	23	21	43	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
23	21	18	6	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
24	25	23	6	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
25	27	—	2	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
26	24	19	11	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
27	26	25	43	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
28	29	26	9	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
★★★ PACESETTER ★★★						
29	34	31	9	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
30	28	22	5	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	21
31	32	27	47	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
32	30	24	4	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
33	33	30	102	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
34	36	33	61	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
35	31	29	7	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
36	37	34	43	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
37	35	28	7	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15

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	38	32	33	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
39	39	35	36	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
40	40	36	94	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
41	42	39	53	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
42	41	38	18	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
43	46	47	35	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
44	51	51	59	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
45	44	44	15	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
46	48	43	49	MICHAEL PETERSON ● REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
47	43	40	52	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
48	49	45	86	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
49	56	53	13	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
50	57	57	55	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
51	53	50	91	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
52	52	46	71	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
53	50	41	58	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
54	58	54	35	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
55	47	49	11	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
56	45	37	63	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
57	54	55	5	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
58	55	42	3	SUZY BOGGUSS CAPITOL NASHVILLE 57310 (10.98/16.98)	NOBODY LOVE, NOBODY GETS HURT	42
59	63	61	104	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
60	59	56	5	KEITH HARLING MCA NASHVILLE 70024 (10.98/16.98) HS	WRITE IT IN STONE	56
61	66	63	54	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
62	65	60	33	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
63	61	52	5	HAL KETCHUM CURB 77895 (10.98/16.98)	I SAW THE LIGHT	37
64	62	48	8	SOUNDTRACK DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
65	64	58	39	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
66	60	59	41	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
67	69	—	2	ALABAMA RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	67
68	67	62	49	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
69	73	68	38	PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
70	68	65	55	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
★★★ HOT SHOT DEBUT ★★★						
71	NEW ▶	1	1	WAYLON JENNINGS ARK 21 10023 (15.98 CD)	CLOSING IN ON THE FIRE	71
72	72	66	12	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	53
73	71	67	13	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
74	RE-ENTRY	45	45	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
75	70	64	35	WYONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5

○ 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®**

JULY 4, 1998

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 34 weeks at No. 1	THE WOMAN IN ME	176
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	139
3	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	202
4	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	212
5	4	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	183
6	7	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	127
7	9	PATSY CLINE ▲ ⁹ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	587
8	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	222
9	8	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	300
10	12	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	370
11	10	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	445
12	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	65
13	20	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	36

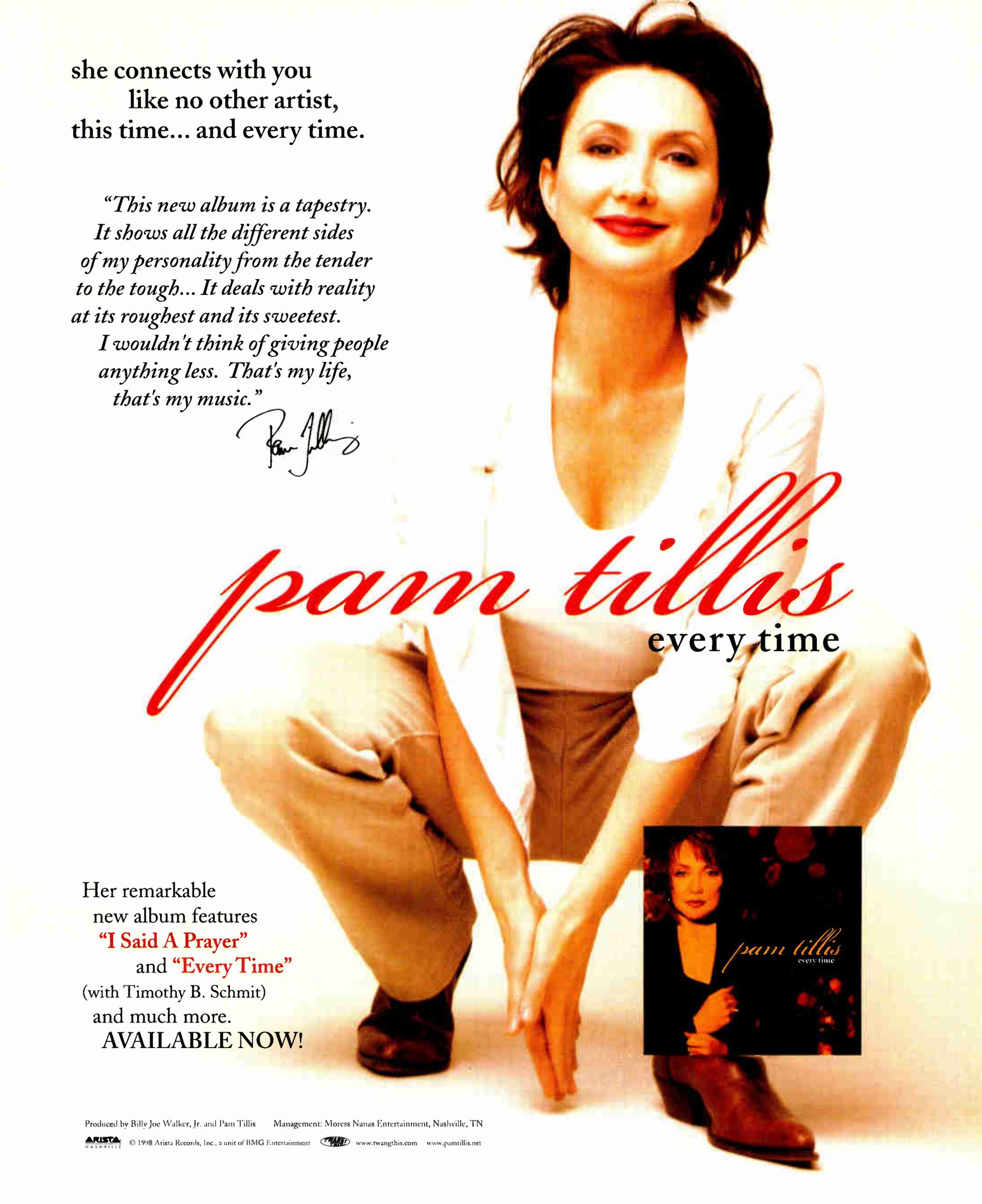
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	538
15	11	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	42
16	15	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	207
17	19	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	122
18	17	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	140
19	16	GARTH BROOKS ▲ ¹⁴ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	377
20	21	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	96
21	18	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	616
22	22	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	188
23	—	ALABAMA ▲ ² RCA 66410/RLG (10.98/15.98)	GREATEST HITS VOL. III	173
24	—	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	3
25	—	ANNE MURRAY SBK 31158/EMI-CAPITOL (10.98/16.98)	THE BEST...SO FAR	5

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.

she connects with you
like no other artist,
this time... and every time.

*"This new album is a tapestry.
It shows all the different sides
of my personality from the tender
to the tough... It deals with reality
at its roughest and its sweetest.*

*I wouldn't think of giving people
anything less. That's my life,
that's my music."*



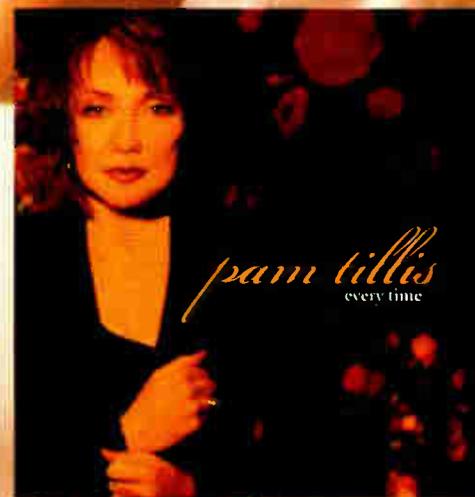
pam tillis
every time

Her remarkable
new album features

"I Said A Prayer"
and **"Every Time"**

(with Timothy B. Schmit)
and much more.

AVAILABLE NOW!



Billboard HOT COUNTRY SINGLES & TRACKS

JULY 4, 1998

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
				*** No. 1 ***		
1	1	3	10	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	1
2	5	7	13	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	2
3	6	6	18	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	3
4	3	1	12	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
5	4	5	15	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	4
6	8	11	11	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	6
7	2	2	19	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	2
8	7	8	21	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	7
9	10	15	15	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	◆ TY HERNDON (C) (D) EPIC 78904	9
10	11	13	14	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	10
11	12	14	8	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	11
12	15	16	9	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	12
13	13	17	25	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	13
14	14	18	13	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	14
15	17	19	14	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	15
16	9	4	17	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	2
17	20	25	6	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	17
18	19	21	11	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	18
19	22	30	6	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL,T.SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	19
20	23	28	8	I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHEL)	◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	20
21	16	10	22	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
22	21	12	19	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
23	25	33	10	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	23
24	28	35	7	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	24
25	18	9	18	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER (V) CAPITOL NASHVILLE 19974	2
26	26	23	25	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
27	31	34	9	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
28	33	36	8	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	28
29	34	41	6	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	29
30	29	27	24	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY 568452	1
31	37	52	4	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	31
32	32	32	18	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	35	37	13	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	33
34	43	54	4	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	34
35	36	39	10	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
36	38	43	6	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	36
37	41	45	5	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	37
38	24	20	17	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESSNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	18
39	39	42	8	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	27	24	18	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	24
41	51	56	6	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	41
42	45	47	16	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	42
43	40	40	7	DOUBLE WIDE PARADISE J.STROUD,T.KEITH (P.THORN,B.MADDOX)	TOBY KEITH (V) MERCURY 568928	40
44	47	50	6	WHEN THE BARTENDER CRIES R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	44
45	46	48	8	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	45
46	50	53	5	THE OTHER SIDE OF THIS KISS D.MALLOY (M.D.SANDERS,E.HILL)	◆ MINDY MCCREADY (C) (D) (V) BNA 65512	46
47	49	51	8	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	47
48	52	61	3	GONE OUT OF MY MIND J.KENNEDY,J.GUESS (G.DOBBS,M.HUFFMAN,B.MORRISON)	DOUG STONE COLUMBIA ALBUM CUT	48
49	42	31	14	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	27
50	48	44	17	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
51	57	75	3	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	51
52	44	38	15	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	36
53	53	58	5	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	53
54	55	64	4	A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)	◆ CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	54
55	58	—	2	GONNA HAVE TO FALL M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (V) DECCA 72060	55
56	61	—	2	ROAD TRIPPIN' S.WARINER (M.HUMMON,S.WARINER)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	56
57	73	—	2	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW MERCURY ALBUM CUT	57
58	67	—	3	CRYIN' GAME N.WILSON,B.CANNON (J.O'HARA)	SARA EVANS RCA ALBUM CUT	58
59	69	—	2	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY ATLANTIC ALBUM CUT	59
60	64	62	17	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
61	70	—	3	I FELL B.SEALS,R.CROWELL (T.BARNES)	◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	61
*** Hot Shot Debut ***						
62	NEW ▶	1	1	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	62
63	54	46	17	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	22
64	63	68	4	DANCE THE NIGHT AWAY R.MALO,D.COOK (R.MALO)	◆ THE MAVERICKS (V) MCA NASHVILLE 72056	63
65	62	71	3	RUNAWAY LOVE T.BRUCE (M.CARUSO,D.MATKOSKY,T.CHAMPLIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	62
66	71	—	2	HEAVEN BOUND B.CHANCEY,A.TORREZ,C.AINLAY (C.JONES,K.STEGALL)	◆ SHANA PETRONE EPIC ALBUM CUT	66
67	NEW ▶	1	1	YIPPY KY YAY M.SPIRO (M.SPIRO,A.GOLD)	◆ LILA MCCANN ASYLUM ALBUM CUT	67
68	65	59	19	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	◆ HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
69	NEW ▶	1	1	REAL MAN D.GATES,B.DEAN (B.DEAN)	BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	69
70	NEW ▶	1	1	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	70
71	56	49	10	DANCE IN THE BOAT R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN,C.BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	49
72	NEW ▶	1	1	THE MAN SONG T.GRISWOLD,S.A.LEE,A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	72
73	NEW ▶	1	1	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	73
74	59	60	7	HOW DO I LET GO P.WORLEY,D.HUFF (K.GOOD,L.BROKOP)	◆ LISA BROKOP (C) (D) COLUMBIA 78879	59
75	RE-ENTRY	4	4	UPTOWN DOWN-HOME GOOD OL' BOY A.REYNOLDS (D.BLACKWELL,E.B.LEE)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	65

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 CD single, or vinyl single if CD single 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 SoundScan®

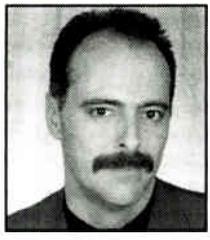
JULY 4, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	22	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
2	2	2	12	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	16	THIS KISS WARNER BROS. 17247	FAITH HILL
4	4	4	55	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
5	5	6	10	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
6	6	5	6	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
7	7	7	17	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
8	8	8	11	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
9	9	11	9	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
10	17	23	3	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
11	10	9	13	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
12	12	12	9	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
13	11	10	19	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	13	10	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
15	24	—	2	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
16	14	14	12	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
17	18	16	8	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
18	15	15	18	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
19	16	18	6	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
20	21	21	5	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
21	22	22	5	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
22	20	19	22	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
23	23	20	23	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
24	25	—	57	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
25	19	17	18	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY

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.

COUNTRY CORNER



by Wade Jessen

SIZE IS EVERYTHING: With cumulative weekly sales of more than 19,500 units, Capitol Nashville's popular **Roy D. Mercer** comedy sets pass the proverbial hat to collect four bullets on Billboard's Top Country Albums, with the latest volume capturing our percentage-based Pace-setter award. "How Big'A Boy Are Ya? Volume 4" jumps 38% to rise 34-29 on the country list and re-enters The Billboard 200 at No. 182. The first three titles bullet at Nos. 43, 44, and 50. "We've learned with this product that Father's Day runs a close second to Christmas in sales," says **Bill Kennedy**, sales VP at the label. "We did roughly 40% of our business at Wal-Mart, and Sam Goody stores came in big, too." Kennedy notes that the original marketing plan for "How Big'A Boy Are Ya? Volume 1," which included overnight spot buys on all-night truckers' shows, hasn't changed all that much with subsequent sets in the series. Kennedy also cites consistent new-artist pricing and country radio support for the hike. A fifth set will hit stores in September, says Kennedy.

TAKE MY WIFE, PLEASE: On another jocular note, comedian **Sean Morey** bows with 105 spins at No. 72 on Hot Country Singles & Tracks with "The Man Song" (Banjo), a rollicking parody of the husband's role in marriage. Morey's track is detected at 34 of our 163 monitored country signals, including KBEQ Kansas City, Mo., KUBL Salt Lake City, and WCKT Fort Myers, Fla.

"The Man Song" is found on Morey's "He's The Man" set, which is sold through a World Wide Web site and a toll-free phone number.

HIS FRIENDS CALL HIM WAYMORE: **Waylon Jennings** hasn't charted on Top Country Albums with a solo studio project in almost four years, but a new entry on that chart ends the dry spell, as "Closing In On The Fire" (Ark 21/EMI) sets up shop with Hot Shot Debut honors at No. 71, with approximately 2,000 scans. Jennings' most recent album chart entry with such a set was "Waymore's Blues (Part II)," which entered in the Oct. 1, 1994, issue. Jennings has been absent from the top 10 of the country album chart since "The Eagle" peaked at No. 9 in the Sept. 15, 1990, Billboard.

"Closing In On The Fire" includes contributions from such artists as **Sheryl Crow**, **Travis Tritt**, **Mark Knopfler**, **Jessi Colter**, and '50s honky-tonk patriot **Carl Smith**.

NIPPER IS IN THE HUNT: On Hot Country Singles & Tracks, the **Reba McEntire/Brooks & Dunn** song reigns at No. 1 for a second week despite a decline of 76 plays, perhaps signaling a new No. 1 next issue. All eyes are on the RCA Label Group, which pits RCA's **Clint Black** against sister imprint BNA's **Kenny Chesney**. Black increases by 156 plays, while Chesney is up 135.

SO YOU'LL KNOW, Country Corner inadvertently transposed chart positions for new albums by **Clay Walker** and **Dwight Yoakam**. Walker entered at No. 9, and Yoakam bowed at No. 11.

WARNER BOWS HOLLAND'S DELANGE

(Continued from page 31)

DeLange describes Nashville as a toystore for her. "During the recordings in February [in the Iliad Studio on 2nd Avenue] I could get all sessioners and backing singers I wanted to. Even my hero Vince Gill suddenly showed up. I couldn't believe my luck," DeLange. "But I also found myself confronted with the business side of music. I had to look for a lawyer, whom I found through Warner [Ken Krauss]. [Barry Beckett's] buddy and business partner Charles Thorp became my 'acting manager,' as every artist always needs a third party for managerial support."

The May 22-released "I'm Not So Tough" has taken Holland by storm. It was written by Nashville songwriters Robert Ellis Orrall, Bruce Bouton, and Hillary Lindsey. An add on adult standards Radio 2's playlist was expected, but it was top 40/alternative public outlet Radio 3FM that virtually adopted DeLange. Not only did the single become a Power Play in the last week of May, she was the station's special guest the day the single came out. On every program from 8 a.m. to 8 p.m. that day she was featured in live interviews. Edwin Evers, a morning DJ on



I'm Not So Tough

public broadcaster KRO's Radio 3FM, praises the singer for her "incredible spontaneity. She really oozes positive vibes," he says. "Besides, along with Shania Twain, she has the potential to break country music in Holland to a much wider public. It's not 'too country' to Dutch ears. I call it Eagle-esque. For me it's a lovely radio tune."

Similar praise for DeLange comes from Jan Hovers, who shot a TV documentary on location in Nashville, which will be broadcast by KRO's TV arm Sept. 25. "The girl is a natural. She's got all the talent you can wish for, including a media-genic personality. The director's seat could just as well have been empty," Hovers notes.

Now that the single is on the Mega Top 100 chart—in its second week it entered at No. 73 to move on to No. 48 the following week—Holland seems ready for DeLange mania. Key radio and TV shows are lining up for interviews with the artist. Retailers report an increasing demand for the single. Jean Broeks, a buyer at Holland's biggest retail chain, Free Record Shop, says, "An order for 750 singles in the first week is quite exceptional for a new artist. Normally we would only take 100 copies [for 140 outlets]. If it continues this way, an 'Anouk effect' is to be expected," referring to Holland's first female rock star, Anouk, who is currently crossing over to international markets.

And only one year ago nobody had heard about Anouk either.

Saporiti Sees Int'l Breakthrough In DeLange

BY CHET FLIPPO

NASHVILLE—For Bob Saporiti, Ilse DeLange represents the culmination of his never-ending quest for "world peace through country music." The senior VP/GM of Warner Bros. Records Nashville says she is exactly what he has been seeking for years.

Saporiti, who has spearheaded Music Row's international campaign for years, has been watching her for several of those years.

"I first saw her when she was 17, at the Dutch country music awards," he says. "She was singing American country music, and she stood out so much from the rest of the field that it was just amazing. Then when Menno [Timmerman] came to Warner from BMG, it was a real godsend to me, because he's such a big proponent of country music. He asked me if I had ever heard of Ilse DeLange. I said, 'Have I ever!' I said to him, 'Let's work out a deal between our two companies.' So I signed her at the Dutch country music awards the year before last. We planned to record her in Nashville and market her in Holland. She's the first non-English-speaking country singer to record in English here."

The next part of the campaign, he says, "is to break her in Holland. There is no country format there, so she's competing with everyone. She sings in English but speaks the language there and can open doors for others. Then, we'll bring her over here next year, record some more sides, release an album at the end of next year, and set about breaking her here."

Saporiti says the songs cut in Nashville for the Dutch market are not significantly different from what he envisions her recording for the U.S. "We had to go a little more pop there," he notes, "but not much. When you look at what Shania [Twain] and Faith [Hill] are doing, it's similar. It's in that league; it fits in with the new female country vocalist, which is very compatible worldwide."

"She has a real shot at being the first truly international country star," he says. "I've been looking for someone like this my whole life, so that country music can become a world form, like rock'n'roll did. It came back to the U.S. in an altered form, via the Beatles and the Rolling Stones. She's the one who can do that in country music."

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

TITLE (Publisher—Licensing Org.)	Sheet Music Dist.
26 CENTS (Golden Phoenix, SOCAN/Kiayasongs, SOCAN)	
BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM	
BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL	
BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM	
COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM	
COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Iwin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM	
CRIVIN' GAME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL	
DANCE IN THE BOAT (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) HL/WBM	
DANCE THE NIGHT AWAY (EMI Blackwood, BMI/Rumbalo, BMI) HL	
THE DEVIL WENT DOWN TO GEORGIA (Music Corp. Of America, BMI) HL	
DOUBLE WIDE PARADISE (Bugle, BMI/Yo Man, BMI/Illegal, BMI/Fame, BMI)	
EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP)	
A FOOL'S PROGRESS (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM	
7 I DO (GERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM	
61 I FEEL (Tayachi, ASCAP)	
19 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Tring, BMI/Baby Dumplin', BMI) WBM	
1 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, BMI/Constant Pressure, BMI) HL/WBM	
4 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Brused Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL	
24 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL	
21 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM	
38 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL	
20 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL	
68 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) WBM	
8 IT WOULD BE YOU (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM	
51 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM	
47 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM	
17 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM	
59 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL	
50 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM	
9 A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	
72 THE MAN SONG (TTF)	
63 MATCHES (EMI April, ASCAP/Acutf-Rose, BMI) HL/WBM	
39 NO END TO THIS ROAD (Rio Bravo, BMI/Michael-house, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reynolds, BMI) HL/WBM	
10 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM	
16 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM	
35 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM	
46 THE OTHER SIDE OF THIS KISS (Starstruck Angel, BMI/Malloy's Toys, BMI/Little Big Town, BMI/American Made, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) HL	
32 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI) HL/WBM	
40 PAPA BEAR (Music Corp. Of America, BMI) HL	
56 ROAD TRIPPIN' (Careers-BMG, BMI/Floyd's Dream, BMI/Steve Wariner, BMI) HL	
65 RUNAWAY LOVE (Chrysalis, ASCAP/Heaven's River, ASCAP/Baldy Baldy, ASCAP/Tabby Chabby, ASCAP/Torquemar, ASCAP) WBM	
2 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM	
33 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Good Broad, BMI) WBM	
28 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Tring, BMI) WBM	
15 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL	
3 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	
12 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM	
14 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM	
23 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	
22 THIS KISS (Puckalesia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM	
11 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)	
41 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM	
75 UPTOWN DOWN-HOME GOOD OL' BOY (Jobete, ASCAP/EMI April, ASCAP) WBM	
53 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	
44 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Music, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM	
45 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM	
42 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL	
67 YIPPIE KY YAY (M. Spiro, BMI/Hidden Words, BMI/Quarkbrain, BMI)	
36 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillabeans, ASCAP) WBM	
30 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	

Roy Rogers



Pleasure and Pain

This new set from Grammy-nominated producer, composer and guitarist Roy Rogers reflects his many interests in exploring new musical directions based on American music roots. Ranging from tender ballads and folk stories to raucous bar songs and sensuous instrumentals, with just the right touches of texture and color.

On tour:

- July
- 2 Portland OR
- 3 Spokane WA
- 4 McCall ID
- 10 Santa Barbara CA
- 11 Los Angeles CA
- 12 Solano Beach CA
- 17 Milan ITALY
- 22-25 Oslo NORWAY
- 26 San Remo ITALY
- August
- 16 St. Paul MN
- 22 Squaw Valley CA
- 27-29 Salem OR
- September
- 19 Hiouchi CA
- 20 San Francisco CA
- October
- 2 Jersey Islands UK
- 11 Helena AR

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	5	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
2	2	27	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [CS]	BEENIE MAN
3	3	30	INNA HEIGHTS GERMAIN 2068*/VP [CS]	BUJU BANTON
4	5	27	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
5	4	14	THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
6	NEW		FORWARD: SUMMER REGGAE RIDDIMS GEE STREET 32516/V2	VARIOUS ARTISTS
7	7	32	STRICTLY THE BEST 19 VP 1519*	VARIOUS ARTISTS
8	6	11	DANCEHALL KINGS III BLUNT 6330*/TVT	VARIOUS ARTISTS
9	10	26	MAVERICK A STRIKE 550 MUSIC 68506/EPIC [CS]	FINLEY QUAYE
10	9	5	ON DA REGGAE TIP WITH BOBBY KONDRS & JABBA: MASSIVE B STYLE BLUNT 6350*/TVT	VARIOUS ARTISTS
11	11	22	RIGHT ON TIME HELLCAT 80406*/EPITAPH [CS]	HEPCAT
12	8	57	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
13	13	39	THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993) VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS
14	12	35	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
15	NEW		GREENSLEEVES SAMPLER 17 GREENSLEEVES 8017*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	39	ROMANZA ▲ PHILIPS 539207 [CS]	ANDREA BOCELLI
2	2	38	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENNIIT
3	3	40	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
4	5	12	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS
5	4	4	IZ IN CONCERT: THE MAN AND HIS MUSIC BIG BOY 5904/THE MOUNTAIN APPLE COMPANY	ISRAEL KAMAKAWIWO'OLE
6	7	13	LEAHY NARADA 42955/VIRGIN [CS]	LEAHY
7	10	16	MAMALOSHEN NONESUCH 79459/AG [CS]	MANDY PATINKIN
8	6	17	DEEP FOREST III — COMPARSA 550 MUSIC 68726	DEEP FOREST
9	NEW		VERTIGO NARADA 45988/VIRGIN	JESSE COOK
10	9	3	AFRO-LATINO PUTUMAYO 139	VARIOUS ARTISTS
11	8	42	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
12	15	19	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
13	11	68	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [CS]	RONAN HARDIMAN
14	NEW		THE BEST OF IRELAND MADACY 5311	VARIOUS ARTISTS
15	14	16	LANDMARKS ATLANTIC 83083/AG	CLANNAD

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	37	TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
2	3	33	DEUCES WILD ● MCA 11711	B.B. KING
3	4	73	LIE TO ME ▲ A&M 540640 [CS]	JONNY LANG
4	2	3	HEAVY LOVE SILVERTONE 41632	BUDDY GUY
5	5	2	OUT THERE EPIC 67653	JIMMIE VAUGHAN
6	6	20	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
7	NEW		TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR
8	7	47	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
9	8	11	SACRED ISLAND PRIVATE MUSIC 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
10	9	37	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
11	NEW		TURN THE HEAT UP ALLIGATOR 4857	SHEMOKIA COPELAND
12	11	16	SING IT! ROUNDER 2152	MARCIA BALL, IRMA THOMAS, TRACY NELSON
13	12	7	JUST WON'T BURN TONE COOL 1164/ROUNDER	SUSAN TEDESCHI
14	13	33	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
15	NEW		BLACK CHAIR TCG 01/MODERN VOICES	CHRIS PATI & BLUFIRE

● 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. [CS] indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Bernstein's Sex Mob Mixes Genres

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

SIGN OF THE TIMES: Avant-jazz, funk, rock'n'roll, and an infectious sense of humor commingle in the music of Steven Bernstein's Sex Mob, the offbeat quartet led by the downtown New York scenester. The world's only slide trumpet virtuoso displays the undeniable appeal



attention during weekly packed performances in 1996-1997 at the Knitting Factory.

"Most people, when they hear a head and a lot of long solos, they just turn off," Bernstein says. "There's this whole world of music lovers out there that are scared of jazz. They're just distrustful. I'm trying to bring back music with real strong rhythm and real strong

melody and get people used to hearing a solo. My plans have always been to get in the other world. I'd like to go wherever I can with this."

of his grab-bag approach on "Din Of Inequity," due July 14 on Columbia's new Knitting Factory Records imprint.

Bernstein, alto saxophonist **Brig-gan Krauss**, bassist **Tony Scherr**, and drummer **Kenny Wollesen** take on **The Artist Formerly Known As Prince's** "Sign 'O' The Times," the traditional "House Of The Rising Sun," James Bond movie themes "Goldfinger" and "Live And Let Die," the Cardigans' "Been It," Duke Ellington's "Come Sunday," dance-



SEX MOB

club hit "Macarena," and **Hoagy Carmichael's** "New Orleans." The group, proven crowd-pleasers everywhere from its Knitting Factory home base to the Gainesville (Fla.) Pop Jazz Festival, also demonstrate five Bernstein originals.

Bernstein, longtime musical director for **John Lurie's Lounge Lizards**, co-leader of twisted trio **Spanish Fly**, arranger for soundtrack music on the films "Get Shorty" and "Kansas City," and sideman for everyone from **Aretha Franklin** to **They Might Be Giants**, intentionally mixes up multiple genres with the Sex Mob. His group first attracted

"Din Of Inequity" is a true joint effort, with Columbia handling retail and the Knitting Factory responsible for marketing, publicity, and radio promotion. The arrangement, formalized in 1996, benefits both parties. "It's an odd kind of marriage," says **Jeff Levenson**, VP of A&R for Columbia. "The avant-garde was moving closer to the middle, and the Knitting Factory and [principal] **Michael Dorf** were able to attract corporate sponsors and make this kind of music available to a populist demographic. Columbia felt [artists in the Knitting Factory mold] were an arm of the music that has an ability to cross over into a number of areas, from pop to jazz to alternative."

Bernstein's disc signifies the ongoing evolution of the label's jazz department, which last year hired **Branford Marsalis** as creative consultant. "I think the objective here is to create a jazz roster that underscores the range and the breadth of jazz," Levenson adds. "Wynton Marsalis does not equal Steven Bernstein does not equal **Grover Washington** does not equal **Leon Parker**. It addresses that idiomatic spot on the spectrum. This launches a partnership."

College radio will be the initial focus of the Knitting Factory push. More than 300 outlets have been serviced with advance copies of the CD, (Continued on next page)

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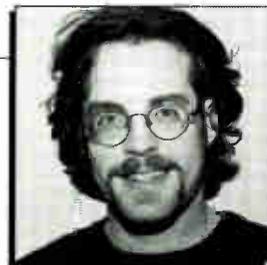
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Classical KEEPING SCORE



by Bradley Bambarger

HAPPY BIRTHDAY, HILDEGARD: The popularity of Hildegard von Bingen's music has been nothing short of phenomenal over the past decade and a half, as the multitalented 12th-century abbess has been venerated not only as the first well-documented female composer but as a feminist/spiritual icon without peer. A naturalist and mystic as well as a poet/composer, Hildegard was renowned in the Europe of her day; she was even solicited for advice by popes and kings. Celebrations for her 900th birthday this year will help spread her sound and vision further on both sides of the Atlantic.

The recording that helped spark the craze for all things Hildegard was the evocatively titled 1981 Hyperion LP "A Feather On The Breath Of God" by Christopher Page's Gothic Voices with Emma Kirkby, which won Gramophone's medieval/Renaissance music award in 1982/83 and has gone on to sell some 280,000 copies worldwide, according to the label. Subsequent discs of Hildegard's sacred monophony by the likes of Ensemble Organum (on Harmonia Mundi), Sinfonie (Celestial Harmonies), Voices Of Ascension (Delos), and the Oxford Camerata (Naxos) have also been well-received. And one of the most engaging proponents of her music yet is Anonymous 4. The group's Harmonia Mundi set "11,000 Virgins" (devoted to the abbess's chants for the feast of St. Ursula) has sold 55,000 copies since its release last fall, reports the label.

But the ensemble that has dedicated its time and talent to Hildegard's muse above all others has been Sequentia, which just issued its second take on the musical morality play "Ordo Virtutum" as part of its program to record her complete works for BMG Classics' Deutsche Harmonia Mundi imprint. Led by co-directors Barbara Thornton and Benjamin Bagby and instrumentalist Elizabeth Gaver, a 15-member version of Sequentia is taking the 90-minute "Ordo Virtutum" on a 10-city tour of the U.S., including July 7 and 9-11 concerts at the Church of St. Paul the Apostle during New York's Lincoln Center Festival.

Sequentia's recorded survey of Hildegard began with a pioneering 1982 double LP of "Ordo Virtutum" and has since included "Symphoniae," the Grammy-nominated "Canticles Of Ecstasy," "Voice Of The Blood," and "O Jerusalem" (with more than 200,000 discs sold worldwide, according to BMG). The next installment is the two-disc "Saints," due Aug. 11 in the U.S. A celebratory eight-CD boxed set—collecting "Saints" and the two-disc "Ordo Virtutum" with the

four previous albums—is planned for September.

According to Bagby, the mix of original music and allegorical drama in "Ordo Virtutum" (Play Of The Virtues) makes the work one of the earliest antecedents of opera—although "it's certainly not an action-oriented piece," he says. "It is contemplative, mesmerizing. I think the audience loses track of time. Yet you are taken on this voyage: It starts out simply as good vs. evil, but then the group ritual eventually becomes more complex, existential. You are aware of witnessing this re-enactment of an ancient drama, though it's a drama of self-knowledge and redemption that is timeless."

Sequentia performs "Ordo Virtutum" in September at the Hildegard commemorations in her hometown of Bingen, Germany. Anonymous 4 performs in August during the festivities, as one of the stops in the group's extensive world tour on behalf of "11,000 Virgins." The upcoming leg of the tour marks the debut of new Anonymous 4 member Jacqueline Horner, a native of Northern Ireland who has worked with Singcircle and Continuum; she recently replaced Ruth Cunningham, who left the group after 12 years and seven hit albums to pursue work in music and healing.

Anonymous 4 and Sequentia—as well as such purveyors of crossover-minded Hildegard interpretation as Richard Souther and the new David Lynch-discovered chanteuse Jocelyn Montgomery—all get their due via John Schaefer's "New Sounds" on WNYC-FM New York. The first year of his show coincided with the release of "A Feather On The Breath Of God," and since the first overwhelming response to his playing of that record, Schaefer has seen the interest in Hildegard burgeon. "People freaked out when I first played Hildegard, calling in and writing, 'This is the most beautiful thing I've ever heard. Where did you find it, and where can I find it?'" he recalls. "Her music is definitely unique and extraordinary, but the fact that it touches so many different people—that's the most extraordinary thing."

"It wasn't so much the early music crowd that got into Hildegard at first," Schaefer adds, "as much as new agers and world music fans—people who were into the various non-Western traditions of ecstatic religious music, like qawwali or Gnawa music. And because she wrote these incredible melodies that had lain nearly undisturbed for almost 900 years, I think for everyone there was this sense of unearthing a new fossil, of unraveling a real mystery."

Schaefer features Sequentia on "New Sounds" July 7, and he introduces the new group Hildegurles on the show July 20. Veterans of the New York new music scene, Hildegurles are Eve Beglarian, Kitty Brazelton, Elaine Kaplinsky, and Mary Jane Leach; they provide a contrast to Sequentia's authentic approach by performing an electronically enhanced version of "Ordo Virtutum" during the Lincoln Center Festival July 22 and 24-25 at the Clark Studio Theater.

"No matter what background we happen to be from, I think all performers take Hildegard's music very seriously—there's no other way to take it," Bagby says. "But each group can take her seriously in its own style, because there is no fixed interpretation. And each performance of her music tells us as much about ourselves and our time as it does about Hildegard and hers."



SEQUENTIA

JAZZ BLUE NOTES

(Continued from preceding page)

and final versions will be delivered when the new PDs show up on campuses in August. A three-song single—with the album version of "Sign 'O' The Times" and remixes of that track and "Live And Let Die"—already has been delivered to college stations.

"Depending on the success of the record, phase two would be to service triple-A," says Andy Hurwitz, label manager for Knitting Factory Records. "We will also target 20

major cities with straight-ahead jazz stations. But I don't think it's going to be accepted there. We're really looking to break the record outside of the jazz world. Maybe they'll catch on later."

LAST MARSALIS REFERENCE: Drummer Jason Marsalis, at 21 the youngest of the four New Orleans siblings to play jazz, is a featured player on "Twelve's It" (Columbia Jazz), piano-playing pop Ellis Marsalis'

12th album as a leader. The two, joined on separate tracks by alternating bassists Bill Huntington and Roland Guerin, work their way through a groove-solid set that also represents Jason's debut as a producer. Father, son, and Huntington conclude a stint at the Iridium in New York Saturday-Sunday (27-28). Ellis also guests on "Kicks Are For Kids" (Heart Music), the new album from tenor and soprano saxophonist Elias Haslanger.

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.	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	3	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ 3 weeks at No. 1
2	NEW		MXPX TOOTH & NAIL 1118/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
3	2	41	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
4	3	8	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
5	4	5	VARIOUS ARTISTS ROCKETTOWN 1529/WORD	EXODUS
6	12	12	ANDY GRIFFITH SPARROW 1666/CHORDANT	JUST AS I AM
7	7	18	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
8	6	33	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
9	5	14	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
10	10	11	4HIM BENSON 82205/PROVIDENT	OBVIOUS
11	9	25	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
12	8	13	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
13	14	35	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
14	11	5	DELIRIOUS SPARROW 1676/CHORDANT	KING OF FOOLS
15	NEW		THE MARTINS SPRING HILL 5452/CHORDANT	DREAM BIG
16	17	41	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
17	16	40	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
18	15	9	PETRA WORD 9967	GOD FIXATION
19	13	21	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
20	20	93	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
21	18	3	VARIOUS ARTISTS FOREFRONT 5196/CHORDANT	SELTZER 2
22	21	71	RICH MULLINS REUNION 16205/PROVIDENT	SONGS
23	25	13	MAIRE BRENNAN WORD 9965	PERFECT TIME
24	38	36	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
25	23	34	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
26	28	55	THE SUPERTONES BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
27	39	18	BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
28	26	34	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
29	22	25	JENNIFER KNAPP GOTEK 3832/WORD	KANSAS
30	RE-ENTRY		VARIOUS ARTISTS SPRING HILL 0802/CHORDANT	BECAUSE HE LIVES/THE BEST—LOVED SONGS OF BILL & GLORIA GAITHER
31	37	8	VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
32	33	5	VARIOUS ARTISTS SPRING HOUSE 0804/CHORDANT	HAWAIIAN HOMECOMING: THE GAITHER VOCAL BAND AND FRIENDS...FROM MAUI
33	24	16	THE INSYDERZ SQUINT 7035/WORD	THE INSYDERZ PRESENT SKALLELUJA!
34	34	17	DELIRIOUS SPARROW 1622/CHORDANT	CUTTING EDGE
35	30	42	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
36	31	11	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
37	32	16	CRYSTAL LEWIS MYRRH 5041/WORD	GOLD
38	27	69	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
39	35	11	VARIOUS ARTISTS BRENTWOOD 10481/PROVIDENT	THE 1998 DOVE AWARDS NOMINEES
40	36	9	MARGARET BECKER SPARROW 1552/CHORDANT	FALLING FORWARD

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Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★ ★ NO. 1 ★ ★				
1	1	9	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	8 weeks at No. 1 (PAGES OF LIFE) CHAPTERS I & II
2	2	57	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
3	3	13	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
4	4	21	VARIOUS ARTISTS ● VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	6	34	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
6	5	33	KAREN CLARK-SHEARD ISLAND 524397 [RS]	FINALLY KAREN
7	7	35	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY [RS]	STRENGTH
8	8	86	DONNIE MCCLURKIN WARNER ALLIANCE 46297 [RS]	DONNIE MCCLURKIN
9	9	82	SOUNDTRACK▲ ² ARISTA 18951	THE PREACHER'S WIFE
10	12	52	VICKIE WINANS CGI 161279	LIVE IN DETROIT
11	10	11	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
12	13	68	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
13	16	49	THE CANTON SPIRITUALS VERITY 43021 [RS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
14	11	4	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90225/INTERSCOPE	JUST CHURCHIN'
15	17	8	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
16	18	60	SHIRLEY CAESAR WORD 68003/EPIC [RS]	A MIRACLE IN HARLEM
17	19	86	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
18	15	14	DERRICK MILAN AND PETER'S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL	OVER AND OVER
19	14	7	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
20	24	17	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
21	28	58	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
22	25	5	LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
23	20	23	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [RS]	LIVE IN OAKLAND — HOME AGAIN
24	22	58	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [RS]	LIVE IN LONDON AT WEMBLEY
25	29	58	VIRTUE VERITY 43020	VIRTUE
26	27	66	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
27	21	3	WITNESS CGI 161391	LOVE IS AN ACTION WORD
28	34	13	DENIECE WILLIAMS HARMONY 1655	THIS IS MY SONG
29	NEW	▶	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 2	LEANING ON JESUS
30	26	21	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239	GOD'S PROMISE
31	RE-ENTRY	▶	DEITRICK HADDON & UNITY PRAISE TYSCOT 161375/CGI	THIS IS MY STORY
32	23	53	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
33	30	5	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
34	35	57	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
35	32	102	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
36	RE-ENTRY	▶	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
37	31	38	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
38	RE-ENTRY	▶	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
39	40	70	CARLTON PEARSON WARNER ALLIANCE 46354 [RS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
40	38	36	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW

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Artists & Music



by Lisa Collins

TIMELESS: "We definitely did some groundbreaking, and I believe God allowed us to cross into the secular market and start turning heads. What we proved was that gospel artists don't have to sell out to make a dime, while making the music palatable to a broader audience segment. That was a major feat. But with the church labeling us a secular group and the secular market calling us a church group, we really didn't belong anywhere."

Kirk Franklin? God's Property?

No, those are the words of **Walter Hawkins** on the evolution of gospel and his role in it with the success of the 1969 single "Oh Happy Day" by the **Edwin Hawkins Singers**, which sold more than a million copies. But make no mistake about it, Hawkins is not content to be relegated to the status of gospel pioneer, and with the release of "Love Alive V—The 25th Reunion," his debut album on Gospo Centric Records, he is letting the gospel world know that he's not done yet.

"Many people have labeled my music timeless," notes the 49-year-old musician and preacher. "I prefer to see it as relative."

His latest project—a celebration of 25 years of music ministry—is a double-CD set featuring 11 original tunes on one disc and some of his favorite past recordings on the second. Joining him for the reunion piece were **Edwin Hawkins** (his brother), **Lynette Hawkins Stephens** (his sister), **Yvette Flunder**,

Shirley Miller, and **Walter's** former wife, **Tramaine Hawkins**.

"We pulled together people who were a part of the ministry over the last 25 years, and it was just a time of giving thanks to the Lord for the years he kept us alive in the industry," says Walter.

"Love Alive V" is the fifth in a series of live recordings that originated in 1973 on Light Records. The last installment—"Love Alive IV"—was released in 1989. But **Hawkins** has remained active, producing and guesting on some high-profile projects, including three live recording sessions for the **Mississippi Mass Choir** and "Tramaine Live."

Today, he thinks of himself as never losing, always growing, and eager to show the world that he has more to offer than memories. "It's all a progressive thing. I'm in awe of the fact that our ministry was ordained of God and that even through the low points, it never died. This album and those to come will be a reflection of my own evolution, musically and spiritually."

TRIPLE PLAY: Meek Records is in the studio preparing the debut album from its newest act, the **Illinois Unity Mass Choir** (a 100-voice, multiracial, non-denominational community choir), for release at the Gospel Music Workshop's annual session in August. Meek also hopes to showcase the latest project from the **Rev. Clay Evans & the Fellowship Mass Choir** and yet another debut artist, **Jannice White**, who made her mark as lead vocalist on Evans' highly successful "I've Got A Testimony." White's release is aptly titled "I Want To Sing For You."

BRIEFLY: Acts in negotiation for DreamWorks' "Prince Of Egypt" soundtrack include **Shirley Caesar**, **Kirk Franklin**, **Trin-I-Tee 5:7**, **CeCe Winans**, **BeBe Winans**, **Fred Hammond**, **Boys II Men**, **Carmen, dc Talk**, and **Jars Of Clay**. The project is set for release in December.



by Deborah Evans Price

BIG DREAMS COME TRUE: It's a long way from an 800-square-foot cabin in rural Arkansas to winning three consecutive Dove Awards in the Southern gospel album of the year category. However, if there's one thing the **Martins** have learned in the past few years, it's that big dreams do come true. They celebrate that fact on their new Spring Hill Music project, "Dream Big."

June 15 was proclaimed **Martins Day** in their home state of Arkansas. In the midst of festivities, the three siblings—**Joyce Martin McCollough**, **Jonathan Martin**, and **Judy Martin Hess**—

took time out to talk about their new release. "We like the direction we've been heading, especially with the last two albums," **McCullough** says. "Stylistically, we're very comfortable with having our roots in Southern gospel music, but venturing out a little bit into the inspirational market. With the new album, 'Dream Big,' I think it even touches a little into AC. We're thankful we have a record company that lets us do what we want to do."

Though the majority of their fan base is in Southern gospel music, the **Martins** have really stretched the boundaries of the genre. "We've never been traditional Southern gospel," **McCullough** says, and her siblings agree. "We've been influenced by many different

styles," **Martin** says, "and that came out when we began writing more of our music."

The **Martins** developed their unique vocal blend as children growing up in a home without electricity or indoor plumbing. "We began to sing without music growing up because we didn't have a television or radio," **Martin** says. "That helped ground us in the performing aspect—performing as a trio, singing three parts but in one voice."

"That environment nurtured the plan that God had for our lives," **McCullough** says.

The **Martins** recently shot their first video for the album's title cut. "The thing that attracted us about the song 'Dream Big,'" says **Hess**, "is that it was very evangelistic, but in such a different way. [It says] just be encouraged and share your faith, and God has such a big plan for the world for all the lost to come to know him. It's a song for us to encourage believers to do whatever the Lord has placed in their hearts."

The first single, "Come On In," is garnering airplay on Christian radio stations. It's just one of many strong songs on the album. **McCullough** and her husband, **Harrie**, co-wrote several cuts, and for the remaining tunes, the **Martins** culled songs from the Christian industry's top writers, including **Joel Lindsey**, **Pam Thum**, **Jeff Silvey**, **Scott Krippayne**, and **Steve Siler**. "These songs have ministered to us personally," **McCullough** says. "We feel these songs are going to be effective in people's lives, because we've lived them."

Audiences across the country will have the opportunity to hear the new tunes, as the **Martins** embark on the **Dream Big** tour June 26. In addition to headlining their own dates, the **Martins** will also perform at **Bill Gaither's** events, including the special concert he and his wife, **Gloria**, are hosting to honor the **Rev. Billy Graham** Aug. 11 and 12 at the Kennedy Center in Washington, D.C. The **Martins** will also be touring through October with **Greg Long**.

"Dream Big" is being distributed by **Chordant Distribution**.



THE MARTINS

Songwriters & Publishers

ARTISTS & MUSIC

Hall Of Fame Dinner Salutes Songwriters

Some 700 people gathered for the 29th annual Songwriters' Hall of Fame dinner June 10 in New York. The event featured the induction of new songwriters into the Hall, entertainment reflecting their careers, and other award presentations for achievement.



Shown, from left, are show producer Pat Philips of Stratta-Philips Productions, Hall of Fame board member Ervin Drake, Hall of Fame president Bobby Weinstein, Paul Simon (Johnny Mercer Award winner), Hall of Fame board member Lloyd Price, and Hall of Fame inductee Dave Bartholomew.



BMI president/CEO Frances Preston accepts the induction award on behalf of John Williams, who could not be present.



Paul Simon, left, receives his Johnny Mercer Award plaque from Sakithi Kamalo, one of the featured artists on Simon's "Graceland" album.



Berry Gordy Jr., center, holds his Sammy Cahn Lifetime Achievement Award. He was brought to the stage by Valerie Simpson, left, and Nick Ashford, right, who were among Gordy's Motown acts.



Dave Checketts, left, president/CEO of Madison Square Garden, receives the Hall of Fame's Patron of the Arts Award from New York Knicks point guard John Starks.



Bobby Weinstein, left, president of the Hall of Fame, is shown with the evening's hosts, Marilyn McCoo and Billy Davis Jr.



June Robinson, daughter of the late songwriter Larry Stock, receives an induction plaque on her father's behalf.



Maria Cole, widow of Nat "King" Cole, holds plaques honoring the writers of Towering Song Award winner "The Christmas Song," one of Cole's biggest hits. The song was written by Mel Tormé and Robert Wells.



Irwin Z. Robinson, chairman/CEO of Famous Music and a Hall of Fame board member, receives the Abe Olman Publisher Award from ASCAP chairman/CEO Marilyn Bergman.



Composer John Barry, left, receives his induction plaque from music publisher Ivan Mogull.



Shown, from left, Allen Toussaint, Lloyd Price, and Hall of Fame inductee Dave Bartholomew accept an award for inductee Fats Domino, who was unable to attend.



Nancy Sinatra accepts a contribution of \$25,000 to the Frank Sinatra Foundation from the Hall of Fame. The late singer served as chairman of the Hall's board.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejada	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT COUNTRY SINGLES & TRACKS		
IF YOU SEE HIM/IF YOU SEE HER	Tommy Lee James, Jennifer Kimball, Terry McBride	Still Working For The Man/BMI, Songs Of PolyGram Int'l/BMI, EMI Blackwood/BMI, Garden Angel/BMI, Warner-Tamerlane/BMI, Constant Pressure/BMI
HOT R&B SINGLES		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejada	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT RAP SINGLES		
COME WITH ME	Jimmy Page, Robert Plant, John Bonham, Sean "Puffy" Combs, Mark Curry	Flames Of Albion/ASCAP, Warner Chappell/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Remarkable/ASCAP
HOT LATIN TRACKS		
REZO	Carlos Ponce, Freddy Pinero Jr.	Copyright Control

Top 100 Films List Needs Another Musical Or Two; Clive Picks 'Em

A TIP OF THE HAT: Eight classic film musicals are among the 100 best American movies as determined by 1,500 prominent Americans and revealed on a three-hour CBS TV special June 16. Two are justifiably in the top 10—"The Wizard Of Oz" (6) and "Singin' In The Rain" (10). The others are "West Side Story" (41), "Snow White And The Seven Dwarfs" (49), "The Sound Of Music" (55), "An American In Paris" (68), "My Fair Lady" (91), and "Yankee Doodle Dandy" (100).

That's a worthy lineup, but there is one missing that deserves to be included, not just on its own merits but for being representative of the glories of singing/dancing team Fred Astaire and Ginger Rogers.

The film, 1935's "Top Hat," was among the 400 semifinalists. It has the wit, style, Art Deco look, and score (by Irving Berlin) that makes

it an appropriate stand-in for the pair's eight other teamings. And while we're at it, "The Bandwagon" (1953), which also featured Astaire, would also be right at home in a list of 100 wonders from Hollywood.

CLIVE'S PICKS: Arista Records' president has those golden pop ears that have picked up on many a hit. Clive Davis has now chosen, as executive producer, 40 performances from (mostly) original-cast albums, beginning with 1943's "Oklahoma!" A two-CD set, "Ultimate Broadway," is due Tuesday (30). Davis' almost 40 years in the music industry has brought him into close contact with Broadway shows—he has signed them up in both his Columbia and Arista years. For the CD, he's done the liner notes, while musical theater musicologist Miles Krueger has supplied track-by-track background. In a few instances, cast renditions are replaced by versions by Judy Collins, Aretha Franklin, Liza

Minnelli, Michael Crawford, and Elaine Paige.

THE SONGS ARE THEIRS: The past glories of songwriting have been rekindled on two new CDs. In fact, they arrive from the past itself.

"Legends & Songwriters In Concert 1941" is a two-CD set from Original Cast Records. ASCAP apparently sponsored (its then president Gene Buck is the MC) an all-star concert at the Shine Auditorium in Los Angeles for the Greek Relief Fund. Besides the outstanding list of artists—Mary Martin, Tony Martin, Dinah Shore, Bob Hope, Judy Garland, Margaret Whiting, and Eddie Cantor—composers themselves perform, including Albert

Von Tilzer, L. Wolfe Gilbert, Hoagy Carmichael, Arthur Schwartz, Jerome Kern, Mack Gordon, Harry Warren, W.C. Han-

dy, and many others.

Appropriately for George Gershwin's 100th anniversary year, Canadian label North American Classics has produced a two-CD set drawn from a 16-inch acetate recording of a memorial concert at the Hollywood Bowl. It was held after Gershwin's death in 1937 and was originally broadcast by CBS. Gershwin's concert works as well as his songs are presented by the likes of George Jessel, Victor Young, José Iturbi, Otto Klemperer, Gladys Swarthout, Fred Astaire, Al Jolson, Lily Pons, Tod Duncan, Anne Brown, and Oscar Levant, among others.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Inc.

1. Tori Amos, "from the choirgirl hotel."
2. Bob Dylan, "Time Out Of Mind."
3. Tori Amos, "Little Earthquakes."
4. AC/DC, "Bonfire" (guitar tab).
5. Pink Floyd, "The Wall" (guitar tab).



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Sam Ash, Samson Sue Mackie Retailer, Distributor Allege Defamation In Ongoing Case

BY PAUL VERNA

NEW YORK—Music instrument retail chain Sam Ash Music Corp. and manufacturer/distributor Samson Technologies Corp. have filed separate defamation suits against Woodville, Wash.-based console manufacturer Mackie Designs Inc.

Hicksville, N.Y.-based Sam Ash Music and Syosset, N.Y.-based Samson claim that Mackie "engaged in a concerted campaign to defame the reputation, business, and character" of the companies by publishing on the World Wide Web the text of a June 18, 1997, infringement and breach-of-contract suit brought by Mackie against German electronics firm Behringer Spezielle Studio-Technick GmbH, Sam Ash Music, and Samson (Billboard, July 5, 1997).

Mackie—which sought \$327 million in damages in that case—said the defendants had copied Mackie mixers and sold the copied products at substantially lower prices than the originals. Mackie accused the defendants of trademark, copyright, and

patent infringement; unfair competition; and breach of contract in the case, which was filed in U.S. District Court in Seattle.

Major portions of the Mackie suit—including its claims against Sam Ash Music, Sam Ash Music CEO Richard Ash, and Samson CEO Scott Goodman—were dismissed Jan. 30 by U.S. District Judge Barbara Jacobs Rothstein on the grounds of lack of jurisdiction and unreliable evidence. However, some of Mackie's claims against Behringer and Samson are still pending in Seattle, according to the ruling.

Accordingly, Samson's defamation suit against Mackie was filed April 22 in Seattle as a counterclaim to Mackie's infringement suit. By contrast, Sam Ash Music's defamation suit is a new action, filed May 8 in U.S. District Court for the Eastern District of New York.

Among the allegations in the suits brought by both Sam Ash Music and Samson are that Mackie defamed the plaintiffs' reputations by pub-

lishing its complaint on its Web site.

Sam Ash Music's suit, which is worded similarly to Samson's, says, "Mackie, with the intent to injure Sam Ash Music's business, including its reputation and goodwill, maliciously published and publically [sic] disseminated the complaint on the Internet."

Although Sam Ash Music and Samson are separate companies, both are owned by members of the Ash family, according to a Sam Ash Music representative, and Ash is a corporate officer of both firms, according to court documents.

Sam Ash Music—which has been in the retail business since 1924 and operates 17 stores in seven states—further charges that publication of the infringement lawsuit has "caused Sam Ash Music's suppliers and others to believe that Sam Ash Music manufactures and sells infringing products or illegally copies other manufacturers' products."

Sam Ash Music is seeking \$38.5 million in damages in its case. Samson—which manufactures its own line of equipment and distributes the Hartke, Behringer, and Zoom brands—is seeking \$10 million.

In a statement, Ash says, "We will



Voices In The Studio. Elektra Recording artist Nanci Griffith, left, and co-producer Jim Rooney, center, worked at Jack's Tracks Studio in Nashville on her latest project, titled "Other Voices, Too (A Trip Back To Bountiful)." She was joined on the album by guest vocalist Lyle Lovett, right.

not tolerate Mackie's attempts to harm the outstanding reputation our company has earned over 75 years in this business."

In a separate statement, Goodman says, "Mackie's only motives for perpetuating false information are to confuse people and damage our business. We will not allow Mackie to continue with tactics that not only hurt our good name but are unfair to our customers."

Representatives from Mackie declined to comment on the Sam Ash, Samson, and Behringer law-

suits. However, in a statement issued April 27 in response to Samson's defamation suit, Mackie COO Roy Wemyss said, "Mackie's case against Samson, Behringer GmbH, and others remains intact and ongoing, and the filing of such a countersuit was not unexpected. Mackie's claim was well-researched and supported, and we believe the allegations are justified. Rather than commenting upon each procedural matter undertaken in the lawsuit as it occurs, Mackie prefers to let the ultimate outcome of the litigation speak for itself."

newsline...

NOEL STOOKEY—aka Paul of Peter, Paul & Mary—and producer/studio owner John Dyer have contributed their expertise to the construction and installation of a state-of-the-art recording studio at Minsky Recital Hall at the University of Maine in Orono. Stookey, a humanitarian also known for his expertise in multimedia technology, participated in a fundraising effort to support the new installation. Dyer, a producer/engineer who operates Unintentional Music in nearby Blue Hill, oversaw the 16-track digital facility's equipment purchases, installation, and operation. The project was launched with a \$15,000 donation by alumnus Beau Rendez and a matching donation by her employer, Amoco Corp.

NASHVILLE ASSN. OF PROFESSIONAL RECORDING SERVICES (NAPRS) chairman of the board Cathy White addressed a panel of independent-label owners and other industry executives at the May 13-17 Assn. for Independent Music (formerly the National Assn. of Independent Record Distributors and Manufacturers) Convention in Denver. White, who is studio manager at Music Mill, promoted Nashville's thriving studio community to indie entrepreneurs. In other NAPRS activity, the association has invited Los Angeles-based music production coordinator Audrey LaRoche to Nashville in an effort to raise Nashville's profile in the music-for-film arena. Additionally, NAPRS sponsored one of 18 holes in the May 29 Audio Masters Gold Tournament in Nashville, which was sponsored by Quantegy; all proceeds from the event are slated to go toward the Audio Engineering Society Nashville Section Engineers Relief Fund, to assist self-employed recording engineers in need.

M2 ENGINEERING of Stockholm has acquired the assets of Gauss Inc. of Sun Valley, Calif., from Telex Communications of Minneapolis in a cash transaction, according to a Gauss statement. Gauss, a leader in the manufacture of high-speed tape duplicating equipment, will be renamed Gauss-M2 Corp. and will continue to build the Gauss and Electro Sound duplicating systems in its Sun Valley manufacturing facility. In addition, Gauss will manufacture and market M2's SQ1—an integrated machine that buffers, metalizes, spincoats, cures, inspects, and stacks CDs, DVDs, and CD-ROMs—as well as future DVD and CD-R manufacturing systems.

M2 Engineering co-founder and managing partner Carl Langenskiold says Gauss-M2 president Jim Williams will guide the new company's Americas effort by establishing manufacturing, sales, distribution, and service of its products in the U.S., Canada, Mexico, and Central and South America.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 27, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	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)	IF YOU SEE HIM/ IF YOU SEE HER Reba/Brooks & Dunn/ T. Brown, T. Dubois (MCA Nashville/Arista Nashville)	I LIE IN THE BED I MAKE Brother Cane/ Kelly Gray, Brother Cane (Virgin)	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	STARSTRUCK (Nashville, TN) Kevin Beamish	LONDON BRIDGE (Seattle, WA) Kelly Gray, Jon Plum	SEEDY UNDERBELLY (Minneapolis, MN) Nick Launay
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimition	SSL 9000J/Custom SSL 8000G + Ultimition	SSL 9000J with Ultimition	Neve 8068	API Legacy
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Studer 827/Sony 3348	Studer 800HI	Studer A827
MASTER TAPE	Quantegy 467	Quantegy 467	Quantegy 499/Sony 467	Quantegy 499	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	STARSTRUCK (Nashville, TN) Kevin Beamish	LONDON BRIDGE (Seattle, WA) Kelly Gray, Jon Plum	MIX THIS! (Los Angeles, CA) Bob Clearmountain
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 9000J	Neve 8068	SSL 4000G+ w/ultimition
RECORDER(S)	Studer 827	Studer 827	Studer A80RC	Studer 800II	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 467
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	OASIS Eddy Schreyer, Gene Grimaldi	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	WEA	WEA	UNI/BMG	EMI-LTD	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.

Caliente Enters Latin Music Arena

CALOR CUBANO: New York-based entertainment firm Caliente Entertainment has jumped into the Latino music biz with the signings of three Cuban acts to its recording affiliate, Havana Caliente: famed singer Adalberto Alvarez, noted singer/songwriter Pedro Luis Ferrer, and highly regarded female vocal quartet Miah.

Caliente president María Zenoz says that product from the new signees most likely will come out in the first quarter of 1999.

Havana Caliente has also signed Barbarito Torres, a well-known virtuoso of the *laúd*, a stringed instrument resembling the violin that is native to Cuba, and esteemed *tres* player Pan-chito Amat Torres and Amat are spearheading a disc of acoustic traditional Cuban music that is scheduled to be dropped in October.

In addition, Caliente's publishing arm, Caliente Music Works, has inked representation deals for outside of Cuba with Ferrer, Orquesta Aragón, Rafael Lay, and Remberto.

REMEMBERING ROBERTO: On July 14, RykoLatino, Rykodisc's recently minted Latino imprint, is dropping "Roberto Clemente: Un Tributo Musical." Produced by Larry Harlow, the tribute disc to the baseball giant



by John Lannert

sports appearances by salsa notables Andy Montañez, Ismael Miranda, Tito Allen, Lefty Pérez, and members of Grupo Manía.

Also participating on the album are Clemente's sons—Roberto Jr. and Luis—along with a top-shelf cast of baseball players, including Dennis Martínez, Javier López, Sandy Alomar Jr., and Tony Pérez.

Part of the proceeds from sales of the album will go to La Ciudad Deportiva, a not-for-profit sporting camp for disadvantaged kids, and the Roberto Clemente Foundation.

GETTING CAUGHT UP: Alicia Cazorla has been named director of Mexican trade group Amprofon. She was a consultant with the Mexican government.

Writer/producer Rudy Pérez, who after a long absence returned to Billboard's charts in a big way with Cristian's 1997 album, "Lo Mejor De Mí," has signed an exclusive worldwide publishing deal with MCA Music

Publishing. In July, Pérez is helping the forthcoming pop/dance disc by WEA Latina's Olga Tañón, which is due later this year.

University of Mexico Press has just published "Land Of A Thousand Dances," which chronicles the history of Chicano rock'n'roll in Southern California. Chicano rock archivist David Reyes and writer Tom Waldman authored the book. Call 800-249-7737 for more info.

The third annual CD Expo trade fair is slated to take place July 21-26 at Riocentro in Jacarepaguá, Brazil, near Rio de Janeiro. Artur Repsold, managing director of trade fair orga-

(Continued on next page)

LATIN TRACKS A-Z

- | | |
|----|---|
| 12 | TITLE (Publisher - Licensing Org.) Sheet Music Dist. |
| 12 | A PESAR DE TODOS (Sony Discos, ASCAP) |
| 9 | ALIVIA ME (EMI April, ASCAP) |
| 26 | AMIGA MIA (Copyright Control) |
| 7 | ASI FUE (BMG, ASCAP) |
| 38 | BANDOLERA (EMD, ASCAP) |
| 36 | BOTELLA ENVENENADA (Marfre, BMI) |
| 8 | CLARIDAD (Copyright Control) |
| 6 | COMO DUELE (Caribbean Waves, ASCAP/Viorit, ASCAP) |
| 21 | COMO UN NINO CELOSO (Samalea Songs, ASCAP) |
| 14 | CORAZON PROHIBIDO (HEAVEN'S WHAT I FEEL) (FIPP, BMI) |
| 17 | DESDE QUE TE AMO (Mas Flamingo, BMI) |
| 19 | DIME QUE NO (Arjona Musical, ASCAP/Sony Music, ASCAP) |
| 33 | EL FRIO DE TU ADIOS (Casa Editora Yaidelice, ASCAP) |
| 37 | EN EL MUELLE DE SAN BLAS (Yelapa Songs, ASCAP) |
| 28 | ERES MI DROGA (Copyright Control) |
| 18 | HUELE A PELIGRO (Manzamusac, SACM) |
| 13 | LA COPA DE LA VIDA (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Musica Calaca, SGAE/Music Corp. Of America, BMI/TF, BMI) |
| 39 | LA QUIERO A MORIR (Karen, ASCAP) |
| 29 | LLORAN LAS ROSAS (MCA, ASCAP) |
| 34 | ME HACES FALTA TU (Edimonsa, ASCAP) |
| 16 | NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP) |
| 23 | NO SE OLVIDAR (FIPP, BMI) |
| 35 | PAZ EN ESTE AMOR (Warner/Chappell Mexico S.A./Sony Discos, ASCAP/BMG Edimsa) |
| 5 | POR MUJERES COMO TU (Vander, ASCAP) |
| 27 | POR QUE TE CONOCI (Editora Anna Musical, SESAC) |
| 22 | QUE CHULADA DE MUJER (Peermusic, BMI) |
| 40 | QUIERO VOLAR CONTIGO (TN Ediciones, BMI) |
| 24 | QUIERO VOLVER (Ernesto Musical) |
| 1 | REZO (FIPP, BMI) |
| 25 | ROBAME UN BESO (Copyright Control) |
| 11 | SABOR A MI (Peer Int'l., BMI) |
| 4 | SE ME ROMPE EL ALMA (Giffan, BMI/Nelia, BMI) |
| 32 | SENTIMIENTOS (Copyright Control) |
| 20 | SI TU SUPIERAS (FIPP, BMI) |
| 3 | SUAVEMENTE (Sony/ATV, BMI) |
| 31 | TE QUIERO TANTO, TANTO (Copyright Control) |
| 30 | TE SEGUIRE (Mafiola, ASCAP) |
| 15 | TU OPORTUNIDAD (Warner/Chappell/Huina) |
| 10 | VUELVE (Sony Discos, ASCAP) |
| 2 | YO NACI PARA AMARTE (FIPP, BMI) |

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	4	4	CARLOS PONCE EMI LATIN	*** No. 1 *** REZO 2 weeks at No. 1 F.PINERO JR. (C.PONCE, F.PINERO JR.)
2	3	10	5	ALEJANDRO FERNANDEZ SONY DISCOS	*** GREATEST GAINER *** YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
3	2	1	11	ELVIS CRESPO SONY DISCOS	SUAVEMENTE R.CORA, E.CRESPO, L.A. CRUZ (E.CRESPO)
4	4	3	6	VICTOR MANUELLE SONY DISCOS	SE ME ROMPE EL ALMA R.SANCHEZ, V.MANUELLE (G.FRANCISCO)
5	17	11	12	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUIAR (FATO)
6	5	13	9	MANNY MANUEL MERENGAZO/RMM	COMO DUELE R.ORLANDO, R.VAZQUEZ, W.DRULLARD (R.VAZQUEZ)
7	10	9	24	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
8	15	27	3	EL REENCUENTRO FONOVISIA	CLARIDAD R.REYES (H.TOZZI)
9	11	—	2	SERVANDO Y FLORENTINO WEA LATINA	ALIVIA ME S.GEORGE, A.SALAS (R.MONTANER)
10	22	12	21	RICKY MARTIN SONY DISCOS	VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
11	13	17	6	LUIS MIGUEL WEA LATINA	SABOR A MI L.MIGUEL, B.SILVETTI (A.CARRILLO)
12	9	20	35	ANA GABRIEL SONY DISCOS	A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
13	21	19	15	RICKY MARTIN SONY DISCOS	LA COPA DE LA VIDA R.ROSA, D.CHILD, K.C.PORTER (D.CHILD, R.ROSA, L.GOMEZ, ESCOLAR, C.PORTER)
14	6	2	7	GLORIA ESTEFAN EPIC/SONY DISCOS	CORAZON PROHIBIDO E.ESTEFAN JR., T.MORAN (K.SANTANDER, G.ESTEFAN)
15	18	18	5	GRUPO LIMITE ROOVEN/POLYGRAM LATIN	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
16	7	6	9	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO, PENA, M.ANTHONY, J.LUGO (F.ARIAS)
17	25	—	2	LOS TUCANES DE TIJUANA EMI LATIN	DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA)
18	12	5	9	MYRIAM HERNANDEZ SONY DISCOS	HUELE A PELIGRO H.GATICA, M.HERNANDEZ (A.MANZANERO)
19	16	26	3	RICARDO ARJONA SONY DISCOS	DIME QUE NO R.ARJONA (R.ARJONA)
20	19	14	42	ALEJANDRO FERNANDEZ SONY DISCOS	SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
21	27	—	3	TITO NIEVES RMM	COMO UN NINO CELOSO R.GONZALEZ, L.GARCIA (R.MONCLOVA)
22	33	24	7	EZEQUIEL PENA FONOVISIA	QUE CHULADA DE MUJER E.PENA (M.ALCARAZ, P.MARTINEZ, J.GUIZAR)
23	8	8	20	ALEJANDRO FERNANDEZ SONY DISCOS	NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
24	31	30	4	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E.SOLANO (E.SOLANO)
25	30	32	4	GRACIELA BELTRAN EMI LATIN	ROBAME UN BESO J.SEBASTIAN (J.SEBASTIAN)
26	14	7	10	ALEJANDRO SANZ WEA LATINA	AMIGA MIA E.RUFFINENGO, M.A.ARENAS (A.SANZ)
27	28	15	19	LOS TEMERARIOS FONOVISIA	POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
28	24	21	16	INTOCABLE EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
29	23	22	13	CRISTIAN ARIOLA/BMG LATIN	LLORAN LAS ROSAS R.PEREZ (A.MATHEUS)
30	26	36	7	LOS PALOMINOS SONY DISCOS	TE SEGUIRE M.LICHTENBERGER JR. (E.R.RAMIREZ)
31	NEW	1	1	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M.MENDEZ GUIJU (M.MENDEZ GUIJU)
32	40	34	23	GRUPO LIMITE ROOVEN/POLYGRAM LATIN	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
33	35	23	19	OLGA TANON WEA LATINA	EL FRIO DE TU ADIOS O.TANON (Y.MONROZEAU)
34	RE-ENTRY	14	14	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
35	NEW	1	1	ANA GABRIEL SONY DISCOS	PAZ EN ESTE AMOR A.GABRIEL (A.GABRIEL, E.MELLO, RAHEL)
36	NEW	1	1	LOS TEMERARIOS FONOVISIA	BOTELLA ENVENENADA A.ANGEL ALBA (C.REYNA)
37	34	—	4	MANA WEA LATINA	EN EL MUELLE DE SAN BLAS FHER & ALEX (FHER & ALEX)
38	29	25	6	KARIS EMD	BANDOLERA E.MONTANEZ, R.CORA (E.CRESPO)
39	RE-ENTRY	13	13	DLG SONY DISCOS	LA QUIERO A MORIR S.GEORGE (J.GABRIEL)
40	38	—	7	LOS TIGRES DEL NORTE FONOVISIA	QUIERO VOLAR CONTIGO LOS TIGRES DEL NORTE (J.ARMENTA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
17 STATIONS	15 STATIONS	69 STATIONS
1 CARLOS PONCE EMI LATIN REZO	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 GRUPO LIMITE ROOVEN/POLYGRAM LATIN TU OPORTUNIDAD
2 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI...	2 VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL...	2 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO...
3 EL REENCUENTRO FONOVISA CLARIDAD	3 MANNY MANUEL MERENGAZO/RMM COMO DUELE	3 LOS TUCANES DE TIJUANA EMI LATIN DESDE QUE TE...
4 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE	4 SERVANDO Y FLORENTINO WEA LATINA ALIVIA ME	4 EZEQUIEL PENA FONOVISA QUE CHULADA DE MUJER
5 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	5 MARC ANTHONY RMM NO ME CONOCES	5 BANDA MAGUEY RCA/BMG LATIN QUIERO VOLVER
6 GLORIA ESTEFAN EPIC/SONY DISCOS CORAZON PROHIBIDO	6 TITO NIEVES RMM COMO UN NINO CELOSO	6 BANDA ARKANGEL R-15 LUNA/FONOVISIA VOY A...
7 MYRIAM HERNANDEZ SONY DISCOS HUELE A PELIGRO	7 CARLOS PONCE EMI LATIN REZO	7 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI...
8 RICARDO ARJONA SONY DISCOS DIME QUE NO	8 EL REENCUENTRO FONOVISA CLARIDAD	8 INTOCABLE EMI LATIN ERES MI DROGA
9 LUIS MIGUEL WEA LATINA SABOR A MI	9 RICARDO ARJONA SONY DISCOS DIME QUE NO	9 LOS PALOMINOS SONY DISCOS TE SEGUIRE
10 VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL...	10 OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	10 GRACIELA BELTRAN EMI LATIN ROBAME UN BESO
11 RICKY MARTIN SONY DISCOS VUELVE	11 KARIS EMD BANDOLERA	11 LOS TEMERARIOS FONOVISA POR QUE TE CONOCI
12 ANA GABRIEL SONY DISCOS A PESAR DE TODOS	12 GLORIA ESTEFAN EPIC/SONY DISCOS CORAZON...	12 GRUPO LIMITE ROOVEN/POLYGRAM LATIN SENTIMIENTOS
13 ALEJANDRO SANZ WEA LATINA AMIGA MIA	13 DLG SONY DISCOS LA QUIERO A MORIR	13 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
14 ELVIS CRESPO SONY DISCOS SUAVEMENTE	14 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI...	14 ANA GABRIEL SONY DISCOS PAZ EN ESTE AMOR
15 ONDA VASELINA SONY DISCOS TE QUIERO TANTO...	15 DEIFICOS ROOVEN/POLYGRAM LATIN LLORA	15 LOS TEMERARIOS FONOVISA BOTELLA ENVENENADA

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 Gainers 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

NOTAS

(Continued from preceding page)

nizer Fagga Eventos, estimates that 220 companies will participate with product exhibits and showcases at the 216,000-square-foot facility. Repsold expects the fair will generate approximately \$5 million in revenue, about the same as in 1997. A new feature of CD Expo this year will be Show Business Show, a pavilion wing dedicated to exhibits and booths of concert promoters and artist managers. Coinciding with the trade fair is the third annual CD CONF, a series of industry panels scheduled for July 22-23 at Riocentro.

KBSO-FM Corpus Christi, Texas, has switched from Latin pop to classic rock. The station no longer is a Billboard reporter. Also, WCAA-FM is the latest Latino outlet to debut in *mucho*-underserved New York. The GM of the Hefel-owned tropical station known as Caliente 105.9 is David Martínez; the PD is Tony Luna.

STATESIDE BRIEFS: Luis Miguel's "Romances" has been certified platinum by the Recording Industry Assn. of America. Each of the Mexican superstar's three "romance" albums has

earned a platinum certification. Get-well wishes to Mercury/PolyGram Latino singer Chris Durán, who is currently at his Miami home recovering from injuries suffered in a car accident that took place June 17 in Santiago, Chile. His debut single, "Te Perdí," is a top 20 hit on Hot Latin Tracks.

In a bid to rejuvenate her musical career, Venezuelan actress Karina has signed with Caíman Records. Her label premiere, to be produced by Rodolfo Castillo, is due in late July.

Sony Discos has just dropped Francisco Paz's label debut, "Andrea." Paz is the co-host of Univision program "Onda Max."

Due Tuesday (30) in Brazil on Sony is "Siderado," the latest set by reggae/pop superstar group Skank. The album contains a Spanish-language version of the disc's hit leadoff single, "Resposta."

Maná's five-month Latin America/U.S./Spain tour starts on Thursday (2) in Tegucigalpa, Honduras. The superstar rock group from Mexico recently became the first Latino act signed by prominent booking firm Creative Artists Agency.

The deal calls for the agency to represent Maná in the U.S., Canada, Japan, and China.

El Reencuentro is slated to launch its 17-date Latin American tour July 16 in Quito, Ecuador. Among the Fonovisa group's 11 U.S. shows are three performances Aug. 14-16 at New York's Radio City Music Hall. The act is slated to appear Thursday (2) on "Live With Regis & Kathie Lee."

CHART NOTES, RETAIL: For the second week in a row, Ricky Martin's "Vuelve" and Elvis Crespo's "Suavemente" (both Sony Discos) are Nos. 1-2, respectively, on The Billboard Latin 50.

There is no change on the genre charts, as "Vuelve" stays at No. 1 on the pop genre chart for the 10th straight week, "Suavemente" remains atop the tropical/salsa chart for the fourth successive week, and Selena's "Anthology" (EMI Latin) rings up her 11th consecutive week in the top spot on the regional/Mexican chart.

The Father's Day weekend helped propel sales this issue to 124,000 units, the highest tally since the 107,000 units rung up in the May 23 issue, which contained sales from the other parental holiday weekend—Mother's Day.

Los Angeles' multihued Latino groove/rap group Ozomatli makes an eye-catching debut at No. 7 this issue with its splendid, eponymous disc on Almo Sounds.

CHART NOTES, RADIO: Armed with more than 15 million audience impressions, Carlos Ponce's "Rezo" (EMI Latin) holds tight to No. 1 for the second week running on both Hot Latin Tracks and the pop genre chart.

Elvis Crespo's "Suavemente" retains its top rank on the tropical/salsa chart for the seventh consecutive week, while Grupo Límite's "Tu Oportunidad" (Rodven/PolyGram Latino) rules the regional Mexican chart for the third week in a row.

SALES STATFILE: The Billboard Latin 50: This week: 124,000 units; last week: 104,000 units; this week 1997: 82,000 units.

Pop genre chart: This week: 51,500 units; last week: 44,000 units; this week 1997: 26,000 units.

Tropical/salsa genre chart: This week: 42,000 units; last week: 34,500 units; this week 1997: 12,500 units.

Regional Mexican genre chart: This week: 26,000 units; last week: 21,500 units; this week 1997: 36,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

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	1	19	RICKY MARTIN	SONY DISCOS 82653	VUELVE
2	2	10	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
			★ ★ ★ GREATEST GAINER ★ ★ ★		
3	5	2	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
4	4	39	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
5	3	3	CARLOS PONCE	EMI LATIN 59454	CARLOS PONCE
6	6	7	VICTOR MANUELLE	SONY DISCOS 82717	IRONIAS
			★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
7	NEW		OZOMATLI	ALMO SOUNDS 8043/INTERSCOPE	OZOMATLI
8	10	29	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635	INOLVIDABLE
9	8	39	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
10	11	3	EL REENCUENTRO	FONOVISA 80738	15 ANOS DESPUES...
11	7	11	SELENA	EMI LATIN 94110	ANTHOLOGY
12	9	37	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
13	NEW		INTOCABLE	EMI LATIN 95178	INTOCABLE
14	12	53	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS	SENTIMIENTOS
15	14	4	RICARDO ARJONA	SONY DISCOS 82680	SIN DANOS A TERCEROS
16	15	33	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
17	13	29	ALEJANDRO SANZ	WEA LATINA 20281	MAS
18	16	46	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
19	19	30	GRUPO MANIA	SONY DISCOS 82438	ALTO HONOR
20	22	3	BANDA MAGUEY	RCA 57959/BMG LATIN	LAGRIMAS DE SANGRE
21	17	35	GRUPO LIMITE	RODVEN 539331/POLYGRAM LATINO	SENTIMIENTOS
22	21	20	LOS TEMERARIOS	FONOVISA 0515	COMO TE RECUERDO
23	NEW		LIBERACION	DISA 95436/EMI LATIN	UN REGALO DE AMOR
24	27	13	TITO NIEVES	RMM 82171	DALE CARA A LA VIDA
25	NEW		VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
26	20	8	MANNY MANUEL	MERENGAZO 82222/RMM	ES MI TIEMPO
27	28	41	INDIA	RMM 82157	SOBRE EL FUEGO
28	23	12	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR
29	31	4	VARIOUS ARTISTS	PUTUMAYO 139	AFRO-LATINO
30	24	10	LOS PALOMINOS	SONY DISCOS 82677	TE SEGUIRE
31	30	45	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
32	35	27	LOS TIGRES DEL NORTE	FONOVISA 6072	ASI COMO TU
33	29	34	ANA GABRIEL	SONY DISCOS 82563	CON UN MISMO CORAZON
34	34	4	NEK	WEA LATINA 20927	NEK
35	25	30	LOS TUCANES DE TIJUANA	EMI LATIN 23461	DE FIESTA CON...
36	33	8	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
37	40	27	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
38	26	53	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
39	18	4	MYRIAM HERNANDEZ	SONY DISCOS 82675	TODO EL AMOR
40	32	52	INTOCABLE	EMI LATIN 56694	IV
41	38	28	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
42	37	12	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
43	36	88	GRUPO LIMITE	RODVEN 533302/POLYGRAM LATINO	PARTIENDOME EL ALMA
44	39	38	CRISTIAN ARIOLA	52205/BMG LATIN	LO MEJOR DE MI
45	41	33	EROS RAMAZZOTTI	DDD 53047/BMG LATIN	EROS
46	44	2	VARIOUS ARTISTS	ARIOLA 57917/BMG LATIN	VERANO '98
47	49	2	JARABE EL PALO	EMI LATIN 41762	LA FLACA
48	43	10	DAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES
49	RE-ENTRY		DLG	SONY DISCOS 82340	SWING ON
50	45	4	LA MAFIA	SONY DISCOS 82631	HITS DE COLECCION VOL. 1

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 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	2 INTOCABLE EMI LATIN INTOCABLE
3 CARLOS PONCE EMI LATIN CARLOS PONCE	3 VICTOR MANUELLE SONY DISCOS IRONIAS	3 BANDA MAGUEY RCA/BMG LATIN LAGRIMAS DE SANGRE
4 OZOMATLI ALMO SOUNDS/INTERSCOPE OZOMATLI	4 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	4 GRUPO LIMITE RODVEN/POLYGRAM LATINO SENTIMIENTOS
5 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS INOLVIDABLE	5 CHARLIE ZAA SONOLUX/SONY DISCOS SENTIMIENTOS	5 LOS TEMERARIOS FONOVISA COMO TE RECUERDO
6 EL REENCUENTRO FONOVISA 15 ANOS DESPUES...	6 MARC ANTHONY RMM CONTRA LA CORRIENTE	6 LIBERACION DISA/EMI LATIN UN REGALO DE AMOR
7 MANA WEA LATINA SUENOS LIQUIDOS	7 GRUPO MANIA SONY DISCOS ALTO HONOR	7 LOS ANGELES AZULES DISA/EMI LATIN CONFESIONES DE AMOR
8 RICARDO ARJONA SONY DISCOS SIN DANOS A TERCEROS	8 TITO NIEVES RMM DALE CARA A LA VIDA	8 LOS PALOMINOS SONY DISCOS TE SEGUIRE
9 ALEJANDRO SANZ WEA LATINA MAS	9 MANNY MANUEL MERENGAZO/RMM ES MI TIEMPO	9 LOS TIGRES DEL NORTE FONOVISA ASI COMO TU
10 LUIS MIGUEL WEA LATINA ROMANCES	10 INDIA RMM SOBRE EL FUEGO	10 ANA GABRIEL SONY DISCOS CON UN MISMO CORAZON
11 VARIOUS ARTISTS COLUMBIA/SONY DISCOS LATIN MIX USA	11 VARIOUS ARTISTS PUTUMAYO AFRO-LATINO	11 LOS TUCANES DE TIJUANA EMI LATIN DE FIESTA CON...
12 GIPSY KINGS NONESUCH/ATLANTIC/AG COMPAS	12 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	12 GRUPO BRYNDIS DISA/EMI LATIN 14 SUPER CUMBIAS
13 NEK WEA LATINA NEK	13 AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA	13 SELENA EMI LATIN EXITOS Y RECUERDOS
14 MYRIAM HERNANDEZ SONY DISCOS TODO EL AMOR	14 DLG SONY DISCOS SWING ON	14 INTOCABLE EMI LATIN IV
15 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	15 OLGA TANON WEA LATINA LLEVAME CONTIGO	15 PEPE AGUILAR MUSART/BALBOA CON MARIACHI

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. 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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In an atmosphere of tolerance toward life in general—and sex, drugs and rock 'n' roll in particular—creativity in Amsterdam knows no boundaries. The capital of the Netherlands generates a dynamic music scene in both dance and rock. A contemporary Rembrandt, the Dutch master, could paint a genuinely rosy picture of the city.

Built around a network of canals, Amsterdam hasn't always offered as deep a pool of talent as it does today. In the early '60s, Amsterdam only cautiously shook off its Calvinistic attitude of working hard and "no-nonsense, we're Dutch, please." Inspired by the Beatles' arrival in 1964—the Fab Four floated through the city in a canal boat during a promo trip—Amsterdammers steadily allowed themselves to have more fun. Suddenly, "beat groups" were everywhere, highlighted by the immensely popular garage rockers the Outsiders, probably Holland's most-covered band abroad.

After this energetic beat period, hippies from throughout the world took over Amsterdam completely around 1967. Clubs such as the Paradiso and De Melkweg ("Milky Way") became the in-places to hang out for the young, cool and trendy. Strangely enough, these clubs still haven't lost their grip on youth culture. With the worldwide punk explosion of 1976, they went with the times as well. Suddenly, spiky haircuts overpowered long hair.

Punk rock and subsequently "new wave" finally initiated something like a vintage era for Amsterdam rock music, as classical and jazz had enjoyed in the city for ages. Amsterdam's rock scene pulled in bands and musicians from other parts of the nation. The most prominent rocker to relocate to Amsterdam was Herman Brood. Not exactly a punk, Brood nonetheless embodied the "I-don't-care" zeitgeist of the late '70s.

'DAM PUNK AND DANCE

Until punk's arrival, the Dutch governmental center of The Hague proudly wore the crown as the Beat Capital of the Netherlands, with Amsterdam trailing behind. But punk's

The "Hyperactively Pumping Heart Of The Nation" Pulsates With Rock, Dance, Rap And R&B

BY ROBERT TILLI



Tineke Oosterhuis



Osdorp Posse

emergence was followed by subsequent waves of rock 'n' roll activity in Amsterdam. The mid '80s, for example, spawned the famous Amsterdam School of guitar-driven rockers, spearheaded by the likes of the now-defunct Fatal Flowers and Claw Boys Claw, who are still active.

The next real big bang for music in Amsterdam came when

house music crossed the Atlantic a decade ago. It takes an outsider like American-born Amsterdam resident Maria Jimenez—who doubles as international manager at Byte International and consultant for the annual Amsterdam Dance Event—to explain the dance genre's impact on the city.

"Amsterdam is perfectly situated between the U.K., Germany and Belgium," she observes. "So the musical influences coming in and out of the country are diverse and many. This fact, combined with the youthful, tolerant atmosphere of Amsterdam, makes for a fertile breeding ground for something so creative and energetic as dance music."

The Conamus Organization, which promotes Dutch music at home and abroad, will stage the third edition of the Amsterdam Dance Event (ADE), an international trade fair, in the city Oct. 22 to 24. "We're better focused on the dance market than MIDEM; at

this event, you can easily network with your soul-mates," says event-promotions manager Pieter van Adrichem, who likes to cite the high level of Amsterdam-based DJ's like DJ Dimitri and dance outfit Quazar's main man, Gert van Veen.

DUTCH RAP BIBLE

Two more musical genres originating from the U.S. have landed with a bang in Amsterdam, namely hip-hop and R&B.

Primarily, the Osdorp Posse (Djax Records) has pioneered the Dutch-language variant of rap. Its latest anthology album, "10 Jaar O.P." ("10 Years O.P."), goes with a comprehensive coffee-table book written by main man Def P. This reads like the bible of the Dutch rap scene. In Def P's slipstream, Yukki B (Virgin) has picked up Amsterdam's unique rap-

ping lingo.

And then there's the Dutch R&B scene, both in English and in the mother tongue. Last year, the National Pop Institute (NPI), formerly known as Dutch Rock Foundation, launched the "No Sweat" sampler, which was entirely dedicated to this

Continued on page 44

SUPERSUB

Some might say that Britpop from the Lowlands is a bit of a contradiction. But what if the Dutch band in question is fronted by a full-blooded Belfast kid? Singer Felix McGinn happened to find his musical soulmates in Amsterdam. Supersub's stunning 1997 debut album, "Window Shopping" (Virgin), is a jukebox of pop tunes, highlighted by the tracks "Fool Of The Class" and "Running Too." Bandleader/guitarist J.B. Meyers is a man with sound and vision. He is a key figure in Amsterdam's music scene—with a cameo appearance playing trumpet on the album of fellow citizens the Bartales (Columbia) and production duties for Dutch-language band Trockener Kecks (Polydor) and innovating dance provider Eboman (PIAS). "We're in the middle of recording our second album," Meyers says of Supersub. "And I'm trying to integrate the sample techniques I applied on Eboman's record into our own pop style. Samples are combined with Rickenbacker guitars and Vox amplifiers;

why wouldn't you mix various styles? We're living in the '90s. I'm not a confirmed purist. However, it shouldn't necessarily become a crossover." The band's current album is out in Germany and Japan, with a release pending in Denmark, where the band is slated to play the prestigious Roskilde festival this summer.

EBOMAN

Is it chemical beats, is it big beats? Call it a "very personal" variant of techno. Either way, it's hard to categorize computer whiz kid Eboman (Prime/PIAS/XL for the world), who is simultaneously toying with samples and video images. "For me, all these stylistic elements [come

AMSTERDAM

Local Noise Full-Blooded Britpop, Personalized Techno & Rock-Dance Duets

Billboard correspondent **Robbert Tilli** looks at some of the artists who are currently in the spotlight on the Amsterdam scene.



anticipated debut album keeps on being postponed. Meanwhile, in Japan, both EPs have been re-released, combined as one mini-album (Avex) with the "Sampling Madness" streamer. Long overdue, his debut album, featuring Supersub's J.B. Meyers on guitar, is set to be released this summer.

JUNKIE XL

Having taken its own "alternative nation" at the speed of sound, by selling 20,000 copies of its 1997 debut album, "Saturday Teenage Kick," Junkie XL (Roadrunner) is now ready to take on the world. Album sales have reached 6,000 copies in France and 12,000 in Germany. As soon as the band's creator-in-chief, Tom Holkenborg, walks on stage with his grim looks and his clenched fists raised at the sky, it's like he is evoking rock's satanic forces out of

ultra-modern samplers. Fronted by rapper par-excellence Rudeboy (of Urban Dance Squad, courtesy of Virgin), Junkie XL embodies the electrifying "Big Bang" between rock and dance, which ultimately creates a whole new genre in itself. According to the band's manager Flip van Ommeren, Junkie XL's success at home is triggered by its debut single, "Billy Club" (released in September last year) and its great live reputation. "Junkie XL marry rock with dance crowds and are therefore a genuine crossover," Van Ommeren observes. "Also, they're more than just a project; they perform like a real band, which adds to their visibility on the marketplace." After its live appearance at Austin's SXSW festival in March, the group did a three-week nationwide showcase and promo tour in the U.S. along the key cities, then followed with another U.S. tour last month. ■

together] for Amsterdam, which is a melting pot of musical styles," notes Eboman. "Here, you can find a hip-hop retailer only 10 meters away from a cool techno specialist. You don't have to take the metro like anywhere else in the world. Besides, the relaxed atmosphere of the city is most inspiring." With only two EP's out, "Sampling Madness Pt. 1" and "Pt. 2: Bounce To This," plus a U.K. tour with Prodigy under his belt, Eboman, a.k.a. Jeroen Hoff's, has won an armful of Dutch music awards for his work. Nevertheless, his eagerly

PUMPING HEART OF THE NATION

Continued from page 43

currently booming scene. All artists featured on the album were part of NPI's so-called "Unsigned" project, which is set up to help new talent secure a record deal. Now, a year on, female vocal group Dignity is signed to Virgin Benelux, which marketed and distributed "No Sweat" in the first place, and male quartet Voices In Motion has inked a deal with Polydor.

"R&B is destined to become the next big thing to break in Holland," says Virgin Benelux A&R manager Flip van den Enden, who was quick to recognize the genre's enormous potential. With its large black population, Amsterdam is a natural provider of R&B talent. "Success works like a magnet," Van den Enden says, referring to Virgin's rapidly growing domestic R&B-roster (male vocal group Sat'r'day is the latest addition).

All these R&B-minded youngsters hang out in the Cruise Control studios in the center of Amsterdam, the epicenter of Dutch R&B. Situated practically under the Dam-square in a former shelter, it enjoys a growing reputation in the U.S. R&B-community. Wyclef Jean of the Fugees is on

the long clientele list. Cruise Control owner Rutger Croese, a.k.a. top-notch R&B producer "Rutti," has witnessed a whole scene developing around his studios.



Dignity

DUTCH REPERTOIRE GROWTH

"AmsteR&B" is a very pop-oriented thing. BMG Ariola's soulful pop band Total Touch has already proved the commercial potential of R&B-tinged material with its eponymously titled triple-platinum debut album of 1996, and so has jazzy labelmate Candy Dulfer.

Mainstream pop and rock repertoire in Amsterdam is also still alive

Continued on page 48



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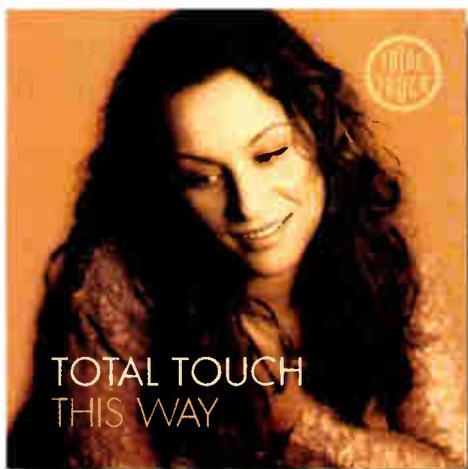


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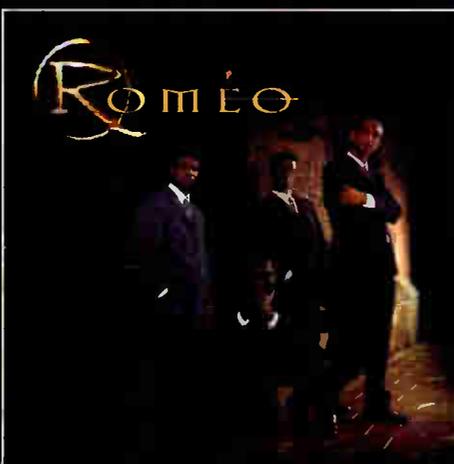


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- The Wall Street Journal



(Includes those in the outlying media center of Hilversum with notable Amsterdam artists)

Albianca Group Benelux, Hoge

Naarderweg 6/A, 1217 AE, Hilversum. Commercial dance; T-Spoon.

Aorta Records, Haarlemmerweg 315, 1051 LG, Amsterdam. Alternative pop-rock; the Perks.

BMG Ariola, Laapersveld 63, 1213 VB, Hilversum. Total Touch (pop/R&B), Candy Dulfer (jazz funk).

Byte International, Hoge Larenweg 277, 1222 RK, Hilversum. Dance. Home of commercial pop-dance providers 2 Unlimited, who sold 20 million records worldwide.

CNR Music, Brinklaan 109, 1404 GA, Bussum. Middle-of-the-road repertoire.

Columbia Nederland, Koninginneweg 34, 1217 LA, Hilversum. The Nits (pop), Mathilde Santing ("chanson").

Dino Music, Minister Hartsenlaan 10, 1217 LS, Hilversum. Rene Froger (pop).

Dureco, Pampuslaan 45, 1382 JM, Weesp. From pop to blues to R&B.

EMI Music Holland, Marathon 11, 1200 AE, Hilversum. Claw Boys Claw (alternative), Andre Hazes (populist), Vogelvrij (R&B), Hans Dulfer (jazz).

Epic Nederland, Achterom 150, 1211 PD, Hilversum. The Sunclub (dance).

Epitaph Europe, Singel 466-468, 1017 AW, Amsterdam. punk.

Excelsior Recordings, Staalstraat 10, 1011 JL, Amsterdam. Specializes in guitar-driven pop; Johan, Daryl Ann, Caesar.

Fonky Fibe Records, Nieuwe Hemweg Hal 7P, 1013 BG, Amsterdam. Dance in the widest sense, from drum'n'bass to chemical beats. Subsidiary Urban Sounds of Amsterdam releases the popular "Bulldog At Night" series, now marketed by PolyGram TV.

ID&T, Produktieweg 107, 1521 NJ, Wormerveer. Gabber, a.k.a., hardcore, the only homegrown music (dance) genre in Holland. Every six

months, a new volume of the popular Thunderdome-series is released.

Klandestine Records, Spinozastraat 13, 1018 HE, Amsterdam. Roots and Americana; Lazy Sunday Dream.

Knitting Factory Records/Shimmy Disc, Bloemgracht 20, 1015 TJ, Amsterdam. Satellite office of New York labels; new music of all sorts.

Konkurrent, De Wittenstraat 100, 1052 BA, Amsterdam. The odd and peculiar; Solex, De Kift. Best-known as a distributor.

Mercury Holland, Catherine van Renneslaan 10, 1217 CX, Hilversum. Dutch-language rockers De Dijk, The Scene.

Mr. Cheng's Quality Tunes, Koggestraat 11, 1012 TA, Amsterdam. Dance. Co-owned by acclaimed producer duo Ferry & Garnefski (of "Dooop" fame). Their hottest current act is the Fanclub.

Outland, Zeedijk 58/A, 1012 AZ, Amsterdam. Dance. Also, a record shop at Zeedijk 22.

Play It Again Sam, Amperestraat 10, 1221 GJ, Hilversum. Alternative rock and dance; Eboman.

Polydor, Mozartlaan 25, 1217 CM, Hilversum. Varied; Ro & Paradise Funk (funk), Trockener Kecks (Dutch-language rock), Voices In Motion (R&B).

Pressure, Larenweg 159, 1221 CL, Hilversum. Label imprint of publisher peer music. Ross Curry (Britpop), Herman & Ik (Dutch-language pop).

Red Bullet, Alexanderlaan 2, 1213 XS, Hilversum. Jedand (alternative rock).

Roadrunner Benelux, Franciscusweg 22/A, 1216 SK, Hilversum. Rock and dance; Junkie XL.

S. M. A. R. T., Middenweg 1, 1200 AK, Hilversum. Sony Music Alternative Repertoire Team: Van Dik Hout (Dutch language rock), Acda & De Munnik (cabaret).

Steamin' Soundworks, Legmeerstraat 47, 1058 NB, Amsterdam. Alternative pop-rock (Spot) and world music.

Universal Music, Bonairelaan 2, 1213 VH, Hilversum.

V2 Records, Amperestraat 10, 1221 GJ, Hilversum.

VIA, Oude Amersfoortseweg 249/D, 1212 AD, Hilversum. Jazz; Michiel Borstlap.

Warner Music Benelux, Olympia 2, 1213 NT, Hilversum. Trio Bier (Dutch-language party band).

Zomba/Rough Trade, Hoeflo 24, 1251 EB, Laren. Raggende Manne (musical absurdity).



Amsterdam Arena, Arena Boulevard 1, 1101 AX, Amsterdam. Capacity: 51,328; soccer stadium. Shows: Michael Jackson, Luciano Pavarotti, Rolling Stones.

Bimhuis, Oudeschans 73-77, 1011KW, Amsterdam. Capacity: 200. Shows: Center for jazz (Han Bennink, Maarten Altena, Willem Breuker, Ray Anderson) and improvised music in general. Frequented by the jazz in-crowd.

Carre, Amstel 115-125, 1018 EM,

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Amsterdam. Capacity: 1,956. Shows: Grand theater, cabaret and sophisticated pop from James Taylor to Lou Reed.

Concertgebouw, Concertgebouwplein 2-6, 1071 LN, Amsterdam. Capacity: 1,440. Shows: classical music (the Riccardo Chailly-conducted Concertgebouw Orkest) and the occasional jazz artist.

Escape, Rembrandtplein 11, 1017 CT, Amsterdam. Capacity: 1,800. One of the hottest dance clubs in town.

iT, Amstelstraat 24, 1017 DA, Amsterdam. Capacity: 1,500. Shows: Most extravagant dance club of the lot. Ultra-cool DJs play for the kinky and trendy folk.

Mazzo, Rozengracht 114, 1016 NH, Amsterdam. Capacity: 500. Shows: Probably the club where dance hit the lowlands for the first time, some 10 years ago.

Melkweg, Lijnbaansgracht 234/A, 1017 PH, Amsterdam. Capacity: two venues under one roof, The Max hall (1,100) and The Old Hall (650).

Shows: On both stages touring bands (Smashing Pumpkins, Propellerheads) from all over the world perform. Many dance nights as well.

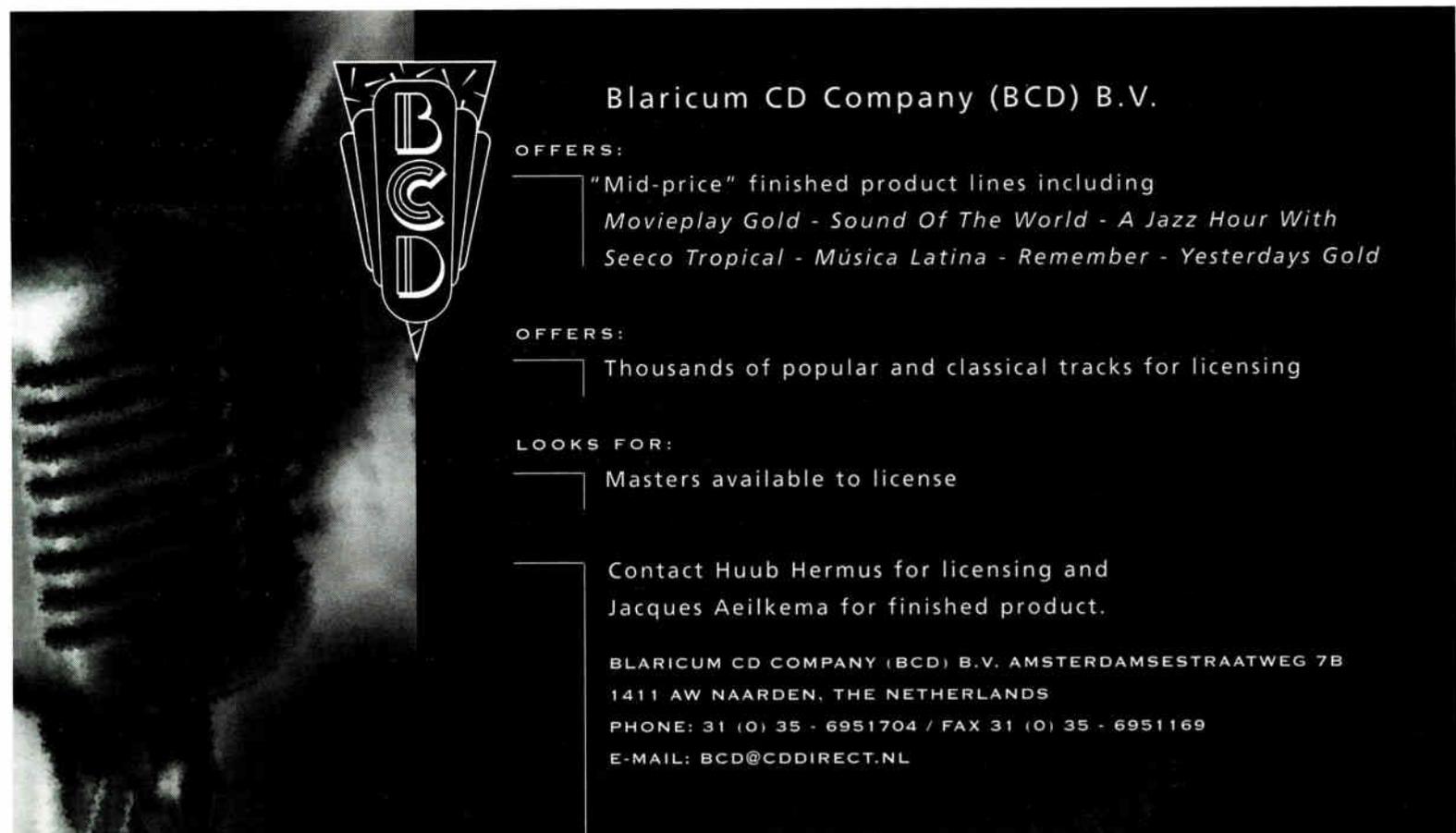
Muziektheater, Waterlooplein 22, 1021 PG, Amsterdam. Capacity: 1,600. Shows: Opera and adult pop; k. d. lang, Neil Young, Marianne Faithfull.

Paradiso, Weteringschans 6-8, 1017 SG, Amsterdam. Capacity: 1,250. Shows: One of the most prestigious stages for bands touring Europe; the Stones staged a club appearance here. Also a platform for dance nights, such as the VIP Club.

Roxy, Singel 465-467, 1012 WP, Amsterdam. Capacity: 600. Shows: Dance club with Europe's best DJs.

Sinners In Heaven, Wagenstraat 3-7, 1017 CZ, Amsterdam. Capacity: 800. Shows: Trendy dance from R&B to garage.

Westergasfabriek, Haarlemmerweg 8-10, 1014 BE, Amsterdam. Capacity: Varies from small crowds to a maximum of 3,000. Shows: An obsolete gas factory which, among others, stages the yearly Drum Rhythm Festival (rock, dance, world) plus many dance raves.



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Artisound, H. J. E.
Wenkenbachweg 81, 1096
AL, Amsterdam. Owned by
Dutch top producers/hit
makers Fluitsma & Van
Thijn. Here they wrote and
recorded hits for the Dolly Dots and
Mai Tai. Recent additions to their
"hitlist" are 4 Fun and Edsilia
Rombley, this year's contender for
Holland at the Eurovision Song
Contest.

**Bolland Company
International,** Huizerweg 13, 1261
AS, Blaricum. Record label with stu-
dio on its premises, owned by
renowned hit-making brothers
Bolland & Bolland. Recent clients
include Wow and B. E. D.

Boventoon, Wibautstraat 214, 1091
GS, Amsterdam. This place used to
be the "home studio" of the National
Rock & Pop Institute (NPI), formerly
known as the Dutch Rock Founda-
tion, which has now relocated. NPI's
"Characters" album, featuring
unsigned singer/songwriters, has
been recorded here.

Bullet Sound, Machineweg 12, 1394
AV, Nederhorst den Berg. Popular
VARA radio, NPS TV and Sony CD
series "2 Meter Sessies" is based here.
Sessions recorded include REM,
Bettie Serveert, Urban Dance Squad,
Jackson Browne, Crowded House.

Cruise Control, St.
Pieterspoortsteeg 21-23, 1012 HM,
Amsterdam. Holland's hot "R&B
Kitchen." Not only local R&B acts
Dignity, Replay and Nasty are among
the clientele, but also such U. S. mas-
ters as Wyclef Jean, Fugees, Nas,
Heavy D, Boyz II Men and Jazzy Jeff
& The Fresh Prince.

SSE (Studio Sound Enterprise),
Rijksweg 1 Muiden, 1398 PN,
Amsterdam. Small but adequate
recording studio. Here the complete
roster of Excelsior Recordings cuts its
albums. Other clients include Lois
Lane, Ro & Paradise Funk and De
Raggende Manne.

Studio 88, Slachthuisplein 63-65,
1221 JD, Hilversum. Legendary
studio which was once known as
Band Stand. Eclectic client list, from
Rosa King to the Scene and Rene
Froger.

Studio Arnold Muhren,
Noordeinde 103-104, 1131 GE,
Volendam. Located in a small fisher-
man's village north of Amsterdam,
local providers of the nationwide
popular "eel sound" such as BZN, the
Cats and Jantje Smit record here,
and so do other national stars like
Total Touch and Marco Borsato.

Studio 150, Lauriersgracht 150/HS,
1016 RV, Amsterdam. Dutch-
language rock bands De Dijk and
Van Dik Hout have cut albums in this
studio in the heart of the city.

Wisseloord, Catherine van
Renneslaan 10, 1217 CX, Hilversum.
This recording studio on the
PolyGram premises is widely regard-
ed as Holland's best-equipped. Apart
from local stars, it has hosted Mick
Jagger, Paul Weller and Def Leppard.

Zeezicht, Kerkweg 3, Spaarnwoude,
2064 KP, Amsterdam. Steadily
becoming one of Holland's most popu-
lar studios. On the client list: Candy
Dulfer, Rowen Heze, Skik, former
Stones bassist Bill Wyman.



Major retailer **Free Record
Shop** has nine locations in
the city, topped off by its
huge Fame shop, which is
almost at **Virgin**
Megastore's doorstep, both
in the Dam area of the city center.
Disc 2000 and **Musicland** both have

Continued on page 18

Anouk

The album

Together Alone

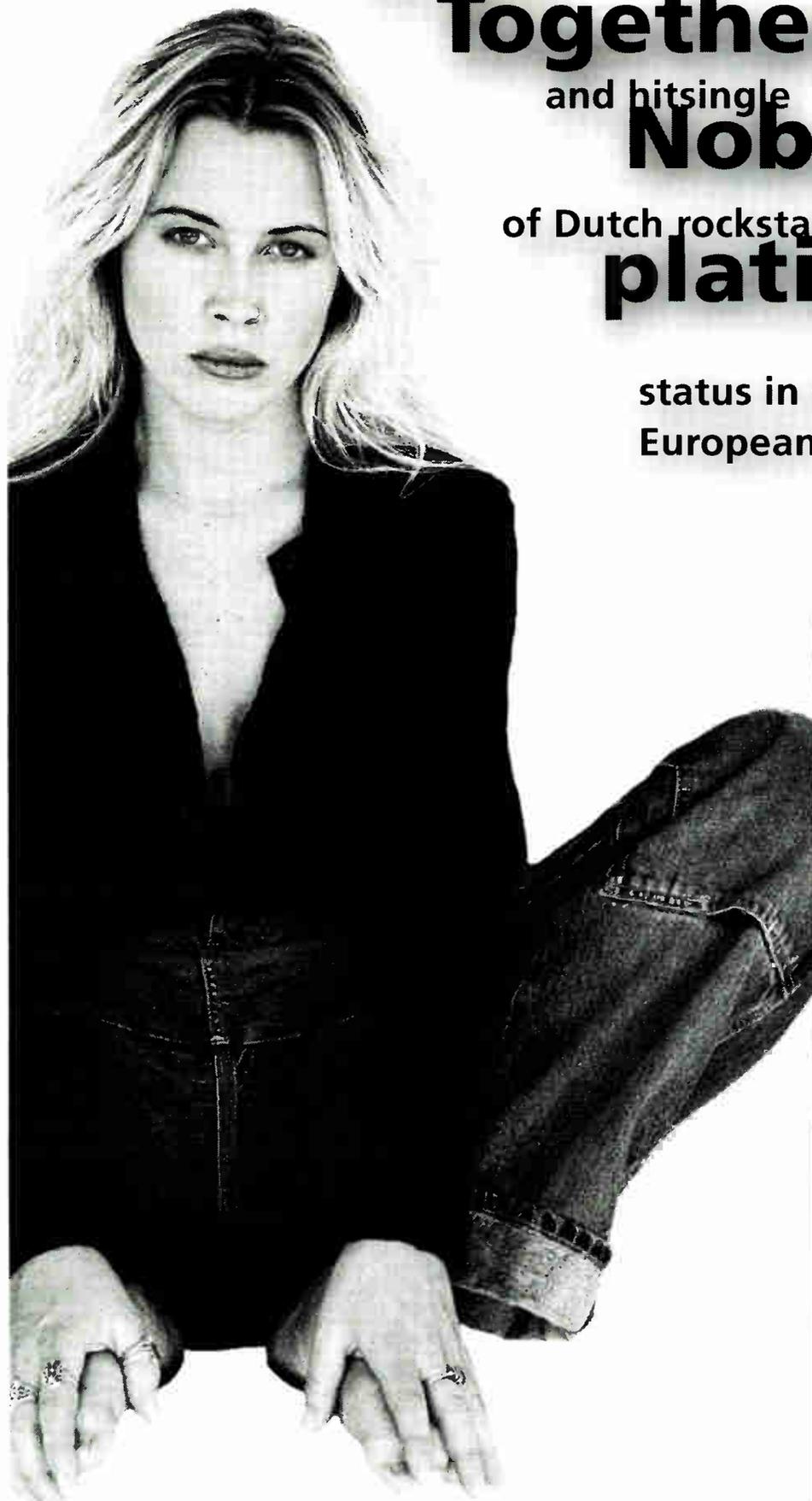
and hitsingle

Nobody's Wife

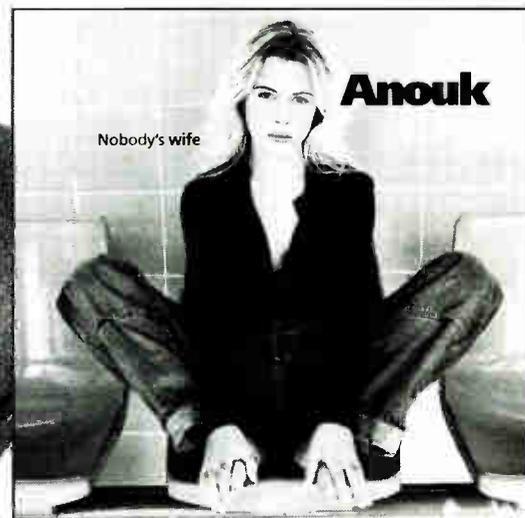
of Dutch rockstar **Anouk** reached

platinum and gold

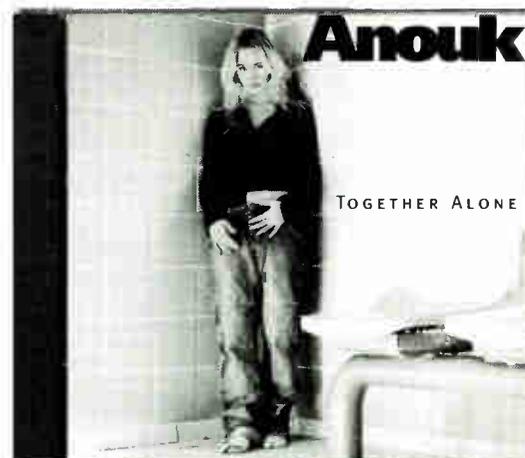
status in several
European countries!



the hitsingle 'Nobody's wife'



the album 'Together Alone'



BMG worldwide

U.S. & Canada Release on **COLUMBIA** Records

AMSTERDAM

VITAL STATISTICS

Continued from page 47

two Amsterdam stores, while dance specialist **Midtown** has just one outlet.

Back Beat Records,

Egelantiersstraat 19, 1015 PV, Amsterdam. If you're a soul man, you shouldn't overlook this specialist shop in the heart of the cosy Jordaan quarter.

Blues Record Centre, Hendrik

Jacobszstraat 12/HS, 1075 PD, Amsterdam. All great blues musicians

who perform in Amsterdam hang around here. Also does mail order.

Boudisque, Haringparkersteeg 10-18, 1012 LR, Amsterdam. A household name among connoisseurs of pop, rock and dance.

Broekmans & Van Poppel, Van Baerlestraat 92-94, 1071 BB, Amsterdam. Located next to the Concertgebouw ("Concert Hall"), this shop offers expertise in classical music.

Concerto, Utrechtsestraat 52-60,

1017 VP, Amsterdam. Grown to almost a "chain of shops" on one street, this largest independent record store in town pretty much covers everything from classical to jazz and indie rock—old, new and second hand (vinyl too).

Forever Changes, Bilderdijkstraat 148/WINK, 1053 LB, Amsterdam.

'60s specialist, second-hand and reissues.

Get Records, Utrechtsestraat 105, 1017 VK, Amsterdam. (Concerto-owned) Independent record store with probably the widest repertoire in non-mainstream pop, ranging from alternative rock to singer/songwriters, Americana and cutting-edge dance.

Jazz Palace, Nieuwezijds Voorburgwal 332, 1012 RW, Amsterdam. Gives exactly what its name promises: all that jazz!

Nieuwe Muziekhandel, Ferdinand Bolstraat 30, 1072 LK, Amsterdam. The elder statesman among Amsterdam's retailers.

Phantasio, 2e Tuindwarsstraat 53, 1015 RX, Amsterdam. This shop is based in the Jordaan-quarter and owned by members of various

Amsterdam bands. A wide variety of styles is available. Featuring a coffee-table listening spot.

RAF, Rijnstraat 142-168, 1079 HP, Amsterdam. The discriminating record-store arm of a stereo and computer-specialist.

Record Palace, Weteringschans 33, 1017 RV, Amsterdam. Located just opposite to the Paradiso venue. For collectors only.

Sound Of The Fifties,

Prinsengracht 669/WKL, 1017 JT, Amsterdam. Elvis would've loved this one. ■

PUMPING HEART OF THE NATION

Continued from page 44

and kicking. With the European unification, the importance of repertoire in Dutch is growing every day. Veteran Dutch-language rockers De Dijk (Mercury), whose name actually means The Dike, and their young "rivals" Van Dik Hout (Columbia), who relocated from the northern town of Den Helder, are the biggest crowd pleasers, selling out every show across the nation. When Warner Music Benelux recently re-entered the domestic talent pool, it first signed Trio Bier, a band successfully operating in this field too.

In the typical "brown cafes" in Amsterdam, especially in neighborhoods such as De Jordaan and De Pijp, you can hear music out of the populist genre as provided by the likes of Andre Hazes (EMI), Johnny Le Maire and Jantje Smit (both on RHB/Mercury). The latter is a teenager who hails from the neighboring fishermen's village of Volendam.

Music publisher peermusic has, meanwhile, added promising band Herman & Ik to its roster, which already included old hands The Scene (Mercury), who have rejuvenated a bit just like Polydor's Trockener Kecks. The Hague-based Van Records backs up Amsterdammer Sander Vos at this end of the market.

The aforementioned '80s "Amsterdam School" has more or less been replaced by the band roster (Johan, Caesar among others) of Excelsior Recordings, one of the few labels actually based in Amsterdam. Most of the Dutch record industry, radio and television outlets are based in the outlying media center of Hilversum. (One apocryphal story says that the housekeeper of one of the founders of Dutch radio didn't want to relocate to Amsterdam, so Hilversum took the whole record and media industry caboodle.)

"But at Excelsior we like to be there where the action is—the bands, printed media, concerts, retail, the lot. And that's in Amsterdam, our cultural capital," comments Excelsior co-owner Ferry Roseboom. "We hate suburbs and we want to cycle to work. Excelsior is a very streetwise label."

Despite the industry's current location in Hilversum, Frank Jansen, editor-in-chief at Dutch trade weekly *Muziek En Beeld*, predicts "The industry will move into Amsterdam within five years." Whether that will be a bold prediction remains to be seen. All the dance DJs and rock musicians are already there anyway.

TOLERANCE AND CREATIVITY

Amsterdam's sex appeal, aided by its liberal nature, make the city the place where many European tours stop. "Amsterdam is Holland to foreigners; that's just the way it is," declares Epic Holland general manager Gerard Rutte. "For the record industry, it is the place for showcases. There's no way around it."

According to NPI project manager Arjen Davids, the key word to Amsterdam's charm is its unprecedented tolerance. "Therefore, it's a gathering point for creative people from all around the world," Davids says. "On the one hand, it has the allure of a metropolis, but on the other hand it still breathes the coziness of a village. It is the hyperactively pumping heart of a nation which, in its 'arrogant modesty,' takes itself for the nerve center of the world." ■

what do all these acts have in common?

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

SNEP Gives More Power To Indies New Structure Means That Majors Can Be Outvoted

BY RÉMI BOUTON

PARIS—French labels' body SNEP is putting more power into the hands of its indie members through a radical overhaul of its structure and voting procedures.

The move, endorsed by the organization's annual general meeting June 18 here, is driven by a desire to make the body more representative of the whole record industry, particularly in light of SNEP's new lobbying activities in the copyright arena (Billboard, June 20).

SNEP's leaders are keen to change its relationship with indie sector body UPFI, which, during the five years of UPFI's existence, has often been competitive even in areas of common concern.

"SNEP doesn't want to be seen as 'Le Club Des Majors' by the authorities or by the press anymore, so we have decided to propose to our members a new structure whereby the balance of power is shifted in the direction of the indie labels and distributors," says SNEP GM Hervé Rony.

To date, SNEP has been controlled by an eight-member board, comprising representatives from the six major labels and two indie members. Further, the SNEP president must be the head of a major label. Though the organization's representative council—the *conseil syndical*—is elected by popular vote at the annual general meeting, it has no real power.

The June 18 annual general meeting approved a proposal by SNEP management that the eight-member board be replaced by a new management council in which majors and indies have an equal number of seats.

In addition, says Rony, indie representatives will be eligible for the pres-

idency.

This new board will have 14 members chosen by two electoral colleges.

The majors' college will elect seven members; the indies' college will pick four representatives from the larger companies in the sector—that is, companies having annual revenue of more than \$1.7 million—and three from the smaller companies. "Thus we will have in the body's framework a perfect balance between majors and indies," states Rony.

Currently, the majors represented on the SNEP board are PolyGram, Sony Music, EMI, Virgin, Warner/EastWest, BMG, and Universal. "But this can change, and if tomorrow we have only six majors we will have only six seats for the indies in order to keep the balance," Rony says.

The new SNEP framework allows only one president and one VP. If one comes from a major, the second will be an indie representative. On that basis, the June 18 meeting re-elected Sony Music France CEO Paul-René Albertini as president of the organi-

zation and elected Louis Bricard, head of indie label Auvidis, as VP.

The 14 new board members are Albertini, Virgin's Emmanuel de Buretel, PolyGram Disques' Pascal Nègre, EMI's Gilbert Ohayon, EastWest's Michael Wijnen (who also represents WEA), Universal's Gérard Woog, and the soon-to-be-appointed CEO of BMG; the indie members are Bricard, XIII Bis Records' Gilles Bressand, V2's Thierry Chassagne, edel Music's Stéphane Girard, Sonodisc's Henri de Bodinat, Musidisc's Jean Grandchamp, and Arion's Manuela Ostrolenk.

Another significant change approved by the general meeting was that, in the future, board decisions will have to be made by a three-quarter majority, meaning that at least 11 members must approve any decisions.

Rony says he accepts that such an arrangement means that board representatives accounting for a combined 50% of the total market could be outvoted. However, he notes, "such is the price of democracy."

Free Chain Buys Finnish Shops

This story was prepared by Antti Isokangas in Helsinki and Robbert Tilli in Amsterdam.

The Netherlands' largest music retail chain, Free Record Shop, has further expanded its Scandinavian operations through the acquisition of two Helsinki-based Fazer Musiikki stores from Warner Music Finland.

Additionally, the company says it expects its Norwegian representation to grow from the current 11 stores to 20 in the next few years.

Currently, the two Fazer shops—which will be renamed Free Record

Shop—have combined yearly revenues of 10 million Dutch guilders (\$5 million).

Eventually, says a Free source, the company plans an increase to about 15 shops across Finland, with projected yearly revenues of 35 million guilders (\$17.5 million).

Free is the first dedicated music and video retail group to enter the Finnish market, where department store chains Antilla and Stockmann are currently music market leaders with shares of 30% and 7%, respectively.

Says Free Record Shop managing (Continued on page 51)



Adoring Acropolis. Virgin Greece chose a fitting backdrop when it presented the Smashing Pumpkins with gold discs for 30,000 sales of "Mellon Collie And The Infinite Sadness" there. Shown in front of the Parthenon at Athens' Acropolis, from left, are Yannis Petridis, Virgin Greece managing director; band members D'Arcy, Billy Corgan, and James Iha; and Stelios Paraskevas, Virgin Greece international promotion manager. On the group's June 9 visit to Athens, it played a sold-out concert at the 7,500-capacity Lycabettus Theatre as part of its tour for its latest album, "Adore," which debuted atop the Greek album charts.

Labels Consolidated As BMG Japan Restructures

BY STEVE McCLURE

TOKYO—The management shake-up at BMG Japan that began with the appointment in March of Osamu Sato to the chairmanship continues.

The latest developments involve a consolidation of labels, with the total number of stand-alone units in the company falling from five to three.

Within that, RCA Ariola's future here is being portrayed as "a domestic label with an identity and a roster."

Kazunaga Nitta, president of the Fun House label, which BMG Japan bought in 1996, takes on the additional responsibility of handling the RCA Ariola division's domestic artists roster. He also was appointed to BMG Japan's board of directors. RCA Ariola's international acts will be

handled by Arista Japan managing director Jack Matsumura.

The company says RCA Ariola managing director Fumimaru Kawashima has left BMG Japan "to pursue other interests."

Shoji Doyama, who has run the Classics

division in BMG's Asia-Pacific region for the past year and a half, has been named BMG Japan head of sales and has taken over that company's Classics division (formerly known as the Media division). Media division managing director Tomoyuki Tashiro has decided to retire but will serve as a consultant to the division over the next several months, the label says. The Classics division will no longer handle video or

(Continued on page 51)



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Israeli Labels Switch Retail Links

BY BARRY CHAMISH

TEL AVIV—A dramatic slowdown in album sales, reportedly about 25% in the last two years, has forced two of Israel's three major labels to revamp their retail tactics and enter into strategic partnerships with chain stores.

Helicon Records has already signed its partnership agreement with nine-store chain Tslil, while Hed Artzi is conducting extended negotiations with Tower Records. Hed Artzi will not comment on the proceedings.

Under such partnerships, which are commonplace here, the record companies get increased marketing advantages through chain store visibility, while in return the stores receive a significantly higher percentage of an album's sales returns.

Both Helicon Records and Hed Artzi had previously been partners in other retail chains: Hed Artzi with IMP and Helicon with Granit. The latter combined the selling of recordings with books and multimedia discs.

According to the business newspaper Globes, it was the collapse of the multimedia side of their business that led to problems for those chains in the past two years. Hed Artzi is now considering closing down its CD-ROM interests altogether. Hed Artzi also runs its own chain of nine music retail stores, called Top Ten, which remains under pressure in the market.

Industry analysts are impressed with the performance of Tslil and consider Helicon's partnership a wise move, but they are far less optimistic about an impending deal between Tower Records and Hed Artzi.

All of Israel's retailers have been shaken by the Picadilly chain, which has introduced high-volume, heavily discounted sales techniques to the market.

While Top Ten could not find a formula to compete, Tslil reacted cleverly to the challenge by creating an elegant sales approach that included an album club with a sophisticated catalog and magazine.

Tower Records, which opened to much publicity and high expectations in 1995, has also failed to stand up to the discount challenge. Of the current national annual sales of some 6 million discs (not counting pirated products), worth \$80 million-\$85 million, Tower Records' chain of four stores accounts for only \$11 million. While not inconsiderable, that is a far cry from the original predictions, which foresaw Tower's U.S. sales system eventually dominating the old-fashioned Israeli industry.

According to music industry analyst Dvora Dovrat, "Tower has lost its place of honor in Israel. Insiders are talking about

its unsuccessful management and its failed sales strategies. They say Tower's strategy of offering the widest selection at the highest prices has cost them the youth market and thus its chances for becoming firmly established."

Not coincidentally, claims Dovrat, "Hed Artzi has been traumatized by its retail ventures and is desperate to find an alternative."

The problems of Hed Artzi, Helicon, and Tower Records are not caused solely by Picadilly's cheaper prices. Israel is in the midst of a recession, which many blame on the lavish borrowing

policies of the previous government. In the past two years, housing prices have dropped by 25%, while unemployment has risen more than 2% to nearly 10% of the population. According to Erez Peri, marketing director of NMC Records, the result has been a drop in album prices by 15% over the past year.

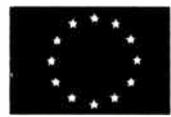
However, Peri insists that NMC will not join Helicon and Hed Artzi in seeking a strategic retail alliance. He insists that his company is holding the line with its own imaginative sales strategies. "It's true, profits are frozen right now," Peri admits. "But they'll come back in a big way in time."

Music Groups' United Front

EU Parliament Lobbied On C'right Protection

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media, and Jeff Clark-Meads.

STRASBOURG, France—Four leading music industry groups have combined their weight to present a common front to European policy-makers on the issue of copyright protection in the digital age.



The display of unity took place June 17, when representatives from the highest level of artists' and authors' bodies, music publishers, and record company groups met with members of the European Parliament's Culture Committee here.

Organizations speaking at the event included artists' body ARTIS, which represents 20,000 European recording acts; pan-European authors' rights body GESAC, the International Confederation of Music Publishers (ICMP), and the International Federation of the Phonographic Industry (IFPI).

The session with the members of the parliament centered on the proposed copyright directive proposed at the end of last year by the European Commission (Billboard, Dec. 20, 1997). Though intended to implement the treaties agreed to by the World Intellectual Property Organization, the draft directive falls significantly short of the level of protection the music industry wants.

"This is a vital piece of legislation that will determine future economic conditions for music in Europe and, more broadly, shape the future of the entire cultural content of Europe's information society," claimed Spanish artist Luis Cobos, president of ARTIS, at the June 17 meeting.

Cobos added that if all four organizations were presenting "a common front," it was because "all our futures are totally dependent on strong copyright protection."

Calling on the politicians to make significant amendments in the European Parliament, Cobos said that the directive proposed by the Commission

is "crucially flawed" and that "it doesn't provide adequate protection for rights holders."

For GESAC president Jean-Loup Tournier, "The music sector is just one part of a vast sector of cultural and creative activities whose prosperity and survival depend on strong copyright protection."

'There are alarmist voices trying to diminish the importance of copyright to the entire fabric of the information society'

Yet, Tournier warned, "there are currently alarmist voices trying to diminish the importance of copyright to the entire fabric of the information society," and he expressed his wish for "a strong copyright directive."

Speaking as ICMP president, Jean Davoust described the new technologies as creating a "borderless global market" offering new opportunities to rights holders and consumers, provided that "effective ideas and rapid solutions can be found to address problems of control over distribution."

Davoust asked lawmakers to "reconfirm the principles of an exclusive right to authorize and protect musical works in the online realm."

Summarizing the requests of the music community, IFPI chairman David Fine outlined three main priorities: outlawing of acts that circumvent anti-copying technology; solving the problem of private copying in the digital age; and creating the narrowest possible range of exceptions from copyright for temporary copying.

This last point is particularly significant in the area of so-called ephemeral copies that are made as information is passed between the nodes of a
(Continued on next page)

newsline...

UNIVERSAL MUSIC GERMANY has signed a worldwide label deal with Booya Music, the company of hit producers Buelent Aris and Toni Catura. The duo, who won the 1997 Echo Award for best production team, have had chart success with productions for the Backstreet Boys, 'N Sync, and A.K.S.W.I.F.T., as well as the platinum-certified Booya artist Nana. The company has collaborated with Universal since June 1997, with recent projects including Pappa Bear's single "Cherish," which charted in 12 countries and has sold in excess of 650,000 units in Germany. Future productions under the deal will feature such acts as Alex Prince Featuring Mazaya, Jonestown, Jan van der Toorn, Pappa Bear, and, as of 1999, Nana. "This agreement represents a major step forward in the development of our local product to meet international standards," says Heinz Canibol, CEO of Universal Music Germany.

WOLFGANG SPAHR

INOIA'S FOREIGN INVESTMENT PROMOTION BOARD (FIPB) has finally cleared EMI's proposal to set up a fully owned subsidiary in the country. The decision will allow EMI to be the second major after Sony to enjoy full ownership here. The nod comes after months of deferment, most recently due to a protest by EMI's former licensee, the Gramophone Co. of India Ltd. (GCI) (Billboard Bulletin, May 20). However, it is understood that the FIPB cleared the proposal after GCI withdrew its objection to the new venture. Sources say that EMI and GCI came to some sort of compromise that led GCI to withdraw its formal letter of protest; they may have worked out a deal for ownership of the HMV brand, which was marketed by GCI during its longstanding affiliation with EMI. GCI's endorsement of the EMI proposal was necessary since EMI holds about 10% of the company and the FIPB, as a rule, asks for clearance from Indian collaborators with subsidiaries of foreign companies.

NYAY BHUSHAN

UNIVERSAL MUSIC TAIWAN has signed veteran Mandarin singing star Tracy Huang to a five-album deal. Huang has 49 albums to her credit, each of which her new company estimates have consistently sold in the range of 200,000 units. Universal is planning an August release for the artist's as-yet-untitled 50th album, to be recorded in Tokyo, London, and Taipei, Taiwan. Universal Music Asia-Pacific senior VP Peter Bond says that Huang will be the "big-name artist" to anchor the company's evolving Chinese-repertoire roster.

GEOFF BURPEE



DALER MEHNDI, a leading exponent of Indian *bhangra* music, has clinched what is said to be the biggest advance in the non-film sector of India's music market. The deal, with his current label, Magnasound (a former Warner licensee), renews his contract for at least three more albums, for a reported 25 million rupees (\$595,000). Mehndi has already delivered three hit albums to Magnasound, including 1994's "Bolo Tara Ra," which has sold more than 1 million units in India, according to the label. Observers say that the largest advance reflects increasing competition ushered in by such new arrivals as Sony Music. In addition to signing Magnasound's Colonial Cousins for an undisclosed figure, Sony has reportedly signed Lucky Ali, an ex-BMG Crescendo artist, for 7.5 million rupees (\$180,000). India's film music sensation A.R. Rahman was also reportedly lured into his first non-film project by Sony for 10 million rupees (\$240,000).

NYAY BHUSHAN

MTV AUSTRALIA is set to expand its subscriber base following an agreement struck by its carrier in the territory, Optus Vision. A deal with regional pay TV operator East Coast Television immediately opens the channel to 10,000 potential subscribers in the regions of Tasmania, Wollongong, and Newcastle. An additional 210,000 subscribers could be gained from Optus' 50/50 joint venture with Austar to operate a satellite service to deliver Austar's full range of channels to Australia's outlying regions over the next six months.

CHRISTIE ELIEZER

BELGIAN LABEL PLAY IT AGAIN SAM INTERNATIONAL and Barcelona, Spain-based distributor so dens have acquired rights in France, Germany, and the Benelux to distribute a four-CD, 54-track compilation based on the SONAR electronic music fair, which took place June 18-20 in Barcelona. The set, which features French DJ Laurent Garnie and U.K. artists Cold Cut and Jeff Mills, among others, is due Monday (29).

WARNER CLASSICS TENOR JOSÉ BURA will headline an Opera Gala July 6 at London's GuildHall. The event, to be hosted by British actor Tom Conti, will benefit breast cancer charity Cancerkin.

LABELS CONSOLIDATED AS BMG JAPAN RESTRUCTURES

(Continued from page 49)

interactive media, as BMG Japan has decided to withdraw from those areas.

In addition, executive VP Katsumi Yamazaki and director of finance Susumu Endow, both board members, are leaving the company. CFO Masao Nomura will take over from Endow.

All of these appointments take effect Tuesday (30).

The departure of Kawashima, Tashiro, Yamazaki, and Endow leaves Sato as the only former JVC executive on the board of directors (BMG Japan's other full-time directors are Nitta, Doyama, Matsumura, and Nomura).

BMG Japan was founded in 1987 as BMG Victor, a 50-50 joint venture with JVC. The company was renamed BMG Japan in 1996 after JVC sold its remaining shares in the label to BMG Entertainment International.

"We effectively had three domestic labels and two international labels," says Michael Smellie, Hong Kong-based senior VP of BMG Entertainment International Asia-Pacific, who is currently serving as the label's acting president following Sato's departure from that post in March (Billboard, April 18). "We now have two domestic labels and one international label. The intention will almost certainly be that RCA as a domestic label will have an identity and a roster. We're not getting rid of it."

Smellie makes no bones about the fact that the label is going through a difficult period. He says he expects sales for the year ending Tuesday (30) to be down 12% from the previous year's 39.3 billion yen (\$343.4 million at the time), which works out to 34.6 billion yen (\$250.2 million at current

exchange rates). Smellie says the company's modest goal for the year beginning Wednesday (1) is to simply match that amount as the overall Japanese music market declines further.

Including Fun House, BMG Japan has a market share of about 6%. The label's product is split about 60/40 between domestic and international repertoire.

Smellie also stresses that there will be more changes at BMG Japan in the months to come.

"This is only the start of what will be an ongoing process," he says of the latest round of management changes at BMG Japan. "All the major record companies in Japan are faced with reorganization to some degree."

"One of the things we clearly have done is to refocus the company on music," Smellie adds. Asked how the search for a new president for BMG Japan is going, Smellie says that when he comes to Japan each week, the first thing he asks at the regular Tuesday morning management meeting is, "So, what's the rumor this week?" On a more serious note, he points out how difficult it is to find suitable candidates for the position.

"Over the next two or three years, the Japanese industry is in for some pretty tough times," Smellie says. "What we're looking for is someone with strong leadership and a sense of vision."

MUSIC GROUPS

(Continued from preceding page)

digital network.

"Amendments to the directive to meet these three priorities are essential to all of us," said Fine. "We want to invest in the information society, but we can only do so if there is a legal environment shaped around the needs of Europe's content creators and not merely around the needs of its infrastructure builders."

"The copyright directive is about Europe's cultural future—its diversity, its availability to the consumer, and its economic value," he concluded.

Music industry lobbying over the Copyright Directive is centered on the four committees now drafting reports that will eventually be presented to the European Parliament. These reports will contain recommendations for amendments on which members of the parliament will vote.

The most influential document, known as the lead report, will be drafted by the Legal Committee. Frances Moore, head of the IFPI's Brussels office, says she feels this committee is receptive to the record industry's arguments for more precise protections.

She notes that, in addition to the points outlined by Fine, the record industry is seeking a right to allow or withhold use of its works over all media. In the draft directive's present form, labels do not have this right in the area of multichannel broadcasting.

BMG's Love Inc. Make Pop Breakthrough

BY LARRY LeBLANC

TORONTO—Love Inc.'s self-titled Vik Recordings debut album, released here June 16, has a strong foundation already laid for it via two charting singles issued well in advance of its release.

"I'm walking proud with this group," says Love Inc. front man Chris "Shep" Sheppard, a producer and Canada's leading dance DJ. The group also features singer Simone Denny and mixer Brad Daymond. Adds Sheppard, "I'm feeling very confident. Almost cocky, because I'm so excited with what's happening with this group."

The album's leadoff single, "Broken Bones," was released to radio Jan. 15. In the June 28 issue of *The Record*, the single was No. 21 on Broadcast Data Systems' Contemporary Hit Radio (CHR) chart. The track's follow-up, "You're A Superstar," was released to dance clubs June 1 and radio June 8, and it debuted at No. 62 in the same issue.

"We didn't have high expectations of what 'Broken Bones' would do at top 40 radio," says Larry Macrae, national promotion VP at BMG Music Canada. "We had serviced [dance radio and clubs] with the 12-inch of 'Broken Bones' on Nov. 17 to stir up consumer awareness. We had the dance stations around Toronto on board, and the track reached No. 1 on the Dance Club Tracks chart [in *The Record*] for eight weeks. Then, on Jan. 15, we serviced [top 40 with] 'Broken Bones,' and it just exploded at that format."

"Shep has tuned much of the album as pop, so Love Inc. can hit a broader stroke," says Scot Turner, PD/music director of top 40 CING Burlington, Ontario.

According to Jim Campbell, VP of international marketing and domestic artist development at BMG Music Canada, Love Inc.'s debut was quickly picked up by BMG affiliates in all major international territories. "There's nothing better than your colleagues coming back to believing you have a hit on your hands," he says.

In July, single and 12-inch versions of "Broken Bones" will be released in Europe and Southeast Asia, with the album following in September. In the U.S., RCA Records will lead off with single and 12-inch versions of "Broken Bones" in August; the album will follow, perhaps as late as January.

In Canada, "Broken Bones" is featured on several TV-advertised compilations, including Polytel's "Much Dance '97," released in November 1997, as well as two Ariola Records compilations put together by Sheppard, "Groove Station 4" and "Club Cutz 101." All of these albums are heating up SoundScan's Top Retail Albums chart. "Groove Station 4," released May 19, is at No. 6 for the week ending June 14, while "Club Cutz 101," released June 2, debuted at No. 39 on the same chart. "Much Dance '97," certified six-times platinum (600,000 units), is at No. 68.

These compilations are being heavily advertised on Canada's national video network MuchMusic, which was

quick to add the Stephen Scott-directed clip of "Broken Bones."

"Chris Sheppard's here every hour, every day," jokes MuchMusic VP/GM Denise Donlon. "We've really embraced Love Inc. in a big way. We put the 'Broken Bones' video into heavy rotation immediately."

Adds Keith Porteous, A&R VP at BMG Music Canada, "Shep's [national] profile and his involvement with



LOVE INC.

our compilations have really helped [launch Love Inc]. He also has a radio show, 'Groove Station,' syndicated on [10 top 40 and dance] stations, so he has built up a lot of strong relationships at radio."

When BMG Music Canada's executives met with Sheppard a year ago, their interests were in snagging him to oversee their in-house compilation series and distributing Sheppard's own compilation series. Sheppard had developed the series with his independent label, Pirate Records & Music, which had licensed its product to Quality Special Products. That licensing arrangement ended with last year's release of "Pirate Radio Sessions, Vol. 6," and Sheppard disbanded the Pirate label.

At the meeting with BMG Music's executives, Sheppard played them Love Inc.'s demos, including early versions of "Broken Bones" and "You're A Superstar." When BMG

agreed to sign Love Inc. in a separate deal, Sheppard says that Porteous strenuously argued that Love Inc.—unlike Sheppard's former group, BKS, which had primarily been a studio project—must be a touring-style act to take further advantage of Sheppard's immense national profile.

An accident last year resulted in a shattered bone in Sheppard's knee and kept him bedridden for several months, but it also gave him time to focus on material for Love Inc. The trio produced and wrote the bulk of the 10-song album (featuring four remixes), with the exception of three tracks co-penned with Vince Degiorgio, director of international A&R at RCA Records in New York.

Sheppard says, "I used the [recovery] time to take piano lessons, and I began to write lyrics. As I watched people drift out of my life and felt alone, I began to come up with concepts for songs like 'Broken Bones.' I called up Simone [the voice on BKS' 1996 'Astroplane' album] and asked if she'd put away her session career to do this."

While BMG Music Canada is now positioning Love Inc. as a pop act, "Broken Bones" first broke ground in the dance field. When "Broken Bones" abruptly broke open at top 40, there was a scramble to complete the album and do a video.

"It wasn't part of our marketing strategy to have 'Broken Bones' peak at No. 8 on the CHR chart without having an album," says Macrae. "We didn't deliver the video of 'Broken Bones' to MuchMusic until April 20, when we already had a top 10 record." The video of "You're A Superstar" is slated to be released Monday (29).

To further boost the album, Love Inc. embarked June 12 on an 11-date national tour dubbed Groove Station Summer of Love Inc.; the tour runs to July 24.

Sheppard Grows With The Times

TORONTO—According to Jamaican-born Chris Sheppard, the move from being a dance-guru DJ to developing the pop-styled group Love Inc. was "an evolutionary process."

"Being a musician started as an evolution from being a disc jockey," he says. "Then [last year] I became a better musician and songwriter, and what I was writing turned into actual songs. Previously, the recordings or remixes I'd done had been club culture—vocal samples and snippets of sounds put together. Love Inc. is quite a different thing."

BMG Music Canada president Lisa Zbitnew says, "Chris has been an icon in the Canadian music industry for years, but until now, people haven't fully recognized how impressive his talent is."

In the mid-'80s Sheppard caused a sizable stir within Toronto's dance scene with his clandestine warehouse parties. Switching to headlining at local dance clubs brought him an even greater profile. In 1985, David Mars-

den, then operations manager at alternative CFNY Toronto, offered Sheppard the chance to create a five-hour show, "Club 102," for the station.

Recalls Marsden, "The station at that time was playing a lot of British new wave bands like Ultravox, Black-mange, Orchestral Manoeuvres In The Dark, New Order, Paul Hardcastle. I thought a Saturday-night dance show would be a great fit for us, and it was."

A fierce champion of techno-house, Sheppard was recruited in 1992 by Quality Special Products to compile a groundbreaking compilation album of international techno, "Chris Sheppard Presents The Techno Trip." So successful was the album that Sheppard went on to develop his own dance-based label, Pirate Records & Music, and the "Dogwhistle" and "Pirate Radio" compilation series. He also launched his own group, BKS, which released three albums before disbanding last year.

LARRY LeBLANC

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/29/98 **GERMANY** (Media Control) 06/23/98 **U.K.** (Chart-Track) 06/22/98 **FRANCE** (SNEP/FOP/Tite-Live) 06/20/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	EVERY LITTLE THING FOREVER YOURS AVEX TRAX
2	1	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY
3	NEW	TUMBLIN' DICE TOMOMI KAHALA WARNER MUSIC JAPAN
4	6	TIMING BLACK BISCUITS BMG JAPAN
5	2	SHINE LUNA SEA UNIVERSAL VICTOR
6	3	EVER FREE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
7	4	DESTINY MY LITTLE LOVER TOYS FACTORY
8	7	SUMMER NIGHT TOWN MORNING MUSUME ZETI-MA
9	5	PINK SPIDER HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
10	14	TSUTSUMIKOMU YONI... MISIA BMG JAPAN
11	11	NATSU NO KAKERA COMING CENTURY AVEX TRAX
12	9	SOUL LOVE GLAY PLATINUM
13	8	YUWAKU GLAY PLATINUM
14	10	ROCKET DIVE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
15	12	ASHITA MOSHI KIMIGA KOWARETEMO WANES B-GRAM
16	16	BEGIN SHOKO KITANO AVEX TRAX
17	NEW	MOU ICHIDO KAORI MOCHIDA TEICHIKU
18	NEW	IRUKA NO NATSU YOSHINO KIMURA PONY CANYON
19	15	HANABI TUBE SONY
20	19	HINO ATARU BASYO MISIA BMG JAPAN
ALBUMS		
1	NEW	SMAP SMAP 012 VIVA AMIGOS! VICTOR
2	1	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS
3	NEW	ULFULS THANK YOU FOR THE MUSIC TOSHIBA-EMI
4	2	RINA CHINEN GROWING SONY
5	3	COCCO KUMUI UTA VICTOR
6	4	SOUNDTRACK TITANIC SONY CLASSICAL
7	NEW	CASCADE 80°60=98 VICTOR
8	7	EVERY LITTLE THING TIME TO DESTINATION AVEX TRAX
9	5	KUROYUME CORKSCREW TOSHIBA-EMI
10	6	SPEED RISE TOYS FACTORY
11	9	MAYO OKAMOTO HELLO TOKUMA JAPAN
12	NEW	HIRORI GO KOKORO NO KAGI SONY
13	NEW	AKINA NAKAMORI SPOON GAUSS ENTERTAINMENT
14	13	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY
15	NEW	RICKY MARTIN VUELVE EPIC SONY
16	12	GLAY REVIEW—THE BEST OF GLAY PLATINUM
17	11	VARIOUS ARTISTS STUDIO GHIBLI SONGS TOKUMA JAPAN
18	NEW	YUJI ODA SHAKE!! MERCURY MUSIC
19	RE	U A AMETORA VICTOR
20	NEW	MAYUMI KOJIMA ADIEU CECILE PONY CANYON

THIS WEEK	LAST WEEK	SINGLES
1	8	THE CUP OF LIFE RICKY MARTIN COLUMBIA
2	1	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC
3	2	STAND BY ME 4 THE CAUSE RCA
4	5	CARNAVAL DE PARIS DARIO G. WE A
5	3	HOW MUCH IS THE FISH? SCOOTER EOEL
6	4	OUT OF THE DARK FALCO EMI
7	6	ALL MY LIFE K-CI & JOJO UNIVERSAL
8	7	HIGH THE LIGHTHOUSE FAMILY POLYDOR
9	16	DIE FLUT WITT & HEPPNER EPIC
10	14	THE BOY IS MINE BRANDY & MONICA EASTWEST
11	NEW	BAILANDO LOONA MOTOR MUSIC
12	12	LAURA NON C'E NEK WE A
13	11	TURN IT UP BUSTA RHYMES EASTWEST
14	10	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS EOEL
15	9	ROCK YOUR BODY MUSIC INSTRUCTOR FUEL/EASTWEST
16	15	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
17	20	GHETTO SUPASTAR PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
18	NEW	SURFIN' USA AARON CARTER EOEL
19	NEW	HAPPY PEOPLE MR. PRESIDENT WE A
20	13	MY HEART WILL GO ON CELINE DION COLUMBIA
ALBUMS		
1	1	DIE AERZTE 13 MOTOR MUSIC
2	2	SIMPLY RED BLUE EASTWEST
3	NEW	ACE OF BASE FLOWERS POLYGRAM
4	6	EROS RAMAZZOTTI EROS ARIOLA
5	3	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI
6	5	SMASHING PUMPKINS ADORE VIRGIN
7	4	MODERN TALKING BACK FOR GOOD ARIOLA
8	8	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
9	7	FURY IN THE SLAUGHTERHOUSE NOWHERE... FAST! SPY
10	13	XAVIER NAIDOO NICHT VON DIESER WELT 3PE/EPIC
11	10	FALCO THE HIT-SINGLES EASTWEST
12	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
13	11	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
14	12	MADONNA RAY OF LIGHT MAVERICK/WEA
15	NEW	SOUNDTRACK BLUES BROTHERS 2000 UNIVERSAL
16	18	BRANDY NEVER SAY NEVER EASTWEST
17	14	NANA FATHER MOTOR MUSIC
18	NEW	HEATHER NOVA SIREN ROUGH TRADE
19	RE	GUANO APES PROUD LIKE A GOD ARIOLA
20	17	ERIC CLAPTON PILGRIM DUCK/WEA

THIS WEEK	LAST WEEK	SINGLES
1	1	THREE LIONS '98 BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC
2	2	FAT LES VINDALOO TURTLENECK/TELSTAR
3	3	C'EST LA VIE B*WITCHED EPIC
4	4	CARNAVAL DE PARIS DARIO G. ETERNAL/WEA
5	NEW	GHETTO SUPASTAR PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE
6	6	GOT THE FEELIN' FIVE RCA
7	7	LIFE DESOREE SONY S2
8	5	HORNY MOUSSE T VS. HOT 'N' JUICY A&M
9	NEW	GO DEEP JANET JACKSON VIRGIN
10	NEW	LOST IN SPACE THE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
11	10	DANCE THE NIGHT AWAY MAVERICKS MCA/UNIVERSAL
12	NEW	LOOKING FOR LOVE KAREN RAMIREZ MANIFESTO
13	12	THE ROCKAFELLER SKANK FATBOY SLIM SKINT
14	9	STRAINED LUTRICIA MCNEAL WILDSTAR
15	13	FEEL IT THE TAMPERER FEATURING MAYA PEPPER
16	NEW	DIVA DANA INTERNATIONAL DANCE POOL/SONY
17	11	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST
18	8	MY ALL MARIAH CAREY COLUMBIA
19	16	KUNG FU FIGHTING BUS STOP FEATURING CARL DOUGLAS ALL AROUND THE WORLD
20	15	UNDER THE BRIDGE ALL SAINTS LONDON
ALBUMS		
1	2	THE CORRS TALK ON CORNERS LAVA/ATLANTIC
2	3	ROD STEWART WHEN WE WERE THE NEW BOYS WARNER BROS.
3	4	SIMPLY RED BLUE EASTWEST
4	1	EMBRACE THE GOOD WILL OUT HUT/VIRGIN
5	NEW	VARIOUS ARTISTS THE BEST SIXTIES SUMMER—EVER VIRGIN/EMI
6	5	VARIOUS ARTISTS BOX HITS '98 VOL. 2 TELSTAR
7	6	BOYZONE WHERE WE BELONG POLYDOR
8	NEW	NEIL FINN TRY WHISTLING THIS PARLOPHONE
9	7	VARIOUS ARTISTS MASSIVE DANCE '98 VOL. 2 POLYGRAM TV
10	14	MAVERICKS TRAMPOLINE MCA/UNIVERSAL
11	19	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 REPRISE
12	13	THE VERVE URBAN HYMNS HUT/VIRGIN
13	8	ALL SAINTS ALL SAINTS LONDON
14	15	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
15	9	SMASHING PUMPKINS ADORE HUT/VIRGIN
16	11	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM
17	16	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
18	17	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA
19	12	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
20	10	MADONNA RAY OF LIGHT MAVERICK/WEA

THIS WEEK	LAST WEEK	SINGLES
1	3	LA TRIBU DE DANA MANAU POLYDOR
2	4	PATA PATA COUMBA RCA/BMG
3	2	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
4	1	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY
5	5	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG
6	NEW	CARNAVALERA DELIRIO HAVANA ISLAND/POLYGRAM
7	9	BYE BYE MENELIK SMALL/SONY
8	6	MY ALL MARIAH CAREY COLUMBIA
9	7	FEEL IT THE TAMPERER FEATURING MAYA SCORPIO/POLYGRAM
10	NEW	RAPUNZEL DANIELA MERCURY TRISTAR/SONY
11	8	LOLA THEO ALLAN EMI
12	10	LA FIESTA PATRICK SEBASTIEN POLYDOR
13	15	BELLE DANIEL LAVOIE & GAROU & FIORI POMME/SONY
14	12	ANGELS ROBBIE WILLIAMS CHRYSALIS/EMI
15	NEW	POURQUOI? SANDY VALENTINO 323 RECORDS/SONY
16	11	LA OLA TOUT LE MONDE SE LEVE JESSY SCORPIO/POLYGRAM
17	NEW	AMOR A LA MEXICANA THALIA VIRGIN
18	NEW	IMMORTALITY THE BEE GEES COLUMBIA/SONY
19	13	NEVER EVER ALL SAINTS BARCLAY/POLYGRAM
20	16	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
ALBUMS		
1	1	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERE/SONY
2	5	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY
3	6	VARIOUS ARTISTS COUPE DU MONDE—L'ALBUM OFFICIEL VERSAILLES/SONY
4	3	PASCAL OBISPO LIVE 98 EPIC
5	2	SMASHING PUMPKINS ADORE OELABEL/VIRGIN
6	4	SHURIK'N OU JE VIS OELABEL/VIRGIN
7	7	SUPREME NTM SUPREME NTM EPIC
8	8	LARA FABIAN PURE POLYDOR
9	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
10	12	SOUNDTRACK TITANIC SONY CLASSICAL
11	19	ANDRE RIEU BAL A VIENNE PHILIPS/POLYGRAM
12	15	FLORENT PAGNY SAVOIR AIMER MERCURY
13	14	MADONNA RAY OF LIGHT MAVERICK/WEA
14	18	SOUNDTRACK PULP FICTION MCA/UNIVERSAL
15	13	THE VERVE URBAN HYMNS OELABEL/VIRGIN
16	NEW	JOHNNY HALLYDAY CE QUE JE SAIS POLYGRAM
17	10	ARSENİK QUELQUES GOUTTES SUFFISENT HOSTILE/VIRGIN
18	NEW	MICHEL SARDOU SALUT TREMA/SONY
19	20	CLANDESTINO CHAO MANU VIRGIN
20	16	SOUNDTRACK TAXI SMALL/SONY

THIS WEEK	LAST WEEK	SINGLES
1	1	THE BOY IS MINE BRANDY & MONICA ATLANTIC
2	2	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
3	3	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
4	4	NEVER EVER ALL SAINTS LONDON/ISLAND
5	5	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG
6	6	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE
7	NEW	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
8	9	TOO CLOSE NEXT ARISTA
9	7	RAY OF LIGHT MADONNA WARNER BROS.
10	8	I'LL BE THERE FOR YOU THE MOFFATTS MERCURY
11	12	BROKEN BONES LOVE INC. BMG
12	10	WHO AM I BEENIE MAN VP
13	14	FULL COOPERATION DEF SQUAD DEF JAM/MERCURY
14	NEW	GO DEEP JANET JACKSON VIRGIN
15	11	FROZEN MADONNA WARNER BROS.
16	13	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA
17	18	INTO YOU THREE DEEP BEAT
18	RE	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY ARISTA
19	17	MY ALL MARIAH CAREY COLUMBIA
20	15	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ZOMBA
ALBUMS		
1	1	VARIOUS ARTISTS NOW! 3 NOW
2	2	KEVIN PARENT GRAND PARLEUR EDAR
3	3	BRANDY NEVER SAY NEVER ATLANTIC
4	5	SOUNDTRACK GODZILLA—THE ALBUM EPIC
5	8	AQUA AQUARIUM UNIVERSAL
6	9	SOUNDTRACK CITY OF ANGELS WARNER
7	10	SPICE GIRLS SPICEWORLD VIRGIN
8	6	VARIOUS ARTISTS GROOVE STATION 4 BMG
9	7	SOUNDTRACK BULWORTH INTERSCOPE
10	4	SMASHING PUMPKINS ADORE VIRGIN
11	11	MADONNA RAY OF LIGHT WARNER BROS.
12	12	SHANIA TWAIN COME ON OVER MERCURY
13	13	ALL SAINTS ALL SAINTS LONDON/ISLAND
14	14	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
15	16	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WCU
16	15	VARIOUS ARTISTS HIT ZONE 4 PTL
17	17	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
18	19	SARAH MCLACHLAN SURFACING NETWORK
19	18	SOUNDTRACK TITANIC SONY CLASSICAL
20	RE	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
1	1	GHETTO SUPASTAR PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
2	3	WE LIKE TO PARTY! VENGABOYS ZOMBA/ROUGH TRADE
3	2	FOLLOW THE LEADER THE SOCA BOYS RED BULLET
4	4	CASANOVA ULTIMATE KAOS MERCURY
5	7	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T.
6	6	GOT THE FEELIN' FIVE BMG
7	NEW	THE BOY IS MINE BRANDY & MONICA WARNER/ATLANTIC
8	13	CARNAVAL DE PARIS DARIO G. WARNER MUSIC
9	8	HIGH THE LIGHTHOUSE FAMILY POLYDOR
10	5	ALL MY LIFE K-CI & JOJO UNIVERSAL
11	14	TOO CLOSE NEXT BMG
12	9	SAV WHAT YOU WANT TEXAS FEATURING WU-TANG CLAN MERCURY
13	10	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
14	16	LAST THING ON MY MIND STEPS ZOMBA
15	12	AFSCHIED VOLUMIA! BMG
16	11	I'LL SAY GOODBYE TOTAL TOUCH BMG
17	15	WHERE ARE YOU? IMAANI EMI
18	19	GELD MAAKT NIET GELUKKIG FRANK & RONALD BUNNY MUSIC
19	17	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA
20	NEW	DO FOR LOVE 2PAC FEATURING ERIC WILLIAMS ZOMBA
ALBUMS		
1	1	TOTAL TOUCH THIS WAY BMG
2	2	JANTJE SMIT HET LAND VAN MIJN DROMEN MERCURY
3	3	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.
4	9	EMMA SHAPPLIN CARMINE MEO EMI
5	4	SOUNDTRACK TITANIC SONY CLASSICAL
6	6	MADONNA RAY OF LIGHT MAVERICK/WARNER
7	8	K'S CHOICE COCOON CRASH DOUBLE T/SONY
8	10	VENGABOYS UP AND DOWN ZOMBA
9	12	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
10	11	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH
11	RE	FRANS BAUER WAT IK JE ZEGGEN WIL KOCH MX
12	14	EROS RAMAZZOTTI EROS BMG
13	7	ANOUK TOGETHER ALONE OINO MUSIC
14	NEW	THE BEATLES RED EMI
15	NEW	THE BEATLES BLUE EMI
16	20	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
17	5	SMASHING PUMPKINS ADORE VIRGIN
18	15	VOLUMIA! VOLUMIA! BMG
19	NEW	ANDREA BOCELLI ROMANZA POLYDOR
20	16	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WARNER

THIS WEEK	LAST WEEK	SINGLES
1	1	MARIA RICKY MARTIN COLUMBIA/SONY
2	NEW	FUEL METALLICA VERTIGO/POLYGRAM
3	2	ALL MY LIFE K-CI & JOJO UNIVERSAL
4	3	5,6,7,8 STEPS JIVE/MUSHROOM/SONY
5	7	THE BOY IS MINE BRANDY & MONICA EASTWEST/WARNER
6	NEW	GHETTO SUPASTAR PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA EASTWEST/WARNER
7	4	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END HDS
8	10	IRIS GOO GOO DOLLS WEA/WARNER
9	5	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM
10	12	HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM
11	6	BIG MISTAKE NATALIE IMBRUGLIA BMG
12	9	STOP SPICE GIRLS VIRGIN
13	11	CRUSH ON YOU AARON CARTER SHOCK
14	8	SEX AND CANDY MARCY PLAYGROUND EMI
15	15	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. SHOCK
16	14	RAY OF LIGHT MADONNA MAVERICK/WEA/WARNER
17	18	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES MERCURY/POLYGRAM
18	16	TEARDROP MASSIVE ATTACK VIRGIN
19	13	GOTTA BE... MOVIN' ON UP P.M. DAWN FEATURING KY-MANI V2/SONY
20	20	BRICK BEN FOLDS FIVE EPIC/SONY
ALBUMS		
1	NEW	NEIL FINN TRY WHISTLING THIS EMI
2	2	RICKY MARTIN VUELVE COLUMBIA/SONY
3	1	SOUNDTRACK CITY OF ANGELS WEA/WARNER
4	4	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
5	6	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
6	3	SMASHING PUMPKINS ADORE VIRGIN/EMI
7	7	SOUNDTRACK THE WEDDING SINGER WEA/WARNER
8	9	SOUNDTRACK GODZILLA—THE ALBUM EPIC/SONY
9	12	SOUNDTRACK GREASE POLYDOR/POLYGRAM
10	19	VARIOUS ARTISTS ALLEZ! OLA! OLE!—THE OFFICIAL MUSIC OF THE WORLD CUP COLUMBIA/SONY
11	5	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY
12	11	AQUA AQUARIUM UNIVERSAL
13	10	SPICE GIRLS SPICEWORLD VIRGIN
14	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY
15	15	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER
16	20	MASSIVE ATTACK MEZZANINE VIRGIN
17	16	SOUNDTRACK TITANIC SONY CLASSICAL
18	RE	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM
19	NEW	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC/SONY
20	RE	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
1	1	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
2	2	RESTLESS NEJA NEW MUSIC/LUP
3	7	ELISIR GIGI D'AGOSTINO MEO/ABX
4	3	SUDDENLY GALA DO IT YOURSELF/NITELITE
5	9	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME
6	6	WITH THIS RING LET ME GO MOLELLO & PHIL JAY TIME
7	5	HORNY '98 MOUSSE T VS. HOT 'N' JUICY EDEL/CLUBTOOLS
8	4	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
9	10	IT'S LOVE GAYA J+Q/GLOBAL NET
10	11	HIGH THE LIGHTHOUSE FAMILY POLYDOR
11	12	SEXY RHYTHM MARIO PIU MEDIA
12	13	GIMME LOVE ALEXIA DANCE POOL/SONY MUSIC
13	8	FRIDAY NIGHT BLACKWOOD A&C
14	15	DA ME A TE CLAUDIO BAGLIONI COLUMBIA
15	18	WHAT CAN YOU DO REGINA DO IT YOURSELF/NITELITE
16	NEW	CERCAMI RENATO ZERO FONDPOL/SONY MUSIC
17	17	UP AND DOWN VENGABOYS TIME
18	NEW	LIFE IS A FLOWER ACE OF BASE POLYDOR
19	19	TURN BACK TIME AQUA UNIVERSAL
20	NEW	THE ROCKAFELLER SKANK FATBOY SLIM SKINT
ALBUMS		
1	1	MINA CELENTANO MINA CELENTANO RTI MUSIC
2	2	NEK IN DUE WEA
3	3	VASCO ROSSI CANZONI PER ME EMI
4	5	PINO DANIELE YES I KNOW MY WAY CGD/EASTWEST
5	6	RICKY MARTIN VUELVE COLUMBIA
6	4	SMASHING PUMPKINS ADORE VIRGIN
7	7	ARTICOLO 31 NESSUNO RICORDI/BMG
8	8	SIMPLY RED BLUE CGD/EASTWEST
9	9	LENNY KRAVITZ 5 VIRGIN
10	10	RENATO ZERO AMORE DOPO AMORE FONDPOL/SONY
11	16	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
12	11</	

HITS OF THE WORLD

CONTINUED

EUROCHART 07/04/98			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 06/17/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	1	1	CORAZON PARTIDO REMEZCLAS ALEJANDRO SANZ WEAVINGER			
2	3	CARNAVAL DE PARIS DARIO G. ETERNAL/WEA	2	2	CORAZON PROHIBIDO GLORIA ESTEFAN EPIC			
3	NEW	GHETTO SUPASTAR PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	3	3	GIMME THA POWER MOLOTOV UNIVERSAL			
4	2	FEEL IT THE TAMPERER FEATURING MAYA TIME	4	5	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GER			
5	4	STAND BY ME 4 THE CAUSE RCA	5	NEW	TRAIN UNDROP SUBTERFUGE			
6	8	ALL MY LIFE K-CI & JOJO MCA	6	4	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS EDEL			
7	10	THREE LIONS '98 BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC	7	NEW	CORAZON SALVAJE MARCELA MORELO RCA			
8	6	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	8	7	RAY OF LIGHT MADONNA MAVERICK/WEAVINGER			
9	7	EIN SCHWEIN NAMENS MAENNER DIE AERZTE HOT ACTION/MOTOR	9	9	LIFE IS A FLOWER ACE OF BASE POLYDOR/POLYGRAM			
10	NEW	LA TRIBU DE DANA MANAU POLYDOR	10	6	MY HEART WILL GO ON CELINE DION COLUMBIA			
ALBUMS			ALBUMS					
1	2	SIMPLY RED BLUE EASTWEST	1	1	GLORIA ESTEFAN GLORIA! EPIC			
2	1	SMASHING PUMPKINS ADORE HUT/VIRGIN	2	2	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA			
3	4	MODERN TALKING BACK FOR GOOD HANSA/BMG	3	3	RICKY MARTIN VUELVE COLUMBIA			
4	3	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	4	4	SABINA Y PAEZ, S.L. ENEMIGOS INTIMOS ARIOLA			
5	5	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	5	5	ALEJANDRO SANZ MAS WARNER MUSIC			
6	9	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	6	6	MODERN TALKING BACK FOR GOOD ARIOLA			
7	10	DIE AERZTE 13 HOT ACTION/MOTOR	7	7	MECANO ANA, JOSE, NACHO ARIOLA			
8	10	EROS RAMAZZOTTI EROS ODD	8	9	LUIS MIGUEL ROMANCES WARNER MUSIC			
9	8	ROD STEWART WHEN WE WERE THE NEW BOYS WARNER BROS.	9	RE	MOLOTOV DONDE JUGARAN LAS NINAS UNIVERSAL MUSIC			
10	NEW	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 REPRISE	10	RE	MONICA NARANJO PALABRA DE MUJER EPIC			

MALAYSIA (RIM) 06/23/98			HONG KONG (IFPI Hong Kong Group) 06/14/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	JACKY CHEUNG RELEASE YOURSELF POLYGRAM	1	1	JACKY CHEUNG RELEASE YOURSELF POLYGRAM
2	3	VARIOUS ARTISTS NOW 4 EMI	2	NEW	EKIN CHENG SENSES BMG
3	4	THE CORRS TALK ON CORNERS WARNER MUSIC	3	NEW	AARON KWOK IN THE WIND WARNER
4	7	BOYZONE WHERE WE BELONG POLYGRAM	4	2	LEON LAI I LOVE YOU SO MUCH SONY
5	2	XPDC KONSERT RAKSASA XPDC BRUTAL STADIUM NEGARA LIFE RECORDS	5	4	EASON CHAN EASON CHAN'S HAPPY DAYS CAPITAL ARTISTS
6	NEW	SOUNDTRACK CITY OF ANGELS WARNER MUSIC	6	3	VARIOUS ARTISTS FILE OF JUSTICE COLLECTION EMI
7	5	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	7	5	GI GI LEUNG GI GI EMI
8	6	VARIOUS ARTISTS GERGASI WARNER MUSIC	8	NEW	LEON LAI DON'T YOU JUST ADORE THEM: LEON LAI'S GREATEST HITS VOL. 2 POLYGRAM
9	NEW	LEON LAI I LOVE YOU SO MUCH SONY MUSIC	9	8	LEO KOO HEAR ME FLY BMG
10	8	SPOON SPOON LIFE RECORDS	10	NEW	ANITA MOI VARIATION CAPITAL ARTISTS

IRELAND (IRMA/Chart-Track) 06/18/98			BELGIUM (Promuvi) 06/26/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	C'EST LA VIE B*WITCHED EPIC	1	1	LAST THING ON MY MIND STEPS JIVE/ZOMBA/ROUGH TRADE
2	2	DO YOU LOVE ME BOY? KERRI-ANN RAGLAN ROAD/POLYGRAM	2	2	FEEL IT THE TAMPERER FEATURING MAYA JIVE/ZOMBA/ROUGH TRADE
3	3	SEX ON THE BEACH T-SPOON CONTROL	3	3	DIVA DANA INTERNATIONAL CNR/ARCADE
4	NEW	THE BOY IS MINE BRANDY & MONICA ATLANTIC	4	5	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
5	5	CARNAVAL DE PARIS DARIO G. ETERNAL/WEA	5	4	KABOUTER PLOP HET PLOPLIED STUDIO 100/POLYGRAM
6	10	GOT THE FEELIN' FIVE RCA	6	7	LA COPA DE LA VIDA RICKY MARTIN SONY
7	7	THIS IS '98 ASLAN EMI	7	6	FORMULA DJ VISAGE ANTLER-SUBWAY/EMI
8	NEW	HORNY '98 MOUSSE T VS. HOT 'N' JUICY A&M	8	8	LILALI KIM KAY EMI
9	6	GONE TILL NOVEMBER WYCLEF JEAN RUFFHOUSE/COLUMBIA	9	9	CASANOVA ULTIMATE KAOS MERCURY
10	NEW	DIVA DANA INTERNATIONAL DANCE POOL/SONY	10	10	INNOCENCE MACKENZIE FEATURING JESSY MACKENZIE/ANTLER-SUBWAY
ALBUMS			ALBUMS		
1	3	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	1	1	AXELLE RED CON SOLO PENSARLO VIRGIN
2	1	SMASHING PUMPKINS ADORE HUT/VIRGIN	2	NEW	SAMSON & GERT SAMSON 8 POLYGRAM
3	4	THE VERVE URBAN HYMNS HUT/VIRGIN	3	2	MAURANE L'UN POUR L'AUTRE POLYDOR
4	6	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA	4	3	SIMPLY RED BLUE WEA
5	5	SIMPLY RED BLUE EASTWEST	5	6	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
6	7	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 REPRISE	6	4	SMASHING PUMPKINS ADORE VIRGIN
7	2	BOYZONE WHERE WE BELONG POLYDOR	7	5	SOUNDTRACK TITANIC SONY CLASSICAL
8	8	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	8	7	PASCAL OBISPO OBISPO LIVE SONY
9	NEW	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	9	9	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WARNER BROS.
10	NEW	ABBA GOLD—GREATEST HITS POLYDOR	10	8	DE SMURFEN SMURFENFIESTA EMI

AUSTRIA (Austrian IFPI/Austria Top 40) 06/23/98			SWITZERLAND (Media Control Switzerland) 06/28/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	NO TENGO DINERO LOS UMBRELLOS VIRGIN	1	1	STAND BY ME 4 THE CAUSE BMG
2	2	STAND BY ME 4 THE CAUSE BMG	2	4	LA COPA DE LA VIDA RICKY MARTIN WARNER
3	4	UNDER THE MANGO TREE TIM TIM EMI	3	2	LAURA NON C'E NEK WARNER
4	3	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM	4	3	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM
5	6	OCEAN OF LIGHT IN-MOOD FEATURING JULIETTE UNIVERSAL	5	6	ALL MY LIFE K-CI & JOJO UNIVERSAL
6	5	HIGH THE LIGHTHOUSE FAMILY POLYGRAM	6	5	HIGH THE LIGHTHOUSE FAMILY POLYGRAM
7	7	LAURA NON C'E NEK WARNER	7	10	TURN IT UP BUSTA RHYMES WARNER
8	NEW	STRANDED LUTRICIA MCNEAL ECHOZYX	8	NEW	NO TENGO DINERO LOS UMBRELLOS EMI
9	8	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	9	7	MY HEART WILL GO ON CELINE DION SONY
10	9	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG	10	9	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS PHONAG
ALBUMS			ALBUMS		
1	1	SIMPLY RED BLUE WARNER	1	1	DIE AERZTE 13 POLYGRAM
2	3	AUSTRIA 3 AUSTRIA 3, VOL. 2 BMG	2	3	ERA ERA POLYGRAM
3	2	DIE AERZTE 13 POLYGRAM	3	2	DJ BOBO MAGIC EAMS
4	NEW	TIM TIM UNDER THE SUN EMI	4	7	NEK IN DUE WARNER
5	6	MODERN TALKING BACK FOR GOOD BMG	5	NEW	ACE OF BASE FLOWERS POLYGRAM
6	5	NEK LEI GLI AMICI E'TUTTO IL RESTO WARNER	6	4	SIMPLY RED BLUE WARNER
7	8	SMASHING PUMPKINS ADORE VIRGIN	7	6	MODERN TALKING BACK FOR GOOD BMG
8	RE	MICHAEL FLATLEY LORD OF THE DANCE POLYGRAM	8	5	FLORIAN AST & FLORENSTEIN GRINGO BMG
9	4	AUSTRIA 3 AUSTRIA 3 BMG	9	NEW	SOUNDTRACK BLUES BROTHERS 2000 UNIVERSAL
10	RE	EROS RAMAZZOTTI EROS BMG	10	NEW	RICKY MARTIN VUELVE SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ITALY: The latest dance/pop crossover single to storm Italy's singles chart and radio playlists harks back to the golden days of Italo-house. With stomping rhythms and scorching vocals, "Restless" by Neja recalls the glory days of another Italian global house hit, Black Box's "Ride On Time." Neja is a 21-year-old language graduate from Turin who has sung since she was a child, most recently with a local gospel choir. Her debut single is produced by Alex Bagnoli for Pippo Landro's Milan-based indie New Music. "Restless" has spent three weeks at the No. 2 position in the AFI/M&D singles chart in Italy, where it has sold more than 10,000 copies and has been licensed to labels and distributors throughout Europe (except in Germany). Deals include those for Scandinavia (BMG), for Mexico (Peerless), and for South-east Asia (Valentine).



NEJA

MARK DEZZANI

GERMANY: British troops have "adopted" the Global Music act Girl Force as their mascot for their humanitarian work. The group's moving ballad, "This Song Is For You (La Da Da Da Da)," was penned by British writer/producer Mick Jackson, who lives in the German garrison town of Paderborn. (Jackson's writing credits include the Jacksons' "Blame It On The Boogie.") The group comprises 15-year-old Esther from Germany, 20-year-old Candy from England, and 21-year-old Emma-Louise from New Zealand. The group members have taken part in the army's humanitarian work: They performed in Romania at the Safe Care orphanage charity-fund concert and at an orphanage in Bosnia. Lead singer Esther says, "The message is in the song that calls for peace via more tolerance and understanding across borders." A debut album is scheduled for release in September, with several live and TV appearances lined up in Europe. A worldwide release of the single, out here in mid-June, is slated for the third quarter.

ELLIE WEINERT

CZECH REPUBLIC: He's made women swoon for more than three decades, and albums from his catalog of more than 60 records have sold in excess of 35 million units in the Czech Republic and Germany, according to the Goya label. She is the reigning Czech queen of pop. So a collaboration from these two domestic-music heavyweights, Karel Gott and Lucie Břilá, was destined to be a huge hit. "Duety"—their 1997 album featuring Czech-language love songs, released in partnership by Monitor-EMI and Goya—has just received a double-platinum award for sales exceeding 100,000 units. Meanwhile, Břilá's latest solo outing, "Hvezdy Jako Hvezdy" (Star Like Any Star), released this March, is a top 10 hit in the official International Federation of the Phonographic Industry charts and has sold 42,600 copies to date, say the labels.



BŘILÁ & GOTT

MICHELE LEGGE

U.K./EGYPT: Three albums in eight months is the kind of workload that Transglobal Underground takes in its stride. Having just completed the group's fourth album—"Rejoice Rejoice," released in the U.K. June 22 on Nation Records—TGU mainstays Tim Whelan and Neil Sparkes are putting the finishing touches on an as-yet-untitled album by Natacha Atlas, whose 1997 Mantra/Beggars Banquet album, "Halim," recently had its first outing in the U.S. (Billboard, May 23). Much of the album was recorded with a full orchestra in Egypt, where the global fusion pioneers have also been recording with their new protégé, singer Musafir. His Nation debut album is due later this year. "Rejoice Rejoice" was mostly recorded in Budapest with Gypsy bands, including Romanyi Rota and Kalman Balogh. "The last album was like a closure of an era," says Whelan. "This album kind of made itself."

DOMINIC PRIDE

AUSTRALIA: Master guitarist Tommy Emmanuel is relocating to London to kick start his career in Europe. His new home allows easier access to the U.S., where he is performing during the summer. Higher Octave Records is issuing a U.S. compilation of his last three albums, which were released in Australia through Sony. In late July, Emmanuel will appear at a Chet Atkins show in Nashville and will be profiled on a cable-TV special on world-famous axemen. Emmanuel's next Australian album, "Collaborations," features duets with childhood hero Atkins, as well as with Aussie contemporaries CDB, Human Nature, Rick Price, Glenn Shorrock (on "Reminiscing," originally a hit for Shorrock's former act the Little River Band), and fellow expatriate and guitarist Slava Grigoryan.

CHRISTIE ELIEZER

SWEDEN/JAPAN: Meja's album "Seven Sisters" is one of the hit albums contributing to the 2 million-plus albums Sony Music Sweden says it has sold in Japan. The singer is currently on a promo tour there; Sony says her album, released in February by Epic Japan, is already past 600,000 sales there. Meja's self-titled 1996 debut went quadruple-platinum in Japan, where platinum status for international acts is 200,000 units. Meja started out as a singer/songwriter in the dance act Legacy Of Sound, who in 1993 enjoyed a Billboard Hot Dance Music/Club Play hit with "Happy." She is expected to play a Sony Music convention in July in Miami, and she embarks on a new Japanese tour in October. "Since my management, my record company, and myself collaborated and worked hard, I'm very pleased with my success here in Japan," Meja says. Sophie Zelmani and DeDe are among other Japanese earners for Sony Sweden.



MEJA

KAI R. LOFTHUS and STEVE McCLURE

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RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

From Toys To Custom Cars, Music Product Licensing Is Booming

BY STEVE TRAIMAN

NEW YORK—More than 20 years after his death in 1977, Elvis Presley is leading the way in a growing licensing bonanza for recording artists. And, from the number and stature of the artists involved, it's clear that licensing is playing an increasingly important role in the royalty picture.

Represented by the Graceland division of Elvis Presley Enterprises, the King was joined at the recent Licensing 98 exposition—held May 9-11 at the Jacob Javits Convention Center here—by representatives of Madonna, Celine Dion, and LeAnn Rimes, among the newest clients of Sony Signatures.

Also represented were Bob Marley Music, Santana Management, and the Jimi Hendrix company Experience Hendrix, sharing one booth; "Motown Live," repped by PolyGram Filmed Entertainment; Kiss, with a new deal for Intel and Brilliant Digital Entertainment Multipath Music Videos; Sammy Davis Jr. and New Orleans' Preservation Hall and its jazz band, with Celebrity Productions' new "digital cloning" project; and Shape CD, with more than 50 music projects its first year.

Graceland now has nearly 100 major domestic licensees for Presley and agents in almost a dozen countries, according to Carol Butler, director of worldwide licensing. Among the newest U.S.-based Presley licensees with product not yet available are Hasbro Games Group, with a 3-D sculptured puzzle; MBI Inc., with a miniature Graceland replica; NAS Electronics Ltd., with a Leadsinger handheld microphone; Photo Dimensions Inc., with single-use caption cameras; San Francisco Music Box

Co., with musical water-globes, figurines, and jewelry boxes; Worldcom, with prepaid phone cards; and World Sports Merchandising, with Silver Signature Series cards and print sets.

Butler emphasizes that any

'I don't think you'll see a Madonna Barbie, but we are looking at a high-end line of collectible dolls'

prospective licensee must pass a stringent review that supports the long-term goals to preserve Presley's name, likeness, and image.

Other companies are as stringent about their licensees. "Every client is a Signatures superstar at Sony Signatures," says music licensing and merchandising VP Joseph Bongiovi, referring to the firm's new marketing banner for its client roster.

For Madonna, one of the company's newest clients, he says, "I don't think you'll ever see a Madonna Barbie, but we are looking at a high-end line of collectible dolls that would include every 'look' she's had, from 'Material Girl' to 'Like A Virgin.' All [products] will be high-profile, upscale items, like cosmetics, fragrances, and perhaps lingerie. We'll take her vision—where she sees herself in the marketing and licensing world—and turn it into a program on her level."

For Dion's upcoming world tour launching in August, Sony will be handling the retail and licensing

program. Already set are Celine Dion Celebrity Chocolates shaped in musical motifs, with a portion of each box sale to benefit the Grammy in the Schools program of the National Academy of Recording Arts and Sciences. Other items will include health and beauty products, gift collectibles, and designer eyeglass frames.

Rimes is the newest core artist in Sony's country music program, which includes Reba McEntire, Tim McGraw, and Alan Jackson. "Among the first deals is a collectible doll from Exclusive Toys," Bongiovi says, "with children's and adult cosmetics in the works. We're being both aggressive and selective, and the timing couldn't be better for LeAnn."

For Ozzy Osbourne and Black Sabbath, the Ozzfest tour kicks off Saturday (4) for 15 dates in

(Continued on next page)



Shown sharing a booth at Licensing 98, from left, are Stephanie Levine of Bob Marley Music, Bruce Kuhlman of Santana Management, and Steve Pesant of Authentic Hendrix. (Photo: Steve Traiman)

Vid Vendors Call On EMG For The Big Sell

BY SETH GOLDSTEIN

NEW YORK—Entertainment Marketing Group (EMG) is on the prowl for consumers, not for itself but for home video clients whose products EMG has been promoting with increasing frequency over the past six years.

"We circle the consumer in all areas," says EMG president Phil Alexander. "They look left, they look right, we've got them. Nobody else does it on all these levels."

Alexander stalks his targets on radio, television, cable, the Internet, and in sports arenas, and he's often active well before the releases—mostly sell-through—are announced. Fox's "Dr. Doolittle," starring Eddie Murphy, hasn't opened theatrically, but EMG has already developed a 60-city radio, TV, and cable blitz to build demand for the cassette release.

If the proposed deal goes to contract, 20th Century Fox Home Entertainment will be partnered with a pet food manufacturer, Petco National, which is awarding a year's supply of meals to contest winners. "It's promoting sell-through," says Alexander. "It's an alternative way of doing business."

Vendors, faced with increased retail competition, figure they

need all the help they can get. EMG has been the beneficiary. According to Alexander, who won't unveil actual numbers, sales have been growing at a "controlled" rate of 50% annually for the past several years; his

'They have an ability to really use media money above and beyond simple ad buys'



ALEXANDER

Times gets promotional value equal to 15-20 times the money spent. He'll try next with GoodTimes' new production of "Rudolph, the Red-Nosed Reindeer," due this holiday season.

"They have an ability to really use media money above and beyond simple ad buys," says

Harold Weitzberg, a consultant to Dual Star, which has used EMG to promote Olsen Twins videos. Alexander got the call three times in the

past year, equal to the number of Dual Star projects in the previous three years.

EMG's emphasis has shifted as sell-through has risen in importance. "We used to be 70/30 rental," says Alexander. "Now it's 60/40 sales." Fox Home Entertainment has been his biggest customer, but others are coming along.

Columbia TriStar Home Video, which has become a strong advocate of sell-through in the past couple of years, plans to employ EMG to promote "3 Ninjas" this fall. The studio's partner is Namco Arcades.

Because size does matter in sell-through, there could be a much bigger title in EMG's future. While no contract has been signed, "we're talking to [Columb-"

(Continued on page 63)



At Licensing 98, Shape CD marketing director Bill Kitchen, left, shows off product samples, including a rose for Aretha Franklin, to Peter Spahn, CEO of Trend Trade Marketing GmbH of Neuwied, Germany. (Photo: Steve Traiman)

newsline...

BEST BUY, the consumer electronics and entertainment software retailer, reports that sales for stores open at least a year rose 15.3% in the first fiscal quarter from a year ago. For the three months that ended May 30, the Minneapolis-based operator of 289 stores reports net income of \$15.7 million, compared with a loss of \$2.6 million a year earlier. Revenue increased 21% to \$1.9 billion from \$1.6 billion. The gross profit margin improved to 18.2% in the quarter from 15.4% last year.

CIRCUIT CITY STORES reports that its consumer electronics and entertainment software retail unit's same-store sales rose only 4% in the first fiscal quarter, which ended May 31. Richmond, Va.-based Circuit City Group posts net earnings of \$13.3 million, up from \$12.7 million. The current year's figure includes investments in the company's Digital Video Express, or Divx, venture. Revenue rose 15% to \$1.92 billion from \$1.68 billion.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) held the first meeting of the Online Retail Issue Forum June 18 in New York. Attendees were online and traditional retailers including Blockbuster, Borders, CDnow, Columbia House, J&R Music World, N2K's Music Boulevard, Newbury Comics, Spree.com, Tower Records, and Tunes Network.

NARM president Pam Horovitz says some of the issues discussed would be incorporated into the fall NARM Conference, to be held Sept. 9-12 in Coronado Island, Calif. The issues included parallel imports and exports, online sampling, selling product with parental advisory stickers, taxes, credit card fraud, and consumer research.

WALT DISNEY has acquired a 43% stake in Infoseek, an Internet search and directory company, in exchange for Disney's stake in Starwave, a designer and operator of World Wide Web sites. The deal includes an agreement by which Infoseek will purchase from Disney \$165 million worth of advertising and promotional support on the Infoseek portal.

THE DJ.COM, a broadcaster of music over the Internet, has formed a partnership with Lilith Fair Productions to provide music from the women's music festival online. Consumers can launch the co-branded Lilith Fair/theDJ.com Web player from the fair's Web site, www.lilithfair.com. The service will include a link allowing visitors to purchase the music being played.

ALLIED DIGITAL TECHNOLOGIES, a replicator of CDs and cassettes, reports that net income tripled to \$298,000 in the third fiscal quarter from \$98,000 a year ago, on flat revenue of \$38.5 million. In May the Hauppauge, N.Y.-based company announced that it would be acquired in a leveraged buy-out by an investment group led by Citicorp Venture Capital and including company management. After the merger, which is set to close in August, Allied will no longer be publicly traded.

RCA VICTOR has signed Austin, Texas-based swing band 8½ Souvenirs to an exclusive worldwide deal and was set to release a remixed and remastered version of the group's independently distributed album, "Happy Feet," on Tuesday (30). The group had been signed to Continental Records, and its recordings were best sellers at Austin's indie store Waterloo Records.

SHOREWOOD PACKAGING, a manufacturer of paperboard packaging for music and video, reports that net income increased to \$26.3 million in the fiscal year that ended May 2 from \$23.4 million last year. Revenue fell to \$415.4 million from \$425.3 million.

FROM TOYS TO CUSTOM CARS, MUSIC PRODUCT LICENSING IS BOOMING

(Continued from preceding page)

Europe. A live album is due in October, to be followed by a major U.S. tour through the spring of 1999. In the works from Sony Signatures are action figures, trading cards, a comic book, collectibles, Halloween masks, and computer mouse pads, among other items.

For Kiss—whose worldwide tour and licensing grosses, estimated conservatively, topped \$100 million last year—Sony has a major program built around the group's new "Psycho Circus" album, which is due this fall and is the first in 20 years for the four original band members. The tour's Oct. 31 kickoff at Los Angeles' Dodger Stadium will be a huge Halloween party. There are four new "Psycho Circus" figures from McFarlane Toys and a limited-edition, \$50,000-plus custom Kiss Steleto sports car from the Panose custom-car family. The special model will be displayed at one Ford dealership in each tour stop and will be featured on live radio promotions. With Brilliant Digital Entertainment and Intel Corp., Kiss will produce the first multipath music video, with digitally animated 3-D stories based on the new album's music.

"Bob Marley Music has found the licensing expo very valuable," says spokeswoman Stephanie Levine, "so this year we invited Santana Management and Experience Hendrix to share the booth."

The late reggae artist Marley, whose music is now part of the new Island Life group, has a new World Wide Web site, www.bobmarley.com, which offers "merchandise and total discography and other information on Bob and all the other Marleys," Levine says. Among new licensees are Eaglebrook Consultants for postage stamps—which has produced Marley issues in Montserrat and Mongolia—and a signature watch with Bloomfield Inc., the company that did the classic Beatles timepieces. There's also a new songbook from Hal Leonard Music Publishing, and a year-2000 calendar with Pomegranate Arts is in the works.

Carlos Santana's River of Colors licensing division was brought in-house last year, notes spokesman Bruce Kuhlman. The band Santana just headed out for five weeks in Europe, with the U.S. leg of the tour starting in August.

"Our annual catalog sales continually exceed 500,000 units," Kuhlman says, "and we've got a lot of new stuff. At the tail end of last year's baseball season, we came up with an exclusive Santana/San Francisco Giants T-shirt." Kuhlman says the shirt is "selling very well this first full season in both the park and dugout stores and on both our Web sites."

There are new Santana collectible phone cards from Spotlight Communications. Through Eaglebrook there are also Santana stamps, with a new issue from Mongolia.



A "Motown Live" display poster is shown at Licensing 98 by Torrie Dorrell, licensing VP for PolyGram Filmed Entertainment. (Photo: Steve Taiman)

Steve Pesant is both director of online services for the Hendrix company Authentic Hendrix LLC and editor of the bimonthly "Experience Hendrix" magazine, whose circulation has grown to 40,000 on newsstands in 40 countries since its March 1997 launch.

"Our active Web site, www.jimi-hendrix.com, is a prime outlet for all Jimi's merchandise and is linked to about 10 other major domain sites," he says. The licensing venture has been in-house since 1994, when the Hendrix family regained the rights to the artist's name and likeness.

One of the newest, and most unusual, Hendrix licensees is Dagger Records, which offers "Jimi Hendrix: Live At The Oakland Coliseum," a now-authorized 85-minute bootleg recording of a Hendrix concert in Oakland, Calif. "It was recorded on a high-end reel-to-reel machine on April 12, 1967," Pesant notes. "Hendrix fans have been wanting it ever since, and here it is!"

Following its successful syndication sale of "Motown Live"—which premieres in September and will offer 26 hourlong weekly shows—PolyGram Filmed Entertainment (PFE) has launched an aggressive licensing program.

"The show will feature at least one classic and two urban Motown acts each week, along with comedy interstitials and a permanent host," says Torrie Dorrell, PFE's recently named licensing VP. "On

the licensing front, we're focusing on 'Motown Live' as an entity, with T-shirts and hats among likely prospects. As the show develops, there are lot of label tie-in possibilities to conjure up what 'Motown' means to several generations of music lovers."

Virtual Celebrity Productions, a sister company of Global Icons, created the world's first interactive digital celebrity, with comic great W.C. Fields interviewed "live" at Licensing 98 through the firm's patented Digital Cloning technology.

CEO Jeff Lotman notes that Sammy Davis Jr. will be the first recording artist to get the treatment; the company signed a catalog deal with Warner Bros. Music.

For New Orleans' Preservation Hall and the Preservation Hall Jazz Band, Virtual Celebrity Productions signed a deal with the widow and sons of the late founder, Allan Jaffe. "We believe Preservation Hall is a 'lifestyle' brand that conjures up a feeling of capturing the spirit and excitement of a place and a time of New Orleans jazz," Lotman says. "Why couldn't there be a similar venue in such major homes of jazz as Los Angeles, Chicago, Paris, or Montreal? We're doing a feasibility study on that project right now."

In another licensing venture, Shape CD Inc., launched last April, has created nearly 50 shaped-CD music projects; each has a typical run of 2,500 to 25,000, according to marketing director Bill Kitchen. For example, there's a rose for Arista's Aretha Franklin album "A Rose Is Still A Rose"; a heart for "Tearin' Up My Heart" by BMG's 'N Sync; and a phone dial for "Piranha" by Warner Bros. act the Red Telephone.

"Price is based on volume, and it's a very small premium, typically 10% over a regular CD, for a true collectible," Kitchen says. "It's no longer just a vehicle to get your band's music and image out there; it's becoming a part of the overall marketing mix."

Shape CD was planning to attend the Video Software Dealers Assn.'s upcoming conference with products for VHS boxes and DVD packages.

EXECUTIVE TURNTABLE

HOME VIDEO. Sony Wonder in Santa Monica, Calif., promotes Dana Coccaro to manager of creative affairs. She was creative assistant.

MGM Consumer Products in Santa Monica names Susan McMurray VP of international sales. She was VP of licensing at Strotman International Inc.

Baker & Taylor Entertainment in Chatsworth, Calif., appoints Russ Hansen branch sales manager. He was GM at ETD.



COCCARO



BRATTON

AUDIOBOOKS. Sony Wonder in Santa Monica promotes Hillary Bratton to manager of audio A&R. She was project coordinator.

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Industry Not In Agreement On Street-Date Issue

WITH EVERYBODY jumping up and down in a huff about street-date violations, there finally appears to be some movement on the issue. In an informal survey of the majors, Retail Track turned up a lot of dialogue within each company on how the problem can be addressed. The

bad news is that there is no consensus yet.

After Master P's "MP Da Last Don" debuted at No. 112 in The Billboard 200 the week before it was officially available, there were renewed calls for the industry to move the U.S. street date from Tuesday to Thursday

(Billboard, June 13). While that topic has been discussed at all six majors over the last few weeks, only BMG Distribution and WEA appear to be still considering that option.

BMG Distribution president Pete Jones says that the company may experiment with an

upcoming release—one that would likely have a street-date problem—and put it out on a Thursday. Over at WEA, executives were unavailable to comment, but sources indicate that the company has been discussing the possibility of a Wednesday street date. Two other majors, PolyGram Group Distribution and EMI Music Distribution (EMD), discussed the possibility of changing street date but now appear to be searching for another solution. Meanwhile, Sony Music Distribution and Universal Music and Video Distribution say that at this point in time, moving street date is not one of the solutions they are exploring.

Those who oppose moving street date say they are concerned with what impact such a shift would have on first-week sales and The Billboard 200. They don't like the idea of losing two days' worth of sales from a title's debut-week total. But for those worried about lost debut-

week unit sales, Bob Grossi, senior VP of sales at Priority, said during the height of the Master P imbroglio that any contemplated change of street date would have to include a discussion with SoundScan about the possibility of changing the days it captures data.

Another objection to moving street date comes from Jim Urie, executive VP/GM at Universal Music and Video Distrib-

ution, who says, "If you move street date to Thursday, you will get open season on street-date violations." But he also acknowledges that if the street date is moved to Thursday, with product being shipped to one-stops two days earlier, on Tuesday, then all street-date violations would fall within the same week, and those sales would count toward the debut-week total. Moreover, some executives say that the shift may not result in any lost unit sales.

Danny Yarbrough, chairman of Sony Music Distribution, says he is "totally opposed" to moving street date because, among other reasons, the industry has trained the consumer to shop on Tuesday. Gene Rumsey, executive VP at EMD, says his company has surveyed the account base and found that "not a lot of

(Continued on page 58)

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by Ed Christman



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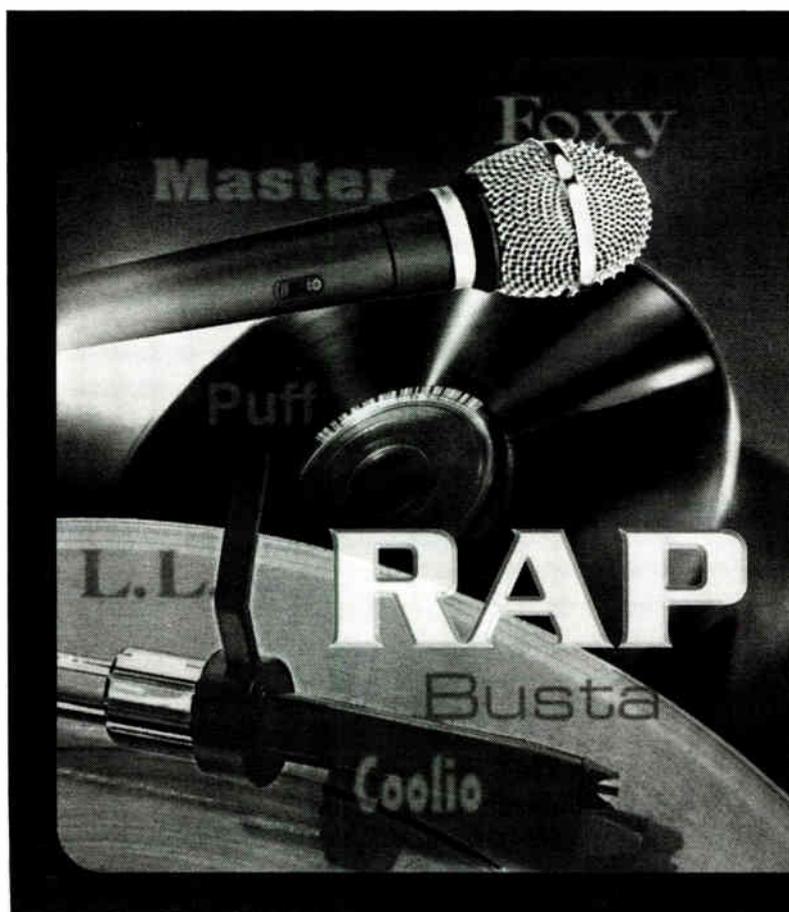
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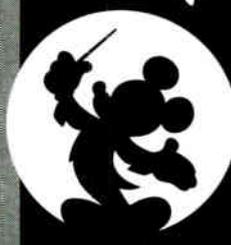
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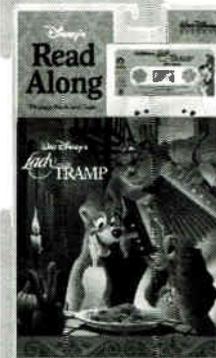
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American Gramophone Broadens Navarre Distribution Deal

DEEPENING THE DEAL: American Gramophone Records in Omaha, Neb., has widened its existing distribution arrangement with Navarre Corp. in New Hope, Minn. Navarre will now serve as the exclusive U.S. distributor for the label, well-known for its lucrative seasonal releases by **Mannheim Steamroller**, the instrumental group founded by label founder and president **Chip Davis**.

Previously, Navarre had handled partial retail distribution for American Gramophone. According to a spokeswoman for the distributor, the company will now take on the accounts previously handled directly by American Gramophone.

Navarre is also assuming exclusive distribution of the label's product in Canada and Mexico.

American Gramophone is the largest single product supplier in Navarre's history, according to the distributor.

STAN'S THE MAN: Declarations of Independents would be remiss if we didn't note that June 22 was declared Stan "The Record Man" Lewis Day by the city of Shreveport, La. That day marked the 50th anniversary of Lewis' assumption of ownership of Stan's Record Shop at 728 Texas St. in Shreveport.

During a half-century in the record business, Lewis has managed to do just about everything. He has worked as a retailer, jukebox supplier, one-stop operator, distributor, and mail-order record salesman.

He has also operated his own record labels: Jewel, Paula, and



by Chris Morris

Ronn. He released blues by **Lightnin' Hopkins** and the **Carter Brothers**, R&B by **Little Johnny Taylor**, and Southern-fried rock-'n-roll by **John Fred & His Playboy Band**, whose "Judy In Disguise (With Glasses)" was a No. 1 hit for Paula in 1967. Stan's label activities continue today: Check out the sassy and sly R&B of vocalist **Vickie Baker** on her Paula album "Don't Gimme No Lip."

Lewis has been in the game long enough to have known **Elvis Presley** when he was working on the "Louisiana Hayride" show, which broadcast out of Shreveport; Elvis was known to hang out at Stan's Record Shop during his downtime.

Speaking at the Assn. for Independent Music Convention in May, **Marshall Chess**, scion of the Chess Records family, name-checked Lewis among the great "record guys" who nurtured the indie business in its postwar infancy. He's one of the few remaining pioneers still kicking today, and we'd like to offer a tip of the hat to him for 50 years of musical achievement.

QUICK HITS: Celtic music specialist **Green Linnet Records** in Danbury, Conn., has promoted two

employees: Former director of business affairs **Chris Teskey** has been named COO, while publicist **Judith Joiner** has been upped to director of public relations and promotions. The label has also hired **Lisa Pardini** as publicist, **John Teskey** in accounting, and **Deborah Halbohn** as royalties administrator . . . Green Linnet's longtime marketing director **Nina Dryer** has joined San Rafael, Calif.-based distributor **City Hall Records** in the same capacity. Dryer will work out of her Connecticut home . . . L.A.-based punk rock label **Creativeman Disc** has signed an exclusive distribution deal with **Proper Sales & Distribution** in New York. **Creativeman** markets catalog compilations fea-

turing such U.K. punk acts as the **Sex Pistols**, **Sham 69**, and **Eater** . . . What Are Records? (W.A.R.?) in Boulder, Colo., has signed saxophonist **Maceo Parker**, noted for his classic work in the bands of **James Brown** and **George Clinton**. Parker's W.A.R.? bow, "Funk Overload," drops Aug. 25.

FLAG WAVING: "Globe-trotting" may be the best word that applies to **Billy Bremner**. The Scottish singer/guitarist, who has put in musical duty in London, Los Angeles, and Nashville, is now based in Sweden, where he recorded his new album, "A Good Week's Work," which is set for a July 28 release by Burlington,

Vt.-based **Gadfly Records**.

We got to know Bremner during his residency in L.A. during the '80s, when he was a key member of singer/songwriter **Pat McLaughlin's** wonderful working band. (Bremner appeared on McLaughlin's fine album "Get Out And Stay Out.")

Bremner had already sealed his reputation with his membership in **Rockpile**, the great post-punk band that also included **Dave Edmunds**, **Nick Lowe**, and **Terry** (Continued on page 59)



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Merchants & Marketing

RETAIL TRACK

(Continued from page 56)

customers are in favor" of moving street date. Nonetheless, he says, "we have a responsibility to our retailers and wholesalers who abide by street date to reduce violations, and we are exploring our options."

Ron Phillips, senior VP of purchasing at Woodland, Calif.-based Valley Media, says that

the majors don't have to look for new solutions. All they have to do is to enforce their current policies, and that would eliminate street-date violations. "Most of the violations come from the will-call one-stops, and if the majors would simply shut them down when they catch them, the industry wouldn't have

a street-date problem," he states. "But [the majors] don't have the guts."

Au contraire, says Yarbrough. "We are encoding the Maxwell and Cam'ron [releases], and we will enforce [street date]," he says. "If you violate street date, for the next 60 days, you will get releases on street date. We will enforce our policy, no matter who [the violator] is." Similarly, Urie says that Universal will enforce its policy, which is similar to Sony's.

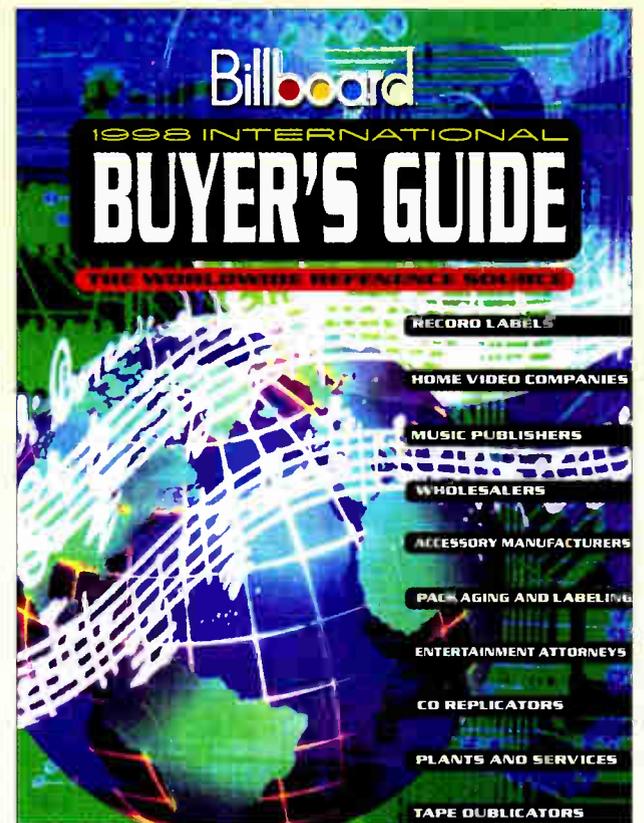
GETTING CREDIT: Wax-Works, the Owensboro, Ky.-based music specialty retailer/video distributor, has signed a deal for a new revolving credit facility. The revolver, which has a three-year term, is with PNC Bank in Cincinnati and has a total availability of \$27 million. The company's revolver previously was for \$22 million through the National Bank of Detroit.

MOVING ON OVER: Red Ant Entertainment is in advanced stages of negotiations to move the label to BMG Distribution, according to sources. Red Ant had been distributed through PolyGram Group Distribution, via a production and distribution deal through Mercury Records. The change in distributor was apparently motivated by Seagram's pending acquisition of PolyGram. Because Red Ant is a nonproprietary label, its management is said to have feared that its upcoming releases could get lost in the shuffle as the massive consolidation of the two companies takes place.

OPEN FOR BUSINESS: Jay Rosenberg, formerly VP of merchandising/marketing at Music Now and before that VP/merchandise manager at Nobody Beats the Wiz, has started a consultant company, Dead Eye Marketing. Based in Fort Lee, N.J., the firm, which specializes in retail promotions, currently has three clients: Altitudes, the airport-based music specialty retailer; Seneca Media, an Internet retail company; and the Network Magazine Group. Dead Eye can be reached at dead.ey@usa.net.

MAKING TRACKS: Rich Bengloff will join Elektra as senior VP/CFO, replacing Marty Greenfield, who moved over to Warner Bros. Records to become executive VP/CFO (Billboard Bulletin, June 17). Bengloff was VP of distribution operations at Sony Music Distribution, and before that he was VP of finance for the distributor... **Faith Henschel**, formerly VP of marketing at Capitol, is now VP of marketing at Ark 21.

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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Williams; that group is fondly remembered for its lone 1980 release, "Seconds Of Pleasure." He also left an imprint on the Pretenders with guitar work on "Back On The Chain Gang" and "My City Was Gone."

Like his colleague McLaughlin, Bremner relocated to Nashville in the early '90s and concentrated his efforts on writing. About three years ago, he moved to Sweden, where Gadfly owner Mitch Cantor, who was seeking the rights to Bremner's 1984 solo album, tracked him down.

"He wanted to reissue my album 'Bash,' and I told him I didn't want to," Bremner recalls. "Then he found my demos I'd made in Nashville, and he said, 'Let's put these out.'"

Instead, Bremner decided to recut some of his demos, utilizing bassist Joakim Arnel and drummer Niklas Aspholm, the rhythm section of his Swedish group the Refreshments (who are not to be confused with the American band of the same name).

The title of the Gadfly album is descriptive of its making, Bremner notes: "We did it all in a week, everything. Vocals, overdubs, mixes; everything was

done in a week . . . It was all the time we had. All we did really was get better sounds than what we had on the original demos."

"A Good Week's Work" should appeal powerfully to anyone who has loved Bremner's earlier work. A mix of rootsy rockers and poignant ballads, the album proves what anyone who ever saw Rockpile live already knows—that Bremner is a writer and player who is entirely in Lowe's and Edmunds' quite rarified league.

Bremner says he'd like to hit the road for an American tour in support of "A Good Week's Work." For the present, though, he's perfectly comfortable performing in his new adopted home.

"I'd been [to Sweden] many times before, with Rockpile and, years before, with the Walker Brothers and with Jackhammer, with lots of different bands," Bremner says. "I got to know people in the business here, so it wasn't difficult to get settled in."

Bremner, who got involved with the Refreshments as a producer and later joined the act as its guitarist and front man, says he's developed a pretty good fan base in Sweden. "There are a lot of Rockpile fans around," he notes.

Aardvark Art: 'Arthur' Makes Rounder Bow

ALL ABOUT ARTHUR: First there were the books, with some 20 million sold to date. Then there was the animated TV series, currently the top-rated children's program on PBS, with more than 16 million viewers every week. Then there were the videos: seven are platinum and two are gold. Now, "Arthur" is coming to audio, courtesy of Rounder Records and WGBH Boston. (The latter co-produces the TV show with CINAR Films of Montreal.) "Arthur And Friends," which will feature 12 to 15 songs, is targeted for an Oct. 6 release on the Rounder Kids imprint. It will feature songs from the show, as well as tracks com-



by *Moira McCormick*

posed specifically for the album.

This is the first time in more than 20 years that Rounder is releasing a licensed-character album, notes VP of national promotion Brad Paul: In 1977, Rounder and WGBH collaborated on an album spun off from the now-defunct PBS program "Zoom."

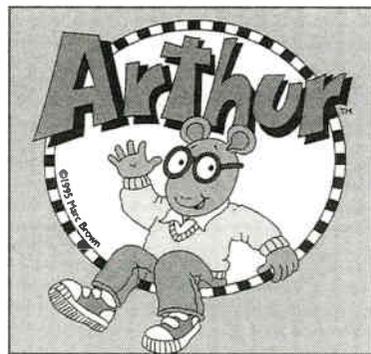
"Arthur" centers on the title character—a glasses-wearing third-grade Everykid who happens to be an aardvark—and his assorted anthropomorphic animal friends; episodes humorously illustrate the foibles of daily life for grade schoolers everywhere. He's the creation of author Marc Brown (Billboard, Jan. 24), whose book series is enduringly popular. The PBS program is scripted by Ken Scarborough and Joe Fallon, who also write the songs that

appear in the show from time to time; they're writing the new songs as well.

"Arthur" executive producer Carol Greenwald says the album will also include the series' sunshiny theme song, which was written and performed by Ziggy Marley. "We'll have some songs thematically connected to the shows," she says, "such as one with Arthur singing about his glasses. We are planning to include a wide variety of musical styles, like blues, classical, rock'n'roll, and hip-hop."

Bing Broderick, director of special marketing for Rounder, says, "We anticipate 'Arthur And Friends' to be multi-platinum. It appeals to all levels of retail. We'll be servicing rackjobbers, children's specialty stores, bookstores, general retail, and catalogs. Some major retail chains are being flexible with plan-o-gram deadlines in order to accommodate this title." He notes that the PBS connection lets "Arthur And Friends" benefit from being a premium item during subscription drives, as did the "Riverdance" album.

(Continued on next page)



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)				
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 46 weeks at No. 1	265
2	2	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	33
3	3	METALLICA ▲¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	358
4	6	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	31
5	4	BOB MARLEY AND THE WAILERS ▲⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	470
6	5	BEASTIE BOYS ▲⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	351
7	9	JIMMY BUFFETT ▲⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	383
8	10	JAMES TAYLOR ▲¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	400
9	8	CELINE DION ▲¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	119
10	11	BOB SEGER & THE SILVER BULLET BAND ▲³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	191
11	7	DAVE MATTHEWS BAND ▲⁴ RCA 66904 (10.98/16.98)	CRASH	112
12	12	PINK FLOYD ▲¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1109
13	14	CREEDENCE CLEARWATER REVIVAL ▲⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	257
14	—	BOB CARLISLE ▲² DIADEM 41613/JIVE (10.98/16.98)	BUTTERFLY KISSES (SHADES OF GRACE)	40
15	13	JEWEL ▲⁸ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	123
16	16	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	166
17	17	GUNS N' ROSES ▲¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	369
18	20	PINK FLOYD ▲²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	481
19	22	FRANK SINATRA CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	6
20	23	FLEETWOOD MAC ▲⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	306
21	15	METALLICA ▲⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	429
22	19	JIMI HENDRIX ▲³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	232
23	21	THE WALLFLOWERS ▲⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	103
24	28	SHANIA TWAIN ▲¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	173
25	18	ALANIS MORISSETTE ▲¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	156
26	25	SARAH MCLACHLAN ▲² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	195
27	26	2PAC ▲² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	119
28	24	VAN MORRISON ▲³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	389
29	29	TOM PETTY AND THE HEARTBREAKERS ▲⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	226
30	49	ALAN JACKSON ▲⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	139
31	27	VARIOUS ARTISTS ▲² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	152
32	30	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	83
33	43	EAGLES ▲⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	186
34	38	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	25
35	—	FRANK SINATRA ● CAPITOL 92160/EMI-CAPITOL (7.98/11.98)	THE CAPITOL COLLECTORS SERIES	5
36	31	DAVE MATTHEWS BAND ▲⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	167
37	36	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	91
38	34	AC/DC ▲¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	222
39	37	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	267
40	32	METALLICA ▲⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	102
41	33	METALLICA ▲⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	381
42	44	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	64
43	35	METALLICA ▲⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	398
44	46	STEVE MILLER BAND ▲⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	354
45	45	AEROSMITH ▲⁴ Geffen 24716 (12.98/17.98)	BIG ONES	94
46	39	SELENA ▲² EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	57
47	47	LED ZEPPELIN ▲¹⁶ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	231
48	—	VARIOUS ARTISTS BIG IDEA 8438/WORD (6.98/10.98)	VEGGIE TUNES	3
49	41	RAGE AGAINST THE MACHINE ▲² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	171
50	—	FLEETWOOD MAC ▲¹⁸ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	178

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

Merchants & Marketing

CHILD'S PLAY

(Continued from preceding page)

JOLIE JESSICA: Jessica Harper's fetching new lullaby album—"40 Winks," on distributor Silo Music's label arm Alcazaram! Records—isn't your typical collection of sleepy-time airs. Jazzy, sassy, island-laced, and delivered in Harper's richly distinctive chocolate-mocha voice, it will most certainly put little ones in the mood for their pillows. But as the actress/singer/songwriter puts it, "I didn't want to do a traditional lullaby album, all slow and rock-you-to-sleep; my kids get bored by that. It's really more about the subject of sleep. If this isn't an oxymoron, I wanted to make '40 Winks' an interesting lullaby album."

Indeed, the title track alone tells you you're not in for the same old, same old: "Every child I've known will say that bedtime stinks/But every lovin' mama loves her 40 winks." Most of the album's tracks were written specifically for it, though a few are ballad holdovers from her previous album, "Nora's Room," which Alcazaram wanted to keep more upbeat.

Harper, whose film credits include "Phantom Of The Paradise," "My Favorite Year," and "Love And Death," has been writing songs for more than 20 years. In support of "40 Winks," she's made several West Coast concert appearances with her five-piece band, though, as she says, "going out on the road [for any length of time] is not something I can do with children."

FOR THE RECORD

A headline on the Retail Track column (Billboard, June 27) misrepresented WEA's policy change toward catalog titles. The changes were made with the goal of lowering product returns.

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While Harper has observed, over the course of making four kids' albums, that children's music does not get the industry respect it deserves—"It's a shame, because it's so important"—she intends to continue. "It's certainly a pleasurable pursuit, and it just seems to come to me," Harper says. "I'd like to do a traditional album, a jazz album."

One project she would very much like to get off the ground is a record aimed at preteen and younger girls, "something hip enough that they won't be embarrassed to have it in their CD collection but not revolting like so much of the pop music that is

aimed at them."

Plenty of parents, she notes, are less than thrilled with their barely-out-of-kindergarten daughters trilling, "If you wanna be my lover," not to mention, "I'm a bitch, I'm a lover," and so forth. "I'm thinking about auditioning a group to do the album, à la Spice Girls. I'm not sure I'm the right one to perform it."

In the meantime, Harper's first children's book, "I Forgot My Shoes"—based on the "Nora's Room" track "You Forgot Your Shoes"—is being published by Putnam next spring. "I could do this sort of thing forever," she says, "and be perfectly happy."

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST/SERIES	TITLE
IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)				
★ ★ ★ No. 1 ★ ★ ★				
1	3	3	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
2	1	12	VEGGIE TUNES EVERLAND 8438/WORD (6.98/10.98)	VEGGIE TUNES
3	4	81	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
4	2	129	VARIOUS ARTISTS ▲³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	18	2	READ & SING ALONG WALT DISNEY 60965 (10.98 Cassette)	MULAN
6	5	148	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
7	6	146	BARNEY ▲³ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
8	9	114	READ-ALONG ▲² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
9	8	112	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
10	10	78	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
11	7	15	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
12	13	100	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
13	15	84	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	16	92	VARIOUS ARTISTS ▲² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
15	17	111	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
16	12	32	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
17	14	148	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
18	11	16	SESAME STREET MUPPETS SONY WONDER 63432/EPIC (9.98 EQ/13.98)	ELMOPALOOZA!
19	19	82	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS
20	24	33	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS
21	21	15	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
22	22	3	WEE SING PUTNUM PUBLICATIONS 413 (9.98)	CHILDREN'S SONGS
23	23	4	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
24	20	21	VARIOUS ARTISTS ▲ WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3
25	25	126	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH

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.

Home Video

MERCHANTS & MARKETING



How Much Is That Doggie In The Window? About \$15, if it's "Wishbone's Dog Days Of The West." Lyrick Studios shipped its first "Wishbone" direct-to-video movie June 8, aided by tie-in promotions with Denny's and Kid Cuisine. Celebrating the release in Los Angeles are, from left, Wishbone, owner/trainer Jackie Kapitan, executive producer/director Rick Duffield, and Donna Breedlove, director of marketing for Lyrick's "Wishbone" brand.

Hollywood's Hot To License Product

New York Trade Show Rife With Deal-Making By Studios

BY ANNE SHERBER

NEW YORK—With the notable exception of Disney, the studios came, saw, and did a lot of business at the Licensing International '98 trade show that took place June 9-11 at the Jacob Javits Convention Center here. As usual, home video played a key role.

20th Century Fox Consumer Products, which includes Fox Home Entertainment, was emblematic of Hollywood activity. The studio shuttled retailers from the Javits Center to its mid-Manhattan headquarters to view featured properties.

To coincide with the home video release of "Titanic" by Paramount Home Video, Fox showed off posters that will be packaged with limited-edition cells from the movie, designer purses, and a line of collectible dolls. Fox is also stepping up its merchandising efforts around "The Simpsons" as it celebrates the broadcast of the cartoon series' 200th episode.

To mark the occasion, Fox will release a new wave of four "Simpsons" videos this fall. The studio has also created a new style sheet for the line, which reflects a trend in licensed merchandise.

While products are becoming associated more and more with movie and TV characters, the identification is being played down; consumers are receiving a subtler pitch. For "The Simpsons," Fox promoted goods of the sort that Bart himself might use or wear, keeping his image and those of family members relatively small.

Another franchise getting the license treatment is Fox's line of "Alien" movies and associated products, including two interactive games, "Alien Resurrection" and "Alien Vs. Predator." A studio spokesman suggested that a video gift box of the four theatrical features was possible for the holiday season.

The company is also cranking up deals for "The X-Files," which opened in theaters in June and is a fourth-quarter sell-through candidate. In New York, the studio unveiled action figures, apparel, and "X-Files: Unrestricted Access," a seven-disk CD-ROM game. And Fox and Mattel have



Fox Consumer Products will cross-promote four new videos of "The Simpsons" this fall to help celebrate the series' 200th broadcast episode.

teamed up for Ken and Barbie dolls modeled on "The X-Files' " Mulder and Scully.

"X-Files" wasn't the only adult-themed property being promoted at the show. David Imhoff, executive VP for worldwide licensing and merchandising for New Line Cinema, says the studio has decided to throw its merchandising weight behind "Austin Powers," following what he characterizes as the movie's "incredible success" as a rental and sell-through release. More than 1.5 million units were sold.

New Line is producing a theatrical sequel and an animated TV series to be written by "Powers" creator Mike Myers. There's no lack of licensing interest. Agreements include action figures, Halloween costumes, greeting cards, beach towels, and a book titled "How To Be An International Man Of Mystery."

At Universal, the licensing and merchandising division is promoting a new licensing program attached to the sequel to "Babe." Universal is
(Continued on page 64)

PPI Sweats Out Its Fitness Competitors; Protests Possible At Vegas VSDA Confab

CHANGING THE GUARD: If fitness means being determined to stay the course, then the current star of the exercise market has to be PPI Entertainment. While some of the bigger names have pulled back or even withdrawn from that special-interest sector, New Jersey-based PPI keeps moving its line of Denise Austin cassettes.

According to VideoScan's point-of-purchase data through the end of May, Austin's two best-sellers delivered sales of more than 160,000 units. The pair were Nos. 1 and 2 on the VideoScan chart for the week ending May 31; 20 other Austin and PPI titles cropped up elsewhere on the Top 100 for that span.

Not surprisingly, PPI held a year-to-date share of 26% through May 31 against competition including Warner Home Video, PolyGram Video, and GoodTimes Home Entertainment. As fit as PPI appears, though, there's more to the story than Austin's ability to sell her product.

In fact, competition in fitness is vanishing. Trade reports indicate Warner and PolyGram figure they can find better use for their time and money than working up a sweat in the exercise market. One of Warner's exercise stalwarts is expected to change labels later this year.

Times certainly have changed on the charts. Warner, which charged to the No. 1 position when it absorbed the A*Vision label, had a 16% share for the year through May 31. PolyGram, after all the effort it put into getting fit, held just 4%. GoodTimes, home of Richard Simmons, entered the VideoScan chart at 6.6%. The current bright lights are relative newcomers to the business: BMG Video, closing on 16%, thanks to "The Firm" series; Anchor Bay Entertainment, at nearly 10%; and Sony Music Video/Sony Wonder, at 8.6%.

Overall, there are fewer vendors. Of the nearly 50 special-interest suppliers tracked by VideoScan, about one-half had registered sales during 1998—but, for many, it was hardly worth tracking. Cabin Fever Entertainment, out of business these past several months, got credit for a .01% share of as May 31.

Former powerhouses, meanwhile, have shifted emphasis. Probably the most dramatic example is PolyGram, which leveraged its National Football League franchise to a 30.4% share of sports videos through the first five months of 1998. Adding Major League Base-

ball will improve those numbers. 20th Century Fox Home Entertainment's CBS/Fox Video label, once a fitness freak, also dotes on pro sports. Basketball and hockey gave it a 31.8% share of the sector.

RUMBLE IN VEGAS? The Video Software Dealers Assn. (VSDA) convenes in Vegas in a few weeks. Judging by recent E-mail traffic, some retailers are adamant that part of the VSDA moniker should stand for "Very Sore."

There's talk about stickers, buttons, and even an organized walk-out of the opening business session, all to protest studios' too-close relationships with big chains. Scott Prost of Video Universe in Minneapolis said it best. He wants an "S.O.S." sticker, shorthand for "Save Our Stores," promoting "fair pricing," "lower costs," and the end of "revenue-sharing/depth-of-copy madness."

Prost is willing to pay for the labels, provided "a few people will help hand them out." As of mid-June, only one other person "is willing to put his actions where his mouth is," he says. "Talk is cheap."

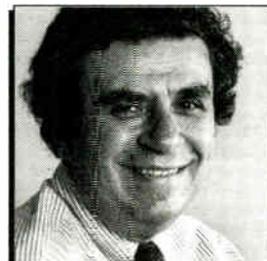
Disney, always an industry lightning rod, is the focus of much of the upset. The studio has offered "Good Will Hunting" in a revenue-sharing deal that draws a very clear line in the sand. Retailers who take the movie according to Rentrak's pay-per-transaction terms get copies without the usual upfront fee. Those who refuse can't order the movie from Rentrak.

VSDA rank-and-filers think they're badly mistreated by Hollywood, one reason for the talk about legal action. An ad hoc retail group is seeking funds to pursue a lawsuit. It "may be our only hope to addressing issues through our court system," writes Rick Kueber of Video Vault in Radcliff, Ky. The studios "are not our friends, not our allies, and they probably aren't even human," another retailer ranted.

Amid the shouting, don't think Divx will slide though unnoticed. Store owner Skip Huston warns against letting "the duplicities of those revenue sharing weasels" distract VSDA attendees and letting "the Divx demons sneak in the back door." Huston continues: "These slobbering morons are a real and present danger. Do not underestimate them! And remember, when next you are shopping for consumer electronics and/or appliances, it is Circuit City that is the head of this Divx snake."

PICTURE THIS

by Seth Goldstein



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Warner's '100 Movies' Press Release Overstates Its Case

CLARIFICATION, PLEASE: It took less than a day for Warner Home Video to send out a press release declaring itself king of the "100 Years, 100 Movies" list compiled by the American Film Institute (AFI).

In the release, Warner says 33 of its movies made the list. But in fact, only 17 were actually produced or released by the studio.

A quick Internet search revealed that some of the films, such as 1939's "Wuthering Heights," were produced by Samuel Goldwyn Pictures. "Stagecoach" was produced by Walter Wanger Pictures, and nine films—including "Gone With The Wind," "The Wizard Of Oz," and "Singin' In The Rain"—were produced by MGM. Orson Welles' "Citizen Kane," which was named the best American film ever made, was produced by RKO Pictures.

Warner does, of course, own distribution rights to all these gems through various mergers and acquisitions. Yet for the company not to recognize the existence of other studios and claim these classics as their own is unfortunate. Listing the original studios in parentheses would have been sufficient.

"We're very proud of the fact that not only do we have the No. 1 and No. 2 movies for distribution, but that we have 33 out of the top 100. Warner Home Video is very proud of that," says a Warner spokeswoman. She stresses that the press release was about the video distribution company and not the production studio.

Yet it's not as if Warner had none of its "own" to promote. The 17 Warner movies on the list, including the great "Casablanca," "A Streetcar Named Desire," and "The Maltese Falcon," certainly deserve flag-waving.

Kudos, however, should go to every other video distribution company in town that opted not to send out press releases touting how many of their films made the list—in keeping with the AFI project's spirit of industry cooperation. It showed an enormous amount of self-control in an industry that is the poster child of self-promotion. Hollywood watchers take note; we'll probably never see that again.

The point is that consumers who watched the well-produced and entertaining AFI program will probably be out at their local stores renting or buying these films. Well, all of them except for "Snow White And The Seven

Dwarfs" and "Fantasia," which are on moratorium.

Highlighting these 100 films is the biggest push the video industry has seen in years, and it's the retail community that should be shouting from the rooftops what's on the list.

SHY GUY BREAKS OUT: PolyGram Video has signed a multi-year U.S. licensing deal for the children's property "Franklin."

The timid boy is the main character of a successful line of books that has racked up sales of 15 million units in Canada. Scholastic distributes the book series in the U.S.

On July 14, PolyGram will debut two titles from the series—"Franklin Plays The Game" and "Franklin And The Secret Club"—priced at \$12.95 each.

A Saturday-morning animated program starring the character is scheduled to premiere on CBS in September.

The series has also been licensed to the plush toy manufacturer Eden, which will promote the video with its "Franklin" toys, which are debuting this summer. The titles will also be cross-promoted with "Franklin" figurines and play sets coming from Irwin Toys.

Consumers who buy the videos will be able to mail in for a free "Franklin" puzzle from PolyGram.

CELEBRITY PARADE: The Video Software Dealers Assn. (VSDA) has lined up three more big names to accept honors at the upcoming VSDA convention, to be held July 8-12 in Las Vegas.

Collecting the award for rising star of the year will be Heather Graham, Rollergirl from "Boogie Nights." Graham will also be plugging "Lost In Space," which comes out on video Oct. 6 from New Line Home Video.

Graham's "Lost In Space" co-star Matt LeBlanc, better known as struggling actor Joey on "Friends," will also pick up the newcomer of the year award.

They will receive their honors at the annual Home Entertainment Awards show, to be held July 11 at the Las Vegas Convention Center.

Graham and LeBlanc join George Clooney and Robert Duvall, who will also receive special awards at the ceremony.

In other convention happenings, DreamWorks will screen its new comedy, "Small Soldiers," which features computer animation and live action. Conventioners will be bused to an off-site theater to see the film.

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	5	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
2	2	16	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	4	7	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
4	3	8	ANASTASIA	FoxVideo	Animated	1997	G	26.98
5	16	2	HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1997	PG	19.98
6	5	7	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
7	6	9	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
8	10	3	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
9	7	6	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
10	8	6	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
11	9	110	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
12	12	7	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
13	11	6	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
14	13	4	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
15	20	2	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
16	14	6	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
17	17	2	MELODY TIME	Walt Disney Home Video 6963	Animated	1948	NR	22.99
18	19	9	ELMOPALOOZA! ♦	Sony Wonder	The Muppets	1998	NR	12.98
19	22	3	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
20	15	22	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ♦	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
21	18	5	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
22	NEW ▶		BACKSTREET BOYS: LIVE IN CONCERT	MVD Video 50028	Backstreet Boys	1998	NR	19.95
23	NEW ▶		SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
24	NEW ▶		A SIMPLE WISH	Universal Studios Home Video	Martin Short Mara Wilson	1997	G	14.98
25	21	3	CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack	1997	R	19.99
26	RE-ENTRY		SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
27	NEW ▶		SARAH BRIGHTMAN IN CONCERT	Columbia TriStar Home Video 2105	Sarah Brightman	1998	NR	19.98
28	27	2	BACKSTREET BOYS: ALL ACCESS VIDEO	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
29	24	20	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
30	26	12	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
31	33	7	GODZILLA, KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
32	25	6	GAMERA: GUARDIAN OF THE UNIVERSE	A.D.V. Films 003	Tsuyoshi Ihara Akira Onodera	1995	NR	19.98
33	28	4	THE GIANT OF THUNDER MOUNTAIN	Plaza Entertainment, Inc. 1750-1	Richard Kiel Jack Elam	1998	PG	12.95
34	RE-ENTRY		ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
35	23	3	THE BEST OF THE SIMPSONS: VOL. 3	FoxVideo 4104450	Animated	1998	NR	24.98
36	29	19	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
37	32	29	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
38	37	8	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
39	30	4	BLACK SPRING BREAK: THE MOVIE	Xenon Entertainment 4044	Daron Southboy Fordham Kenny Flyy	1998	NR	19.99
40	40	10	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98

● 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.

Divx Displayed, Defended At Replitech

BY EARL PAIGE

SAN FRANCISCO—Despite the pressure of a delayed Divx launch, Digital Video Express president Paul Brindze was on friendly turf speaking during the June 2-4 Replitech North America Conference here. But the embattled executive did get a raspberry from national chains that sponsored a billboard near the Mosconi Convention Center trumpeting "open DVD."

Divx made it on the show floor for the first time. Seen at the Robi System exhibit, the Zenith player made trade show daily headlines and was featured in Brindze's presentation. Robi, meanwhile, was touting the first automated "burst cutting" system for putting a serial number on each disc.

More dramatic was packaging on display at the Queens Group exhibit trumpeting a proprietary "Q-Pack" for Divx discs, as an alternative to the jewel box. Meanwhile, Digital Video Express announced that Doug Carsons & Associates had signed a five-year agreement to provide Divx mastering, with Nimbus CD International handling replication.

Dogged by contentious audiences at retail events, Brindze was in no mood to discuss the brief postponement of the Divx debut (Picture This, Billboard, June 13). "The trades had to have something to write about," he said. "So a new technological product is a week late. Big deal."

Nor was the billboard, on a busy highway headed downtown, an irritant. "I doubt if the consumer gets it," said Brindze of

the terse message "Only Open DVD Delivers." But, he added, "we love it. Anything that promotes DVD we are in favor of. There is no war."

In fact, Brindze began his talk with what he said was dramatic proof that Divx is no challenge to DVD. A Divx World Wide Web site will offer DVD titles, too, "to show how ecumenical we are," he said.

At one point, however, Brindze seemed to be leveling criticism at DVD when he discussed the Queens Group package. He said that "exhaustive consumer testing of packaging" showed preference for the Q-Pack. "So how come DVD didn't adopt it?" he asked. His answer: "Retailers wanted the larger package" swaying studios, despite disagreement and despite there being "no furniture" to accommodate the units.

Brindze, downplaying the fewer-than-expected Divx releases in the launch, said there were "approximately 30 titles" in stores. The number should grow "two to three daily up to a reasonable number."

Although he might have done so, Brindze did not identify the chains sponsoring the DVD billboard. Among them were Tower Records/Video/Books, Fry's Electronics, Hollywood Video, and two Musicland Group units, Suncoast Motion Picture and Sam Goody. Brindze's only mention of retailers came when he was asked why more stores were not announced as Divx carriers. "There are a number who want to play," he responded, not just Circuit City and Good Guys!

The billboard did draw comments from others, including James Weldon, chairman of Hide & Seek Technologies, which has limited-play DVD technology similar to Divx. "The consumer doesn't know what DVD is yet, let alone open DVD and that whole

issue," he said. Weldon also questioned Divx TV and radio ads since "they don't explain anything."

Brindze responded, "They're meant as teasers."

Much of his presentation involved disputing "myths" and "misconceptions" that have dogged Divx. Brindze even took issue with his session moderator, who described Divx as "pay-per-view." No, said Brindze, "Divx is not PPV at all," but rather a rental system akin to normal video store activity.

Brindze also disputed the argument that a modem and telephone hookup are required. He offered the audience the opportunity "to come up here and run your hands around" the Divx player. It works like any DVD unit, he told attendees. Nevertheless, Brindze said, eventually the player "will demand" to be hooked up to the



A billboard message takes a swipe at Divx. Hide & Seek Technologies chairman James Weldon thought it was too obscure for most consumers.

modem that monitors activity. If it isn't plugged in, "with ample warning" the Divx machine will cease operating, although it can be reactivated.

As for Circuit City's involvement, Brindze said, "They have been considered an easy mark, fast spenders, and yet they are very buttoned-down business peo-

ple who have put \$130 million into this because they see the promise." Brindze noted that Digital Video Express "doesn't expect to be in the black for two or three years at least."

But it's determined. "We have hundreds of employees, and we have a \$100 million advertising campaign in place," Brindze said.

Billboard

JULY 4, 1998

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★★ NO. 1 ★★					
1	1	17	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS	PolyGram Video 4400464433	19.95
2	2	17	GRETZKY: THE GREAT ONE AND THE NEXT ONES	FoxVideo (CBS/Fox) 2758	14.98
3	3	31	THE OFFICIAL 1997 WORLD SERIES VIDEO	Orion Home Video 91097	19.98
4	5	11	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO	Winstar Home Entertainment 71027	19.98
5	4	5	CHICAGO BULLS: GIVE ME FIVE!	FoxVideo (CBS/Fox) 2768	19.98
6	6	111	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
7	7	35	PURE PAYTON	PolyGram Video 4400464413	19.95
8	8	83	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS	Orion Home Video 96002	14.98
9	10	53	NBA AT 50	FoxVideo (CBS/Fox) 8450	19.98
10	11	329	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
11	9	63	THE ULTIMATE FIGHTING CHAMPIONSHIP 4	Vidmark Entertainment VM6372	19.99
12	15	19	NBA 2000	FoxVideo (CBS/Fox) 2759	14.98
13	17	3	NBA: HARDWOOD HEROES	FoxVideo (CBS/Fox) 0350	14.98
14	12	47	TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) 4098	14.98
15	RE-ENTRY		THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO	FoxVideo (CBS/Fox) 8452	19.98
16	13	157	LESLIE NIELSEN'S BAD GOLF MADE EASIER	ABC Video 45003	19.98
17	16	53	MUHAMMAD ALI: THE WHOLE STORY	Warner Home Video D5586	109.98
18	RE-ENTRY		COLLEGE BASKETBALL'S GREATEST GAMES	ESPN Home Video 44071	14.95
19	18	261	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
20	20	3	NBA: WIRED FOR SOUND	FoxVideo (CBS/Fox) 0349	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	1	37	OPRAH: MAKE THE CONNECTION	Buena Vista Home Entertainment 60428	22.99
2	5	147	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
3	10	17	CRUNCH: BEST ABS AND ARMS	Anchor Bay Entertainment SV10093	9.98
4	9	33	THE GRIND WORKOUT: FAT BURNING GROOVES	Sony Music Video	12.98
5	6	193	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
6	4	27	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT	BMG Video 80344-3	19.98
7	12	129	THE GRIND WORKOUT: FITNESS WITH FLAVA	Sony Music Video 49796	12.98
8	7	13	CRUNCH: THE JOY OF YOGA	Anchor Bay Entertainment SV10285	9.99
9	3	37	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS	Parade Video 908	12.98
10	2	83	CRUNCH: FAT BLASTER PLUS	Anchor Bay Entertainment SV10092	9.98
11	RE-ENTRY		THE FIRM: AEROBIC INTERVAL TRAINING	BMG Video 80112-3	19.98
12	11	173	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
13	8	9	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING	Sony Music Video 49331	14.98
14	RE-ENTRY		THE FIRM: LOWER BODY SCULPTING	BMG Video 80120	14.98
15	13	27	ABS, CHEST & LEGS OF STEEL 2000	WarnerVision Entertainment 51312-3	29.95
16	14	75	THE FIRM: ABS, HIPS & THIGHS SCULPTING	BMG Video 80114-3	19.98
17	16	27	CRUNCH: WASHBOARD ABS	Anchor Bay Entertainment SV10026	9.99
18	RE-ENTRY		CRUNCH: KILLER LEGS	Anchor Bay Entertainment SV10095	9.98
19	RE-ENTRY		CRUNCH: FAT BLASTERS	Anchor Bay Entertainment SV10025	9.98
20	RE-ENTRY		THE FIRM: TIME CRUNCH WORKOUT	BMG Video 80113-3	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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VID VENDORS

(Continued from page 54)

ia] about 'Godzilla,' " Alexander says. The studio is expected to schedule the video release in late October or early November.

If the pattern holds, Columbia should become a regular. "Our client base has been real loyal," Alexander adds. Fox Home Entertainment has been on board for four years, employing EMG for catalog titles, such as a Marilyn Monroe series and the "Star Wars" trilogy, as well as for new releases, which may include "The X-Files," a major summer feature.

Sony Wonder's Moss knew of Alexander several years ago, before working with him on an "Enchanted Tales" test that grew into a national effort. Now, "we're doing five more titles," says Alexander.

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	5	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
2	10	3	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
3	3	9	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
4	4	6	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
5	2	5	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
6	27	2	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
7	5	10	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
8	7	11	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
9	15	3	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
10	6	7	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
11	8	8	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
12	13	6	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
13	9	9	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
14	11	4	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
15	12	14	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
16	16	4	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
17	18	7	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
18	14	5	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy
19	17	3	HOME ALONE 3 (PG)	FoxVideo 2763	Alex D. Linz
20	19	13	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
21	21	10	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
22	20	15	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
23	22	18	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
24	26	7	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
25	NEW		AFTERGLOW (R)	Columbia TriStar Home Video 29773	Julie Christie Nick Nolte
26	23	11	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
27	24	5	PLAYING GOD (R)	Touchstone Home Video Buena Vista Home Entertainment 10443	David Duchovny Timothy Hutton
28	25	9	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
29	28	11	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
30	39	2	OSCAR & LUCINDA (R)	FoxVideo 2766	Ralph Fiennes Cate Blanchett
31	29	12	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
32	30	8	MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly
33	34	22	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
34	36	3	THE SWEET HEREAFTER (R)	New Line Home Video Warner Home Video N4654	Ian Holm
35	38	3	FIRESTORM (R)	FoxVideo 2773	Howie Long Suzi Amis
36	31	15	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
37	37	16	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
38	NEW		THE END OF VIOLENCE (R)	MGM/UA Home Video 906597	Bill Pullman Andie MacDowell
39	35	17	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
40	33	4	SHALL WE DANCE (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 12606	Koji Yakusho

◆ 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.

HOLLYWOOD'S HOT

(Continued from page 61)

beginning a slow rollout of products branded with "Curious George," the culmination of which will be the debut of the live-action movie, planned for mid-2000 release.

Also in evidence at the Universal booth was the studio's new take on "Woody Woodpecker," this time animated by the creators of Nickelodeon favorite "Ren & Stimpy."

Columbia TriStar Home Video used the Javits show to step up its efforts to become a force in children's programming. The studio announced it would release Scholastic Entertainment's "Animorphs," a book series that will debut on Nickelodeon in the fall. Cassettes are to follow next year.

According to Columbia TriStar president Ben Feingold, "Animorphs" should prove as desirable on video as it already has been in the book publishing world." Columbia marketing VP Nancy Harris says the videos will have additional, never-before-seen footage to enhance their sales appeal.



Columbia TriStar Home Video had "Animorphs" on display at New York's Javits Center, another indication of the studio's commitment to children's programming.

Also new to the children's category will be "CatDog" from Nickelodeon, which will release it through sister company Paramount Home Video. The series is due on tape in 1999. Catherine Mullally, Nickelodeon marketing VP, says the TV launch of the new series will coincide with the Oct. 5 release of Paramount's "Rugrats" movie.

"That will provide us with the opportunity to cross-merchandise," she adds. Nickelodeon has plans for cross-coupons and other cooperative promotions, as well as heavy on-air advertising, for both properties.

The cable network came to Javits with a hot video release on its hands. Mullally says "Blue's Clues" could be the licensing success story of the year. "Last March we offered the videos via on-air direct response with an 800 number. The response was overwhelming, 250% above our projections," she notes. "We were flabbergasted. It made us understand what a huge success this will be on video."

Lyrick Studios, creators of "Barney," promoted its newest property, "Groundling Marsh." According to sales VP Debbie Ries, the series already has toy, science, and nature items attached to it. "Groundling Marsh," which is on most PBS stations, debuts on cassette in July.

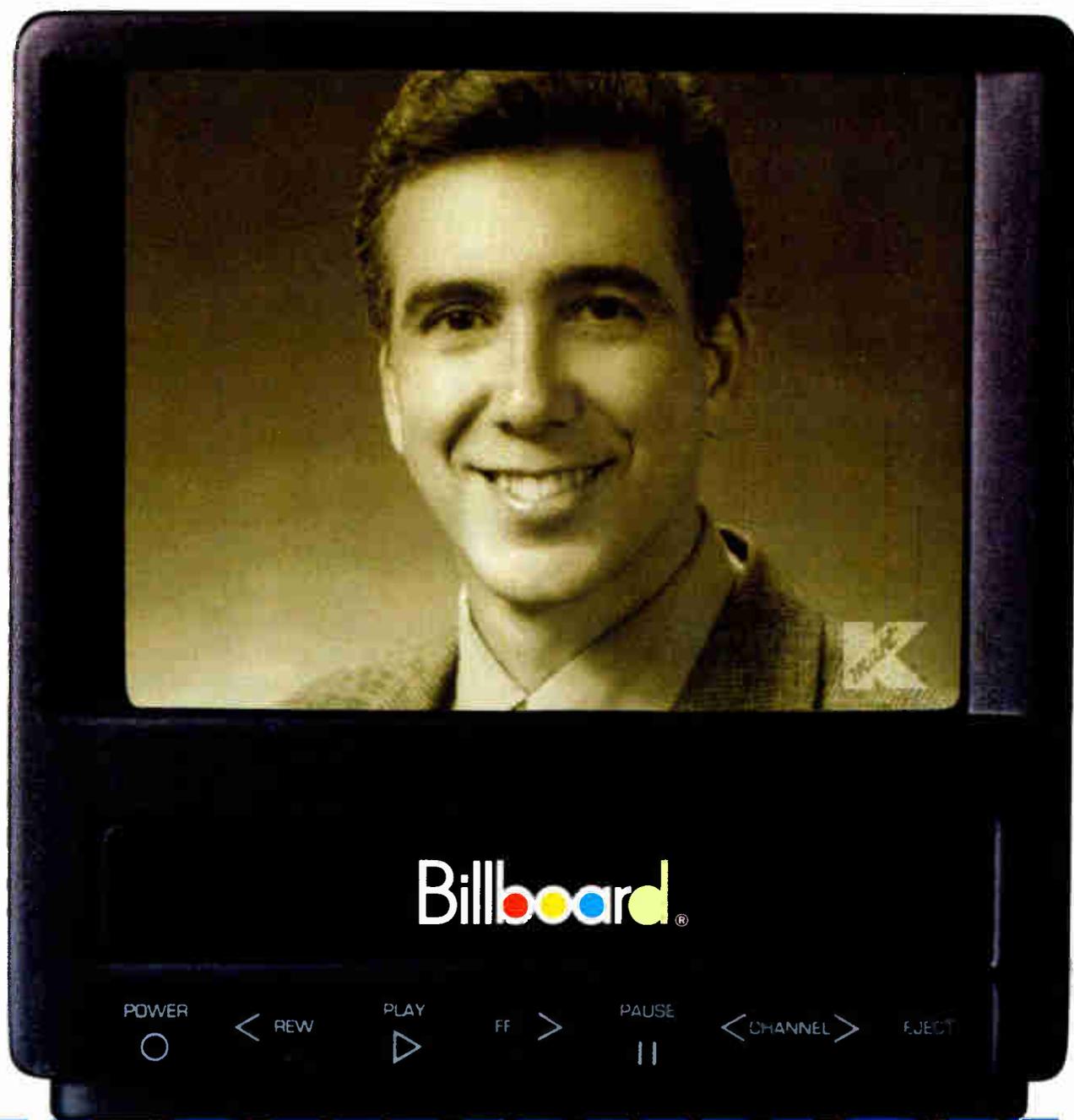
Also exhibiting at Javits was itsy bitsy Entertainment, recently acquired by Handleman subsidiary North Coast Entertainment (Billboard, May 30). President Kenn Viselmann came to Licensing International to spread the word about his new home video division, which is seeking titles to distribute either through Handleman or on its own.

According to the terms of the North Coast deal, Viselmann is free to choose his route to retail.

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	1	3	ALL ACCESS VIDEO Jive/Zomba Video 41589-3	Backstreet Boys	LF 19.98
2	2	6	STREETS IS WATCHING Def Jam Home Video PolyGram Video 56821	Jay-Z	LF 14.95
3	3	31	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF 14.95
4	NEW		DA LAST DON No Limit Video Priority Video 53373	Master P	LF 19.98
5	7	5	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF 29.99
6	4	21	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF 19.98
7	6	23	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF 19.95
8	8	27	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF 24.95
9	10	43	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF 19.98
10	5	31	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF 19.95
11	13	9	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF 29.99
12	11	35	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF 24.95
13	9	30	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF 19.98
14	23	20	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF 19.98
15	12	19	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF 16.95
16	14	30	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF 24.98
17	NEW		STRENGTH Verity Video 43108-3	The New Life Community Choir Feat. John P. Kee	LF 19.98
18	16	8	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	LF 19.98
19	22	10	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF 29.95
20	39	2	STORIES, TALES LIES & EXAGGERATIONS MCA Music Video Universal Music Video Dist. 38497	Sublime	LF 27.98
21	15	3	SELTZER 2-THE LONG FORM VIDEO Forefront Video Chordant Dist. Group 24508	Various Artists	LF 9.95
22	19	3	LYNYRD SKYNYRD LIVE: THE CONCERT VIDEO CMC Records International 88303-3	Lynyrd Skynyrd	LF 19.98
23	30	138	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF 19.98
24	RE-ENTRY		SINGIN' WITH THE SAINTS Spring Hill Video 102	Bill & Gloria Gaither	LF 19.98
25	18	18	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF 19.98
26	26	9	MICHAEL CRAWFORD IN CONCERT Warner Home Video 36420	Michael Crawford	LF 19.98
27	27	234	LIVE SHIT: BINGE & PURGE ▲ [Ⓢ] Elektra Entertainment 5194	Metallica	LF 89.98
28	24	90	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF 24.95
29	20	13	AFTER DARK Roadrunner Video 987	Type O Negative	LF 19.98
30	17	32	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF 19.98
31	21	55	I'M BOUT IT ▲ ² No Limit Video Priority Video 53423	Master P	LF 19.98
32	31	78	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF 14.95
33	36	158	PULSE ▲ ² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF 24.98
34	37	219	LIVE AT THE ACROPOLIS ▲ ⁵ Private Music BMG Video 82163	Yanni	LF 19.98
35	RE-ENTRY		THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF 19.98
36	35	187	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF 9.95
37	RE-ENTRY		WOW-1998 Sparrow Video Chordant Dist. Group 43226	Various Artists	LF 12.98
38	38	18	LIVE IN HYDE PARK Warner Reprise Video 3-38473	Eric Clapton	LF 19.98
39	33	34	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF 14.98
40	28	64	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF 19.98

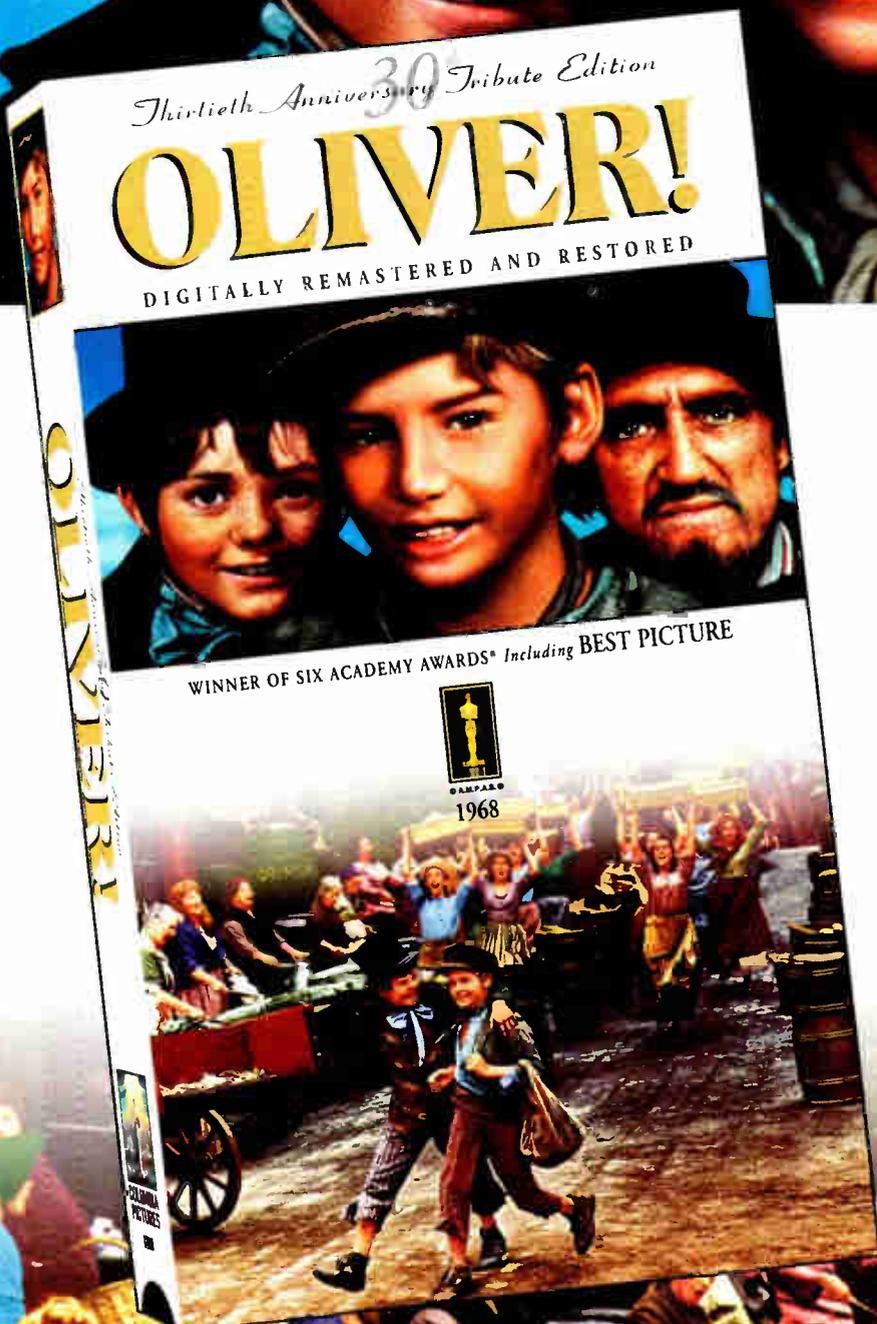
○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for 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.



RON CUNNINGHAM
BILLBOARD'S 1998
VIDEO PERSON
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CONGRATULATIONS, RON CUNNINGHAM!

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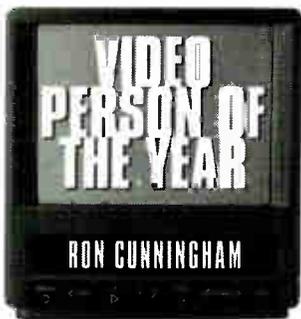
COLUMBIA TRISTAR



HOME VIDEO



Dre



VSDA

Q&A: RON CUNNINGHAM

BY SETH GOLDSTEIN

It's a short drive from Detroit's airport to Kmart headquarters in Troy, Mich. We went the distance to interview music/video buyer Ron Cunningham about the status of VHS and DVD—and, not incidentally, why he is Billboard's Video Person Of The Year.

A 24-year Kmart veteran who joined the retailer right out of college, Cunningham has seen it all—without going far from home. He commutes five miles to Troy from his residence in Rochester Hills, Mich. Travel isn't a big part of his job, except in this year of conversion to Big K stores. Off duty, he enjoys the outdoor life—hiking, soccer and the like with Sandy, his wife of 22 years, and three children.

Ron, joined by Kmart director of internal communications Dennis Wigent, laid it on the line to us: The sell-through business, although down from its peak industrywide, remains a strong performer for the chain. Video sales last year were up 5%, exceeding the results of most of the competition.

That wasn't an anomaly for Kmart. The resurgent mass merchant reported a 43% increase in earnings from continuing operations, as 1997 revenues topped \$32 billion.

Cunningham says the Big K stores, which knock down the old barriers between video and consumer electronics and bring together video and hit CDs, promise further gains. The impact of the Big K format, introduced in 1997, is just beginning to be felt. And, meanwhile, DVD is waiting in the wings.

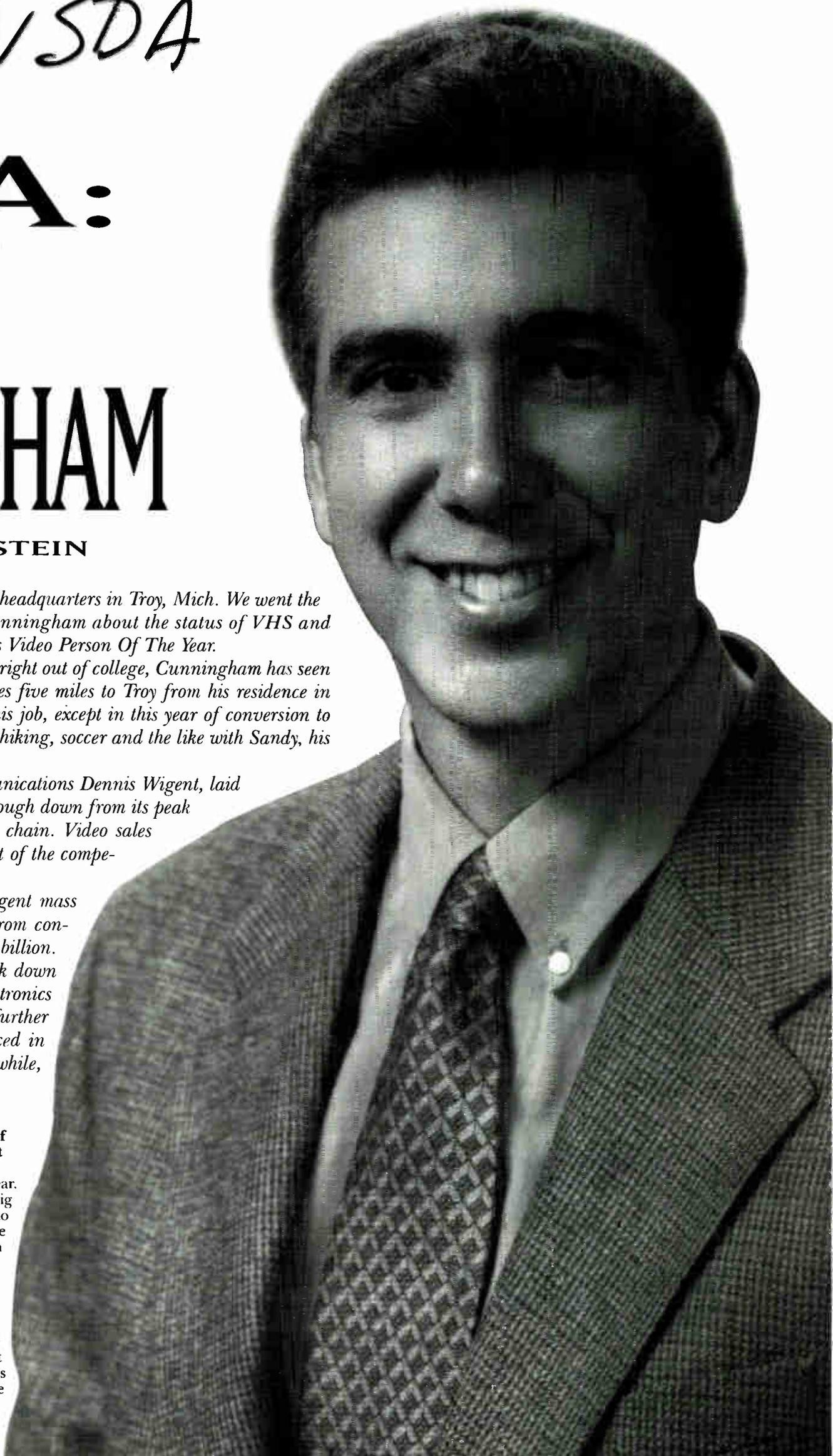
Ron, many of the big chains bypass wholesalers in favor of direct purchases. Is it fair to say the big change for Kmart has been going direct?

Ron Cunningham: Yes, we've made the transition this year. We've gone direct with all the major studios. One of the big reasons is to position ourselves better in terms of price and to be more competitive in the marketplace. Once we made the decision to go direct, we sat down with the studios. It's been beneficial for all sides.

Have the logistics of direct shipment worked out?

RC: Yes, really well. Cassettes go direct from duplicators to 2,000-plus locations. Boxes are well labeled so that new releases aren't displayed until release dates. Vendors are responsible for merchandising product in the stores. But there are still things to be done. Every studio comes with its own game plan. We all need to be working off the same page. Warner's research will help.

Continued on page 68



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**RON CUNNINGHAM
VIDEO PERSON OF THE YEAR**

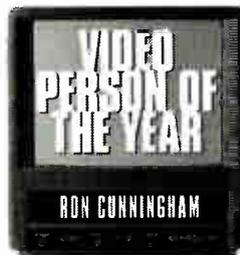
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Q&A

Continued from page 67

The biggest news recently has been that Kmart has chosen Warner Home Video as category captain of the department. Would you explain the development?

RC: Basically, what we're doing is introducing category management to home video. It's a two- or three-phase process. Warner is in charge of finding consumer data: finding out who the consumer is, the price points they want, where they shop and so on. There are Nielsen and household panel data to look at. We use that information to develop a plan that enables us to build on the market share we have. Kmart has a template on category management. Warner has a lot of legwork to do, and they've dedicated a staff to this.

Is category management new to Kmart?

Dennis Wigent: We've been doing it in areas like diapers and other consumables for two or three years. Supermarkets have been involved in it for much longer.

How does all this fit in with Kmart's strategy?

RC: Direct is one approach. There's also the Big Kmart conversions of existing stores. For our part, we've opened up the electronics bullpen, which had been an enclosed shopping area. Video is now right off the walkway. And we've gone to planograms, which we had not done before. It's easier for customers to find titles—they're categorized and alphabetized—and it's easier to see the price.

How many Big Kmart stores are there? What's the rollout schedule like?

DW: There are nearly 700 Big Kmarts now, with another 500 due this year and about another 1,000 to be converted later. The idea is to rework existing space. It's a totally new design based on the shopping patterns of customers—the things they've told us. The goal is to get people to shop stores more often. We know, for example, that when people shop our stores and shop Wal-Mart, they spend about the same amount of money per visit. The difference is, they shop Wal-Mart more often. Our goal is to increase frequency of shopping at Kmart. There are 8,000 square feet of consumable items in the center of

Continued on page 74

Ron has been instrumental in managing growth and opportunity for video within Kmart and always looks to the future to keep his business growing. After his many years at Kmart, this is a well-deserved recognition.

—Jack Kanne, executive VP of sales and marketing, Paramount Home Video

Ron has provided the leadership and insight at his company that has made Kmart one of the top retailers in the video sell-through industry. Ron's friends at Buena Vista Home Entertainment congratulate him on this well-deserved award.

—Bob Topping, VP of sales, national accounts, Buena Vista Home Entertainment



**Buena Vista
Home Entertainment**

***Congratulates*
Ron Cunningham**

**Billboard's
Video Person Of
The Year**

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UNIVERSAL

We Congratulate

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Recipient of Billboard's

1998 VIDEO PERSON OF THE YEAR AWARD

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Selling Video To The Masses

Merchants Like Kmart Find Success In Video By Using The Direct Approach, Creating Events And Knowing Their Customers

BY DON JEFFREY

Mass merchandisers have emerged as a major force in the video business in the past few years. Although many believe it's because of low prices, retailers and video executives alike say there's more to the equation than cheap product. If price alone were the driver of business, it would have sunk by now due to low margins. What keeps revenue and profits flowing are such things as cross-merchandising, store size, consumer reach and direct buying from the studios.

The biggest discount merchandisers in the U.S. are Wal-Mart, Kmart and Target, all of whom sell a considerable amount of video. Wal-Mart and Target did

not return calls for comment, but Kmart and some of its vendors talked about aspects of the sell-through video business.

"Price has certainly been a major factor," says Dennis Wigent, director of internal communications for Kmart. But he adds, "Along with that, it's been our ability to create an event, or a whole area or theme, particularly around blockbuster releases."

The biggest thing that has happened in the video sell-through business in recent years is direct buying from the product suppliers. Because of this move, some distributors of video to the mass merchants have been forced to drop out of the business.

"It's certainly helped with our margins," says Wigent of direct

buying. "New releases are a low-margin business."

Kmart and other mass merchants used to have most of their video product supplied by rackjobbers like Handleman. Although Handleman still racks Kmart's music product, the distributor announced in June that it was exiting the low-margin video business, which had been in steady decline.

"Our relationship with them is very good," says Wigent of Handleman. "In many ways they're just as happy to be out of that new-release business. It was a lot of work for very low margins."

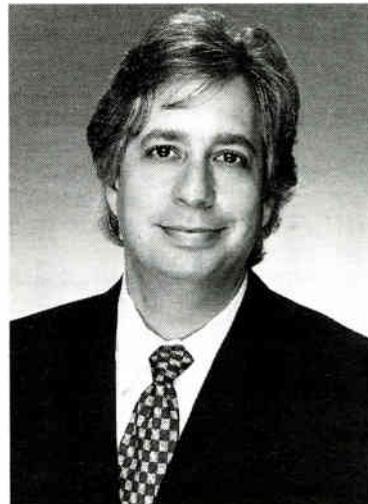
Steve Strome, president of Handleman, told securities analysts, "When rental declined, the sell-through business emerged, which is hit-driven. It's time for

us to move on."

GOING DIRECT

One of the things that direct buying of videos has led to at Kmart is the expansion of a retailing concept called "category management" into home video. Under this arrangement, one of the suppliers of a product line is appointed "co-captain" of the category. For video, that has been Warner Home Video.

"They'll supply us with a lot of research we hope will tell us more about who our customer is," says Wigent. "It'll get us out faster adapting to customer needs. And it will



Ben Feingold, Columbia TriStar Home Video

help the look of the department."

Direct buying also has been a boon in cross-promotions. "We can go directly to the distributor, who is usually the licensee. It's easier for them to put together total packages," says Wigent. As an example, he refers to "The Lion King," which was more than just a video title for Kmart and other mass merchants. An extensive line of merchandise associated with the film—toys and backpacks, to name

just a couple items—has been sold along with the cassette.

And because of their size, what mass merchants can do that video specialty stores can't is take the big blockbuster releases and place them in high-traffic areas where other merchandise is sold—apparel or electronics, for instance. As sales wane, the product is moved into the regular video departments.



Mary Ann Fialkowski, Deluxe Video Services

Direct buying also means higher shipping costs, as studios now have to arrange for product to move from the video duplicators to the stores in large quantities in a swift, timely and efficient manner. The higher costs are "all part of negotiations," says Wigent. And the role of the duplicators has changed because of the shift to direct buying.

Mary Ann Fialkowski, executive VP of finance and planning for Deluxe Video Services (formerly Rank), a major video duplicator, says, "We're providing a lot more supply-chain management services, taking on services the distributor once provided." These

Continued on page 72

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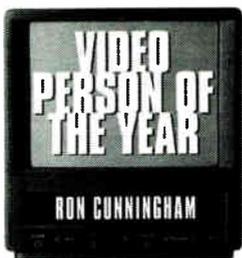
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Warner Home Video
Warmly Congratulates
Ron Cunningham,
Billboard's Video Person of the Year.

DVE



VSDA

Mass Merchants

Continued from page 70

include product fulfillment on a timely basis and the creation of special assortment packages for retailers.

"We've made a lot of investment in systems and special handling equipment to be able to pick, pack and ship direct to stores on a weekly basis," says Fialkowski. "The move by studios to go direct to retailers has helped the market grow, and that's good for us."

But the shift has created another burden on the studios.

"There's no question there are significantly higher costs to us," says Ben Feingold, president of Columbia TriStar Home Video Worldwide. "But we believe there are significantly higher revenues." In fact, he adds, "Our business has grown extraordinarily over the past four years," in part because of the "direct relationship" with the mass merchants. "It's improved service and our ability to provide a level of in-store marketing. When you're direct to stores, it's an easier tie-in, whether it's apparel or toys."

Some industry observers warn retailers that with direct buying,

they might not get the timely replenishment of product they got from rackjobbers. But that apparently hasn't happened.

"We haven't noticed any difference between the jobber and direct

from the studio," says Wigent. Most of the studios are linked to Kmart through Electronic Data

Interchange (EDI), and the retailer shares sales figures with many suppliers. "They're replenishing

on a regular basis. We're getting our fair share."

REACH FOR THE BUYERS

Another big factor in the rise of mass merchants in selling video has been their reach.

Feingold says, "They have broad-

ened the distribution of video. The mass merchants have the reach into the mass market that the video specialty stores don't have. And they're also located in the heartland, where there may not be a Tower or a Virgin."

Kmart's weekly printed supplement, for instance, goes into 72 million households, says Wigent. He cites other statistics for his chain: 80% of U.S. households are within a 15-minute drive of a Kmart, 56% of U.S. households shop in one of its stores every month, and 75% shop there every three months.

square-foot outlets redesigned to reflect the latest information on in-store consumer-buying patterns. And there are about 100 Super Kmart outlets, which are massive 130,000- to 150,000-square-foot stores that also sell a full selection of groceries.

Kmart currently stocks about 1,000 different video titles in its stores.

Mass merchants say they are trimming their video product lines in order to maximize their space and cut down on costly inventory. At Kmart, Wigent says, "We're concentrating on new the-

higher margins, is a tricky business, though. "It's very, very price-sensitive," says Wigent. "If it's below \$10, it moves. That seems to be the price break for a lot of catalog."

Because the mass merchants are so family-oriented, it stands to reason that children's and family videos are an increasing part of the product mix.

At press time, Wigent said Kmart was about to become the first mass retailer to sell "Veggie Tales," a series of animated children's videos that previously had been available only in religious-themed stores.

And, of course, since mass merchants are family-friendly, they sell no X-rated videos. Kmart does

What mass merchants can do that video specialty stores

can't do is take the big blockbuster releases and place

them in high-traffic areas where other merchandise is

sold—apparel or electronics, for instance. As sales wane,

the product is moved into the regular video departments.

stock "a very limited selection" of R-rated material, Wigent says, "mostly action films."

The mass merchants are getting into DVD, too, although the business is still small and the penetration of players into U.S. homes is slight. At Kmart, DVD titles are carried in the chain's 100 Super Kmart stores, where they're priced from \$19.99 to \$24.99.

"We're doing much better than we expected," says Wigent. "We do sell [players], but it's really the software that's moving." ■

atrical releases instead of the specialty stuff."

Hits, which sell for \$14 to \$17, still drive the business. But, as Feingold says, "The hits bring people in, but catalog makes a lot of money."

Catalog, which is prized for its

At press time, Kmart had 2,134 stores, and Wigent said the chain would likely end the year with 2,150—"the first time in five years we've ended with more stores than we started with." About 700 of the stores are its Big Kmart concept, which are, on average, 70,000-

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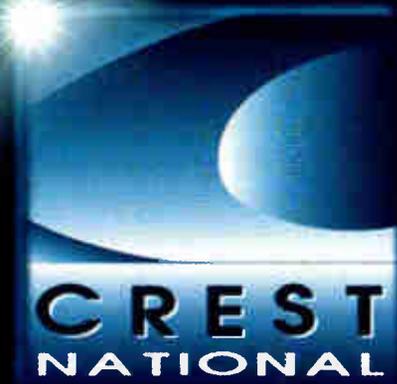


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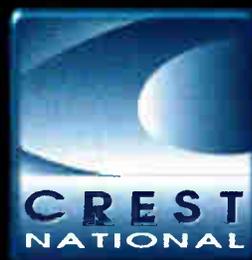
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Q&A

Continued from page 68

the store. Adjacent to that are the things we know people buy often, like the Martha Stewart line, bed and bath, and men's and women's underwear.

RC: What we found is that the bullpen wasn't inviting. Women would not go in there. Now, music and video lead in to the rest of the electronics area. It's a prime location.



Porter Hall

And the impact on title selection?

RC: We were able to cut our title selection probably by half. We're carrying fewer of the non-basic studio titles and less special interest. It's hard to judge the actual impact on sales, since we're just starting to roll stores out now. New fixtures and the planograms have been in stores only since February. Thanks to the Big Kmart redesign, we are now devoting an average of 55 to 65 feet to video in the planogram area. Separate promotions can add another 16 feet.

Where does DVD fit? You've begun offering the format. Are there results to discuss?

RC: Yes, to a degree. We have it in the 100 Super K stores, and we're in the process of looking where to go next.

DW: Player sales have been decent, nothing spectacular. Software certainly has been leading. We started in the Super Kmarts and are really looking at those numbers before we expand. It's a disciplined rollout.

RC: Software has been a pleasant surprise. I'd like to see the studios source-tag DVD product to prevent theft. For a new technology, it's an easy thing to do. You don't have the same complications that you have in music. The majors are amenable to the idea. Currently, we stock between 50 and 100 titles, and rotate them in and out, based on what's selling.



Ron has demonstrated a grasp of the video business that has made Kmart one of the most successful retailers in the industry. It's a pleasure to work with him and his organization.

—Bruce Pfander, executive VP of domestic marketing, Universal Studios Home Video

Ron is a great partner and has led Kmart to be a category leader and has moved the entire sell-through industry forward. And, because the only time you can reach him is at 6 a.m., he's brought a new discipline to the industry.

—Ray Gagnon, senior VP of sales, 20th Century Fox Home Entertainment

Ron, a veteran of the retail industry, has provided Kmart with a vision that has made it a major player in the home-entertainment industry. His focus and dedication to the growth of the video category has enabled Kmart stores to compete in the video sell-through marketplace.

—John Reina, VP of sales, Columbia TriStar Home Video

Ron has always been willing to try a new product or promotion and give us a chance to succeed. We appreciate his support, and he has earned this award.

—Sandra Weisenauer, VP of marketing, Anchor Bay Entertainment

Prices range from \$19.99 to \$24.99. Action films do better, and we're handpicking each release.

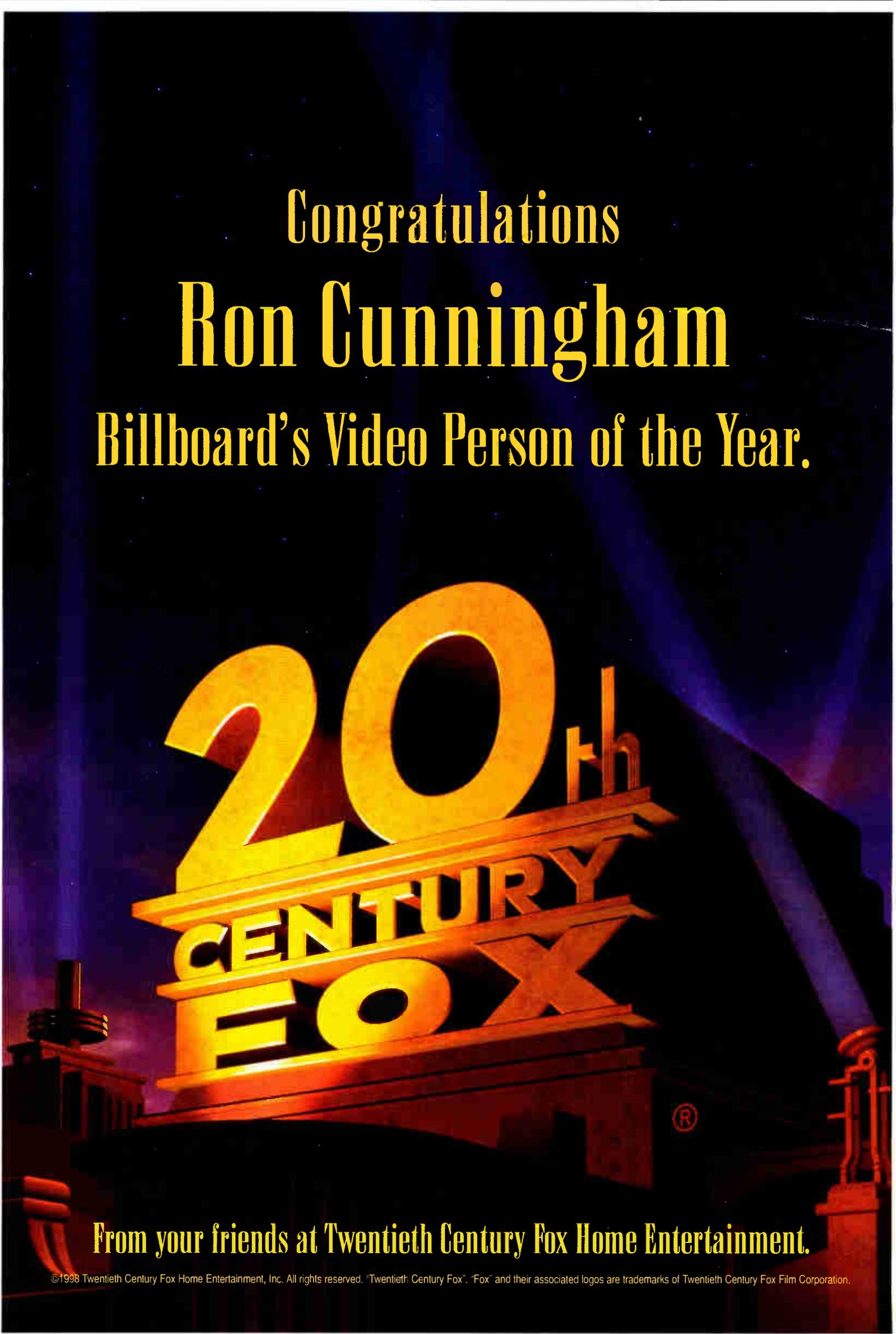
Ron, to change the subject slightly, how long have you overseen music and video?

RC: I've been responsible for the categories for the past four years. Before that, I had spent 20 years in softlines, clothing.

And how's the video business these days?

RC: Home video in 1997 ended up very strong. We had a fantastic fourth quarter, and we began this year almost as strong, with "Little Mermaid" and "Anastasia." First-day sales [April 28] were very nice.

Continued on page 76



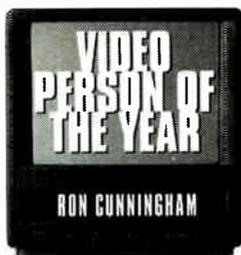
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Dre



VSDA

We congratulate Ron and are grateful for his vision of our business and his love and passion for what we sell.

—Henry Droz, president of Universal Music and Video Distribution

Ron has been the principal architect behind successfully converting Kmart's video department into one which will create and meet consumer demand and drive the video category with Kmart. This leadership ensures both Kmart's and Ron's success in the future, and we are pleased to salute and congratulate him on his selection as Billboard's Video Person Of The Year.

—John Quinn, senior VP of sales, Warner Home Video

Q&A

Continued from page 75

Was '97 a good year for Kmart? You know, in general, sell-through was down or flat, a reversal of fortune for many retailers. Were you much different?

RC: We were up in excess of 5%. That's a lot better than other chains did. Family and children's sections continued strong, as they have in the past several years.

Any supplier in particular doing a standout job?

RC: Well, I can mention several. Disney, TriStar and Fox Home Entertainment have had strong titles. But all the studios have done a fantastic job gearing product toward kids and family. Really, that's where our customer base is. We go after the family trade, primarily moms. I should also mention Universal, Lyric Studios, Sony Wonder and LIVE Entertainment—they're all doing well.

In your time, has there been any change in what dominates the business? Do movies still rule the roost?

RC: It's still mainly studio driven and hits driven. Of course, as

price points drop, that really helps us. Any videos under \$10 are a great value. I believe we do get our fair share of sales when cassettes sell in the mid-teens.

What's your long-term outlook for the business?

RC: I think the flatness is going to stay. This is a mature industry now. However, with DVD there is the possibility of growth.

Is there shelf space for everything?

RC: That's a tough one to

answer. You're always fighting for space, especially during Easter and Christmas. With new titles, you do the majority of sales within four to six weeks of release. New titles can start in promotional areas outside the home video section and then work their way back to the planogram inside the section until the title no longer warrants being sold. We do have an area devoted to Disney, but the rest of the studio releases are broken up by genre. The old rule still holds: Studio names don't sell; movies do.

DW: Being a mass retailer, we have the advantage of bulking out hit releases. For example, with "The Lion King," we were able to put a huge amount of product outside the electronics department.

Is there anything vendors should be doing to counteract the slowdown of sell-through? Does it help that music is being sold

alongside video?

RC: I think the studios can improve building sales around the holiday time frames. They've done a pretty good job over Mother's Day, Easter and Halloween, and, with our direct relationships, I'll be able to do better and take full advantage of what the studios have to offer. They could put more promotions together of a particular artist and do more with movies released 20 to 25 years ago. Catalog reissues are very good—customers seem to enjoy the older movies, especially when they're under \$10. Music and video are both hit driven, and both are something that the consumer can take home, feel proud to own and use constantly. It's a high turnover area. Shoppers come in constantly, often every Tuesday for the latest music and video releases. Having the two next to each other always brings newness.

So, with a mature business, you're essentially playing with the hand you've been dealt. Is that the case?

RC: Yes. It's been that way for the past three or four years, since "The Lion King" came out. Steady growth, nothing spectacular. And shoppers are smart enough to know now that if they don't get their copy today, they can come back tomorrow or the day after. That tends to spread out sales. The numbers are the same over eight weeks or so, but the early spikes and some of the excitement are gone.

Are competing media like satellite delivery affecting business?



Kmart found "Anastasia" to be a strong seller.

Congratulations
RON CUNNINGHAM
BILLBOARD'S VIDEO PERSON OF THE YEAR





Ron's commitment to grow the video category at Kmart is his top priority. He is open to new ideas and is a leader, not a follower, in the sell-through marketplace.

—Roy Millonzi, director of national accounts, New Line Home Video

I and my colleagues at BMG Video congratulate Ron on being selected as Billboard's Video Person Of The Year. He not only runs superb departments, but also is a true friend of the supplier and has a real understanding of the dynamics of our business.

—Al Reuben, president of BMG Video

Ron Cunningham has exemplified the mass-merchant approach to purchasing, in that he has shown a true understanding of and sensitivity to both the needs of his customers and the limitations of the retail environment. Ron has been a champion of quality children's and family product within the mass-merchant environment and has established Kmart as a true destination for prerecorded video.

—Allan Golden, VP of sales, PolyGram Video

RC: I'm not really involved in that. It would probably come up as part of Warner's analysis.

With these developments, do you still see a good life span left for VHS?

RC: With two or three machines in so many homes, they are going to be around for a long time.

Is there anything new under the sun in children's programming?

RC: Well, there are the "Veggie Tales" from Lyric Studios. They have been big in Christian bookstores for several years. Lyric is taking them to mass merchants, and I think it's going to be a good franchise. We'll definitely add them to the planogram when Lyric releases more titles. Two are out now.

Are videos having any influence on the music side of the aisle?

RC: Soundtracks certainly have been the fastest-growing category in the past few years. When "Titanic" arrives on video, I expect to see a huge increase in soundtrack sales. Down the road, there could be an interesting synergy between soundtracks and DVD. ■

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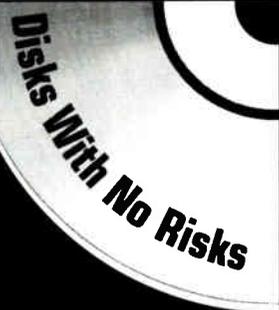
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Update

LIFELINES

BIRTHS

Girl, Cali Tee, to **Francesca** and **James Hetfield**, June 11 in San Francisco. Father is singer/guitarist for Metallica.

Boy, Bryan Jared, to **Lisa** and **Peter McArdle**, June 15 in Smithtown, N.Y. Mother is the daughter of Ron Willman, a longtime executive of Billboard magazine who died Feb. 16.

Girl, Baily Rebecca, to **Beth** and **Doug Stone**, June 17 in Nashville. Father is a Columbia Records recording artist.

MARRIAGES

Michele Ceazan to **Franz Fleischli**, May 2 in Beverly Hills, Calif. Bride helms C.I.A. Management. Groom is manager/director of A&R at RCA Records.

Corrine J. Sidney to **Robert Hanley**, May 30 in Los Angeles. Bride is president of Sidney Event Marketing. Groom is an actor, director, writer, and president of the Entertainment Fellowship.

Sandra Walker to **Geoff Mayfield**,

June 19 in Union City, N.J. Bride was benefits coordinator for Billboard's parent, BPI Communications. Groom is director of charts and a columnist for Billboard.

DEATHS

Mel S. Leeds, 78, of undisclosed causes, June 3 in Carlsbad, Calif. After serving in the Army during World War II, Leeds worked for several New York music publishing companies before joining General Artists Corp. He handled promotion and road management for Gene Krupa and Tommy Dorsey. In the early '50s, he entered the radio industry as a producer for WNEW New York. In 1957, he was named PD for the then struggling WINS New York, where he assembled a staff of now-legendary DJs that included Alan Freed and "Cousin" Brucie Morrow and helped pioneer the top 40 format.

Luis Calvo, 59, of an undisclosed illness, June 10 in Madrid. He was president of peermusic's Latin American operations and managing director of peermusic Spain. He was also on the boards of SGAE, the Spanish rights society; AEDM, the

Spanish music publishers group; and FLADEM, the Latin American federation of music publishers. During his career, Calvo, who was born in Chile, also served as managing director of EMI Music Publishing in Spain and manager of Hispavox Records' international department. Survivors include his wife, Maria Jesus, and his children, Luis and Veronica.

Lew Chudd, 87, of heart failure, June 15 in Los Angeles. As founder and president of Imperial Records, Lew launched the career of Fats Domino and produced many top 10 hits in the '50s. Before selling Imperial to Liberty Records in 1963, he had hits with Ricky Nelson, Slim Whitman, and Lightnin' Hopkins. He is survived by two sons, Andre and Reeve; two granddaughters; and a great-granddaughter. The family requests that donations be made to the Make-A-Wish Foundation, 2091 E. 4800 South, Salt Lake City, Utah 84117.

Jack McFadden, 71, of liver cirrhosis, June 16 in Nashville. McFadden was a longtime country music manager who managed Buck Owens for more than 30 years and Keith Whitley until his death in 1989. He also launched Billy Ray Cyrus' career. Beginning his career in Bakersfield, Calif., with Tommy Collins and moving to Nashville in 1983, McFadden handled Merle Haggard, David Frizzell & Shelly West, Gene Watson, Lorrie Morgan, Freddie Hart, Eddy Raven, and Sonny James at one time or another. He was also talent coordinator for TV's "Hee Haw." McFadden is survived by his wife, Jo; sons Joe and Jack; and daughters Lana Waltman and Ginger McFadden.

Edward Eliscu, 96, June 18 in Newtown, Conn. Eliscu was a lyricist whose works included "Orchids In The Moonlight," "Without A Song," "Carioca," and "More Than You Know." Eliscu, who was elected to the Songwriters' Hall of Fame in 1975, collaborated with such composers as Gus Kahn, Vincent Youmans, Vernon Duke, Billy Rose, Jay Gorney, and Nacio Herb Brown, although it was his work with Youmans that produced the aforementioned evergreens, along with "Great Day" and "Flying Down To Rio." For many years, New York-born Eliscu, who also wrote Broadway sketches and Hollywood screenplays, was a member of ASCAP's Deems Taylor Competition, which gives annual awards for books and articles on music. He is survived by his wife, Stella Bloch, two sons, and six grandchildren.

Rick Shaw, 53, of a heart attack, June 22 in San Francisco. Shaw was a DJ for more than two decades, most recently at KIOI (101.3 FM) San Francisco. He was also a broadcasting instructor at the University of San Francisco. The station will establish a scholarship through the college in his name. He is survived by his wife, Judy, and two sons.

GOOD WORKS

HEEDING THE CALL: Warner Classics star tenor **José Cura** is headlining an Opera Gala July 6 at the GuildHall in London, in aid of the breast cancer charity Cancerkin. Hosted by British actor **Tom Conti**, the evening offers tickets at 300 pounds for a champagne reception, concert, and dinner, or at 50 pounds for champagne reception and concert. Contact: **Miriam Pedatsur** in London at 44-171-830-2310.

BROOKS SPEAKS OUT: **Meredith Brooks** will speak out against drugs in a public service announcement for Partnership for a Drug Free America, Musicians' Assistance Program, and Youth Power. It will also showcase her aptly titled single "Stop." Contact: **Judi Kerr** at 213-871-5375.

JIVE TALKIN': Jive Records president **Barry Weiss** presented \$200,000 to the Children's Health Fund. The money was generated in part by sales of "Jive's Unreleased Masters For The Children's Health," a limited-edition CD released last November with songs by **R. Kelly**, **A Tribe Called Quest**, and **Joe**. The fund was founded by **Paul Simon** and pediatrician **Irwin Redlener** to provide primary care to homeless or indigent youngsters. Contact: **Dan Klores Associates** at 212-685-4300.

SCHOOL TIES: The Berklee College of Music will donate the recording studio and **Professor Carl Beatty**, who has worked with **Luther Vandross**, **Bill Evans**, and **George**

Benson, will donate his producing skills to **Aline Shader** and her "Singing To Benefit Children" project. Shader and 30 children from Newton (Mass.) Elementary School and Junior High choruses will record her youth-oriented songs. The album will be available at cost to organizations that service children. Contact: **Toni Ballard** at 617-747-2247.

CALENDAR

JUNE

June 27-28, **BMI Presents Urban Focus Music Conference**, Musicians Institute, Los Angeles. 310-289-6350, www.urbanfocus.com.

JULY

July 6-10, **Macworld Expo: The Creative World**, Jacob K. Javits Convention Center, New York. 800-645-EXPO, www.macworldexpo.com.

July 8-10, **Billboard's Fifth Annual Dance Music Summit**, Marriott Downtown, Chicago. 212-536-5002.

July 8-11, **Music Women 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, **Jupiter Communications Presents Plug.In '98: New Music Meets New Technology**, co-sponsored by Billboard, Crowne Plaza, New York. 800-488-4345.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Sisters Are Doing It For Themselves. It was a lifetime dream for sisters Jennifer Yee, marketing director for top 40 KZZP Phoenix, left, and Brooke Maumer, marketing director for top 40 KHMV Houston, right, when they met favorite teen idol Rick Springfield at a recent Las Vegas gig. The pair have been fans for more than 17 years and discussed Springfield's soon-to-be-released new album.

Outlets Go To CAMP For Label Dollars

This story was prepared by Sean Ross, editor of *Airplay Monitor*.

NEW YORK—Summer's here. And some radio stations are heading off to CAMP, unveiling Comprehensive Artist Marketing Plans that they hope will increase their share of the label advertising dollars that now go to print media without invoking the specter of pay-for-play.

Two months ago, modern-leaning top 40 WDCG (G105) Raleigh, N.C., launched an ambitious marketing program through the independent promotion firm Music America Promotions that offered labels three options to showcase developing titles.

At its most basic, G105's CAMP spotlights a new recording as one of its "buzz tracks" or "featured tracks," as well as featuring it in 48 new-music promos and providing a link to the label's World Wide Web page from G105's Web site.

More elaborate programs offer expanded Web site editorial, access to G105's call-out research, and a retail tie-in with Blockbuster Music that includes in-store positioning, an additional spot buy in conjunction with Blockbuster, and even an in-store station remote to spotlight the new title, promoted by E-mail to 6,000 names in the station's database.

G105 aired its first CAMP in early April on behalf of Atlantic's Athen-

aeum. Since then, there have been similar efforts on behalf of RCA's Agents Of Good Roots, MCA's Semisonic, and Arista/Austin's Sister 7. Pricing ranges from \$2,500 for the most basic package to \$6,340 for the most elaborate, including the 12-spot time buy. As with most CAMP-type programs, G105 emphasizes that only songs to which it has already committed are featured and that labels are buying individual spins.

WDCG isn't the only station offering such a program. The term "CAMP" was first used in conjunction with WHTZ (Z100) New York in April to describe that station's efforts on behalf of Aerosmith's "Pink," following that group's appearance at the station's Christmas show.

While Z100's commitment to Aerosmith did include a set number of spins, it also meant featuring "Pink" prominently in its concert promos and separate promos highlighting the act itself. Since then, Z100 has run "Artist Showcase Features" on behalf of Mercury's Shania Twain and Brian McKnight, Elektra's Rebekah, Columbia's Xscape and Savage Garden, and Universal's Billie Myers.

Similar to other produced entertainment vignettes that run on the station, the 60-second spots typically

feature an artist talking about his or her lyrics, along with a brief plug for the album and a retail outlet.

Modern adult KFMB-FM (Star 100.7) San Diego unveiled a program earlier this year in which songs it chooses get up to 170 recorded promos a week, according to GM/PD Tracy Johnson, as well as Web site showcasing, possible retail tie-ins, and, in some cases, on-air interviews or performances and even a live on-line chat with some artists.

Johnson says Star will commit to a song for four weeks, with at least two spins a day. KFMB's program started earlier this year spotlighting RCA artist Jai. Johnson says current acts involved are Pearl Jam, Cherry Poppin' Daddies, Bonnie Raitt, Fastball, and Steve Poltz.

And several weeks ago, CBS' WBBM-FM (B96) Chicago tied in with RCA for a CAMP on behalf of La Bouche's "You Won't Forget Me," which hit the air in June.

B96's CAMP, which the station emphasizes is still in the experimental stages, follows a five-month development process on the country side, where CBS first floated the possibility of a label-sponsored new-music show that was to include paid spins. Then, in May, CBS instead unveiled a five-tiered program that featured expanded back-announcing, 90-sec-
(Continued on next page)

newsline...

MANCOW HEADS FOR GREENER PASTURES. Album WRCX Chicago morning man Mancow Muller exits, heading for crosstown modern rock WKQX (Q101), where he'll replace Wendy Snyder and Bill Leff. The Chicago Sun-Times quotes sources as saying Mancow's three-year deal with Emmis is for around \$3 million, making him the highest-paid local radio host in the market.

According to a statement from WRCX VP/GM Mike Fowler, "We chose not to match an offer made by another company paying him three times his current deal." Mancow is currently on vacation in Alaska and is predicted to be on the air at Q101 by mid-July. Q101 is running music in the morning until its new air talent arrives. WRCX's replacement will be the syndicated Bob and Tom, who recently picked up representation by AMFM Radio Networks, whose parent company, Chancellor, owns WRCX.

KRANTZ MOVES TO AMFM. Gary Krantz is named VP of programming, music, and entertainment at Chancellor Media's AMFM Radio Networks. He had been VP/GM of MJI Broadcasting, where he has worked since 1981.

ROADSIDE CHANCELLOR. Chancellor Media enters the billboard business, picking up Martin Media for \$610 million. Martin has more than 13,000 billboards and outdoor advertising displays in 29 markets in 12 states, including six markets where Chancellor has radio stations, according to the Associated Press.

UNITED LAUNCHES 'CONAN.' United Stations is launching a daily radio program featuring monologue highlights from NBC's "Late Night With Conan O'Brien." Bowing late this summer, the two-minute program is available on a market-exclusive basis across the U.S. and Canada. United also is launching "Today's Women," featuring the current slew of female singer/songwriters. The two-hour weekly show debuts during the Fourth of July weekend.



GERBERDING

GERBERDING PREZ OF JRN. Joan Gerberding has been upped to president of the Jersey Radio Network. Formerly executive VP, she has been with the statewide group for 18 years. The company owns 15 stations in the north, central, and shore regions of the state.

CHANCELLOR, CAPSTAR INVEST IN Z. Chancellor Media and Capstar Broadcasting are looking to invest \$25 million for a 20% nonvoting equity share in Z Spanish Media Corp. Chancellor is teaming with the investment firm TSG Capital Group in an effort to bring Spanish stations into the Hicks, Muse, Tate & Furst conglomerate. Z Spanish Media owns 22 Hispanic stations in California, Texas, Arizona, and Illinois. The partnership's statement promises that the alliance (which also includes Lin Television) will "capitalize on investment opportunities in broadcasting entities across a broad spectrum of ethnic ownership."

KTXQ Duo Sees 'Wheel World' As Real World

BY DYLAN SIEGLER

Exactly whose world is MTV's "The Real World" based on?

Texas radio duo Lex and Terry, of mainstream rock KTXQ (Q102) Dallas/Fort Worth's "Lex & Terry: America's Most Wanted Call-In Show," were pondering that very question when their most recent event was born: "The Wheel World."

"The Real World" is crazy," says Terry. "They've got every great amenity of life, so we wanted to put [some listeners together] somewhere where they don't. I mean, the biggest argument that they had in 'The

Real World' was that someone borrowed someone else's jet ski."

On June 1, six Lex and Terry show listeners took up residence in a three-bedroom prefab home located in a northern Texas mobile home park.

Total strangers to one another until now, the two men and four women will be attending to their quotidian duties from the mobile home until Thursday (2)—long enough to show Lex and Terry's audience what goes on in a

"real" world that more of us might find familiar. "We just wanted to put a bunch of idiots in a trailer and make them fight," jokes Lex.

The experiment is attracting quite a bit of attention, provoking heated call-in banter on the air and garnering more than 1 million Internet site hits in the first week at the Lex and Terry World Wide Web site (www.lexandterry.com), which sports a live view via Internet camera of the already intriguing happenings in "The Wheel World" house.

Lex and Terry chose the housemates from a pool of about 500 applicants, creating what they call a "virtual dysfunctional family" of individuals who, on the surface, couldn't be more different.

But after only a few days, the "Wheel World" housemates (who range in age from 19 to 40) had developed the rapport of friends rather than a warring tribe. As in a grown-up summer camp or a rowdy freshman dorm, there is rarely a dull moment in "The Wheel World" house.

Participant Daniel Crawford, a 39-year-old from Lake Worth, Texas, who works in construction and roof-

ing maintenance, says he's surprised at how well the arrangement has worked out. "I've been getting a lot less sleep lately," he says, laughing. "But that's cool."

"I'm gonna be really sad when I move out," says another housemate, Deirdre "Dare" Harrell, a 23-year-old college student from Denton, Texas. "We have all bonded so much, every one of us are like best friends."

The housemates, who sleep two per tiny bedroom, agree that their friendship is a very happy coincidence. "[Lex and Terry] really didn't expect this; they wanted us to clash. But everyone here is really laid-back, open-minded, and can laugh at themselves—and at each other," says participant Jimi Gary II, a 23-year-old security guard from Arlington, Texas.

"The Wheel World" "family" is expected to go to work and school and live life like the rest of us for the five weeks they spend as part of the experiment. But the housemates have found that having an Internet camera mounted in the living room can convert even a quiet evening at home into
(Continued on next page)

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	2	21	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN 2 weeks at No. 1
2	2	1	25	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	4	4	7	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
4	3	3	19	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
5	6	8	11	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
6	7	12	11	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
7	5	5	24	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
8	9	10	13	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
9	15	22	5	OOH LA LA WARNER BROS. ALBUM CUT	◆ ROD STEWART
10	8	6	19	RECOVER YOUR SOUL ROCKET 56876/ISLAND	◆ ELTON JOHN
11	12	14	10	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
12	10	7	23	GIVE ME FOREVER (I DO) JOHN TESH FEATURING JAMES INGRAM GTSP ALBUM CUT/MERCURY	
13	11	13	40	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
14	13	11	30	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
15	14	9	44	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
16	16	16	16	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
17	18	17	51	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
18	19	19	9	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT
19	17	15	17	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
20	20	18	10	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
21	21	25	6	I HONESTLY LOVE YOU MCA NASHVILLE 72053	◆ OLIVIA NEWTON-JOHN
22	26	—	2	TIME MERCURY ALBUM CUT	LIONEL RICHIE
23	22	23	21	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
24	24	24	8	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
25	25	27	5	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	21	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 11 weeks at No. 1
2	2	2	17	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
3	3	5	10	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
4	4	3	14	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
5	6	8	8	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
6	5	4	35	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
7	7	7	23	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
8	8	12	15	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
9	10	11	13	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
10	11	13	12	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
11	9	6	32	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
12	12	10	11	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
13	13	9	21	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
14	14	14	43	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
15	21	23	8	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
16	17	18	10	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
17	16	17	62	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
18	15	15	34	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
19	19	25	28	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
20	18	16	19	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
21	22	24	15	KNOW WHAT YOU MEAN ARISTA AUSTIN 13095/ARISTA	◆ SISTER 7
22	23	20	24	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
23	24	28	8	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
24	20	21	9	HEROES EPIC ALBUM CUT	◆ THE WALLFLOWERS
25	28	32	4	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 61 adult contemporary stations and 74 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

OUTLETS GO TO CAMP FOR LABEL DOLLARS

(Continued from preceding page)

ond artist spotlights, and a sponsored new-music show with a retail tie-in—but no paid spins.

There may be more to come. One label VP expects "an avalanche" of similar proposals from labels. Atlantic senior VP of promotion Danny Buch has spoken to "pretty much every broadcast group regarding ideas in terms of marketing. I think the pay-for-play thing opened the window to the idea of record companies being more involved in terms of creating ancillary revenue.

"I think now we're trying to figure out in terms of what can work from both the radio and record side that's cost-effective and that isn't pay-for-play but rather a joint marketing effort to break acts on both sides."

BEYOND THE 'P' WORD

Among proponents of CAMPs, two common themes reoccur. One is that it's not pay-for-play. "We're not selling spins," says Brian Burns, director of programming for SFX Raleigh, G105's owner. "If we believe in a record and commit to it in our hearts, and if it works for the label, there's a partnership. We are not trying to extort record labels. We're trying to work with them for the good of [both parties]."

And G105 PD Kip Taylor notes that his station has already turned down CAMP requests for records that the station doesn't believe in. And there are songs that G105 would like to feature in a CAMP, such as the new Barenaked Ladies single, "One Week," that the station plans to support heavily in any case.

The other common theme is that CAMPs will address complaints that top 40 radio is creating hit songs but not hit artists. A promotion piece for Z100's program emphasizes that its Twain vignettes were "designed to showcase Shania's personality and help give a face to the music."

The promos, which began five weeks after Z100 committed to Twain's "You're Still The One," started at a time when Twain's LP had sold 3,938 pieces in New York. Less than three weeks later, the station notes, album sales were at 6,007 pieces. And Z100 PD Tom Poleman notes that the promos stimulated the song's performance in Z100's call-out, not just sales.

SHOULDN'T IT BE FREE?

When CBS unveiled its country initiatives in late April, Atlantic Nashville president/CEO Rick Blackburn, who teamed with CBS for some aspects of the program, was nevertheless vocal in his attacks on the label's "radio endcaps" program. He said it involved paying for back-announcing that radio might otherwise do for free, a sentiment that has been echoed by some other label reps and even other PDs.

But Music America's Bill Rusch, who terms the CBS program "nothing more than a front-sell and back-sell situation," notes that the many facets of the G105 program elevate it beyond a station's standard practice. Atlantic's Buch expresses a similar

view.

What about including call-out results as part of the package—something that most stations usually share with labels as part of their normal communication about a particular record? Taylor says, "When you're playing 32 currents, you can't always take the time to communicate [research info] in gory detail to everybody who asks. We'll take the time to walk you through an extensive look at how your record is performing in relationship to other records. [It's] a physical report that [labels will] have on their desk that's more in-depth

'We're trying to figure out what's cost-effective and [what can be] a joint marketing effort to break acts on both sides'

than me leaving a message on an answering machine that a song's score is 3.42 and 90% familiar."

And because G105 is often earlier on most of the titles it plays than most mainstream top 40s, all those involved emphasize that this early research allows labels to "test-market" a record in Raleigh and pull back early on those that don't perform before committing resources to a project.

What if G105 decides after a CAMP begins that a song just isn't working well enough to continue

being played? "I think we have a pretty good system as far as testing the waters," says Taylor. While he doesn't expect that situation to arise, "if it did, we'd have to be honest with the label and look at it and see what made sense."

TIMING IS EVERYTHING

G105's first CAMP hit the air three months ago without the retail time-buy aspect. Beyond that addition, Taylor says, the biggest adjustment has been in the timing: making sure there aren't too many records lined up for CAMPs at the same time and trying to anticipate how long a record will take to develop so that the additional support can take place during a song's formative weeks.

Learning to anticipate what product might be CAMP-worthy in four to six weeks has been a change for G105 and, Rusch notes, for labels as well. "Because of the glut of product, [labels] aren't always thinking that far ahead," says Rusch, who also notes that CAMPs are helping prompt an "arranged marriage" between label promotion and marketing departments that don't always work closely with each other.

With other stations and groups mulling a similar move, Burns says that what a station can offer labels is key. "It's amazing how many stations don't have comprehensive Web sites or the retail relationships to make a program like this work."

He also warns, "If programmers are looking for a short-term subsidy to their promotion budget, this will happen once, and it will be over. We're taking the approach that it's built to last."

KTXQ DUO SEES 'WHEEL WORLD' AS REAL WORLD

(Continued from preceding page)

something surreal.

These are six individuals, however, who are uncommonly good at making the best of their circumstances. On one of their first nights, the "family" procured three inflatable dolls—a man, a woman, and a sheep—which they arrange in various cross-species tableaux for the camera.

"My mom wasn't too impressed when she saw that [on the Web site]," admits Amy Ewing, a 23-year-old graduate student from Fort Worth. "She's like, 'Amy, what were you doing?' and I go, 'Mom, that was the sheep!'"

The bawdy Web antics don't stop with plastic toys, however. Misty Butler, a 19-year-old from Springtown, Texas, and 39-year-old Crawford carried their friendship to a whole new level of intimacy one night on the living room couch, creating riveting on-air conversation fodder not necessarily acceptable to Butler's mother but great for Lex and Terry's irreverent call-in format.

"The Wheel World," while an on-air and Internet hit, hasn't gone over quite as well with some of the neighbors in the mobile home park, who see the experiment as a mockery of their class and lifestyle.

But Lex and Terry deny any malice, asserting that they intended "The Wheel World" to closely resemble the lives of regular folk. Other neighbors, however, have been welcoming, the participants say, bringing groceries and checking up on the "family."

While Ewing says Butler has taken to "flashing the camera on a nightly basis," "The Wheel World" has created even greater exposure for the Lex and Terry show, which runs as a syndicated morning program in Jacksonville, Fla., Key West, Fla., Savannah, Ga., and the duo's home market. The Internet site has been especially effective.

"I think they're all turning on to [the Web site] to get a free glimpse of some boobs," speculates Terry. "You just don't know what you're gonna see on the site. One day they're eating pizza on the couch, then a couple of beers later and, well, something else is happening."

The housemates agree, however, that they benefit most from the experiment. Says 40-year-old Terri Reed, whose stay in "The Wheel World" is a vacation from her four kids and grandson at home, "I'm just hoping that we all stay in touch and get some nice friendships out of it."

Over the last year, Grant Lee Buffalo has haunted a small Los Angeles supper club called Largo, using the dark space to fiddle with songs for its next album. A lucky patron might even catch the band jamming with friends like Robyn Hitchcock or E from the Eels.

"The nights I spent there had a lot to do with shaping the record's philosophy," says guitarist/vocalist Grant Lee Phillips. "With friends dropping by, a musical community blossomed and developed. That sense of community is something we wanted to capture on the record."

One look at the laundry list of musical cameos on "Jubilee," like Michael Stipe and Greg Leisz, is proof of a goal attained. "Truly, Truly," this issue's No. 23

on Modern Rock Tracks, is jazzed up with B3 organ shades by Wallflowers keyboardist Rami Jaffee. "It was a loose party atmosphere working with those guys. We struck new ground and came full circle."



The duality came out of a desire to return to minimalism, a reassessment of the profession, and the departure of bassist Paul Kimble. "I really do love the role I've been given," says Phillips. "I cher-

ish nothing more than recording an album or sharing a song with a crowd. But as you go, the band gets swallowed up in the music-industry mechanism. You lose the optimism of your first album. The new enthusiasm can be attributed to a change in internal attitudes. 'Jubilee' is our liberation."

His feeling is displayed in a "Truly" line in which he laments, "It's been a while since we dropped our guard and cracked a smile. Don't you think it's overdue?" The refreshed image seems to agree with GLB fans and radio programmers.

"This is by far the warmest response we've had. It's a more immediate song, a piece of writing aware of the beauty of a chorus. I've come around to the idea that other folks like to sing along."

Billboard®

JULY 4, 1998

Billboard®

JULY 4, 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	2	2	24	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND
				6 weeks at No. 1 ♦ TROUBLE IS... REVOLUTION/REPRISE	
2	1	1	15	I LIE IN THE BED I MAKE	BROTHER CANE
				WISHPOOL VIRGIN	
3	3	3	20	TORN	CREED
				MY OWN PRISON WIND-UP	
4	4	5	16	SAVE YOURSELF	STABBING WESTWARD
				DARKEST DAYS COLUMBIA	
5	9	13	5	THE DOWN TOWN	DAYS OF THE NEW
				DAYS OF THE NEW OUTPOST/GEFFEN	
6	8	12	6	I DON'T WANT TO MISS A THING	AEROSMITH
				ARMAGEDDON: THE ALBUM COLUMBIA	
7	13	14	6	SPACE LORD	MONSTER MAGNET
				POWERTRIP A&M	
8	7	6	20	FUEL	METALLICA
				RELOAD ELEKTRA/EEG	
9	6	7	11	WISHLIST	PEARL JAM
				YIELD EPIC	
10	10	9	7	AVA ADORE	THE SMASHING PUMPKINS
				ADORE VIRGIN	
11	5	4	9	HEROES	THE WALLFLOWERS
				GODZILLA THE ALBUM EPIC	
				★★★AIRPOWER★★★	
12	30	—	2	IT'S ALRIGHT	CANDLEBOX
				HAPPY PILLS MAVERICK/WARNER BROS.	
13	19	29	6	SHINING IN THE LIGHT	JIMMY PAGE & ROBERT PLANT
				WALKING INTO CLARKSDALE ATLANTIC	
14	12	11	11	SLAM DUNK	DLR BAND
				DLR BAND WAWAZAT!!	
15	14	17	7	CIGARETTES AND ALCOHOL	ROD STEWART
				WHEN WE WERE THE NEW BOYS WARNER BROS.	
16	15	21	10	IRIS	GOO GOO DOLLS
				"CITY OF ANGELS" SOUNDTRACK WARNER SUNSET/REPRISE	
17	11	8	10	FIRE IN THE HOLE	VAN HALEN
				VAN HALEN 3 WARNER BROS.	
				★★★AIRPOWER★★★	
18	22	25	6	MY SONG	JERRY CANTRELL
				BOGGY DEPOT COLUMBIA	
				★★★AIRPOWER★★★	
19	27	32	3	WHAT'S THIS LIFE FOR	CREED
				MY OWN PRISON WIND-UP	
20	23	24	13	SHIMMER	FUEL
				SUNBURN 550 MUSIC	
21	16	22	23	MY HERO	FOO FIGHTERS
				THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	
22	21	18	16	CLOSING TIME	SEMISONIC
				FEELING STRANGELY FINE MCA	
23	24	16	19	CUT YOU IN	JERRY CANTRELL
				BOGGY DEPOT COLUMBIA	
24	25	26	5	PREMONITION	JOHN FOGERTY
				PREMONITION REPRISE	
25	17	10	12	MOST HIGH	JIMMY PAGE & ROBERT PLANT
				WALKING INTO CLARKSDALE ATLANTIC	
26	26	23	12	DON'T DRINK THE WATER	DAVE MATTHEWS BAND
				BEFORE THESE CROWDED STREETS RCA	
27	28	31	9	THE WAY	FASTBALL
				ALL THE PAIN MONEY CAN BUY HOLLYWOOD	
28	32	33	7	MONSTERSIDE	ADDICT
				STONES BIG CAT/V2	
29	29	27	13	REAL WORLD	MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC	
30	31	28	14	SHE'S GONE	ERIC CLAPTON
				PILGRIM REPRISE	
31	35	40	3	PARK AVENUE	GIRLS AGAINST BOYS
				FREAK*ON*ICA DGC/GEFFEN	
32	34	34	7	THAT SONG	BIG WRECK
				IN LOVING MEMORY OF... ATLANTIC	
33	38	—	2	DU HAST	RAMMSTEIN
				SEHNSUCHT SLASH/LONDON/ISLAND	
34	37	—	2	NO SHELTER	RAGE AGAINST THE MACHINE
				GODZILLA THE ALBUM EPIC	
35	39	—	2	FALLING	GRAVITY KILLS
				PERVERSION TVT	
36	40	—	2	SAINT JOE ON THE SCHOOL BUS	MARCY PLAYGROUND
				CAPITOL	
37	33	30	20	USE THE MAN	MEGADETH
				CRYPTIC WRITINGS CAPITOL	
38	NEW	1	1	4 AM	OUR LADY PEACE
				CLUMSY COLUMBIA	
39	36	35	7	LUCY	CARAMEL
				CAMEL 41/GEFFEN	
40	RE-ENTRY	22	22	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
				NIMROD REPRISE	

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★★No. 1★★★★	
1	2	2	13	IRIS	GOO GOO DOLLS
				"CITY OF ANGELS" SOUNDTRACK 1 week at No. 1 WARNER SUNSET/REPRISE	
2	1	1	17	CLOSING TIME	SEMISONIC
				FEELING STRANGELY FINE MCA	
3	4	4	17	SHIMMER	FUEL
				SUNBURN 550 MUSIC	
4	5	6	13	FLAGPOLE SITTA	HARVEY DANGER
				WHERE HAVE ALL THE MERRYMAKERS GONE? SLASH/LONDON/ISLAND	
5	3	3	7	AVA ADORE	THE SMASHING PUMPKINS
				ADORE VIRGIN	
6	7	7	13	PUSH IT	GARBAGE
				VERSION 2.0 ALMO SOUNDS/INTERSCOPE	
7	6	5	20	THE WAY	FASTBALL
				ALL THE PAIN MONEY CAN BUY HOLLYWOOD	
8	8	11	10	INSIDE OUT	EVE 6
				EVE 6 RCA	
9	15	25	3	ONE WEEK	BARENAKED LADIES
				STUNT REPRISE	
10	12	13	13	JUMP RIGHT IN	THE URGE
				MASTER OF STYLES IMMORTAL/EPIC	
11	13	10	19	WISHLIST	PEARL JAM
				YIELD EPIC	
12	11	12	22	I WILL BUY YOU A NEW LIFE	EVERCLEAR
				SO MUCH FOR THE AFTERGLOW CAPITOL	
13	10	9	9	HEROES	THE WALLFLOWERS
				GODZILLA THE ALBUM EPIC	
14	17	19	4	INTERGALACTIC	BEASTIE BOYS
				HELLO NASTY GRAND ROYAL/CAPITOL	
15	16	15	9	SAINT JOE ON THE SCHOOL BUS	MARCY PLAYGROUND
				CAPITOL	
16	9	8	13	DON'T DRINK THE WATER	DAVE MATTHEWS BAND
				BEFORE THESE CROWDED STREETS RCA	
17	14	14	11	SPARK	TORI AMOS
				FROM THE CHOIRGIRL HOTEL ATLANTIC	
				★★★AIRPOWER★★★	
18	21	21	11	WHAT I DIDN'T KNOW	ATHENAUM
				[RADIANCE] ATLANTIC	
19	18	16	10	LUCKY MAN	THE VERVE
				URBAN HYMNS VC/HUT/VIRGIN	
				★★★AIRPOWER★★★	
20	22	26	5	WALKING AFTER YOU	FOO FIGHTERS
				THE COLOUR AND THE SHAPE CAPITOL/ELEKTRA/EEG	
21	19	18	11	REDUNDANT	GREEN DAY
				NIMROD REPRISE	
22	20	17	14	REAL WORLD	MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC	
23	27	33	4	TRULY, TRULY	GRANT LEE BUFFALO
				JUBILEE SLASH/WARNER BROS.	
24	26	27	6	GET 'EM OUTTA HERE	SPRUNG MONKEY
				MR. FUNNY FACE SURFDOG/HOLLYWOOD	
25	24	22	15	SAVE YOURSELF	STABBING WESTWARD
				DARKEST DAYS COLUMBIA	
26	25	23	18	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES
				MOJO/UNIVERSAL	
27	23	24	9	SONG FOR THE DUMPED	BEN FOLDS FIVE
				WHATEVER AND EVER AMEN 550 MUSIC	
28	32	—	2	PERFECT	THE SMASHING PUMPKINS
				ADORE VIRGIN	
29	29	28	25	MY HERO	FOO FIGHTERS
				THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	
30	28	29	21	TORN	NATALIE IMBRUGLIA
				LEFT OF THE MIDDLE RCA	
31	30	32	14	UNINVITED	ALANIS MORISSETTE
				"CITY OF ANGELS" SOUNDTRACK WARNER SUNSET/REPRISE	
32	34	—	2	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY
				COOLSVILLE/EMI-CAPITOL	
33	31	35	7	4 AM	OUR LADY PEACE
				CLUMSY COLUMBIA	
34	36	—	2	HIGH	FEEDER
				POLYTHENE ECHO/ELEKTRA/EEG	
35	39	—	2	WHAT'S THIS LIFE FOR	CREED
				MY OWN PRISON WIND-UP	
36	40	—	2	NO SHELTER	RAGE AGAINST THE MACHINE
				GODZILLA THE ALBUM EPIC	
37	35	39	3	AIRPORT SONG	GUSTER
				GOLDFLY HYBRID/SIRE	
38	33	34	8	KIND & GENEROUS	NATALIE MERCHANT
				OPHELIA ELEKTRA/EEG	
39	NEW	1	1	WISHING I WAS THERE	NATALIE IMBRUGLIA
				LEFT OF THE MIDDLE RCA	
40	NEW	1	1	HOOCH	EVERYTHING
				SUPER NATURAL BLACKBIRD/SIRE	



HITS! IN TOKIO

Week of June 7, 1998

- ① Deeper Underground / Jamiroquai
- ② Black Velveten / Lenny Kravitz
- ③ Say You Love Me / Simply Red
- ④ Ain't That Just The Way / Lutricia McNeal
- ⑤ Ray Of Light / Madonna
- ⑥ Circus / Eric Clapton
- ⑦ Falling For You / Tamia
- ⑧ Sexy / Los Amigos Invisibles
- ⑨ Heaven's What I Feel / Gloria Estefan
- ⑩ Everything's Gonna Be Alright / Sweetbox
- ⑪ My Heart Will Go On / Celine Dion
- ⑫ Push It / Garbage
- ⑬ Operator / Inner Shade
- ⑭ Why Can't We Be Friends? / Smash Mouth
- ⑮ Yuganda Taiyou / UA
- ⑯ I'm Not Dreaming / Elisha La'Verne
- ⑰ Ava Adore / The Smashing Pumpkins
- ⑱ The Arms Of The One Who Loves You / Xscape
- ⑲ Body Bumpin' (Yippie-Yi-Yo) / Public Announcement
- ⑳ The Cup Of Life / Ricky Martin
- ㉑ Rewind / Celine
- ㉒ Easy Come, Easy Go / Los Umbrellos
- ㉓ Hinoatarubasho / Misa
- ㉔ The Boy Is Mine / Brandy & Monica
- ㉕ Story / Suga Sikao
- ㉖ I Saw The Light / Terry Hall
- ㉗ Lost Count / Ebba Forsberg
- ㉘ A Promise I Make / Dakota Moon
- ㉙ Don't Go Away / Oasis
- ㉚ Teardrop / Massive Attack
- ㉛ Found A Cure / Ultra Nate
- ㉜ The Hey Song / Speech
- ㉝ Anataenotsuki / Cocco
- ㉞ Top Of The World (Ole, Ole, Ole) / Chumbawamba
- ㉟ Dreams / The Corrs
- ㊱ Home / Sean Lennon
- ㊲ Never Ever / All Saints
- ㊳ I Will Still Be Laughing / Soul Asylum
- ㊴ Ohh La La / Rod Stewart
- ㊵ Sea Of Love / Sandii
- ㊶ La Cour Des Grands' / Youssou N'Dour And Axelle Red
- ㊷ Everything Is Gonna Be Alright / Jamie Myerson
- ㊸ April Fools / Rufus Wainwright
- ㊹ The Wind / The Braids
- ㊺ We Are Only Human / Sunland
- ㊻ Breath From Another / Esthero
- ㊼ Feminina / Clara Moreno
- ㊽ Nothing But Time / Royal Fingerbowl
- ㊾ Real World / Matchbox 20
- ㊿ He Got Game / Public Enemy Featuring Stephen Stills

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>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 80 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.

'80s Mania Reaches New Heights With The Unveiling Of Columbus' Star 107.9

LUCKY STAR: You could see it coming.

Whether due to the natural evolution of the oldies radio format or an effort to superserve a specific adult niche, soft AC WLYR Columbus, Ohio, recently flipped to the first-known medium-market all-'80s outlet in the nation, as Star 107.9 (call letters are pending).

With continuous feedings from Belinda, Daryl & John, Huey, and a guy called Prince, the outlet pumps hits that span the decade, primarily focusing on well-tested staple top 40 tracks with sprinklings of AC, rock, and R&B.

"If you look at the historical time line of gold formats, all generally seem to pop up approximately 20



ROBERTS

years from the earliest song in the format," says Star 107.9 PD Jason Roberts, who joined the station for the May launch after serving eight years at crosstown country WCOL. "To me, this is an oldies station for the '90s. It seems to be a natural progression of formats."

There's little doubt that the music of the '80s is enjoying a fervent nationwide rebirth (AirWaves, Billboard, April 4). There's the success of "The Wedding Singer," the comeback splash of Olivia Newton-John, and Journey on the soundtrack to "Armageddon" (OK, sans Steve Perry, but he appears solo on "Quest For Camelot"). Even the Columbia House record club, with subsections devoted to women in rock, alternative, and soundtracks, has debuted a heading called "'80s Explosion" with some 46 selections.

Then there's the summer-tour explosion from acts like Culture Club, Madness, Howard Jones, Chicago, and the Pretenders.

On the radio, there are '80s flashback lunches, Saturday-night '80s dance parties, and a slew of syndicated '80s shows nationwide. Former MTV VJ Nina Blackwood—who was on the network from its 1981 inception through 1986—just signed with NRG Network to host "Nina Blackwood's Rockin' '80s," a three-hour, weekly musical/interview showcase launching in August.

"I think the reason that '80s music still charms people is that it was fun, a light, feel-good type of music for the most part," Blackwood says.

She also acknowledges the lasting impression created by those earliest videoclips that emerged during the decade. "I guess it's the way it was when someone in the neighborhood got their first TV in the 1950s. When we started, people were throwing MTV parties. That association made the whole era of

music fun."

Adds Kid Kelly, host of the granddaddy of syndicated '80s radio shows, the 6-year-old weekly "Backtrax USA" (he's also the evening jock at WHTZ [Z100] New York), "A lot of those artists that



by Chuck Taylor

were mainstays of the '80s really offer a fond throwback to the 30-year-olds of today who were 15 and 20 back then. But it's also gaining appeal for today's 15-year-olds. A lot of those in the younger demos want to know how we got where we are today and are researching not only ecology and world peace, but the music of the day."

Either demo, in fact, lends itself to advertiser appeal, which was front of mind in the Star 107.9 camp, where the 12-plus ratings of the then ailing WLYR had dropped as low as 0.6 last fall. In February, staffers gathered to explore options, and the idea of an '80s-based gold format raised a collective brow.

Crosstown top 40 WNCI "has been doing a Friday-night '80s spe-



cialty show that was very highly rated," says Roberts, who has been working in Ohio radio since 1974. "We looked at its performance and came to the conclusion that this very well could be a format."

Consultant Pat Paxton of Zapoleon Media Strategies was then brought in to study the Columbus listening area—Arbitron market No. 32—and agreed that the niche was workable. WNCI, Roberts says, focuses on straight-ahead adult top 40, with about 97% of its music rooted in the last three years. AC competitor WSNY (Sunny 95) goes deeper, "but there's still a lot of hot AC product from the '80s that they're not going to touch."

The station compiled its playlist, first, through market research, but, thankfully, also by surveying chart books for interesting but less obvious hit music. "We looked for some artists and songs that you

don't generally hear on your typical top 40 or AC format," Roberts says. "There will obviously be some overlap, but we came up with a pretty good cross section that wasn't being heard, like 'One Night In Bangkok' by Murray Head, Blondie, and Hall & Oates."

Overall, Star's playlist comprises some 700 songs focused on "giving the station a real driving, uptempo feel," he says. "It's very much a textured thing. Sometimes songs seem to fit together, other times they seem to be a train wreck, so we shuffle things around," says Roberts. "We try to keep the music rolling with 40-minute sweeps and keep commercial units down to two top sets."

Star, whose positioner is "The greatest hits of the '80s and more," also slips in a few tracks dating back as far as 1978—following his 20-year oldies rule—and some as recent as 1993. "We'll play some classic hits leaning into the '70s, like Aerosmith's 'Walk This Way,' Bad Company's 'Rock 'N' Roll Fantasy,' and lots of Bob Seger," he says. "With the '90s stuff, we keep it to artists that already play a part in our format—for instance, Janet Jackson and Whitney Houston."

Six weeks into it, reaction from listeners is encouraging. "One lady said it best," Roberts says. "She told me that she's always said that if she had money, she'd buy a radio station and put all '80s on it, and that now we stole her idea."

He says it's too early to take a stab at predicting its Arbitron ratings in the summer book, due in mid-July. "Certainly, we are seeing a big response from all over the city. We're aiming 25-40, but this is a big college city, so we may be strong 18-34, too, which I wouldn't complain about."

For now, the station has a cable-TV ad campaign running and intends to post billboards around town through August. Fall will bring heavy-duty contesting and an intense marketing campaign. "Right now, we're just getting out on the streets with T-shirts, kissing babies, and the whole nine yards," Roberts says.

As to the \$10,000 question—Is this a format for keeps or a flavor of the day?—Roberts offers a laugh, saying, "The '60s oldies format has held up very well. How long can you listen to John Cougar's 'Hurts So Good'? Who knows, it might be a song this audience will take to the grave."

"This is a new animal, so it's hard to say today what we're going to sound like in even a year. It's a learning experience, that's for sure. All I can say is, this could be the start of something."

E-mail Chuck Taylor at ctaylor@billboard.com.

For WKQX's Luke, Local Flavor Is The Key Element In Modern Rock

NINE MONTHS after winning the heavily coveted PD gig at modern WKQX (Q101) Chicago, Alex Luke describes the station, which rose 2.9-3.0 12-plus in the winter book, as a work in progress.

"I'm still getting to understand not only Q101's history but the market as well," he says. He's studying the market, fueled by his belief that regionalism is the key to success.

One area targeted for revision is on-air presentation. "We've been working on a more reality-based presentation with the jocks," he says. "I'm trying to make the jocks come across like real people."

To that end, he added his former KPNT St. Louis co-worker Tim Virgin in afternoons and gave weekends/specialty-show host James Van Osdol the night gig and a role in the programming department. "I'm trying to get music people on the air here," Luke says. "Listeners who come to a modern rock station generally are more music-intensive and are more fans of the music than listeners of other formats."

The local approach is helping Q101 find a path through its brutal morning wars; rival stations have syndicated talents Mancow and Howard Stern. "We try and play up the Chicago angle. Mancow, because he's syndicated, has trouble with that. Stern is obviously from out of town. With Wendy, Bill, and Brian the Whipping Boy, I have three people from Chicago who are constantly referencing suburbs, high schools, streets that they grew up on," says Luke. "That works to our advantage."

He's starting to get good feedback on that approach. "I've heard from people who heard the station a year ago and who listen now, and they say in a very subtle way on all levels [that] you can hear the city. You can hear that Q101 is a Chicago radio station more than ever."

In an ultra-competitive market, Q101 finds its pool of music shared by triple-A WXRT, album WRCX, and modern adult WTMX. But that doesn't concern Luke, who says, "I've always been of the belief that what sets modern rock radio apart from all the other formats is our ability to get behind and champion new music and our audience's openness to new music. And if you do it the right way, you can carve out a niche in any market."

Here's a sample hour on WKQX: matchbox 20, "Real World"; Smash

mouth, "Can't Get Enough Of You Baby"; U2, "Mysterious Ways"; Foo Fighters, "Everlong"; the Cure, "Close To Me"; Semisonic, "Closing Time"; Matthew Sweet, "Girlfriend"; Smashing Pumpkins, "Pug"; Dave Matthews Band, "Crash Into Me"; Soundgarden, "Spoonman"; Pulsars, "Suffocation"; Sublime, "Wrong Way"; and Pearl Jam, "Wishlist."

Luke takes it upon himself to get out and find new artists to play. That means poring over music at local indie stores. "I try to get out there every few weeks," he says. "I'll talk to the clerks. Sometimes I'll stay in there an hour and a half to two hours to listen to stuff."

He takes input from Van Osdol and music director Mary Shuminas, but Luke counts civilians as sources as well. "I had a person who wasn't

in the business telling me about Marcy Playground nine months to a year ago, way before the record broke," he says. "Real people are the best sources of information."

Luke is a regionalist when it comes to music, saying that "something that works on the West Coast or in the Southeast may not work in Chicago, and vice versa. Especially for the new music—which a lot of times is going to be the unique elements of what Q101 plays—you have to look to the market [for] direction."

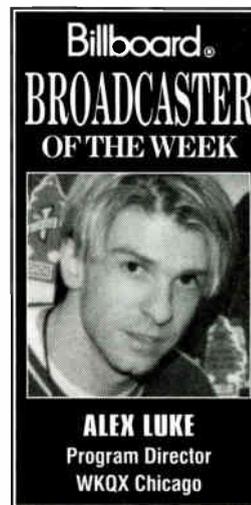
The music that comes from majors is likewise regional, and not necessarily in a good way. He sees a trend in "the quantity of bands that are signed from the West Coast or the Northeast just because of their geographical proximity to the labels," he says. "There are great music scenes out there that are sometimes completely overlooked because of what's going on in the major markets."

Luke continues, "You have to regionalize it. Perfect examples are the careers of the Barenaked Ladies or 311. They were huge regional successes. They had huge pockets of success before they broke nationally."

As Q101 prepares its first local music CD, Luke sees local music attention as necessary in any modern rock programming formula.

"Much in the same way the music festival and the acoustic-sessions CDs have become trademark promotions of this format, the local music CD, if it's executed the right way, can be just as powerful," he says.

MARC SCHIFFMAN



THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

CMT And VH1 Are Both Cooking Up A Bevy Of New Programs

NEW ON CMT: "We feel the time is right to experiment a little bit," says CMT VP/GM Paul Hastaba in talking about new programs scheduled for the network. Each episode of CMT's two-hour "Video Bio" series will feature videos from a single artist and footage of the artist talking about the videos. "Video Bio" debuts 1 p.m. EDT on Aug. 8 with a Shania Twain episode; it will include the U.S. debut of Twain's new video, "When." Hastaba adds, "Record labels love this show, because it can also spur catalog sales."

Debuting Aug. 22 on CMT will be "CMT Hit Trip," an hourlong music video series that will be shot on location from different U.S. cities. According to CMT, the series will feature new and established acts that appeal to teenagers.

Hastaba says CMT's live music special in April with Faith Hill, in which the singer previewed cuts from her new album, has inspired the network to launch a similar as-yet-unnamed TV series, scheduled to debut Nov. 4. "We'll be doing the show the first Wednesday of every month," says Hastaba.

NEW ON VH1: If VH1's development slate is any indication, the network plans to take a more humorous and irreverent approach to music. Several of the pilots VH1 has in development revolve around poking fun at music and artists. (Considering the huge success VH1 has had with "Pop-Up Video," this is no surprise.) VH1 senior VP of programming and production Jeff Gaspin says, "We expect to pick up at least 50% of the shows in

development to be regular series." Shows in development include "VH1's Rock & Roll Confidential," a show that explores music rumors and tall tales; "Viva Le Rock," a satirical newsmagazine; "Couch Potato Video," in which couch potatoes offer video commentaries; "Random Play," a music parody show that features current video clips; "Six Degrees..." featuring videoclips linked together in a "six degrees of separation" theme; "The Johnny Rotten Show" (The Eye, Billboard, June 20); and "I Want To Be A Rock Star," a VH1 talent search that could be unintentionally amusing.

As for MTV's own "six degrees"-style video show, which is in development, Gaspin says: "Ours will appeal to a VH1 audience, and MTV's will appeal to an MTV audience." He adds that some of VH1's shows will be canceled to make way for the new ones, which are expected to premiere in late 1998 and early 1999. Which VH1 shows will get the ax has yet to be decided, says Gaspin.

ON THE MOVE: Flashframe Films has signed directors Ron Norsworthy and Neil Colligan... Rachel Dodd has left Notorious Pictures but will continue to represent director Lara M. Schwartz.

Bonfire Films has signed directors Piper Ferguson and Marcos Siega... Black Dog Films has named Pilar DeMann its West Coast rep and signed director Jordan Scott.

Director Cameron Casey has joined A Band Apart Music Video... Rhonda Cowan and Christina Alexander have exited Def Jam's video promotion department... Kevin Kerslake's Gigantic production company has a new address: 8060 Melrose Ave., Fourth Floor, Los Angeles, Calif. 90046.



TWAIN

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES
Paul Hunter directed Queen Latifah's "Bananas/Paper" clip. From "The Mark Of Zorro" soundtrack, Tina Arena and Marc Anthony shot the clip for "I Want To Spend My Lifetime Loving You" with director Nigel Dick. G. Thomas lensed the video for Ice Cube & Mr. Short Khop's "My Loved One."

Bille Woodruff directed the Backstreet Boys' "I'll Never Break Your Heart" and the Tony Rich Project's "Silly Man."

NEW YORK
Josh Wink shot his "Simple Man" video with director Evan Bernard. Neil Colligan and Antony Langdon directed "Inundated Man" from Clowns For Progress.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Mariah Carey, My All
- 2 Janet, Go Deep
- 3 Brandy & Monica, The Boy Is Mine
- 4 Usher, My Way
- 5 Will Smith, Just The Two Of Us
- 6 Pras Michel/Dirty Bastard/Mya, Ghetto Supastar
- 7 Voices Of Theory, Say It
- 8 Xscape, The Arms Of The One Who Loves
- 9 Mya & Sisqo, It's All About Me
- 10 Big Punisher, Still Not A Player
- 11 Puff Daddy F/Jimmy Page, Come With Me
- 12 Missy Elliott, Hit 'Em Wit Da Hee
- 13 Sparkle, Be Careful
- 14 Aaliyah, Are You That Somebody?
- 15 King T, Got It Locked
- 16 John Forte, Ninety Nine
- 17 Destiny's Child, With Me
- 18 Public Announcement, It's About Time
- 19 Jon B., They Don't Know
- 20 Blackstreet, I Can't Get You
- 21 Boyz II Men, Doin' Just Fine
- 22 Next, Too Close
- 23 Beenie Man, Who Am I
- 24 Imagin, Shorty (You Keep Playin' With My Mind)
- 25 7 Mile, Do Your Thing
- 26 Chico DeBarge, No Guarantee
- 27 Montell Jordan, I Can Do That
- 28 Tania, So Into You
- 29 Public Enemy, He Got Game
- 30 Tatyana Ali, Daydreamin'

★ ★ NEW ONS ★ ★

- MC Lyte, I Can't Make A Mistake
Drea, Got Ya Back
Memphis Bleek & Jay-Z, It's Alright
General Grant, Ain't No Woman
Mya, Movin' On
Tony Rich, Silly Man
JD Feat. Jay-Z, Money Ain't A Thang
Tyrese, Nobody Else
Myron, Destiny



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Mark Wills, I Do (Cherish You)
- 2 Garth Brooks, To Make You Feel My Love
- 3 Terri Clark, Now That I Found You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brandy & Monica, The Boy Is Mine
- 2 Will Smith, Just The Two Of Us
- 3 Puff Daddy F/Jimmy Page, Come With Me
- 4 Pras Michel/Dirty Bastard/Mya, Ghetto Supastar
- 5 Matchbox 20, Real World
- 6 K-Ci & JoJo, All My Life
- 7 Big Punisher, Still Not A Player
- 8 Cherry Poppin' Daddies, Zoot Suit Riot
- 9 Semisonic, Closing Time
- 10 Aerosmith, I Don't Want To Miss A Thing
- 11 Madonna, Ray Of Light
- 12 Usher, My Way
- 13 Fastball, The Way
- 14 Goo Goo Dolls, Iris
- 15 Shania Twain, You're Still The One
- 16 Ramstein, Du Hast
- 17 Next, Too Close
- 18 Eve 6, Inside Out
- 19 The Smashing Pumpkins, Ava Adore
- 20 Cleopatra, Cleopatra's Theme
- 21 Sparkle, Be Careful
- 22 Metallica, Fuel
- 23 Mariah Carey, My All
- 24 Mya & Sisqo, It's All About Me
- 25 Green Day, Redundant
- 26 Brian McKnight, Anytime
- 27 Natalie Imbruglia, Torn
- 28 The Wallflowers, Heroes
- 29 Sean Lennon, Home
- 30 Master P, Thinkin' Bout U
- 31 Boyz II Men, Doin' Just Fine
- 32 Lord Tariq & Peter Gunz, Deja Vu
- 33 Janet, Together Again
- 34 Montell Jordan, Let's Ride
- 35 Harvey Danger, Flagpole Sitta
- 36 Lenny Kravitz, If You Can't Say No
- 37 Marcy Playground, Sex And Candy
- 38 Janet, I Get Lonely
- 39 Mase, Feel So Good
- 40 Destiny's Child, No, No, No
- 41 Green Day, Time Of Your Life
- 42 Fuel, Shimmer
- 43 Matchbox 20, 3 AM
- 44 Urge, Jump Right In
- 45 Natalie Merchant, Kind & Generous
- 46 Def Squad, Full Cooperation
- 47 Master P, I Got The Hook Up
- 48 Jon B., They Don't Know
- 49 Sarah McLachlan, Adia
- 50 Janet, Go Deep

★ ★ NEW ONS ★ ★

- Barenaked Ladies, One Week
Eric Clapton, Pilgrim
Chico DeBarge, No Guarantee



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Madonna, Ray Of Light
- 2 Natalie Imbruglia, Torn
- 3 Shania Twain, You're Still The One
- 4 Marcy Playground, Sex And Candy
- 5 Goo Goo Dolls, Iris
- 6 Celine Dion, To Love You More
- 7 Natalie Merchant, Kind & Generous
- 8 Sarah McLachlan, Adia
- 9 Fastball, The Way
- 10 Matchbox 20, Real World
- 11 Matchbox 20, 3 AM
- 12 Babyface & Des'ree, Fire
- 13 Rod Stewart, Ooh La La
- 14 Edwin McCain, I'll Be
- 15 Vonda Shepard, Searchin' My Soul
- 16 Fleetwood Mac, Landslide
- 17 Third Eye Blind, Semi-Charmed Life
- 18 Third Eye Blind, How's It Going To Be
- 19 Mariah Carey, My All
- 20 Bonnie Raitt, One Belief Away
- 21 Sugar Ray, Fly
- 22 Smash Mouth, Walkin' On The Sun
- 23 Semisonic, Closing Time
- 24 The Wallflowers, One Headlight
- 25 Savage Garden, Truly Madly Deeply
- 26 Gloria Estefan, Heaven's What I Feel
- 27 Paula Cole, I Don't Want To Wait
- 28 Dave Matthews Band, Don't Drink The Water
- 29 Sister Hazel, All For You
- 30 Cherry Poppin' Daddies, Zoot Suit Riot
- 31 Matchbox 20, Push
- 32 Celine Dion, My Heart Will Go On
- 33 B-52's, Debbie
- 34 Billie Myers, Tell Me
- 35 Whitney Houston, I Will Always Love You
- 36 Culture Club, Time
- 37 The Wallflowers, Heroes
- 38 Jon B., They Don't Know
- 39 Johnny Cash, Folsom Prison Blues
- 40 Prince, When Doves Cry
- 41 Culture Club, Do You Really Want To Hurt Me
- 42 Culture Club, Church Of A Miracle
- 43 Culture Club, It's A Miracle
- 44 Culture Club, The Poison Mind
- 45 Culture Club, I'll Tumble 4 Ya
- 46 Green Day, Time Of Your Life
- 47 Garth Brooks, To Make You Feel My Love
- 48 John Fogerty, Premonition
- 49 Boy George, The Crying Game
- 50 Bill Medley/Janet Wiles, (I've Had) The Time Of My Life

★ ★ NEW ONS ★ ★

- Barenaked Ladies, One Week
New Power Generation, The One
Smash Mouth, Can't Get Enough Of You
Brian Wilson, Your Imagination

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 4, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Aaliyah, Are You That Somebody?

BOX TOPS

- Brandy & Monica, The Boy Is Mine
Backstreet Boys, I'll Never Break Your Heart
Five, When The Lights Go Out
Usher, My Way
Queen Latifah, Bananas/Paper
Pras/Dirty Bastard/Mya, Ghetto Supastar
Brian McKnight, The Only One For Me
Sarah McLachlan, Adia
Master P, Thinkin' Bout Yo
Sparkle, Be Careful
Mo Thugs Family, All Good
Will Smith, Just The Two Of Us
Spice Girls, Stop
Limp Bizkit, Sour
Puff Daddy F/Jimmy Page, Come With Me
Unwritten Law, California Sky
69 Boyz, Wool Wool
Boyz II Men, Doing Just Fine
Mya, It's All About Me
Janet, Go Deep
Uncle Sam, Baby You Are
Cleopatra, Cleopatra's Theme
King T, Got It Locked
Unwritten Law, Teenage Suicide
Yousouf N' Dour & Canibus, How Come
Blink 182, Josie
'N Sync, Tearin' Up My Heart
2 Live Crew, 2 Live Party
Big Punisher, Still Not A Player
Black Eyed Peas, Joints & Jams
Goodie Mob, Black Ice
Public Announcement, It's About Time
Nicole, Make It Hot

NEW

- Aretha Franklin, Here We Go Again
E-40, Hope I Don't Go Back
MC Lyte, I Can't Make A Mistake
Tyrese, Nobody Else



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Ice Cube, My Loved One
Monster Magnet, Space Lord
Tony Rich, Silly Man
JD Feat. Jay-Z, Money Ain't A Thang
Wink, Simple Men
Foo Fighters, Walking After You
Queen Latifah, Bananas/Paper
Foo Fighters, Brimful Of Asha
Neil Finn, Sinner
Limp Bizkit, Sour



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Esthero, Heaven Sent (new)
Fatboy Slim, The Rockafeller Skank (new)
Marcy Playground, St. Joe On The School Bus (new)
Nicole, Make It Hot (new)
Pluto, Goodbye Girl (new)
The Tea Party, Psychopomp (new)
Bif, Chotee (new)
Master P, Thinkin' Bout You (new)
Morcheeba, Blindfold (new)
Tragically Hip, Poets
The Verve, Lucky Man
Love Inc., Broken Bones
Madonna, Ray Of Light
Next, Too Close
Brandy & Monica, The Boy Is Mine
The Wallflowers, Heroes
Big Wreck, That Song
All Saints, Never Ever
The Rascals, Northern Touch
Dave Matthews Band, Don't Drink The Water



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Dimitri From Paris, Sacre Francais (Heavy)
Ilya Kuryaki & The Valderramas, Jugo (Heavy)
Los Amigos Invisibles, Sexy (Heavy)
La Ley, Tanta Ciudad (Heavy)
Los Rabanes, Tu Me Disparas Balas (Heavy)
Metallica, Fuel (Heavy)
Morcheeba, Let Me See (Heavy)
Ricky Martin, La Copa De La Vida (Heavy)
Save Ferris, The World Is New (Heavy)
The Corrs, Only When I Sleep (Heavy)
Air, Kelly, Watch The Stars (Medium)
All Saints, Never Ever (Medium)
Apollo 440, Lost In Space (Medium)
Bran Van 3000, Drinking In L.A. (Medium)
Goo Goo Dolls, Iris (Medium)
La Barranca, Dia Negro (Medium)
Massive Attack, Teardrop (Medium)
Sabina & Paez, Lueve Sobre Mojado (Medium)
Soul Asylum, I Will Still Be Laughing (Medium)
The Lighthouse Family, High (Medium)
Therapy, The Church Of Noise (Medium)
Tricky, Broken Homes (Medium)
Ultra Nate, Found A The Cure (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Electrics, Get To Heaven
Jennifer Knapp, Undo Me
Grits, Plagiarism
Caedmon's Call, Piece Of Glass
CeCe Winans, Well Alright
Mayfiar Laundry, Lovely Feet
dc Talk, Just Between You And Me
Geoff Moore & The Distance, Today
Stayesacre, An Eclipsing
Eager, Crimson For Downy Flake
World Wide Message Tribe, Revolution
Petra, Dance



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, I Side 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, I Can't Let Her Go
Babyface & Des'ree, Fire



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Brandy & Monica, The Boy Is Mine
Link, Whatcha Gona Do
Pras/Dirty Bastard/Mya, Ghetto Supastar
Missy Elliott, Hit 'Em Wit Da Hee
Usher, My Way
Sparkle, Be Careful
Mya, It's All About Me
Big Punisher, Still Not A Player
Tatyana Ali, Day Dreamin'
WC, Cheddar

SQUINT'S SIXPENCE NONE THE RICHER GAINS ACCLAIM

(Continued from page 11)

nell, Ill., and Slocum attended a seminar on making a demo. At the seminar, a record company executive held up the band's tape as a good example. Slocum says he didn't know how the man got the group's music, but he approached him afterward and introduced himself.

That led to Sixpence signing a deal in 1992 with R.E.X. Records, a Nashville independent specializing in modern rock and alternative music. The band had three releases on the label—"The Fatherless And The Widow" (1993), "This Beautiful Mess" (a 1995 effort that won a Gospel Music Assn. Dove Award for alternative/modern rock album), and the 1995 EP "Tickets For A Prayer Wheel."

During the group's tenure, the label began faltering. It was purchased by Platinum Entertainment in early 1996, but it closed its doors in 1997. Just prior to the label's demise, Sixpence was freed to sign with Steve Taylor's new Squint Entertainment label.

Nash and Slocum relocated to Nashville in 1996, but not before they logged countless miles on the road headlining club dates and opening for 10,000 Maniacs, the Smithereens, and other acts.

Sixpence's members learned early to take a grass-roots approach to promoting their music. "We started developing this attitude that we'll do what it takes to make this work and not expect help from anyone else," Slocum says.

A great deal of what helped Sixpence endure label turmoil and keep forging ahead was the creative synergy between Slocum and Nash. "I'm his biggest fan," Nash says of Slocum. "I love singing his songs."

"I've loved her voice from the first time I heard it," Slocum reciprocates. That musical chemistry is what

drew Taylor to sign the band and make it Squint's flagship act. "Sixpence's music draws from a deep ocean of influences, from Radiohead to Patsy Cline," he says.

Bob Clearmountain, known for his work with the Rolling Stones and Peter Gabriel, became a fan of the band after Taylor approached him about mixing some tracks on the album. "Their songs immediately jumped out as something refreshingly different and quite appealing to me," he says. "I found myself totally mesmerized by Leigh Nash's dreamy yet provocative vocals. Steve Taylor's brilliant production made mixing the three songs I worked on a real pleasure. Having come up with a fantastic album, I believe they've embarked on a potentially long and extremely successful career."

Slocum, an accomplished musician who plays cello on Natalie Imbruglia's "Left Of The Middle" album, admits that the Sixpence sound is hard to define. "I've heard us described as sort of like the Innocence Mission, with less innocence and more mission," he says.

Jangly guitars, Slocum's moody cello, and Nash's ethereal vocals are all signature components of Sixpence's sound, which has been capturing the attention of key industry players such as Artist Management's Shauna Gold, who coordinates the Lilith Fair. She placed Sixpence on the Nashville date in August.

"We got thousands and thousands of submissions for the Lilith Fair; and Sixpence's new album totally stuck out," she says.

Sixpence's self-titled Squint debut was released in November and has sold some 38,000 copies, according to SoundScan. The label is distributed to the general market through Alternative Distribution Alliance and to the Christian retail market via Word Distribution.

"One thing we've done is taken our time," says Squint VP Stephen Prendergast. "This has been a long-term artist development process."

Prendergast says the record was worked at college and public radio for 12 weeks and then moved to triple-A. "Now we're going to take it to modern rock, modern AC, and top 40," he says.

The single is going to modern rock stations July 14, but it's already garnering airplay on such format giants as San Diego's XHRM. In mid-August, Prendergast says, it will go to modern AC radio, then to top 40 by September. On Aug. 12, Squint will release "Kiss Me" as a commercial single that will include two new mixes of the song, as well as a new cut, "Sad But True."

"We've been taking a market-by-market approach," Prendergast says. "I think that's the only way to do it in this day and age."

Squint is initially targeting Chicago; Boston; Seattle; Nashville; Minneapolis; Philadelphia; San Diego; Los Angeles; St. Louis; Portland, Ore.; Austin, Texas; and Tampa, Fla.

The label also plans to increase the band's visibility via in-store appearances, such as recent dates at Sam Goody locations.

Sixpence is managed by Mark Litten and Norman Miller of Proper Management and is in discussions for a booking agent. Plans call for the band to tour U.S. clubs this summer and fall; European dates are also in the works.

Sixpence Lenses A Truffaut Tribute

BY DEBORAH EVANS PRICE
NASHVILLE—While video has not played a huge role in Sixpence None The Richer's career development thus far, that could change with the act's clip for "Kiss Me."

Directed by Squint Entertainment president Steve Taylor, the video was shot in Paris with noted photographer Ben Pearson as cameraman. The clip pays homage to acclaimed director François Truffaut. "There was a film Truffaut



A scene from the videoclip, shot in Paris.

did called 'Jules And Jim' about two guys and a girl footloose in France," Taylor says. "It felt like a good jumping-off place to do a video . . . three friends running around France. And of course, the whole French new wave cinema is a fun approach, especially if you don't have a million dollars."

Taylor admits being a big fan of Truffaut's, and in filming "Kiss Me" he used many of the techniques that marked much of the

French director's best work. Taylor says, "We used the same model camera and the same approach. At the end, to tip our hats to Truffaut, we filmed a shot at his grave."

Taylor says that scene, in which Nash lays a flower on the director's grave, was difficult to shoot. Even though they had gotten permission from Truffaut's family and had the necessary permits to film in France, the cemetery wouldn't grant them permission to film. So the video shoot morphed into a covert operation.

Nash and Taylor entered the cemetery first, with the cameraman and assistant following 60 paces behind with the equipment. The film crew was caught and sent back to the van. So they tried again, concealing the equipment in clothing and backpacks, filmed Nash placing the flower, and beat a hasty retreat.

"We were like a SWAT team," says Taylor. "It was like, 'Go, go, go!' [The cameraman] got the film out of his pants and put it in the camera. We got the shot and took another take for safety. Then we all left in different directions."

Sudden Impact, a Reno, Nev.-based firm, has been hired to promote the video. As with the band's radio approach, plans call for a strong push to local shows to build an awareness before taking the clip to VH1 and MTV.

STARBUCKS, LILITH FAIR LINK WITH CD, CAFE CAMPAIGN

(Continued from page 1)

for refreshments, camaraderie, and information at each tour location, and an exclusive album, "1998 Lilith Fair—A Starbucks Blend CD," which is being sold at tour stops and select retail locations in the U.S. and Canada.

The Starbucks disc, the 19th in the chain's collection of specially compiled sets, launched in 1995, includes tracks from such participating Lilith acts as Liz Phair, Bic Runga, and Lucinda Williams.

About 10% of the proceeds from sales of the CD, which sells for \$11.95 in stores and \$13 at the tour cafe, will go to Wider Opportunities for Women in the U.S. and the YWCA in Canada. Both organizations aim to improve women's lives by providing resources and opportunities to gain skills.

A portion of the proceeds from other limited-edition Lilith Fair merchandise available exclusively at select Starbucks stores and the traveling cafe also will benefit the groups. Featured merchandise includes T-shirts, hats, tumblers, "Magnetic Poetry" kits, and a book, "From Lilith To Lilith Fair."

"Starbucks is thrilled to bring these incredible artists together," says Holly Hinton, Starbucks' music specialist, of the album project and in-stores. "The best part about these artists and the CD is that you won't hear many of the cuts on conventional radio."

"Starbucks has built a reputation for encouraging new and emerging artists," says Lilith Fair partner Terry McBride, head of Nettwerk Records and manager of Lilith Fair organizer

Sarah McLachlan. "We're very proud to have such a dedicated partner."

Nettwerk acts are the biggest contingent of Lilith Fair artists committed to making the in-store appearances. Among the label acts participating are Autor De Lucie from Paris, touring in support of its latest release, "Immobile"; Tara MacLean from Vancouver; and Wild Strawberries from Toronto, supporting their new album, "Quiver."

Other Lilith Fair artists with upcoming in-stores include Imani Coppola and Runga (Columbia); Heather Nova and Mary Lou Lord (Work); Angélique Kidjo (Mango); Holly Cole (Capitol); Emm Gryner (Mercury); and Anggun (Epic).

MacLean kicked things off June 18 with a performance at Starbucks' Pioneer Courthouse Square store in Portland, Ore.; the appearance also boasted a remote broadcast by local modern rock radio station KBBT.

"Playing the Starbucks in-stores has been the ultimate coffeehouse gig," MacLean says. "Everyone's loved awake and so full of energy. I've loved being a part of this."

MacLean also did dates June 24 in Campbell, Calif., at the Hamilton Plaza location; June 26 in Camino Del Mar, Calif., at the Del Mar store; Saturday (27) in Pasadena, Calif., before the Rose Bowl concert, with MacLean and Autor De Lucie at the Fair Oaks and Pasadena outlet, with KCRW Los Angeles' first live event, co-hosted by Mike Morrison and Nic Harcourt; and Sunday (28) in Phoenix with Kidjo

at the Park Central Mall store, supported by 60-second spots on local station KZZP.

"I think it's wonderful that Starbucks has made these dates possible," says Nettwerk product manager Ilene Barg. "What makes it so special is that they're making it possible for those not fortunate enough to see Lilith Fair to come into one of their shops and see some of the Lilith artists in a very intimate setting at no charge."

"Those en route to Lilith Fair can stop in and see the artists in a very different performance style than they will be seeing later that day," she adds.

The in-store appearance schedule was incomplete at press time, but Hinton notes that more information about Lilith Fair and upcoming personal appearances will be available at the "sneak preview" pages on Starbucks' World Wide Web site (www.starbucks.com).

The site is the only place to get a schedule of in-store performances by Lilith Fair artists. It includes information on local charities that are sharing in proceeds from sales of the CD and other merchandise and behind-the-scenes journal entries from the Starbucks *baristas* staffing the cafe on tour.

"Starbucks is very proud of its continuing sponsorship of Lilith Fair," Hinton says. "The in-store appearances are just another way to showcase worthy new and emerging talents that get all too little exposure in today's commercial music marketplace."

U.K. ROYALTIES STILL IN LIMBO

(Continued from page 8)

players and singers.

In a move designed to circumvent difficulties arising from the new legislation, six months prior to the implementation of the regulations, the PPL agreed with AURA on a 50/50 split between labels and performers.

The new agreement between the PPL, AURA, and P@MRA formalizes this and sets out for the first time the split between featured artists and others. The deal means that the PPL can begin distributing the artists' share of income for the period from Dec. 1, 1996.

AURA board member John Glover says of the agreement, "It's a step forward. It's the first step to working out a proper relationship between the featured performer and musicians and how they should be paid."

Those issues will be the central element—and likely a major cause for dispute—in the next round of negotiations now under way. Glover notes that the new deal expires at the end of the year and that he envisages its successor as being radically different. "We think the 50/50 split between labels and artists should be 75/25 in artists' favor," Glover states, "and that the split between featured

artists and the other musicians should be 90/10 in favor of the featured artist."

He says he anticipates that such issues will not be capable of being resolved informally and will have to be heard in front of the government's Copyright Tribunal.

PPL chief executive Charles Andrews notes that the new negotiations will have to address a number of outstanding issues before they move on to any new agreement. Among those outstanding subjects are nonfeatured performers' share of income accruing from public use of sampled material and how the expense of administering the new system will be borne.

Of the current deal, he says, he is "very pleased indeed." He adds that he is gratified both by the document itself and the fact that PPL now has a framework for discussion with the two artist bodies.

Asked whether he would have preferred the 1996 copyright regulations to define the artists' income, he says, "It would have saved us a hell of a lot of negotiation. We have been through an extremely complex process."

PALM PICTURES DEBUTS WITH BAABA MAAL, ERNEST RANGLIN

(Continued from page 11)

Africa; it grows from and informs every aspect and moment of life. It also naturally reflects who the musicians are, their interrelationships, and their common visions.

"They are just like me; from the beginning they've understood my ideas," Maal says of members of his band, Daande Lenol. "And they like to do it, so everything comes naturally, and you don't even need to explain a lot of things."

Maal and Seck were raised in the northern village of Podor, a Senegalese cultural nexus and home to many west African ethnic groups, traditional cultures, and musics. Maal was the son of singers, and Seck was the son of griots, or west African minstrels and oral historians. Yet Maal, who is Fulani—a nomadic people accustomed to free cultural exchange—interrupted his studies at the University of Dakar in 1980 so he and Seck could travel to more than 300 west African villages for the entire year, researching the history and meaning of their various musics and instruments.

After graduation, the two left for Paris. They recorded several tracks that eventually became part of 1989's "Djam Leeli," released by Mango/Island.

"We made 2,000 cassettes and sent them back to Senegal," Maal recalls. "We did more recordings released on cassette, but the next real album was [1985's] 'Wango.' We returned to Senegal and started Daande Lenol, then back to Paris, where we did two albums with [producer] Ibrahim Sela—'Wombo' and 'Tara' [on the Syllart label]."

Soon after, they signed with Mango/Island, which released 1991's "Baayo," a landmark album that draws together an array of west African music and whose lyrical content speaks to the trials of African women. For 1992's "Lam Toro," Maal layered rap, funk, and reggae into his pan-African traditionalism. 1994's "Firin' In Fouta," recorded in Dakar, includes samples of traditional music recorded during a trip home to Podor.

Both "Nomad" and "Lost Riddim" expand on Maal's trademark inclusiveness, anchoring the many old and new sounds of the black diaspora to their African foundation. "Nomad's" lead track, "I Will Follow You (Souka Nayo)," features Screaming Orphans backing Maal's sinuous English- and African-language vocals, with drums, bass, and horns kicking in da funk. For "Africans Unite," co-written and sung with reggae star Luciano, Maal shades his *muzzein* wails to better meld with Luciano's smooth, Western-style baritone.

The track was recorded in Kingston, Jamaica, and produced by Jamaican Philip "Fatis" Burrell; among the other Western producer/writer/collaborators on "Nomad" are Barry Reynolds, Simon Epperon, Martin Russell, Mykael Riley, Ron Aslan, and Paul "Groucho" Smykle, with general production credits shared by Howie B, Eno, and Jon Hassell.

"Each of the songs has its own personality, arrangement, and mix of instruments," says Maal. "It depends on the song's message, because each African instrument has its own character that comes from the way it's

used."

The set closes with "Lam Lam," an evocative track dominated by the soft, hypnotic lowing of Hassell's trumpet, sounding as if it were carved from a ram's horn, and the delicate tattoo of percussive rhythms.

RANGLIN'S DREAM

For Ranglin, "In Search Of"—produced by Ranglin, African-American bassist Ira Coleman, and Bart Fermie and executive-produced by Trevor Wyatt—fulfills a dream that dates back to 1976. Then, Ranglin backed reggae singer Jimmy Cliff for his African tour; and they spent time in Senegal with Maal and Seck just as their first hit, "Tara," was firing up west African radio.

"I was very much intrigued with what I heard, the music and the instruments," says Ranglin. "I was eager to go back and try something again." A veteran of virtually every seminal studio band in Jamaica—where tracks were improvised and recorded on the spot—Ranglin had grown accustomed to a more modern, clock-watching recording style.

"We came from the airport and went straight to Baaba's home, where he threw a party for us," Ranglin recalls. "It was a great party and jam session—good music and good food. That was the beginning of a good understanding together, and the next

day we started recording."

It's hard to believe that Ranglin has ever had to search for a riddim. His guitar conveys ska's excitement carried by a smooth jazz flow, yet it seems eminently African and clearly forms the point of equilibrium in "In Search Of The Lost Riddim." With every element flowing from and back to that guitar, the album plays with such integrity that it needs no bridges between its various elements.

"Nomad's" delicately lovely "Cherie," a *chanson* that switches midstream to an African rumba, is reinvented here as an overt nod to the link between the two albums. "D'accord Dakar," Coleman's Afro-jazz composition, makes a fitting opening for "In Search Of" and—as is typical for this album—gives way organically to the next cut, the rhythm-frenzied "Up On The Downstroke," a fast-chugging dancefloor invite that features African drums and percussion underpinning Ranglin's six-string rollick.

For "Minuit," Ranglin's chords wash gently over Maal's leads and the male chorus, both of which achieve a rare balance between raw African power and European symmetry.

For the extraordinary "Ala Walee," a traditional song arranged by Ranglin and Coleman, Africa dominates, and 14-year-old female

singer Cisse Diamba Kanoute, an international star-in-the-making, takes the lead. Seck's drum and Ranglin's insistent guitar chords complement Kanoute's haunting vocals. The synergy of Maal and Ranglin in "Haayo" is equally revelatory.

About two weeks prior to the albums' release date, Gray says, Rykodisc serviced them to "a combination of acoustic and world and African music programmers, both syndicated and noncommercial. We are also servicing select jazz stations and commercial triple-A stations with world and jazz specialty shows."

Rykodisc also plans to make available CD premiums for public radio fund-drive giveaways.

Remixes for "Nomad's" "I Will Follow You (Souka Nayo)" are in the works in the U.K. "We expect to release that after the album," says Gray.

Rykodisc also is taking "a world music focus" in the retail sphere. Says Gray, "We'll be working on listening posts at all the major retailers like Barnes & Noble, Borders, Tower, and Virgin. With other retailers, like Best Buy, Blockbuster, and Musicland, we'll be targeting their best stores for world music. The other side is independent retail, targeting retailers who specialize in world music."

Maal's North American tour, mostly festival dates, begins July 15 in

Quebec and lands in the U.S. on July 17 for Huntington, N.Y.'s Harry Chapin Rainbow Festival. A later performance for the E-Town Festival in Boulder, Colo., will be recorded and syndicated for public radio. The tour runs through Aug. 9. Rykodisc will be targeting retail and radio promotions, including fliers and posters, to each tour market.

"We'll also be pushing both records at non-music-specific retail, like bookstores, ethnic boutiques, museum shops, and mail-order catalogs," says Gray. "We've found that these outlets do well traditionally with world music, and they're also the kind of retail that is non-release-date-specific, so the products will have long lives there."

An international tour is being planned and will immediately follow the U.S. tour.

Rykodisc will also be handling both records internationally, releasing them simultaneously with the U.S. street date in Canada, Japan, Australia, Europe, and the Far East.

"Baaba Maal and Ernie Ranglin are singular artists with universal appeal," says Suzette Newman, head of Palm Pictures' U.K. office. "Their music encompasses many genres—hip-hop to roots to pop to jazz. We are very proud to debut Palm Pictures with such high-caliber artists."

WELSH ACT CATATONIA HOPES TO ROUSE U.S. WITH VAPOR DEBUT

(Continued from page 11)

a head start in the international market, but in practice, there's little rivalry among such Welsh bands as Stereophonics, Gorky's Zygotic Mynci, or Super Furry Animals, says Catatonia's charismatic lead singer, Cerys Matthews.

Most of these bands have been plowing the same musical furrow, she says. "But it was a very barren furrow for a long time," she says. "Nobody would take much notice of it. We've all known each other since we were 18, because we were always obsessed with playing music."

Being left alone let the scene breathe, says Matthews. "That allowed us to be influenced by Soft Machine or Abba or whoever. There was no outside pressure regarding business or fashion. That's been important in allowing every band to flourish and develop in their own peculiar way.

"It was a very naive and amateur scene, but it was very keen," she continues. "We got to know other bands, even though we were from various areas in Wales. It's only through going to concerts and gigs and going to the same places and staying up late talking and shouting about music that we know each other."

Such "staying up late and shouting" is one thing that has stood the band in good stead. Matthews' strong opinions on most things and her fondness for partying attracted the attention of British rock publications, particularly *Melody Maker*, which championed the act from early on and earlier this year featured the group on its front page.

Total worldwide sales of "International Velvet" stand at 402,000, says

WEA, with the U.K. accounting for 340,000 and the remainder distributed among Ireland, Germany, Denmark, and Spain. The album was out here in January and had international releases from March on.

In the Welsh capital of Cardiff, the indie store D-Vinyl saw strong demand the week "International Velvet" was released. "A lot of our buyers came in prior to the release, as [the band was] underground then," says store manager Nigel Collins. "It's still one of our top five sellers."

Catatonia is signed to Blanco Y Negro, an A&R source run by Rough Trade founder Geoff Travis. It's owned by WEA U.K., which looks after marketing, sales, and promotion.

Travis says Catatonia's current success has come through "traditional artist development." The group signed to the Welsh indie Crai in 1992. In August 1994, the band was signed up for the Rough Trade singles club, which resulted in an initial pressing of 1,000 copies of its first single, "Whale." (With subsequent re-pressings, the single sold 3,000, says Rough Trade.)

By the members' own admission, Catatonia's live presence then was a far cry from the tour-hardened band of today. "To be honest, they were a bit of a shambles," says Travis, "but there was definitely some kind of magic going on."

"I was immediately struck by Cerys and her incredible voice," Travis adds. "Matthews' combination of subtlety and power is as noticeable as her Welsh stresses and diction, which stand out from the Anglo-American norm on the airwaves."

Both singles from the album—

"Mulder And Scully" and "Road Rage"—went top five and scored airplay across most sectors of the U.K. radio scene. Cerys also guested with the Liverpool band Space on its single "The Ballad Of Tom Jones."

Christine Boar, programming/production VP for MTV's U.K. feed, says the videos for "Mulder And Scully" and "Road Rage" received heavy rotation at the height of their popularity, being played 30 to 35 times weekly. "'Mulder And Scully' made it for them," says Boar.

The third single, "Strange Glue," is out here July 20.

For WEA U.K., developing and marketing a band from the alternative arena has marked a change: The company's strength has historically been in marketing mainstream music, and more recently it has developed R&B pop/crossover acts like Mark Morrison and Cleopatra.

U.S. PRESENCE

Catatonia's U.S. deal through Vapor is an ideal situation, says Travis. "It's similar to Blanco Y Negro. We've got someone we can talk to on a daily basis, and we have the benefit of Elliot Roberts' contacts in the business."

Says Vapor owner Roberts, "We are incredibly excited to be involved in this project. Catatonia is a killer rock'n'roll band. I was lucky enough to see them in Europe before the album came out there, and I immediately approached Geoff and the band about handling the release in the U.S. I have no doubts that American audiences will dig them."

Matthews says the contact has reassured the band after it was left

without an A&R contact at Warner Bros. after radical changes last year.

"We were able to go and find somebody else, and Vapor was really keen," she says. "It was quite a relief to meet someone who understood what we were trying to do."

WEA U.K.'s head of international, Hassan Choudhury, admits that "it will be tough" for Catatonia in the U.S., where the band will face the prospect of breaking out from college radio and the live circuit. "But they've toured a hell of a lot here, and that's what can get them broken there."

The band has lensed a new video for "Mulder And Scully," which will be the first U.S. single in light of the market's familiarity with the duo from "The X-Files." Catatonia will join the H.O.R.D.E. tour in July, and the band already came to the U.S. in mid-June to do promotion work.

"Everyone who sees them live has good things to say about the music," Roberts says. "That's why it is so important to us to have them tour in the U.S."

Catatonia's members pride themselves on their nationality: The title track on "International Velvet" features the refrain "Thank the Lord I'm Welsh" and is partly sung in the Welsh language. The language is becoming more widespread in Wales, which along with England, Scotland, and Northern Ireland is one of the four main countries in the U.K.

Choudhury reckons the band's Welsh-ness "won't be an issue" in the U.S.

Roberts agrees. "They have a timeless sound not governed by locale," he says.

WITH MORRIS AT HELM, TOUGH ISSUES REMAIN

(Continued from page 1)

take the helm of the largest record company in the world, with revenue of \$7.6 billion and an estimated 23% market share. He reports to Frank Biondi, chairman/CEO of parent company Seagram's entertainment unit, Universal Studios Inc., and Ron Meyer, president/COO of that unit.

"Doug really transformed our record business," says Meyer. "He very successfully started Universal Records and brought Interscope to the company. He really proved himself in record time. Everyone thought it would take three to five years. He did it in two years."

Larsen, who had been president of Universal Music International, will now be chairman/CEO of that unit, charged with the integration of PolyGram's vaster international operations into Universal's, which have grown from four offices when Seagram acquired MCA (Universal's predecessor company) in 1995 to 31 today.

For his part, London-based Larsen says a top priority is meeting and communicating with as many key international artists and managers affected by the merger as possible. "It has to be more than public relations," he says. Larsen has already met most of PolyGram's senior European and Asian management in recent weeks, including several sessions where Seagram president/CEO Edgar Bronfman Jr. was present.

Larsen also refutes speculation that the corporate marriage is simply a matter of folding smaller Universal companies into larger PolyGram entities. "It's not that black and white," he stresses. What is evident, however, is that Universal's international distribution—currently with BMG in a deal that expires next March—will shift to PolyGram.

Larsen says he "doesn't know" whether an early termination of the current arrangement makes sense. BMG Entertainment International president/CEO Rudi Gassner says, "I expect it to run to term but will listen to any offer. If someone walks in with a check, I will listen."

As for suggestions that the merger's success will be undermined by limited or zero growth in world music markets, Larsen says there have been "too many doomsday voices" on the topic. "Whenever growth slows, people start to say the business is over. What they forget is that today's business is twice the size it was 10 years ago."

The industry now awaits further moves by Universal Music, which is planning a restructuring that executives say will result in \$275 million-\$300 million in cost savings. That could mean significant layoffs from a combined company that employs more than 15,000 people.

The entire consolidation could take two years, Bronfman said when announcing the acquisition of PolyGram in late May.

"I think they'll be very difficult," Morris says of the decisions to come. "I hope it doesn't take two years. My whole approach is to make people comfortable. And it makes me very uncomfortable

to think it might disturb anyone's life. We'll go about it in the most graceful way possible."

In a sense, the first two major appointments for the new record company—Morris and Larsen—have been the easier, natural ones. It will be tougher to choose the heads of the combined music publishing and distribution companies, all of which are run by highly regarded executives. MCA Music Publishing is headed by David Renzer, PolyGram Music Publishing by David Hockman. Henry Droz and Jim Urie are in charge of Universal Music and Video Distribution, while Jim Caparro is president/CEO of PolyGram Group Distribution.

"They're both excellent distribution companies," says Morris.

He adds that no decisions are likely to be made or announced until after regulatory agencies here and in Europe agree that the planned acquisition is not anti-competitive and let the deal be consummated. Executives believe that process will take three to six months.

As PolyGram, its 75%-owner Royal Philips Electronics, and Seagram signed a definitive agreement last week on the acquisition, the price was adjusted downward by \$200 million to \$10.4 billion. Seagram says the decrease was made to "reflect lower-than-expected financial results of PolyGram during the second quarter of this fiscal year."

Inside and outside the two record companies, there has been intense speculation about the consolidation of Universal's seven major labels (MCA Records, Universal Records, MCA Records Nashville, GRP Recording Co., Geffen Records, Hip-O Records, and 50% of Interscope Records) with PolyGram's major labels (Mercury, Motown, Island, A&M, Mercury Nashville, London, Verve, Deutsche Grammophon, Philips Music Group, Polydor, Decca/London, and 60% of Def Jam) and about what executives might be tapped or brought in from the outside to head new label groups. Sources close to Morris say that there is no substance to some published reports about expected label combinations and that no decisions have been made on this front.

In response to published reports that he was being courted by Morris to join Universal, Jason Flom, president of Atlantic affiliate Lava Records, says, "Doug and I worked together for over 15 years, and we remain close. He knows that I'm under contract, and while it would be great to work together at some point in the future, right now is not the time." He declined to comment on the time remaining on his Lava contract.

And sources at Warner Music say there is no truth to the spec-

ulation that Sylvia Rhone will be joining Morris, who helped guide her career at Atlantic, where Morris had been co-chairman. Rhone is chairman of Warner Music's Elektra Entertainment Group.

Morris says, "I hired the whole Atlantic group, and I really want them to work well."

Danny Goldberg, president/CEO of the Mercury Records Group and another Atlantic alumnus, says, "Doug is the person who taught me how to be a record executive. He is a very good friend and one of the great record people in the world. He truly deserves the opportunities that come to him."

PolyGram insiders say that label and distribution executives are concerned about the restructuring and that hirings and promotions are on hold. Moreover, some say that a few recording artists are anxious about releasing albums at a time of uncertainty. PolyGram's artist rosters include such acts as U2, Hanson, Elton John, Boyz II Men, Sting, Cecilia Bartoli, Andrea Bocelli, and Wayne Shorter.

David Sonenberg, manager for such acts as Joan Osborne and the Evinrudes on Mercury and the Spin Doctors on Das/Universal, says the merger could make Universal Music Group an international powerhouse similar to Sony.

"From my point of view, there are very few extraordinary record companies on a global basis," he says. "As much as I respect what Universal Records has done, MCA has not had the most impressive reach outside of North America. And then you have a company in PolyGram that has consistently over the last three decades displayed an awesome clout internationally but has not had any meaningful clout domestically until Danny Goldberg got to Mercury. If you consolidated them, you would have a company that would be massively powerful and would have the impact that I, as a manager, have only found at Sony."

Sonenberg says of Morris, "One would have thought after dedicating a life to Atlantic and WEA, he would have probably been down and out. Instead, he has managed to launch effectively a brand-new label and generate hundreds of millions of dollars of income in just a few years. That's a major accomplishment, and to do it at this stage of his life means he knows what he's doing."

In at least one respect, Morris is unique as chief executive of a multinational record company because he remains at the helm of a label, Universal Records. Formerly called Rising Tide, it was started by Morris in July 1995, shortly after he was fired from Warner Music by then chairman Michael Fuchs, and entered a distribution deal with Universal Music. In November 1995 Morris was named to head Universal Music Group, replacing Al Teller, and Rising Tide became a wholly owned label.

(Continued on next page)



LARSEN

Taking A Look Back At The P'Gram Years: 1989-98

BY ADAM WHITE

LONDON—Alain Levy, 51, departs as president/CEO of the \$5 billion PolyGram music and entertainment group essentially as the result of its proposed sale by Philips to Seagram/Universal. But artists, managers, and executives familiar with Levy's tenure say the background to the departure is more complex than that.

"Alain's problems with film, the Really Useful Group, and Motown—particularly Motown—concentrated the attention of everyone [on the Philips board] in Holland," says Damage Management's Ed Bicknell, who guided the career of leading PolyGram act Dire Straits. "Philips as a corporate entity never really got a grip on [understanding] the U.S. marketplace."

Adds Bicknell, "Levy is not the most personable of presidents. He's a complete business-school product. But he and [previous PolyGram president] David Fine built up a very good multinational record company."

The talent manager points to the 1997 departure of Philips president Jan Timmer, who ran PolyGram from 1983-87. "When Timmer retired, it was no secret that Philips looked at PolyGram in terms of its success and its failures." Timmer declined to discuss the matter with Billboard; Fine also refused.

"We're not happy about the [financial] situation Philips is going through," Levy told Billboard in 1991, when he was promoted to PolyGram president, "because you never like a member of your family to be in trouble. But it hasn't had an influence [on us]."

POLYGRAM ARTISTS' VIEW

Major PolyGram artists mention the current uncertainty at the company even as they consider the prospect of new relationships with Universal Music Group chairman/CEO Doug Morris and colleagues, including Interscope co-founder/principal Jimmy Iovine.

Luciani Pavarotti calls Levy's departure "sad, sad, sad," and Jon Bon Jovi says Levy "believed in artists; he was truly a music fan."

"There are some amazing personalities at Universal," adds Bon Jovi, "and Doug and Iovine are very smart men. But until I know who's who and what's what..." Asked whether he would deliver a new project to PolyGram at present, he responds, "Not for all the tea in China."

Longtime PolyGram artist Sir Elton John, who refers to Levy's exit as "a tremendous loss for PolyGram," speaks of "a state of limbo," while noting that the PolyGram/Universal merger does bring U.S. rights to his catalog and current work under one roof. "I know Doug is a capable man,"

John adds.

Paul McGuinness of Principle Management, who guides the careers of Island acts U2 and PJ Harvey, says, "This lengthy period of due diligence and antitrust clearance is having a destabilizing influence, and there is the perception that this is not a good time [for an artist] to be delivering a record to PolyGram."

However, McGuinness notes that a new Harvey album has been delivered to Island. "We didn't consider not delivering it [because of the merger]," he says.

Concerning Levy, McGuinness says, "He's a brilliant man who put together an extremely sophisticated organization, although I think it had greater success outside America than inside."

Levy originally joined PolyGram in late 1984 to run its French operations, segueing from a similar post at CBS Records. His brief was to make a money-losing unit profitable, and he performed that duty while increasing the company's market share by 50% to levels approaching one-third of the French business.

"We had a cordial relationship," says Henri de Bodinat, who succeeded Levy at CBS in 1985, "but it was obvious he felt superior."

Levy became executive VP of PolyGram in 1988, assuming responsibility for its popular music unit, as well as for music publishing and operations in France and Germany. During that time, he played a central role in the group's acquisition of Island and A&M. Levy took over PolyGram's U.S. operations in 1990, advancing to the top slot a year later.

Some executives who admire Levy contend he spent too much time and treasure on the American market and proved unwilling to delegate enough of that job to others. In 1991, he told Billboard that PolyGram was poised to increase its U.S. share from 12%. Since then, it has advanced to 13% and maintained that level through the '90s.

Levy allies point out that PolyGram U.S. in 1989-90 was too dependent on a narrow artist roster and was poised for decline. Levy reorganized PolyGram's North American business—its contribution to PolyGram's worldwide sales grew from 18% in 1991 to 25% last year—but he apparently never found a suitable CEO. Ironically, sources say, Levy met with Doug Morris after the latter left Warner Music and discussed just such an arrangement.

Assistance in preparing this story was provided by Music & Media editor in chief Emmanuel Legerand.

P'Gram/Universal Merger Mates Vets, New Presences In Asia-Pacific

In the third of four reports, Billboard's global staff examines the operations of PolyGram and Universal around the world. This week: the Asia-Pacific.

LONDON—A Chinese proverb declares that only a big tree attracts

'We're lean and mean, and so we're probably in a lot better shape than many of our competitors to weather the storm'

the wind. PolyGram is unquestionably the tallest oak in the music markets of Asia and the Pacific Rim, and Universal a sapling. Trouble is, there's a hurricane blowing.

"Past successes amount to nothing today," says PolyGram Far East president Norman Cheng, asked about the company's longtime market leadership in the region. "I don't think anyone in this business of ours can afford to simply rest on their laurels." Have Asian markets hit the bottom yet? "Not quite," he replies.

Peter Bond, senior VP of Universal Music Asia-Pacific, says he hopes that's the bottom that the industry is currently bumping along. "It's certainly not showing any signs of picking up. I hope it's not going to drop."

Cheng, 51, and Bond, 57, are their

respective companies' leaders in this part of the world, both based in Hong Kong. As if Asia's economic trauma weren't enough, they must now consider how their firms will merge and prosper once Seagram's acquisition of PolyGram is consummated.

The Asia-Pacific music business was worth an estimated \$9 billion at retail last year, according to figures from the International Federation of the Phonographic Industry (IFPI). These include the world's second-largest market, Japan, at \$6.3 billion; the Chinese triple set of Taiwan (\$428 million), Hong Kong (\$149 million), and mainland China (\$284 million); and Australia, at \$739 million. Also high in the mix are South Korea and India, each worth around \$334 million last year.

No one wants to predict the contour of this year's figures, even in the largest market. "Everyone's hurting in Japan," states Bond. "It's very tough going." Cheng says, "The outlook is not rosy, but it is also not exactly gloomy. If you have the right product, it will sell—and sell in extremely large quantities."

Proof of that, at least in 1997, was "Review," the greatest-hits package by Japanese pop/rock combo Glay. With 4.5 million copies sold to the trade, this Polydor title became the biggest album in the history of the country's music business.

Under the presidency of Ikuzo Orita, Polydor is the flagship label for PolyGram K.K., as the Japanese

group is known. Polydor has some 50 local acts on its books, in a market where domestic repertoire traditionally takes 75% of the business. In international repertoire, the top Polydor release last year was "Evolution" by Motown's Boyz II Men, with just shy of 500,000 units sold.

The Japanese group's other components include the Mercury Music Entertainment, Kitty, and NuTaurus labels, with about 25-30 domestic acts among them. Their top sellers include Seiko Matsuda (Mercury) and Shikao Suga (Kitty). Total staff head count, according to the company, is around 550.

PolyGram publishes the annual revenue of Cheng's Far East domain—which was \$871 million in 1997—but does not break out the Japanese results.

Sources say PolyGram Japan produced sales in the region of \$690 million last year. This year, business is not as strong, with much industry talk of returns.

Asia has consistently provided 19%-21% of PolyGram's operating income through the '90s and 16%-20% of its net sales. The Far East unit's contribution to 1997 operating income was \$124 million. Its head count is approximately 900.

PolyGram K.K.'s president is Keiichi Ishizaka, who joined in 1995 after a spell as managing director at Toshiba-EMI. He has aggressively hired talented staff from other labels and doggedly pursued market share, to the point at which PolyGram's 13%

places it behind only long-dominant Sony (17%). Ishizaka's move to PolyGram also marked the beginning of an ongoing round of executive musical chairs at Japanese labels, a new trend.

Challenging Sony in its heartland is known to appeal to Cheng, and the market-share combination of PolyGram and Universal in Japan advances that possibility. "We will do our best to become the leading company in the Japanese music industry," agrees Universal Victor president Hiroyuki Iwata. The company (previously MCA Victor) is a 50/50 joint venture with the JVC Group; the latter's half-share is held 25.5% by the Victor Co. of Japan, 24.5% by Victor Entertainment. It delivered revenue of some \$100 million during its financial year to March and is said to have a market share of 3% for the current calendar year through May.

If Universal Victor and PolyGram maintain their separate market shares when they are merged, the resulting 16% does challenge Sony.

Universal Victor has about 100 employees and a domestic roster of 18 acts, including Luna Sea, whose recent hits package, "Singles," has sold 1.5 million copies. Riding in the top 20 for Universal Victor at present are three albums by Hide, the former lead guitarist with "visual-kei" band X Japan who committed suicide in May. Hide's album, "Rocket Dive," has sold some 500,000 copies since its January release.

Industry sources believe that JVC will sell its Universal Victor stake when the deal expires at the end of the decade. Over the last several years, JVC has gradually divested itself of equity held in various Japanese labels. However, JVC spokesman Masayuki Murakami denies that the stake will be sold or that the joint venture has a fixed expiration date.

Bond, Universal Music International chairman/CEO Jorgen Larsen, and Universal Music Group president Zach Horowitz are among those on the board of the joint venture. Bond is said to have been talk-

ing to JVC executives about acquiring the balance of the stakeholding.

Elsewhere in the Asia-Pacific, the PolyGram and Universal organizations mirror their respective maturity and youth. Cheng has been the European company's regional director since the mid-'80s and Far East

'The outlook is not rosy, but it is also not gloomy. If you have the right product, it will sell—and in large quantities'

president since 1992. He later added responsibility for other components, including the Australian business (see story, this page).

Like Larsen, Universal Music Group chairman/CEO Doug Morris, and Seagram president/CEO Edgar Bronfman Jr., Cheng has written songs. His early career included a stint as lead guitarist with top-rated '60s Hong Kong band Teddy Robin & the Playboys.

Yet it is as an executive that Cheng has come into his own, and his leadership of PolyGram in Asia is acknowledged and respected by his competitors. "I have a whole lot of different feelings about Norman," says Michael Smellie, senior VP of BMG Entertainment International's Asia-Pacific business, "including tremendous admiration for how he set up PolyGram's operations in the region."

IFPI director general Nic Garnett calls Cheng "the ultimate Chinese businessman" who understands how Westerners work, too. With experience gained from his time as IFPI's Asian regional director, Garnett says, Cheng "allowed you a certain margin [of freedom], provided he understood what you were trying to achieve."

Cheng remains a major supporter of IFPI's activities in the region—and one, apparently, with a sense of humor about his Chinese business links. "At IFPI meetings when we

(Continued on page 90)



BOND



CHENG

Corporate Snapshot: 'UniGram' Down Under

BY CHRISTIE ELIEZER

MELBOURNE, Australia—A maverick South African and a battle-seasoned Australian face the prospect of working together—or not—when Universal and PolyGram are blended Down Under.

And as befits a feisty marketplace, the competition can't wait to see what happens.

Paul Krige, managing director of Universal Music Australia, knows about PolyGram. In his native South Africa, he passed up a law career for music, working at Polydor in sales before running his own label. Traversing the Southern Hemisphere in 1988, Krige became an A&R director at PolyGram Australia and, in 1994, head of Universal's freshly minted subsidiary here.

Paul Dickson, group managing director of music operations at PolyGram Australia, joined that company's marketing ranks in 1986 after a stint at CBS Records. He rose to head Polydor in 1990, then the parent firm's music unit early in 1997.

"There'll be tremendous synergy and savings, the right manufacturing costs, an upgraded distribution service, and more reps on the road when the sales team is integrated," says Dickson of the

imminent merger, to say nothing of fusing PolyGram's 17% market share with the 8% belonging to Universal.

"It'll put us up there with [market leader] Sony. We'll certainly be bigger than them in terms of owned repertoire."

"I don't know about that," responds Sony Music Australia chairman/CEO Denis Handlin. "Our market share is 28%. If whatever it is they want to achieve through the merger initiates competition, I'd welcome it. It only benefits the entire industry."

At Sanity, the country's music retail leader, GM Daniel Agostinelli says, "The end result will be greater sales, which will be great for everybody." He anticipates that renewed competition will drive up every label's marketing spending.

Krige's crew numbers 40 employees and four local artists, while Dickson's team comprises 200 people and 21 acts. Universal is estimated to have \$35 million in sales, and PolyGram more than double that. The latter was the

first of the majors to "go independent" in nature, picking up the rooArt label and setting up Red-eye as a semi-autonomous label. The company's top act (in a joint venture with PolyGram New Zealand) is OMC, with more than 1 million album sales worldwide. Dickson has also made Australia the largest market per capita for Bon Jovi and Bryan Adams.

Universal is seen as more tightly focused, with tenacious and often gimmicky marketing. "[It] is the most dynamic major label," says retailer Morgan Williams of Central Station.

Of Universal's local signings, Grinspoon has accrued 90,000 sales for its debut album. "I'm not signing left-of-center acts," says Krige. "Like everybody else, I'm after those with talent and a will to exploit that talent." With international repertoire, he also delivers: Live's "Throwing Copper" sold 600,000 copies in Australia.

Contributing to Krige's maverick reputation is the fact that he recently decided against becoming a high-voting member of the Australian Recording Industry Assn. board, saving Universal more than \$100,000 in fees. "I preferred to use the money on our bands," he says.



KRIGE

Assistance in preparing this story was provided by Melinda Newman and Ed Christman in New York and Adam White in London.

POLYGRAM/UNIVERSAL MERGER MATES VETERAN, NEW PRESENCES

(Continued from page 89)

speak about piracy," says the Asian chief of a PolyGram competitor, "Norman will say, 'Look, if you want me to arrange some discussions with members of the Macau triads, give me a call.' Then he laughs."

This executive doubts that Cheng's connections extend that far but says he understands the value of this "mystique" to the PolyGram executive—who is the only Chinese at the head of any of the multinationals' Asian operations.

PolyGram Far East is estimated to have a regional market share of 14%, excluding Japan, although that dominance does not hold in every country. Also, PolyGram has minority partners in several territories, such as Sunyung in South Korea and Iwan in Indonesia. It holds a 30% stake in MTV Networks Asia.

The multinational music company has a 51% stake in PolyGram India, with the balance in private hands, including managing director Vijay Lazarus. This is one of its longest-established ventures in the region, and it has made successful investments in local movie soundtracks, such as 1994's million-selling "Bombay," and Indian pop music.

CHINESE POP STRENGTH

Much of PolyGram's reach and influence is in Chinese pop music, however, whether generated out of the company's traditional Hong Kong base or the increasingly creative Taiwan. The leader in this field is Jacky Cheung, whose career album sales run into the tens of millions; another, younger contender is Ronald Cheng, a Mandarin pop ("Mando-pop") star in Taiwan. He is Norman Cheng's son.

In Asia, says the PolyGram Far East president, "record buyers tend to grow up with artists and have the opportunity to have almost a one-to-one relationship with their favorites. The key is to have good A&R people who are capable of helping these artists grow, musically, as opposed to recycling past formulas for success."

The executive also stresses the importance of new talent in Asia, "which is one of the reasons why we have not been part of any bidding wars for artists whose careers we feel might have already peaked."

PolyGram recently parted company with Chinese pop diva Faye Wong (now at EMI) and "heavenly king" Leon Lai (now at Sony).

Competitors say that PolyGram is rooted in its past and that its grip on the Chinese pop business is waning as younger—and creatively more independent—stars emerge. "Our competitors will always have something to say about PolyGram," Cheng responds, "and some of it could be hot air."

EFFORT & ENERGY

Universal Music's 2%-3% market share in Asia, excluding Japan, may be diminutive by comparison, but the fledgling company has gained marks for effort and energy. "I don't think PolyGram would have broken some of the acts out here that Universal has," says Darren Childs, former business development director at music TV network Channel V. "Their boutique-style label management would have got lost in the mix at PolyGram."

For that reason, Childs says, it is difficult to see how the two compa-

nies' merger will be comfortable. "The cultures of the guys who run those two companies are so different that it's a real matchmaker's hell."

A former PolyGram employee in Africa and the U.K., Bond is a relative newcomer to Universal Music, but not to Asia. He oversaw the region for Sony Music (CBS at the time) in the early '80s and operated an independent company, Timbuktu, with international licensing and consultancy interests; PolyGram was among his clients. He has also worked in Taiwan for Himalaya Records.

Over the past three years, Universal Music has opened its own companies in most Asia-Pacific markets. With distribution handled by BMG—a deal due to expire next March—it has marketed international acts from the U.S. and Europe, such as Aqua, and slowly built a local repertoire base. Annual sales are an estimated \$60 million.

"As a company," says Bond, "we don't have necessarily the heavyweights of some of our competitors, so we've always been ready to identify and break new talent." He says Universal saw Aqua very early on "as potentially right," and the result has been regional album sales of 2.2 million units, with 375,000 pieces in Thailand alone.

With local talent, Universal has signed veteran Chinese star Tracy Huang, formerly on PolyGram; pop singer Aya, a DJ from the Voice of Taipei; and up-and-coming balladeer Camelia from Malaysia; among others.

As for the wider economic travails, Bond says, he's grateful for

Universal's young, modest composition in Asia; its total head count is around 160. "We're doing nicely under difficult circumstances in Singapore, Malaysia, and Taiwan. We're holding our own under very difficult conditions in Hong Kong and Korea. Standouts are Australia, New Zealand, Thailand, Singapore, Malaysia, and Taiwan. We're lean and mean, and because of that, we're probably in a lot better shape than many of our competitors to weather the storm."

The other storm may be the merger. "PolyGram is very much a hands-off parent company with a supreme leader who allows things to happen here as Asia sees fit," says Henry Winter, a former Booz, Allen & Hamilton music business analyst who calls the region "a particular kind of garden." He adds, "If you're switching to a very hands-on supreme leader with a strong interest in what's going on, it may be difficult to accommodate management in the same way, and the garden may no longer flourish."

Cheng acknowledges Universal's aggressiveness and potential. "Perhaps this combination of youth and PolyGram's experience, knowledge, and track record in this region could," he says, "result in a business and creative marriage where we'll be seen as a vital and total entertainment company—where everything starts with the music."

This story was prepared by Adam White in London, Steve McClure in Tokyo, Geoff Burpee in Hong Kong, and Nycay Bhushan in Mumbai, India.

AOL SITE TO SELL VIDEOS

(Continued from page 1)

Digital Courier CEO Raymond Pittman thinks Videos Now, which officially debuts within the AOL site next month, will be a "category killer" in an Internet market already crowded with competitors like Reel.com and NetFlix. "There's no question we're shooting for that," says Pittman. "It's No. 1, or it's not worth our time."

The AOL connection is the difference, enabling Videos Now to "basically get all the market share we can," he adds. Pittman calls Reel.com "a formidable competitor" but doubts it can withstand the advantage Videos Now gains from having access to AOL's 12 million subscribers.

Assuming he'll enjoy the usual AOL buy rate, Pittman figures that the 500 million visits he says Videos Now has been guaranteed will translate to sales of at least 40 million units through the end of the contract. Digital Courier plans to charge an average of \$12-\$12.50 a tape or disc, which would elevate cumulative revenues to \$500 million by 2001.

Profits will be tight, especially since Pittman has positioned Videos Now as the least expensive of eight online buying services. "We are the lowest," he says.

But 10-year-old Digital Courier has developed systems that allow it to clear credit-card transactions directly with banks, saving 2.5 percentage points in processing fees. "We settle accounts ourselves," Pittman maintains, "and that goes to

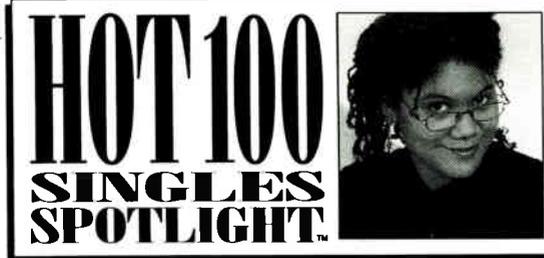
the bottom line. The margins on our back end are higher" than Reel.com's. Videos Now is using the technology designed by Verifone, the leader in credit-card transactions, according to Pittman.

AOL, which is pocketing an online payment of \$12 million, stands to benefit further if Videos Now takes off. The service also gets warrants to purchase up to \$2 million of Digital Courier stock and possibly more later, or as much as 12% of the company. "They could make a play and buy us," Pittman says.

He and his staff are attending the Video Software Dealers Assn. Convention, July 8-11 in Las Vegas, to expand arrangements with the distributors that are supplying 90% of the 100,000 titles Videos Now will offer. Ingram Entertainment and Baker & Taylor Video have signed on as suppliers, Pittman adds. Videos Now expects to stock the fastest-moving 10% of its inventory, the hits.

It promises two-day delivery and various promotions to take the sting out of a \$3.50 single-purchase delivery charge. Offering \$5 off the first purchase, Videos Now landed "a few thousand customers" after its online site became operational and before the official launch.

Pittman wants a long-term relationship with AOL that involves more than video. He picked that as his calling card because "we see an opportunity to own" the category.



by Theda Sandiford-Waller

DOUBLE VISION: Joe's "Don't Wanna Be A Player" (Jive) bowed on the Hot 100 in the May 3, 1997, issue, eventually rising to No. 21 on that chart three weeks later. More than a year later, Big Punisher's hip-hop version of the song, "Still Not A Player" (Loud/RCA), is No. 34 on the Hot 100. "Still Not A Player" is receiving airplay at 46 Hot 100 monitored outlets to the tune of 28 million audience impressions. With a 12% improvement, the song earns the Hot 100 Greatest Gainer/Airplay status for posting the greatest increase in audience of all the singles on the chart below the top 20.

Big Punisher's version uses Joe's instrumental track and chorus as the basis for the song. In an interesting twist, rhythmic top 40 WFHN New Bedford, Mass., which didn't play Joe's original, has created an edit that cuts out most of Big Punisher's rap. The single, which is only available as a 12-inch vinyl, has scanned 2,220 units. For your information, the highest-charting 12-inch vinyl Hot 100 single was M.C. Hammer's "U Can't Touch This" (Capitol), which peaked at No. 8 in 1990.

ON AIR: Audience impressions of Will Smith's ode to his son, "Just The Two Of Us" (Columbia), improved 36% over the Father's Day weekend. The song jumps 10 spots to No. 16 on the Hot 100 Airplay chart, with 38 million listener impressions. For international markets, Columbia's A&R honcho Sam J. Sapp has prepared versions where the rap is in English but the chorus is sung in Korean and French. Portuguese, German, and Spanish versions will be serviced shortly. There is even a Brian McKnight remix of "Just The Two Of Us" that will follow to stateside stations soon.

WORLD CUP HIGHLIGHTS: In its second week at retail, singles sales of Ricky Martin's "The Cup Of Life," or "La Copa De La Vida" (Columbia), improved 74%, up to 10,000 units. As a result, "The Cup Of Life" moves 67-41 on the Hot 100 Singles Sales list and also leaps 90-62 on the Hot 100. The official song of this year's World Cup in France, "The Cup Of Life" has 1.6 million audience impressions from airplay at seven Hot 100 monitored stations, with 67% of the airplay provided, not surprisingly, by WPOW Miami. "La Copa De La Vida" is ranked at No. 13 on the Hot Latin Tracks list.

If you're watching the World Cup in Spanish on Univision, you already know that Sony Discos inked a deal for the song to be played as the music bed during the announcer's exuberant commentary and on all promotional announcements for the World Cup. Martin will close the World Cup festivities on July 12 with a live performance in France.

CD VS. CASSETTE: Which is the consumer's preferred single configuration, CD or cassette? According to SoundScan, in 1996 cassette singles represented 64% of singles sold, while CD singles made up only 21% of the 120,845,000 singles sold that year. But in 1997, sales of CD singles were on the rise: Cassette singles sales were down 18%, while CDs rose to 40% of all singles scanned. Already, the 1998 year-to-date singles sales totals suggest that consumer preference for the CD configuration has surpassed cassettes. According to SoundScan, CDs are 33.7 million of the 59.2 million singles scanned this year, while cassettes made up 23.6 million units.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	10	11	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)	14	22	5	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)
2	19	11	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)	15	—	1	HERE WE GO AGAIN	ARETHA FRANKLIN (ARISTA)
3	—	1	STEPPING STONE	LARI WHITE (LYRIC STREET)	16	—	1	STAY	DREAMHOUSE (TRAUMA)
4	4	2	THE ACTUAL	ALL CITY (MCA)	17	24	6	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
5	15	5	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)	18	17	16	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
6	11	4	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)	19	21	4	THE SHOES YOU'RE WEARING	CLINT BLACK (RCA/RLG)
7	8	7	THERE GOES MY BABY	TRISHA YEARWOOD (MCA NASHVILLE)	20	23	3	ORDINARY PEOPLE	CLAY WALKER (GIANT NASHVILLE/WARNER BROS. NASHVILLE)
8	9	2	STOP BEING GREEDY	DMX (RUFF RYDERS/DEF JAM/MERCURY)	21	14	5	N.O.R.E.	NOREAGA (PENALTY/TOMMY BOY)
9	1	15	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)	22	18	6	SUNCHYME	DARIO G. (ETERNAL/KINETIC/REPRISE)
10	—	1	LOVE THE WAY	EOL (RCA)	23	—	1	NOT ABOUT ROMANCE	INNER CIRCLE (SOUND BWOY/REPUBLIC/UNIVERSAL)
11	5	14	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)	24	—	5	HE GOT GAME	PUBLIC ENEMY (FEAT. STEPHEN STILLS) (DEF JAM/MERCURY)
12	12	9	(SEX U P) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)	25	—	6	ALL MY LIFE	KRAZI & JUDO (UNDER THE COVER)
13	16	5	FULL COOPERATION	DEF SQUAD (DEF JAM/MERCURY)					

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 supplied by Broadcast Data Systems' Radio Track service. 351 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'TORN' by Natalie Imbruglia, 'YOU'RE STILL THE ONE' by Shania Twain, 'THE BOY IS MINE' by Brandy & Monica.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'TIME OF YOUR LIFE (GOOD RIDDANCE)', 'SEMI-CHARMED LIFE', 'ALL FOR YOU'.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'THE BOY IS MINE' by Brandy & Monica, 'YOU'RE STILL THE ONE' by Shania Twain, 'COME WITH ME' by Puff Daddy.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'A ROSE IS STILL A ROSE', 'TOO CLOSE', 'TRULY MADLY DEEPLY'.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	6	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	2	2	21	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
3	3	3	21	TOO CLOSE ▲ KAYCEE, 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) (X) ARISTA 13456	1
4	4	4	9	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
5	9	13	3	MY WAY J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	5
6	10	—	2	COME WITH ME S. COMBS, J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY	PUFF DADDY FEATURING JIMMY PAGE (C) (D) EPIC 78954	6
7	7	9	6	ADIA P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	SARAH MCLACHLAN (C) (D) ARISTA 13497	7
8	5	6	12	EVERYBODY [BACKSTREET'S BACK] ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
9	8	7	23	THEY DON'T KNOW ▲ TIM & BOB (JON B., TIM & BOB)	JON B. (C) (D) Y&B YUM 78793/550 MUSIC	7
10	6	5	7	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) (X) VIRGIN 38631	3
11	11	8	15	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	K-CI & JOJO (C) (D) MCA 55420	1
12	15	15	14	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	12
13	20	—	2	MAKE IT HOT TIMBALAND (M. ELLIOTT)	NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MINE INC./EASTWEST 64110/EEG	13
14	12	10	31	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
15	13	12	13	SEX AND CANDY J. WOZNIAK (J. WOZNIAK)	MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
16	19	36	3	STOP ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
17	14	11	10	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
18	16	18	13	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 53311/PRIORITY	16
19	23	—	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, R. BROWN, B. BYRD)	PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	19
20	21	21	12	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	LEANN RIMES (C) (D) (V) CURB 73055	18
21	18	17	18	LET'S RIDE ▲ T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	2
22	17	14	20	BODY BUMPIN' YIPPIE-YI-YO ▲ E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	5
23	36	37	5	WHATCHA GONE DO? DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	LINK (C) (D) RELATIVITY 1691	23
24	25	20	9	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
25	26	19	18	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
26	31	31	16	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	26
27	27	28	31	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
28	32	30	6	SHORTY YOU KEEP PLAYIN' WITH MY MIND R. LAWRENCE, D. ANGELETTIE (R. LAWRENCE, D. ANGELETTIE, J. KNIGHT, N. WRIGHT, K. MURRAY, P. BROWN, R. RANS)	IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	28
				★ ★ ★ Greatest Gainer/Sales ★ ★ ★		
29	44	52	5	WHEN THE LIGHTS GO OUT E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	FIVE (C) (D) (T) (X) ARISTA 13495	29
30	24	23	19	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
31	28	25	32	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
32	33	26	55	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
33	22	16	17	IT'S ALL ABOUT ME ● D. PEARSON (D. PEARSON, M. ANDREWS, A. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	MYA & SISQO (C) (D) (V) UNIVERSITY 97024/INTERSCOPE	6
				★ ★ ★ Greatest Gainer/Airplay ★ ★ ★		
34	39	39	4	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA)	BIG PUNISHER FEATURING JOE (T) LOUD 65478/RCA	34
35	29	24	23	MAKE EM' SAY UHH! ● KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL)	MASTER P, FIEND, FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16
36	34	29	29	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
37	30	27	7	HEAVEN'S WHAT I FEEL E. ESTEFAN, JR., T. MORAN (K. SANTANDER)	GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27
38	35	33	36	I DON'T WANT TO WAIT P. COLE (P. COLE)	PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
39	37	32	15	RAISE THE ROOF ● L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 57225/ISLAND	26
40	40	22	16	FROZEN ● MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
41	38	38	15	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	PLAYA (C) (D) DEF JAM 568214/MERCURY	38
				★ ★ ★ Hot Shot Debut ★ ★ ★		
42	NEW		1	AVA ADORE B. CORGAN, B. WOOD (B. CORGAN)	THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
43	41	43	17	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	40
44	43	45	39	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
45	42	35	16	VICTORY ● 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
46	46	34	14	MONEY, POWER & RESPECT ● D. ANGELETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	17
47	47	41	23	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
48	NEW		1	OOH LA LA R. STEWART (R. WOOD, R. LANE)	ROD STEWART (C) (D) (V) WARNER BROS. 17195	48

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	53	—	2	SPARK T. AMOS (T. AMOS)	TORI AMOS (C) (D) (V) (X) ATLANTIC 84104	49
50	48	42	46	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
51	50	44	19	MY HEART WILL GO ON ● W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	CELINE DION (C) (D) 550 MUSIC 78825	1
52	52	48	5	YOU WON'T FORGET ME F.M.P. (F. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN)	LA BOUCHE (C) (D) (T) (X) RCA 65428	48
53	49	47	19	GET AT ME DOG ● PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	39
54	55	55	9	PUSH IT GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52
55	57	60	8	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	DIXIE CHICKS (C) (D) MONUMENT 78899	55
56	58	66	11	DO YOUR THING T. OLIVER (T. OLIVER, M.C. ROONEY)	7 MILE (C) (D) CRAVE 78886	56
57	54	53	7	WISHLIST B. O'BRIEN, PEARL JAM (E. VEDDER)	PEARL JAM (D) (V) EPIC 78896	47
58	51	46	16	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. FERREN, D. RICHARDS)	TAMIA (C) (D) QWEST 17253/WARNER BROS.	37
59	56	54	15	BITTER SWEET SYMPHONY YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	THE VERVE (C) (D) VCHUT 38634/VIRGIN	12
60	NEW		1	CLEOPATRA'S THEME D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	60
61	61	58	6	ONE HEART AT A TIME C. DOWNS, D. PACK (V. SHAW)	VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56
62	90	—	2	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) R. BLASKEY (R. ROSA, D. CHILD, L. GOMEZ ESCOLAR)	RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78931	62
63	91	—	2	BLACK ICE (SKY HIGH) MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	63
64	64	61	17	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	JO DEE MESSINA (C) (D) (V) CURB 73034	43
65	63	59	12	RECOVER YOUR SOUL C. THOMAS (E. JOHN, B. TAUPIN)	ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55
66	59	62	6	NINETY NINE [FLASH THE MESSAGE] W. JEAN, PRAS (J. FAHRENKROG-PETERSON, K. KARGES, J. FORTE)	JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	59
67	67	71	10	DING-A-LING DA JOINT, D. RAHMING, Q. MAQ, R. KEVZ (T. HALLUMS, D. RAHMING)	HI-TOWN DJS (C) (D) (T) RESTLESS 72961	67
68	79	84	3	FREAK OUT T. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. RODGERS)	NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (C) (D) (T) LI'L MAN 97028/INTERSCOPE	68
69	NEW		1	CRUSH A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	69
70	84	95	3	THERE YOU ARE L. STEWART (P. L. STEWART, TAB)	SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA	70
71	62	56	13	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, W. JEAN, J. WONDER)	CANIBUS (C) (D) (T) UNIVERSAL 56175	28
72	72	75	7	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	72
73	65	57	10	CLOCK STRIKES TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	37
74	68	72	11	I JUST WANT TO DANCE WITH YOU T. BROWN, G. STRAIT (R. COOK, J. PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	61
75	NEW		1	IF YOU EVER HAVE FOREVER IN MIND T. BROWN (V. GILL, T. SEALS)	VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	75
76	71	67	6	I HONESTLY LOVE YOU D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	67
77	NEW		1	MONEY AIN'T A THANG J. DUPRI (J. DUPRI, J. Z. S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	77
78	NEW		1	CAN'T WE TRY A. MARANO (D. HILL, B. CHAPIN-HILL)	ROCKELL [DUET WITH COLLAGE] (C) (D) (T) (V) ROBBINS 72025	78
79	66	70	16	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
80	73	76	9	I DO [CHERISH YOU] C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (C) (D) (V) MERCURY (NASHVILLE) 568602	72
81	81	81	5	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	NEW		1	2 WAY STREET M. WINANS (T. JONES, M. WINANS, K. HICKSON)	MISSJONES (C) (D) MOTOWN 860788	82
83	75	79	14	THE UNFORGIVEN II B. ROCK, L. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH, K. HAMMETT)	METALLICA (C) (D) ELEKTRA 64114/EEG	59
84	70	63	18	THE MUMMERS' DANCE L. MCKENITT (L. MCKENITT)	LOREENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
85	86	88	4	WHATUON THE LEGENDARY TRAXSTER (L. HUGHES, C. MITCHELL, S. LINDLEY, R. GREGORY, F. TAYLOR)	LATANYA FEATURING TWISTA (C) (T) (X) BLUNT 4402*/TVT	85
86	82	85	6	KNOW WHAT YOU MEAN D. KORTCHMAR (P. PIKE, W. SUTTON, S. BARRON)	SISTER 7 (C) (D) ARISTA AUSTIN 13095/ARISTA	76
87	76	69	17	A ROSE IS STILL A ROSE ● L. HILL (L. HILL, J. W. BUSH, K. WITTHROW, J. HOUSER, A. ALY, E. BRICKELL)	ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 78875	26
88	78	77	14	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	63
89	74	83	3	PARTY AIN'T A PARTY ● T. RILEY (L. WALTERS, T. RILEY, T. KELLY, A. DAVIDSON, I. DAVIDSON, M. SMITH, J. WILLIAMS, M. WHITE)	QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LI'L MAN 95024*/INTERSCOPE	74
90	77	68	18	THE PARTY CONTINUES ● J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LETTENANT, C. SINGLETON, T. JENKINS)	JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	29
91	69	65	12	THIS IS HOW WE PARTY REMEE, HOLGER (REMEE, HOLGER)	S.O.A.P. (C) (D) CRAVE 78876	51
92	83	89	4	BABY BE THERE ● G. ST. CLAIR (D. WARREN)	NU FLAVOR (C) (D) (T) (V) REPRISE 17410	83
93	85	82	6	HOOKED ON A FEELING (OOGA-CHAKA) D. KASEN (M. JAMES)	BABY TALK (X) PETER PAN 4409*/PPI	71
94	NEW		1	HOW DO I SAY I'M SORRY K. ANDES (K. ANDES, D. COX, L. STEPHENS)	TAMI DAVIS (C) (D) RED ANT 119008	94
95	80	80	3	SIN SO WELL M. WILDER (REBEKAH, M. WILDER)	REBEKAH (C) (D) ELEKTRA 64153/EEG	80
96	88	86	10	ONE OF THESE WILDERS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	TIM MCGRAW (C) (D) (V) CURB 73056	74
97	87	74	16	JUST BE STRAIGHT WITH ME ● CRING & THE SHOCKER (MASTER P, DESTINEY'S CHILD, O'DELL, MO B. DICK, J. HARRIS III, T. LEWIS)	SILKK THE SHOCKER FEAT. MASTER P, DESTINEY'S CHILD, O'DELL, MO B. DICK, J. HARRIS III, T. LEWIS (C) (D) (T) NO LIMIT 53305/PRIORITY	57
98	92					

Janet **go deep**

the new single
from the double-platinum album
The Velvet Rope

Executive Producers: Janet Jackson
and René Elizondo, Jr.

Produced by Jimmy Jam & Terry Lewis
(for Flyte Tyme Productions, Inc.)
and Janet Jackson

RD Worldwide Management, B.V.

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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



JULY 4, 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	
				*** No. 1 ***			
1	2	3	12	SOUNDTRACK WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98) 2 weeks at No. 1	CITY OF ANGELS	1	
2	3	—	2	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2	
3	1	1	4	MASTER P NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1	
4	5	5	5	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4	
5	4	4	5	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2	
6	6	9	7	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1	
7	7	7	45	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4	
8	9	13	33	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2	
9	12	21	30	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9	
10	8	2	3	THE SMASHING PUMPKINS VIRGIN 45879 (11.98/17.98)	ADORE	2	
11	11	12	8	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1	
12	13	19	9	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	12	
13	10	6	5	DMX ▲ RUFF RYDERS/DEF JAM 55822*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1	
14	16	17	7	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3	
15	20	20	28	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1	
16	23	26	31	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1	
17	19	18	7	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7	
18	22	24	8	BIG PUNISHER ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5	
19	18	15	62	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3	
20	17	14	16	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2	
21	26	28	68	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5	
22	21	22	53	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6	
23	33	36	19	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	23	
24	15	11	3	BROOKS & DUNN ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11	
25	25	25	5	NATALIE MERCHANT ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8	
26	38	31	3	SOUNDTRACK ELEKTRA 62200/EEG (11.98/17.98)	THE X-FILES: THE ALBUM	26	
27	14	8	3	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8	
28	24	27	15	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10	
29	29	—	2	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29	
30	34	30	9	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2	
31	30	32	15	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29	
32	35	33	40	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4	
33	28	16	5	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3	
34	32	29	9	FAITH HILL WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7	
35	27	23	3	GLORIA ESTEFAN EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23	
				*** GREATEST GAINER ***			
36	83	192	3	SOUNDTRACK ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	36	
37	37	37	38	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22	
38	39	43	49	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2	
				*** HOT SHOT DEBUT ***			
39	NEW ►	1	1	SOUNDTRACK Y&B YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	39	
40	51	61	33	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3	
41	40	40	39	JON B. ● Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33	
42	41	—	2	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41	
43	45	45	30	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1	
44	44	51	27	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	44	
45	43	54	13	SEMISONIC MCA 11733 (8.98/12.98) HS	FEELING STRANGELY FINE	43	
46	47	46	39	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13	
47	57	52	15	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4	
48	36	10	3	ONYX J&M/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	10	
49	NEW ►	1	1	SOUNDTRACK BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	49	
50	46	42	6	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13	
51	54	59	63	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25	
52	42	39	6	HANSON ▲ MERCURY 558399 (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6	
53	67	66	5	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	50	

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	
54	50	49	31	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21	
55	49	35	4	MO THUGS FAMILY MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25	
56	48	34	5	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	5	
57	55	48	6	XSCAPE SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28	
58	70	68	29	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37	
59	52	47	7	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5	
60	72	77	72	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1	
61	NEW ►	1	1	RINGO STARR MERCURY 558598 (10.98 EQ/16.98)	VERTICAL MAN	61	
62	58	58	43	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1	
63	59	55	48	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1	
64	62	60	40	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1	
65	31	—	2	SLAYER AMERICAN 69192*/COLUMBIA (11.98 EQ/16.98)	DIABOLUS IN MUSICA	31	
66	53	41	11	SOUNDTRACK ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3	
67	82	76	21	DIXIE CHICKS ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	67	
				*** PACESETTER ***			
68	138	153	3	SOUNDTRACK WALT DISNEY 60631 (10.98/16.98)	MULAN	68	
69	66	63	55	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2	
70	60	—	2	DWIGHT YOAKAM REPRISE (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98)	A LONG WAY HOME	60	
71	65	64	9	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	62	
72	78	81	17	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64	
73	56	44	3	ROD STEWART WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44	
74	76	71	37	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33	
75	64	57	14	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10	
76	68	67	31	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1	
77	74	92	7	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	74	
78	75	70	34	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1	
79	79	74	36	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10	
80	69	69	13	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	63	
81	81	73	37	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1	
82	63	56	3	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56	
83	71	53	7	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8	
84	85	80	44	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1	
85	61	38	3	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	38	
86	77	65	18	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3	
87	NEW ►	1	1	VAN MORRISON POLYDOR 531789/A&M (21.98 EQ/32.98)	THE PHILOSOPHER'S STONE	87	
88	NEW ►	1	1	BRIAN WILSON PALADIN/GIANT 24703/WARNER BROS. (10.98/17.98)	IMAGINATION	88	
89	80	79	12	FUEL 550 MUSIC 68554*/EPIC (7.98 EQ/11.98) HS	SUNBURN	79	
90	73	50	3	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX 11742*/MCA (19.98/24.98)	BBC SESSIONS	50	
91	101	100	11	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59	
92	87	89	12	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73	
93	84	62	5	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	13	
94	90	82	52	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		16	
95	NEW ►	1	1	QUEEN LATIFAH MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT	95	
96	91	78	18	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67	
97	89	85	8	VARIOUS ARTISTS ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24	
98	86	83	20	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5	
99	NEW ►	1	1	MXPX TOOTH & NAIL 540910*/A&M (8.98 EQ/12.98)	SLOWLY GOING THE WAY OF THE BUFFALO	99	
100	88	75	6	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5	
101	114	104	8	JIMMY BUFFETT MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	15	
102	100	99	12	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	99	
103	102	93	11	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17	
104	96	97	20	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2	
105	92	72	5	VARIOUS ARTISTS SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	38	
106	95	86	32	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4	
107	93	87	12	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20	

○ 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.

LIZ PHAIR TAKES HER TIME SCULPTING 'EGG'

(Continued from page 1)

"People can't understand why it would take so long to make the album, and I'm like, 'I had a child!'" she says.

But artistic concerns also kept Phair's fans and label sitting on their hands. She explains, "I wanted to reach another level, but what I forgot is that to get to another level you have to climb all the stairways in between the levels. I really had to learn and grow and make a lot of mistakes to do something bigger."

Phair, who on previous albums worked closely with noted producer Brad Wood on songwriting and arranging, teamed up this time with Scott Litt, best known for his production work with R.E.M. The two rehashed the songs on the album until, in Phair's estimation, they were right.

"I needed to find the sense of myself that didn't stem from other people's opinions of me," she says. "It took a while to have a life again that was worth poetry." That process was as integral to the album Phair has delivered as the equipment it was recorded on. "If you want a quality product, you really need to give it time to ferment, evaluate it, let it grow."

THE GIFT OF TIME

Matador allowed Phair the time she needed to make the album—and her personal life—the best it could be. "They were incredibly patient, loving parents who supported me, when behind my back they were probably cursing me," says Phair. "But it paid off."

Says label co-president Chris Lombardi, "As Matador has grown, so has the pressure [on us] to sell records and keep the company afloat. So it's difficult to sit back and hold your breath, but at the same time we thought it was important for Liz to have her space."

"Whitechocolatespaceegg," Phair's third effort, retains her signature intimacy while delving into lush production. She presents confident vocals over pop-conscious blues ("Baby Got Going"), uninhibited rock ("Johnny Feelgood"), lullaby-esque guitar strummings ("Fantasize"), and '80s-style synth ("Headache").

Coming into her own as a versatile songwriter, Phair varies her style from one song to the next, but her presence on each track is inextricable. Conspicuously absent, however, are the four-letter words that peppered "Exile In Guyville" and "Whip-Smart." "This record isn't as blatant from a lyric-content standpoint," says Phair's manager, Scott McGee. "But the record has more depth; you have to reach a little bit more. She's dealing with the same issues, just differently."

Phair explains, "Let's just say the smut turned to smolder. 'Exile' was who I was then, and 'Whip-Smart' was, for better or for worse, who I was then, and this is who I am now."

But Phair has been silent during four years of rapid-fire change in alternative music—women musicians don't turn heads simply because of their gender in the way that Phair did in 1993, but a wider mod-

ern rock fan base makes for greater sales potential.

Christina Zafiris, Matador's director of marketing, says, "Granted, the marketplace has changed a lot since her [first] two records came out, but I think that the market is now much more friendly and enthusiastic toward female artists. Both Matador and Liz are ready for the challenge of bringing her to the next level commercially, saleswise."

The media has never been short on opinions of Phair, whose sales were driven by press from the beginning. Matador hopes to attract similar media attention with "whitechocolatespaceegg."

'Let's just say the smut turned to smolder'

The album is Phair's first Matador release under the auspices of Capitol Records, which that label's senior director of marketing, Stacy Conde, says will enable a larger press outreach and the potential to work more singles. Conde calls Phair "one of the forerunners" of this decade's romance with rock women.

"She was one of the people who started the whole thing, and it's time for her to take what's due to her," says Conde. Internationally, the album will be released Aug. 7 in Japan by Toshiba-EMI and is expected to hit Europe, where Phair has yet to develop a large following, in January. Phair's music publisher is Sony/ATV Tunes LLC (ASCAP).

MORE LIVE SHOWS

Phair has infrequently performed live in the past but will play more dates for this album. She is booked for 14 Lilith Fair shows before the U.S. album release and is making plans to tour major North American markets following the release. Her booking is handled by Marty Diamond.

"Polyester Bride," the first single, will be worked to modern rock and triple-A stations beginning July 21, and college radio will receive the album simultaneously, according to Zafiris. A video for "Polyester Bride" was being planned at press time, with the goal of an August availability.

Jim McGuinn, PD at WPLY (Y-100) Philadelphia, says, "The market is flooded with Lilith Fair artists, but a powerful, aggressive songwriter and performer like Liz has a real chance of standing out. She's got a little more of that old-school alternative cred."

Bob Bell, new release buyer at Wherehouse Entertainment, says, "I think there'll be a lot of anticipation for [the album], and her Lilith Fair dates should be some good exposure for her and open her up to some new audiences."

Tom Overby, senior buyer at Best Buy, adds, "Liz Phair is still hip, still intelligent, and still writing great lyrics. That's what the fans are looking for."

Phair's Rise Gave Women More Industry Validity

BY DYLAN SIEGLER

NEW YORK—For years, Liz Phair says, she wanted to write a Christmas carol, an instant classic that would change the face of the season forever.

Instead, Phair sat in her bedroom and wrote a set of songs that would help steer the recording industry to accept women—and modern rock—as more than an alternative.

That collection was 1993's "Exile In Guyville" (Music to My Ears, May 8, 1993), a song-by-song dialogue with the Rolling Stones' "Exile On Main Street," which Phair hadn't heard until the day she chose it as the template for her album. She recalls, "I was sitting with a boyfriend talking about how I wanted to use a template, because I didn't know how to make a rock album. I was sifting through tapes that a friend had left in the apartment, and I picked up 'Exile On Main Street,' and I didn't even know it. I was like, 'Is this a good one? Was this a commercial success? Did people like this one?'"

Phair says she related "Exile In Guyville" to the Stones' album "off the cuff," essentially on a dare from her boyfriend. In motivation and subject matter, she took aim at male indie rockers in Chicago, who she says "always dominated the stereo like it was *their* music. They'd talk about it, and I would just sit on the sidelines. Until finally, I just thought, 'Fuck it. I'm gonna record my songs and kick their ass.'"

After a major-label bidding war, Phair signed to Matador/Atlantic, (now Matador/Capitol). "I realize now," Phair says, "how unusual it is to have seven presidents of record companies faxing you when you play a 300-person show."

"Exile In Guyville," produced by Brad Wood, was too aggressive to be folk, too lo-fi to be easily accessible, and too introspective to be rock. It was a new kind of pop music by a woman, born of the indie tradition, which articulated in detail sexuality, anger, danger, and ambivalence.

"Exile" was neither behind nor ahead of the material being recorded by some other female acts of the moment (Tanya Donelly, Juliana Hatfield, PJ Harvey, Bikini Kill, the Breeders). Rock women before had strained within the male rock context; Phair's "Exile" was an intimate album that firmly staked its claim to the periphery.

Phair counts as an influence the "sing-songy" quality of campfire songs, and the tracks on "Exile" are similarly simple and hummable. However, "Exile" is also characterized by unusually constructed guitar chords and lyrics no summer camp would condone.

Phair would come to be known by the fictional lyrics to "Fuck And Run" ("Fuck and run/even when I was 12") and "Dance Of The Seven Veils" ("I'm a real cunt in spring"), although many of the tracks on "Exile In Guyville" could actually garner a PG rating.

While by 1993 riot grrrl bands

had been saying "fuck" and embracing their sexuality for years, listeners often needed to buy radical feminism before buying Bikini Kill. Liz Phair required allegiance only to oneself, and in her confessional role-playing lyrics, she was simultaneously unattainably sexy and palpably real to male and female listeners alike.

Says singer/songwriter Lisa Loeb, a peer of Phair's who signed to Geffen in the summer of 1994, "Liz Phair's way of communicating through her voice and arranging the emotion and passion in her recordings reminded me that that's one of the most important things. In a lot of music, you don't get the person's individuality."

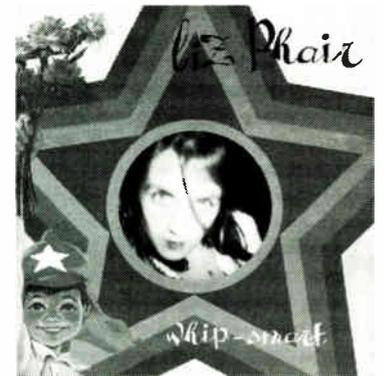
Gina Birch, singer/bassist for the seminal early-'80s English band the Raincoats, says, "As a teenager, putting on things like Bob Dylan's 'Lay Lady Lay,' that was not from my point of view—it was a slightly alien thing. Hearing Liz's stuff [on "Exile"] made me think, 'This is



Moon, owner of the indie label Kill Rock Stars. "In the media world, Liz Phair is a real trailblazer for women to be taken seriously, especially as lyricists."

Phair's "Whip-Smart" followed close on the heels of "Exile," and those who weren't yet convinced of the phenomenon soon conceded Phair's (and Matador's) victory. A slicker but equally endearing album sporting its fair share of four-letter words, 1994's "Whip-Smart" produced the single "Supernova," which reached No. 6 on Modern Rock Tracks. That album was also certified gold, with 347,000 reported SoundScan sales. It and "Exile" were Matador's first gold records.

By this point in her career, Phair was the darling of MTV's "120 Minutes," late-night talk shows, and college radio. She had graced the cover of Rolling Stone and had even made an appearance on "Good Morning America." Phair's sales figures, for indie releases, were large. But her



right. This is in focus.' It was madly, wonderfully, wildly inspiring."

But it was the personage of Phair, glimpsed on the album, that would entice the media. Through "Exile," Phair became the whipping girl for a primary audience of women her age, publicly and gracefully answering for the contradictory roles many young women felt they had to assume. The more public Phair's persona became, the more albums she sold. "I like stories," says Phair. "I think [the musician's story] is an interesting component of what makes the songs."

Chrissie Hynde, who has listened to Phair's music since "Exile," admires Phair's ability to be herself in the spotlight. "An image can't be something that you work at; the whole thing has to be just yourself," she remarks. "Liz was never into simple self-promotion."

"Exile" has since been certified gold by the Recording Industry Assn. of America. (SoundScan reports domestic sales of 292,000, though that doesn't account for sales in independent non-SoundScan stores.) And with every copy of the unlikely "Exile" that hopped from the bins and every press clip added to her kit, the recording industry inched closer to embracing Phair's whole gender as a viable musical commodity.

"Liz Phair had a huge effect on the media, and when the media starts to take things seriously, the industry follows suit," says Slim

public image was bigger.

The glow of grunge was fading in the West, and "alternative" music was poised to capture the mainstream. Phair's image was fresh in the minds of A&R reps, whether they knew it or not. In 1994, Loeb inked her major deal; Alanis Morissette signed to Maverick; Geffen snapped up Hole, helping Courtney Love become a household name; 4AD/Elektra's Breeders hit the airwaves; and Luscious Jackson, among others, caught attention.

For a time, these artists' fierce lyrics and public images dominated modern rock and even top 40 circles. Treading a path to the mainstream that Phair helped pave, they in turn opened doors for artists like Fiona Apple, Mary Lou Lord, Jewel, Sheryl Crow, and the ubiquitous Sarah McLachlan.

"I wouldn't say Liz was the single one out there with the machete cutting through the guy rock of America," Matador co-president Chris Lombardi allows, "but she represented one of the first."

Not only women were affected by the "Exile" breakthrough. Led in part by Phair's album, industry-approved modern rock made by both genders captured the hearts and wallets of American youth.

Phair's response to her success is characteristically nonchalant. "It was sheer luck," she jokes, "that I picked 'Exile On Main Street' out of the box. It could have been, like... Neil Diamond."

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	99	101	41	LEANN RIMES ▲ ¹	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
109	98	91	9	JIMMY PAGE & ROBERT PLANT ●	WALKING INTO CLARKSDALE	8
110	103	108	99	SUBLIME ▲ ³	GASOLINE ALLEY 11413/MCA (10.98/16.98)	13
111	108	106	37	KENNY WAYNE SHEPHERD BAND ●	REVOLUTION 24689/WARNER BROS. (10.98/16.98)	74
112	112	114	21	KENNY CHESNEY ●	BNA 67498/RLG (10.98/16.98)	95
113	118	117	40	BROOKS & DUNN ▲ ²	ARISTA NASHVILLE 18852 (10.98/16.98)	4
114	97	90	5	TERRI CLARK	MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	70
115	94	95	11	GOODIE MOB ●	LAFACE 26047*/ARISTA (10.98/16.98)	6
116	113	124	14	JO DEE MESSINA	CURB 77904 (10.98/16.98)	61
117	163	—	2	EVE 6	RCA 67617 (9.98/13.98) HS	117
118	105	88	14	C-MURDER ●	NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	3
119	106	105	38	THE VERVE ▲	VC/HUT 44913/VIRGIN (10.98/16.98)	23
120	116	111	38	LOREENA MCKENITT ▲	QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	17
121	104	98	9	STEVE WARINER	CAPITOL NASHVILLE 94482 (10.98/16.98)	41
122	124	125	35	BARENAKED LADIES ●	REPRISE 46393/WARNER BROS. (10.98/16.98) HS	86
123	123	118	26	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	86
124	115	112	57	FOO FIGHTERS ▲	ROSWELL 55832*/CAPITOL (10.98/16.98)	10
125	119	107	8	MICHAEL W. SMITH	REUNION 10007/JIVE (10.98/16.98)	23
126	111	103	41	AQUA ▲ ²	MCA 11705 (10.98/16.98)	7
127	109	94	8	PUBLIC ENEMY	DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	26
128	131	113	4	THE B-52'S	REPRISE 46920/WARNER BROS. (10.98/16.98)	93
129	121	127	18	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	121
130	110	96	11	DO OR DIE ●	NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	13
131	137	—	2	JOE DIFFIE	EPIC (NASHVILLE) 69137/SONY (NASHVILLE) (10.98 EQ/16.98)	131
132	NEW	1	1	MONSTER MAGNET	A&M 540908 (8.98 EQ/12.98) HS	132
133	120	122	27	SOUNDTRACK ●	ATLANTIC 83053/AG (10.98/17.98)	41
134	125	115	8	FRED HAMMOND & RADICAL FOR CHRIST	(PAGES OF LIFE) CHAPTERS I & II VERITY 43110 (11.98/17.98)	51
135	117	102	6	SOUNDTRACK	ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	27
136	145	186	3	VARIOUS ARTISTS	COLD FRONT 6340/K-TEL (13.98/17.98)	136
137	135	138	53	SOUNDTRACK ●	WORK 68166/EPIC (10.98 EQ/17.98)	14
138	126	130	39	CHUMBAWAMBA ▲ ³	REPUBLIC 53099/UNIVERSAL (10.98/16.98)	3
139	141	134	43	TRISHA YEARWOOD ▲ ²	(SONGBOOK) A COLLECTION OF HITS MCA NASHVILLE 70011 (10.98/16.98)	4
140	128	109	13	ARETHA FRANKLIN	ARISTA 18987 (10.98/16.98)	30
141	127	119	6	TRACY BYRD	MCA NASHVILLE 70016 (10.98/16.98)	58
142	122	110	8	WC	RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	19
143	143	146	49	SMASH MOUTH ▲	INTERSCOPE 90142 (10.98/16.98) HS	19
144	129	128	66	THE NOTORIOUS B.I.G. ▲ ⁷	BAD BOY 73011*/ARISTA (19.98/24.98)	1
145	130	126	58	SOUNDTRACK ▲	EMI LATIN 55535 (10.98/16.98)	7
146	146	—	2	FOURPLAY	WARNER BROS. 46921 (10.98/16.98)	4
147	164	160	31	KENNY G ▲	ARISTA 18991 (10.98/17.98)	19
148	154	147	6	OLIVIA NEWTON-JOHN	MCA NASHVILLE 70030 (10.98/16.98)	59
149	142	141	32	YANNI ▲	VIRGIN 44981 (11.98/17.98)	21
150	179	—	2	JOHNNY CASH/WILLIE NELSON	AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	150
151	140	135	11	STABBING WESTWARD	COLUMBIA 69329 (10.98 EQ/16.98)	52
152	133	129	32	TIMBALAND AND MAGOO ▲	BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	33
153	134	116	72	PAULA COLE ▲	IMAGO 46424/WARNER BROS. (10.98/15.98) HS	20

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Aerosmith 158
 Gary Allan 191
 All Saints 102
 Tori Amos 59
 Aqua 126
 The B-52's 128
 Jon B. 41
 Backstreet Boys 7
 Barenaked Ladies 122
 Big Bad Voodoo Daddy 72
 Big Punisher 18
 Blink 182 159
 Andrea Bocelli 58, 91
 Boyz II Men 183
 Brandy 2
 Sarah Brightman & The London Symphony Orchestra 156
 Brooks & Dunn 24, 113
 Garth Brooks 6, 43
 Jimmy Buffett 101
 Busta Rhymes 174
 Tracy Byrd 141
 Jerry Cantrell 178
 Mariah Carey 64
 The Carpenters 173
 Johnny Cash/Willie Nelson 150

Cherry Poppin' Daddies 23
 Kenny Chesney 112
 Chumbawamba 138
 Eric Clapton 47
 Terri Clark 114
 C-Murder 118
 Paula Cole 153
 Michael Crawford 197
 Creed 37
 Elvis Crespo 189
 The Crystal Method 198
 Days Of The New 154
 Chico DeBarge 123
 Destiny's Child 96
 Devin 177
 Joe Diffie 131
 Celine Dion 16
 Dixie Chicks 67
 DMX 13
 Do Or Die 130
 Eightball 56
 Enya 175
 Gloria Estefan 35
 Eve 6 117
 Evertear 74

Fastball 31
 Fiend 83
 Fleetwood Mac 84
 John Fogerty 29
 Ben Folds Five 196
 Foo Fighters 124
 Fourplay 146
 Jeff Foxworthy 53
 Wyclef Jean 140
 Fuel 89
 Kenny G 147
 Gang Starr 199
 Garbage 50
 Goodie Mob 115
 Gravity Kills 155
 Green Day 79
 Andy Griffith 192
 Fred Hammond & Radical For Christ 134
 Hanson 52
 Harvey Danger 161
 The Jimi Hendrix Experience 90
 Faith Hill 34
 Natalie Imbruglia 28
 Insane Clown Posse 162

Jagged Edge 129
 Janet 81
 Jazzy Jeff & Fresh Prince 188
 Wyclef Jean Featuring Refugee Allstars 94
 Montell Jordan 107
 K-Ci & JoJo 22
 Lenny Kravitz 100
 Limp Bizkit 190
 Lord Tariq & Peter Gunz 85
 LSG 106
 Madonna 20
 Marcy Playground 54
 Ricky Martin 176
 Mase 78
 Massive Attack 171
 Master P 3, 62
 Matchbox 20 21
 Dave Matthews Band 11
 Martina McBride 170
 Edwin McCain 92
 Reba McEntire 27
 Tim McGraw 69
 McGruff 169
 Loreena McKennitt 120

Brian McKnight 46
 Sarah McLachlan 38
 Roy D. Mercer 182
 Natalie Merchant 25
 Jo Dee Messina 116
 Metallica 76
 Monster Magnet 132
 Van Morrison 87
 Mo Thugs Family 55
 MxPx 99
 Mya 71
 Mystikal 160
 Olivia Newton-John 148
 Next 44
 The Notorious B.I.G. 144
 'N Sync 80
 Onyx 48
 Ozzy Osbourne 187
 Jimmy Page & Robert Plant 109
 Pearl Jam 104
 Prodigy 168
 Public Enemy 127
 Puff Daddy & The Family 63
 Queen Latifah 95

Radiohead 165
 Bonnie Raitt 103
 Rammstein 166
 LeAnn Rimes 14, 108
 Robyn 157
 Savage Garden 19
 Scarface 184
 Semisonic 45
 Vonda Shepard 17
 Kenny Wayne Shepherd Band 111
 Silk The Shocker 86
 Slayer 65
 The Smashing Pumpkins 10
 Smash Mouth 143
 Michael W. Smith 125
 Will Smith 9
 Soujia Siim 93
 SOUNDTRACK
 Anastasia 133
 Bulworth — The Soundtrack 12
 Can't Hardly Wait 36
 City Of Angels 1
 Dr. Dolittle: The Album 49
 The Full Monty 186
 Godzilla — The Album 5
 Hav Plenty 39
 Hope Floats 4

The Horse Whisperer 163
 I Got The Hook-Up! 66
 Mulan 68
 My Best Friend's Wedding 137
 The Players Club 75
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	150	143	43	DAYS OF THE NEW ▲	OUTPOST 30004/GEFFEN (10.98/16.98) HS	54
155	107	—	2	GRAVITY KILLS	TVT 5920 (10.98/16.98)	107
156	168	172	17	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA	NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	71
157	136	120	52	ROBYN ▲	RCA 67477 (10.98/16.98) HS	57
158	159	162	66	AEROSMITH ▲ ²	COLUMBIA 67547 (10.98 EQ/16.98)	1
159	178	173	41	BLINK 182 ●	CARGO 11624*/MCA (10.98/16.98) HS	67
160	144	136	32	MYSTIKAL ▲	BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	3
161	156	190	3	HARVEY DANGER	SLASH/LONDON 55600/ISLAND (10.98 EQ/14.98) HS	156
162	158	151	43	INSANE CLOWN POSSE ●	ISLAND 524442 (10.98 EQ/16.98)	63
163	147	121	8	SOUNDTRACK	MCA NASHVILLE 70025 (10.98/17.98)	91
164	153	137	27	VARIOUS ARTISTS ●	POLYGRAM TV 536204 (10.98 EQ/17.98)	38
165	165	166	51	RADIOHEAD ▲	CAPITOL 55229 (10.98/15.98)	21
166	200	—	2	RAMMSTEIN	MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98) HS	166
167	152	—	2	VARIOUS ARTISTS	RAZOR & TIE 89004 (11.98/17.98)	152
168	162	149	51	PRODIGY ▲ ²	XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	1
169	NEW	1	1	MCGRUFF	UPTOWN 53126*/UNIVERSAL (10.98/16.98) HS	169
170	173	156	43	MARTINA MCBRIDE ▲	RCA (NASHVILLE) 67516/RLG (10.98/16.98)	24
171	148	132	6	MASSIVE ATTACK	CIRCA 45599*/VIRGIN (10.98/16.98)	60
172	155	150	33	VARIOUS ARTISTS	POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	71
173	139	123	12	THE CARPENTERS	A&M 540838 (10.98 EQ/17.98)	106
174	151	142	40	BUSTA RHYMES ▲	ELEKTRA 62064*/EEG (10.98/16.98)	3
175	180	181	32	ENYA ▲	REPRISE 46835/WARNER BROS. (11.98/17.98)	30
176	161	188	17	RICKY MARTIN	SONY DISCOS 82653 (9.98 EQ/14.98)	81
177	NEW	1	1	DEVIN	RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	177
178	160	154	11	JERRY CANTRELL	COLUMBIA 68147* (10.98 EQ/16.98)	28
179	177	170	90	TOOL ▲	FREEWORLD 31087* (10.98/16.98)	2
180	197	182	9	RANDY TRAVIS	DREAMWORKS (NASHVILLE) 50034/GEFFEN (10.98/16.98)	49
181	149	131	3	VARIOUS ARTISTS	ROCKETOWN/WORD 69349/EPIC (10.98 EQ/15.98)	131
182	RE-ENTRY	5	5	ROY D. MERCER	CAPITOL NASHVILLE 94301 (7.98/11.98) HS	182
183	199	176	39	BOYZ II MEN ▲ ²	MOTOWN 530819* (11.98 EQ/17.98)	1
184	169	144	16	SCARFACE ▲	RAP-A-LOT 45471/VIRGIN (19.98/22.98)	4
185	132	84	3	TRICKY	ISLAND 524520 (10.98 EQ/16.98)	84
186	167	159	19	SOUNDTRACK	RCA VICTOR 68904 (10.98/17.98)	99
187	187	168	32	OZZY OSBOURNE ▲	EPIC 67980 (10.98 EQ/17.98)	13
188	184	171	5	JAZZY JEFF & FRESH PRINCE	JIVE 41640 (10.98/16.98)	144
189	RE-ENTRY	4	4	ELVIS CRESPO	SONY DISCOS 82634 (8.98 EQ/14.98) HS	170
190	171	169	14	LIMP BIZKIT	FLIP 90124/INTERSCOPE (10.98/16.98) HS	100
191	181	145	5	GARY ALLAN	DECCA 70012/MCA NASHVILLE (10.98/16.98)	132
192	RE-ENTRY	3	3	ANDY GRIFFITH	SPARROW 51666 (11.98/16.98)	143
193	NEW	1	1	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98) HS	193
194	RE-ENTRY	18	18	JOHN TESH	GTSP 539804 (10.98 EQ/17.98)	45
195	174	158	5	VARIOUS ARTISTS	VP 1529* (8.98/13.98)	147
196	157	139	40	BEN FOLDS FIVE ●	CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	42
197	RE-ENTRY	12	12	MICHAEL CRAWFORD	ATLANTIC 83076/AG (10.98/16.98)	57
198	189	174	30	THE CRYSTAL METHOD	CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98)	92
199	166	148	12	GANG STARR ●	NOO TRYBE 45585*/VIRGIN (10.98/16.98)	6
200	175	140	7	SOUNDTRACK	UNTERENTAINMENT 69364/EPIC (11.98 EQ/17.98)	52

LOTT EYES CAPITOL COURSE

(Continued from page 1)

L.A.-based company since 1993, was leaving "to pursue other interests" (Billboard Bulletin, June 23). The move came only a week after published reports said that Gersh was seeking to exit Capitol.

Gersh took Capitol's reins in 1993, succeeding Hale Milgrim, who came on board in 1989. Milgrim's predecessor was David Berman, who got the post in 1987. Berman followed Don Zimmermann, who had overseen Capitol since the mid-'70s.

Berry says, "Obviously, Gary's been at Capitol Records five years, and he's made a great deal of changes to the company and brought forward some very successful acts for the Capitol roster. That's been good for Capitol, and therefore good for EMI."

"My vision for where we need to take Capitol in the future, and the absolutely vital role that Capitol fulfills—not only in North America, but in the EMI group—meant that I was very anxious for a shift in direction. After conversations with Gary, I figured that for me to move the thing to where I felt it needed to go would result in Gary moving on."

Lott joined EMI in March after nearly two decades at Arista Records, where he worked with such pop and crossover talents as Whitney Houston, Kenny G, and Toni Braxton and helped nurture the label's hitmaking alliances with

LaFace Records and Bad Boy Entertainment. The executive is clearly viewed as one who can move beyond the modern rock-skewed emphasis Capitol saw during Gersh's tenure.

Lott says, "[Capitol] needs to be a broad-based repertoire company, and that means it has to have urban artists, it has to have pop artists as well as rock artists. It has to have the marketing and promotional expertise [so] that every artist, whatever their genre of music, can feel that Capitol is a proper home for them—not just domestic-oriented artists, but also international artists. There also needs in Capitol to be a greater connection with the Nashville organization, and vice versa."

The label envisioned by Lott is very different from the one built by his immediate predecessor.

Gersh—who spent eight years at EMI Records before moving to Geffen Records in the mid-'80s—arrived at Capitol buoyed by the success of his Geffen signing Nirvana, whose multi-platinum 1991 album "Nevermind" kicked off the alternative-rock gold rush at the majors.

At Capitol, Gersh was charged with bringing fresh artistic blood to a label that was viewed as coasting on its back catalog and focused on acts aimed at an older demographic.

To that end, Capitol under Gersh signed such modern rock talent as Foo Fighters (fronted by Nirvana's drummer Dave Grohl) and Everclear and successfully exploited such pre-existing signings as Radiohead, Mazzy Star, and the Butthole Surfers. This year, Capitol scored a hit with Marcy Playground, an act that came to the label after EMI Records was folded.

LEANDRO DIES

(Continued from page 4)

Tapas E Beijos, "Paz Na Cama," and "Talismã."

According to the Brazilian trade group ABPD, Leandro E Leonardo's 1990 Continental bow sold 2 million units—a record tally at that time. Continental was acquired by Warner Brasil several years later. Altogether, the duo has sold more than 8 million units.

The brothers had recently signed with BMG, but that deal is being contested in court by Continental-Warner, which claims the duo still owed the company one more album. Continental-Warner wants Leonardo to cut an album to comply with the pair's deal with the label.

Meanwhile, both Continental-Warner and BMG are wasting little time in putting out product from Leandro E Leonardo.

Released June 26 on Continental-Warner is the greatest-hits collection "Sonho Por Sonho." On July 15, BMG is putting out Leandro E Leonardo's label bow, "O Sonhador." In August, Continental-Warner is releasing a previously unreleased album of children's songs cut by the duo. There is no title for the kiddie album thus far.

As for Leonardo, performing appears to be his most effective therapy for dealing with Leandro's passing. Leonardo was scheduled to play Saturday (27) in the Bahian capital of Salvador.

'LOST IN SPACE'

(Continued from page 6)

offer a \$5 rebate when consumers purchase the video and make multiple log purchases. The promotion is expected to run in more than 5,000 grocery, club, and mass merchant locations.

Adult buyers will hear about "Lost In Space" in two campaigns from JVC and Uniden cordless phones.

JVC will promote the title through a sweepstakes connected to its Digital CyberCam camcorder in more than 1,200 consumer electronics stores from September through the holiday season. Consumers who enter the sweepstakes can win the CyberCam product and JVC DVD players.

Uniden will advertise "Lost In Space" on more than 3 million of its products in 5,000 stores. The company will also conduct a separate sweepstakes awarding 50 Uniden VoiceDial phones.

Direct-mail marketer Advo Mailbox Values will tout the video on its Oct. 25 mailing and give away copies of the title.

An extensive print and television advertising campaign will begin in September and run through the holidays. A coupon booklet containing all the offers from the promotional partners will be included in the video and the DVD. An on-pack sticker on the DVD will also list all the promotional offers.

Capitol also secured cutting-edge talent by investing in other labels. The label acquired 50% of rap power Priority Records in late 1996 and purchased the other half of the label earlier this year; Priority distributes Master P's hot No Limit imprint. In June 1996 Capitol acquired 49% of New York-based Matador Records, which brought such alternative rock acts as the Jon Spencer Blues Explosion and Liz Phair into the fold.

However, a major modern-rock breakthrough on the Nirvana level eluded Capitol during Gersh's watch; more crucially, the company failed to score any big pop hits.

Gersh could not be reached for comment.

Though Lott wants to broaden Capitol's musical scope, he says that objective will not be met by staff cutbacks or firings but rather by increasing manpower to address the label's larger mandate.

Berry adds, "If there's any type of repertoire we want to take on that the company hasn't been doing, we have to make sure that we have the resources that know how to manage that kind of repertoire. So we may be adding A&R staff, adding promotion staff, adding marketing staffing."

Plans call for Lott to remain in the driver's seat at Capitol for the immediate future.

Berry says, "There is no fixed timetable, and [Lott's position at Capitol] is not interim in the sense [of] like a couple of months, where we go out and try to hire someone. We are not looking to hire someone to come in as president of Capitol Records right now... Anyone who comes in in the future as president of Capitol Records, which certainly won't be before next year sometime, would be reporting to Roy."

YEAR OF CHANGES

Gersh's departure and Lott's ascension at Capitol climaxes a year that saw sweeping changes in the executive makeup and the structure of EMI's music interests.

In May 1997, EMI-Capitol Records Group North America was shuttered, resulting in the exit of its chairman Charles Koppelman, who brought Gersh on board at Capitol. Weeks later, EMI Records was shut down.

In late June 1997, EMI announced that EMI Music Distribution (EMD) president Russ Bach was "retiring" and that he was being replaced by EMI Records Group U.K. and Ireland senior VP Richard Cottrell.

In September, Virgin Records America president/CEO Phil Quar-

tararo left the label (to join Warner Bros. Records Inc. as president); Ray Cooper and Ashley Newton were elevated to co-presidents of Virgin Records America.

In February, EMI's U.S. classical division Angel Records was brought under the aegis of Blue Note president Bruce Lundvall, who assumed the title of Capitol president of jazz and classics; Angel's pop imprint Guardian Records was folded. In March, EMI-Capitol Entertainment Properties (E-Prop), the year-old catalog exploitation division, was folded into EMD. At the same time, Caroline Records, the Virgin-owned independent label and distribution operation, was brought firmly into the EMI family.

In April, EMI Music president/CEO Jim Fifield resigned, ending months of speculation that he would exit before his contract expired in March 1999.

Published reports have long maintained that the round of consolidation has been spurred by EMI's desire to place a lean record operation on the sales block. Informed sources say that Gersh's departure from Capitol stemmed from his unhappiness about EMI's apparent desire to sell its music interests.

Berry vehemently denies these allegations.

He says, "There's been so much speculation that everything that I've been doing here in America was for some reason motivated by a desire to set the company up for a sale. Nothing could be further from the truth. It's completely and utterly untrue."

"My mission in America was to do what I could to make EMI in America a more successful music group and a more profitable music group for EMI as a whole. Everything I've done is for that reason. I was never at any time asked by anyone, either directly or indirectly, in the EMI organization to prepare the company in any way, other than for its long-term health and the benefit of our artists."

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A new **Billboard Challenge** begins every Thursday.

This week's champ for the 2nd week in a row is Dave Bernstein of Phoenix.

News contact: Julie Taraska
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TO OUR READERS

Between the Bullets will return next week.

BPI, Northern Light Link For Music Research Engine

BPI Communications Inc., parent company of Billboard magazine, and Northern Light Technology LLC have announced the creation of the Internet's first music information research engine.

The Billboard Music Search, available through a link on Billboard Online (www.billboard.com), allows visitors to access content from BPI's Entertainment News Wire, articles and archives from Northern Light's collection of over 3,400 publications, and top music Web sites around the world.

Visitors to the site can research thousands of music-related subjects, and narrow their search by source, date, or document type. Northern Light's special classifi-

cation technology enables users to zero in only on information that is specifically relevant.

"Northern Light has combined its powerful Web directory with its authority as the most comprehensive content aggregator anywhere," said John Morgan, BPI's VP of electronic media. "The result is a targeted music resource on the Web that filters out the fluff."

David Seuss, CEO of Northern Light, said, "This partnership illustrates the demand for music information beyond celebrity gossip and Web fan sites. We are extremely pleased to be associated with Billboard, the music industry's premier publication, to fulfill this need."



Hot Lineup For Billboard's Dance Music Summit

The fifth annual Billboard Dance Music Summit, set for July 8-10 at the Chicago Marriott Downtown, kicks off with keynote addresses by Rob DiStefano, president of Twisted America, Frank Ceraolo, senior director of marketing and A&R Epic Records, and Michael Weiss, president of Nervous Records. The keynote forum will also introduce several forward-reaching movements in dance music. Most notably, Streetsounds' brilliant new weekly Internet club program on Pseudo.com will be addressed.

Panel topics range from identifying the changes in singles distribution to the status of electronica. Grammy winner Frankie Knuckles will be featured on a panel that discusses the dance community's obsession with awards. Soul Solution, Roger Sanchez, Brinsley Evans, Prince Quick Mix, and Steve "Silk" Hurler are among the heavyweights confirmed to appear during the producers' throwdown. One of the most popular parts of last year's Summit, "The A&R Jury," will return in expanded form. On July 9-

10, a dozen high-level industry executives will be on hand to evaluate demo tapes and offer career advice in short private sessions. Last year's "A&R Jury" resulted in several acts signing label deals.

Nightlife at the Summit begins with the signature event, Clubland Unplugged, which places some of the best voices in dance music in a jazzy, live environment. Fast-rising producer/musician Tim Gant will serve as music director for a show that will feature rare band performances by club superstars CeCe Peniston and Crystal Waters. Thursday evening's showcase, sponsored by Chicago's B-96, will feature performances by Kelly Price, Mya, and Barbara Tucker, plus appearances by B-96 air personalities. Kevin Aviance will host and perform at Friday night's closing showcase, along with Pure Sugar, Michelle Weeks, Sabrina Johnston, and Taana Gardner.

For more information on the Billboard Dance Music Summit please contact Michele Quigley at 212-536-5002.



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Brian, Ringo, Van Are Still Cruisin'

THE MOST SENIOR MEMBER in the top 10 of The Billboard 200 is Will Smith, back up to No. 9 this issue with his Columbia set "Big Willie Style." Smith made his first appearance on the album chart in 1987 with "Rock The House," the first release from D.J. Jazzy Jeff & the Fresh Prince. Further down the album chart, it's a very different story, thanks to the debut of three veteran artists who all made their initial appearances on the Billboard album chart between November 1962 and July 1965.

The artist with the longest chart span of the three is Brian Wilson, a charter member of the Beach Boys. That California quintet surfaced the week of Nov. 24, 1962, with "Surfin' Safari" on Capitol. The 56-year-old songwriter/producer/artist returns to The Billboard 200 with "Imagination" (Paladin/Giant), new at No. 88. It's Wilson's second solo set to chart following his self-titled album, which debuted on the chart 10 years ago this month. It's doubly appropriate that Wilson's album should debut on the chart dated July 4, as the Beach Boys gave a series of free Fourth of July concerts in Washington, D.C., during the '80s and the group's very first No. 1 single, "I Get Around," moved to the top of the Hot 100 the week of July 4, 1964.

The second veteran act to have a new album enter the chart this issue is Ringo Starr. His "Vertical Man" debut (Mercury) comes 34 years and five months after the debut of "Meet The Beatles!" during the week of Feb. 1, 1964. It's the first solo album by the drummer to appear on the Billboard album chart in almost 17 years; his last set to chart was "Stop And Smell The

Roses" in 1981. By debuting at No. 61, "Vertical Man" is Starr's highest-charting album since "Ringo's Rotogravure" peaked at No. 28 in 1976.

Rounding out the veterans' list is Van Morrison, new at No. 87 with "The Philosopher's Stone" (Polydor). The Belfast, Northern Ireland-born artist made his first appearance on the album chart the week of July 24, 1965, with a self-titled album by the Irish rock band Them. Morrison's first solo album to chart was "Blowin' Your Mind!" a 1967 release on Bang that included his now-legendary classic hit "Brown Eyed Girl."



by Fred Bronson

PLATINUM 'MINE': With five weeks at No. 1 on the Hot 100, "The Boy Is Mine" by Brandy &

Monica is tied with "Too Close" by Next as the longest-running chart-topper of 1998. Even better, "The Boy" is tied with "Le Freak" by Chic, "Killing Me Softly With His Song" by Roberta Flack, and "People Got To Be Free" by the Rascals as Atlantic's second-longest running No. 1 of the rock era. Only Flack's "The First Time Ever I Saw Your Face" had a longer reign, at six weeks—a mark Brandy & Monica could equal next week.

SPARE THE ROD: "Ooh La La" makes its first appearance on the Hot 100, thanks to Rod Stewart's remake. That Warner Bros. single is new at No. 48. "Ooh La La" was originally recorded by the Faces and was the title track of the band's 1973 album. Although Stewart was part of the Faces for a couple of years, he did not appear on the original recording of "Ooh La La."

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	340,261,000	364,258,000 (UP 7.1%)	CD	210,467,000	242,017,000 (UP 15%)
ALBUMS	277,691,000	302,615,000 (UP 9%)	CASSETTE	66,612,000	59,882,000 (DN 10.1%)
SINGLES	62,570,000	61,643,000 (DN 1.5%)	OTHER	612,000	716,000 (UP 17%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,552,000	13,111,000	2,441,000
LAST WEEK	LAST WEEK	LAST WEEK
14,923,000	12,441,000	2,482,000
CHANGE	CHANGE	CHANGE
UP 4.2%	UP 5.4%	DOWN 1.7%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
13,732,000	10,943,000	2,789,000
CHANGE	CHANGE	CHANGE
UP 13.3%	UP 19.8%	DOWN 12.5%

YEAR-TO-DATE TOTAL SINGLES SALES BY GEOGRAPHIC REGION					
	1997	1998		1997	1998
NORTHEAST	3,394,000	3,205,000 (UP 5.9%)	SOUTH ATLANTIC	13,130,000	13,397,000 (DN 2%)
MIDDLE ATLANTIC	9,709,000	9,978,000 (DN 2.7%)	SOUTH CENTRAL	10,587,000	11,637,000 (DN 9%)
E. NORTH CENTRAL	10,653,000	10,731,000 (DN 0.7%)	MOUNTAIN	2,463,000	2,484,000 (DN 0.8%)
W. NORTH CENTRAL	3,179,000	3,195,000 (DN 0.5%)	PACIFIC	8,529,000	7,944,000 (DN 7.4%)

ROUNDED FIGURES FOR WEEK ENDING 6/21/98

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She took the industry by storm
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3 number one singles.

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And now...

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the boy is mine

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new album featuring
the #1 record in America
(duet with Brandy)

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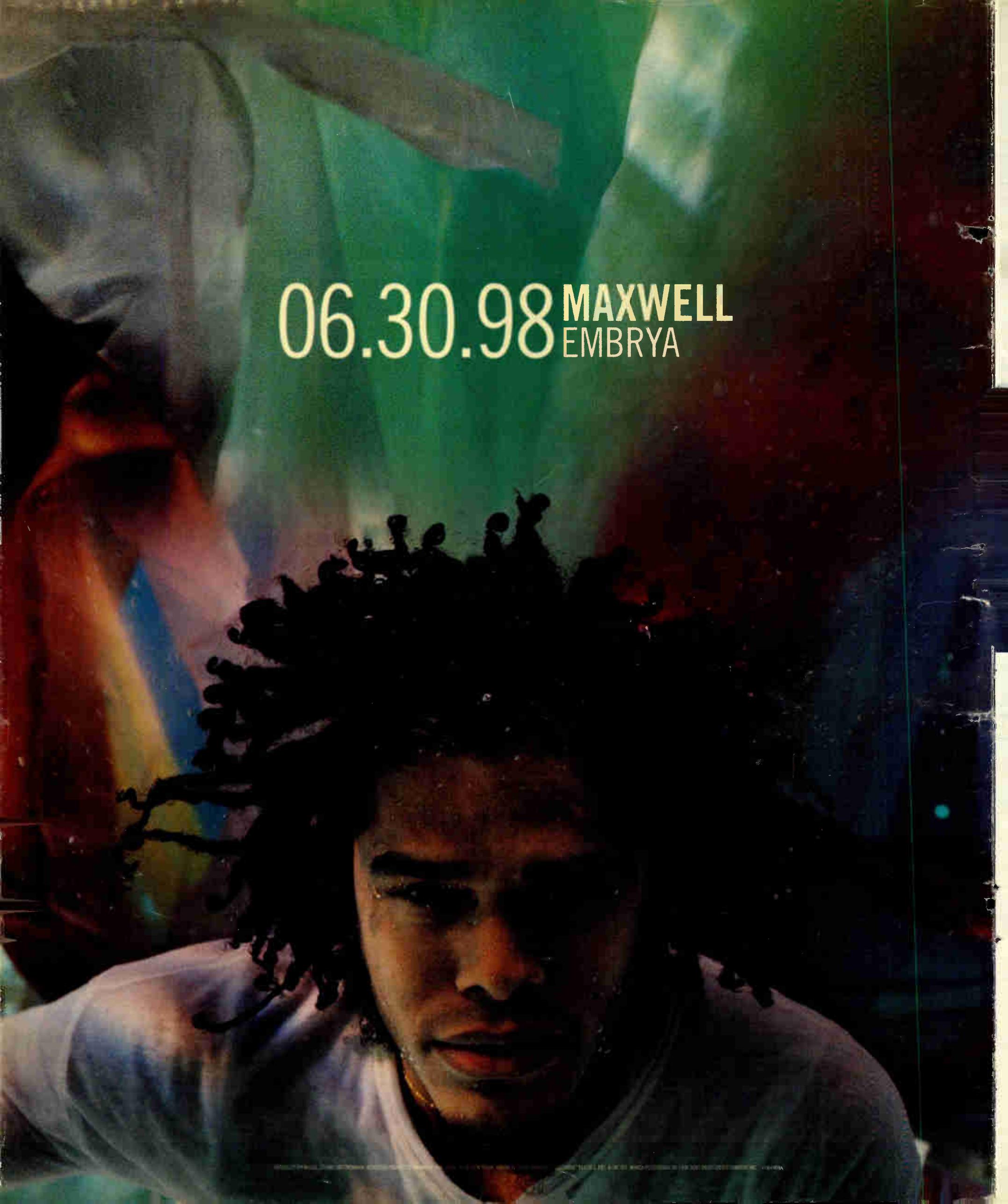
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