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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • JULY 18, 1998

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Best of 1998

Indie Video Retailers Plan Suit Against Studios, Blockbuster

BY SETH GOLDSTEIN

LAS VEGAS—A months-long debate among independent home video retailers over the revenue-sharing deals that studios make



with large chains culminated in a call to arms at a meeting held here July 8.

The Independent Video Retailers Group (IVRG) is bent on filing a lawsuit later this summer, charging that Blockbuster and the studios have violated the Robinson-Patman Act protecting businesses from unfair pricing. IVRG accuses the studios of striking deals that let Blockbuster stock
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INDUSTRY GRAPPLES WITH MP3 DILEMMA

BY DOUG REECE

SAN DIEGO—Amidst the cliff-ensconced beaches, eucalyptus groves, and idyllic collegiate atmosphere of the University of California San Diego, representatives from record labels, the Recording Industry Assn. of America (RIAA), hardware and software companies, various World Wide Web sites, and even a congressman gathered for the first MP3 Summit July 2. But there was trouble in paradise.



versial—and some say unfairly vilified—compression file format that is the most popular current means of downloading music from the Internet.

As a free, easy-to-use system that offers high-quality sound and video for streaming and downloading, the format, known as MPEG-1 Layer 3 (MP3), is the tool of choice for digital pirates and legitimate businesses alike.

Some MP3 advocates say that record companies have left them-
(Continued on page 80)

E-Commerce Of Music To Be Tackled At Plug.In

BY PAUL VERNA

NEW YORK—As they prepare to converge here for Jupiter Communications' Plug.In '98 conference, executives at record labels, retail chains, and new media companies say the music industry is on the cusp of a technological explosion—one that could level the playing field between companies small and large



and effect structural changes in the business.

With the market for online sales of CDs growing rapidly and the specter of digital delivery of music looming on the horizon, every major player in the industry is trying to figure out ways to capitalize on the opportunities ahead. At the same time, new media com-
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Elektra Takes On Marketing Challenge With Rebekah

BY ANITA M. SAMUELS

LOS ANGELES—A mixed-genre artist can face many challenges in an industry of rigid radio formats where the right exposure can be difficult to



REBEKAH



come by. But Elektra Records singer/songwriter Rebekah is striving to break through with her brand of alternative pop.

Greg Thompson, senior VP of promotions (U.S.) at Elektra
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U.K. Biz Gets Gov't Support On Copyright

BY JEFF CLARK-MEADS

LONDON—The British government is united in trying to secure better copyright protections for the U.K. record industry in the European arena.

MPA Raises Internet Liability Issue ... Page 3

Fears that the telecommunications companies and Internet access providers would be a louder voice in U.K. politicians' ears than the music business are not founded, says Chris Smith, secretary of state for Cul-
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Vid Singles Look For Higher Retail Profile

BY CARLA HAY

NEW YORK—Music video singles are the often-overlooked siblings of longform music home videos. But industry observers say that, with the right marketing, the format can be a viable tool to help drive sales of their audio counterparts.

The video single, which consists of one or two video clips sold in one package, has been around for years but has yet to develop into a significant force in music sales. Released primarily on videocassette and laserdisc, video singles have not yet made a notable leap to DVD. On the
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IN RETAIL NEWS

Virgin Group Has Global Plans With Our Price Buy
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BY JEFF CLARK-MEADS

LONDON—Virgin is about to implement its first global retailing strategy. The acquisition of the U.K. chain Virgin Our Price (VOP) by Richard Branson's Virgin Entertainment Group (VEG) means all stores across the world bearing the Virgin logo are under a unified management for the first time. That, according to VEG chief executive Simon Burke, means that the best of the companies' ideas can be adopted across the globe.

VEG took control of VOP July 7 after paying its partner in the venture, WHSmith, 145 million pounds (\$232 million) for Smith's 75% holding. The move was precipitated by Smith's desire to divest its music retail chains (Billboard, Oct. 25, 1997). This sale—and that of the U.S. web the Wall to Camelot earlier in the year (Billboard, March 14)—means that Smith's interest in music and video is confined to its dedicated departments within its WHSmith and Menzies news and books stores.

For Burke, the sale's significance is that he can now produce a truly worldwide plan. He notes that 50% of the equity in Virgin's U.K. stores was sold to Smith in 1991, before the Virgin Group embarked on its international retail expansion, and he says he is excited by the possibilities now arising from having all Virgin outlets under one roof.

"We are now in a position to develop a completely global strategy for the first time," he says. "We can decide where to accelerate and where to decelerate on a strategic basis."

There are also more day-to-day benefits, he notes. "There are very different approaches to decor, product ranges, listening posts, and a whole range of issues in different countries," he says. "This is an opportunity to explore the Megastore concept for the next millennium on the basis of all these different experiences."

Noting that the Megastore concept was introduced in 1978, he adds, "From time to time in business, you have to reappraise your concept and see if there's a new level

you can take it to."

He says no decisions have yet been made on any part of the group's expansion or strategies at this stage. The VOP purchase adds to VEG's existing 58 Virgin Megastores in 10 countries in Europe, Japan, and North America. However, one decision already implemented is the separation of the management of the Virgin stores in the U.K. from that of Our Price. The two companies were put under the same roof in 1994 by Smith, which amalgamated their managements after purchasing each of them from a separate source; Our Price had been bought in the late '80s from founders Mike Isaacs and Gary Nesbitt.

The day of VEG's purchase of VOP, it was announced that the company would be split into Virgin Retail and Our Price. Mike

McGinley, who has been acting managing director of VOP for the past 18 months, is to become managing director of Our Price, and Virgin Retail will be headed by Simon Wright, previously VEG's finance director.

Virgin Retail now has 88 stores in the U.K. and Ireland. Our Price has 229, all in the U.K.

The two companies will continue to work closely together, says Burke, despite the separation of managements. He adds, though, that the split will mean each brand will become more focused and more attractive to its target audience.

He argues that Virgin's flagship Megastores have tended to overshadow Our Price's much smaller neighborhood outlets, meaning that Our Price now has the oppor-

(Continued on page 93)

Warner Pricing Ups DVD Profile

BY SETH GOLDSTEIN

LAS VEGAS—Warner Home Video has created a three-tiered pricing structure for its DVD releases, designed to widen retail acceptance of the new format.

Suggested list prices are \$24.98, \$19.98, and \$14.98, but consumers will pay considerably less. The studio's minimum advertised prices (MAP) bring Tier I titles, defined as new top box-office releases and best-of-catalog titles, down to \$19.95; Tier II, or midrange new features and popular catalog titles, to \$14.95; and Tier III, classics with "significant star power," to \$9.95.

The MAP policy, which withholds co-op ad funds from retailers who go below these levels, puts DVD on par with Warner's line of sell-through VHS movies. Thirty older titles have been reduced in price.

Warner unveiled the new strategy July 8 during the Video Software Dealers Assn. (VSDA) Convention in Las Vegas. At the same time, it announced the national expansion of a DVD rental program, tested in Dallas; Philadelphia; Portland, Ore.; Rich-

mond, Va.; and San Francisco. "We've been extremely encouraged by the support of the DVD rental program," says marketing and development senior VP Thomas Lesinski.

The studio, along with distributed labels New Line Home Video and HBO Home Video, offers rental outlets three DVD starter kits that include players.

Rental got a strong boost from retailers and suppliers, who attended the DVD Video Group (DVG) luncheon held during the convention. Association president Jeffrey Eves noted that the latest Yankelovich Partners study, completed in May, indicated that 66% of likely DVD player purchasers thought it important that video rental stores carry the software. Joe Pagano, video merchandise buyer for Best Buy, which sells \$1 million worth of discs every week, maintains that rental is needed to help advance the format.

Hollywood Entertainment agrees. The 1,000-store chain began DVD rentals at 30 outlets in May and has expanded to 100 locations, with more than 300 titles "in prime real estate," says president/COO Jeff Yapp.

Net Liability Debated At U.K.'s MPA Meeting

BY NIGEL HUNTER

LONDON—The thorny question of responsibility for content on the Internet played a prominent role at the annual general meeting of the U.K. Music Publishers' Assn. (MPA), held July 7 at the new British Library.

In her keynote address, Janet Henderson, rights strategy manager of the British Telecom (BT) Internet and multimedia services department, stated that the protection of Internet content—and the issue of who was liable when that content was unlawfully copied—had to be resolved.

"It's a show stopper at the moment," said Henderson. "BT has projects we can't take forward because people are not satisfied about their protection of their rights. Online intermediaries have some degree of secondary liability in their role as distributors, but it's not feasible to expect service providers to monitor the Internet."

She mentioned pornography, especially that involving children, and said that an independent advisory body now exists to examine material on World Wide Web sites when alerted by the police. "If it is decided that something is pornographic, BT removes it from the

Internet."

Henderson sees this advisory body as a role model for a similar watchdog group that would identify copyright infringement. She says such a group would be at least an interim measure to combat piracy on the Internet until the European Union Copyright Directive—which addresses copyright protection on the Internet—is adopted into national law. The Copyright Directive is intended to bring into EU law the provisions of the World Intellectual Property Organization treaties.

"Content is the king and the key," declared Henderson, who represents BT in the Internet Service Providers Assn. "But there must be coordinated standards reached and agreed on rather than conditions demanded by the individual industries, and they must be implemented by a central clearinghouse. And these matters must be resolved by everyone involved getting around a table and talking rather than being in two armed camps."

Henderson's contention that BT cannot monitor Internet content and therefore cannot be liable for it was disputed in comments from some MPA members. The U.K.'s libel law was cited whereby

the distributor of a publication charged with libel is arraigned before the court along with the publisher and author of the offending article, even though it is impossible for distributors to know every detail of the contents of the publications they handle.

Ricky Adar, another speaker and the founder of the Virtual Record Store, said he could not understand why BT cannot act on verified information received about copyright infringement.

During the formal proceedings, MPA president Stephen James of Dejamus was challenged for the position by Tom Bradley of EMI Music Publishing, causing the first presidential contest since 1991. James was defeated in the resulting vote and stepped down midway through the usual term of two years.

In his report to the meeting, Performing Right Society chief executive John Hutchinson, in his dual capacity as CEO of the Mechanical Copyright Protection Society, which is owned by the MPA, reported that the merging of the two societies' activities has made a "dramatical difference" and that a joint database is on course to start functioning in the third quarter of 1999.

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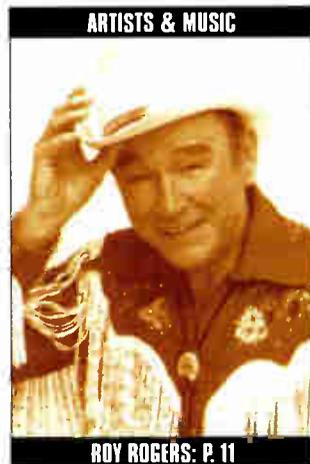
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GUEST COMMENTARY

Labels Can't Ignore The Net's Marketing Power

BY KEVIN CONROY

Those of us in the music industry have watched the emergence of the Internet very closely over the past few years, and opinions regarding how best to use this new medium have varied widely—ranging from its use as a marketing tool to its ability to serve as an E-commerce vehicle and, ultimately, its potential to facilitate electronic distribution. All this has developed in a few short years.

When BMG Entertainment first became involved in using the Internet's vast potential to support our artists and their music, few people had the patience to discuss something that was not "real." Now it is not only real, but some people fear it will radically alter the way we do business and the way consumers experience and buy music.

There are even some people who think we should be making all of our valuable copyrights available now for digital distribution, either for promotional purposes or for sale. These same people are



'The issue is not whether the Internet can be a useful tool but rather how best to go about developing its effectiveness'

Kevin Conroy is senior VP of marketing for BMG Entertainment North America.

encouraging us to do this in the absence of an encryption standard (which would protect the material by allowing and restricting access) and a watermarking

standard (which would let us track each sound recording as it is sent to new places through the Internet).

While this is not something we're ready to embrace in the absence of such safeguards, there are numerous other benefits to be derived from the online universe as it exists today.

For most people—and especially for active record buyers—music is very much a part of one's lifestyle. Music trends and consumption are driven by individuals who are inclined to adopt fresh new sounds. They embrace and champion certain sounds in an artist or styles of music before others do. We are eager to reach these consumers as they help shape our business.

While we are endeavoring to reach

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Adore

The Smashing Pumpkins

the new album

Produced by Billy Corgan. Additional Production by Flood and Brad Wood.

Their highest chart positions ever in 23 countries:

Australia	#1	Portugal	#1	Finland	#5
Belgium	#1	Canada	#2	Holland	#5
France	#1	Taiwan	#2	UK	#5
Greece	#1	Germany	#3	Austria	#7
Iceland	#1	Italy	#3	Spain	#10
Ireland	#1	Japan	#3	Czech Republic	#13
New Zealand	#1	Denmark	#4	Switzerland	#13
Norway	#1	Sweden	#4		
European Music & Media Chart	#1				

U.S. Tour—100% of ticket price benefits these local charities:

June 30	San Francisco	East Bay Agency	August 1-2	New York	Hale House
July 1-2	Los Angeles	Five Acres Aid Society	4	Atlanta	Reach
7	Chicago	Make A Wish Foundation	5	Nashville	W.O. Smith Nash Music
8	Detroit	Haven	6	Charlotte	Elon Homes for Children
10	Dallas	The Family Place	8	Miami	Center for Children
12	Houston	Houston Children's Charity			
20	Toronto	Street Outreach Services			
28	Philadelphia	Cramp Comm. Reading			
29	Washington DC	City Lights School			
31	Boston	Children's AIDS Program			

Sold-out tour of Europe, Asia and Australia in June.
Next stop: South America and South Africa.

Appearing on The David Letterman Show — Thursday, July 30.

Irish Labels Go West

Tara, Gael-Linn Get U.S. Indie Dist.

BY ED CHRISTMAN

NEW YORK—Two seminal Irish labels, Tara and Gael-Linn, are taking steps to expand their presence in the U.S. For the first time, titles from the two labels will be available in this country through independent distribution, via Distribution North America (DNA), instead of through licensing deals or as exports, the two avenues the labels previously pursued in the U.S.

Says John Cook, managing director of Dublin-based Tara, "With exports, one has freight costs, which is prohibitive to ending up at a retail price that is competitive. With licensing, once you have signed the deal you no longer have any influence on the deal. Irrespective of whatever that company does with the album, then you have to live with that situation."

Tara's initial releases here are Moving Hearts' "The Storm"; two Davy Spillane albums, "Pipe-

dreams" and "Out Of The Air"; and Andy Irvine and Spillane's "East Wind." The albums are being positioned as precursors to "Riverdance," and "East Wind" was produced by Bill Whelan, the composer of the global hit show. In fact, those albums are being cross-merchandised with Celtic Heartbeat releases, including the "Riverdance" album.

Michael Ward, label manager of Gael-Linn, also based in Dublin, says the label is experimenting with its distribution strategy. "We have licensed about 15 titles to Shanachie in the U.S., and those titles will remain with Shanachie," he says. But "Celtic Aura," a compilation of traditional Irish music featuring De Dannan, Clannad, and a track by Mary Black and General Humbert, among others, was released June 9 on Gael-Linn with U.S. barcodes. Ward says that the label will issue other albums on the Gael-Linn label in

(Continued on page 82)



IFPI Presents European Awards

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

BRUSSELS—"A unique opportunity for politics, culture, and youth to meet" is how European Commission president Jacques Santer was expected to describe the second International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards dinner, held July 9 here.

Santer's ceremony speech was obtained by Billboard prior to the ceremony, which was held after Billboard's deadline. In the speech, he said the participants were honoring "the outstanding musical taste of a generation of young people in Europe. These are our young people; they are Europe's future. It is they who are the main driving force behind the success, the inventiveness, and the vitality of today's music industry in Europe."

The event was expected to gather more than 350 artists, music industry professionals, European policy makers, and members of the media for an evening celebrating, in Santer's words, "the success of the European music industry today" and "the flourishing of European creativity."

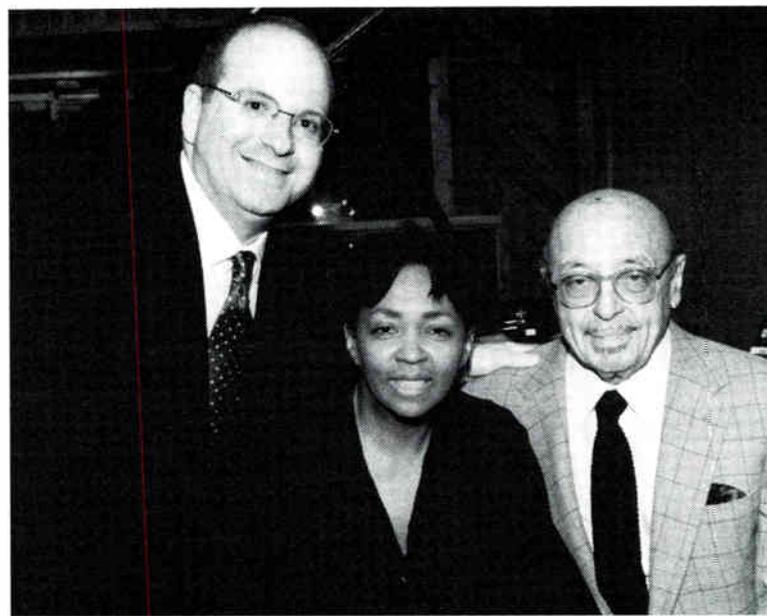
The IFPI Platinum Awards ceremony celebrates artists whose albums have sold more than a million units in Europe. Eleven acts—including Joe Cocker, Ricky Martin, Zucchero, Nek, M People, Robbie Williams, Eric Levy, and No Mercy—were to pick up their awards in Brussels. Aqua, Pascal Obispo, and the Corrs were set to perform live.

French artist Jean-Michel Jarre, making his first appearance as

(Continued on page 83)



AQUA



A Man And His Music. The Entertainment, Media & Communications division of the UJA-Federation of New York recently named Ahmet Ertegun—founder and co-chairman of Atlantic Records and co-CEO of the Atlantic Group—as the recipient of the organization's Spirit of Music Award. The award ceremony is scheduled for Oct. 15 at Pier 60 in New York. Pictured after the announcement at Atlantic Records Studios, from left, are Ron Brien, campaign director, Entertainment, Media & Communications division, UJA-Federation; Anita Baker; and Ertegun.

Controversial Michigan Concert Bill Is Defeated

BY BILL HOLLAND

WASHINGTON, D.C.—A controversial bill in the Michigan legislature that would have allowed local community leaders to prevent minors from attending concerts deemed harmful to them was defeated July 2. But opponents, including hometown guitar hero Ted Nugent, are gearing up for another lobbying effort this fall, when the bill is expected to be reintroduced.

The bill, S.B. 1100, introduced by Republican Sen. Dale Shurgars, was first passed by the Michigan Senate this spring as a non-binding resolution (Billboard, May 30). It was then altered and passed as legislation, the first of its kind. It would have required venue owners to refuse access to minors at concert performances judged by local communities to be harmful to those minors. Such local community judgments would have been based on past live perfor-

mances of an act or past recordings.

It also would have required venue owners to have "no minors" notices on tickets. Noncompliance would have resulted in a misdemeanor, with penalties of 90 days in jail and/or a \$5,000 fine.

The bill gained political momentum during the session, but in a final vote, a bipartisan group of legislators with concerns about the measure was successful in referring it back to committee, killing its passage this session.

A coalition of Michigan artists, concert promoters, and venue owners, along with officials from the Recording Industry Assn. of America, the National Assn. of Recording Merchandisers, the North American Concert Promoters Assn., and the American Civil Liberties Union, lobbied against the bill.

Recording artists, including Nu-

(Continued on page 85)

Touchwood Label, Zerohour Entertainment Merge

NEW YORK—Touchwood Records and Zerohour Entertainment have merged to form a new company here, Touchwood Zerohour Entertainment (TZE).

Ray McKenzie, CEO of TZE, says the merger "makes two strong small labels into a bigger powerful one."

He adds the deal allows the company to have a more rounded A&R offering. The Zero Hour label puts out alternative rock, while its 321 imprint is a hip-hop label. The

Touchwood label works in mainstream pop, and its imprint After Nine issues jazz/cabaret music. Before Dawn is an R&B music label, and Touchwood Classics issues classical recordings.

Scott Shiff, who founded Touchwood along with his mother, Lisa, says, "The fit almost seemed too good to be true. Ray's team brought along the business end that we needed, while we bring the creative end [as well as a] research department,

Black Music Division Unites Word Gospel, Myrrh Labels

BY LISA COLLINS

In an effort to keep pace in the increasingly competitive gospel music arena, Word Entertainment has announced the creation of a new black music record division. Effective July 1, the company's sister labels Word Gospel and Myrrh Records will merge to form Myrrh Records Black Music Division.

The Gaylord-owned Word Entertainment says the new division will

make it a stronger, more competitive label, while also marking an expanded commitment to gospel music.

"We felt like the time was right for Myrrh because they had the right staffing," says Word Entertainment president Roland Lundy. "And with the combined resources, it was a great opportunity for our black gospel division to grow. They'll have their own identity, but they'll also have the benefit of the resources Myrrh has to offer. It's kind of like a label inside a label."

Word Entertainment product is distributed to the Christian Booksellers Assn. market by Word Distribution and to the mainstream market through Epic via Sony Music Distribution.

According to Lundy, the company's strategy will be "to generate new resources and opportunities that cross traditional and cultural boundaries. We've always tried to differentiate between the consumer and the marketplace. Take Shirley Caesar. She does traditional black gospel music, but we feel that there

(Continued on page 85)

Slow Market Could Chill Brazil Expo

BY ENOR PAIANO

SÃO PAULO, Brazil—As preparations continue for the third edition of the Brazilian trade fair CD Expo, event organizer Fagga Eventos is concerned about the slow Brazilian record market and how it might adversely affect business at this year's trade show.

"The CD market is not as good as in previous years, mainly because of the World Cup," says Artur Repsold, managing director of Fagga Eventos. Even though the CD Expo is slated to run July 21-26, well after the World Cup championship game scheduled for Sunday (12), industry insiders concur with Repsold, saying the famed football tourney can cast a chilling effect on the record industry long after the last match.

The 216,000-square-foot space being used for the expo is the largest ever, to accommodate an expected 10% increase in the number of participating companies to 220. However, Repsold candidly notes that "those figures do not guarantee good sales, because the market is weaker. But on the other hand, record companies see the fair as an opportunity to rejuvenate the market 'til the end of the year, when, in general, it is a good time for selling CDs."

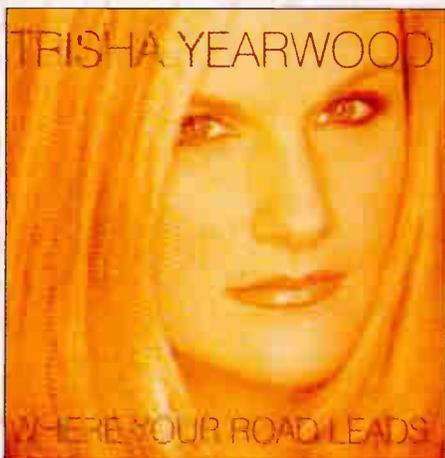
This year's expo, which is open to the public, will have for the first time the full participation of all of the domestic major labels.

Previous trade fair holdouts PolyGram Brasil and EMI-Odeon Brasil are teaming with the country's other majors—Sony Music Brasil, Warner Music Brasil, BMG Ariola Brasil, and Universal Music Brasil—in a joint stand that will surround a booth

(Continued on page 82)

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Sinatra Donation Due Planned Nat'l Museum To Get Archive

BY BILL HOLLAND

WASHINGTON, D.C.—Nancy Sinatra, in the company of first lady Hillary Rodham Clinton, former U.S. Sen. Robert Dole, and top officials from the Smithsonian Institution and the Library of Congress, says the Sinatra family plans to donate Frank Sinatra's extensive music and movie archive to the Smithsonian and the Library.

The collection is to be a featured part of a new National Music Museum and Center planned for downtown D.C.

At a press conference here July 8, Clinton said she was delighted by the plan, noting it would allow the nation's two most important cultural facilities "to reach out into the community." She said she agreed with Nancy Sinatra's often-stated hopes "to bring the country's musical archival records

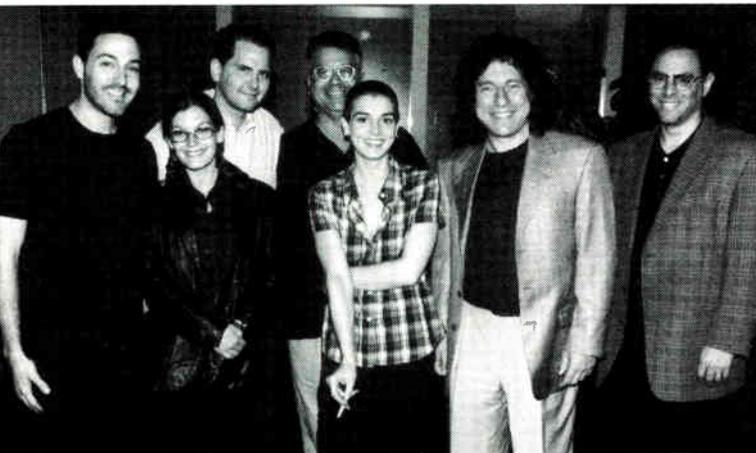
into one place as part of a larger effort to bring about a transformation of this city."

While no papers have yet been signed for the Sinatra collection, Sinatra said that she had been in discussions over the past five years with the Smithsonian and the Library about the donation of the massive archive.

Before the plan for the new center emerged, the two organizations, strapped by funding and a lack of space, were concerned that there would not be a space appropriate to exhibit the archive of the late singer, one of the most important musical artists of the century.

"Now, as they say in Hollywood, we are out of the discussion phase and into pre-production," Sinatra said. She added that the Sinatra family is "on board" for the project.

(Continued on page 81)



Taking The 'Gospel' To Atlantic. Sinéad O'Connor recently signed a worldwide recording contract with Atlantic Records. A new project is expected from the singer in 1999. Atlantic will also rerelease O'Connor's 1997 EP, "Gospel Oak." Pictured at Atlantic's New York headquarters, from left, are Ron Shapiro, executive VP/GM of Atlantic Records; Mary Gormley, A&R consultant for Atlantic Records; Craig Kallman, executive VP/office of the chairman for Atlantic Records; Steve Fagnoli, O'Connor's manager; O'Connor; Val Azzoli, co-chairman/co-CEO of Atlantic Records Group; and Phil Wild, executive VP of business and legal affairs for Atlantic Records.

ForeFront To Celebrate Turning 10

BY DEBORAH EVANS PRICE

NASHVILLE—With a syndicated TV special, an extensive retail promotion, and a two-CD birthday album hitting the streets Tuesday (14), ForeFront Records plans to involve radio, retail, and TV in a multitiered campaign celebrating its 10th anniversary.

The one-hour TV program, "X: The Birthday Party," debuts Saturday (11). Thus far it has been picked up by 75 broadcast and cable stations as the first episode in the syndicated Christian music series "The Wow Big Stage."

Executive-produced by Darlene Brock, the show features interviews with ForeFront artists dc Talk, Rebecca St. James, Audio Adrenaline, Eli, Geoff Moore & the Distance, Seven Day Jesus, Bleach, Grammatrain, and Considering Lily. The show also features classic music videos from ForeFront's archives, as well as interviews with ForeFront founders Dan Brock and Eddie DeGarmo and CCM magazine publisher John Styll. Among the markets in which the show is set to air are New York, Los Angeles, Chicago, Philadelphia, Boston, Houston, Denver, Atlanta, and Washington, D.C.

"I'm excited about this TV show," says president/CEO Brock. "I just saw the almost-finished cut last night. We've really done something we can be proud of."

HOME VIDEO TIE-IN

According to Brock, an extended version of the show will be available on home video from ForeFront, which will be distributed by Chordant this fall. The retail version will include even more footage from the label's early years, including the label's first videoclip and single—DeGarmo's "Feels So Good To Be Forgiven"—and early clips by such ForeFront stalwarts as dc Talk.

The TV show is slated to air multiple times in July on various stations nationwide. Brock expects it to propel sales of the companion album, "X: The Birthday Album," at Christian retail. The label plans to purchase ads during the TV broadcast that will tout the birthday album and dc Talk's

Sept. 22 release, "Supernatural."

The birthday album sells for \$19.98 and features 18 hits and 11 new songs. Among the well-known cuts are dc Talk's "Jesus Freak" and St. James' "God." The collection also features new material from dc Talk's Kevin Max, Geoff Moore & the Distance, St. James, and a duet between dc Talk's Michael Tait and Grammatrain's Pete Stewart. St. James' new cut on the album, "Mirror," is the project's first single and was released to Christian radio June 26.

In an unusual twist, the project features newer ForeFront acts covering songs by the label's more established acts. Seven Day Jesus cut Audio Adrenaline's "Big House," Eli covered DeGarmo & Key's "I'm Accepted," Bleach does dc Talk's "Heavenbound," and Grammatrain recorded "God."

"Historically, ForeFront has been very much on the cutting edge of this whole industry," says Rick Anderson, senior music buyer for the 23-store Berean chain, based in Cincinnati. "A lot of the bands they've worked with have been current and [helped set] trends. If you look who is represented on this release, it reflects that. There's a good selection. I think it will do well."

The TV show is another plus. "Any kind of exposure like that will heighten awareness," adds Anderson.

Jon Kerlikowske, GM at Tower in Nashville, agrees. "Any sort of TV show helps sales," he says. However, he adds that various-artist compilations sometimes have a rough time at retail. He says the "WOW" albums and the "Amazing Grace" Christian country compilations have sold well but such releases generally have "a small window" during which they sell.

"Pricing is really important, as well as offering new material with the other [familiar] cuts on the album," he says.

In addition to heavily promoting

the birthday compilation, ForeFront has a "10 For \$10" birthday campaign at retail. It offers discounts on 10 of the label's top-selling titles, including albums by dc Talk, Audio Adrenaline, and St. James.

According to Brock, there will be a variety of point-of-purchase (P-O-P) materials at retail, including end-caps, headers, and shelf talkers. "We're going pretty heavy on the in-store merchandising and P-O-P," says Brock. "We want this birthday celebration to last all year long. We rolled it out at [the Gospel Music

'I'm excited about this TV show. We've really done something we can be proud of'

Assn.'s annual convention in April), and we'll have more activities at [the Christian Booksellers Assn.'s mid-July conference]."

Brock and DeGarmo started ForeFront in 1988; the label's debut was a DeGarmo release that October. The label's second release was an album by Jeffrey Benward, currently half of the StarSong father/son duo Aaron Jeffrey. In 1989, the label released the first dc Talk album.

Brock says the company's long-term relationship with dc Talk has been rewarding. "I'm probably happiest with what dc Talk has been able to accomplish," he says.

"Eddie and I never really sat and thought about what the label would be like in 10 years," he says, "but looking back, I think we've exceeded expectations."

In July 1996, EMI Christian Music Group (CMG) purchased ForeFront. Brock and DeGarmo continue to head the label, which remains in the same office. ForeFront is now part of the EMI CMG family, along with the Sparrow, StarSong, and re:think labels, EMI Christian Music Publishing, and Chordant Distribution.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Nate Herr is promoted to VP at Verve Records in New York. He was senior director of product development and alternative marketing.

Relativity Records in New York promotes Grace Heck to VP of artist and media relations. She was senior director of media relations.

Ng Records in New York promotes Jason Wyner to VP/label manager. He was director of marketing and artist development.

Mercury Records in New York promotes Madelyn Scarpulla to senior director of marketing. She was director of marketing.

Columbia Records in New York names Bigi Ebbin director of marketing. She was product manager at Mercury Records.

Warner Bros. Records in Burbank, Calif., promotes Marina Van Wormer to director of international artist development. She



HERR



HECK



WYNER



SCARPULLA



EBBIN



ROSENTHAL



GOLDBERG



WEEMS

was manager of international artist development.

Virgin Records in New York appoints Aimee Morris director of publicity. She was urban publicist at Geffen.

Arista Records in New York promotes Margaret Ann Ronayne to national top 40 promotion manager. She was Northeast regional.

Capitol Records in Hollywood promotes Jonna Terrasi to associate director of A&R administration. She was manager of A&R

administration.

Blue Note/Metro Blue Records in New York names Gordon Jee director of creative services. He was art director at PolyGram Records.

Velvet Records in New York names Mark Robinson business affairs attorney/operations manager. He was an associate at Power, Weiss & Kurnit, LLP.

PUBLISHING. Jill Rosenthal is promoted to VP of tracking at EMI Music Publishing in New

York. She was senior director of tracking.

Warner/Chappell Music in Santa Monica, Calif., promotes Ilene Goldberg to VP of legal and business affairs. She was director of legal and business affairs.

RELATED FIELDS. ASCAP promotes Jeanie Weems to assistant VP of creative and film/TV special projects in New York and names James Maynes director of member relations in New York, Ian Burke associate director of

writer relations in Atlanta, and Charis Henry associate director of repertory in Los Angeles. They were, respectively, executive director of film and TV music, owner of Maynes Entertainment, an independent consultant for So So Def and Organized Noise Productions, and president of Hard II Oppose.

Intercultural Niche Strategies Inc. in New York appoints Kara Bebell project manager of world/new age music. She was assistant to the VP of promotion at Elektra.



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Eve 6's Fortunes Rise RCA Band Earns Heatseeker Status

BY CARRIE BELL

LOS ANGELES—The members of Eve 6 may be right out of high school, but they behave like seasoned veterans of the music industry.

"We are working really hard to make this dream come true," says guitarist Jon Siebels. "And little by little, we see it paying off. First, it was just getting on the radio. And now, we are competing with the Smashing Pumpkins for a place on the chart. And our song is being spun more than one by the Foo Fighters and the Beastie Boys. It's hard to think of ourselves as even being in the same category, but it feels great."

The band received another feather in its cap when its self-titled pop/punk debut moved into the top half of The Billboard 200 last issue, earning Heatseeker Impact status. The RCA album, which moves from No. 91 to No. 83 this issue, has sold



EVE 6

75,000 units since it was released April 28, according to SoundScan.

Eve 6, which is managed by Spivak Entertainment, was signed while Siebels and bassist Max Collins were still in high school, but the band was given time to develop and nurture its Green Day-esque sound (Billboard, March 14). However, the pace picked up as soon as the album was recorded.

"The label really took this act under its wing and helped it create

(Continued on page 93)

Trailblazer Roy Rogers, 86, Dies

BY DEBORAH EVANS PRICE

NASHVILLE—America lost a legend in the music and film industry when "King of the Cowboys" Roy Rogers, 86, died in his sleep July 6 at his home in Apple Valley, Calif. Rogers had been ill and suffered from con-



ROGERS

gestive heart failure.

Dale Evans, 85, Rogers' wife and co-star, was with him when he died. "Roy Rogers was a wonderful human being," said Evans in a prepared statement. "What a blessing to have shared my life together with him for almost 51 years. To say I will

'Get a famous horse, gear your work toward children . . . and do it with a passion'

miss him is a gross understatement. He was truly the 'King of Cowboys' in my life. He loved his God, his country, and his family, and our family has enjoyed him all these years . . . He was a real hero to thousands of people."

A veteran of more than 100 films, Rogers was born Leonard Franklin Slye on Nov. 5, 1911, near Cincinnati. He grew up working on his family's farm before moving west in 1930. He began his career in the entertainment industry in the early 1930s, performing with several groups, including the O-Bar-O Cowboys. In 1933, he founded the Pioneer Trio, which changed its name to the Sons Of

(Continued on page 92)

Black's 'Road' Ready Anticipation High For Arista/Austin Set

BY JIM BESSMAN

NEW YORK—Years of touring, songwriting success in the country music field, and long-term advance planning by his label have all served to build anticipation for Jeff Black's debut, "Birmingham Road," which Arista/Austin releases Tuesday (14).

Eric Vaughan, major-label buyer for the 117-store, Owensboro, Ky.-based WaxWorks retail chain, says, "Jeff did three songs [recently] for our district managers and regionals, and I got up and said I'd been living with his album a couple of months and that it was the album of the year as far as I was concerned."

Bruce Warren—music director at noncommercial triple-A station WXPN Philadelphia and co-producer of its public radio-syndicated "World Café" program, which Black recently taped—tells a similar story.



BLACK

ARISTA
austin

"He came on 'World Café' before as a sideman several times—once with Iris DeMent," says Warren. "So we heard him sing and really liked the songwriting on his demos. He's like the Richard Thompson of roots music, a great songwriter/story-teller. In March we brought him in to do a new-artist showcase. We were already playing the record and getting great phone response and sold out the showcase. He played solo, and people were mesmerized."

It was that kind of response that led to Black's signing with Arista/Austin. "I'd been spending some time in Nashville and showcasing at [the music club] 12th and Porter," says Black.

The artist, a Kansas City, Mo., resident, wrote "That's Just About Right," a country hit for Arista/Nashville act BlackHawk, as well as "The Carnival Song" for Waylon Jennings and "Never Did

(Continued on page 92)

Int'l-Flavored Pink Martini Breaks Out On Heinz Debut

BY CHRIS MORRIS

LOS ANGELES—The Portland, Ore.-based group Pink Martini has been serving an exotic musical cocktail that has proved wildly popular in its hometown, and now listeners in locales from L.A. to Paris are starting to belly up for a taste.

The eclectic, lounge-oriented combo, which numbers 10-12 pieces, has sold more than 16,000 copies of its debut album, "Sympathique," according to the group's manager, John Brodie. The album was released in late 1997 on the band's independent imprint, Heinz Records, and is exclusively distributed by the Northwest Alliance of Independent Labels in Portland.

Terry Currier, who operates two Music Millennium stores in Portland, says the record was an immediate sensation there.

"It came out the week before Thanksgiving, so there were like 6½ weeks left in the year, and it was our biggest-selling record of last year,"

says Currier, who adds that "Sympathique" has sold 2,500-3,000 units at his stores.

He adds, "The band is really huge [locally], and it has the wide-age-demographic fan base. You've got 16-year-old kids who are into them; at the same time you've got 66-year-old people going out to the show."

The wide appeal of the ensemble—which is led by pianist Thomas M. Lauderdale and features vocalists China Forbes and Pepe Raphael—may be due to its unpredictable choice of musical sources. Its numbers

range from cabaret tunes to such popular classical pieces as Ravel's "Bolero"; songs are performed in Greek (Manos Hadjidakis' theme for "Never On Sunday"), Japanese (Akihiro Miwa's "Song Of The Black Lizard," which originated in a 1968 Yukio Mishima film), Spanish (Manuel Jimenez's "Donde Estas, Yolanda?"), and French (the world-weary

(Continued on page 82)



PINK MARTINI

Adès 'Toys' With Acclaim EMI Series Supports Contemporary Classical

BY BASFORD HALL

LONDON—For a man hailed as the natural successor to Benjamin Britten and whose compositional gifts have been likened to those of Mozart and Beethoven, Thomas Adès remains remarkably unaffected by the critical tributes and institutional accolades prompted by his music. The 27-year-old British composer welcomes media attention, yet he declares a healthy mistrust of hype and its reliance on superlatives.

"Being compared to other composers means nothing to me," Adès says. "I recently heard some hair-raising examples read to me. But if that's what people want to write, of course I can't stop them. When it reaches the pitch of comparing me with Mozart and Beethoven, though, there's really nothing I can say."

Adès was elected to an exclusive club last year when EMI Classics released his album "Life Story" in its budget-priced Debut series devoted

to introducing up-and-coming artists. With that collection of chamber and vocal works, he joined the rare breed of living composers promoted by a major record company. Like the first disc, its Debut successor, "Living Toys," drew rave reviews on both sides of the Atlantic this spring, with usually hard-bitten critics praising the composer's "beguiling power" and "endlessly fertile imagination."

Adès' first opera, the darkly comic "Powder Her Face"—premiered in 1995 by the Almeida Opera in Cheltenham, England, and subsequently performed in Berkeley, Calif., and at

the Aspen Music Festival in Colorado—is set for release by EMI in August in the U.K. and in November in the U.S. The label also plans further explorations of Adès' growing oeuvre, with a variety of orchestral, chamber, and vocal works ready to be recorded.

EMI's growing Adès catalog stands as a challenge to those who

(Continued on page 82)



ADÈS

Korn Grows By Putting Fans First

Act's Following Targeted In Setup For New Immortal Set

BY CARRIE BORZILLO

LOS ANGELES—Log on to any hard rock newsgroup on the Internet, and you'd be hard pressed not to find a few postings a day that read "Korn Rules!"

Bakersfield, Calif.'s premier hardcore outfit has garnered one of the most impressive followings for a rel-



KORN

atively young, borderline metal band with little radio or video support, and it's due to its "fans first" mentality.

"We are real. We appeal to kids. There's no bullshit involved," says Jonathan Davis, lead singer of the band, which also includes bassist Fieldy, guitarists James "Munky" Shaffer and Brian "Head" Welch, and drummer David. "And, we're

doing things on our own terms."

The band exemplifies this on its third album, "Follow The Leader" (due Aug. 18 on Immortal/Epic), with the fan anthem "Children Of The Korn," featuring guest vocals by Ice Cube. But the band's intense dedication to its fans is also exemplified heavily in the setup and promotion for the album.

"We've been setting this up, seriously, since February with the in-the-studio kind of framework and taking the fans on a ride from the creation of it through the seven episodes of 'Korn's After-School Special,' aka 'Korn TV,'" says Al Masocco, West Coast VP of marketing at Epic. "And then end it with a two-hour 'After-School' album release special on the Internet before the release of the album."

The album premiere special on www.korntv.com, similar to "Korn's After-School Special" in March and April, will include performances from the band, a preview of select album cuts, interaction with the fans, and special celebrity guests. Along these lines, the label has a slew of treats in store for fans,

including a CD Extra multimedia track on the album with the previously unavailable video for "A.D.I.D. A.S.," a fan-minded retail promotional tour, and some added-value CDs given with the purchase of "Follow The Leader" at various retail chains.

As for the promotion tour, the band's manager, Jeff Kwatinetz of Los Angeles-based the Firm, says they have some surprises up their sleeves. According to Kwatinetz, this promotional tour will hit 12-14 mar-

(Continued on page 16)



Jimmy Eat Studio. The members of Jimmy Eat World take a break from recording the follow-up to the band's 1996 Capitol Records debut at Clear Lake Audio in North Hollywood. Shown, from left, are the band's Zach Lind, Capitol Records A&R director Craig Aaronson, band members Tom Linton and Rick Burch, producer Mark Trombino, and the band's Jim Adkins.

Speeddealer Loses The REO; Crow Flies Back Into Studio; Bush Ready To Record

IT WAS BOUND TO HAPPEN: Look for Royalty Records band REO Speeddealer to change its name to Speeddealer now that Royalty has received a cease-and-desist letter from attorneys for REO Speedwagon.

The letter states that the use of REO Speeddealer's name "is likely to cause confusion among the public and music industry" and that it is an "infringement of our client's trademark rights."

"We think the name involves infringement because of the words 'REO' and 'Speed' being so close together," says REO Speedwagon attorney Jill Pietrini. She adds that she expects the two acts and Royalty to reach an agreement shortly.

Royalty received the letter after the original 5,000-unit shipment of REO Speeddealer's self-titled label debut arrived in stores June 23.

Royalty VP of A&R Dave R says that subsequent pressings will carry the new name and that "basically, the 5,000 records that just shipped will become collectors' items."

REO Speeddealer has been around for a number of years and has even released records before its Royalty debut. However, it appears that REO Speedwagon's lawyers became aware of the band name after Royalty advertised the new release in an industry trade magazine this spring.

STUDIO TIME: Although it was virtually complete, Sheryl Crow has taken back her album and is in the studio the weekend of Saturday (11) adding a song that she just finished writing. According to an A&M representative, the addition shouldn't delay the release of the album beyond the end of September. Right now, the album, her third for A&M, is tentatively slated to come out Sept. 15.

Bush is headed for a London studio at the end of this month to record its follow-up to "Razorblade Suitcase." In a switch for the band, lead singer/songwriter Gavin Rossdale wrote approximately 20 songs by himself in Ireland, while passing the demos to other band members occasionally. Normally, the band works on Rossdale's tunes while on tour, road-testing them in concert. While no producer has been officially picked, the group is leaning toward Clive Langer, co-producer of 1995's "Sixteen Stone." The album will be out early next year on Trauma/Interscope, marking the last release under that pact. Future discs will go through Trauma's new deal with BMG.

It's taken years, but Texas brothers Charlie and Will Sexton are finally making a record together. Calling themselves the Sextet (of course, there are

only five in the band), the brothers are at Bearsville Studios in Woodstock, N.Y., with producer Craig Street, working on their A&M debut. The alternative rock-leaning album should be out in the first quarter in 1999.

According to Jim Phelan, A&M VP of A&R and the group's rep, the project may provide listeners with a few surprises. "People expect flashy guitar solos from Charlie," he says. "There's plenty of guitar on the album, but it's really about songs with depth and emotion."

The brothers are joined by keyboardist Michael Ramos, bassist George Reiff, and drummer J.J. Johnson. Will and Charlie trade off singing lead and, in some cases, sing together.



by Melinda Newman

CHANGES: Big changes at Maverick in Los Angeles. The label is bringing in Heidi Robinson, former head of publicity at American Recordings, as head of publicity and Michael Pon-

tecorvo, formerly with Mercury Records, as head of artist relations (Billboard Bulletin, July 8) . . . After 10 years at Atlantic, VP of media relations and new media Susan Swan is headed to 550 Music as VP of press and publicity. She starts her new position in August . . . In other Sony news, speculation continues to swirl that Andre Harrell will be named head of Crave Records, with current president Rick Bisceglia taking on a role at Epic Records. Six months ago, Epic tried to bring in Harrell in some capacity; however, that deal fell through.

STUFF: Goal!!!! CMC Records, having signed virtually every dinosaur and hair band from the '70s and '80s, is now setting its sights on sports figures. The Raleigh, N.C.-based label has signed soccer star Alexi Lalas to a multi-album deal. His label debut, "Ginger," will be released by summer's end . . . The Outfield has signed with Momentum Records . . . Even though they are all undoubtedly older than 16, the original members of Menudo are reuniting for two shows at New York's Radio City Music Hall Aug. 14-15 . . . Atlantic Records will release a greatest-hits album from the Lemonheads July 21. Additionally, head Lemon Evan Dando has recorded a track, "\$1,000 Wedding," with Juliana Hatfield for a Gram Parsons tribute album coming from Almo Sounds . . . matchbox 20 is embarking on its first headline tour of arenas and amphitheatres. With support from Soul Asylum and Semisonic and then Paula Cole in September, the tour starts July 29 at New Orleans' UNO Lakefront Arena.

MMW Combust Jazz, Rock Boundary On Blue Note Bow

BY CARRIE BELL

LOS ANGELES—A few weeks ago, Medeski, Martin & Wood sweated their way through a two-hour, high-energy jam at Hollywood's Palace, the large venue stuffed to the brim with Vans-wearing dancers in oversized pants, polished college coeds, older couples in Grateful Dead T-shirts, and a few guys in leather.

Who knew Medeski, Martin & Wood (MMW), whose Blue Note debut, "Combustion," bows Aug. 11, were a jazz band? Or are they?

"We mask our true identity pretty well," says bassist Chris Wood, who along with keyboardist John Medeski and drummer Billy Martin make up MMW. "No one really knows how to describe us, and no one is out there playing the way we do. If you ask a rock musician, we are jazz. But if you talk to a jazz player, they'll say we're more rock. Our stock answer is our sound isn't words. It's feeling."

On the jazz side of the debate, MMW is an organ-driven groove trio schooled at institutions like Boston's New England Conservatory of Music. All six MMW albums are mostly instrumentals, and the group's live performances thrive on improvisation. Heroes include Duke Ellington and Sun Ra. "There is a jazz style, which is what traditionalists hold onto, and there is a jazz process," Wood

explains. "Sometimes we play in the jazz style and sometimes we don't, but we always use the process to play."

But MMW's career has run a course similar to that of a dedicated indie rock band. MMW, who also lists Jimi Hendrix as an inspiration, jumped from independent labels to a major, with a self-released record, "Farmer's Reserve," sold exclusively on the group's World Wide Web site (www.mmw.net) last year. It was preceded by 1992's "Notes From The Underground" on Accurate and three albums and an EP on Gramavision: 1993's "It's A Jungle In There," 1994's "Friday Afternoon In The Universe," 1996's "Shack-man," and 1997's "Bubblehouse." According to SoundScan, those albums have sold 19,000, 27,000, 57,000, 79,000, and 11,000 copies, respectively.

MMW toured nonstop across the U.S.—once clocking 200 shows in 12 months—playing everywhere from coffeehouses to stadiums with neo-hippies Phish. MMW were playing so often that the three gave up their apartments and lived in a small camper. Wood recalls, "It's an exhausting life. After packing up our gear, we'd search out an RV park to stay at. The sun would rise, and we were just pulling in."

In fact, the only place MMW won't play are the so-called jazz or

(Continued on page 14)

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Artists & Music

MMW COMBUST JAZZ, ROCK BOUNDARY ON BLUE NOTE BOW

(Continued from page 12)

supper clubs. "Jazz clubs can be so pretentious, and our fans usually can't afford a \$25 cover or a three-drink minimum. Plus, we like all-ages shows."

Although "Shack-man" peaked at No. 7 on the Top Contemporary Jazz Albums chart the week of Nov. 11, 1996, it also made an impressive debut on the Heat-seekers chart at No. 34.

"The best thing they have going for them is the mixing of styles. I could listen to Coltrane every day of my life, but sometimes I want something fresh and updated," says Tim Ziegler, head buyer for the six-store, San Francisco-based Hear Music. "Many jazz contemporaries are either too out there or hanging onto the old guard's ways for our shoppers.

Medeski, Martin & Wood is a good way to deliver the jazz message to younger audiences, and older folks like it, too."

It's this cross-generational appeal that Blue Note hopes to capitalize on when it releases "Combustication," which includes a spoken-word piece by East Village art dealer Steve Cannon, three tracks spiced up by DJ Logic, and covers of "Everyday People" and the Hawaiian traditional "No Ke Ano Ahiahi."

"They have worked so hard at building a loyal following and have put together another great album that we won't have to do much to sell this record," says Blue Note director of marketing Andy Sarnow. "They are three talented

As for radio, Blue Note is seeking support from college and public stations, as well as triple-A, alternative, and club specialty shows. To entice the club kids,



MEDESKI, MARTIN & WOOD

there's a 12-inch remix of "Sugarcraft" by Cibo Matto's Yuka Honda. MMW music will also be heard at this year's X Games on ESPN. Music will be leaked in July on www.bluenote.com.

"We play them mostly in rock blocks, and Cibo Matto's associa-

tion will help their popularity with college radio," says Ryan Jackson, PD of the University of Chicago's WHPK. "We also play their work with John Scofield in jazz hours. We're spreading the word all around."

The CD and single will be serviced to 1,000 tastemakers from retailers and advertisers to fringe magazines. A week preceding the release, Coalition of Independent Music Stores members will hand out samplers with three unreleased tracks to people who purchase other MMW or Grand Royal releases. Sarnow concludes, "As a jazz label, we have never had such an incredible opportunity to reach a non-jazz audience. You better believe we are going to use this hip band to further the language of jazz and Blue Note's part in its history."

UNITED STATES BANKRUPTCY COURT SOUTHERN DISTRICT OF NEW YORK

In re
**ALLIANCE ENTERTAINMENT CORP.,
et al.,**
Debtors.

Chapter 11
Case No. 97 B 44673 (BRL)
(Jointly Administered)

NOTICE OF HEARING TO CONSIDER CONFIRMATION OF SECOND AMENDED JOINT PLAN OF REORGANIZATION AND FIXING TIME FOR FILING ACCEPTANCES OR REJECTIONS THERETO

TO: ALL HOLDERS OF CLAIMS AGAINST OR INTERESTS IN THE ABOVE-CAPTIONED DEBTORS:

PLEASE TAKE NOTICE that the United States Bankruptcy Court for the Southern District of New York (the "Court") has entered an order dated June 25, 1998 (the "Order") approving the Second Amended Disclosure Statement for Joint Plan of Reorganization, dated June 25, 1998 (as modified, amended or supplemented from time to time, the "Disclosure Statement"), with respect to the above-captioned debtors and debtors in possession other than Concord Records, Inc. (collectively, the "Debtors") as containing, pursuant to section 1125 of title 11 of the United States Code (the "Bankruptcy Code"), adequate information to enable those creditors and interest holders of the Debtors entitled to vote to make an informed judgment about the Second Amended Joint Plan of Reorganization, dated June 25, 1998 (as modified, amended or supplemented from time to time, the "Plan").

PLEASE TAKE FURTHER NOTICE that a hearing (the "Confirmation Hearing") will be held before the Honorable Burton R. Lifland, United States Bankruptcy Judge, at the United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York 10004-1408 in Room 623, on July 30, 1998 at 10:00 a.m., or as soon thereafter as counsel can be heard, to confirm the Plan. Such hearing may be adjourned from time to time by oral notice at such hearing.

PLEASE TAKE FURTHER NOTICE that all responses and objections, if any, to the confirmation of the Plan must be in writing, state with particularity the grounds for objection, include proposed language for amending the Plan to resolve the objection and be filed with the Court and served upon: (1) the Office of the United States Trustee for the Southern District of New York, 80 Broad Street, Third Floor, New York, New York 10004, Attn: Brian Masumoto, Esq.; (2) Willkie Farr & Gallagher, 787 Seventh Avenue, New York, New York 10019, Attn: Matthew A. Feldman, Esq.; (3) Schulte, Roth & Zabel, 900 Third Avenue, New York, New York 10022, Attention: James M. Peck, Esq.; (4) Milbank, Tweed, Hadley & McCloy, 1 Chase Manhattan Plaza, New York, New York 10005, Attention: David C.L. Frauman, Esq.; (5) Zalkin, Rodin & Goodman LLP, 750 Third Avenue, New York, New York 10017, Attention: Richard Toder, Esq.; and (6) Morgan, Lewis & Bockius, 2000 One Logan Square, Philadelphia, PA 19103-6993, Attention: Michael A. Bloom, Esq., so that such responses or objections are filed and received on or before 12:00 noon (NYC time) on July 23, 1998.

PLEASE TAKE FURTHER NOTICE THAT IF ANY OBJECTION TO CONFIRMATION OF THE PLAN IS NOT FILED AND SERVED STRICTLY AS PRESCRIBED HEREIN, THE OBJECTING PARTY MAY BE BARRED FROM OBJECTING TO CONFIRMATION OF THE PLAN AND MAY NOT BE HEARD AT THE CONFIRMATION HEARING.

PLEASE TAKE FURTHER NOTICE that the Plan and Disclosure Statement are on file with the Clerk of the Court (the "Clerk") and may be examined by interested parties (a) at the office of the Clerk at the United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York during regular business hours or (b) at www.nysb.uscourts.gov.

PLEASE TAKE FURTHER NOTICE that June 15, 1998 at 5:00 p.m. (NYC time) is the "record date" for determining which holders of claims against and interests in the Debtors, including the Prepetition Banks (as defined in the Plan) and holders of record of the Senior Subordinated Notes (as defined in the Plan), may be entitled to vote to accept or reject the Plan.

PLEASE TAKE FURTHER NOTICE THAT JULY 24, 1998 AT 4:00 P.M. (NYC TIME) IS FIXED AS THE DEADLINE FOR VOTING AND FOR BALLOTS TO BE RECEIVED FOR ACCEPTING OR REJECTING THE PLAN. BALLOTS SHALL BE FILED BY THE HOLDERS OF CLAIMS AGAINST AND INTERESTS IN THE DEBTORS WITH THE DEBTORS' BALLOTING AGENT, DONLIN, RECANO & CO., INC., AT THE ADDRESS (ES) LISTED ON THE RELEVANT BALLOT (S).

PLEASE TAKE FURTHER NOTICE that if you believe you are the holder of a claim or interest in an impaired class receiving a distribution under the Plan and entitled to vote to accept or reject the Plan, but did not receive a ballot, please contact Donlin, Recano & Co., Inc., 419 Park Avenue South, Suite 1206, New York, New York 10016 or telephone (212) 481-1411.

PLEASE TAKE FURTHER NOTICE that the Confirmation Hearing may be adjourned from time to time without further notice to creditors or parties in interest other than by an announcement in the Court of such adjournment on the date scheduled for the Confirmation Hearing.

Dated: New York, New York
June 25, 1998

BY ORDER OF THE BANKRUPTCY COURT
HONORABLE BURTON R. LIFLAND
United States Bankruptcy Judge
United States Bankruptcy Court
One Bowling Green
New York, New York 10004-1408

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

*'No one really
knows how to
describe us, and
no one is out
there playing the
way we do'*

musicians that take you somewhere for two hours starting with the first note."

Wood agrees that this is MMW's most professional album. "We did this one in a state-of-the-art studio with lots of time to fiddle. The last one was done in a solar-powered shack in Hawaii. But we didn't lose our thirst for creating something unique, so fans should be content."

Confidence aside, Blue Note has a plan that follows business as usual for MMW, who are managed by Liz Penta. To set up the release, the band hit major markets like Los Angeles and New York in May and June. Booked by Kristin Wallace Booking, it will also play sporadic dates and residencies from August through November. In addition, fliers announcing the album will be given out at the H.O.R.D.E. and Further festivals. "They will also continue to play surprise shows in intimate clubs to spread the word," Sarnow says.

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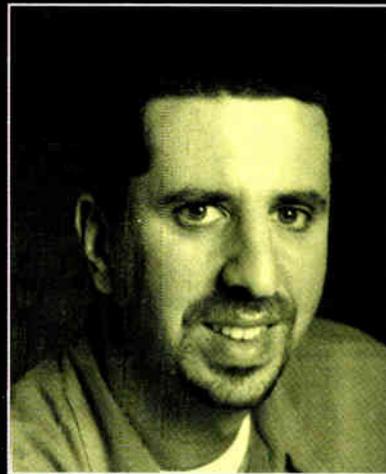
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FESTIVAL PRESIDENTE DE MUSICA LATINA: RICKY MARTIN, JUAN GABRIEL, CARLOS VIVES, ALEJANDRO FERNANDEZ, MANA, FERNANDO VILLALONA, AZUCAR MORENO, LOS HERMANOS ROSARIO, GRUPO NICHE, MILLY QUEZADA, JERRY RIVERA, VICTOR MANUELLE, OTHERS	Estadio Olimpico Juan Pablo Duarte Santo Domingo, Dominican Republic	June 26-28	\$1,600,000 (23,920,000 pesos) \$13/\$10	155,000 three sellouts	Cardenas/Fernandez & Associates La Cervceria Nacional Dominicana
LILITH FAIR '98: SARAH MCLACHLAN, NATALIE MERCHANT, INDIGO GIRLS, ERYKAH BADIU, ME'SHELL NDEGEOCELLO, OTHERS	Shoreline Amphitheatre Mountain View, Calif.	June 23-24	\$1,131,319 \$53/\$28	42,066 two sellouts	Bill Graham Presents
METALLICA JERRY CANTRELL DAYS OF THE NEW	Coca-Cola Lakewood Amphitheatre Atlanta	June 26	\$655,649 \$45/\$35/\$30.50	18,921 sellout	Universal Concerts
FURTHER FESTIVAL: THE OTHER ONES HOT TUNA RUSTED ROOT	Blockbuster-Sony Music Entertainment Center Camden, N.J.	July 3	\$621,280 \$35/\$25	22,404 24,880	Electric Factory Concerts Metropolitan Enter- tainment Group
METALLICA JERRY CANTRELL DAYS OF THE NEW	Nissan Pavilion at Stone Ridge Bristow, Va.	June 28	\$573,632 \$40/\$27	17,382 22,500	Cellar Door
FURTHER FESTIVAL: THE OTHER ONES HOT TUNA RUSTED ROOT	Continental Airlines Arena East Rutherford, N.J.	June 29	\$566,880 \$32.50/\$27.50	17,802 21,155	Metropolitan Enter- tainment Group
YANNI	Molson Centre Montreal	June 30	\$546,781 (\$804,089 Canadian) \$51/\$38.76/\$27.20	12,710 sellout	Danny O'Donovan Cascade Concerts Donald K. Donald Prods.
MICHEL SARDOU	Molson Centre Montreal	June 27	\$545,291 (\$801,898 Canadian) \$54.74/\$31.28	11,058 12,515	Gelinas-DDA Prods.
FURTHER FESTIVAL: THE OTHER ONES HOT TUNA RUSTED ROOT	Nissan Pavilion at Stone Ridge Bristow, Va.	June 27	\$543,180 \$32/\$26.50	18,522 22,655	Metropolitan Enter- tainment Group Cellar Door
SPICE GIRLS	CoreStates Center Philadelphia	June 27	\$541,233 \$37.50/\$27.50	15,711 sellout	Electric Factory Concerts

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Artists & Music

KORN GROWS BY PUTTING FANS FIRST

(Continued from page 12)

kets before the group's multi-bill Family Values tour, which kicks off Sept. 23 (see story, this page). Details are still being firmed up, but Kwatinetz says, "We're going to be getting to the kids in a lot of ways."

Some of these ways include a secret pre-tour show in Los Angeles for the band's Fans Uv Korn fan club. In addition, a 14-track compilation featuring non-album cut "Don't Forget That," along with songs by Limp Bizkit, Orgy, Powerman 5000, and others, will be given away with the purchase of "Follow The Leader" at a leading retail outlet still to be determined.

Other retail chains will have similar added-value pieces, such as the remix EP of "All In The Family" with remixes by DJ Clark Kent, Level X, and Scarecrow Adams that was serviced to clubs in early June and remixes by Rammstein of "Good God" from the band's 1996 platinum-certified "Life Is Peachy."

As part of the massive retail rollout, Korn will also be part of Sony's "Back To School" retail campaign in 11 accounts, running from Aug. 1 through Sept. 30, which involves a large bin with 12 Sony acts, including Maxwell, and the "Armageddon" soundtrack.

Another special element of "Follow The Leader" is the album art: It features the first album cover designed by "Spawn" creator Todd McFarlane. (Last year's "Spawn" soundtrack featured the Korn/Dust Brothers track "Kick The P.A.")

Limited-edition lithographs (signed by the band and McFarlane) of the artwork will be given away via radio and retail promotions. A special stand-up for retail is also being created, and Korn is slated to appear with McFarlane at a comic book convention Aug. 14-16 in San Diego.

"The anticipation for this record is very much on a global basis," says Steve Barnett, senior VP of worldwide marketing at Epic. "They've sold 4 million albums worldwide, and the impressive thing about it is that they've done that under the radar... We've been able to achieve [this] with zero radio play. The touring base has played a major part in their success internationally."

To bolster the release of "Follow The Leader," the band has just completed a two-week European promotion tour, hitting every major market.

Bob Bell, new-release buyer for the 219-store Warehouse Entertainment chain based in Torrance, Calif., is one retailer expecting big things for "Follow The Leader." "We fully expect the new Korn record will be absolutely huge," says Bell. "They're one of a very small handful of hard rock bands that have absolute, total credibility with that audience."

"Follow The Leader," which is produced by Korn, Steve Thompson (Guns N' Roses, Butthole Surfers, Rollins Band), and Toby Wright (Alice In Chains), shows tremendous growth musically. "We wanted this

harder and better, and I think we got that," says Davis.

"We spent more time on the album, almost a year, and went back and made sure everything is how we wanted it," he continues. "I just wasn't happy with the way the last one ["Life Is Peachy"] came out. We settled on the last one to get it out quickly. On this album, we took shit home and listened to it to make sure all the parts are how we like it."

"Follow The Leader" certainly accomplishes that. With such special guests as Ice Cube ("Children Of The Korn") and Tre Hardson from the Pharcyde ("Cameltosis") helping out on the hip-hop sounds on the album and Limp Bizkit's Fred Durst ("All In The Family") and Cheech Marin (on the hidden track, a cover of Cheech & Chong's "Earache My Eye" from "Up In Smoke") adding some spice, the album expands upon the band's hardcore rock meets rap sound.

"We started out like being a little kid where everything is cute and fresh and new, and we totally started a new kind of movement in our kind of music," says Davis. "Then 'Peachy' came out, and we settled. This third one, a lot of bands had latched on to what we're doing, so we decided we better step it up a notch and make it even better."

The first single from the album, "Got The Life," will be serviced to modern rock and mainstream rock radio in mid-July.

Korn Plans Include Tour, Its Label's Releases

LOS ANGELES—Korn has a lot in store for the music world in the coming months. On top of its third album, "Follow The Leader," due Aug. 18 on Immortal/Epic (see story, page 12), the band's Family Values tour, its label Elementree Records, and Korn TV will be forces to be reckoned with later this year as well.

"It's either my blessing or my curse that I don't have an overnight-sensation kind of band," says Korn's manager, Jeff Kwatinetz of Los Angeles-based the Firm. "I'm much more interested in bands that really have a vision that goes beyond the record, and Korn has that."

While details are still being ironed out, the Family Values tour, which is run by Korn, the Firm co-owners Michael Green and Kwatinetz, and John Scher of Metropolitan Entertainment, will kick off Sept. 23.

The lineup includes Korn, Ice Cube, Rob Zombie, Limp Bizkit, and Orgy, which is the first band signed to Elementree.

The tour is booked by the William Morris Agency, with ticket prices less than \$30. The tour will run for

five to eight weeks at indoor arenas (12,000- to 18,000-seaters). Korn bassist Fieldy explains its genesis:

'We plan on broadcasting a lot of the Family Values shows on the Web site too'

"It started out over the years [from] going to Lollapalooza, and there'd be like one band you want to see and you had to sit through all these shitty bands to get to it. So, we decided to put on our own tour with five or so bands that everyone would like."

Kwatinetz stresses the production of the tour as a key element and promises a "sight and sound extravaganza" with a revolving stage and some surprises in between sets.

Meanwhile, Elementree Records, Korn's joint venture with the Firm and Reprise/Warner Bros., releases its first album, Orgy's "Candyass," Aug. 11. The label also has signed Cradle Of Thorns and has entered into a demo deal with a Canadian horror rapper tentatively going by the name Fear No Mob.

Ty Elam, the lead singer in Cradle Of Thorns, taught Korn vocalist Jonathan Davis how to sing. Like Korn, the band's stamping ground is Bakersfield, Calif. The band has cast aside its goth tendencies as heard on its Triple X Records releases for a "heavy, but dark, dance vibe," according to Fieldy, who begins producing the album Friday (17).

"There will be no write-off bands on our label," insists Fieldy.

Lastly, Korn is resurrecting its "Korn's After-School Special," which first aired in March and April on www.korntv.com—for a two-hour Internet launch party for "Follow The Leader" between Aug. 15 and 17, according to Kwatinetz. Then, the plans call for weekly, hourlong Korn TV specials to follow.

"We'll do it again with special guests. The band will play live, air music from the album, and take questions from kids," says Kwatinetz. "We plan on broadcasting a lot of the Family Values shows on the Web site too... It's a lot of commitment, but the kids really appreciate it."

CARRIE BORZILLO



elementree
RECORDS



Interscope's Possum Dixon Gather Acclaim

BY DOUG REECE

LOS ANGELES—After nearly 10 years together, some trying personal and professional pitfalls, a fair share of lineup shifts, and two albums for Interscope/Surf Detective that failed to make the band a household name but found soft spots in critics' hearts, Possum Dixon is primed for a change with Aug. 11's "New Sheets."

Fueled by pockets of airplay for "Watch The Girl Destroy Me" and significant touring, Possum Dixon's 1993 major-label debut sold more than 31,000 units,



POSSUM DIXON

according to SoundScan.

However, the band's second album, "Star Maps," sold a disappointing 7,300 units, according to SoundScan. Though Possum Dixon vocalist/bassist Rob Zabrecky is still somewhat critical of Interscope, he notes a distinct improvement in relations between band and label.

"When I look back on the problems we were having with Interscope, it always turned out to be this cliché," he says. "Every band has probably said the same thing. 'They don't see our vision; therefore they're not going to send us to Japan to open for the Rolling Stones.' They just didn't think the album would fly at radio, so they

didn't do much with it.

"Things are 100% more positive now," he says. "This time around, we really worked hard with them to come up with something we both liked and bent a little to find a happy medium."

Part of finding that middle ground turned out to be drawing in several established artists to contribute to the project. Fred Schneider, Dave Stewart, and Jane Wiedlin helped with songwriting on the album, while the band looked to Ric Ocasek for production.

Interscope head of marketing and sales Steve Berman says the label, after working through peaks and valleys with the band, is looking forward to breaking the act on a large scale with "New Sheets."

"The kind of label that we want to be is one where our artists have an opportunity to grow and develop in different directions," says Berman. "We may not always agree with that direction, but we support it, and we have always been behind Possum and supported this band in whatever areas it has chosen to explore."

"They have delivered an incredible album, and we're going to go for it at every level of this company," he adds. "There has been a lot of sweat and conquered obstacles to get where they are today, and those are the kind of bands we want to be in business with."

The pairing with Ocasek—arranged after the former Cars front man placed a call to Interscope head Jimmy Iovine about the album demos—turned out to be especially fortuitous in spite of early speculation from the band.

"We didn't know much about him as a producer, other than the

Weezer album and a Bad Religion record that I didn't listen to a lot," says Zabrecky. "Then when we got together to work with him, you really respect him as an artist."

"Like a good producer, he spun us out creatively," he adds. "Songs that we were going to scrap, things that I wouldn't play for my worst enemy, turned out to be some of the things he liked."

"Rick has an obvious aesthetic. Everyone knows about the guy from the Cars. It's just who he is, and there's no fluff to his whole trip. Being around him, I got to

'It's Ric Ocasek's ability to take a band and put a pop spin on it without bastardizing their sound'

get a peek into his life, which is really neat. I think he's the cat's pajamas."

If early market indicators are correct, the band could also be on the receiving end of some warm fuzzies.

Modern rock programmers such as KNDD Seattle music director Kim Monroe are enthusiastically supporting the band's new single, "Lenny's Song (Holding)," which Interscope began working June 30.

Other key stations on the track include WOXY Cincinnati, WBCN Boston, and KXRK Salt Lake City.

"I heard it once, and it just blew me away," says Monroe of the single. "I've been an on-the-fence-fan in the past, and I liked some songs better than others, but this album just did it for me. I think part of it's Ric Ocasek's good ears and his ability to take a band and put a pop spin on it without bastardizing their sound."

The act, which is managed by Bill Graham Management and booked by Progressive Global Agency, will also tour, though no dates have been announced.

At retail, "New Sheets" will bow at a developing-artist suggested list of \$12.98.

Todd Meehan, manager of Tower Records' Sunset Boulevard location in Hollywood, says strong pre-release word-of-mouth is promising.

"The vibe I'm getting is that this is a great record," says Meehan. "[Zabrecky] is just a great songwriter, and they definitely have a lot going for them and a nice underground following. If Interscope really gets behind them, and they can get on radio and work the road, I think it could really take off."



Polka Spots. Rounder Records polka master Jimmy Sturr and members of the Oak Ridge Boys recently took time out from a Nashville recording session. Five tracks from the recording sessions will be included on Sturr's new album, "Come Dance With Me," due in early August. Shown in front is Sturr; pictured in the back row, from left, are Oak Ridge Boys Duane Allen, William Lee Golden, Joe Bonsall, and Richard Sterban.

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

MOVIE 'MUSCLE': Producer Jimmy Johnson, who has laid down tracks with the likes of Percy Sledge, Aretha Franklin, and the Rolling Stones at his legendary Alabama recording facility Muscle Shoals Rhythm Section and Sound Studio, is tackling the new role of music supervisor for the indie film "Anna Petrovic, You Rock." The All-Film comedy, which stars Michelle Phillips as a mom who fulfills her lifelong dream of becoming a singer when she joins a rock band, begins principle photography in August in St. Louis.

Johnson got involved with the movie through director Tom McDonough, an old friend with whom Johnson produced music videos in the '70s, and he dove right in, suggesting not only music but also a new direction for the script. "When I first got involved, the screenplay was not quite there," he says. "I said if I could be involved in helping to pick the music and stay involved down to the final mix of the dialogue for the movie, then it was a good project for me." Johnson says that due to budget constraints, Phillips and co-star Peter Stuart, singer/guitarist of Columbia Records group dog's eye view, will recut the late-'60s and '70s pop songs he is eyeing for the film rather than license them. "I can make them sound just like they did then; I can give the music integrity," he says. The film also will feature original material, for which Johnson is accepting solicitations. Recording will take place at Muscle Shoals and possibly in Nashville, and Johnson plans to do the overdubbing at a mixing suite he is building at home.

With lots of work ahead of him both in the studio and in terms of helping to cement a label deal for the soundtrack, Johnson says he is excited about his new challenge.

"Through the years I've been involved with record companies in developing artists and reviving older artists, and this could give me a whole new venue," he says.

SCHIFRIN'S 'HOUR': After more than 30 years and 100 scores in the film and TV music business, composer/conductor/pianist Lalo Schifrin is busier than ever with a slate of new projects and a new record company to release his and other musicians' works. Schifrin, who is perhaps best known for his scores to the TV series "Mission: Impossible" and the Bruce Lee and "Dirty Harry" movies, has begun writing the music for New Line's martial arts comedy "Rush Hour" for director Brett Ratner, whose "Money Talks" Schifrin scored last year. Recording is slated to begin this month.

Schifrin says that although "Rush Hour" is in the same genre as some of the Lee movies he scored, he plans to take the musical style to new heights. "Instead of writing in the '70s style, I'm trying to do it in the year 2000 style," he says.

"I'm using what I call an electro-acoustic orchestra, which is symphonic sound combined with electronics." Blending various musical styles and elements is one of Schifrin's signatures; he was among the first film composers to include strong jazz and rock influences in classical pieces. For the theme to "Dirty Harry," for example, he used an acid rock undertone to create a pulsating rhythm. And long before sampling was fashionable, Schifrin used samples of eerie voices in the same score because he imagined the villain heard voices in his head.

Schifrin also sampled Lee's voice in "Enter The Dragon," for which he took some of the screams from fighting in the movie and real screams from dialogue and put them into the music. However, "Rush Hour" will contain no spoken-word samples. "I don't like to repeat myself," Schifrin says. "There will be samples of sounds and other noises . . . Some people write by using the imagination, others write using the memory. I am projecting myself from the present toward the future, using my imagination. That is one of the secrets of being young in the mind."

Another secret of the 60-year-old composer is that he plays a Bach prelude every morning before he begins composing. "It clears my mind," he says.

Schifrin also is keeping up with the business of music. He and his wife, Donna, recently founded Aleph Records, a catalyst for the release of film music and other jazz and classical works. Aleph just signed with Distribution North America and has distribution in Europe, South America, and several Asian countries. Schifrin says Aleph will release 10 records by the end of the year, including "Film Classics," a live concert CD recorded at a 1996 concert in Marseilles, France, commemorating the 100th anniversary of the invention of cinema by the Lumière brothers in France, and an anthology of music from the "Dirty Harry" movies.



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	1	20	JAGGED EDGE SO 50 DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
2	2	12	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98)	SEHNSUCHT
3	NEW	▶	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98)	BEHIND THE FRONT
4	3	14	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
5	NEW	▶	RICH MULLINS AND A RAGGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
6	4	3	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)	POWERTRIP
7	5	3	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
8	NEW	▶	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
9	6	12	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
10	NEW	▶	LOS TUCANES DE TIJUANA EMI LATIN 93618 (8.98/14.98)	AMOR PLATONICO
11	7	7	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
12	24	36	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/SONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
13	9	27	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
14	NEW	▶	N'DEA DAVENPORT DELICIOUS VINYL 27021/V2 (10.98/16.98)	N'DEA DAVENPORT
15	11	9	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
16	15	5	CARLOS PONCE EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
17	10	11	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
18	13	4	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
19	14	11	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
20	20	27	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
21	16	15	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
22	21	20	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
23	22	5	BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
24	NEW	▶	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
25	8	3	MCGRUFF UPTOWN 53126*/UNIVERSAL (10.98/16.98)	DESTINED TO BE

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	18	41	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
27	19	21	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
28	17	3	KAI TIDAL WAVE 25205/GEFFEN (10.98/16.98)	KAI
29	32	15	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
30	NEW	▶	SYSTEM OF A DOWN AMERICAN 68924/COLUMBIA (7.98 EQ/11.98)	SYSTEM OF A DOWN
31	29	7	DELIRIOUS SPARROW 51676 (16.98 CD)	KING OF FOOLS
32	25	27	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
33	12	2	PATTY GRIFFIN A&M 540907 (10.98 EQ/16.98)	FLAMING RED
34	NEW	▶	GANKSTA NIP RAP-A-LOT 45967/VIRGIN (10.98/16.98)	INTERVIEW WITH A KILLA
35	23	5	THE CORRS 143/LAVA 83106/AG (10.98/16.98)	TALK ON CORNERS
36	27	4	SPRUNG MONKEY SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
37	37	12	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
38	28	8	VICTOR MANUELLE SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
39	26	4	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896 (10.98/16.98)	LEFT OF COOL
40	45	3	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
41	NEW	▶	THE WHY STORE WAY COOL MUSIC 11754/MCA (10.98/16.98)	TWO BEASTS
42	33	51	MICHAEL PETERSON ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
43	NEW	▶	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE (17.98/19.98)	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
44	34	36	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
45	31	3	INTOCABLE EMI LATIN 95178 (7.98/11.98)	INTOCABLE
46	42	6	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
47	38	28	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
48	39	2	DOWN TO THE BONE NU GROOVE 3004 (14.98 CD)	FROM MANHATTAN TO STATEN
49	44	65	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
50	47	21	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME

POPULAR • UPRIISINGS

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

PRICE IS RIGHT: T-Neck/Island diva Kelly Price is coming out strong with "Friend Of Mine," the first single from her Aug. 11 album, "Soul Of A Woman." The cut, which debuted at



Wake-up Call. Patrick Brown, aka Sleepy, steps out from his role as part of Atlanta-based hitmaking production team Organized Noize (TLC, En Vogue, Goodie Mob) with his latest project, "Sleepy's Theme: The Vinyl Room." The album, which will be released by Bang II Records on Tuesday (14), follows the single "Still Smokin'" which was released in mid-June.

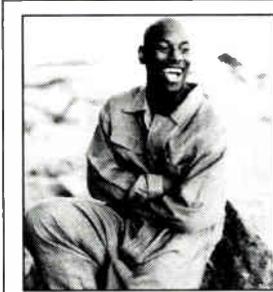
No. 11 on the Hot R&B Singles chart, will be worked to mainstream top 40 stations July 20 and get remix treatment by Junior Vasquez and R. Kelly, who also duets on the album. Price's extensive writing credits include

work for Mariah Carey and Mary J. Blige.

BOY POWER: Five, the teenage pop sensation brought together by Spice Girls masterminds Bob and Chris Herbert, has debuted at No. 1 on the U.K. album chart. Its self-titled album, which Arista will drop Tuesday (14), will be bolstered by the act's first single, "When The Lights Go Out," No. 15 on this issue's Hot 100 Singles chart.

SISTER ACT: Universal act Sister Soleil recorded its "Soularium" album, due Tuesday (14), at Peter Gabriel's Real World studio and got the artist to contribute to the album cut "Blind." The first single, "Torch," will be worked at modern rock radio Monday (13).

FLICK OFF: Columbia released a promotional 7" single from new rock signing Flick that features the band's single "The End" backed by a cover of the Who's "Anyway, Anyhow, Anywhere" produced by renowned British Invasion producer Shel Talmy



Triple Threat. On Monday, (13), RCA begins working "Nobody Else," the debut single from Tommy Hilfiger model/actor-turned-singer Tyrese. His self-titled album, which bows in September, includes production work by veteran Michael Powell and Red Zone Entertainment.

(the Kinks, the Who).

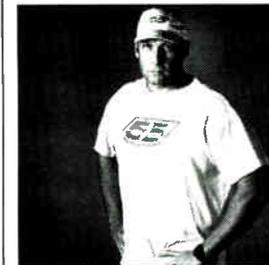
The program, which was launched in indie stores, precedes the act's Midwestern tour itinerary. Flick plays Springfield, Mo., on Saturday (18). The band's album "The Perfect Kellu-light" bowed June 30.

JUST FOR KITSCH: Tainted Records has rereleased "It's Time For Tina," a 1957 pop culture gem featuring "Gilligan's Island" supervixen Tina Louise belting out jazz standards such as "Tonight Is The Night," "I'm In The Mood For Love," and her signature "I Want To Be Loved By You" accompanied by sax legend Coleman Hawkins.

Louise will appear on Rosie O'Donnell's talk show and on "Regis & Kathie Lee" to plug the album.

ROADWORK: Symposium supports its Red Ant debut, "On The Outside," with extensive summer touring that includes 11 spots on the Warped tour and opening slots for the Voodoo Glow Skulls in August. The band

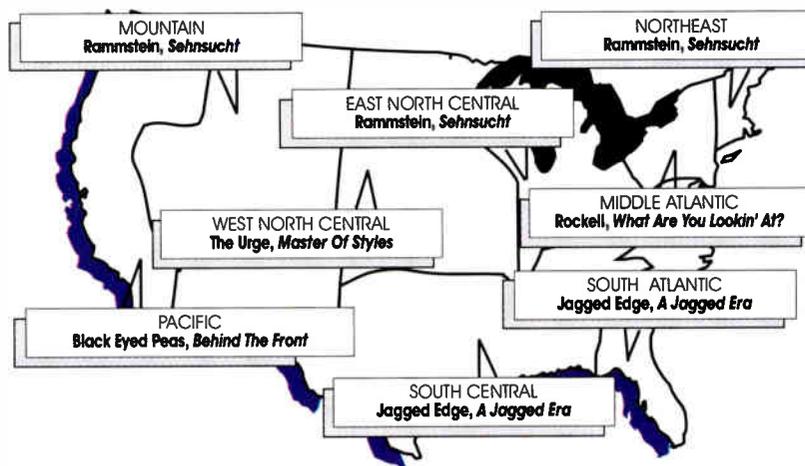
plays alone Saturday (18) in Kansas City, Mo. Capricorn's 2 Skinnee J's co-headline with the Urge, playing San Antonio on Wednesday (15), Dallas on Thursday (16), and Lafayette, La., on Friday



Chill Factor. Florida's DJ Icey heats up the Southeast with his new London/ffr album, "Generate." A 12-inch commercial single of "Not A Test"/"Take The Time" was serviced to record pools and mix shows in mid-June. Icey stays close to home this month, playing Tampa, Jacksonville, and Tallahassee Thursday (16) through Saturday (18). "Generate" is No. 15 on the South Atlantic Regional Roundup this issue.

(17). "718," the latest from the group's "Supermercado" album, will be worked at modern rock radio Monday (13).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Rammstein <i>Sehnsucht</i>	1. Jagged Edge <i>A Jagged Era</i>
2. The Why Store <i>Two Beasts</i>	2. Elvis Crespo <i>Suavemente</i>
3. Monster Magnet <i>Powertrip</i>	3. Carlos Ponce <i>Carlos Ponce</i>
4. Devin The Dude	4. Victor Manuelle <i>Ironias</i>
5. Harvey Danger <i>Where Have All The Merry-makers Gone?</i>	5. Alejandro Sanz <i>Mas</i>
6. Jagged Edge <i>A Jagged Era</i>	6. Black Eyed Peas <i>Behind The Front</i>
7. Sevendust <i>Sevendust</i>	7. Jarabe El Palo La Flica
8. Coal Chamber <i>Coal Chamber</i>	8. Charlie Zaa <i>Un Segundo Sentimiento</i>
9. Link Sex Down	9. Alejandro Fernandez <i>Me Estoy Enamorando</i>
10. Black Eyed Peas <i>Behind The Front</i>	10. Cravin' <i>Melon Squeeze Me</i>



vanessa-mae

Storm

her first pop album since
the multi-million-selling *The Violin Player*

Performance with the Disney Youth Orchestra
to air on the Disney Channel through
August and September

Storm On Tour PBS special scheduled to air in December

featuring "I Feel Love"

Produced by Andy Hill
Management: Trittico/Mel Bush Organization

Also available:

The Violin Player • *Classical Album I* • *China Girl: Classical Album*

Also available on home video.

The Red Hot Tour • *Live Berlin Philharmonic Video*

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► DONNA LEWIS

Blue Planet
PRODUCER: Donna Lewis
Atlantic 83107
Welsh-born Donna Lewis burst on the scene in 1996 with the platinum debut "Now In A Minute," which yielded the Hot 100 smash "I Love You Always Forever" (a track that was kept out of the No. 1 spot by the ubiquitous "Macarena"). Rather than rest on her laurels or attempt to duplicate the sound of "Now In A Minute," Lewis stepped out as a writer, singer, performer, and producer on her follow-up, which radiates with the ethereal aura of her adopted homeland of Ireland. Led by the catchy single "I Could Be The One," the album presents a full range of well-constructed, inventively arranged tunes that could propel Lewis to further success while shielding her from the critical backlash so many pop artists endure. Among the other highlights are the haunting title track, the insistent "Beauty & Wonder," the blithe "Falling," and the Kate Bush-inspired "Heaven Sent You." An album that shows remarkable growth and continued commercial potential.

LATIN

★ JOAN SEBASTIAN

Gracias Por Tanto Amor
PRODUCER: Joan Sebastian
Musart/Balboa 1875

This smooth-singing troubadour with a rangy baritone assembles an appealing passel of bittersweet romantic parables set to ear-catching arrangements that smartly blend pop, Mexican, and country musical ingredients. The misty-eyed title-track single and its equally achin' counterpart "De Hoy Hasta Siempre" are not only guaranteed hits at regional Mexican radio but also sport a reasonable shot to score at pop outlets.

RAP

► DEF SQUAD

El Niño
PRODUCERS: Erick Sermon, Redman, Keith Murray
Def Jam 314 558 343-2

"El Niño" is like nothing we've heard before. Sure, it's got the trademark elements of each of the members—Keith Murray, Erick Sermon, and Redman. But it's also got an extra level of musical and lyrical talent that may not have come to the fore on their various solo projects. The camaraderie the members establish on their rendition of "Rapper's Delight" is just the tip of what the trio is capable of. The three remake "Rhymin' Wit' Biz," flip a few new rap styles on "Y'all Niggas Ain't Ready," and touch on new lyrical territory (hallelujah) on "Check N' Me Out." People are expecting the project to be good—the Def Squad members always entertain—but the three have successfully stepped away from their usual musical tendencies and created a collective persona that is totally new.

CLASSICAL

★ NIELSEN: SYMPHONIES NOS. 4 & 5

Finnish Radio Symphony Orchestra, Jukka-Pekka Saraste

PRODUCER: Risto Rätö
Finlandia 3984-21439
Danish composer Carl Nielsen (1865-1931) ranks as the greatest Scandinavian symphonist after Finn Jean Sibelius, although his popular, timpani-driven Symphony No. 4

SPOTLIGHT



JACK LOGAN & BOB KIMBELL

Little Private Angel
PRODUCERS: Bob Kimbell, Jack Logan
Parasol 040

As low-key as he is prolific, 39-year-old Georgia resident Jack Logan has built an extensive song catalog—and a respectable recording career—by working around his day job in a factory. After two acclaimed albums with his own band on Restless, Logan left the label and collaborated with longtime friend Bob Kimbell, of Weird Summer fame, on this album for Champaign, Ill., indie Parasol. A lo-fi rock record with an experimental edge, "Little Private Angel" is about the joy of two friends making music for its own sake. Highlights include the baseball-themed "Frozen Rope," the wistful, harmony-rich "Nerves Of Steel," and the electrifying "220 Volts." A small gem from an obscure corner of the music world. Contact: 217-344-8609; E-mail: promo@parasol.com.

("The Inextinguishable") can seem overblown despite a bewitching slow movement. The Symphony No. 5, though, is another matter altogether; as it moves from awesomely grand to gravely lyrical and back again in a compelling fashion. Up-and-coming Finnish conductor Jukka-Pekka Saraste is obviously in his element here, and he not only makes the most of the Fifth but is even persuasive with the Fourth. Saraste is also a distinguished Sibelian, as made evident in his potent cycle of that composer's symphonies with the Finnish Radio Symphony—just reissued in two volumes via Teldec's Ultima two-fer line (only in Europe so far).

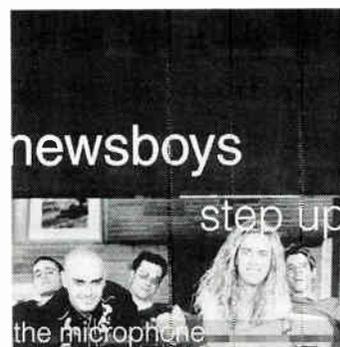
VITAL REISSUES®

THE KINKS

Muswell Hillbillies; Everybody's In Show-Biz; Preservation Act 1; Preservation Act 2

PRODUCER: Raymond Douglas Davies
Konk/Velvet 79719; 79720; 79721; 79722
The first batch of releases under the catalog deal between the Kinks organization and New York indie Velvet consists of the band's first four albums for RCA starting in 1971: the experimental "Muswell Hillbillies"; the part-studio, part-live opus "Everybody's In Show-Biz," which yielded the hit "Celluloid Heroes"; and both volumes of the rock opera "Preservation." Carefully remastered and augmented with previously unreleased bonus tracks and cuts that were available only as singles, the discs retain all the glory of the original releases—down to the sleeve artwork—while giving consumers added value. New liner notes put the releases in historical perspective, further enhancing their appeal as definitive reissues. Velvet will continue its Kinks program with the remaining titles of the group's RCA and Arista catalog, which spans 1971-1986.

SPOTLIGHT



NEWSBOYS

Step Up To The Microphone
PRODUCER: Peter Furler
Virgin/Star Song 0169

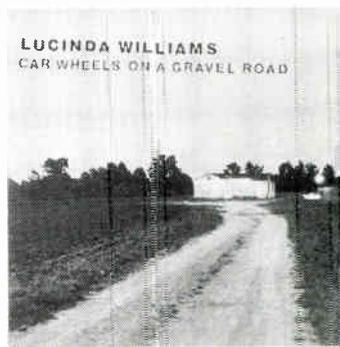
Following the departure of lead singer John James, drummer Peter Furler steps up to the microphone and leads this Aussie/American band on its most musically adventurous and creatively satisfying project yet. Furler also assumes the reins as producer, and with fellow 'boys Phil Joel (who also steps up vocally in an impressive way), Jody Davis, Jeff Frankenstein, and Duncan Phillips, he creates a magnificently textured collection of pop/rock tunes that should provide the ticket to mass acceptance. "Entertaining Angels" is a brilliant pop song with an intro reminiscent of Electric Light Orchestra's best work and an infectious melody that brings to mind Tears For Fears. But make no mistake: Though there are familiar flourishes, the strength of this album is in the freshness of the production, the stellar performances, and the strong songs, all penned by the band. Highlights include "Believe," "WooHoo," the title track, and "The Tide." A turning point for the band.

JOHN RUTTER: REQUIEM

Choir of King's College, Cambridge; City of London Sinfonia; Robert Quinney, organ; Stephen Cleobury

PRODUCER: Simon Woods
EMI Classics 56605
More than the most sanguine Requiem you've ever heard, John Rutter's work is the most saccharine. With its facile harmonies and Broadway melodies, it sounds like Andrew Lloyd Webber. But then,

SPOTLIGHT



LUCINDA WILLIAMS
Car Wheels On A Gravel Road

PRODUCERS: The Twangtrust, Lucinda Williams, Roy Bittan

Mercury 314 558 338
Too country for rock, too rock for country, and often too cerebral for the mainstream, Nashville-based Lucinda Williams has toiled in the fringes of the industry for most of her career as a recording artist, even though she has scored big hits as a songwriter (i.e., Mary Chapin Carpenter's "Passionate Kisses"). The follow-up to her woefully underappreciated 1992 release, "Sweet Old World," the long-awaited "Car Wheels On A Gravel Road" could be the album that finally gives Williams her long-deserved breakthrough. Produced by Steve Earle and Ray Kennedy—aka "the Twangtrust"—with E Street Band veteran Roy Bittan, the album delivers a powerful mixture of country, pop, blues, and folk, notably on the catchy opener "Right In Time"; the title track, a haunting country rocker; the blues powerhouse "I Lost It"; the heartbreaking "Metal Firecracker"; and the shuffling ballad "I Long For Your Kiss," an alternate version of which appears on "The Horse Whisperer" soundtrack. An influential singer/songwriter whose time has come.

some may warm to that description. The piece is certainly popular in its native U.K., with several recordings and frequent performances. This disc also offers several shorter sacred pieces from Rutter, including three written especially for the Choir of King's College—which is a wonderful group that has been beautifully recorded here. Still, the Choir of King's College albums "Credo" and "Ikos" (which cover composers ranging from Rachmaninov and Stravinsky to Pärt and Tavener) sound just as lovely, but they offer deeper material.

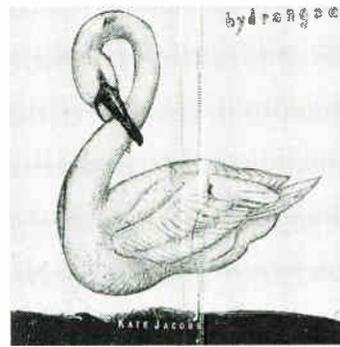
COUNTRY

► DIAMOND RIO

Unbelievable
PRODUCERS: Michael D. Clute & Diamond Rio
Arista/Nashville 18866

Hitmaking country ensemble Diamond Rio continues successfully mining its bluegrass-tinged, close-harmonied world of small-town country vignettes and wholesome love songs. As ever, song selection is crucial for a group that doesn't write its own material, and the picks here are almost uniformly solid. Standouts include "You're Gone" by Jon Vezner and Paul Williams, Bob Regan's and Mark D. Sanders' "What More Do You Want From Me," "(I Will) Start All Over Again" by Will Jennings and Annie Roboff, and—from an unlikely country pairing—"I Thought I'd Seen Everything," written by R.J. "Mutt" Lange and Huey Lewis. The title cut, by Al Anderson and Jeffrey Steele, is a lightweight but likable track that lets the group rock out.

SPOTLIGHT



KATE JACOBS

Hydrangea
PRODUCER: none listed
Bar/None 097

Like other folk-rooted singer/songwriters, notably Iris DeMent and Shawn Colvin, Hoboken, N.J.-based Kate Jacobs honed her craft for years before finding the creative wellspring she needed to produce a landmark album—one that promises to catapult her to a new level, both critically and commercially. A work of impressive depth and breadth, "Hydrangea" draws from Jacobs' strength as an acoustic tunesmith but ventures effortlessly into jangly pop, gorgeous balladry, and complex, contrapuntal harmony—as if inspired by Alex Chilton, Joni Mitchell, and Brian Wilson. Highlights of an album that could see lasting life at triple-A, folk, pop, AC, and adult top 40 outlets include the rollicking "Shallow" and "Good Doctor," the catchy "Never Be Afraid," the lovely lullaby "Late," and the choral tour de forces "Dream On" and "Because I Have Forgiven Everyone." A hauntingly beautiful album from an artist whose previous work only hinted at her gifts.

R & B

► N'DEA DAVENPORT

PRODUCER: N'Dea Davenport
V2/Delicious Vinyl 27021

Most people have been fiendin' for the deep and sultry vocals of N'Dea Davenport ever since she left the Brand New Heavies. Davenport's self-titled solo debut—a musical adventure that visits blues, pop, and R&B—is sure to please her fan base because of its diversity and the singer's fantastic voice, which ranges from an intimate whisper to a diva-style belt-out. Among the highlights of an album that could play at R&B, triple-A, and adult-oriented pop stations are "Whatever You Want," "Bring It On," and "Placement For The Baby."

NEW AGE

► DAVID LANZ

Songs From An English Garden
PRODUCERS: Ed Thacker & David Lanz
Narada 45447

As concepts go, one could do worse than adapting some of the best songs from the '60s British Invasion. However, it's hard to imagine a worse execution of that concept than pianist David Lanz's "Songs From An English Garden." Lanz takes classic pop, from the Hollies' exuberant "Bus Stop" to the Kinks' sardonic "Sunny Afternoon," and turns them into cocktail-lounge fodder. Lanz is joined by Procol Harum keyboardist Matthew Fisher, bassist Tony Levin, percussionist Glen Velez, and keyboardist Roy Bittan, but they must have all been fitted with white patent leather shoes and powder-blue tuxedos before they entered the studio. This is the "Big Chill" soundtrack from hell.

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 (♫): 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 Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► MONICA *The First Night* (3:55)

PRODUCER: Jermaine Dupri
WRITERS: J. Dupri, T. Savage, M. McLeod, P. Sawyer
PUBLISHERS: So So Def/EMI-April/Marshall/Jobete, ASCAP
Arista 3507 (c/o BMG) (cassette single)
Monica maximizes the impact of the No. 1 smash "The Boy Is Mine" with this sleek soul shuffler. This once-promising teen artist has developed into a formidable stylist with the talent to establish a long and lucrative career. Like her contemporary Brandy, she's wisely not in a rush to swap her youth for adult props. This jam shows her responsibly dealing with the issue of first-date sex (and not giving in) in a manner that will ring true with her young and impressionable audience. But this is no preachy after-school special set to music. Monica sews an ample degree of sexual tension into producer Jermaine Dupri's taut groove. The contrast of her seductive growl against words like "I won't get down on the first night" is incredibly effective and on-point with the song's overall intention. Smarter than your average pop hit, this winner should dominate playlists within seconds.

★ ERIC CLAPTON *Pilgrim* (4:17)

PRODUCERS: Eric Clapton, Simon Climie
WRITERS: E. Clapton, S. Climie
PUBLISHERS: E.C. Music Ltd./Unichappell/PolyGram International/Readyfame, ASCAP
REMIXER: Mick Guzauski
Reprise 9350 (c/o Warner Bros.) (cassette single)
The title cut from Clapton's underrated current disc shows him drawing a surprisingly firm link between old-school blues and trendy jeep-funk. It's not a new concept for Clapton, who has clearly developed an affection for streetwise beats. However, this is easily his most striking and effective effort so far. The track is richly textured with several smooth layers of his unmistakable guitar work, as well as cushiony organ lines and a beat that would do Puff Daddy proud. All the while, Clapton croons with laid-back, almost blissed-out soul, displaying a delicate, delightfully sweet falsetto. Old fans who have written Clapton off in recent years need to care about this fine, fine single—as does anyone with a hunger for pop music with an edge of adventure.

★ ANGEL GRANT *Knockin'* (3:45)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, J. Wright, A. Grant
PUBLISHERS: EMI-April/Flyte Tyne/Minneapolis Guys/Karamaraku, ASCAP
Universal 13441 (cassette single)
This former hair stylist is well on the path of a long life in the limelight, thanks to this unique folk/funk recording. Side-stepping all computer-generated music, producers Jimmy Jam and Terry Lewis reveal a compelling new side of their creative personality—while simultaneously showing listeners how musically deprived they are in this age of samples and electronica. At the end of the day, nothing is more compelling or memorable than pure musicianship, a classically constructed tune, and a lovely singer. It might take a few spins for some to digest "Knockin'," but this is the kind of music that's well worth investing in. It will linger far longer in the mind than fast-burn sample fests and trend-conscious ditties. Use this quality single as an excuse to check out Grant's notable full-length debut, "Album."

TARA Z. *Feel My Desire* (3:53)

PRODUCERS: Sam Toney, George Boulahanis
WRITERS: S. Toney, M. Kourisiotis
PUBLISHERS: Miss Areal/Toney/Steeka, ASCAP
TMK 10832 (cassette single)
Some records are not intended to be more

than a vehicle for escape. "Feel My Desire" is one of those records. Tara Z. has a big booming voice, capable of handling far more challenging material than this, but she sounds like she's having the time of her life with the track's futuristic freestyle groove. Crossover stations in cities like Miami and Chicago should have a field day with this one, while the rest of us will patiently wait for Ms. Z. to take on more substantial songs in the future.

★ MARTHA WASH *Catch The Light* (3:34)

PRODUCERS: Richard "Humpty" Vision, Pete Lorimer
WRITERS: A. Sarnoff, P. Maiorino
PUBLISHERS: P.A. Systems/Wakid, ASCAP
REMIXERS: Todd Terry, Bad Boy Bill, Brian Bristol, Emil Hellman
Logic 58044 (cassette single)
OK, folks, it's time to give dance music legend Wash the pop solo hit she has long deserved. The remarkable, instantly recognizable voice behind the classic recordings of Black Box and C+C Music Factory issues an irresistible single that combines a hearty post-disco beat with a sticky pop hook—not to mention a festive, chantable chorus. One of several fresh cuts on her just-shipped retrospective, "The Collection," "Catch The Light" could open a prosperous new phase in Wash's career—one that finally places a firmly identifiable face to a voice that so many already know and adore.

R & B

► J'SON *I Should Cheat On You* (4:09)

PRODUCERS: Rodney Jerkins, Isaac Phillips
WRITERS: R. Jerkins, F. Jerkins, L. Daniels, T. Turman, T. Hale
PUBLISHERS: EMI-Blackwood/Rodney Jerkins Productions, BMI
Hollywood 10819 (cassette single)
Here's a new twist on the "distrusting lover" topic. J'Son decides to give an unfairly accusing partner a reason to worry. It's a clever lyrical direction that leads to a stellar overall musical package. Producer-of-the-moment Rodney Jerkins—teamed this time with Isaac Phillips—weaves the words into a snaking melody and a lean bassline. J'Son comes to the table with an assured performance that will easily elevate him from the minor leagues of jeopodomy into the majors. This is one of several noteworthy cuts on the intriguing young artist's eponymous debut.

GENERAL GRANT *No Woman* (4:10)

PRODUCERS: Heavy Love, Conley Abrams
WRITERS: D. Lambert, B. Porter, C. Grant, P.M. Whyte
PUBLISHERS: Jobete/RubSongs/HyckRyck/MCA, BMI
PolyBeat 38645 (c/o Virgin) (cassette single)
Grant is the most promising reggae/hip-hop toaster to rise into mainstream view in several years. Cleverly incorporating elements of the Four Tops classic "Ain't No Woman (Like The One I've Got)" into his own lyrically plush composition, Grant courts the ladies with a suave, ultimately irresistible hand. Swerving from rapid-tongued toasting into smooth singing, he oozes with widespread appeal, while the music chugs with a viable funk groove. Although there is a bottomless pit of remixes to dive into, none of 'em have the kinetic charm of the album version—which would sound awesome blasting from a poolside boombox on a hot summer day. Contact: 310-766-0755.

ELUSION *Medicine* (no timing listed)

PRODUCER: Mass Order
WRITER: not listed
PUBLISHER: not listed
RCA 65491 (c/o BMG) (cassette single)
This female quartet takes another shot at radio play with this breezy slow jam. Despite the act's respectable harmonizing, the song just isn't distinctive enough to pass muster. Mass Order's production is a study in subtle soul, but the tune is simply not strong enough. It would need a beefier hook and a thicker chorus to be competitive in the crowded market of jeep singles. Still, this act has proved in the past that it's worth monitoring. Perhaps another cut from the album "Think About It" is in order.

DANCE

► R.H. FACTOR *Too Hot To Handle* (11:42)

PRODUCERS: Michael Hacker, Michael Rosenman
WRITERS: M. Hacker, M. Rosenman
PUBLISHER: not listed
REMIXERS: Michael Hacker, Michael Rosenman
RH 1114 (12-inch single)
While other club-gear producers trip over one another for a piece of the pie, R.H. Factor has spent the last year or so quietly building a solid catalog of pop and underground hits—easily confirming its prominent position on clubland's top shelf. "Too Hot To Handle" is another of its winning efforts, on which the act melds modern-day deep-house rhythms with old-fashioned disco strings. Guest vocalist Sunshine chants and vamps her way through the track with seductive ease, though she takes a back seat to the track's plethora of ear-tickling keyboard licks—which is fine since this is clearly designed solely for the serious clubhead. Not to be missed.

BLAZE *Season Of Love* (no timing listed)

PRODUCER: Blaze
WRITER: not listed
PUBLISHER: not listed
REMIXER: Blaze
NiteGrooves 88 (c/o King Street) (12-inch single)
A standout cut from the compilation "Abstract Afro Lounge," "Season Of Love" shows the venerable Blaze in tip-top form. The primary version flutters with free-associated sax solos, as well as a spree of tribalist chants and firm deep-house grooves. Flip the record over and let the remix work its magic, with its hard-edged drums and hypnotic spoken-word passages. A cathartic experience for underground punters. Contact: 212-594-3737.

COUNTRY

► BRYAN WHITE *Tree Of Hearts* (3:49)

PRODUCERS: Billy Joe Walker Jr., Kyle Lehning
WRITERS: S. Ewing, D. Sampson
PUBLISHERS: Acuff-Rose, BMI; Milene, ASCAP
Asylum 1151 (CD promo)
Singer/songwriter Skip Ewing has provided White with some of his most memorable hits—"Someone Else's Star" and "Rebecca Lynn," which he co-wrote with Don Sampson. That duo has done it again with this lovely ballad. This is the kind of song White shines on—an affecting tune about true love and heartfelt values framed in a sweet, lilting melody. The production is understated, keeping the focus on White's crystalline tenor. All in all, it's a prime example of White

at his best. Radio should warmly embrace it.

► RICOCHET *Honky Tonk Baby* (3:16)

PRODUCERS: Ron Chancey, Blake Chancey
WRITERS: M. Montgomery, B. Yates
PUBLISHERS: Caroljac/CMJ/MCA/So Bizzy/Hillbillion, BMI
Columbia 78945 (CD promo)
Some may be familiar with this lively tune from Billy Yates' wonderful album on the now-defunct Almo Sounds Nashville. (He co-wrote the tune with country veteran Melba Montgomery.) Ricochet delivers a version here sure to make the writers proud. It has a great retro sound (as well as a tip of the hat to Buck Owens) and a peppy tempo that country radio programmers will be happy to add to their playlists. The performance has lots of personality. The lead vocal is playful, and the fiddle and steel guitar bring the infectious melody to life. It sounds fresh and fun and has "hit" stamped all over it.

★ SARA EVANS *Cryin' Game* (2:49)

PRODUCERS: Norro Wilson, Buddy Cannon
WRITER: J. O'Hara
PUBLISHERS: Sony/ATV Songs/Tree/Magic Knee, BMI
RCA 65499 (CD promo)
The early word on this single is that it could be one country radio has been waiting for from Evans. There's no denying her tremendous vocal talent, but sometimes at country radio uniqueness can be more of a stumbling block than a blessing. Evans' previous efforts, though critically lauded, have not been enthusiastically accepted at radio, largely due to her ultra-traditional sound and retro production. This release stays true to her appealing traditional vocal stylings yet sounds more palatable to country radio. The song is strong. Her performance is stunning. Here's hoping this is the one.

AC

► JIM BRICKMAN & DAVE KOZ *Partners In Crime* (3:01)

PRODUCERS: Jim Brickman, David Pringle, Bruce Upchurch
WRITERS: J. Brickman, D. Koz
PUBLISHERS: Brickman Arrangement/Multisongs, SESAC; Just Koz/Songs of PolyGram International, BMI
Windham Hill 9835 (cassette single)
Brickman's new album, "Visions Of Love," is off to a fine start with this charming instrumental ballad. The gifted pianist is paired with sax star Koz, and the two swap fluid, often caressing solos as if they've been collaborating forever. The pleasantly winding melody and grand pro-

duction by Brickman with David Pringle and Bruce Upchurch give the song a warm, almost cinematic vibe—kinda like it's just waiting for a romantic movie to be attached to. That quality should increase the single's already guaranteed success at AC radio.

► JOURNEY *Remember Me* (4:48)

PRODUCER: Kevin Shirley
WRITERS: J. Cain, N. Schon, J. Blades
PUBLISHERS: So Much/No More Tails, ASCAP; Ranch Rock, BMI
Columbia/Sony Soundtrax 41309 (c/o Sony) (cassette single)
The radio assault of tracks from the red-hot soundtrack to "Armageddon" rages on, thanks to this bombastic rocker. This single introduces new front man Steve Augeri, whose voice has a remarkably similar tone to departed belter Steve Perry. Augeri has a soaring tenor range that works well against Neal Schon's recognizably acrobatic guitar work. Several seconds into this anthem and you'll need to check the calendar for the year. "Remember Me" takes you back to the '70s era when jams like this ruled the airwaves. Given the nostalgic nature of radio right now, history could easily repeat itself.

CHRISTOPHER CROSS *When She Smiles* (4:07)

PRODUCERS: Christopher Cross, Rob Meurer, Scott Frankfurt
WRITERS: C. Cross, R. Meurer
PUBLISHERS: Christopher Cross Songs/Moonblind, BMI
CMC International 87273 (c/o BMG) (cassette single)
The second single from Cross' current album, "Walking In Avalon," is another sunny journey into '70s nostalgia. No, this isn't another in the long line of revamped oldies vying for radio attention. Rather, Cross simply infuses the instrumental sensibilities of that era into a new composition. It works extremely well, largely due to his meticulous melody construction and earnest performance. The familiarity of Cross' voice and the breezy tone of the production make this a natural for AC stations. With luck, it will also inspire people to investigate the veteran artist's fine album.

ROCK TRACKS

★ REO SPEEDEALER *Nothing To Me* (no timing listed)

PRODUCER: Daniel Rey
WRITERS: REO Speedealer
PUBLISHERS: Gacked Out/Star Pad, BMI
Royalty 107 (CD cut)
Punk is not dead. Not even close. The underground scene is as plush as ever, and this act is proof of that. REO Speedealer has been building a solid following for a while now, and this cut shows the group ready to take on the world—but on its own terms. "Nothing To Me" races with heart-attack-inducing beats and caustic guitars à la Green Day, but with none of the kitsch. Producer Daniel Rey (Ramones, White Zombie, Misfits) fattens its sound to accessible effect. However, he's clearly mindful of the band's core audience and gives it plenty of room to rip. College radio and adventurous modern rock programmers, take heed. Contact: 212-779-0101.

RAP

DISCO & CITY BOYZ *Get 'Em Up* (3:17)

PRODUCER: Clay D.
WRITERS: Disco & the City Boyz, K. Rushin, J. Torrence
PUBLISHERS: E.K.G./Throbbing/Ratt City, BMI
E.K.G. 107 (cassette single)
The act that generated street heat with "Da Train" returns with a similarly jiggly bass anthem. Previewing the album "Rollin' & Rockin'," this is a party jam of the first order, replete with a spine-crawling beat and unshakable keyboard loops. The rhymes are rousing good fun, and they're equally accessible to hardcore bass enthusiasts and mall-America teens. Look for this one to make a transition into mainstream pop waters after getting its deserved props from its niche market. Contact: 305-633-4696.

NEW & NOTEWORTHY

JANITA *Getting Over* (4:00)

PRODUCER: not listed
WRITERS: T. Sachary, G. deVaux
PUBLISHERS: Warner-Tamerlane/I Play, BMI; Bahama Rhythm/Artenis/Warner-Chappell/WB, ASCAP
REMIXER: Hex Hector
550 Music/Epic 41189 (c/o Sony) (cassette single)
It's been longer than a hot second since the jeep generation has been introduced to an ingénue who is not merely a cookie-cutter reproduction of Mary J. Blige or Brandy. Janita cruises into public view with a sound that fits the format, while adding a few refreshing (and much-needed) new twists. For example, this first cut from her eponymous full-length debut tempers its requisite shuffle beat with subtle flourishes of jazzy keyboards and quietly insinuating funk guitars. Everything about this track unfolds at a chilled, confident pace. And there's nary a sign of showboating samples or derivative keyboard loops. All attention is placed on the well-crafted tune and Janita's performance. In fact, if you're gonna dig "Getting Over," you're gonna dig it because Miss J is a

soul stylist worthy of your time. This woman's got the goods. Stardom awaits.

SHAWNEE TAYLOR *Spirit In My Soul* (7:09)

PRODUCERS: DJ Romain, Matt Keys
WRITERS: M. Williams, R. Gowe, M. Echols
PUBLISHERS: Musical Properties/Warner-Chappell/Romatt, ASCAP
REMIXERS: 4 Guys From Connecticut, Paramour
Playland/Priority 81063 (12-inch single)
Priority's scrappy, increasingly credible dance imprint, Playland Records, offers the single that could prove to be the pop breakthrough it needs. "Spirit In My Soul" has it all—an instantly memorable chorus, lively beats, fleshy instrumentation, and a fierce, star-powered performance by Taylor. In its original seven-minute form, the track is a sprawling epic that whisks the listener on an uplifting, spiritually charged journey. It's already a favorite among tastemaking turntable artists, largely due to a nicely varied batch of remixes (the best of which is delivered by Paramour). Now, all it needs is a tight edit to lure crossover radio programmers to the fold.

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

LEONARDO: KING OF THE WORLD

Deco Entertainment
52 minutes, \$14.95
Since "Titanic" won't be in stores until Sept. 1, you have to give this company credit for being the first to let retailers capitalize on the Leonard DiCaprio craze. The timing is excellent for this currently available video, and many teen girls will want to watch it over and over. In fact, viewing the video is like reading a "Teen Beat" article, with numerous photo montages, fawning interviews, and even a list of Leo's favorite things. (Just in case you're wondering, his favorite movies are all three "Godfather" pictures.) The tape does contain a lot of photos that haven't been well-publicized, including some of Leo hanging out with his family as a child. There are also featured interviews with three childhood friends identified only as Ian, Sheena, and Cat, as well as with his English teacher and drama teacher. Young viewers will hear how talented and great Leo is, but they probably won't learn anything new. Contact: 800-275-8273.

OUT OF THE LOOP

Video Music Inc.
86 minutes, \$19.95
This no-holds-barred look at the Chicago rock scene is making the independent film circuit this summer, and it's both an excellent film and a resource. Chicago's current class of scenesters—including the Jesus Lizard, Veruca Salt, Die Warzau, Yum-Yum, Seam, and omnipresent producer Steve Albini, to name a few—are well-represented through disarmingly candid interviews and some cool exclusive concert footage. Also having their say are the founders of Chi-town labels Touch and Go and Wax Trax!, a number of local club and record store owners, and even a few music critics. The film has a decidedly indie feel to it by design, but it never leans too far to one side that it topples over. Contact: 610-666-6080.

THE SPIRIT OF MICKEY

Walt Disney Home Video
72 minutes, \$22.99
He's charming, he's witty, and he's been around a whole lot longer than many of his fans might think. The early spirit of the indefatigable Mickey Mouse (and his creator, Walt Disney) shines through in this nostalgic compilation. Included are the first theatrically released Mickey cartoon (from 1928), the first Mickey cartoon in Technicolor, and other noteworthy shorts up through 1948. The gang's all here—Minnie Mouse, Donald Duck, Pluto, and the rest—and viewers who are well-acquainted with Mickey will have loads of fun watching his relationships with friends and foes unfold. Children may or may not notice that Mickey's nose was once a little longer than it is today or that his current voice sounds a little different than it once did. What they will pick up on are the fun and laughs this "new" tape provides.

HEY, THAT'S MY HAY

Farmer Small Productions
30 minutes, \$12.95
This latecomer to the live-action, life-on-the-farm genre presents neither an original production concept nor original subject matter. Nevertheless, this finely produced entry just might be able to milk the success of its forerunners with a recipe that continues to captivate children. A crotchety bovine named Geraldine serves as narrator and star of this

story conceived and produced by five women, ages 30-80, who live on a dairy farm in Massachusetts. The story line centers on the critical task of growing enough hay during the summer to keep Geraldine and her friends satiated during those barren winter months. By becoming flies on the barn wall during the farm's daily routine, viewers get a firsthand look at a variety of new and "classic" farm equipment as well as, of course, lots of cows. Contact: 800-968-2261.

A TALE OF EGYPT

Sony Wonder
48 minutes, \$9.98
The biblical story of Moses and the freeing of the Israelites from bondage in Egypt is thrilling, to say the least, but it also contains some elements that could be a little frightening to children. And while this animated rendition may not have the boom of Cecil B. DeMille's 1956 epic "The Ten Commandments," it is a perfect introduction for young audiences. The story line sticks close to the widely known tale of how Moses was raised as a prince of Egypt before he discovered he was really the son of Israelite slaves. His quest to convince the mighty Pharaoh to let his people go is one of faith and miracles. "A Tale Of Egypt" gets kudos for presenting difficult subjects such as persecution, reli-

gious intolerance, and even death in a manner its intended audience can easily grasp. Fun animation and some compelling songs make the video even more enjoyable.

LYNYRD SKYNYRD: LYVE FROM STEEL TOWN

CMC International/BMG
90 minutes, \$19.95
Fans of Lynyrd Skynyrd's Southern rock 'n' roll got a bittersweet treat last year when the band's current incarnation hit the road to commemorate the 20th anniversary of the death of founding member Ronnie Van Zant and five other band family members in a plane crash. This concert, filmed in Pittsburgh, finds Johnny Van Zant, Gary Rossington, and company sounding stupendous in what's clearly a trip down memory lane both for fans and current band members. Although there are a few riff alterations and subtle lyric changes, the sentiment is pure nostalgia. The sound is vintage Skynyrd in a set that includes a majority of songs culled from the good old days. Among the show's highlights are the hits "Sweet Home Alabama," "Gimme Three Steps," and "That Smell," the new tune "Voodoo Lake," and the obvious show-closer "Free Bird," which oddly is performed with a disco-ball lighting effect. The companion audio album, "Twenty," was released by CMC last year.

PUBLIC ENEMIES ON THE ROCK

WinStar Home Entertainment
50 minutes, \$19.98
With the rise of the Mafia, bootleggers, bookies, and other unseemly characters, the U.S. witnessed an unprecedented crime wave of violence in the '20s and early '30s. When FBI chief J. Edgar Hoover christened the maximum-security prison on California's Alcatraz Island in 1934, he saw the facility as a place to lock away the country's most notorious public enemies and get them out of the public eye. Fittingly, Alcatraz served as temporary (and for some, not-so-temporary) home to such legends as Al Capone, George "Machine Gun" Kelly, Alan Karpis, Arthur "Doc" Baker, and "The Birdman," Robert Stroud. The lives and times of these menaces to society—and their time spent on, and trying to get off, Alcatraz—are revealed through archival footage plus commentary from historians, prison guards, and former inmates. This documentary, narrated by Rod Steiger, presents a chilling slice of American history.

ENTER*ACTIVE BY DOUG REECE

THE BLUE FLAME CAFE

www.blueflamecafe.com
If the blues is what catches your ear, check out the Blue Flame Cafe, an online

biographical encyclopedia that covers dozens of key figures in the genre. Each artist page contains a biography (some more detailed than others), downloadable samples of the artist's music, historical photos, and a comprehensive bibliography. A handy table of contents in right frame makes browsing through the list of artists simple. Blue Flame Cafe also lists numerous blues links for your researching pleasure. Unfortunately, the site lacks some necessary features, such as a search engine, which is normally a given in any online reference site. Perhaps a search engine will accompany an upgrade of the library, which, while not small by any means, could use some additional listings. Blues greats such as Taj Mahal and Etta James are mysteriously absent.

HOUSE OF BLUES

hob.com
Load up those Shockwave and RealAudio plug-ins and drop in on the House of Blues, one of the best designed music sites on the World Wide Web. This virtual home of the House of Blues effectively blends the best of Web-authoring technologies to create a very accessible surfing experience. Everything you could hope for in a music site is here, including concert info (including House of Blues club schedules), CD previews, artist profiles, chats, online games, and even job opportunities. A special members-only section features advance information on upcoming shows and chats, as well as the opportunity to win a variety of prizes. A requisite search engine rounds out the many features of the site. Music-related banner ads nearly double as a useful links section. As expected, there are plenty of opportunities to purchase CDs via numerous direct links to CDnow.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

A MONK SWIMMING

By Malachy McCourt
Read by the author
Random House AudioBooks
3 hours (abridged), \$18
ISBN 0-375-40413-9

In this rollicking memoir, silver-tongued storyteller Malachy McCourt spins colorful (and sometimes off-color) yarns of his eventful life. Born into poverty in Ireland (for details on his childhood, see his brother Frank's Pulitzer Prize-winning memoir "Angela's Ashes"), Malachy came to New York as a young man where he soon became a minor celebrity and jack-of-all-trades. He worked as a bartender, a bar owner, and an actor after seeing a play one night and thinking it was a great job. With his typical nerve, he asked the play's director for an acting job and got it. He was also a recurring guest on "The Tonight Show," a gold smuggler, and a traveler throughout India and Europe. An unapologetic drunk, brawler, and womanizer, McCourt may not be a great family man, but as a drinking buddy or party guest, you couldn't do better. He may be a rogue, but he is still charming and lovable. Pull up a bar stool and spend an entertaining three hours with this unforgettable character.

THE SNOWS OF KILIMANJARO

By Ernest Hemingway
Read by Charlton Heston
Caedmon Audio (a division of HarperAudio)
45 minutes (unabridged), \$12
ISBN 0-89845-955-9

When HarperAudio bought the vintage Caedmon label, it received a treasure trove of marvelous recordings. This remastered tape of Hemingway's tale of a would-be writer, dying from an accident while hunting in Africa and haunted by regrets, is a real find. Charlton Heston's voice is like a finely tuned instrument, bringing out every nuance of Hemingway's brilliant writing as he makes the story his own.

IN PRINT

THE DEADHEAD'S TAPING COMPENDIUM VOLUME 1:

AN IN-DEPTH GUIDE TO THE MUSIC OF THE GRATEFUL DEAD ON TAPE, 1959-1974
By Michael M. Getz and John R. Dwork
Henry Holt and Co.
598 pages; \$50 hardcover, \$29.95 softcover

Of all the rituals and ceremony that surrounded the Grateful Dead's nearly 30-year history, perhaps the group's most enduring legacy is the legions of fans who religiously taped its concerts. In fact, to satisfy fan demand, the band formally instituted a "tapers' section" at its concerts in 1984.

This guide, an attempt to document each tape, complete with reviews, is a wealth of information for Deadheads. The book begins with some general information regarding the history of taping the Dead.

Interviews with official tape archivist Dick Latvala (of "Dick's Picks" fame) and sound man Owsley "Bear" Stanley (the same Owsley who perfected the early doses of LSD that fueled some of these tapes) are interesting, but it's the interviews with fans that are the most entertaining. The lengths these folks went to in order to record the Dead were sometimes astonishing, and the stories surrounding these escapades make for fascinating reading.

According to the authors, the taping phenomenon increased exponentially during the Dead's brief "retirement" from touring in 1975. During this period, tapes began to trade hands at an accelerated rate in an effort to satisfy the Deadheads' thirst for shows. Since Jerry Garcia's death in 1995 and the subsequent breakup of the

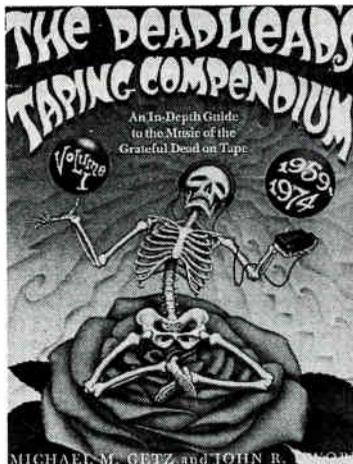
band, tape trading is once again on the rise, aided by the advent of the Internet as a way to connect fans from all over the world.

The reviews included in the book are an excellent and exhaustive exploration of the changes the Dead's music went through over the years.

Tapes are graded on sound quality, and peak performances of many songs are listed in the "Resources" section in the back of the book. The authors even go so far as to try to map out the genealogy of each tape in their possession, tracking the original recording source of each tape all the way through to when it played on their tape decks.

Additionally, many contributors have written reviews that help keep the writing and opinions varied.

The book is so comprehensive that the earliest tape reviewed is of a trumpet performance by a then 19-year-old Phil Lesh in April 1959 with the College of San Mateo Jazz



Band. Other pre-Dead tapes showcase the early folk leanings of Garcia and first wife Sara in a 1963 recording. Also included is a 1964 tape of Mother McCree's Uptown Jug Champions, the aggregation of musicians (Garcia, Bob Weir, and Ron "Pigpen" McKernan) who would soon change their name to the Warlocks and ultimately become the Grateful Dead.

Along the way, the reader will encounter extensive write-ups on the Dead's performances during Ken Kesey's Acid Tests of the mid-'60s, the legendary Fillmore East shows of February 1970 (now available directly from Grateful Dead Merchandising as "Dick's Picks IV"), and the transcendent gig at Oregon's Old Renaissance Fairgrounds in August 1972—a show that co-author John R. Dwork calls "the most important show of their career."

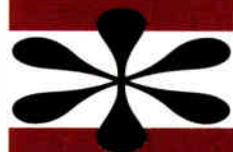
Since the Dead appeared at many milestone events of the '60s, this guide sometimes reads like a chapter in the history of the period.

For the uninitiated, the nearly 600 pages in this book may seem excessive. But, by ending in 1974, the authors still have more than 20 years of Dead shows that would fill at least another two volumes.

For Deadheads, though, and especially tape collectors, this book is a treasure and serves as a wonderful complement to the bible of Dead show guides, the fan-generated "DeadBase." Casual readers may be less impressed, but for hardcore fans, this book is an invaluable resource.

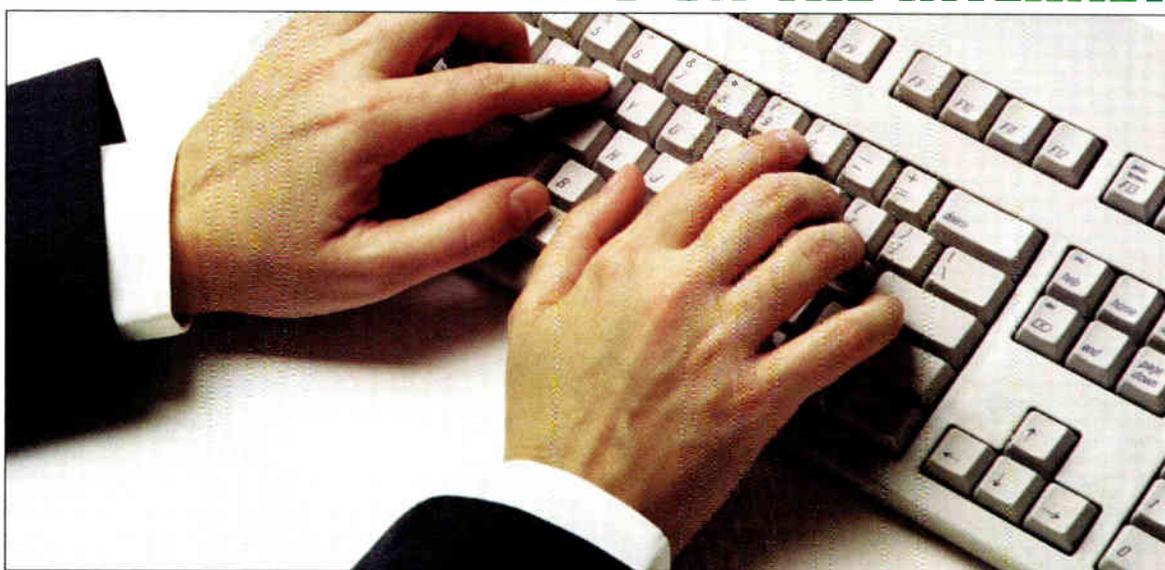
MICHAEL VILLANO

PLUG



BILLBOARD SPOTLIGHTS OPPORTUNITIES ON THE INTERNET

NEW



Cyber Selling

Online Retail Has More In Store For Music-Loving Users

BY DON JEFFREY

The rush to sell music on the Internet has intensified as new players enter the market and compete with one another on price, service and selection.

Just this year, such companies as Amazon.com, K-tel International, Platinum Entertainment, Artist Direct, Borders Books & Music and Best Buy have launched extensive

that profits are hard to come by with margins tight and huge capital expenditures needed to form alliances with companies that will promote their sites. Many people in the business believe that a shakeout is on the way and that only a few dominant brands will survive as viable Web music stores.

Meanwhile, record companies are offering many of their products directly to the consumer but generally at prices that do not undercut their accounts.

Some online merchants have diversified into related businesses, such as selling artist-licensed merchandise, offering custom CD compilations, and providing the direct digital delivery of tracks to computer users' hard drives.

At press time, Wall Street had soured somewhat on the Internet music market. The stock of K-tel soared more than 10 times in value after it announced in April its debut date for Internet selling, but investors then sold it almost as rapidly and it fell sharply. CDnow had to cancel a secondary stock offering in early June because it could not get the share price it was seeking.

Jason Olim, president and co-founder of CDnow, says, "It had everything to do with timing and the complexion of the market. It's still a very strong sector."

Continued on page 28



CDnow founder Olim

online music-selling sites. They join the industry leaders CDnow and Music Boulevard.

The online music market has grown significantly. According to new-media research firm Jupiter Communications, U.S. sales last year were \$36.6 million, double the previous year's. This year, Jupiter projects \$81 million.

But the online retailers are finding

The Internet: You CAN Put A Label On It

Record Companies Take Full Advantage Of New Technology By Exposing New And Veteran Artists And Capitalizing On Cross-Promotions

BY CATHERINE APPLEFEED OLSON

Most music companies embraced the Internet a few years ago and haven't looked back. As Internet technologies advance, and budgets grow, for online efforts, the industry's ability to funnel all stripes of unique material to consumers—and get valuable demographic information in return—continues to expand as well.

Helping the labels in their Internet endeavors is a growing stable of artists who are genuinely interested in the medium and often hit the road toting digital cameras and other tools through which they can update their sites. "I give every artist I meet with the old option-out when it comes to their site," says Mark Ghuneim, VP of online and emerging technologies at Columbia Records. "I say we can put up a 'Click here, turn off the computer, go out and play' button. No one has ever taken me up on the offer. Most people, even if they don't under-

stand the medium, understand its importance in today's society."

ONLINE AWARENESS

As it speeds toward mainstream status, the Internet has become all about building brands. BMG

VP of marketing for BMG North America. "We are building bridges from an off-line space to the online world," Conroy says. "Objective one was to build the communities. Objective two was to establish a

number of unique ways to launch consumers from traditional off-line spaces into the online space, and objective three is to then build a bridge back off-line, leveraging our success online." All of BMG's genre-specific samplers are branded under one of the three names, and this summer BMG field staff will begin distributing Bugjuice-branded bottles of cola manufactured by Jones Soda.

Another proven promotional recipe for labels is to work in tandem with technology companies, such as Intel, Macromedia, Microsoft, Liquid Audio, Real Networks and AT&T's a2b music. "We help them promote their technology, and they in turn help us promote our bands," says Robin Bechtel, Capitol Records

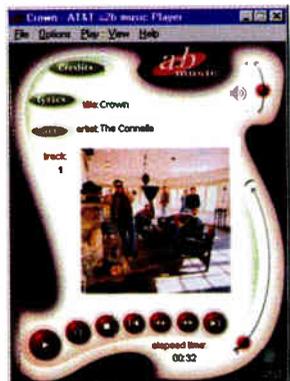
Continued on page 26



Korn TV

Music's three genre-specific sites—Peeps Republic for urban music, Bugjuice for alternative music, and Twang This! for country music—have never seen a decline in the monthly number of new visitors, according to Kevin Conroy, senior

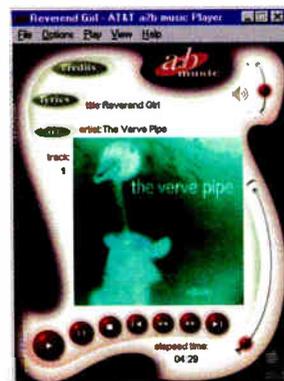
THE MUSIC INDUSTRY OBVIOUSLY KNOWS A GOOD THING WHEN THEY HEAR IT.



Artist: The Connells
Album: Still Life
Track: "Crown"
Label: TVT Records



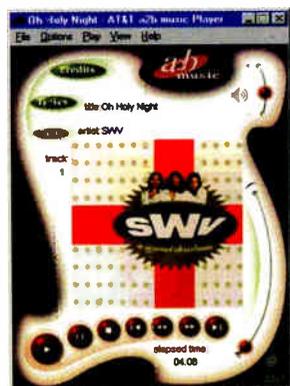
Artist: Lenny Kravitz
Album: 5
Track: "Without You"
Label: Virgin Records



Artist: The Verve Pipe
Album: Villains
Track: "Reverend Girl"
Label: RCA Records

a2b music

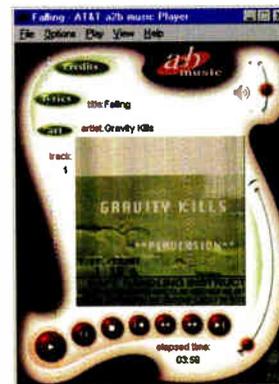
THE INDUSTRY'S MOST VALUABLE PLAYER



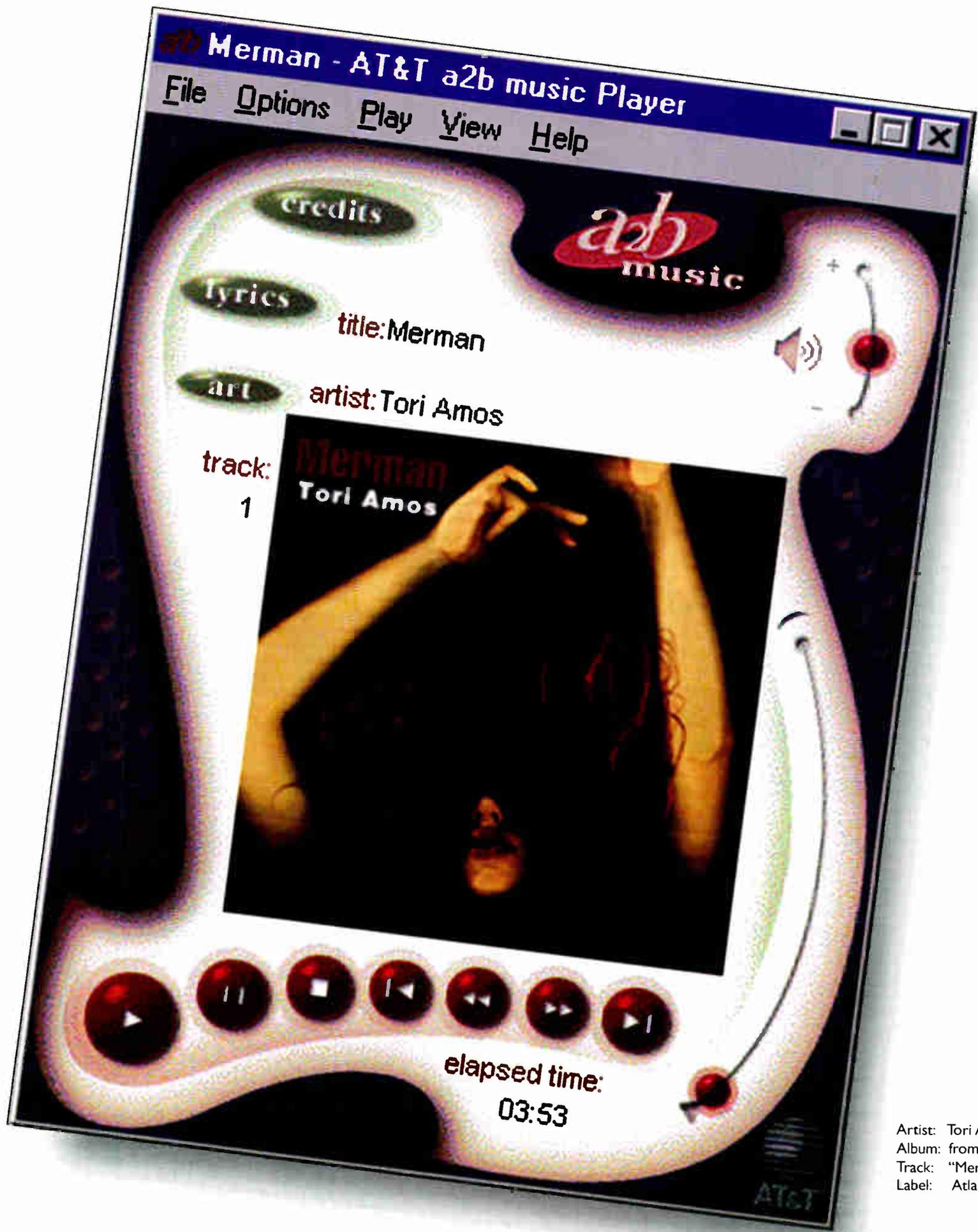
Artist: SWV
Album: A Special Christmas
Single: "Oh Holy Night"
Label: RCA Records



Artist: Big Punisher
Album: Capital Punishment
Track: Beware
Label: Loud Records



Artist: Gravity Kills
Album: Perversion
Single: "Falling"
Label: TVT Records



Artist: Tori Amos
Album: from the choirgirl hotel
Track: "Merman"
Label: Atlantic Records

Finally, here's an effective way to reach music fans one-on-one while complementing traditional distribution channels. a2b musicSM allows online distribution, marketing and promotion using the most advanced and secure technology available – developed by AT&T Labs. That's why everyone is listening to the industry's most valuable player.

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212-583-6800
www.a2bmusic.com

PLUG IN



LABELS ONLINE

Continued from page 23

senior director of new media. Bechtel says the label also is heavily into online advertising. To help draw targeted fans to its site promoting the soundtrack to the romantic drama "Hope Floats," for example, Capitol advertised on several women-leaning sites, such as Women's Wire and Beatrice's Web Guide. "Nowadays, you have to do so much to get people to come to a site because there are so many sites," she says.

"Over the last several months,

campaign for Korn as it works on its current album. "Korn was really our poster child of the Internet," says Aaron Foreman, Epic director of new media. "Over a two-month period, we did seven shows, and tens of thousands of people watched them. It is an example of how we let fans get into the world of the band by showing them in the studio, who they hang out with."

FAN FEEDBACK

Aside from being a tremendous vehicle to get the word out about an artist, the Internet is also unmatched in terms of getting



BMG's Conroy



Capitol's Bechtel



a2b's Miller

our discussions with major music companies are 1% about technology and 99% about how to use the technology to do the job they need to do today," says Larry Miller, a2b COO. "The marketing and new-media folks at the labels are stretched to the max, and in our experience they welcome fresh thinking that helps them sell records. We learned early on that the industry is not especially interested in embracing technology for technology's sake."

Skeptics about the ability of the Internet to tap into a whole new wave of interest in a veteran band need only look at the successful online promotions Virgin Records staged for the Rolling Stones, among others. But the medium's great equalizing ability is still best demonstrated with developing acts. "The Internet is great for any act that's been around for any amount of time, but it is critically important for new artists," says Peter Anton, associate partner and executive producer at USWeb L.A., which has helped companies ranging from Sony Music and its affiliate labels to Capitol to Mercury design their sites. "It's incredible to be able to get a name and music up on the Web and level the playing field."

Epic adopted a strong Internet strategy for alternative act Korn that included weekly, live Internet-only shows, dubbed "Korn TV," which were filmed in the studio while the band was recording its first album, and a live online "album completion party." The label is now doing a similar cam-

demographic information back from consumers quickly and inexpensively. PolyGram holds roughly eight contests per week on its Web site and asks those who enter to supply such information as how many records they buy per month, their income levels and current favorite records, says Cory Llewellyn, online marketing manager for PolyGram Group Distribution's new-media technologies division. "In most cases, if you want that kind of demographic information, you hire a marketing company. Now we can just set it up for a couple hundred dollars and take that information and stick it in a database for future marketing campaigns," Llewellyn says. "If you make a really great Web page and people see it and then leave, you've only done a quarter of the job. Getting the job done completely is saying, 'They are here, they have an affinity with the artist, so let's get some information from them and keep in touch with them.'"

Capitol has amassed a stable of more than 4,000 people who participate in online focus groups for selected developing acts, according to Bechtel. "We send out records and ask which songs they like, what ad campaign we should do, what the image of the artist should be," she says.

Sony Music, too, established an online information panel of fans who test-drive new music, new technologies and new promotions. "The online panel is one of those things

Continued on page 27

Webcasting The Internet

Virtual Radio Broadcasts And Concerts Via The Web
Deliver Music To Your Door—Or Desk

BY DOUG REECE

In spite of continuing controversy over webcasting licensing fees, Internet broadcasting is booming thanks to improvements in streaming technology and programming choices, as well as new-found support from investors and larger companies.

And, while many are still learning lessons that they hope to apply in a broadband environment, 1998 has already witnessed several significant announcements in the streaming space, not the least of which are the bow of RealNetwork's RealSystem G2 and the official launch of Imagine Radio. Also impressive, Broadcast.com, formerly Audionet, filed for a \$35 million initial public offering with the Securities & Exchange Commission (SEC). To put that figure in perspective, N2K, Inc., which in addition to running popular online retail site Music Blvd., owns label N2K Encoded Music and operates several other music related sites, filed a \$40 million IPO less than a year ago.

Should the Broadcast.com offering be well-received, it could benefit others in the same space.

TAKING NOTICE

"The fact that we see companies such as Broadcast.com and Imagine Radio building and evolving their business models around this platform says a lot about the advancement of the technology," says Greg Tapper, analyst for the data-information group at Cambridge, Mass.-based Giga Information Group. "The whole area is being taken much more seriously."

Even the previously hesitant MTV is getting into the game with the launch of new streamed programs such as "AMP Online" (Billboard, June 20). The network also will cull from its live-performance archives to create a new MTV Online channel. With 17 years of programming taken from such shows as its "Unplugged" series and "MTV Jams," not to mention its various seasonal features, the network has a wealth of content to choose from.

According to MTV senior VP of programming enterprises Matt Farber, the program, which is tentatively set to bow in September, will provide on-demand performances on a jukebox model. It's likely that there will be a limited time frame in which users can access various live clips.

"We definitely feel that [streaming] has evolved," says Farber. "The caveat is that the quality still doesn't rival television, and our goal isn't to stream music videos on our site that people can see on M2 or VH1 or MTV," says Farber. "We're taking advantage of the Internet to create a new, exclusive music experience."

Meanwhile, major player Disney was rumored to be starting its own

music webcast at press time and RealNetworks, after dabbling with some its own channels, is announcing the launch of Rolling Stone Radio with partners the Rolling Stone Network at Plug.In.

Webcasters are also finding ways to leverage their strengths and entice advertisers and partners

As Scott Epstein, the VP of marketing for prominent 72-channel webcast site TheDJ.com points out, the time people linger on broadcast sites—or time spent listening (TSL), as it might be called in the off-line

ple, serves as an inexpensive means for artists to broadcast and sell their music online.

Others, such as 88hiphop.com, are developing loyal audiences through talk and music programming targeted to specific users. "We're based around the culture, so we want to entertain as well as educate," says the site's executive producer Mark Kotlinski. "Anyone can stream a song, but we're creating our own niche."

Though Internet programmers have yet to threaten traditional



MTV's Farber



Imagine Radio's Porteus

world—is the envy of the Internet. TheDJ.com boasts that an average user stays around two hours.

Links to online retailers and other entities from these sites have become understandably valuable.

Taking that logic to the extreme, Navarre's webcast interest, Netradio (www.netradio.net) launched its own cooperative retail site, www.cdpoint.com (Billboard, June 20).

In fact, some say webcasters have no other option but to keep looking for creative ways to adjust their profit-making strategies.

"There are cheaper ways of delivering banner advertising than paying for the bandwidth required to support a broadcast application," says SonicNet president/editor in chief Nicholas Butterworth, who also oversees the company's Levi's-sponsored online video channel Streamland. "A lot of people feel

audio and video spots will support a broadcast, but we're cautious about betting too hard on that."

Butterworth's next project aims to enable users at another TCI Music property, www.thebox.com, to select and pay for videos they wish to view on The Box.

CHOICE & CONTROL

While many well-funded, major-name companies are making a big splash in webcasting, there are still many ambitious, inventive sites using the online music arena to carve a programming niche and/or subvert the traditional broadcast model.

Worldwide-Radio.com, for exam-

broadcasters, one of the greatest advantages webcasters hold is their ability to immediately factor in input from listeners to adjust programming.

Built into the Imagine Radio player is a feature that customizes individual playlists to the tastes of each user based on their past song ratings. TheDJ.com also invites listeners to vote on songs, but takes a broader approach by using the information to adjust the programming heard by all users tuning into a channel.

"People are angry with regular radio," says Epstein. "It's not a satisfying experience. There are too many interruptions and not enough choice or control."

While online broadcasting continues to thrive, it still sparks debate in the music industry among labels and retailers concerned that on-demand programming will increasingly cannibalize record sales, and traditional broadcasters who eye the webcasters' growth with a wary eye.

"There are still problems with channels that are dedicated to only one artist or various others that are perilously close to [offering] songs on demand," says Epstein. "But we're totally pure and kosher. The only challenge now is helping the record companies understand we're providing them a great way to sell records."

Imagine Radio managing director Brad Porteus concurs. Similar to Epstein's experience, he has found many labels hesitant to service the station with product, especially when it means they will need music that spans multiple genres.

"I can appreciate that it's hard to determine who is legitimate and who's not, but at a certain point, [the labels] will come around," says Porteus. "They'll be begging us to play their artists." ■



LABELS ONLINE

Continued from page 26

that is total gravy to our Internet site. We sporadically throw questions out to the panel and test the development of new sites to see if there are any bugs," says Fred Ehrlich, senior VP/GM of new technology and business development at Sony Music. The company also is experimenting with different ways to give something back to fans. This summer, Sony is hosting the "Demolisten Derby," an online battle of the bands that is soliciting con-



Web sites, from the top: Bug Juice, Peeps Republic and Twang This!

tributions from unsigned acts it will rotate on its site. The grand-prize winner will receive a recording contract from one of the Sony labels.

As with any promotion, the bottom line for labels' efforts in cyberspace remains their ability to sell more music. "We've had to completely rethink what our relationship is to the consumer," says PolyGram's Llewellyn. "Our company has always been a strong field-marketing company, where it is all about getting out to the people and getting the product in front of them. "Because the Web allows direct access to the consumer, it gives you an undiluted response about whether or not your record has legs, and it gives you ideas about some things you might have missed."

One way Sony Music is connecting with off-line retailers is through its online feature the Independent Retail Directory (IRD). Visitors to the site can click on a map of the U.S. and discover specific independent stores in each metro area that are staging a promotion for a selected Sony artist, which might include bonus material with the purchase of an album or a deep discount.

YOU'VE GOT MAIL

With the maze of Web sites growing more cumbersome by the day, music companies increasingly are pushing information to fans' E-mail boxes rather than waiting for them to find it on the Web. Sony Music

has amassed close to 1 million names on its various databases, according to Ehrlich, and several of its labels create E-mail lists for each of their artists, to which they send information on tour dates, new album and video releases, and other materials such as artist diaries. "E-mail is a real immediate, low-cost way to spread the word about an artist. It's the street marketing of the 21st century," Epic's Foreman says.

E-mail notifications of various on- and off-line promotions are really picking up at Warner Bros. Records, says Todd Steinman, director of online and new media at the label. "We are taking e-mail lists we've solicited for a particular artist and are really utilizing them to inform consumers about particular

releases and events, and we are finding a large response because we are directly targeting them," Steinman says. Warner Bros. just completed an online promotion for Soul Coughing in which fans submitted artwork and the winning selection will grace the cover of the band's upcoming 7-inch single.

Steinman says Warner Bros. is now trying to get more demographic information back from fans. "We haven't had the resources to utilize that information before, so it has not been worth gathering in the past," he says. "The E-mail address is the most important part of the marketing process because it is free and easy to maintain."

PolyGram, too, sends E-mail messages to fans but is cautious not to overindulge in the medium, accord-

ing to Llewellyn. "We don't send messages every week like some other labels," he says. "I would rather do something more targeted. We have learned that you have to be really careful not to overuse your database."

UNOFFICIAL SITES

While label sites continue to grow in breadth and depth, artist sites maintained by fans are proliferating, often with the help of the labels. Several record companies host or provide links to fan sites, and with the exception of a few red-flag copyright infringement cases, such as last year's Oasis debacle, the official and unofficial sites are peacefully coexisting. "The Web breeds not necessarily an official site that is the final word on artist infor-

mation," says John Mefford, executive producer at USWeb. "It's difficult for the labels to build a true official site because they are working on so many sites at one time. The fan sites are sometimes the cooler sites out there because they are dedicating all their work to one site."

"A lot of our artists feel very passionate about their fan sites and, in some cases, want to have links to them. If the sites are within the boundaries of what they can use, it is not a problem for us," says Llewellyn. "The real hot button for us is full-song downloads. We are all trying to build communities, and it would be a good thing to have a productive relationship with those sites, as long as they are not stealing our copyrights." ■

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PLUG IN



CYBER SELLING

Continued from page 23

K-tel declined to comment.

SURVIVAL OF THE FITTEST

Olim, like others, believes there will be a shakeout in online music retail. "There'll be a battle among the non-first-tier stores. Given time, the market will support three or four brands."

The newest member of the online music club at press time was Amazon.com, the big Internet book-

rience in Internet merchandising. At press time, it had 2.26 million book-customer accounts, which could be used to promote music.

Amazon.com offers 30% off best-selling titles, which Ayre says is an "everyday" discount. He adds, "Price won't be the reason [consumers] will shop someplace else." The shipping charge is \$2.95 a CD plus 95 cents for each additional title, similar to other companies.

Some observers fear frequent price wars are inevitable with so many players in the market.

Such acts as the Rolling Stones, Ozzie Osbourne and the Beastie Boys have their own stores on Artist Direct's site, through which are sold concert tickets, collectibles, T-shirts and music.

seller. The music store launched on June 11 with more than 125,000 CD titles. No cassettes, vinyl, or classical music were available on opening day.

Rick Ayre, VP and executive editor of Amazon.com, says that classical music is hard to index, and at press time the company was working on its own system of searching and indexing titles and planned to roll out the genre "soon."

Although Amazon.com is a late-comer to music-selling, its executives believe it has a good chance of succeeding because of its two-year expe-

Mike Farrace, VP of publishing and direct-to-consumer for Tower Records, says of price-battling, "We don't want to do that. We want to have a responsible business plan. We're not in a market-share-grabbing mode."

CDnow's Olim does not see the kind of lower-than-cost price battles on the Internet that occurred at traditional retail. He says online pricing is already "very aggressive" and that the publicly owned companies now coming online "serve the same masters we do."

Digital Television Network, Inc. is accepting offers on the following entertainment and gaming domain names:

DIGITALBASEBALL.COM	DIGITALTVDINNER.COM
DIGITALBASKETBALL.COM	DIGITALTVWEATHER.COM
DIGITALBROADCAST.NET	DIGITALWEATHERNET.COM
DIGITALBROADCASTING.NET	DIVEBOMBER.COM
DIGITALCLASSICAL.COM	FIREBYTE.COM
DIGITALCOUNTRY.COM	FUNNELCLOUD.COM
DIGITALFOOTBALL.COM	LUNARLANDER.COM
DIGITALGOLFCOURSE.COM	MACHNUMBER.COM
DIGITALHEART.COM	METEORLIGHT.COM
DIGITALHOCKEY.COM	MIGFIGHT.COM
DIGITALJAZZ.NET	MOONLAUNCH.COM
DIGITALROCK.NET	RADIOBEAM.COM
DIGITALSOCCER.COM	RATTLERBYTE.COM
DIGITALSOUL.COM	STORMWAVE.COM
DIGITALSPORTSRADIO.COM	THUNDERCLAP.COM
DIGITALSPORTSTV.COM	WAVEBLASTER.COM
DIGITALWEATHERNETWORK.COM	WINDSAIL.COM

Offers less than \$10,000.00 U.S. dollars each will not be accepted. Send offers to:

Digital Television Network, Inc.
P.O. Box 1021
Cordova, TN 38088-1021

or

via email to: markestabrook@sprintmail.com

Many in the business now believe that music retail alone is not enough to sustain and grow a big Internet business. Diversification is the key.

That is the business model of N2K, the public company that owns online store Music Boulevard. Jim Coane, N2K's president/COO, says that about 10% of revenue comes from advertising, 15% from the proprietary label N2K Encoded Music and 75% from the sale of music and related merchandise.

GETTING PERSONAL

Coane believes an important trend in online retailing is personalized services, based on consumer preferences.

One of the fastest-growing music businesses on the Internet is the creation of customized CDs for consumers. Companies license tracks from labels. Visitors to the Web sites select the titles they want, which are packaged and shipped to their homes.

CDnow recently acquired superSonic BOOM, a custom-compilation CD manufacturer. Although the tracks are mostly from independent labels at this point, Olim says, "We didn't want to wait until Madonna and Pearl Jam were available to make a real successful product. Custom compilation makes online retailing even that more compelling. It's yet another way to increase the amount of music people buy."

Julie MacKinnon, COO and one of the founders of superSonic BOOM, said at press time that the company had licensed 60,000 tracks, of which 12,000 were then available for sale.

Coane said N2K was "in active discussions" with custom compilation firms but added, "The consumer wants good selection, and the well-known music and artists are not there yet."

Tower was also getting into the custom-compilation business, cutting a deal with Custom CD.

In addition to compilations, some online music merchants are selling music-related merchandise. One company, Artist Direct, specializes in licensed merchandise and also has branched out into selling CDs. Mark Geiger, co-founder and co-CEO of Artist Direct, says more than 200,000 titles are available on its site.

But the main business of Artist Direct is "branding the artists," Geiger says. Such acts as the Rolling Stones, Ozzie Osbourne and the Beastie Boys have their own stores on the company's site, through which are sold concert tickets, collectibles, T-shirts and music. "We build, operate, manage and fulfill the sites on behalf of the artists," he explains.

FORGING PARTNERSHIPS

For most online companies, expanding the business requires the formation of alliances with other online companies, especially the so-called portals to Internet use, like Yahoo.

N2K, which has many such affiliations, is now "moving toward destination sites," says Coane. He cites I-village, a network of sites geared toward women and families. Another is Ticketmaster, which gives Music Boulevard access to the ticketing company's 30-million-customer database.

CDnow has formed alliances with Internet search companies like Yahoo and Lycos and community sites like Tripod and GeoCities.

Continued on page 32

The Lowdown On Downloading

Digital Distribution More Likely To Increase Artist Awareness Than To Hinder Sales Or Copyrights

BY DOUG REECE

We're not in "Medazzaland" anymore, Toto.

Spawned from that Duran Duran album, the release of album cut "Electric Barbarella" via Liquid Audio last September was greeted with as many questions from labels and retailers as it was with cheers from the new-technology sector. Now, however, it appears that many of the concerns surrounding the technology are being addressed.

To list just some of the big-name artists who have embraced digital download over the past several months either as a means of selling—or, more often, promoting—their music, we have Tori Amos, Simple Minds, Chemical Brothers, Wu Tang Clan, Verve Pipe, David Bowie, Bonnie Raitt, Joan Jett, Brian Wilson, Santana, Sara McLachlan and Sammy Hagar.

"The Duran Duran deal with Capitol was talked about quite a bit, whether that was positive or negative," says Liquid Audio VP of marketing Scott Burnett. "People were able to get their first glimpse of digital

download, and that event showed that this was no longer something around the corner or only written about in *Popular Science*. The fans embraced it, and it really opened a dialogue in the industry."

In addition to invigorated participation by labels, Burnett cites growth in the overall online sales pie and the launch of new broadband networks as reasons for optimism.

USER-FRIENDLY PROGRAMS

Sprint recently announced plans for its Integrated On Demand Network, or ION, which is expected to allow Internet connections 100 times faster than a 56.6 modem, even while customers are sending faxes or having phone conversations on the same line.

Larry Miller, COO of a2b Music, AT&T's digital distribution arm, is equally bullish. In an effort to make the digital-download process less intimidating and more user-friendly, a2b has begun launching programs that include a bundled CD-Rom that offers the a2b player in addition to enhanced content. The company also has started sending E-mail music messages that instantly play a snippet from an artist and provide release data and a link to artist or retail pages when the message is opened. Similar to Liquid Audio, a2b has adjusted its player to be compatible with RealAudio streaming.

"The industry has a much better understanding of the technology landscape than it did even six months ago, and that certainly makes our job easier," Miller says.

"As we work with more people and are able to demonstrate measurable results, there has been far more support—even for the discussion of digital distribution—than there was eight or nine months ago.

"We're working with people like Tower, Transworld, Camelot, N2K and TVT. There is the sense that it's

"There is the sense that it's a way to do responsible promotions around specific artists and releases that actually send people through the turnstile, whether it is an actual or virtual turnstile."

—Larry Miller, a2b Music

a way to do responsible promotions around specific artists and releases that actually send people through the turnstile, whether it is an actual or virtual turnstile."

For its promotion of Tori Amos, a2b allowed users to download a free, exclusive cut from the artist only after they pre-ordered the CD from Tower Records.

Many of Liquid Audio's recent artist promotions have not only tied in retailers but have involved songs with prescribed time periods. Its June promotion for the MCA collection "The Jimi Hendrix Experience: BBC Sessions"

let users download album cut "Love Or Confusion" for a 14-day trial download and offered a link to Music Boulevard.

A LONG WAY TO GO

Still, as Jupiter Communications senior analyst Mark Mooradian cautiously points out, digital-download transactions are still insignificant in the scope of overall record sales.

"It's baby steps," says Mooradian. "The critical question is still 'Are the majors going to get on board?' The answer is yes; the question is when. In the meantime, a lot of people are dipping their toes in the water."

When polling major record labels about the touchy subject, it often seems that there are some slightly cold feet attached to those toes. In fact, very few are even willing to discuss the future prospects of digital distribution.

Those who are, such as MCA VP of strategic marketing Lisa Lewis, say that the labels are exercising caution in light of an unpredictable and shifting market. "People sit and ponder and deliberate and make educated guesses every day about the future of the music industry, but it is so premature to make any [predictions] on the digital-distribution side," says Lewis. "Basically, the industry is keeping up with the times and the way consumers are going to want their entertainment delivered to them in the future. Who knows how that will be done?"

"We are not in the business of digital download or digital distribution," she adds. "We're in the busi-

Continued on page 32



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Plug.In '98 Schedule Of Events

(All information accurate at press time)

Jupiter Communications joins again with the Intel New York Music Festival to present the third annual New Music Meets New Technology Conference and Expo, titled Plug.In '98. This distinguished industry forum spans two days and attracts top-level executives both as speakers and as attendees. More than 500 attendees, over 40 exhibitors and key press are expected to return for the industry event, covering such topics such as digital distribution, online CD retailing, music-oriented online content, intellectual property, progressive label strategies, cross-promotion and webcasting.

WEDNESDAY, JULY 15

- 9:00 a.m. Opening Remarks**
Gene DeRose, Chairman & CEO, Jupiter Communications
- 9:10 a.m. JupiterView: The Digital Distribution Model**
Mark Mooradian, Group Director, Content, Jupiter Communications
- 9:30 a.m. Morning Keynote**
John Sykes, President, VH-1
- 10:00 a.m. New Music Meets New Technology**
Don Rose, President, Rykodisc
Tom McPartland, President & CEO, TCI Music
John Sykes, President, VH-1

Hilary Rosen, CEO, RIAA (Recording Industry Association Of America)
Kevin Conroy, SVP, Marketing, BMG Entertainment N. America
Gene DeRose, Chairman & CEO, Jupiter Communications

11:00 a.m. Refreshment Break

11:30 a.m. Getting The Bands To The Fan: Selling CDs Online Roundtable

Jason Olim, President, CDnow
Larry Rosen, Chairman & CEO, N2K
Rick Hunt, VP, Electronic Media, Columbia House
Kristin Lieb, Executive Director, Newbury Comics Interactive
Mike Farrace, VP, Tower Records
Jim McDermott, VP, New Business Technologies, PolyGram
Nicole Vanderbilt, Group Director, Jupiter Communications

12:30 p.m. Luncheon

2:00 p.m. Afternoon Keynote

Robert Glaser, Chairman & CEO, RealNetworks

2:30 p.m. Streaming Media & Screaming Fans: The Potential Of Webcasts

Josh Harris, President & CEO, Pseudo
Nikke Slight, Executive Producer, Atlantic Records
David Wicks, VP, New Media, Cablevision "Total Music Network"

Daniel V. Adam, Group PGM - NetShow, Microsoft
Michael Dorf, President & CEO, KnitMedia, and Co-Executive Producer, Intel NY Music Festival
Patrick Keane, Analyst, Consumer Content, Jupiter Communications

3:30 p.m. Refreshment Break

4:30 p.m. Tools That Make Music: Technology Showcase

Larry Miller, Chief Operating Officer, A2B Music, AT&T
Thomas Dolby Robertson, CEO, Headspace
Albhy Galuten, VP, Interactive Programming, MCA
Wendy Halner, Director, Online Music, Intel
Regina Joseph, Senior Analyst, Consumer Content, Jupiter Communications

5:30 p.m. Artist Spotlight

Thomas Dolby Robertson

THURSDAY, JULY 16

9:15 a.m. Morning Keynote

Keith Clinkscales, President & CEO, Vibe Publishing

9:45 a.m. JupiterView: The Label In Year 2005

Regina Joseph, Senior Analyst, Content, Jupiter Communications

10:00 a.m. The Billboard Roundtable: The Label & The Internet

Jim Caparro, President & CEO, Polygram Group Distribution
Steve Divick, CEO, Platinum Entertainment



Larry Jacobson, General Manager, Giant Records
Ron Shapiro, Executive VP and GM, Atlantic Records
Ken Schlager, Editorial Director, Billboard Online

10:45 a.m. Refreshment Break

11:15 a.m. Creating The Buzz: The Role Of Web-Based Music Content

Nicolas Butterworth, CEO, Sonicnet
John Morgan, VP, Billboard Online
Marc Cuban, President & CEO, Audionet
Matt Farber, SVP, Online Services, MTV

David Goldberg, CEO, Launch
Jerry Mickelson, Chairman, Jamtv/Rolling Stone Network
Mark Mooradian, Group Director, Consumer Content, Jupiter Communications

12:30 p.m. Luncheon

2:00 p.m. The Advertising-Supported Future: Radio Stations & The Net
John Ousby, Director, New Media, Virgin Radio
George Sosson, SVP, Radio

Operations, Clear Channel Communications
Brad Porteus, Managing Director, Imagine Radio
Dave Samuel, Founder, CEO and Chairman, TheDJ.com
Regina Joseph, Senior Analyst, Consumer Content, Jupiter Communications

3:45 p.m. Refreshment Break

4:15 p.m. The New Model: Business & Legal Issues Confronting The Net

Marc Geiger, Co-Founder, Artist Direct
David Neupert, Director, Marketing & New Media, Maverick Records
Gerald Kearby, CEO, Liquid Audio
Marc Morgenstern, Senior VP, New Media, ASCAP
Richard Conlon, VP, Marketing & Business Development, BMI
Andrew Rasiej, Co-Executive Producer, Intel NY New Music Festival
Mark Mooradian, Group Director, Consumer Content, Jupiter Communications

5:15 p.m. Conference Concludes

Tuning your
German business
into the future...



PLUG IN



CYBER SELLING

Continued from page 28

Forming these alliances means having to sell a lot of records, though. "Internet media are so expensive,"

says Tower's Farrace. "You can't make a profit spending \$7 million to \$9 million for a search engine."

Another key element of online selling is the fulfillment of customers' orders. Most of the market, including

CDnow and N2K, is fulfilled by one-stop Valley Record Distributors.

But Amazon.com does it differently, fulfilling orders itself from warehouses in Seattle and Delaware. It buys product directly from the record companies but fills in overnight orders from Valley.

International expansion is also on the front burner for the online merchants. N2K has affiliates throughout Europe and is rolling out operations in Japan over the next two years. CDnow has deals with search-engine companies in Europe and is opening a distribution center on the continent to provide local product to that market.

PUTTING LABELS ON IT

So far, the online retailers don't see their suppliers—the record compa-

nies—becoming serious competitors in selling music directly to consumers. But record companies all have their own online sites, and some are selling all their hits and much of their catalogs.

At Sony Music's site, for instance, most titles are available but at prices that are generally higher than traditional retail, especially when shipping charges are added.

BMG has been promoting its genre-specific sites—bugjuice.com (rock/alternative), peeps.com (hip-hop/R&B) and twangthis.com (country)—and launched its first corporate advertising program for them.

Traditional direct marketers have also gotten into the online market. K-tel made a name for itself selling music compilations and other product through television advertising.

And the big record clubs are now in the business. Columbia House, the record club owned by Sony Music and Warner Music, rolled out the online store Total E this year. Rick Hunt, VP of electronic media for Columbia House, says Total E offers 160,000 music and 40,000 video titles. At press time, he said it would be adding audiobooks, DVD, CD-ROMs and merchandise.

Most merchants say that digital delivery of music into consumers' computers to make their own CDs is not a significant part of the online world yet. Some labels have offered downloaded tracks as promotions for new albums, but they take on brick-and-mortar retailers and online merchants as partners. N2K allows consumers to download music it owns the rights to.

Although it is a small market at present, retailers, as well as labels, are concerned about what it may become. As Tower's Farrace says, "Once you let the big dog off the leash, he's gonna find the hole in the fence." ■

DOWNLOADING

Continued from page 28

ness of selling CDs and cassettes and vinyl and whatever else consumers can find at retail. However, we do use the Internet to promote our artists and to let consumers access information about our artists."

The major labels' international partners, who feel their efforts are being undermined by offshore Internet promotions, have also felt their share of sturm-and-drang over the issue.

Many majors are still questioning the security of digital-distribution transactions.

INDEPENDENT SPIRIT

Their indie counterparts, on the other hand, have shown a general acceptance that copyright and piracy issues have been settled, and some are beginning to take a posture that would have been unheard of in the recent past.

Citing frustration with an inefficient and cluttered distribution model, Minneapolis-based indie Twin/Tone announced earlier this year that the label, with the exception of its catalog albums, would cease pressing CDs for traditional distribution.

Twin/Tone managing director Paul Stark says the label is focusing on digital distribution through its partnership with Liquid Audio. New signings are now encouraged to press their own CDs, which the label purchases on consignment and distributes on a request-only basis. The label is also continuing its mail-order practice.

Other indies, such as the Knitting Factory and Birdland, have embraced digital download as a way to supplement their traditional business.

"The Web holds the most potential to offer change," says Stark. "People are going into retail stores, and they don't have any chance of making it through the junk and clutter. Salespeople won't help you, and there's no guide or kiosk that will help you to the extent that you would be happy with. The Internet can."

"In two years, we'll be doing more business off of the Internet than we can in the retail space, and I think two years is conservative," he adds. ■

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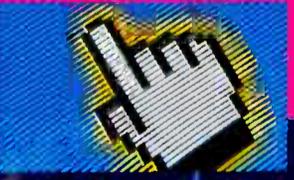
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Seven Miles High. New Crave/Sony R&B quartet 7 Mile—best known for its hit single “Do Your Thing”—performed in May for BET’s “Planet Groove,” hosted by Mariah Carey. Shown after the taping, from left, are 7 Mile’s Glynis Martin, Luther Jackson, and Deion Lucas; Carey; Crave president Rick Bisceglia; and 7 Mile’s Seantezz Robinson.

Nicole Strikes When Single Is ‘Hot’ 18-Year-Old Vocalist Is Debut Act On Elliott’s Gold Mind

BY DAVID NATHAN

LOS ANGELES—Nicole, the first artist on the Gold Mind Inc. label owned by double-platinum rapper/producer/songwriter Missy “Misdemeanor” Elliott, has had an immediate radio and sales response to her debut single, “Make It Hot.”

If reaction to the single is any indication as to how the 18-year-old vocalist will fare as a career artist, “Make It Hot,” her debut album, set for an Aug. 25 release in the U.S. and internationally, could propel her to superstar status.

Named after the vocalist’s Timbaland-produced current hit, the 17-track album was produced by Elliott (who is featured on three tracks), Dent, Smokey (for Playa Productions), Big Baby & Suga Mike (for Flavahood Productions), and Brian Morgan.



NICOLE

Nicole, who co-wrote three cuts with Elliott, says the material on the album “is all from my point of view. I’m singing from experience about relationships I’ve been in, my whole vibe as a teenager.”

Elliott says she picked the California-born, Virginia-raised singer to debut her label (which is distributed through EastWest/Elektra Entertainment Group) “because she was

different from a lot of the other artists presented to me. She’s a positive role model who has a lot to offer other teens.” Nicole’s cousin introduced her to the multitasking Elektra artist three years ago.

The single “Make It Hot” (featuring Elliott and Mocha) was released commercially in the U.S. June 9, debuted at No. 7 on the Hot R&B Singles chart in the June 27 issue, and is No. 4 in this issue. At press time, plans for international release of the single had not yet been made. An accompanying video (featuring cameos by Elliott, Mocha, Timbaland, Aaliyah, Playa, and Ginuwine) debuted on the Box and BET May 29. The clip, directed by Chris Erskin, was picked up by MTV June 2.

The single “Make It Hot” was released July 6 in Germany, while the videoclip is being played on MTV Central and Germany’s Viva 2 channel. According to Dorothy Rinaldi, director of marketing for EastWest

International, the single is a major global priority, with releases due in the U.K., Sweden, the Netherlands, Denmark, Switzerland, and Canada through Aug. 4.

According to Michelle Murray, senior director of marketing at Elektra Entertainment (U.S.), the single received out-of-the-box airplay and sales: “We got a lot of early support from urban and crossover radio, and once it shipped, the response was overwhelming.”

Michelle Santosuosso, PD of KKBT-FM Los Angeles, says, “We added it right away on the strength of Missy’s skills as a formidable A&R person and hit machine herself. We’ve had a healthy listener response to the record, and when Nicole came by the station, I saw she was a lot younger and hipper than I thought.”

James Alexander, PD at WCHB-FM Detroit, reports that “Make It Hot” is “doing very well for us.

There’s a great listener response among the 18-34 demo.”

STRONG SETUP

Vinnie Birbiglia, Trans World Entertainment’s merchandise manager for music, says the single “is really setting us up well for the album. It’s been our No. 1 best-selling single, and we sold over 37,000 units in the first three weeks. It’s spreading through the Northeast across to the Midwest and the Carolinas.”

Murray says the album will be the subject of a major company-wide campaign. “On initial orders only, the CD will ship with a limited-edition bonus disc that will feature new music from Missy, Yo Yo, Clips, the Flip-mode Squad, and tracks from the ‘Why Do Fools Fall In Love’ soundtrack by En Vogue and Coko of SWV, with a recommended list price of \$17.98. We want to call immediate attention to the album, which is a special priority for our street team, our

(Continued on next page)

‘She’s a positive role model who has a lot to offer other teens’

Dru Hill Finds Close Musical Kinship With Cousin; Robinson To Go Solo On Left Side

DRU GOES ‘DUTCH’: Dru Hill understands the benefits of working with a good producer, particularly when creativity and solid work ethics rule.

According to Nokio, a member of the quartet, working with Los Angeles producer Rick “Dutch” Cousin “was one of the best things” that could have happened for the act’s sophomore set, “Enter The Dru,” which will be released next year. “We instantly clicked,” the

singer says.

Cousin, who signed a worldwide publishing deal with Sony/ATV Music Publishing in June, agreed that the pairing was amicable. “Working with the group was like a dream come true. Everything has really been easy, no inhibitions; it’s like we were all waiting to work with each other,” he says.

Cousin says that he has worked with such artists as Ice Cube, Montell Jordan, Az Yet, Shaquille O’Neal, Ricky Jones, and Allfrumthai.

Jody Graham Dunitz, executive VP of Sony/ATV Music Publishing, says Cousin is one of the most versatile and talented writer/producers working today. “He has a street sensibility and dead-on musical instincts, and he consistently captures great performances from the wide range of artists he works with,” she says.

The producer is working with Richie Rich and SWV’s Coko on the Def Jam soundtrack to “Rush Hour,” starring Chris Tucker and Jackie Chan. Cousin also produced Jordan’s remix of “Let’s Ride,” featuring Shaunta, for the “Dr. Dolittle” soundtrack.

Being a good producer, says Cousin, has everything to do with bringing originality and live instrumentation back to music. “My approach is very broad, whatever it takes to make a good song, whether it’s country, rap, or R&B. As a fan of all types of music, I give them the same amount of energy. It plays a pivotal part in this game for me,” he says. Cousin is a self-taught musician who plays piano, bass guitar, and trumpet.

The producer also owns Westside Entertainment Group and the Dutch Factory, a production subsidiary.

Nokio, who is also a producer and songwriter, says he plans to keep all three of his interests separate. “Up to this point, me being a producer in the public eye has been secondary,” he says. He expects that the new pro-

ject will solidify the group as both artists and producers. “The new Dru Hill album will show growth,” he says. “When we wrote the first album, we were just beginning; it was the first time we were in the studio writing on a professional level. We have always written about love and life, but now we are at a different time in our lives; we have gone through so much, and the songs will reflect that. Our sound on this one is the same, but we did not go into the studio trying to make a better album than our first. Our songs won’t be like another ‘In My Bed’; that would have stifled our creativity.”

Others who worked on the project include Guy Roche, Warren Campbell, Kenneth “Babyface” Edmonds, Damon Thomas, Darryl Simmons, and Diane Warren.

At present, the group isn’t touring, but Nokio says it is scheduled to perform in late July in South Africa for Nelson Mandela.

DAWN’S DOINGS: Dawn Robinson, the ex-En Vogue member, has recorded a cover of Aretha Franklin’s “Rock

Steady” for the “Dr. Dolittle” soundtrack. Robinson plans to release a new album on her own label, Left Side Entertainment, which will be her first solo set since leaving En Vogue. Robinson says that although the label has not yet been picked up by a distributor, “they are looking at all options. We have had some distribution offers, but we won’t just take anything.”

The new album, which at press time had no title, will be set up by a single that Robinson expects to be released in Europe in August. The album, she says, is slated to drop in January. Additional setup for the single, she says, consists of a small international promotional tour.

Producers Jake & the Phatman of Break a Dawn Records is working on the album. Kenny Ski of the duo Christian co-wrote two tracks on the album.

Robinson says that she has found being solo “scary.” “I was with En Vogue for nine years. I had to think back to when I was solo before joining the group. I was still one person trying to get into the business. I still have the support of family and friends and myself. I still have my talent; what the world has heard of me [so far] is just a taste. There will be a lot more that I’m giving. I’ve found my place,” she says.

About four months ago, the singer says, she was released from Dr. Dre’s Aftermath Entertainment, (Continued on next page)



COUSIN



by Anita M. Samuels



Golden Lady. Patti LaBelle and MCA Records execs celebrated the certified-gold status of her current set, “Flame,” after the taping of her upcoming live set, “Patti Live,” in New York. Pictured backstage, from left, are Marilyn Batchelor, national director of marketing; Abbey Konowitch, executive VP; LaBelle; Steve Corbin, senior VP of operations, R&B music; Jay Boberg, president; and Armstead Edwards; LaBelle’s manager.



DATU FAISON'S
RHYTHM SECTION

HANDICAP MATCH: If this were a wrestling match, it would be an unfair advantage, pitting **Erick Sermon, Redman, and Keith Murray**, who collectively form **Def Squad**, against one **Maxwell**. In the end, sales of the former's "El Niño" (Def Jam/Mercury) and the latter's "Embrya" (Columbia) ran a pretty close race for the top of the R&B album page. Def Squad's nationwide tally of 152,500 units earned that act the Hot Shot Debut on both Top R&B Albums, where it tops the list, and The Billboard 200, where it ranks at No. 2. Maxwell's sum totaled 149,000 on the overall panel, good enough for a No. 3 entry on The Billboard 200 and a No. 2 bow on Top R&B Albums.

Def Squad's first single, "Full Cooperation," is at No. 58 on Hot R&B Singles with 5.8 million listeners and gets the majority of its airplay on mainstream R&B and crossover mix shows. The first track from Maxwell's set, "Luxury: Cococure," sits at No. 16 on Hot R&B Airplay, with the majority of its support coming from the adult R&B format. "Luxury" was not released commercially.

FRIENDLY FIRE: Last issue's street-date violations at core stores forced **Kelly Price's** "Friend Of Mine" (T-Neck/Island) onto Hot R&B Singles a week early. Now that a full week of sales have been tabulated, the song gains the momentum of an extra 12,000 units. The boost means that the single moves 57-3 on Hot R&B Singles Sales and 11-3 on Hot R&B Singles. As a result of Price's jump, Nicole's "Make It Hot" (The Gold Mind/EastWest/EEG) gets pushed back 3-4. In most cases a record moving backward would not earn a bullet, but if a record is clearly still growing, rare exceptions are made. "Make It Hot" gets that opportunity since it bullets on both the component airplay and sales charts. It should post greater gains next issue as retail campaigns kick in.

LOUD BARK: At the same time, another title that debuted last issue by virtue of street-date violations, "Woof Woof" by **69 Boyz** (Atlantic), wins Greatest Gainer/Sales, moving 63-33 on Hot R&B Singles from the added increase, while scoring the same award on Hot Rap Singles (34-4). "Woof Woof" and "In Your World" by **Twista & the Speed Knot Mobstaz** (Atlantic), which debuts at No. 17 on the rap list, both come from the soundtrack to "Dr. Dolittle," which wins Greatest Gainer on Top R&B Albums at No. 5 for a second week (see Between the Bullets, page 92).

EARLY BIRDS: At No. 74 on Top R&B Albums, "N.O.R.E." by **Noreaga** (Penalty/Tommy Boy) bows a full two weeks early, as the scheduled in-store date for CD and cassette configurations is Tuesday (14). The early bow comes not from street-date problems, but from a limited vinyl version of the album that hit stores June 30. Expect to see increases for this title for two consecutive weeks, as violations on the new configs may occur, followed by the impact of its first full week of sales kicking in the week after. Another set, **Kane & Abel's** "Am I My Brothers Keeper" (No Limit/Priority), from **Master P's** camp, bows early at No. 98 and should take a large leap next issue following its legitimate release date.

BUBBLING UNDER **HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	7	GIRLS	DJ SMURF (ICHIBAN)
2	4	6	GIRL GOT BODY	DAZZ BAND (PLATINUM/INTERSOUND)
3	—	1	EXTRA, EXTRA!	PAULA PERRY (MOTOWN)
4	6	3	DON'T GIVE UP	JAMES GREAR & CO. (BORN AGAIN)
5	1	7	BABY BE THERE	NU FLAVOR (REPRISE/WARNER BROS.)
6	—	1	98 THUG PARADISE	TRAGEDY/INFINITE/CAPONE (H.O.L.A./RED ANT)
7	5	3	NOT ABOUT ROMANCE	INNER CIRCLE (SOUNDBOY/REPUBLIC/UNIVERSAL)
8	9	5	FUGAZI	FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
9	—	1	TURN THIS PARTY OUT	WHIP (OUTHOUSE)
10	—	19	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
11	10	2	NEVER ENOUGH	SCENT FEATURING SH'KILLA (RUGLEY)
12	7	6	DAY & NIGHT	PETIC/MUSTAZ FEAT. LAZEE BONE & KRACOE BONE (NO THUGS/RELATIVITY)
13	16	4	MUST BE THE BOOTY	DIRTY OAWGS (THUMP)
14	3	4	ZOOM	DR. DRE AND LL COOL J (AFTERMATH/INTERSCOPE)
15	13	2	IF I'M NOT IN LOVE	JODY WATLEY (ATLANTIC)
16	12	2	HERE WE GO	LAILA (MOTOWN)
17	14	6	MONEY BY THE TON	C-BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
18	19	6	OH MARY DON'T YOU WEEP	TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
19	8	4	BULWORTH (THEY TALK ABOUT IT WHEN WE LIVE IT)	METHOD MAN, KRS-1, PRODIGY & KAM (INTERSCOPE)
20	11	6	I'LL HOUSE YOU '98	JUNGLE BROTHERS (WARLOCK)
21	24	4	WHERE - U - AT SIPPIN' ON HENNESSY	BLAC HAZE (E.K.G.)
22	18	8	IF YOU WERE MINE	TAMI HERT (550 MUSIC/EPIC)
23	17	6	HITTIN' CORNAZ	BIG SYKE (THUMP)
24	—	1	STRICTLY BUSINESS	MANTRONIK VS EPMD (PLAYLAND/PRIORITY)
25	15	11	60 WYONZA	VERONICA (H.O.L.A./RED ANT)

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

R&B

NICOLE STRIKES

(Continued from preceding page)

[field marketing representatives] and [product development representatives]. Our advertising campaign kicks off in late July in a variety of urban lifestyle, music, and entertainment publications, along with teaser spots on the Box, a week of spots at BET when the album is in stores, and some major TV buys."

Murray adds that press activity for Nicole includes upcoming pieces in Interview, Elle, Mademoiselle, and Spin. An outdoor advertising campaign for the album starts Aug. 11 in New York, Washington, D.C., Philadelphia, San Francisco, and Norfolk, Va., along with a Los Angeles bus-bench snipping.

FULLFILLING GOALS

Nicole kicked off U.S. tour dates with Elliott Saturday (11), including appearances at Budfest and seven Lilith Fair shows. Those tour dates end Aug. 29 and include a two-day visit to Germany, where Nicole will perform as part of Elliott's show at the Aug. 14-16 PopKomm convention. A "Soul Train" taping is set for Aug. 22, and Murray says the label is hoping to organize a "Planet Groove" set featuring Nicole and Elliott.

For the artist, the whirlwind of activity is the fulfillment of a long-held goal that started when she began singing in the local church choir and in talent shows. It was her rendition of SWV's hit "Weak" that convinced Elliott to take Nicole under her wing. "She's been like a real sister to me," says Nicole.

Elliott notes that she wrote two tracks, "Seventeen" and "Boy You Should Listen," with Nicole in mind: "I knew automatically that she had a different kind of voice. [She's] very versatile for her age... and she's such an accomplished singer and rapper, sometimes I forget she's still a teenager." At press time, international setup and tour plans had not been solidified.

Nicole is managed by her mother, Debba Wray, and booked by International Creative Management. Murray says the second single will be "I Can't See," but at press time no street date had been set.

THE RHYTHM & THE BLUES

(Continued from preceding page)

which was initially slated to release her solo album. "It was a situation where he just sat there. That situation wasn't going anywhere, and creatively we didn't see eye to eye," says Robinson. "I had signed with Dr. Dre because he came to me. His M.O. was that he doesn't sign any artist that was established already. He wanted to shape [my career], but he didn't realize that I had a mind of my own."

Aftermath had no comment. Robinson says she has learned some important lessons from being in the music business. "You have to grow up and believe in yourself first. The press can love you one minute and not know you the next. I'm an incredible contender. My voice has grown so much. I'll definitely be up there with the **Madonnas** and **Janets**," she says.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	4	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE
2	2	4	7	NINETY NINE (FLASH THE MESSAGE)	JOHN FORTE
3	4	3	17	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD
4	34	—	2	WOOF WOOF	69 BOYZ
5	3	7	4	THE ACTUAL	ALL CITY
6	5	2	15	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK
7	9	6	22	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX)
8	7	21	3	DO YOU	HEATHER B.
9	8	8	19	WHO AM I	BEENIE MAN
10	23	29	11	CHOKO	B.L.H.U.N.T.
11	6	5	12	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES
12	10	31	11	DING-A-LING	HI-TOWN DJS
13	13	16	10	RUTHLESS FOR LIFE	MC REN
14	11	13	16	2 LIVE PARTY	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
15	NEW	1	1	HORSE & CARRIAGE	CAM'RON FEATURING MASE
16	14	9	16	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM)
17	NEW	1	1	IN YOUR WORLD	TWISTA & THE SPEED KNOT MOBSTAZ
18	19	15	4	BLACK ICE (SKY HIGH)	GOODIE MOB FEAT. OUTKAST
19	15	11	30	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ
20	17	10	16	SECOND ROUND K.O.	CANIBUS
21	16	17	25	GONE TILL NOVEMBER	WYCLEF JEAN
22	12	12	18	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
23	24	14	26	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND, SILKK THE SHCKER, MIA X & MYSTIKAL
24	22	24	17	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW
25	18	23	8	SINFUL	COSMIC SLOP SHOP
26	32	35	7	LIKE WE DO	P.A. PARENTAL ADVISORY
27	26	22	13	CLOCK STRIKES	TIMBALAND AND MAGOO
28	NEW	1	1	NO WOMAN	GENERAL GRANT
29	21	18	6	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE
30	35	—	2	INSANE	TEE KEE
31	25	27	22	THE PARTY CONTINUES	JD FEATURING DA BRAT
32	20	25	17	GITTY UP	SALT-N-PEPA
33	45	—	4	I GOT IT MADE	BIG REGG FEAT. THE RYDA CLIQUE CONGREGATION
34	37	26	18	DO FOR LOVE	2PAC FEATURING ERIC WILLIAMS
35	27	20	26	WHAT YOU WANT	MASE (FEATURING TOTAL)
36	29	38	6	THISAWAY, THATAWAY (HILLSIDE ANTHEM)	PLAYERS FOR LIFE
37	44	36	13	SOUTHSIDE	LIL' KEKE
38	39	28	3	MONEY AIN'T A THANG	JD FEATURING JAY-Z
39	31	33	26	FATHER	LL COOL J
40	30	30	23	ROMEO AND JULIET	SYLK-E. FYNE FEAT. CHILL
41	33	34	3	DO WHAT U FEEL	FREAK NASTY
42	38	43	4	GOT'S LIKE COME ON THROUGH	BUDDHA MONK (FEAT. OL' DIRTY BASTARD)
43	47	37	13	THE MOST BEAUTIFUL GIRL	RAHEEM
44	49	42	19	JUST BE STRAIGHT WITH ME	SILKK THE SHCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK
45	41	40	32	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION
46	40	32	5	PARTY AIN'T A PARTY	QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST
47	48	41	8	N.O.R.E.	NOREAGA
48	42	—	28	BURN	MILITIA
49	RE-ENTRY	2	2	GIRLS	DJ SMURF
50	43	48	14	OUT OF SIGHT (YO)	RUFUS BLAQ

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.

Billboard TOP R&B ALBUMS

JULY 18, 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/Hot Shot Debut ***						
1	NEW	1	1	DEF SQUAD	DEF JAM 558343*/MERCURY (10.98 EQ/16.98) 1 week at No. 1	EL NINO 1
2	NEW	1	1	MAXWELL	COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA 2
3	1	1	6	MASTER P	NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON 1
4	3	2	4	BRANDY	ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER 2
*** Greatest Gainer ***						
5	5	9	3	SOUNDTRACK	BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM 5
6	2	3	7	DMX	RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT 1
7	4	4	11	BIG PUNISHER	LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT 1
8	8	7	42	JON B.	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX 5
9	NEW	1	1	♀ & THE NEW POWER GENERATION	NPG 9872 (14.98 CD)	NEWPOWER SOUL 9
10	6	5	8	SPARKLE	ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE 2
11	10	11	41	BRIAN MCKNIGHT	MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME 1
12	7	6	3	SOUNDTRACK	YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY 6
13	9	10	12	SOUNDTRACK	INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK 4
14	NEW	1	1	MC REN	RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE 14
15	11	8	5	ONYX	JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN 3
16	15	25	11	MYA	UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA 15
17	12	13	32	WILL SMITH	COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE 9
18	18	15	8	XSCAPE	SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK 6
19	21	14	10	FIEND	NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY 1
20	20	17	34	LSG	EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL 2
21	13	12	7	EIGHTBALL	SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST 3
22	23	24	8	SOUNDTRACK	ROCA-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING 3
23	16	21	6	MO THUGS FAMILY	MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION 8
24	19	22	16	SOUNDTRACK	HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB 2
25	14	26	40	NEXT	ARISTA 18973 (10.98/15.98) HS	RATED NEXT 13
26	35	38	12	TAMIA	QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA 18
27	17	18	33	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE 14
28	22	31	20	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA 19
29	27	32	3	DEVIN	RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE 27
30	29	30	21	SILKK THE SHOCKER	NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME 1
31	28	16	3	QUEEN LATIFAH	MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT 16
32	24	27	55	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS 2
33	25	23	7	VARIOUS ARTISTS	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPLETION SHORT 46100/JIVE (12.98/19.98)	7
34	30	34	42	USHER	LAFACE 26043/ARISTA (10.98/16.98)	MY WAY 1
35	33	36	39	JANET	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE 2
36	36	28	9	SOULJA SLIM	NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW 4
37	31	33	13	GOODIE MOB	LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING 2
38	NEW	1	1	BLACK EYED PEAS	INTERSCOPE 90152* (8.98/12.98) HS	BEHIND THE FRONT 38
39	38	42	14	MONTELL JORDAN	DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE 8
40	32	29	14	SOUNDTRACK	NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP! 1
41	46	50	15	PUBLIC ANNOUNCEMENT	A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY 14
42	26	20	5	LORD TARIQ & PETER GUNZ	CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN 8
43	49	39	17	C-MURDER	NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH 1
44	40	37	42	MARIAH CAREY	COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY 3
45	37	40	35	MYSTIKAL	BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE 1
46	NEW	1	1	LINK	RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN 46
47	58	64	12	JAMES GREAR & CO.	BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP 34
48	43	49	15	ARETHA FRANKLIN	ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE 7
49	41	41	19	SCARFACE	RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES 1

50	34	19	3	MCGRUFF	UPTOWN 53126*/UNIVERSAL (10.98/16.98) HS	DESTINED TO BE 19
51	39	44	37	MASE	BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD 1
52	45	51	20	DESTINY'S CHILD	COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD 14
53	44	35	10	WC	RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE 2
54	48	52	49	JOE	JIVE 41603* (11.98/16.98)	ALL THAT I AM 4
55	42	47	45	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D 1
56	NEW	1	1	N'DEA DAVENPORT	DELICIOUS VINYL 27021/N2 (10.98/16.98) HS	N'DEA DAVENPORT 56
57	53	56	17	KEITH WASHINGTON	SILAS 11744/MCA (10.98/16.98)	KW 27
58	55	45	9	SOUNDTRACK	UNTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO 8
59	47	43	13	DO OR DIE	NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ 3
60	52	46	4	FOURPLAY	WARNER BROS. 46921 (10.98/16.98)	4 44
61	73	78	9	VARIOUS ARTISTS	POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK 61
62	54	59	4	GEORGE BENSON	GRP 9906 (10.98/16.98)	STANDING TOGETHER 47
63	57	67	36	JAY-Z	ROCA-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1 2
64	NEW	1	1	GANKSTA NIP	RAP-A-LOT 45967/VIRGIN (10.98/16.98) HS	INTERVIEW WITH A KILLA 64
65	51	—	2	MISSJONES	MOTOWN 530897* (8.98 EQ/14.98) HS	THE OTHER WOMAN 51
66	66	48	4	VARIOUS ARTISTS	SHOT 9000 (9.98/15.98)	BOSS BALLIN' 2 THE MOB BOSSES 48
67	63	72	15	PLAYA	DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U 19
68	56	53	51	PUFF DADDY & THE FAMILY	BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT 1
69	78	66	64	MARY J. BLIGE	MCA 11606* (10.98/16.98)	SHARE MY WORLD 1
70	50	54	15	GANG STARR	NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH 1
*** Pacesetter ***						
71	86	79	13	JOHNNIE TAYLOR	MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE 44
72	64	70	34	ERYKAH BADU	KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE 1
73	74	60	68	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH 1
74	NEW	1	1	NOREAGA	PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E. 74
75	84	83	72	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME 2
76	60	65	14	AZ	NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN 5
77	62	76	16	CECE WINANS	PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE 35
78	59	63	9	THE 2 LIVE CREW	LIL' JOE 231* (10.98/15.98)	THE REAL ONE 59
79	81	69	35	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION 18
80	69	68	59	GOD'S PROPERTY	FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY 1
81	65	58	3	VARIOUS ARTISTS	UNIVERSAL 53138 (10.98/16.98)	U-N-I VS. ALL FEATURING THE UNIVERSAL EMCEES 58
82	89	84	24	YOUNG BLEED	NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD 1
83	87	—	33	PEGGY SCOTT-ADAMS	MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS 48
84	61	62	26	THE LOX	BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT 1
85	83	89	41	BOYZ II MEN	MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION 1
86	67	71	54	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 4
87	79	55	8	CONCENTRATION CAMP II	C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST 24
88	72	86	34	TIMBALAND AND MAGOO	BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD 9
89	80	85	88	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 1
90	82	73	11	SONS OF FUNK	NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK 14
91	68	61	15	DAZ DILLINGER	DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK 2
92	77	—	2	LIONEL RICHIE	MERCURY 558518 (11.98 EQ/17.98)	TIME 77
93	NEW	1	1	VARIOUS ARTISTS	CELLBLOCK 557 (10.98/16.98)	CELLBLOCK COMPILATION II FACE/OFF 93
94	90	88	43	BUSTA RHYMES	ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES... 1
95	75	74	10	PUBLIC ENEMY	DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK) 10
96	91	87	35	KAREN CLARK-SHEARD	ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN 28
97	70	75	19	BEENIE MAN	SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES 35
98	NEW	1	1	KANE & ABEL	NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER 98
99	76	81	29	QUEEN PEN	LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY 13
100	71	80	15	COCOA BROVAZ	DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING 3

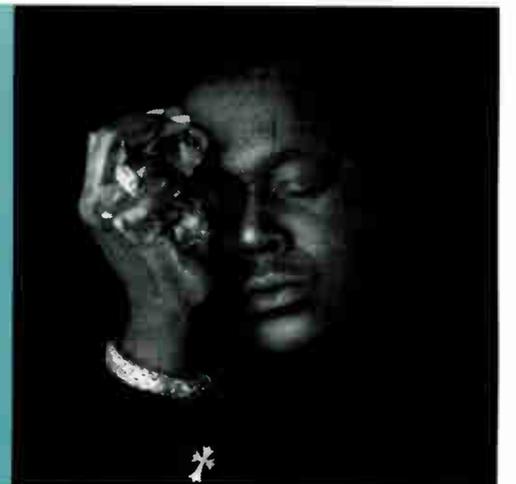
Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums 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.

luther vandross nights in harlem

(featuring precise)

from the new album I KNOW
produced by luther vandross
album in stores 8/11
precise appears courtesy of paid music
AOL Keyword: Virgin Records
www.virginrecords.com

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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B singles 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 top hits like 'THE BOY IS MINE' and 'PARTY AIN'T A PARTY'.

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). Lists recurrent hits like 'SEVEN DAYS' and 'ROMEO AND JULIET'.

Recurrents 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 listing R&B singles A-Z with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'TITILE' and 'LIVE PARTY'.

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 top sales hits like 'THE BOY IS MINE' and 'TURN IT UP (REMIX/FIRE IT UP)'.

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

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'TAMELANE' and 'REACT'.

JULY 18, 1998

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	8	THE BOY IS MINE 7 weeks at No. 1 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	25	THEY DON'T KNOW/ARE U STILL DOWN TIM & BOB,T.SHAKUR (JON B.,TIM & BOB,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	2
3	11	—	2	FRIEND OF MINE J.DUB'S,DENT,STEVIE J. (K.PRICE,S.JORDAN,J.WALKER,A.DENT,SEALS,CROFTS)	◆ KELLY PRICE (C) (D) T-NECK 572330/ISLAND	3
4	3	5	4	MAKE IT HOT NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA TIMBALAND (M.ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND, INC./EASTWEST 64110/EEG	3
5	4	3	23	TOO CLOSE KAYGEE,D.LIGHTY (K.GIST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
6	5	4	5	MY WAY J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24232/ARISTA	4
7	6	7	6	STILL NOT A PLAYER C.RIOS,J.FOSTER,M.WILLIAMS,R.JERKINS,J.TEJEDA	◆ BIG PUNISHER FEATURING JOE KNOBODY (T) LOUD 65478*	6
8	8	8	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) 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*	8
9	7	6	10	I GET LONELY J.JAM,T.LEWIS,J.JACKSON,T.RILEY (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	1
10	9	9	11	MY ALL/BREAKDOWN M.CAREY,W.AFANES/STEVIE J. S.COMBS (M.CAREY,W.AFANES/STEVIE J. HENDERSON,C.SCRUGGS,S.JORDAN)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	4
11	12	12	19	SAY IT S.MORALES (R.BASORA,S.MORALES,G.MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RFD ANT	11
12	14	15	13	DO YOUR THING T.OLIVER (T.OLIVER,M.C.ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	12
13	13	11	12	THE ARMS OF THE ONE WHO LOVES YOU G.ROCHE (D.WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	4
14	10	10	19	IT'S ALL ABOUT ME D.PEARSON (D.PEARSON,M.ANDREWS,A.DUDLEY,T.HORN,J.JECZAK,G.LANGAN,P.MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	2
15	17	18	7	WHATCHA GONE DO? DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	15
				*** Hot Shot Debut ***		
16	NEW	1	1	HORSE & CARRIAGE POKE & TONE (C.GILES)	◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	16
17	20	20	3	MONEY AIN'T A THANG J.DUPRI (J.DUPRI,JAY-Z,S.ARRINGTON,C.C.CARTER,B.HANK,R.PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	17
18	15	14	17	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT,K.HAILEY)	◆ K-CI & JOJO (C) (D) MCA 55420	1
19	18	16	17	CHEERS 2 U TIMBALAND (S.GARRETT,T.MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	10
20	21	22	5	HOW DO I SAY I'M SORRY K.ANDES (K.ANDES,D.COX,L.STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	20
21	22	—	2	DESTINY T.JONES (M.DAVIS,T.JONES,H.HANCOCK,A.WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	21
22	16	13	22	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	1
23	19	17	15	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	11
				*** Greatest Gainer/Airplay ***		
24	49	—	2	NOBODY DOES IT BETTER WARREN G. (NATE DOGG,WARREN G,H.JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	24
25	41	—	2	SO INTO YOU TIM & BOB (TIM & BOB,TAMIA,L.RICHIE,R.LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	25
26	28	30	8	NINETY NINE (FLASH THE MESSAGE) W.JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	26
27	23	19	4	COME WITH ME S.COMBS (J.PAGE,R.PLANT,J.BONHAM,S.COMBS,M.CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) EPIC 78954	19
28	29	41	3	HERE WE GO AGAIN J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13502	28
29	24	23	19	A ROSE IS STILL A ROSE L.HILL (L.HILL,J.W.BUSH,K.WITHROW,J.HOUSER,A.ALY,E.BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	5
30	35	35	8	LOVE FOR FREE D.BINGHAM (D.BINGHAM,G.GAOIS,S.CARTER,B.NICHOLAS)	◆ RELL (FEATURING JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 568842/MERCURY	30
31	33	32	16	MONEY, POWER & RESPECT D.ANGELLETTE,R.LAWRENCE (S.JACOBS,J.PHILLIPS,D.STYLES,E.SIMMONS,D.ANGELLETTE,R.LAWRENCE,J.SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	8
32	30	25	34	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	1
				*** Greatest Gainer/Sales ***		
33	63	—	2	WOOF WOOF K.MILLS (V.BRYANT)	◆ 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	33
34	27	21	20	WHO AM I J.HARDING (M.DAVIS,J.HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	15
35	25	24	8	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) R.LAWRENCE,D.ANGELLETTE (R.LAWRENCE,D.ANGELLETTE,J.KNIGHT,N.J.WRIGHT,K.MURRAY,P.BROWN,R.RANS)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	20
36	31	34	5	THERE YOU ARE L.STEWART (P.L.STEWART,TAB)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24232/ARISTA	31
37	37	38	4	2 WAY STREET M.WINANS (T.JONES,M.WINANS,K.HICKSON)	◆ MISSIONS (C) (D) MOTOWN 860788	37
38	26	26	5	PARTY AIN'T A PARTY T.RILEY (L.WALTERS,T.RILEY,T.KELLY,A.DAVIDSON,J.DAVIDSON,M.SMITH,J.WILLIAMS,W.WHITE)	◆ QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LIL' MAN 95024*/INTERSCOPE	26
39	39	39	4	LOVE THE WAY C.THOMPSON,C.EMORY,D.JONES (D.JONES,M.KEITH,M.SCANDRICK,Q.PARKER,C.THOMPSON,C.EMORY,S.THOMAS)	◆ EOL (C) (D) (T) RCA 65368	39
40	32	27	22	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 568826/MERCURY	19
41	36	29	17	RAISE THE ROOF L.CAMPBELL (L.CAMPBELL,J.BERRY,D.RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	20
42	38	31	25	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	3
43	34	28	22	BODY BUMPIN' YIPPIE-YI-YO E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	4
44	54	47	8	WHATUON THE LEGENDARY TRAXSTER (L.HUGHES,C.MITCHELL,S.LINDLEY,R.GREGORY,F.TAYLOR)	◆ LATANYA FEATURING TWISTA (C) (T) (X) BLUNT 4402*/TVT	44
45	46	43	48	YOU MAKE ME WANNA... J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
46	45	40	40	DEJA VU (UPTOWN BABY) KNS (D.FAGEN,W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
47	43	37	33	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS R.LAWRENCE,D.ANGELLETTE,S.COMBS,STEVIE J. (D.BOWELL,STANFIELD,A.WORRIS,D.VENAY,C.WALLACE,M.BETHA,S.COMBS,R.LAWRENCE)	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
48	42	33	26	NICE & SLOW J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	50	50	4	THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)	◆ ALL CITY (C) (D) (T) MCA 55445	49
50	47	45	18	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	10
51	40	36	19	IMAGINATION J.DUPRI (J.DUPRI,M.SEAL,B.GORDY,A.MIZELL,F.PERREN,D.RICHARDS)	◆ TAMIA (C) (D) (V) QWEST 17253/WARNER BROS.	12
52	48	48	4	BLACK ICE (SKY HIGH) MR. DJ (D.SHEATS,C.GIPP,A.BENJAMIN,A.PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	48
53	53	54	6	FREAK OUT T.RILEY (T.GAITHER,T.RILEY,B.EDWARDS,N.RODGERS)	◆ NUTTA BUTTA FEATURING TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE	53
54	62	46	10	I WANNA GET NEXT TO YOU DAVE G (ROSE ROYCE,N.WHITFIELD)	◆ CHRISTION (C) (D) ROC-A-FELLA/DEF JAM 568476/MERCURY	32
55	55	65	3	DO YOU K.PARKER (H.GARDENER,K.PARKER)	◆ HEATHER B. (C) (D) (T) MCA 55452	55
56	44	42	18	VICTORY STEVE J. S.COMBS (C.WALLACE,J.PHILLIPS,S.COMBS,S.JORDAN,B.CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	13
57	52	44	12	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (T.SMITH,G.LARSON,S.PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	7
58	58	55	12	FULL COOPERATION E.SERMON (E.SERMON,R.NOBLE,K.MURRAY,H.OUSLEY)	◆ DEF SQUAD (T) DEF JAM 568779*/MERCURY	51
59	59	84	12	DING-A-LING DA JOINT,D.RAHMING,Q.MAQ,R.KEYZ (T.HALLUMS,D.RAHMING)	◆ HI-TOWN DJS (C) (D) (T) RESTLESS 25095*	59
60	57	57	18	THANK YOU L.VEGA,K.GONZALEZ (B.WINANS,R.LAWRENCE,T.POTTS)	◆ BEBE WINANS (C) (D) (T) (X) ATLANTIC 84142	53
61	51	51	4	STOP BEING GREEDY PK (E.SIMMONS,A.FIELDS,D.BLACKMAN,M.MASSER)	◆ DMX (T) RUFF RYDERS/DEF JAM 568989*/MERCURY	51
62	78	82	12	CHOKE WILDSTYLE (P.A.GRAHAM,R.LEVERSTON)	◆ B.L.H.U.N.T. (C) (T) (X) SELECT 25059*	62
63	56	53	17	RAIN B.A.MORGAN (B.A.MORGAN,J.PASTORIUS)	◆ SWV (C) (D) RCA 65402	7
64	61	61	10	RUTHLESS FOR LIFE LT HUTTON (L.PATTERSON,LT HUTTON)	◆ MC REN (C) (D) (T) RUTHLESS 78901/EPIC	61
65	60	58	16	2 LIVE PARTY C.WONG WON,M.ROSS,C.DIXON (M.ROSS,C.WONG WON,H.W.CASEY,R.FINCH)	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897	52
66	NEW	1	1	IN YOUR WORLD THE LEGENDARY TRAXSTER (THE LEGENDARY TRAXSTER,TWISTA,MAYZE,MALIF)	◆ TWISTA & THE SPEED KNOT MOSTBAST (C) (D) (T) CREATOR'S WAY 84122/ATLANTIC	66
67	71	71	3	CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,Y.HIGGINS,T.SCRAFTON,K.HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	67
68	68	59	8	N.O.R.E. POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)	◆ NOREAGA (T) PENALTY 0232*/TOMMY BOY	59
69	81	74	7	LIKE WE DO P.A. (J.HOLLINS,K.PRATHER,M.SINCLAIR)	◆ P.A. PARENTAL ADVISORY (C) (D) DREAMWORKS 59009	69
70	66	66	4	GOT YA BACK K.SMOOVE,KORNEGAY,D.YOUNG (A.ALBERT,A.ALBERT,R.ROSS,D.YOUNG,K.KORNEGAY)	◆ DREA FEATURING BLACK ROB (C) (D) SPOILED ROTTEN 17226/WARNER BROS.	66
71	65	68	6	THE WAY I PARLAY LIL' STEVE (S.RUSSELL)	◆ TROOP (C) (X) WARRIOR 8950*/KOCH	65
72	67	56	16	SECOND ROUND K.O. W.JEAN,J.WONDER (G.WILLIAMS,W.JEAN,J.WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSE 56175	13
73	64	52	20	BRING IT ON F.JERKINS III,K.WASHINGTON (F.JERKINS III,K.WASHINGTON,M.NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
74	NEW	1	1	STANDING TOGETHER P.BROWN (M.SEAL,S.DUBIN)	◆ GEORGE BENSON (X) GRP 3109*	74
75	76	80	7	BRING IT ON D.AUSTIN (N.DAVENPORT,D.AUSTIN,B.BLADE,C.WOLFE)	◆ N'DEA DAVENPORT (T) DELICIOUS VINYL 27527*/V2	75
76	69	62	3	REACT BUD'DA (F.SCRUGGS,K.JONES,T.TAYLOR,S.ANDERSON,B.SANDLIN)	◆ ONYX (T) JMJ/DEF JAM 568983*/MERCURY	62
77	77	78	17	THROW YO HOOD UP E.CDSTON (MR. MONEY LOC,ABOVE THE LAW)	◆ MR. MONEY LOC FEATURING ABOVE THE LAW (C) (D) LOC-N-UP 70714	61
78	72	77	8	SINFUL R.THOMAS (M.SELMON)	◆ COSMIC SLOP SHOP (C) (D) (T) MTUME 55426/MCA	66
79	73	64	13	CLOCK STRIKES TIMBALAND (T.MOSLEY,M.BARCLIFF,G.LARSON,S.PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	24
80	83	87	6	LOVE HURTS J.POYSER,VIKTER (J.POYSER,VIKTER)	◆ JUANITA DAILEY (C) (X) WOO 24948*/CHIBAN	80
81	84	60	13	SOUTHSIDE DOUBLE D (M.EDWARDS,J.HUTCHINS,L.SMITH)	◆ LIL' KEKE (C) (D) (T) JAM DOWN 482000/BREAKAWAY	55
82	80	70	13	THE MOST BEAUTIFUL GIRL RED MONEY (M.RAHEEM,R.LOWE)	◆ RAHEEM (C) (D) (T) TIGHT 2 DEF 482001/BREAKAWAY	63
83	82	76	4	SILENCE J.KRAUSE (A.NORTH,J.KRAUSE)	◆ RANDY CRAWFORD (C) (D) BLUEMOON 97992/ATLANTIC	76
84	74	69	20	WELL, ALRIGHT K.CROUCH (J.SMITH,K.CROUCH,C.WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	47
85	NEW	1	1	NO WOMAN C.ABRAMS,HEAVY LOVE (D.LAMBERT,B.POTTER,C.GRANT,P.M.WHYTE)	◆ GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN	85
86	70	90	9	CHANGE YOUR WAYS C.STOKES,C.CUENI,T.BAKER (C.STOKES,C.CUENI,T.BAKER,K.BALL)	◆ SEC-N-SOL (C) (D) (T) WARNER BROS. 17233	62
87	91	—	2	INSANE J.MORGAN (J.MORGAN,J.QUARLES)	◆ TEE KEE (C) (X) WHITE LION 7001*	87
88	79	67	13	CRAZY FOR YOU S.HUFF (S.HUFF)	◆ EBONI FOSTER (C) (D) HENDRIX 55431/MCA	32
89	85	63	17	STILL PO' PIMPIN' MR. LEE (D.ROUND,P.SMITH,C.MITCHELL,L.WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P & TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	44
90	75	79	17	GITTY UP C.ELLIOTT,A.WEST (C.JAMES,R.MOORE,R.JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	31
91	86	75	15	COME OVER TO MY PLACE DAVINA (D.BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448	38
92	94	91	18	JUST BE STRAIGHT WITH ME CRAIG B. SILKK (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 (C) (D) (T) NO LIMIT 53305/PRIORITY	36
93	89	93	6	THISAWAY, THATAWAY (HILLSIDE ANTHEM) T.ZONE,CHEEZE (R.MACK,J.D. CAUTHEN,D.BURRELL, JR.,G.CHAMBERS)	◆ PLAYERS FOR LIFE (C) (D) BIG J 1001	72
94	93	83	5	MONEY DJ CLARK KENT (K.GAMBLE,L.HUFF,A.JACKSON,T.LANE)	◆ CHARLI BALTIMORE (T) UNTERENTAINMENT 78937/EPIC	59
95	95	95	16	LOVE LETTERS THE FAMILY STAND (P.LORD,V.J.SMITH,A.TENNANT,W.HECTOR)	◆ ALI (C) (D) (T) ISLAND 571954	50

Hip-Hopper Parker Unmasks Melankolic Bow

BY DYLAN SIEGLER

NEW YORK—England's Lewis Parker may enjoy science fiction, but he's firmly planted in reality when it comes to his expectations for "Masquerades And Silhouettes," his first set for the Astralwerks-distributed Melankolic Records.

"I'm not looking to come over to America and say I'm all big, because at the end of the day [Americans are] living in the home of hip-hop," says Parker. "If people want to hear what I'm doing, then that's great, but I want it to be a natural thing."

"Masquerades And Silhouettes" is a low-key collection of rhymes delivered in Parker's breathy North London accent. His often lulling voice is undeniably reminiscent of Tricky ("Eyes Of Dreams" uses a familiar upright bass sample as well), but his wordy MCing and straightforward DJ style counter any further urge to lump Parker in with British trip-hop, despite his Melankolic affiliation.

Throughout "Masquerades And Silhouettes," the artist retains his sci-fi-influenced lyric bent and eerie instrumental leanings, making frequent use of jingling chimes and echoey reverb. On aggressive tracks like "Song Of The Desert," Parker adopts a more traditionally American rhyme style, and his professed influences, KRS-One, Finster & Bundy, Rakim, and the Beastie Boys, come through.

"I mostly write about walking in the sky, above all the deception



PARKER

and madness, sin and corruption, and people living double lives," explains Parker. "[The lyrics are about] trying to see above that, come to terms with myself, and deal with the force inside me."

Twenty-one-year-old Parker, a self-professed "Star Wars" fanatic, has been part of the underground U.K. hip-hop scene since pre-adolescence, when he began breakdancing and MCing. Moving often to and from the English cities of London, Kent, and Canterbury, Parker says his style is informed by the hip-hop attitudes he encountered in each locale.

"In Kent there was a big hip-hop movement out there, but it's not the inner city," says Parker. "It gave me another look on things; when you move with different classes, races, and cultures, you see more."

Parker is an introverted member of the hip-hop underground,

preferring to work alone and attributing his inspiration to "being able to sit down and think of things" on his own. "In Kent," he says, "I was just making the music I wanted to make, while other people were thinking, 'I have to be doing this kind of style, that kind of style.'"

He originally started experimenting as a DJ so he would have beats to rhyme over, he says, "then I started to make my own breaks, and I realized, 'I'm a producer, I'm making beats!'"

Parker was soon intrigued by the breaks he could find on vintage movie scores and "easy listening-type" records, and then he says he began "finding new ways and new ideas, resurrecting dead ones and giving them new life." Parker cites DJ 357 from Kent, "a bitchin' DJ on the mix-tape circuit," as a turntable influence.

Parker recognizes the good fortune of catching Massive Attack's attention and signing to Melankolic, which the group founded, in an unresponsive market. "In the U.K. hip-hop scene, everyone's struggling, everyone's working their hearts off in this game here, and there's no money."

Says Nick Clift, director of associated labels at Astralwerks, "People who are familiar with Massive Attack and their kind of music will be familiar with trip-hop, hip-hop, and geared toward beats and dance. Lewis Parker will connect with those people; they'll understand where he's coming from. We've got the chal-

lenge here of presenting the diversity of the label—it's the first hip-hop record we have, and we're definitely beginning to explore that side of British music."

The label will use its connections in the DJ community to spread the word about Parker, and the artist will be performing showcases in New York and Los Angeles in the near future. Melankolic also plans to service the album to college and specialty shows on commercial radio. In conjunction with a campaign to promote awareness of the label, Melankolic gave away 30,000 label samplers—including two Parker tracks—with copies of Massive Attack's "Mezzanine."

But Parker will remain true to his underground hip-hop roots whether or not "Masquerades" sells. "A lot of us are in here for the culture," he says. "We need to keep hip-hop at a level where it's focused, where it's a form of total self-expression and self-freedom."



Groove Is The Word. The typically traditional jazz Verve Forecast Records takes a credible dive into the club world with "What's The Word," the full-length debut of J.K. Carrying the name of its guitarist/creative muse, the act melds rugged funk and trip-hop beats with elements of classic soul and acid jazz. Among the set's many highlights are the percussive, single-ready "Off The Hook" and the tender "So Sorry." Look for the act to hit the concert trail shortly after the mid-August release of "What's The Word." Pictured, clockwise from left, are J.K. with singers Gerrell Gaddis and Robin Springer.

Veteran Acts Show Their Stuff At WKTU Dance Party

BY CHUCK TAYLOR

NEW YORK—One of the defining moments of top 40/dance WKTU New York's Ultimate Dance Party June 24 at Manhattan's Hammerstein Ballroom came when club veteran France Joli launched into her 1979 disco anchor "Come To Me."

Beaming from ear to ear, the dance-savvy crowd members took on a collective shine, throwing their arms up in appreciation, bobbing and singing with glee to the New York radio standard.

In fact, throughout the efficiently paced two-hour extravaganza, veteran acts proved that current-day popularity is not necessarily a match for polish, stage savvy, and enough vocal prowess to exacerbate the beat.

In the powerhouse performance of the evening, old-school hip-hop act Rob Base cleaned the house of skepticism with a siz-



BASE

zling 20-minute set, revealing an obvious source of inspiration for a number of today's popular—albeit preposterously overrated—

(Continued on next page)

TO OUR READERS

Dance Trax will return next week.

Billboard. **Dance Breakouts**

JULY 18, 1998

CLUB PLAY

1. **HERE WE GO AGAIN** ARETHA FRANKLIN ARISTA
2. **GIVE ME LOVE DJ DADO VS. MICHELLE WEEKS** PLAYLAND
3. **EVERYBODY DANCE** BARBARA TUCKER STRICTLY RHYTHM
4. **DREAM WEAVER ERIN HAMILTON** TRAX
5. **PURE ENERGY NU AGENDA** GROOVILICIOUS

MAXI-SINGLES SALES

1. **STRICTLY BUSINESS** MANTRONIK VS EPMD PLAYLAND
2. **GIVE ME LOVE DJ DADO VS. MICHELLE WEEKS** PLAYLAND
3. **WHERE THE BOYS ARE** LINDA IMPERIAL INTERHIT
4. **AE-AH THE OUTHERE BROTHERS** AUREUS
5. **IT'S JAZZY** RONI SIZE/REPREZENT ULTRA

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

Stars Shine On Epic Release Slate

NEW YORK—Though pop diva Gloria Estefan's acclaimed new collection, "gloria!," remains a top priority on Epic's dance agenda, the label is in the midst of a busy summer of stellar club-gear releases.

High on the list of the label's must-hear jams of the season is Tony Moran's dramatic interpretation of "To Love You More" by Celine Dion. Due on sister label 550 Music within seconds, this track shows Moran topping his exemplary work on "My Heart Will Go On." Walking the tightrope between mainstream and underground sectors, he manages to incorporate enough bright keyboard elements to please popsters while keeping the beat dark and aggressive enough to attract hard-headed punters.

Among the more surprising items on the horizon is "Shed Your Skin" by folk/rock duo Indigo Girls. The guitar-rooted original jam has been remodeled into a tribalistic house anthem by Steven Nikolas. It may seem like an unrealistic creative reach, but Nikolas has done an astonishing job of retaining the guttural emotion of the song—as well as Amy Ray's throaty performance—while wrapping it in the kind of hard-edged beats that underground DJs demand. There's also a taut edit that crossover radio programmers would be wise to investigate.

Also hitbound is "Deeper

Underground," Jamiroquai's contribution to the "Godzilla" soundtrack. This time, Roger Sanchez did the remix honors, underlining the song's old-school R&B melody with an equally soulful house bassline.

The soundtrack to Vanessa Williams' forthcoming film, "Dance With Me," wriggles with salsa-spiked dance music. Epic dance guru Frank Ceraolo is wisely unleashing several cuts from the set at once. Williams performs with diva finesse on "You Are My Home," which



MENDES

has been tweaked to anthemic effect by Moran, while the Sergio Mendes gem "Magalenha" has been treated to the tribal touch of Victor Calderone. Also, Electra's saucy "Jibaro" gets nice and spicy after simmering in Paul Oakenfold's remix studio.

Finally, while jocks are still actively spinning Estefan's current single, "Heaven's What I Feel," the label has already laid the groundwork for the next single, "Oye." That track, which fondly recalls the singer's early Miami Sound Machine material, has been solidly remixed to suit a wide variety of formats by Rosabel, Hex Hector, Mijangos, Chris The Greek, and Pablo Flores. This one has what it takes to be a massive sequel to Estefan's career breakthrough, "Conga," with its bilingual lyrics and wicked live percussion.

LARRY FLICK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	5	7	6	SWEET FREEDOM 4 PLAY 1010 1 week at No. 1	SHAWN CHRISTOPHER
2	1	1	9	RAY OF LIGHT MAVERICK 44523/WARNER BROS.	◆ MADONNA
3	3	6	9	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
4	2	3	10	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
5	10	13	5	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
6	8	11	7	OUTLAW RCA PROMO	OLIVE
7	11	12	6	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
8	13	20	4	GO DEEP VIRGIN PROMO	◆ JANET
9	4	4	9	THE DAY DEFINITY 003	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
10	16	24	4	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
11	12	14	6	GOT FUNK? STRICTLY RHYTHM 12544	THE FUNKJUNKEEZ
12	7	8	8	HEAVEN'S WHAT I FEEL EPIC 78908	◆ GLORIA ESTEFAN
13	6	2	11	BEAUTIFUL DAY TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
14	9	5	10	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
15	18	25	5	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
16	21	30	4	DELICIOUS GEFEN 22408	PURE SUGAR
17	22	38	5	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
18	27	35	4	MY URBAN SOUL KING STREET 1080	URBAN SOUL
19	14	15	7	STOP VIRGIN 38641	◆ SPICE GIRLS
20	26	37	4	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
21	23	31	5	TESTIFY NERVOUS 20308	BYRON STINGILY
22	29	43	3	CATCH THE LIGHT LOGIC 58044	◆ MARTHA WASH
23	15	18	7	HERE'S WHERE THE STORY ENDS VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
★★★ Power Pick ★★★					
24	32	—	2	COMIN' BACK OUTPOST/TWISTED 55447/MCA	THE CRYSTAL METHOD
25	31	33	5	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
26	34	41	3	ALRIGHT TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
27	42	—	2	NEEDIN' YOU DEFINITY 004	DAVID MORALES PRESENTS THE FACE
28	20	10	11	HISTORY REPEATING DREAMWORKS/GRAND ROYAL 057/GEFFEN	◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
29	38	40	3	DOO BE LA DEE ARIOLA DANCE 57489/BMG LATIN	◆ TOTAL TOUCH
30	19	16	11	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
31	36	49	3	RISE GOSSIP 1001/AVB	UPTEMPO
32	37	44	3	REASONS STARBOUND 9807	SABRINA JOHNSTON
33	44	—	2	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
34	28	22	7	LOVE WILL COME SONY DISCOS 82788	RAY GUELL
35	35	27	9	KEEP IT SHINING MOONSHINE 88450	E. K. O.
36	33	23	8	DON'T GO LOSE IT BABY POPULAR PROMO	ROZALLA
37	25	19	14	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
38	39	34	6	KEEP ON DANCIN' (LET'S GO) PLAYLAND 53314/PRIORITY	PERPETUAL MOTION
39	17	9	13	SUNCHYME ETERNAL/KINETIC 44517/REPRISE	◆ DARIO G
40	47	—	2	FOR THIS 4 PLAY 1011	MAU MAU
41	48	—	2	MIRACLE SFP 9623	NOEL W. SANGER/WESTBROOK PROJECT FEAT. NICOLE HENRY
★★★ Hot Shot Debut ★★★					
42	NEW ▶	1	1	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
43	24	17	12	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
44	NEW ▶	1	1	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
45	NEW ▶	1	1	BABY YOU MAW 026	RUFFNECK FEATURING YAVAHN
46	NEW ▶	1	1	IT'S ALL ABOUT ME UNIVERSITY PROMO/INTERSCOPE	◆ MYA & SISQO
47	50	—	2	THE EMIGRANTS STOCKHOLM IMPORT	FJELD
48	41	32	9	YOU WON'T FORGET ME RCA 65427	◆ LA BOUCHE
49	NEW ▶	1	1	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
50	30	21	12	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
★★★ No. 1 ★★★					
1	1	1	11	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	7 weeks at No. 1 ◆ MARIAH CAREY
2	3	2	8	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
★★★ Greatest Gainer ★★★					
3	8	7	5	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
4	2	39	3	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
5	4	3	5	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
6	5	4	10	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
7	6	5	14	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
8	7	6	7	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
9	10	11	6	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
10	9	8	17	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
11	13	—	2	CAN'T WE TRY (T) ROBBINS 72025	ROCKELL [DUET WITH COLLAGUE]
12	11	9	17	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
13	12	10	23	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
14	14	12	7	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
★★★ Hot Shot Debut ★★★					
15	NEW ▶	1	1	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
16	16	14	4	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
17	17	15	28	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
18	15	16	13	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
19	21	—	2	CATCH THE LIGHT (T) (X) LOGIC 58044	◆ MARTHA WASH
20	18	13	9	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
21	19	18	14	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
22	20	17	8	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
23	23	20	15	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
24	36	37	49	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
25	22	19	15	SWEET HONESTY (T) (X) CLASSIFIED 0249	M.G
26	25	21	5	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
27	24	29	13	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
28	31	33	22	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
29	27	25	8	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
30	32	27	25	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
31	26	23	14	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
32	33	30	25	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
33	30	—	16	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
34	29	26	7	ALRIGHT (T) (X) TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
35	RE-ENTRY	2	2	COME TOGETHER (T) (X) PAGODA 45304/DRIVE	JUNIOR VASQUEZ
36	45	38	10	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
37	28	24	9	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
38	46	43	21	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
39	40	—	29	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
40	44	34	3	SHAKE IT (X) EDEL AMERICA 3823	◆ AARON CARTER FEATURING 95 SOUTH
41	38	32	5	ALL MY LIFE (X) UNDER THE COVER 9708	KRAZI & JUDO
42	48	48	52	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
43	42	31	6	I'LL HOUSE YOU '98 (T) WARLOCK 233	JUNGLE BROTHERS
44	39	36	9	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
45	37	35	38	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
46	47	44	5	SLEEP ON THE LEFT SIDE/BRIMFUL OF ASHA (T) (X) LUAKA BOP 44524/WARNER BROS.	◆ CORNERSHOP
47	RE-ENTRY	5	5	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
48	RE-ENTRY	9	9	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
49	NEW ▶	1	1	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
50	35	28	24	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL

○ 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.

VETERAN ACTS SHOW THEIR STUFF AT WKTU DANCE PARTY

(Continued from preceding page)

hip-hop heroes. With DJ E-Z Rock, Base stomped through potent versions of monster pop/R&B/rap hits like "It Takes Two," "Get On The Dance Floor," and "Joy And Pain."

Among other seasoned performers, '80s diva Taylor Dayne showed she's still got the mettle with raise-the-roof versions of her "Can't Get Enough Of Your Love," "Love Will Lead You Back," and her new "Whatever

You Want" (Dance Trax, Billboard, July 4).

Also dusting off oldies was Lionel Richie, whose passionate performances of "All Night Long" and "I'm Easy" threw the audience into a surprising frenzy. His new "Time," however, failed to draw more than a polite round of applause.

Another highlight was 'KTU's novel "Legends Of Freestyle" ensemble, comprising George Lam-

ond, Judy Torres, Coro, and Cynthia, all New York favorites. Each shone in solo stints, backed by one another. Tony Moran, one of the genre's pioneering producers, was also on hand, remixing tracks at the show in between acts, including recent work he's done with Celine Dion and Gloria Estefan.

Among others were Ultra Naté, ably vamping through "Found A Cure" and the anthemic "Free";

Deborah Cox, with her New York staple "Things Just Ain't The Same"; Thelma Houston; Lime; and Jellybean Benitez.

The only notable disappointment (read: snore) of the evening was British foursome All Saints, whose indifferent performance of a seemingly endless four songs put a temporary damper on the crowd's zeal, prompting one fan to shout out, "These girls suck!"

Next time—if they're lucky

enough to garner an invite—the artists behind "I Know Where It's At" and "Never Enough" would do better to slurp down some Gatorade before taking to the stage.

Spiced with appearances by WKTU talent—local heroes, by the station's four-state audience estimation—the concert was also broadcast live over WKTU, providing home listeners with the bounty of the beat.

RCA Recaps Alabama's Long History

BY CHET FLIPPO

NASHVILLE—Alabama's sales history and list of awards and accomplishments in its 17-year history are staggering: 17 platinum albums (including two that went quintuple-platinum) and three gold albums.

And the group has won every major award a country act can win. Still, the four musicians and singers from Fort Payne, Ala., are as low-key and self-effacing as it's possible for supergroup members to be. And they don't look back, says lead singer Randy Owen.

"We still live where we grew up," Owen says, adding that the group's next project—an album featuring the group's incredible 41 No. 1 country singles, as well as new material—was not the members' idea. "It was the label and management," he says. "We don't really think about what we've done."

The new project, "For The Record," which RCA will release Aug. 25, is meant as both a landmark tribute and a viable consumer tool, says RCA Label Group chairman Joe Galante.

"When you look at the list of the songs," Galante notes, "you realize that—unlike some projects like this—there's not a bit of fluff in there. The songs are very substantial, and they're all hits. From a marketing standpoint, there's a tremen-

dous value here, because of the history here on two discs at a very reasonable value. It's the kind of package people will want to own."

Galante says the label looked at many ways of doing an Alabama project, including preparing a traditional boxed set.

"What happens with those is you play a disc and then put it on the shelf," he says. "Very few people



ALABAMA

play all four or five discs. And, in the stores, it's usually stuck off in a corner somewhere. With two CDs in one package, it's much more accessible to the consumer. It's a better situation for the accounts in terms of display and sales. And we can get the music to more people who have kind of grown up on this music."

RCA VP for sales Ron Howie

says the germ of the idea came about a year ago when RCA gathered together the 41 hits, primarily as a tool to update radio station libraries. "We looked at that promotional piece," he says, "and said, 'Wow! This is pretty incredible. Those songs have been so dominant in country music.' Then, the people at Warner/Avalon heard about the 41 and suggested a tribute to the group. So they played CountryFest here, which airs on CBS Aug. 5. Then, that led to a pay-per-view [special], which will be held in Las Vegas Oct. 10. So, a lot of things started falling together."

(Continued on page 44)



Mercurial Mingling. Artists and executives from Mercury Records Nashville met backstage after their Fan Fair show. Shown, from left, are Mercury Nashville senior director of A&R Carson Chamberlain, Sammy Kershaw, Mark Willis, senior VP of A&R Keith Stegall, Terri Clark, Mercury Nashville president Luke Lewis, and Eric Heatherly.

'40' Finds Sandy Knox In Upfront State Of Mind; Scruggs Gives Show Thumbs-Up

ONE OF THE MOST INTRIGUING records of this year is Sandy Knox's debut album, "Pushin' 40, Never Married, No Kids," on her own Wrinkled Records. It's a 13-song, witty, bittersweet look at exactly that: hitting the big four-zero all alone.



KNOX

Long known as an extremely forthright songwriter with such compositions as "She Thinks His Name Was John," about a woman dying of AIDS, Knox tells Nashville Scene

that she decided to do a concept album on the subject after "I realized that so many of my songs had a common thread." She says she encountered some resistance to the album title from friends and associates, but she eventually realized that "it's the truth." She says that literally as she sings in "I Wanna Know (The Betty Crocker Song)," "Between Betty Crocker and Betty Freidan/I don't know who the hell I am."

She's primarily selling the album through her World Wide Web site. "It's selling fairly well on the Internet," Knox says. "It's on [the National Online Music Alliance, a Nashville-based Internet marketing firm]."

Among her accomplishments, her song "Does He Love You" won Reba McEntire and Linda Davis Grammys for vocal event of the year, as well as a Country Music Assn. (CMA) Award for vocal event of the year, and has been recorded as a duet by Liza Minelli and Donna Summer.

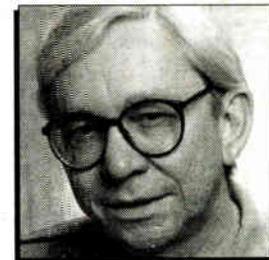
PEOPLE: Randy Scruggs reports that the Scruggs' reunion show at the June 27 Bluegrass Classic festival in Columbus, Ohio, was a success. He, father Earl, brother Gary, Jerry Douglas, Marty Stuart, and Glen Duncan played a rare concert together. "I knew it'd be OK when our bus got a standing ovation when we rolled in," Scruggs tells Nashville Scene.

Martina McBride has become the first country artist on the Lilith Fair '98 tour. Besides performing

her hit "Independence Day," she's been performing with Indigo Girls and Sarah McLachlan during their sets.

The Nashville Assn. of Talent Directors (NATD) and talent booker Billy Deaton have established a scholarship fund for students in the music department at Belmont University. The first grants were presented at the NATD's recent breakfast meeting.

ON THE ROW: The CMA's Sold on Country promotional tour, which traveled to Los Angeles in February, is making a two-day stop in Chicago this month. On Wednesday (15), the CMA tour package will make a presentation at the Drake Hotel for Chicago advertising and marketing executives. Diamond Rio, Martina McBride, Pam Tillis, and Chely Wright will perform a luncheon concert at the "CMA Cafe."



by Chet Flippo

The following day, presenters will hold a cocktail reception and show with the mayor's office at the Park West Theater. Performing will be Trace Adkins, Diamond Rio, and Tillis.

TBA Entertainment and Madison, Wis.-based concert producer Frank Productions Inc. have formed a joint venture. Warner/Avalon's Marc Oswald will serve as CEO, and Larry Frank will be COO. The first TBA/Frank project will be Alabama's 12-city Christmas tour.

Although nothing is official yet, a certain major Nashville label that has had no A&R director for some time has been in talks with Emory Gordy Jr., who was last A&R head for the now-closed Rising Tide Records.

ON THE RECORD: Judging from an informal Nashville Scene listeners poll, the most-listened-to CD on Music Row is Jerry Douglas' "Restless On The Farm" on Sugar Hill Records. It's an album full of aural surprises, from Steve Earle's dry performance of "Don't Take Your Guns To Town" to John Cowan's fierce vocal on Johnny Winter's "TV Doctor."

Douglas, as a prominent bluegrass dobro player, has always been an adventurous musician, and he continues pushing the envelope here, especially in performing as a guitar/bass trio with Edgar Meyer and Russ Barenberg and working as a dobro/banjo duo with Béla Fleck.

Upstart Nashville Label Tyneville Uses The Web As Its Retail Focus

BY DEBORAH EVANS PRICE

NASHVILLE—With radio playlists getting tighter and retail shelf space becoming increasingly precious, Music Row veteran Harold Shedd has launched a new label, Tyneville, that is focusing on the Internet to market a variety of releases, from heritage country artist Freddy Weller to Nashville rockers Heavy Mellow.

The label's World Wide Web site, www.tyneville.com, has taken more than 50,000 hits since it premiered in May, says Shedd, a former head



of Mercury Nashville. Shedd says he sees the Internet as a prime way for acts to reach an audience.

"We did eight or 10 months of research trying to find new outlets for music, and everything kept pointing to the Internet," Shedd says. "So I hired a guy who is a computer expert, and we started doing research. We [felt] the Internet is really the way we need to be going."

Shedd says the label is still developing a lot of its programming. He

also says that, although the Internet is the label's primary outlet, Tyneville's product will also be distributed through traditional retail; the label is currently negotiating a distribution deal.

Shedd's primary partners in Tyneville are Jack Key and Danny Murphy. The label's staff—which works in the offices of Shedd's studio, Music Mill—also includes marketing and promotion VP Paul Lucks, a former Mercury Nashville VP; Mitchell Shedd, creative manager of the publishing division and Harold Shedd's son; Joyce Triplet, Harold Shedd's assistant; video engineer/producer Butch Carr, and Raleigh Squires, who handles computer operations.

Tyneville's artist roster is diverse and continually expanding. "We've got 12 to 14 people on the roster," Shedd says. "We've got a guy from Spain, one from Sweden, German classical music, all kinds of stuff, including bluegrass, alternative rock, and some kids' projects. We also signed a guy from Muscle Shoals, Downtown Larry Brown, who plays the homeless guy in Jim Carrey's movie ["The Truman Show"]... We've also signed a bluegrass group, the Gordons, who are

(Continued on page 44)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
*** No. 1/Greatest Gainer ***						
1	1	1	7	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) 5 weeks at No. 1	HOPE FLOATS	1
2	2	3	35	SHANIA TWAIN ▲ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	2	9	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
4	4	4	9	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
5	5	5	5	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
6	8	8	11	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	6	6	5	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
8	7	7	11	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
9	11	12	23	DIXIE CHICKS ● MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
10	9	10	32	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
11	10	9	4	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
12	13	13	57	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	12	11	7	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
14	14	14	4	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
15	16	19	16	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
16	15	16	51	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
17	19	17	42	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
18	18	18	7	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
19	17	15	43	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
20	20	20	11	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
21	21	22	45	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
22	24	27	45	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
23	22	21	4	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
24	23	23	8	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
25	26	30	7	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	21
26	25	31	49	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
*** Hot Shot Debut ***						
27	NEW	1	1	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	27
28	29	25	4	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
29	30	32	6	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
30	34	35	9	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
31	27	28	11	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
32	35	37	9	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
33	37	36	45	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
34	32	29	11	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
35	28	24	8	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
36	33	33	104	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
37	31	26	13	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
38	38	—	2	KEVIN SHARP 143/ASYLUM 62165/EEG (10.98/16.98)	LOVE IS	38
39	41	42	20	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
40	40	40	96	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
41	36	34	63	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
42	39	41	55	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
43	43	39	38	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
44	47	49	15	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
45	42	38	35	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
46	45	45	17	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
47	48	46	51	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
48	49	43	37	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
49	50	44	61	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
50	44	47	54	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
51	51	51	93	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
52	46	48	88	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
53	52	50	57	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
54	53	52	73	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
55	55	54	37	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
56	57	57	7	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
57	54	53	60	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
58	61	61	56	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
59	60	—	2	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	59
60	59	62	35	MINDY MCCREADY ● BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
*** Pacesetter ***						
61	62	68	51	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
62	56	56	65	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
63	65	70	57	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
64	58	55	13	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
65	63	67	4	ALABAMA RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
66	64	58	5	SUZY BOGGUSS CAPITOL NASHVILLE 57310 (10.98/16.98)	NOBODY LOVE, NOBODY GETS HURT	42
67	67	65	41	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
68	68	69	40	PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
69	66	60	7	KEITH HARLING MCA NASHVILLE 70024 (10.98/16.98) HS	WRITE IT IN STONE	56
70	69	63	7	HAL KETCHUM CURB 77895 (10.98/16.98)	I SAW THE LIGHT	37
71	70	72	14	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	53
72	72	66	43	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
73	71	64	10	SOUNDTRACK DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
74	74	—	11	ALABAMA RCA 67631/RLG (4.98/9.98)	SUPER HITS II	59
75	RE-ENTRY	59	59	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9

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

Billboard Top Country Catalog Albums

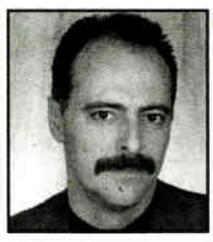
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	178
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	141
3	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	204
4	4	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	214
5	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	185
6	6	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	589
7	7	TIM MCGRAW ▲ ⁹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	224
8	8	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	447
9	11	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	67
10	9	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	302
11	20	GARTH BROOKS ▲ ¹⁴ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	379
12	12	GEORGE JONES ▲ ⁶ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	372
13	14	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	209

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
14	16	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	540
15	10	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	129
16	13	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	142
17	18	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	44
18	15	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	124
19	22	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	618
20	24	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	190
21	17	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	98
22	21	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	106
23	19	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	38
24	25	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	143
25	23	ALABAMA ▲ ² RCA 66410/RLG (10.98/15.98)	GREATEST HITS VOL. III	175

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

COUNTRY CORNER



by Wade Jessen

CODE OF THE COW COUNTRY: Roy Rogers, the cowboy star who helped create global images of the American West and taught several generations of youngsters "the cowboy way," died July 6 at age 86 (see story, page 11). Although Rogers' recording career wasn't as fruitful as those of singing cowboy counterparts Gene Autry and Tex Ritter, his work as a founding member of the Sons Of The Pioneers and solo work for Decca and RCA's Victor and Bluebird imprints certainly had a significant impact upon American pop culture.

Rogers first recorded for Decca with the Sons Of The Pioneers, beginning in 1934, 10 years before Billboard launched its first country chart, Most Played Juke Box Folk Records. After splitting with the group in 1937, his first major solo release, "Hi-Yo Silver," was issued in 1938. The '40s found him on Victor, where he inked his first chart entry with "A Little White Cross On The Hill," which peaked at No. 7 in 1946. Rogers' biggest hit, "My Chickashay Gal," opened on the chart in the March 15, 1947, issue. He later recorded for Capitol, 20th Century, and MCA, and a 1991 RCA tribute set spawned "Hold On Partner," a duet with Clint Black, which peaked at No. 42. Following the announcement of Rogers' death, CMT re-added the accompanying videoclip to its playlist. That video is one of the rare occasions when the "good guy in the white hat" had a black-hatted ally. Typically, Rogers was shooting at such characters on film.

Altogether, Rogers charted 10 singles and four albums between 1946-91. The aforementioned "Roy Rogers Tribute" peaked at No. 17 on Top Country Albums in the Dec. 14, 1991, Billboard.

So long, Roy, and may the wind be always at your back.

NOTHING MORE THAN FEELINGS: With 5,583 plays, Collin Raye's "I Can Still Feel You" (Epic) increases 369 plays to shoot 3-1 on Hot Country Singles & Tracks, calling a halt to the battle for No. 1 between Clint Black's "The Shoes You're Wearing" (RCA), last issue's chart topper, and Kenny Chesney's gripping ballad "That's Why I'm Here" (BNA). Black's song loses 186 plays and is pushed back to No. 2, while Chesney's track slips 270 detections and falls 2-3. "I Can Still Feel You" is Raye's fourth title to reach No. 1. He first topped the radio chart in the Jan. 4, 1992, issue with "Love, Me."

Meanwhile, two artists in the top five are molding bullets with hopes of shooting Raye's song out of the top slot next issue. Up 393 plays, Terri Clark's "Now That I Found You" (Mercury) jumps 6-4 on our airplay list, and Trisha Yearwood's "There Goes My Baby" (MCA Nashville) rises 7-5, up 491 plays, the largest increase inside the top 10.

Garth Brooks notches the second-largest increase in the top 10 as "To Make You Feel My Love" (Capitol) gains 478 detections.

In a fight-to-the-finish race for Airpower stripes, both John Michael Montgomery (25-20) and Randy Travis (26-21) get the checkered flag with detection totals of 3,032 and 3,031, respectively. Montgomery's "Cover You In Kisses" (Atlantic) gains 393 plays, while Travis' "The Hole" (DreamWorks) is up 418 spins.

RCA RECAPS ALABAMA'S LONG HISTORY

(Continued from page 42)

Howie says the project's marketing "skeleton" is being added to every day and will include events the rest of the year. "We've been out to all the distributors," he says, "and they're excited about it. We'll be rolling it out through the CMA [Country Music Assn.] Awards in September and on into the Christmas season."

He says a pre-launch awareness campaign has included "41" banners at Fan Fair and at Tower Records and Blockbuster Records, as well as 15,000 Alabama hand fans distributed at Fan Fair and thousands of bumper stickers. "The group's logo," he notes, "is probably the most recognizable in the music business." Howie notes that the label will also work closely with Alabama's fan club. "It's a real grass-roots thing," he says.

Galante and Owen both empha-

size that this project in no way symbolizes any slowing down in the group's career. "They're not looking back at all," Galante says. "We're celebrating their 41 No. 1s, but they're very much looking forward to getting the No. 42, and No. 43, and so on."

To that end, Alabama's Owen and his cousin, bass player/vocalist Teddy Gentry, co-wrote three new songs for the album with Alabama associate Greg Fowler and songwriter Ronnie Rogers. The songs are "Keepin' Up," "Five O'Clock 500," and "How Do You Fall In Love." The last track, a ballad, will be the first single; it went to radio Monday (13).

RCA promotion VP Mike Wilson says expectations at radio are generally high. "The great thing about this group," he says, "is how fresh they keep the music sounding. And

nobody can do a ballad like Alabama can. This will be a big release for us.

"And the great thing is that—besides the new material—stations are going into the 41 hits and will be doing a lot of countdown shows. A unique thing about Alabama is that radio programmers tell me Alabama always excels in auditorium tests [consumer focus group tests]. The songs really stand the test of time."

KEY Minneapolis operations manager Gregg Swedberg is sanguinely optimistic about the new single's prospects. "If I were a betting man," says Swedberg, "and I knew that a group had had 41 No. 1s, I would say the chances for No. 42 and No. 43 would be pretty good."

Alabama is managed and booked by Dale Morris & Associates. The group's publishing is handled by Maypop Music (BMI).

UPSTART NASHVILLE LABEL TYNEVILLE USES THE WEB AS ITS RETAIL FOCUS

(Continued from page 42)

in Ireland right now."

Among the other artists featured on the Tyneville site are Dickey Lee, Sonny Tillis, Philip Dain Powell, and Christian country artist Ernie Rowell. The label also is selling some catalog product it has secured the rights to, including works by Conway Twitty, Jerry Lee Lewis, Merle Haggard, Bobby Bare, Ferlin Huskey, and Dave Dudley.

"It's a combination of things you can't hear on the radio but you'll hear on the Internet," says Shedd. "If you like it, you can buy right there."

Freddy Weller has two albums on Tyneville: a greatest-hits package and an album of new material. "I'm not much of a computer guy," he admits, "but I thought, 'Who better to do it with than Harold?'"

He appreciates Shedd's track record in the business and the fact that Tyneville is offering veteran artists and new acts a way to get their music heard.

"The main channels, [including] radio, aren't available to artists like me," Weller says. "Hopefully this

will catch fans of mine or fans of Paul Revere & the Raiders [Weller's former band]. There's been quite a bit of interest."

Mitchell Shedd, who also plays drums in Heavy Mellow, says the band is pleased with the response it's getting. "Another good thing about the Internet is that your album has a longer shelf life," he says. "You have much more longevity with a release."

Harold Shedd says the label hasn't yet begun advertising or promoting itself because it's still developing. He says the label plans to have everything in place by the fall, when it will roll out a promotional campaign that will include advertising on Internet sites such as Music Boulevard and Yahoo! as well as in country consumer publications.

Tyneville will also release singles to radio, starting Aug. 1. The label's first release is by an Ohio band, Dr. Bill & the Incidentals. Shedd says

the single is a novelty record that the label will service to country stations and MOR formats. The label is releasing Heavy Mellow's "Car Jack" to modern rock stations. "Radio will be a big part of this," he says.

When asked how many country consumers are likely to purchase product via the Internet, Shedd says, "That's a number we don't know yet, because there's no history. But we think by the year 2000, 14% of the Internet's sales will be music."

Murphy adds, "It allows us to become excellent at niche marketing and micro-marketing."

Shedd and Murphy are hesitant to divulge specifics, but they say they're working on a new way to do research. "We've got some ideas we think will revolutionize how we look at music, not just from marketing, but from radio's point of view," Shedd says. "We think this is going to be great, not just for non-formatted music but for record companies. We're going to be able to offer them a service they can't get anywhere else."



HAROLD SHEDD

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

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

- 29 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)
- 27 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM
- 65 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL
- 73 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
- 30 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
- 23 COMMITMENT (Rick Hall, ASCAP/Mankids, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM
- 20 COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM
- 58 CRYIN' GAME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 72 DANCE THE NIGHT AWAY (EMI Blackwood, BMI/Rumbalo, BMI) HL
- 64 THE DEVIL WENT DOWN TO GEORGIA (Music Corp. Of America, BMI) HL
- 69 DONT LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Love This Town, ASCAP)
- 61 DOUBLE WIDE PARADISE (Bugle, BMI/Jo Man, BMI/Illegal, BMI/Fame, BMI)
- 52 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 49 A FOOL'S PROGRESS (Mamanem, BMI/Harnstein Cumberland, BMI/Baby Mae, BMI) WBM
- 8 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 48 GONE OUT OF MY MIND (Key Of B, ASCAP/Someplace Else, ASCAP/Love This Town, ASCAP/Green Room, ASCAP)
- 53 GONNA HAVE TO FALL (We Don't Rent Pigs, BMI/Warner-Tamerlane, BMI) WBM
- 12 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 60 HEAVEN BOUND (Hamstein Cumberland, BMI/Hardtall Hits, BMI/Smash Vegas, BMI) WBM
- 35 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL
- 32 HOLES IN THE FLOOR OF HEAVEN (Steve Warner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM
- 21 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM
- 44 HDNKY TDNK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
- 50 HDW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
- 38 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMJ, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
- 67 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
- 1 I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM

- 18 I DD [CHERISH YOU] (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
- 59 I FELL (Taguchi, ASCAP) WBM
- 75 IF SHE ONLY KNEW (Full Keel, ASCAP/In The Fairway, ASCAP/Hit Co. South, ASCAP/October 12, ASCAP) WBM
- 16 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumptin', BMI) WBM
- 10 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/Concert Pressure, BMI) HL/WBM
- 13 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Brused Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
- 15 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 26 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/The Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
- 54 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
- 17 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL
- 25 IT WOULD BE YOU (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
- 46 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
- 42 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 11 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM
- 2 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL/WBM
- 56 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit,

- ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
- 6 A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
- 74 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
- 39 NO END TO THIS ROAD (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reyson, BMI) HL/WBM
- 4 NOW THAT I FOUND YOU (WB, ASCAP/Illwillly, ASCAP/MCA, ASCAP/Vanessa Conish, ASCAP) HL/WBM
- 31 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
- 36 ORDINARY PEPDLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
- 43 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
- 37 OUT OF MY BDNES (MCA, ASCAP/Gary Burr, ASCAP/Sharonidipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
- 55 PAPA BEAR (Music Corp. Of America, BMI) HL
- 71 REAL MAN (Haneli, BMI)
- 66 ROAD TRIPPIN' (Careers-BMG, BMI/Floyd's Dream, BMI/Steve Warner, BMI) HL/WBM
- 71 RUNAWAY LOVE (Chrysalis, ASCAP/Heaven's River, ASCAP/Baldy Baldy, ASCAP/Tabby Chabby, ASCAP/Torqueamer, ASCAP) WBM
- 68 SHINE ON (Congregation, SESAC/Monkies, SESAC/Sony/ATV Tree, BMI)
- 2 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM
- 34 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM
- 24 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM

- 14 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
- 5 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
- 9 THERE'S YOUR TRDOUBLE (Tom Collins, BMI/Magnasong, BMI) WBM
- 18 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 29 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 7 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
- 21 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
- 47 USED TO THE PAIN (Gitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 41 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM
- 70 WHERE THE GREEN GRASS GROWS (Songs Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 45 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM
- 40 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
- 63 YIPPI KY YAY (M. Spiro, BMI/Hidden Words, BMI/Quarkbrain, BMI/Zomba, BMI)
- 62 YOU MAKE IT SEEM SO EASY (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/For The Music, ASCAP/PolyGram International, ASCAP) HL
- 33 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM

Billboard HOT COUNTRY SINGLES & TRACKS

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.

JULY 18, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	3	6	13	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER, JR. (K. TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	1
2	1	2	15	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	1
3	2	3	20	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	2
4	6	10	16	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	4
5	7	12	11	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	5
6	5	9	17	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	◆ TY HERNDON (C) (D) EPIC 78904	5
7	8	11	10	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	7
8	10	13	27	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	8
9	11	14	15	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	9
10	4	1	12	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
11	16	17	8	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	◆ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	11
12	14	18	13	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	12
13	9	4	14	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
14	17	15	16	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	14
15	20	24	9	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	15
16	18	19	8	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL,T.SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	16
17	19	20	10	I SAID A PRAYER B.J.WALKER, JR., P.TILLIS (L.SATQHER)	◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	17
18	12	7	21	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	2
19	21	23	12	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	19
				★★★ AIRPOWER ★★★		
20	25	29	8	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	20
				★★★ AIRPOWER ★★★		
21	26	31	6	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S. EWING,J.D.HICKS)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	21
22	31	41	8	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	22
23	15	5	17	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	4
24	27	28	10	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	24
25	13	8	23	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D. OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	7
26	23	21	24	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
27	28	27	11	BIG TIME S.HENDRICKS (P.NELSON,L.BONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
28	22	22	21	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
29	32	34	6	26 CENTS T.HASELDEN,R.ZAVITSON,D.J.HINSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	29
30	30	26	27	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
31	24	16	19	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	2
32	29	25	20	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER (V) CAPITOL NASHVILLE 19974	2
33	34	36	8	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.EZNER,P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	33
34	33	33	15	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	◆ SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	33
35	36	37	7	HIGH ON LOVE E.GORDY, JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	35
36	37	35	12	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	◆ CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
37	35	32	20	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	2
38	47	70	3	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERILL)	◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	38	39	10	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	38
40	39	42	18	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	39
41	40	44	8	WHEN THE BARTENDER CRIES R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	40
42	42	47	10	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	42
43	41	46	7	THE OTHER SIDE OF THIS KISS D.MALLOY (M.D.SANDERS,D.MALLOY,B.DIPIERO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65512	41
44	50	57	4	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	44
45	43	45	10	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	43
46	46	51	5	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	46
47	49	53	7	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	47
48	48	48	5	GONE OUT OF MY MIND J.KENNEY,J.GUESS (G.DOBBS,M.HUFFMAN,B.MORRISON)	DOUG STONE COLUMBIA ALBUM CUT	48
49	51	54	6	A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)	◆ CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	49
50	58	62	3	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	50
51	57	59	4	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 84158	51
52	56	73	3	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	52
53	52	55	4	GONNA HAVE TO FALL M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (V) DECCA 72060	52
54	44	38	19	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESSNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	18
55	45	40	20	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	24
56	54	50	19	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
57	64	69	3	REAL MAN D.GATES,B.DEAN (B.DEAN)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	57
58	59	58	5	CRYIN' GAME N.WILSON,B.CANNON (J.O'HARA)	◆ SARA EVANS (C) (D) (V) RCA 65517	58
59	62	61	5	I FELL B.SEALS,R.CROWELL (T.BARNES)	◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	59
60	66	66	4	HEAVEN BOUND B.CHANCEY,A.TORREZ,C.AINLAY (C.JONES,K.STEGALL)	◆ SHANA PETRONE (C) (D) EPIC 78946	60
61	53	43	9	DOUBLE WIDE PARADISE J.STROUD,T.KEITH (P.THORN,B.MADDOX)	TOBY KEITH (V) MERCURY 568928	40
62	68	—	2	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	62
63	67	67	3	YIPPIE KY YAY M.SPIRO (M.SPIRO,A.GOLD)	◆ LILA MCCANN ASYLUM ALBUM CUT	63
64	65	60	19	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
65	60	49	16	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	27
66	55	56	4	ROAD TRIPPIN' S.WARINER (M.HUMMON,S.WARINER)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	55
67	61	52	17	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	36
				★★★ HOT SHOT DEBUT ★★★		
68	NEW ▶	1	1	SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY)	◆ JEFF CARSON CURB ALBUM CUT/MCG	68
69	NEW ▶	1	1	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS MERCURY ALBUM CUT	69
70	75	—	2	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	70
71	70	65	5	RUNAWAY LOVE T.BRUCE (M.CARUSO,D.MATKOSKY,T.CHAMPLIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	62
72	63	64	6	DANCE THE NIGHT AWAY R.MALO,D.COOK (R.MALO)	◆ THE MAVERICKS (V) MCA NASHVILLE 72056	63
73	RE-ENTRY	2	2	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) CAPITOL NASHVILLE ALBUM CUT	70
74	71	63	19	MATCHES K.STEGALL (R.SPRINGER,S. EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	22
75	RE-ENTRY	2	2	IF SHE ONLY KNEW C.FARREN (C.FARREN,G.CHAMBERS)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	72

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 18, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	24	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
2	2	2	14	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	18	THIS KISS ● WARNER BROS. 17247	FAITH HILL
4	5	5	12	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
5	4	4	57	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
6	8	10	5	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
7	6	7	19	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
8	7	6	8	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
9	10	11	15	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
10	11	8	13	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
11	12	12	11	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
12	9	9	11	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
13	14	13	21	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	15	4	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
15	16	17	10	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
16	15	14	12	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
17	17	19	8	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
18	23	—	2	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
19	18	16	14	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
20	21	—	2	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
21	19	18	20	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
22	20	21	7	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
23	22	20	7	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
24	24	22	24	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
25	NEW ▶	1	1	THE OTHER SIDE OF THIS KISS BNA/RLG	MINDY MCCREADY

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

Top 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.		SoundScan®
ARTIST			TITLE		
★ ★ NO. 1 ★ ★					
1	NEW		NEWSBOYS	STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
2	1	5	JACI VELASQUEZ	MYRRH 7026/WORD	JACI VELASQUEZ
3	2	43	LEANN RIMES ▲	CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
4	6	20	MICHAEL CRAWFORD	ATLANTIC 83076/WCD	ON EAGLE'S WINGS
5	3	3	MXPX	TOOTH & NAIL 11187/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
6	NEW		RICH MULLINS AND A RAGAMUFFIN BAND	MYRRH 7034/WORD	THE JESUS RECORD
7	4	10	MICHAEL W. SMITH	REUNION 10007/PROVIDENT	LIVE THE LIFE
8	5	7	VARIOUS ARTISTS	ROCKETOWN 1529/WORD	EXODUS
9	8	16	CECE WINANS	PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
10	7	35	VARIOUS ARTISTS ▲	SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
11	9	13	4 HIM	BENSON 82205/PROVIDENT	OBVIOUS
12	12	7	DELIRIOUS	SPARROW 1676/CHORDANT	KING OF FOOLS
13	10	27	AVALON	SPARROW 1639/CHORDANT	A MAZE OF GRACE
14	15	37	STEVEN CURTIS CHAPMAN	SPARROW 1630/CHORDANT	GREATEST HITS
15	16	42	JARS OF CLAY ●	ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
16	13	43	AMY GRANT ●	MYRRH 7008/WORD	BEHIND THE EYES
17	14	15	TWILA PARIS	SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
18	19	3	THE MARTINS	SPRING HILL 5452/CHORDANT	DREAM BIG
19	17	95	POINT OF GRACE ●	WORD 9694	LIFE LOVE & OTHER MYSTERIES
20	22	23	CARMAN	SPARROW 1640/CHORDANT	MISSION 3:16
21	11	14	ANDY GRIFFITH	SPARROW 1666/CHORDANT	JUST AS I AM
22	NEW		BLEACH	FOREFRONT 5191/CHORDANT	STATIC
23	24	57	THE SUPERTONES	BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
24	18	11	PETRA	WORD 9967	GOD FIXATION
25	20	36	VARIOUS ARTISTS	FOREFRONT 5183/CHORDANT	WWJD
26	30	71	DONNIE MCCLURKIN	WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
27	21	5	VARIOUS ARTISTS	FOREFRONT 5196/CHORDANT	SELTZER 2
28	26	36	BEBE WINANS	ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
29	25	27	JENNIFER KNAPP	GOTEK 3832/WORD	KANSAS
30	32	19	DELIRIOUS	SPARROW 1622/CHORDANT	CUTTING EDGE
31	33	13	VARIOUS ARTISTS	BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
32	NEW		VARIOUS ARTISTS	STAR SONG 0214/CHORDANT	PASSION — LIVE WORSHIP FROM THE 268 GENERATION
33	28	10	VARIOUS ARTISTS	HOSANNA/INTEGRITY 12852/WORD	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
34	31	44	DC TALK	FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
35	34	18	CRYSTAL LEWIS	MYRRH 5041/WORD	GOLD
36	29	18	THE INSYDERZ	SQUINT 7035/WORD	THE INSYDERZ PRESENT SKALLELUIA!
37	27	15	MAIRE BRENNAN	WORD 9965	PERFECT TIME
38	36	13	VARIOUS ARTISTS	BRENTWOOD 10481/PROVIDENT	THE 1998 DOVE AWARDS NOMINEES
39	35	11	MARGARET BECKER	SPARROW 1552/CHORDANT	FALLING FORWARD
40	RE-ENTRY		AUDIO ADRENALINE	FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE

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Artists & Music

HIGHER GROUND



by Deborah Evans Price

TEEN POWER: Being a teenager is not easy, especially for a teen recording artist. Finding the right songs and growing up in a fishbowl are just a couple of the obstacles, but Myrrh's Jaci Velasquez is meeting those challenges and coming up a winner. Her new self-titled album has spent four weeks at No. 1 on Billboard's Top Contemporary Christian chart and is selling well on the heels of a promo tour that encompassed 33 cities in 12 days. She visited 29 Christian retailers and four Wal-Marts. At the Houston Wal-Mart appearance, she drew more people than a recent appearance by country artist Bryan White.

Her debut album, "Heavenly Place" (which she recorded at 15), has been certified gold. She won the Gospel Music Assn.'s 1997 Dove Award for best new artist, and this year her hit "On My Knees" was named song of the year. With all that has happened, Velasquez has remained a vivacious, unaffected teenager with the same interests any other 18-year-old girl would have, but she also a healthy respect for the platform she has and the responsibilities it carries.

One of the areas in which Velasquez has excelled is finding great songs. Teen artists are often caught in a quandary, trying to find material that appeals to a wide audience but makes sense coming from the

mouth of someone who hasn't yet had a variety of life experiences from which to draw. "It is rough," she admits. "What does a 13-year-old know about a breakup and dealing with things like that? And what do I know about having [committed] a hardcore sin? I don't know anything about that . . . I'm fortunate because most of the time I have people around me who will write songs and tailor songs for me.

Velasquez says the latest album is more a reflection of her musical tastes. "What you hear on my new record is what I listen to," she says of the project, which was produced by Mark Heimermann. "Musically this is a fun record. Certain songs also have a lot of inspirational meaning and depth spiritually, but it's still fun. Each song takes you to a different place.

"What it conveys to me is that Christianity is not something that has to be boring," she continues. "It can be fun. I believe God has a place for each and every one of us, and it's being obedient to him in everything you do that he'll show you those things. I think that's the theme of my record."

In addition to "Jaci Velasquez," the artist has a book that was published this past spring by Simon & Schuster. In the fall she'll co-headline a 30-city tour with 4HIM. In July she'll be in Miami working on a Spanish-language record with producer Rudy Perez, known for his work with Julio Iglesias and Luis Miguel. (She says she's spending a lot of time this summer watching Spanish-language TV to help her learn the language. Like other third-generation Latinos, Velasquez's primary language is English.)

In any language, she is a major talent with broad-based appeal. "Her fans love her, and it's not just 16-year-old girls; it's 8-year-old boys to 35-year-old women," says Myrrh marketing executive director Steve Ford. "She's got such a huge appeal across the market. Little girls love her because of who she is, and parents love her because of the great songs. We have a lot of people telling us, 'This is the biggest record

(Continued on next page)



VELASQUEZ

Classical KEEPING SCORE



by Bradley Bamberger

IBERIAN INVENTION: The Goliaths may bemoan their dire straits, but there are still a few Davids around with energy, enthusiasm, and enlightened ideas about the commerce of art. One of the most

compelling is Glossa, founded in 1992 as Spain's first independent classical label by guitarist/luthier José Miguel Moreno and violinist/violist Emilio Moreno—broth-

ers who felt they had to work outside the usual strictures of the business in order to create recordings that had a heartfelt, "handcrafted" feel. With sound engineer Carlos Céster, the Morenos recorded a batch of discs that proved popular beyond their expectations, including José Miguel's two history-spanning volumes of "La Guitarra Española," played on a variety of period instruments, and Emilio's two sets of Boccherini trios with his wonderful La Real Cámara, featuring violinist Enrico Gatti and cellist Wouter Möller.

With Céster's talents extending to Glossa's graphic presentation and marketing, his role evolved into label director. And he soon helped step up production and institute a coherent label concept—one that

melds a reverence for the past with an eye to the future. Glossa has released 35 titles, with emphasis on early music from the Baroque and Classical periods and Spanish music from the Renaissance to the Romantic era. The catalog is the home not only for the Morenos' projects but recordings by such individual artists as pianist Patrick Cohen, flautist Wilbert Hazelzet, percussionist Pedro Estevan, and viola da gambist Paolo Pandolfo. Renowned early music conductor/flautist Frans Brüggen and his Orchestra Of The 18th Century (affiliated with Philips for years) have also chosen Glossa as the outlet for their independent series, "The Grand Tour." And broadening Glossa's horizons, Céster initiated the "Nouvelle Vision" line for more experimental recordings, including Cohen's aptly idiosyncratic take on Satie and Estevan's "Metamorphosis," a reimagining of the sounds of ancient Greece via the music of the Ottoman Empire.

For all of Glossa's offerings, the packaging rivals the music in allure, with beautifully adorned slipcases and well-annotated booklets. Céster's distaste for the "throwaway" nature of the plastic jewel box led him to pioneer the use of the Digipak in classical music over the past couple of years, and several of Glossa's earlier recordings will be reissued in that format. Céster says his aim is for the CD to have some of the evergreen quality of that "ultimate cultural object, the book." In articulating that aesthetic aim, Céster stakes a bold claim for Glossa's philosophy in the classical marketplace.

"The full-price classical CD as we've known it is dying," Céster says, "and hardly anybody has reacted in a positive way. Labels blame the retailer or even the customer for the situation, wishing for the good old days of five to 10 years ago and seeing innovation

(Continued on next page)



CÉSTER

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by Lisa Collins

JUST ANOTHER GIRL GROUP? Hardly, according to the ad campaign for *Trin-I-Tee 5:7*, the much-anticipated female trio from B-Rite Records. Excitement has long been building for the Tuesday (14) launch of the New Orleans-based group—comprising **Chanelle Haynes**, **Angel Taylor**, and **Terri Brown**. Producers tapped for the release include **Kirk Franklin** and **R. Kelly**. Kelly also directed a video starring Franklin on the cut he produced, “God’s Grace,” which has been designated as the lead single.

The project—two years in the making—is expected to chart well. Pre-orders have surpassed 100,000 units, and the group has already cultivated a following in gospel and contemporary Christian circles.

“That is phenomenal, but it was also by design,” states Gospo Centric CEO **Vicki Mack-Lataillade**, who was instrumental in devising the act’s release strategy. “We built the base even as the record was being completed.

“A great deal of attention was put into their imaging because there’s a fine line you have to walk with female talent with relation to the church and secular audiences as well,” Mack-Lataillade continues, “Nobody wants to think a female group is not clear about who they are and what they’re singing about. They had to be attractive and trendy, but a class act as well.”

WAITING ON GOD: After a decade on top and a

string of hits that helped to elevate gospel music to a higher level, **BeBe Winans** is switching gears. Winans says that his recording pact with Atlantic Records—which yielded his current self-titled hit album—was, by design, a one-record deal and that it is over. His next move? He doesn’t know.

“I have no plans right now,” says the Grammy-winning singer, who also gets high marks for his songwriting and producing efforts. “The fire’s not there for recording, though that is not to say I won’t sing anymore, but I do believe the touring days are behind me.”

For DreamWorks’ forthcoming “Prince Of Egypt” soundtrack, he recently recorded a song titled “Stay With Me” that’s got him and most everyone else who’s heard it excited. But what he finds most exciting is the direction he feels God is leading him: the ministry.

BRIEFLY: **Richard Smallwood** continues in the mode of praise and worship with the recent completion of his ninth album, which was recorded last month live in Detroit. He says the album, tentatively titled “Healing,” will be released in mid-October . . . **Donald Lawrence**, **BeBe Winans**, **Kurt Carr**, and **Smallwood** turned out in Los Angeles for **Edwin** and **Walter Hawkins’** Music & Arts Love Fellowship Seminar. The weeklong gathering, which featured daily seminars and nightly musicals, culminated with a mass recording.

Edwin Hawkins is collaborating on a project for **Dorothy Morrison**—the original lead vocalist on “Oh Happy Day.” He is also writing some songs for actress/singer **Darlene Love**’s forthcoming gospel album on **Harmony Records**. Love, a veteran R&B singer, has played **Danny Glover**’s wife in the “Lethal Weapon” films . . . New releases out this month include “Live From New York,” the fourth album from **James Hall & Worship & Praise**. This July 8 release was recorded live at New York’s Lincoln Center and is also available on video.

KEEPING SCORE

(Continued from preceding page)

only as empty crossover. I think there are just three areas where classical will survive in the marketplace: mainstream releases with huge marketing campaigns, budget products like Naxos, and labels with high-quality concepts that can engage people and earn their loyalty, like an ECM or Nonesuch—and, hopefully, Glossa.

“People are still interested in culture—they always will be—but you have to give a music lover every reason to buy your recordings,” Céster continues. “That is why our credo is to create beautiful things that combine the best of the old, like the book, with the best of the new, like multimedia. In other words, we hope to redefine what the CD can be.”

As a particularly classy way of getting its message across, Glossa has initiated a brief glossy magazine, *Glossa Music Notes*, in which the label’s wares are only an adjunct element. Published from Glossa’s base in San Lorenzo De El Escorial, the quarterly features involving pieces in and around the label’s cultural milieu, such as photo essays on the 16th-century El Escorial monastery and articles on topics like painting and instrument building. Not limited to print, Glossa is also on the Internet, at www.glossa-music.com.

Some of the highlights of the Glossa catalog include José Miguel Moreno’s bewitching set of **Weiss**

lute pieces, “Ars Melancholiae”; **Brüggén**’s textured account of **Rameau**’s suites from “Les Fêtes D’Hébé” and “Acante Et Céphise,” with the **Orchestra Of The 18th Century**; **Pandolfo**’s artful new “A Solo” viol recital as well as his “**Spirit Of Gambo**,” a survey of **Tobias Hume** with his ensemble **Labyrinth** and guest soprano **Emma Kirkby**; “**Red Iris**,” **Sinfonye**’s essay on medieval Italy; **La Real Cámara**’s “**Music In The Time Of Goya**” with soprano **Marta Almajano**; and **Cohen**’s compilation of 19th-century Spanish pieces, “**La Última Adiós**.”

Upcoming Glossa releases include **Hazelzet**’s all-star take on **Telemann** chamber concertos; **Moreno**’s *vihuela* recital “**La Canción Del Emperador**”; the second and third volumes of **Cohen**’s **Soler** sonata

series, along with a reissue of the first; and an album of **Monteverdi**’s seventh book of madrigals from **La Venexiana** (singers formerly with the fine **Concerto Italiano**). And in September expect a special Glossa issue: “**Realities & Illusions: Music And Ideas Around Philip II**,” a hardcover book of five original illustrated essays that is packaged with three discs by **Moreno**, in commemoration of the 400th anniversary of the Spanish king’s death.

Glossa is distributed worldwide by such companies as **Tokyo M-Plus** in Japan (the label’s biggest market), **Qualiton** in the U.S., **Harmonia Mundi** in the U.K., **Coda** in the Benelux, **Diverdi** in Spain, **Dargil** in Portugal, **Média 7** in France, **Florence International** in Italy, **Pelléas** in Canada, and **Sonart** in Australia.

HIGHER GROUND

(Continued from preceding page)

that’s ever been in our stores.”

NEWS NOTES: **Michael W. Smith** has re-signed with **Reunion Records**. **Smitty** has been busy in the studio, working on a Christmas album that will include a lively duet with **Sandi Patty** . . . Congratulations to **Howard Goodman**, who was presented with the **Living Legend Award** at the recent **Gospel Voice** fan-voted **Diamond Awards**. Among those also hon-

ored were the **Crabb Family**, for favorite album and group; the **Bishops**, for trio; **Sheri Easter**, for favorite female vocalist; **Lisa Daggs**, for favorite country artist; **Anthony Burger**, for instrumentalist; and the **Booth Brothers**, for favorite new artist. **Kirk Talley** took home honors in the soloist, male vocalist, and songwriter categories. The **Gaither Vocal Band** won for song (“**Yes I Know**”) and video (“**Joy In The Camp**”).

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan ®	
			★★ NO. 1 ★★	
1	1	11	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 10 weeks at No. 1	(PAGES OF LIFE) CHAPTERS I & II
2	2	59	GOD’S PROPERTY FROM KIRK FRANKLIN’S NU NATION ▲ ² B-RITE 90093/INTERSCOPE	GOD’S PROPERTY
3	3	15	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
4	4	23	VARIOUS ARTISTS ● VERITY 43109	WOW GOSPEL 1998 — THE YEAR’S 30 TOP GOSPEL ARTISTS AND SONGS
5	NEW▶		WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
6	6	37	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
7	12	6	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90225/INTERSCOPE	JUST CHURCHIN’
8	8	88	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	7	36	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
10	5	35	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
11	11	13	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON’T GIVE UP
12	10	84	SOUNDTRACK ▲ ³ ARISTA 18951	THE PREACHER’S WIFE
13	9	54	VICKIE WINANS CGI 161279	LIVE IN DETROIT
14	14	70	VARIOUS ARTISTS CGI 165252	TODAY’S GOSPEL MUSIC COLLECTION
15	27	16	DERRICK MILAN AND PETER’S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL	OVER AND OVER
16	13	51	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
17	17	3	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 2	LEANING ON JESUS
18	23	7	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
19	16	10	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
20	15	9	REV. GERALD THOMPSON ATLANTA INT’L 10238	LET THE CHURCH-SAY AMEN... AGAIN!
21	18	88	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
22	20	62	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
23	21	25	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024	LIVE IN OAKLAND — HOME AGAIN
24	19	7	LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
25	37	60	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
26	28	72	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
27	31	55	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
28	24	5	WITNESS CGI 161391	LOVE IS AN ACTION WORD
29	22	60	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023	LIVE IN LONDON AT WEMBLEY
30	25	19	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
31	26	68	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
32	34	6	DEITRICK HADDON & UNITY PRAISE TYSCOT 161375/CGI	THIS IS MY STORY
33	33	59	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
34	29	60	VIRTUE VERITY 43020	VIRTUE
35	RE-ENTRY		MIAMI MASS CHOIR SAVOY 14833	IT’S PRAYING TIME
36	32	17	O’LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845	REFLECTIONS
37	35	23	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT’L 10239	GOD’S PROMISE
38	RE-ENTRY		CHICAGO MASS CHOIR CGI 161381	KEEP YOUR MIND ON JESUS
39	RE-ENTRY		ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
40	30	72	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!

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Mighty Clouds of Joy • Luther Barnes & The Sunset Jubilaires • Tommy Ellison & The Singing Stars

What becomes a legend most?

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Artists & Music

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	

			★★ NO. 1 ★★	
1	1	41	ROMANZA ▲ PHILIPS 539207 HS	ANDREA BOCELLI
			13 weeks at No. 1	
2	2	40	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BRDS.	LOREENA MCKENITT
3	3	42	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
4	4	18	MAMALOSHEN NONESUCH 79459/AG HS	MANDY PATINKIN
5	5	3	VERTIGO NARADA 45988/VIRGIN	JESSE COOK
6	7	6	IZ IN CONCERT: THE MAN AND HIS MUSIC BIG BOY 5904/THE MOUNTAIN APPLE COMPANY	ISRAEL KAMAKAWIWO'OLE
7	9	19	DEEP FOREST III — COMPARSA 550 MUSIC 68726/EPIC	DEEP FOREST
8	14	21	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
9	11	2	OREMI MANGO 524521/ISLAND	ANGELIQUE KIDJO
10	6	14	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS
11	10	15	LEAHY NARADA 42955/VIRGIN HS	LEAHY
12	8	5	AFRO-LATINO PUTUMAYO 139	VARIOUS ARTISTS
13	RE-ENTRY		A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
14	RE-ENTRY		THE BEST OF KA'AU CRATER BOYS ROY SAKUMA PRODUCTIONS 2278	KA'AU CRATER BOYS
15	15	44	COMPAS NONESUCH/ATLANTIC 79466/AG	GISSY KINGS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	39	TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
			19 weeks at No. 1	
2	2	35	DEUCES WILD ● MCA 11711	B.B. KING
3	3	75	LIE TO ME ▲ A&M 549640 HS	JONNY LANG
4	4	5	HEAVY LOVE SILVERTONE 41632/JIVE	BUDDY GUY
5	NEW▶		LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
6	5	4	OUT THERE EPIC 67653 HS	JIMMIE VAUGHAN
7	7	3	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR
8	6	22	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
9	8	49	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
10	10	39	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
11	9	13	SACRED ISLAND PRIVATE MUSIC 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
12	13	35	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
13	RE-ENTRY		FOR REAL MALACO 17494	LITTLE MILTON
14	12	9	JUST WON'T BURN TONE-COOL 1164/ROUNDER	SUSAN TEDESCHI
15	14	18	SING IT! ROUNDER 2152	MARCIA BALL, IRMA THOMAS, TRACY NELSON

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	7	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
			7 weeks at No. 1	
2	2	29	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP HS	BEENIE MAN
3	3	32	INNA HEIGHTS GERMAIN 2068*/VP HS	BUJU BANTON
4	4	29	BEST OF BOB MARLEY MADACY 742D	BOB MARLEY
5	NEW▶		DJ REGGAE MIX SIMITAR 5423	VARIOUS ARTISTS
6	6	3	FOWARD: SUMMER REGGAE RIDDIMS GEE STREET 32516/V2	VARIOUS ARTISTS
7	5	16	THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
8	9	59	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
9	NEW▶		REGGATTA MONDATTA II ARK 21 10012	VARIOUS ARTISTS
10	7	13	DANCEHALL KINGS III BLUNT 6330*/TVT	VARIOUS ARTISTS
11	11	41	THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993) VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS
12	8	34	STRICTLY THE BEST 19 VP 1519*	VARIOUS ARTISTS
13	RE-ENTRY		RIGHT ON TIME HELLCAT 80406*/EPITAPH HS	HEPCAT
14	10	7	ON DA REGGAE TIP WITH BOBBY KONDRS & JABBA: MASSIVE B STYLE BLUNT 6350*/TVT	VARIOUS ARTISTS
15	12	28	MAVERICK A STRIKE 550 MUSIC 68506/EPIC HS	FINLEY QUAYE

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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

Bass Men Step Out Front With Summer Sets

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

BOTTOM LINES: Bass players are doing it for themselves again this summer, with several notable releases from anchor men leading their own groups.

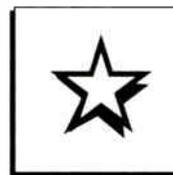
Ron Carter, the most prolific jazz bassist of his generation, joins pianist Kenny Barron and drummer Lewis Nash for "So What?," due Tuesday (14) on Blue Note. Carter revisits the Miles Davis-penned title track in the same loping tempo heard on his old boss's classic "Kind Of Blue" album. He pays tribute to two former bandmates in Davis' groundbreaking mid-'60s band, with the standard "You'd Be So Nice To Come Home To" for the late Tony Williams and Carter's own "The Third Plane," written long ago for Wayne Shorter. Carter, a professor at the City College of New York, tours Japan this month and next with pianist Stephen Scott, drummer Lewis Nash, and percussionist Steve Kroon. That quartet will be joined by bassist Leon Maleson for Newport Jazz at Sea, which takes place Aug. 15-16 on board the QE2 as part of the Newport Jazz Festival.

Christian McBride, 26, probably the busiest bassist of this decade, plucks and bows upright and plays electric and fretless electric on "A Family Affair," produced by George Duke and slated for release Aug. 11 on Verve. The disc, the third solo album from a musician with more than 100 recordings to his credit, features stellar support work from saxophonist Tim Warfield, pianist Charles Craig, drummer Gregory Hutchinson, and guest guitarist Russell Malone on a surprisingly eclectic bebop-meets-funk program. The material ranges from Sly Stone's "Family Affair" to Stevie Wonder's "Summer Soft" to Earth, Wind & Fire's "I'll Write a Song For You." Will Downing turns in smoky lead vocals on the ballad "A Dream Of You," and singer Vesta is appropriately sultry on "... Or So You Thought," built on old-school R&B grooves and wah-wah guitar. Those tracks represent the first-ever recordings of McBride's lyrics. The young musician pays tribute to his favorite old bass master, Ray Brown, on "Brown Funk (For Ray)" and to Shorter on "Wayne's World." McBride may run into Carter aboard the QE2 during his own appearance at Newport Jazz at Sea Aug. 14-16. He plays the Village Vanguard Sept. 8-13 in New York, the Monterey Jazz Festival Sept. 19, and Catalina's Bar and Grill Sept. 22-27 in Los Angeles.

Jeff Berlin, steadily gaining acclaim for "Taking Notes," his ambitious 1997 comeback album on Denon, revisits his roots as the fusion era's other electric-bass monster on "Crossroads" (Denon). The disc, released June 2, is a compilation of music taken from his mid-'80s solo albums. He's joined by guitarists Scott Henderson and Neal Schon

and drummers Steve Smith and Neil Peart for tracks from 1985's "Champion" and six-stringers Frank Gambale and Paul Gilbert for material from 1986's "Pump It!" Bass heads seeking to cut to the chase might cue up the elegant, inventive, unaccompanied version of "Dixie."

Berlin is busy through the beginning of September with duties as head of the Players School of Music in Clearwater, Fla.



The season's biggest bass-world album, of course, is "The Complete 1959 Columbia Recordings," a three-CD box of Charles Mingus tracks released June 9 on Columbia/Legacy. Included are remixed and remastered versions of "Mingus Ah Um" and "Mingus Dynasty," both with previously unreleased tracks and new liner notes by Mingus biographer Brian Priestley. The third disc offers alternate takes from the sessions that produced the other two.

Masterful work by bass-playing leaders or co-leaders also is to be found all over several other recent discs, including Eddie Gomez's "Dedication" (Evidence), with drummer Jimmy Cobb and pianist Stefan Karlsson; Tana Reid's "Back To Front" (Evidence), the latest from bassist Rufus Reid and drummer Akira Tana, with saxophonist Mark Turner; and Ben Allison's "Medicine Wheel" (Palmetto), with saxophonists Ted Nash and Michael Blake.

FUSION LIVES: Vital Information, the fusion supergroup formed in 1983 by former Journey drummer Steve Smith, is back in action with "Where We Come From," the band's eighth album, due Aug. 4 on Intuition. Smith, guitarist Frank Gambale, Tom Coster on Hammond B-3 organ and Fender Rhodes

piano, and acoustic and electric bassist Jeff Andrews pay homage to their earliest influences. The syncopated, second-line rhythms of Meters drummer Zigaboo Modeliste inspired "Sitting Ducks" and "Swamp Stomp, while "Take Eight" is a tribute to Dave Brubeck Quartet drummer Joe Morella, and the extended jam "Once In A Lifetime" makes a nod or two to the late Tony Williams' seminal fusion group.

The high-energy quartet also redesigns Led Zeppelin's "Moby Dick" and Ornette Coleman's "Happy House." Spy-theme music is spoofed on "008," and the three-part "Cranic Trilogy" was extracted from open-ended improvisations in the studio.

Vital Information plays the Mount Hood Jazz Festival Aug. 1 and the Catalina Bar and Grill in Los Angeles on Aug. 4-9.

Smith, a busy session musician who regularly contributes to pop, rock, and country dates, recently produced and played on three power trio albums for Tone Center, an imprint of Shrapnel Records, a heavy metal label based in the San Francisco Bay Area. The drummer collaborated with guitarist Scott Henderson and bassist Victor Wooten for "Vital Tech Tones," released June 16. "Show Me What You Can Do," with Gambale and Stu Hamm, and "Cause And Effect," with Coster and Larry Coryell, are due in late summer and early fall, respectively.

RHYTHM FEST: Bossa nova and bebop mingle in the music of Brazilian-born pianist Manfredo Fest, whose "Just Jobim" album will be released Aug. 4 on DMP. He's joined by bassist David Finck, drummer Steve Davis, and percussionist Cyro Baptista for a wall-to-wall celebration of composer Antonio Carlos Jobim. Fest, bassist Harvie Swartz, and drummer Claudio Slon will be heard later this year on another in the series of the "Live At Vartan Jazz" (Vartan Jazz) releases recorded live at the Denver nightclub.

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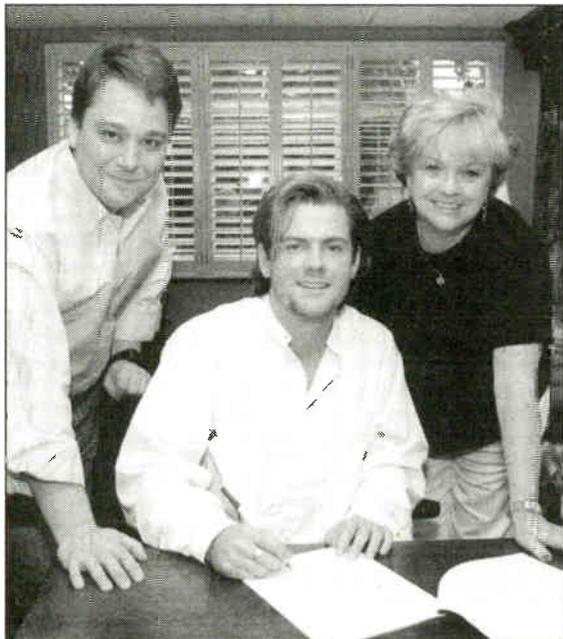
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Songwriters & Publishers

ARTISTS & MUSIC



Lucky Seven. Songwriters John and Johanna Hall received awards recently at BMI's New York offices in recognition of more than 7 million combined performances of their songs "Still The One," "Dance With Me," and "You Can Dream Of Me." John Hall, a former member of the group Orleans, has a new solo acoustic album of his hit songs on the duo's Siren Songs label. Shown, from left, are John Hall, Johanna Hall, and Del Bryant, senior VP of performing rights at BMI.



Ready And Willing. Andy Griggs, seated, signs a writer/artist deal at Sony/ATV Tree Publishing in Nashville. Griggs has also signed with RCA Records and is working on his first album. Shown with Griggs are John Van Meter, director of Sony/ATV Tree's creative services department, and Donna Hilley, president/CEO of the company.



Center Of Attention. Writer/producer members of ASCAP recently held forth during a panel session, "Two Hats Are Better Than One," co-hosted by the performance right society and the Guitar Center at the flagship Guitar Center store in Hollywood. The panel was moderated by ASCAP senior VP of membership Todd Brabec. Shown in front, from left, are writer/producers Glen Ballard and Don Was and ASCAP assistant VP of marketing Lauren Iossa. In the back row, from left, are ASCAP VP of membership John Alexander; Brabec; ASCAP assistant VP of membership Loretta Munoz; and writers/producers Jimmy Jam and Rob Cavallo.



Grand Alliances. MCA Music Publishing's Latin department has signed Rudy Perez, right, the prolific writer/producer who has penned songs recorded by Julio Iglesias, Jose Feliciano, Luis Miguel, Cristian Castro, and Vicki Carr, among others. He has also won four Grammy Awards. Recently, he's been working on new albums by Castro, Feliciano, Iglesias, Olga Tañón, and Millie. Shown with Perez is Ivan Alvarez, VP of Latin Music at MCA Music.



It's Reciprocal. SESAC has signed a new reciprocal agreement with the Australasian Performing Right Assn. (APRA) to represent licensing of its members' U.S. works. Shown at the signing, from left, are Brett Cottle, chief executive of the Australasian Performing Right Assn.; Scott Morris, director of international affairs at APRA; and Dr. Wayne Bicketon, chairman of SESAC International.



Airtime. EMI Music Publishing and A&M/1500 Records' act God Lives Underwater played recently at New York's Irving Plaza as part of a tour supporting its album "Life In The So Called Space Age." Shown, from left, are band member Dave Reilly; Evan Lamberg, East Coast senior VP, creative, at EMI Music Publishing; band manager Gary Richards; and band member Jeff Turzo.



On The Way. Zomba Music Publishing has signed a global deal with singer/songwriter Macy Gray, who is recording an album for Epic Records. Shown after a recent performance in Los Angeles, from left, are Jeff Blue, Zomba's West Coast senior creative director, who is credited with developing Gray's project; Gray; Richard Blackstone, Zomba senior VP; and Neil Portnow, West Coast senior VP for the Zomba Group of Companies.

NO. 1 SONG CREDITS

THE HOT 100
THE BOY IS MINE • Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda • EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI

HOT COUNTRY SINGLES & TRACKS
I CAN STILL FEEL YOU • Kim Tribble, Tammy Hyler • Willdawn/ASCAP, Balmur/ASCAP, Brian's Dream/ASCAP, Sony/ATV Cross Keys/ASCAP

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

HOT RAP SINGLES
COME WITH ME • Jimmy Page, Robert Plant, John Bonham, Sean "Puffy" Combs, Mark Curry • Flames Of Abion/ASCAP, Warner Chappell/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Remarkable/ASCAP

HOT LATIN TRACKS
YO NACI PARA AMARTE • Kike Santander • FIPP/BMI

Warner/Chappell Arrives On Web; Boosey & Hawkes Acquires Fischer

INTO THE INTERNET: Warner/Chappell Music launched its million-song World Wide Web site, www.warnerchappell.com, July 6. Users can search or browse by song title, songwriter, artist, year, film/show, record label, soundclip, or chart info (via Billboard). There are also eight comprehensive sections: news/events, song search, new releases, charts, featured songwriters, library, music shop, and information on the company. Visitors to the site can move between sections, link to related Web sites, and purchase sheet music, song books, CDs, instructional videos, and other music-related material.

Purchase and download of sheet music are available through Warner/Chappell's relationship with the Sunhawk Corp., which distributes electronic versions of sheet music via the Internet. Along with exclusive interviews with songwriters, the Web site includes "Sammy Cahn's Rhyming Dictionary," published in 1983 by the late lyricist. Warner/Chappell chairman/CEO Les Bider's view of the Web site is that "we have set the standard."

B&H BUY OF FISCHER: U.K.-based Boosey & Hawkes Music Group has finalized its acquisition of Carl Fischer Music Publishing in New York (Billboard Bulletin, June 30). The deal, involving two long-running serious music companies, centers on Boosey & Hawkes' purchase of Carl Fischer and a majority 45% stock interest in Boosey & Hawkes from the family of the late Walter Connor, which operated Carl Fischer. Charles Abry, president of Carl Fischer since October 1996, will be a member of the company's new board. In addition to publishing and folio releases, Carl Fischer runs a distribution organization and two stores, in New York and Chicago. Both Boosey & Hawkes

and Carl Fischer have extensive catalogs of serious music works.

TIMELY & TIMELESS: So vast is the hit material in the EMI Music Publishing catalog that it can remind the trade that it can tie in mightily with a particular event or occasion. The company's West Coast-based Alan Warner, VP of music resources and catalog promotions, has sent out several printed collections. One is devoted to songs of summer; another is a list of songs it publishes that were recorded by the late Frank Sinatra; another lists the company's "swing era" songs to take advantage of such current swing band revivalists as Big Bad Voodoo Daddy and the Squirrel Nut Zippers. And yet another dips



by Irv Lichtman

intensively into the Motown era by listing non-Motown acts that have covered Jobete Music songs, of which EMI Music owns half and which it administers worldwide.

'SIDE SHOW' FOLIO: Although it had a short run on Broadway—and attempts to quickly revive it have not come off—"Side Show," with a score by Bill Russell and Henry Krieger, was considered by many as a worthy work. Besides the Columbia Records cast album to turn to, a piano/vocal edition of its 15-song score is now available through music print company Hal Leonard. The publishers are Miroku Music, administered by A. Schroeder International, and Stillbill Music—both cleared by ASCAP.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. "Titanic," soundtrack.
2. "Mulan," soundtrack.
3. Sarah McLachlan, "Surfacing."
4. Matchbox 20, "Yourself Or Someone Like You."
5. Mighty Mighty Bosstones, "Let's Face It."

Studio Action

ARTISTS & MUSIC

Village Recorder Gets An Upgrade

Renovation Respects L.A. Studio Complex's Rich Legacy

BY DAN DALEY

LOS ANGELES—The exterior of the building occupied by Village Recorder, originally a Masonic Temple on Butler Avenue in West Los Angeles, looks as good as it did when it was built in the mid-1920s, thanks to a fresh coat of paint that highlights its stained-glass windows.

Inside, a more complex but just as thorough restoration has also taken place. In its 30th year, the four-room studio complex has survived several generations of the music business, as well as riots, earthquakes, and its own near-fatal transition to adulthood, all the while serving as the recording site and spiritual home for an impressive array of stars that includes the Eagles, Eurythmics, Phil Collins, Bob Dylan, Supertramp, the Rolling Stones, Tom Petty, Heart, Fleetwood Mac, Jane's Addiction, Sneaker Pimps, Tori Amos, Green Day, and the Fugees. In short, the Village is back.

"You can say it—Village had fallen from its high point," says Jeff Greenberg, the studio's CEO since 1994. Greenberg was brought to the facility by studio president Julie Hormel, the daughter of founder Geordie Hormel, who is now semi-retired in Phoenix at age 70.

Up until Greenberg's arrival, Julie Hormel had been fighting an uphill battle to reclaim the studio from the damage of several previous management regimes and the accumulated detritus of the excess-laden '70s and '80s, when Village was at its peak.

A native Angeleno whose first job was unloading crates at his grandfather's department store, Greenberg boasts a diverse background in the music business, including stints in artist management (the Section, Felix Pappalardi, Dramarama), talent representation (ICM under the legendary Tom Ross), concert production and promotion (including the resurrection of another L.A. classic, the Greek Theater), and engineering and production.

But what guided Greenberg's restoration of the facility was founder Hormel, a renegade scion of the Hormel meat family who came to L.A. in the '50s and embarked on a hugely successful career scoring music for such TV series as "The Adventures Of Ozzie And Harriet," "Lassie," "Rin Tin Tin," "The Untouchables," "Huckleberry Hound," and "The Fugitive."

Hormel's unadorned love of music for its own sake led him to open the studio in 1968 and then subordinate his own use of it in favor of making it a creative force in the burgeoning music business of the period. In his own words,

Hormel's philosophy is, "When someone rents the studio, it's theirs, not mine. They own it lock, stock, and barrel. Making the artist comfortable in a good positive atmosphere has a lot to do with our success."

Hormel went to great lengths to support that mind-set. He modified Studio A for Steely Dan, which went on to record such classics as "Pretzel Logic," "Can't Buy A Thrill," and "Aja" there. Since then, that room has been used by a wide range of artists, including Dr. Dre, Snoop Doggy Dogg, and Counting Crows.

Equipped with a vintage Neve 8048 board and a pair of Studer A800 recorders (one of which was built by company patriarch Willi Studer for producer Phil Ramone), Studio A has also attracted its share of mixing clients, including the Eagles, who mixed their comeback album, "Hell Freezes Over," in the room.

As part of Village's renovation, each of its rooms—originally designed by Rudi Brewer—was retrofitted by Los Angeles-based studio architect Vincent Van Haaff, whose main contribution was to shift low-frequency absorption from cavities in the floor to new ones in the ceilings, thus maximizing the floor space of the control rooms. Other than that modification, Van Haaff's challenge was to modernize the rooms while remaining true to what he and most everyone else who has used the facility call, simply, magic.

"The facility has a certain attitude that affects the artists and producers who work there," says Van Haaff. "You can hear it in the records. I think it's an overriding tension created by music and the environment of the Masonic temple. I've always noticed that records coming out of there had a feel like no others."

An otherworldliness is palpable throughout the facility (including reports of the ghost of a mysterious jazz bassist). In Studio B, where the recording of the Smashing Pumpkins' multi-platinum "Mellon Collie And The Infinite Sadness" was one of the factors in reviving Village's fortunes in 1996, Oscar Peterson's 1921 Steinway grand sits like an honored elder in the small recording room, opposite a lounge whose ceiling is studded with adjustable fiber-optic stars. Studio D has a 72-input Neve VR Legend console fitted with one of the first eight-bus VSP surround matrices, which has been used on such films as "The Shawshank Redemption," "Good Will Hunting," and "The X-Files," but its large recording space still resonates with the beats of Fleetwood Mac's "Tusk." And the lounge in Studio F is reputedly where Eric

Clapton penned "Tears In Heaven" on an acoustic guitar for the soundtrack to the film "Rush."

But more immediate than the legacy of the scores of gold and platinum records that line the hallways of Village is the physical presence of artists who have literally made the studio their home. The brilliant, reclusive Robbie Robertson has for years—no one's really sure how many—maintained a personal recording studio on the third floor, whose anteroom walls are lined with his guitars dating back to the Band and where much of his hypnotic "Robbie Robertson" album was conceived and fleshed out on a vintage Neve 8021 console and an array of gear and instruments as eclectic as their owner.

Guitarist Jeff "Skunk" Baxter, the quintessential sideman whose solos graced so many Steely Dan records, has his own private studio on Village's premises, its floor snaked with wires and its walls lined with guitars. Finally, six-time Grammy winning engineer Al Schmitt, who was brought in as a consultant for the renovation period, continues to maintain an office there.



Seated at the Neve VSP-72 console in Village Recorder's Studio D is regular client Dave Stewart.

NEW ROOMS

A fan of technology, Hormel was one of the first studio owners to purchase a 24-track recorder and Dolby noise-reduction technology. He was also among the first to commit to digital with the purchase, in 1984, of three Sony 3324 digital multitracks.

Greenberg and studio manager Robin Bulla are committed to extending Hormel's forward-thinking philosophy. Plans are already drawn to turn the second-floor game room/lounge into a dedicated 5.1 surround mixing room

designed by Van Haaff and featuring a Neve Capricorn console with wings loaded with 1081 EQ modules. Also, the Temple's original movie theater—a huge but unfinished room with a 20-foot ceiling that has been used over the decades as a recording annex—is in the research stages of an extensive redesign plan that would make it a large film-scoring stage.

"It took 30 years to build the culture of Village Recorder," observes Greenberg. "It took us three years of hard work to restore it. I'm ready for the next 30 years."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 11, 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)	THE SHOES YOU'RE WEARING Clint Black/ James Stroud, Clint Black (RCA)	BLUE ON BLACK Kenny Wayne Shepherd Band/ Jerry Harrison (Revolution)	CLOSING TIME Semisonic/ Nick Launay (MCA)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ LARABEE NORTH (New York, NY/ N. Hollywood, CA) Ben Garrison, Dexter Simmons	THE HIT FACTORY/ LARABEE NORTH (New York, NY/ N. Hollywood, CA) Ben Garrison, Dexter Simmons	CONWAY (Nashville, TN) Julian King	THE PLANT/STUDIO D (Sausalito, CA) Karl Derfler	SEEDY UNDERBELLY (Minneapolis, MN) Nick Launay
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 9000J/Custom SSL 8000G + Ultimotion	Neve VR 72	SSL 4064G/Trident TSM	API Legacy
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Mitsubishi X880	Studer A800 MKIII	Studer A827
MASTER TAPE	Quantegy 467	Quantegy 467	Quantegy 467	BASF SM900	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	LOUD RECORDING (Nashville, TN) Julian King	ENCORE (Burbank, CA) Tom Lord-Alge	MIX THIS! (Los Angeles, CA) Bob Clearmountain
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 4000E/G	SSL 4000G	SSL 4000G+ w/ultimotion
RECORDER(S)	Studer 827	Studer 827	Mitsubishi X850	Sony 3348/Studer A827	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499	Quantegy 467
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	MASTERFONICS Glenn Meadows	GATEWAY Bob Ludwig	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	WEA	WEA	BMG	WEA	MCA

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Latin Acts Ring Up Big First-Half Sales

FIRST-HALF FLURRY: Propelled, in part, by a steady stream of strong-selling releases, the U.S. Latino record market has taken off in the first six months of 1998.

According to SoundScan, U.S. sales of titles appearing on The Billboard Latin 50 from Dec. 30, 1997, to June 30 came in at 2,546,000 units, up a hefty 17% over the 2,167,000 pieces sold in the corresponding period in 1997.

Among the big sellers are long-running hit albums by Sony Discos' singing stars **Alejandro Fernández** and **José Luis Rodríguez**; Sonolux/Sony's **Charlie Zaa**; WEA Latina's **Maná** and **Luis Miguel**; the World Circuit/Nonesuch/AG group **Buena Vista Social Club**, and RMM salsa icon **Marc Anthony**.

More recently released hit albums that have spurred the domestic Latino sector are titles by Sony's **Ricky Martin**, **Elvis Crespo**, and **Víctor Manuelle**, plus discs by EMI Latin's **Selena**, **Intocable**, and **Carlos Ponce**. Further, Crespo and Ponce are newcomer solo acts whose hot-selling debuts have proved that despite the roaring business, there is still more room at the top.

Also helping boost the sales profile of charted titles in the first half of 1998 were the additions in the past year of Puerto Rican retailers Casa De Los Tapes (13 stores) and Pentagrama (14 stores).

Not surprisingly, sales of titles appearing on the tropical/salsa genre charts in 1998 vastly improved with the addition of the two island retail chains.



by John Lannert

Tropical sales in the first half of 1998 were 837,000 units, a whopping 130% higher than 1997's first-half sales of 366,000 pieces.

With the addition of New York-based Rincón Musical's six stores in New York in the coming weeks, look for tropical titles to continue to surge upward.

Also jacking sales of tropical titles was the release of blockbuster albums late last year by the likes of RMM's salsa greats **Anthony** and **India**, along with recent titles from Sony's **Crespo** and **Manuelle**. Left-field hits by World Circuit/Nonesuch/AG retro-Cuban act **Buena Vista Social Club** and Sonolux/Sony bolero artist **Zaa** further bolstered the tropical market.

Contrasting tropical music's mighty rise have been the stagnant numbers of pop titles and the decline of regional Mexican sales.

The pop sales in the first half of 1998 were 1,185,000 units, slightly down from last year's first-semester numbers of 1,188,000 pieces. Actually, pop sales this year aren't bad when you consider there was no blockbuster album moving the numbers that were rung up in the first half of last year by **Enrique Iglesias**' "Vivir" (Fonovisa) and his father **Julio**'s "Tango" (Columbia/Sony).

Bereft of numerous hit albums, the regional Mexican numbers in the first six months of 1998 were 720,000 units, off nearly 11% from the 806,500 pieces sold in the same period in 1997.

Overall sales in June were 529,000 units, up 38% from 383,000 pieces in the same period last year.

Pop sales in June were 218,000 units, compared to 134,000 units in June 1997. Tropical/salsa sales in June were 172,500 units, vs. 61,500 units in June 1997. Regional Mexican sales in June were 123,500 units, down from 154,500 units in June 1997.

How is the second half of 1998 shaping up? Extremely well, especially as the flow of hit product is expected to run throughout the rest of the year, what with EMI Latin's **Los Tucanes De Tijuana** just dropping a disc and upcoming albums being due in the second semester from Fonovisa's **Iglesias** and Sony's **Shakira**.

CHART NOTES, RETAIL: There are plenty of fireworks at retail this issue as the Independence Day weekend powered sales of titles appearing on The Billboard Latin 50 to 112,000 units, a crackling 40% increase over the 80,000 pieces moved during the same issue in 1997.

Leading the way are **Ricky Martin**'s "Vuelve" and **Elvis Crespo**'s "Suavemente." The Sony Discos titles are running 1-2 on The Billboard Latin 50 for the fourth week in a row. Sales of the two albums remain unchanged, however, as "Vuelve" moved 7,000 units (Continued on next page)

Hot Latin Tracks™



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	2	2	7	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
2	1	1	6	CARLOS PONCE EMI LATIN	REZO F.PINERO JR. (C.PONCE F.PINERO JR.)
3	3	4	8	VICTOR MANUELLE SONY DISCOS	SE ME ROMPE EL ALMA R.SANCHEZ V.MANUELLE (G.FRANCISCO)
4	4	5	14	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
5	10	17	4	LOS TUCANES DE TIJUANA EMI LATIN	DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA)
6	6	11	8	LUIS MIGUEL WEA LATINA	SABOR A MI L.MIGUEL B.SILVETTI (A.CARRILLO)
7	5	3	13	ELVIS CRESPO SONY DISCOS	SUAVEMENTE R.CORA E.CRESPO L.A.CRUZ (E.CRESPO)
8	7	9	4	SERVANDO Y FLORENTINO WEA LATINA	ALIVIAEME S.GEORGE A.SALAS (R.MONTANER)
9	9	6	11	MANNY MANUEL MERENGAZO/RMM	COMO DUELE R.ORLANDO R.VAZQUEZ W.DRULLARD (R.VAZQUEZ)
10	11	10	23	RICKY MARTIN SONY DISCOS	VUELVE R.ROSA K.C.PORTER (F.DE VITA)
11	12	15	7	GRUPO LIMITE RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
12	17	19	5	RICARDO ARJONA SONY DISCOS	DIME QUE NO R.ARJONA (R.ARJONA)
13	8	7	26	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
14	14	21	5	TITO NIEVES RMM	COMO UN NINO CELOSO R.GONZALEZ L.GARCIA (R.MONCLOVA)
15	23	31	3	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M.MENDEZ GUIJU (M.MENDEZ GUIJU)
16	29	—	2	GRUPO MANIA SONY DISCOS	CORAZONCITO O.SERRANO F.MENDEZ (B.SERRANO)
17	16	27	21	LOS TEMERARIOS FONOVISA	POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
18	21	23	22	ALEJANDRO FERNANDEZ SONY DISCOS	NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
19	25	25	6	GRACIELA BELTRAN EMI LATIN	ROBAME UN BESO J.SEBASTIAN (J.SEBASTIAN)
20	15	14	9	GLORIA ESTEFAN EPIC/SONY DISCOS	CORAZON PROHIBIDO E.ESTEFAN JR., T.MORAN (K.SANTANDER G.ESTEFAN)
21	22	24	6	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E.SOLANO (E.SOLANO)
22	27	36	3	LOS TEMERARIOS FONOVISA	BOTELLA ENVENENADA A.ANGEL ALBA (C.REYNA)
23	24	—	3	CHARLIE ZAA SONOLUX/SONY DISCOS	DESENGANOS C.ZAA (T.FERRERO T.FREGOSO)
24	19	16	11	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO PENA M.ANTHONY J.LUGO (F.ARIAS)
25	20	18	11	MYRIAM HERNANDEZ SONY DISCOS	HUELE A PELIGRO H.GATICA M.HERNANDEZ (A.MANZANERO)
26	NEW	1	1	RIKARENA J&N/SONY DISCOS	POR QUE TANTO PROBLEMA K.MENDEZ (A.SANTOS)
27	13	13	17	RICKY MARTIN SONY DISCOS	LA COPA DE LA VIDA R.ROSA D.CHILD (D.CHILD R.ROSA L.GOMEZ ESCOLAR)
28	26	22	9	EZEQUIEL PENA FONOVISA	QUE CHULADA DE MUJER E.PENA (M.ALCAZAR P.MARTINEZ J.GUIZAR)
29	32	—	2	RICKY MARTIN SONY DISCOS	LA BOMBA R.ROSA K.C.PORTER (R.ROSA K.C.PORTER L.GOMEZ ESCOLAR)
30	40	—	2	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J.SEBASTIAN (J.SEBASTIAN)
31	NEW	1	1	N RODVEN/POLYGRAM LATINO	CORAZON PARTIDO W.CHIRINO (A.SANZ)
32	38	—	2	INTOCABLE EMI LATIN	AMOR MALDITO J.L.AYALA (M.MENDOZA)
33	30	—	2	RICARDO MONTANER WEA LATINA	OJALA P.CASSANO (R.MONTANER P.CASSANO J.L.CHACIN)
34	33	37	6	MANA WEA LATINA	EN EL MUELLE DE SAN BLAS FHER & ALEX (FHER & ALEX)
35	34	30	9	LOS PALOMINOS SONY DISCOS	TE SEGUIRE M.LICHTENBERGER JR. (E.R.RAMIREZ)
36	35	34	16	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
37	NEW	1	1	LOS INVASORES DE NUEVO LEON EMI LATIN	A MI QUE ME QUEDO R.LEJIA (M.A.PEREZ)
38	31	32	25	GRUPO LIMITE RODVEN/POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
39	28	28	18	INTOCABLE EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
40	NEW	1	1	BANDA EL RECODO FONOVISA	EL TIRO DE GRACIA NOT LISTED (J.PRECIADO)

LATIN TRACKS A-Z

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

- 37 A MI QUE ME QUEDO (Ser-Ca, BMI)
- 8 ALIVIAEME (EMI April, ASCAP)
- 32 AMOR MALDITO (Ser-Ca, BMI)
- 13 ASI FUE (BMG, ASCAP)
- 22 BOTELLA ENVENENADA (Marfre, BMI)
- 9 COMO DUELE (Caribbean Waves, ASCAP/Viorli, ASCAP)
- 14 COMO UN NINO CELOSO (Samalea Songs, ASCAP)
- 16 CORAZONCITO (Bombazo, BMI)
- 31 CORAZON PARTIDO (Copyright Control)
- 20 CORAZON PROHIBIDO (HEAVEN'S WHAT I FEEL) (FIPP, BMI)
- 5 DESDE QUE TE AMO (Mas Flamingo, BMI)
- 23 DESENGANOS (DERRUMBES, POR QUE ERES ASI?) (EMI Blackwood, BMI/Peer Int'l., BMI)
- 12 DIME QUE NO (Arjona Musical, ASCAP/Sony Music, ASCAP)
- 40 EL TIRO DE GRACIA (Jam, BMI)
- 34 EN EL MUELLE DE SAN BLAS (Yelapa Songs, ASCAP)
- 39 ERES MI DROGA (Copyright Control)
- 30 GRACIAS POR TANTO AMOR (Vander, ASCAP)
- 25 HUELE A PELIGRO (Manzamusical, ASCAP/D'Nico Int'l., BMI)
- 29 LA BOMBA (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Musica Calaca, SGAE)
- 27 LA COPA DE LA VIDA (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Musica Calaca, SGAE)
- 36 ME HACES FALTA TU (Edimonsa, ASCAP)
- 24 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
- 18 NO SE OLVIDAR (FIPP, BMI)
- 33 OJALA (EMI April, ASCAP)
- 4 POR MUJERES COMO TU (Vander, ASCAP)
- 26 POR QUE TANTO PROBLEMA (Copyright Control)
- 17 POR QUE TE CONOCI (Editora Anna Musical, SESAC)
- 28 QUE CHULADA DE MUJER (Peermusic, BMI)
- 21 QUIERO VOLVER (Ernesto Musical)
- 2 REZO (FIPP, BMI)
- 19 ROBAME UN BESO (Vander, ASCAP)
- 6 SABOR A MI (Peer Int'l., BMI)
- 3 SE ME ROMPE EL ALMA (Giffan, BMI/Netia, BMI)
- 38 SENTIMIENTOS (Copyright Control)
- 7 SUAVEMENTE (Sony/ATV, BMI)
- 15 TE QUIERO TANTO, TANTO (Copyright Control)
- 35 TE SEGUIRE (Mafiola, ASCAP)
- 11 TU OPORTUNIDAD (Warner/Chappell/Huina)
- 10 VUELVE (Sony Discos, ASCAP)
- 1 YO NACI PARA AMARTE (FIPP, BMI)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
18 STATIONS	15 STATIONS	69 STATIONS
1 CARLOS PONCE EMI LATIN REZO	1 VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL...	1 LOS TUCANES DE TIJUANA EMI LATIN DESDE QUE TE...
2 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI...	2 ELVIS CRESPO SONY DISCOS SUAVEMENTE	2 GRUPO LIMITE RODVENPOLYGRAM LATINO TU OPORTUNIDAD
3 RICARDO ARJONA SONY DISCOS DIME QUE NO	3 SERVANDO Y FLORENTINO WEA LATINA ALIVIAEME	3 PEPE AGUILAR MUSART/BALBOA POR MUJERES...
4 LUIS MIGUEL WEA LATINA SABOR A MI	4 MANNY MANUEL MERENGAZO/RMM COMO DUELE	4 BANDA MAGUEY RCA/BMG LATIN QUIERO VOLVER
5 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	5 CARLOS PONCE EMI LATIN REZO	5 LOS TEMERARIOS FONOVISA BOTELLA ENVENENADA
6 RICKY MARTIN SONY DISCOS VUELVE	6 TITO NIEVES RMM COMO UN NINO CELOSO	6 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI PARA...
7 ONDA VASELINA SONY DISCOS TE QUIERO TANTO...	7 GRUPO MANIA SONY DISCOS CORAZONCITO	7 GRACIELA BELTRAN EMI LATIN ROBAME UN BESO
8 VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL...	8 RIKARENA J&N/SONY DISCOS POR QUE TANTO...	8 EZEQUIEL PENA FONOVISA QUE CHULADA DE MUJER
9 MYRIAM HERNANDEZ SONY DISCOS HUELE A PELIGRO	9 MARC ANTHONY RMM NO ME CONOCES	9 JOAN SEBASTIAN MUSART/BALBOA GRACIAS...
10 GLORIA ESTEFAN EPIC/SONY DISCOS CORAZON PROHIBIDO	10 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI PARA...	10 INTOCABLE EMI LATIN AMOR MALDITO
11 ALEJANDRO FERNANDEZ SONY DISCOS NO SE OLVIDAR	11 N RODVEN/POLYGRAM LATINO CORAZON PARTIDO	11 LOS PALOMINOS SONY DISCOS TE SEGUIRE
12 RICARDO MONTANER WEA LATINA OJALA	12 ONDA VASELINA SDNY DISCOS TE QUIERO TANTO...	12 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
13 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE	13 RICKY MARTIN SONY DISCOS LA BOMBA	13 BANDA ARKANGEL R-15 LUNA/FONOVISA VOY A...
14 CHARLIE ZAA SONOLUX/SONY DISCOS DESENGANOS	14 GLORIA ESTEFAN EPIC/SONY DISCOS CORAZON...	14 LOS INVASORES DE NUEVO LEON EMI LATIN A MI QUE...
15 RICKY MARTIN SONY DISCOS LA BOMBA	15 RICARDO ARJONA SDNY DISCOS DIME QUE NO	15 GRUPO LIMITE RODVENPOLYGRAM LATINO SENTIMIENTOS

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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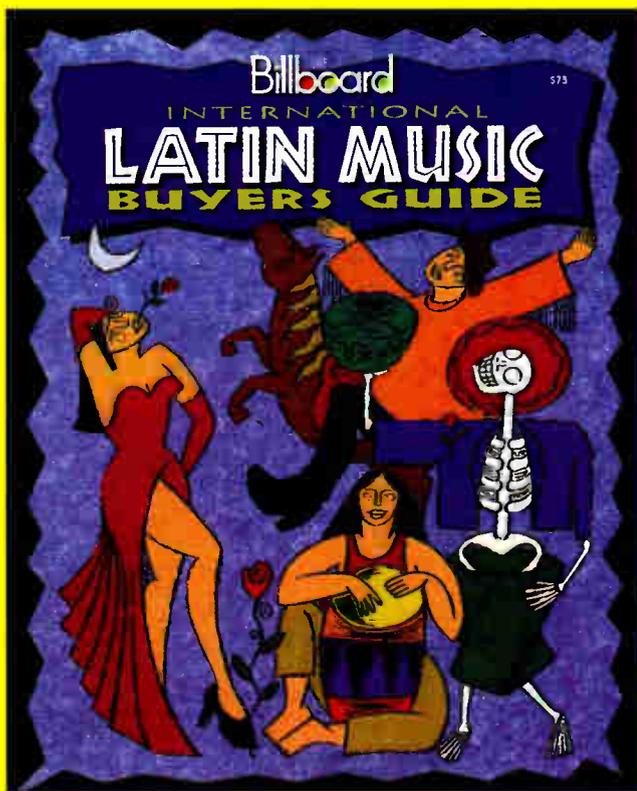
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NOTAS

(Continued from preceding page)

this issue, while "Suavemente" sold 6,500 pieces.

The discs that really helped spur retail activity this issue were new titles by EMI Latin's Los Tucanes De Tijuana and by Sony Discos' Jay Pérez and Vicente Fernández.

Los Tucanes make their highest debut ever this issue at No. 3 with "Amor Platónico," which sold only four fewer units than Crespo's "Suavemente."

It is the first time the hot Mexican *grupo* has not put out two discs simultaneously, thus assuring "Amor Platónico" a solid shot of reaching the apex of the chart.

Los Tucanes, who hold the record for the number of titles charting simultaneously in one issue—six—also are heading up EMI Latin's resurgence at retail. Four of this issue's top 13 titles are by EMI Latin artists—the label's best performance so far this year.

Pérez's "Toda Mi Vida" bows at No. 26 with sales of 1,500 units. Fernández, who was inducted into Billboard's Latin Music Hall of Fame in April, enters the chart at No. 28 with "Entre El Amor Y Yo," a 1,400-unit seller.

Apart from the new releases, another title igniting the market this issue is the self-titled disc on World Circuit/Nonesuch/AG by Buena Vista Social Club, up 7-4 with a bullet. The Cuban ensemble's New York performance July 1 sparked a 2,000-piece increase in sales to 5,500 units.

Though it slipped 178-189 in its 19th week on The Billboard 200, "Vuelve" tops the Latin pop genre chart for the 12th straight week. "Suavemente" holds fort atop the tropical/salsa chart for the sixth successive week, and Los Tucanes' "Amor Platónico" debuts at No. 1 this issue on the regional Mexican chart.

SALES STAT FILE: The Billboard Latin 50: This issue: 112,000 units; last issue, 103,500 units; this issue in 1997, 80,000 units.

Pop genre chart: This issue, 41,500 units; last issue, 42,500 units; this issue in 1997, 25,500 units.

Tropical/salsa genre chart: This issue, 35,500 units; last issue, 33,000 units; this issue in 1997, 11,000 units.

Regional Mexican chart: This issue, 29,500 units; last issue, 23,500 units; this issue in 1997, 35,500 units.

CHART NOTES, RADIO: Alejandro Fernández notches his fourth consecutive chart topper this issue as "Yo Nací Para Amarte" (Sony Discos) ratchets up 2-1 on the strength of 17 million audience impressions.

Fernández's now-classic "Si Tú Supieras" exited Hot Latin Tracks last issue after spending a record-setting 42 weeks on Hot Latin Tracks. Incidentally, Ana Gabriel's smash "A Pesar De Todos" also left the chart last issue after logging 35 weeks—the second-highest mark for longevity on Hot Latin Tracks.

Though it was knocked out of the No. 1 perch of Hot Latin Tracks, Carlos Ponce's "Rezo" (EMI Latin) still rules the pop genre chart for the fourth week running. Víctor Manuelle's "Se Me Rompe El Corazón" (Sony Discos) tops the tropical/salsa chart for the second successive week; Los Tucanes De Tijuana's "Desde Que Te Amo" (EMI Latin) does likewise on the regional Mexican genre chart.

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	21	RICKY MARTIN	SONY DISCOS 82653	VUELVE
2	2	12	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
			★★★ HOT SHOT DEBUT ★★★		
3	NEW		LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
			★★★ GREATEST GAINER ★★★		
4	7	41	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
5	4	5	CARLOS PONCE	EMI LATIN 59454	CARLOS PONCE
6	3	4	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
7	6	41	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
8	5	39	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
9	11	31	ALEJANDRO SANZ	WEA LATINA 20281	MAS
10	8	9	VICTOR MANUELLE	SONY DISCOS 82717	IRONIAS
11	13	3	OZOMATLI	ALMO SOUNDS 8020	OZOMATLI
12	9	3	INTOCABLE	EMI LATIN 95178	INTOCABLE
13	10	13	SELENA	EMI LATIN 94110	ANTHOLOGY
14	14	5	EL REENCUENTRO	FONOVISA 80738	15 ANOS DESPUES...
15	16	35	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
16	15	55	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS	SENTIMIENTOS
17	12	31	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635	INOLVIDABLE
18	17	6	RICARDO ARJONA	SONY DISCOS 82680	SIN DANOS A TERCEROS
19	19	48	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
20	21	37	GRUPO LIMITE	RODVEN 539331/POLYGRAM LATINO	SENTIMIENTOS
21	20	3	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
22	32	4	JARABE DE PALO	EMI LATIN 41762	LA FLACA
23	18	3	LIBERACION	DISA 95436/EMI LATIN	UN REGALO DE AMOR
24	22	22	LOS TEMERARIOS	FONOVISA 0515	COMO TE RECUERDO
25	24	5	BANDA MAGUEY	RCA 57959/BMG LATIN	LAGRIMAS DE SANGRE
26	NEW		JAY PEREZ	SONY DISCOS 82464	TODA MI VIDA
27	29	10	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
28	NEW		VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
29	27	32	LOS TUCANES DE TIJUANA	EMI LATIN 23461	DE FIESTA CON...
30	41	29	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
31	RE-ENTRY		SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA
32	34	6	NEK	WEA LATINA 20927	NEK
33	30	12	LOS PALOMINOS	SONY DISCOS 82677	TE SEGUIRE
34	25	14	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR
35	35	43	INDIA	RMM 82157	SOBRE EL FUEGO
36	28	6	VARIOUS ARTISTS	PUTUMAYO 139	AFRO-LATINO
37	48	30	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
38	38	55	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
39	31	15	TITO NIEVES	RMM 82171	DALE CARA A LA VIDA
40	37	90	GRUPO LIMITE	RODVEN 533302/POLYGRAM LATINO	PARTIENDOME EL ALMA
41	33	29	LOS TIGRES DEL NORTE	FONOVISA 6072	ASI COMO TU
42	26	10	MANNY MANUEL	MERENGAZO 82222/RMM	ES MI TIEMPO
43	23	32	GRUPO MANIA	SONY DISCOS 82438	ALTO HONOR
44	43	4	VARIOUS ARTISTS	ARIOLA 57917/BMG LATIN	VERANO '98
45	39	54	INTOCABLE	EMI LATIN 56694	IV
46	36	36	ANA GABRIEL	SONY DISCOS 82563	CON UN MISMO CORAZON
47	45	2	VARIOUS ARTISTS	MAX 2051	LATINOS IN DA HOUSE VOL. 2
48	NEW		MARIACHI FIESTA MEXICANA	PLATINO 80734/FONOVISA	20 CUMBIAS CON MARIACHI
49	40	6	MYRIAM HERNANDEZ	SONY DISCOS 82675	TODO EL AMOR
50	42	47	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RICKY MARTIN SONY DISCOS VUELVE	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
2 CARLOS PONCE EMI LATIN CARLOS PONCE	2 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	2 INTOCABLE EMI LATIN INTOCABLE
3 ALEJANDRO FERNANDEZ SONY DISCOS ME ESTOY ENAMORANDO	3 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	3 SELENA EMI LATIN ANTHOLOGY
4 MANA WEA LATINA SUENOS LIQUIDOS	4 VICTOR MANUELLE SONY DISCOS IRONIAS	4 GRUPO LIMITE RODVEN/POLYGRAM LATINO SENTIMIENTOS
5 ALEJANDRO SANZ WEA LATINA MAS	5 MARC ANTHONY RMM CONTRA LA CORRIENTE	5 LIBERACION DISA/EMI LATIN UN REGALO DE AMOR
6 OZOMATLI ALMO SOUNDS OZOMATLI	6 CHARLIE ZAA SONOLUX/SONY DISCOS SENTIMIENTOS	6 LOS TEMERARIOS FONOVISA COMO TE RECUERDO
7 EL REENCUENTRO FONOVISA 15 ANOS DESPUES...	7 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	7 BANDA MAGUEY RCA/BMG LATIN LAGRIMAS DE SANGRE
8 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS INOLVIDABLE	8 SERVANDO Y FLORENTINO WEA LATINA LOS PRIMERA	8 JAY PEREZ SONY DISCOS TODA MI VIDA
9 RICARDO ARJONA SONY DISCOS SIN DANOS A TERCEROS	9 INDIA RMM SOBRE EL FUEGO	9 GRUPO BRYNDIS DISA/EMI LATIN 14 SUPER CUMBIAS
10 LUIS MIGUEL WEA LATINA ROMANCES	10 VARIOUS ARTISTS PUTUMAYO AFRO-LATINO	10 VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
11 VARIOUS ARTISTS COLUMBIA/SONY DISCOS LATIN MIX USA	11 AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA	11 LOS TUCANES DE TIJUANA EMI LATIN DE FIESTA CON...
12 JARABE DE PALO EMI LATIN LA FLACA	12 TITO NIEVES RMM DALE CARA A LA VIDA	12 LOS PALOMINOS SONY DISCOS TE SEGUIRE
13 NEK WEA LATINA NEK	13 MANNY MANUEL MERENGAZO/RMM ES MI TIEMPO	13 LOS ANGELES AZULES DISA/EMI LATIN CONFESIONES DE AMOR
14 VARIOUS ARTISTS ARIOLA/BMG LATIN VERANO '98	14 GRUPO MANIA SONY DISCOS ALTO HONOR	14 SELENA EMI LATIN EXITOS Y RECUERDOS
15 VARIOUS ARTISTS MAX LATINOS IN DA HOUSE VOL. 2	15 DLG SONY DISCOS SWING ON	15 LOS TIGRES DEL NORTE FONOVISA ASI COMO TU

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.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

New Support For Fixed Prices

Major Record Company, Retailers Support French Campaign

BY RÉMI BOUTON

PARIS—The indie sector campaign here for price fixing for records has now gained support from a major record company and a number of retailers.

The campaign is being led by indie labels' body UPFI, which is stepping up its lobbying activities ahead of consideration of the issue by the Culture and Finance min-

istries in the fall. However, UPFI is opposed by most of the major labels and the biggest music retailers.

Some chains, though, are enthusiastic about the idea. Indie webs Starter and Extrapole have now declared their support, as has Virgin Retail France.

The scheme they and UPFI want to see implemented would involve the retail price of each record being set by the label, with no scope for discounting by the retailer. UPFI's argument is that

such a move would level the music retailing playing field in a country where food and household goods hypermarkets have undercut established prices by using music as a loss leader to attract customers to their other departments.

According to Virgin Retail France GM Jean-Noël Reinhardt, "The fixing of the record retail price, as has been the case with books for 15 years, is the solution to help the dedicated retailers restore their margins and thus develop new stores in smaller cities and towns.

"In France, the problem is that around 60% of the record retail market belongs to the hypermarkets, which are destroying the prices and the margins on the best

sellers," he adds.

UPFI argues that fixing prices would help indie stores broaden the range of music available to consumers. "Hypermarkets don't carry more than 5,000 titles, whereas dedicated music stores offer up to 100,000," says UPFI president Jean-Michel Fava. "With the fixing of a retail price, we will help the development of new stores, which could be the medium to help the promotion of new talent, as they were in the '70s."

According to UPFI figures, France had 3,000 indie record stores in the 1970s, compared with about 200 at present.

A new ally to UPFI's cause is EMI France CEO Gilbert Ohayon. He says, "The problem is that the biggest-selling records are discounted

by the hypermarkets, which don't sell our back catalog except at mid-price. A fixed price could help us to restore our margins and offer us the possibility of having a price strategy, something that is currently impossible."

The two biggest record companies here, PolyGram and Sony, remain opposed to such a measure. "If retailers and producers increase their margins, the consumer will have to pay the difference," says Sony Music VP Jean-

(Continued on page 58)

'The problem is that the biggest-selling records are discounted by the hypermarkets'



Baltic For Good. Hansa/BMG act Modern Talking is one of the first acts to receive platinum discs for sales in Latvia. The duo's members picked up their awards in June during a visit to the Latvian capital, Riga, which was on the duo's Baltic concert tour. The platinum discs, awarded by the Latvian Assn. of Music Producers, were for 8,000 sales of the act's "Back For Good" reunion album. Shown here, from left, are Dieter Bohlen and Thomas Anders of Modern Talking; Armands Ruseņieks, promotions manager of BMG International, Baltic States; and Ojars Grasmanis, head of BMG International's Baltic States representation office.

Japan's Avex Posts Gains In Sales, Profits

TOKYO—While most Japanese record companies are reeling from the effects of the current recession, leading indie label Avex's sales and after-tax profits rose in the year ending March 31.

Sales were up 14.7% to 47.9 billion yen (\$360 million at the March 31 exchange rate). Operating profit fell 20% to 4.5 billion yen (\$33.7 million), and after-tax profit inched up 1% to 2.7 billion yen (\$20.5 million).

Behind Avex's impressive showing for the year were strong sales by domestic acts such as Namie Amuro, globe, Every Little Thing, and Max, as well as international repertoire such as the label's long-

avex

running "Super Eurobeat" compilations, Prodigy, and Solid Harmonie.

"If the situation had been more favorable, our profit figures would have been better," says Avex chairman Tom Yoda. "But business is getting tough."

Yoda says despite Japan's economic woes, Avex's plans to make an initial public offering on Japan's over-the-counter stock market are still on track for Oct. 1.

While the sales and profit figures are only for the Avex group parent company, Avex Inc., Yoda stresses that the group is doing well overall.

"We manage the company on a group basis, and on that basis, we're very healthy," he says. Avex does not publicly release financial results for the group as a whole.

STEVE MCCLURE

Aussie Gov't Recognizes Charity

SYDNEY—Support Act Limited, the charitable organization run by and for the music industry here, has received government approval to operate as a charity and raise funds.

Established a year ago to "provide relief and assistance to members of the Australian music industry who are in need or suffering hardship or distress," the organization has already attracted high-level participation, with the 16 board members coming from all major areas of the industry. The government has now agreed that the organization should be given a more formal footing.

Initial donations to the charity's coffers include \$50,000 from the Phonographic Performance Com-

pany of Australia and \$10,000 from Showtravel, a company specializing in arranging entertainment industry travel and transport.

"We've always been able to put benefits together when something specific arises," says Support Act board member Fifa Riccabono. "But as the rock music community grows older and faces more crisis situations, something like this is quite essential.

"Thirty years ago everybody was young, invincible, and immortal, and nobody was thinking of superannuation or pension plans. But now talented people are on the bread line, and they often don't know how to face their situation."

GLENN A. BAKER

Ohayon To Exit EMI France

Exec Helmed Company For Eight Years

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

PARIS—EMI Music, one of France's most stable record companies, is losing its president, Gilbert Ohayon, who will step down after eight years at the company's helm at the end of the current fiscal year, in March 1999.

"He's done a superb job," says Rupert Perry, president/CEO of EMI Europe. "[EMI France is] a very strong and well-managed company." Ohayon, who has also headed EMI's Benelux affiliate since 1993, joined EMI from CBS/Fox Home Video, where he worked with former EMI Music chief executive Jim Fifeild.

Ohayon and Fifeild are known to be close, and Ohayon's departure has been strongly rumored following Fifeild's leaving the company earlier this year.

Ohayon declines to comment on who may be his successor. But in the interim, he says, "it is business as usual." He acknowledges that the announcement of his exit some eight months before it actually happens has been influenced by widespread speculation and its debilitating effect on his team. Comments Ohayon, "The fact that my departure was announced way ahead is certainly the best solution rather than letting all these rumors spread, and in any case, it is a honest way of doing."

(Continued on page 58)

Virgin Makes Global No Limit Deal

BY KWAKU

LONDON—The world outside North America is no longer off limits for the Oakland, Calif.-based rap label No Limit. The label's owner, rapper/entrepreneur Master P, and the newly signed Snoop Doggy Dogg will both have No Limit albums released internationally this summer.

Eight years after starting out as an adjunct to a record shop, the label has now secured a worldwide distribution deal with Virgin Records for the world outside the U.S. The deal's passage was in part made easier because Virgin works

No Limit's U.S. distributor, Priority, internationally. However, Virgin Canada and Virgin Germany initially made separate approaches to No Limit.

Virgin Canada eventually secured its deal. According to its company sources, it has sold some 120,000 copies of No Limit's catalog in just more than three months.

"But because of the enthusiasm from Germany, France, and U.K., we decided to do the deal for the rest of Virgin worldwide, excluding the U.S.," says Virgin U.K. international product manager Dave Watts.

(Continued on page 58)

Jarre New Euro Artist Spokesman

LONDON—The European music industry has picked an artist who usually communicates through instrumental music to speak on behalf of his peers.



JARRE

French musician Jean-Michel Jarre will become the European industry's artist spokesman for the next two

years, working closely with the music industry to promote the priorities of artists and record companies in Europe.

David Fine, chairman of the International Federation of the Phonographic Industry, says that "as one of Europe's most successful

and innovative musicians, [Jarre] is perfect for this role." Fine adds that Jarre will be "of enormous value in showing Europe's politicians that, on our priority issues of piracy and copyright protection in the information society, artists and the record industry are fighting for a common goal."



"In the age of the Internet, as now, Europe's music culture will thrive only with strong copyright laws," says Jarre in a statement. "I am very happy to use my voice, on behalf of the music industry, to deliver that message."

Speaking to Billboard, Jarre says there "are things an artist can say that bear more power than if it is said by people from the music industry."

Jarre, who is renowned for his interest in new technologies, says that "there are certain threats that can undermine the identity of artists and creators."

"European artists, and most notably those who are established, have to mobilize," he adds. "It is important at this stage for artists to fight for their future and to be present on the European scene, where many of the decisions that will be made at a European level in Brussels can affect the identity and the very existence of creators."

EMMANUEL LEGRAND

CDnow To Open European Warehouse

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

LONDON—Online music retailer CDnow is set to open "imminently" a warehousing facility in Europe, paving the way for European expansion.

European orders made through CDnow will be directly shipped from the European warehouse and no longer from the company's established U.S. facilities. All product shipped from Europe will have been bought from European record companies and wholesalers. According to the company's president, Jason Olim, the move permits CDnow to lower shipping costs and reduce delivery delays in Europe.

"We intend to offer an attractive price to consumers," said Olim, who thinks the price differential between Europe and the U.S. will be offset by lower shipping costs. "As the [single European currency] comes into effect [next year], there will be increasing reduction in price differentials," he adds.

Olim revealed his new plans in a keynote speech delivered at the second Musicom Europe conference, held June 24 at the Mount Royal Hotel in London. Olim said the facility will be located in Holland and will allow the company to source products directly from European labels.

"It will dramatically increase our profile in Europe," says Olim, who adds that he doesn't expect CDnow prices for consumers in Europe to be affected by such a move. "There are a lot of European products that are not available in the U.S. that we will now be able to service to customers."

Currently, European orders shipped from the U.S. are liable for customs duty and value-added tax here. However, in practice, few parcels are opened by cus-

tomers officers in Europe, resulting in tax losses for European Union member states.

Other issues raised by Olim include artist royalties, exclusive territory licensing, recognition of revenue from other territories, distribution agreements, marketing plans, and retail price points.

Olim admits that he is not very concerned by the tax aspect. "It is at the receiving end that it should be dealt with," he says. However, he is aware of the reticence of

Denmark's Iceberg Expands

BY CHARLES FERRO

COPENHAGEN—The independent record and publishing company Iceberg, home of acts like Scatman John, Natural Born Hippies, and Colorblind, is in the advanced stages of expanding its operations.

The 16-year-old company, headed by industry veteran Manfred Zährenger, has recently inked deals with 11 new acts and is

'We're investing a lot, and now I'm gambling again'

working closely with BMG in Hamburg to exploit some of them internationally. Meanwhile, the company's head count has grown from four to 11.

Other upcoming priorities are the pop acts Natural Born Hippies, Rikki Roxx, and Crispy and a new album by Scatman John.

The German affiliate of the film company Buena Vista Home Entertainment has reached an agreement with Iceberg to make

major labels, especially with the issue of trans-shipments.

"I hope that someday we'll all sit at the same table and resolve these issues," says Olim. "We have to sit and address those complicated problems and maximize the value [of online retailing] for artists and labels."

Olim said such a move will boost CDnow's international revenue, which already accounts for 20% of the company's total revenue.

CDnow's total revenue for the first quarter of 1998 topped the \$10 million mark, according to Olim.

an animated Scatman John feature series. The new, yet untitled single from Scatman John is coincidentally slated for a release to accompany the premiere of the animated series this fall.

After Scatman John broke worldwide with "I'm A Scatman (Ski-Ba-Bop-Ba-Dop-Bop)" in 1995, Iceberg has been spending considerable amounts of time and money on developing a strategic long-term business plan designed to take the company into the next century.

"[After the success with Scatman John], we asked ourselves, 'Do we want to move to some tax haven and live the life?' But, what the hell am I going to do in Luxembourg?" says Zährenger. "We're investing a lot, and now I'm gambling again."

Colorblind, a guitar-edged pop/rock quintet, is the first of 11 new acts recently signed to the label. The band is represented by BMG outside Denmark.

"In terms of marketing expenditure, nobody has ever used such a large amount on a debut act," Zährenger claims. "Production

(Continued on page 58)

newsline...

EMI GROUP CONFIRMS that new contracts are being negotiated for EMI Recorded Music president Ken Berry and EMI Music Publishing Worldwide president Marty Bandier. Berry's current pact is due to expire at the end of August 1999, while Bandier's runs until March 31, 2001. Following a U.K. press report predicting raises for the pair, an EMI spokeswoman tells Billboard that "there is no reason to believe" that new contracts will result in an increase in remuneration for either executive. Berry currently has a base salary of 1.28 million pounds (\$2.14 million), plus share options and performance-related pay worth up to the same amount. Bandier's base salary of \$2 million is augmented by a performance-related bonus worth up to 70% of that figure, plus share options.

MARK SOLOMONS

WEGENER ARCADE board member Bert de Liefde is buying out the Dutch group's retail and classical music businesses to set up his own company. SilverMinds Music & Media will be made up of the 75-outlet Music Store, the territory's second-largest retail chain; Arcade's classical label, Vanguard Classics; several classical music magazines; and the radio station Concert Radio. SilverMinds, set to launch Sept. 1, will operate as four separate divisions: Discourier (Music Store and its wholesaler counterpart), Vanguard Classics, SilverMinds Media (radio and magazines), and SilverMinds Music, which is intended to develop nonclassical music. Former Music Store GM Martin van der Zouwen will join the newly formed SilverMinds board of directors. "SilverMinds will be aiming for the 35-plus demographic," de Liefde says. "We won't focus on youth, and we're not interested in marketing tools such as singles. Also, we don't like to be steered by charts." De Liefde's departure follows that of former Arcade president/CEO André de Raaff to launch his own Corbeau label earlier this year (Billboard, April 11).

ROBERT TILLI

MIDEM Latin America and Caribbean has chosen Teddy Bautista, executive president of Spanish authors' and publishers' society SGAE, as its first Man of the Year. He will receive the honor Aug. 24, prior to the Aug. 25-28 event in Miami Beach. No such award was made at last year's inaugural MIDEM Latino, which was marred by a ban on Cuban artists and their representatives, which Bautista fiercely opposed. Xavier Roy, chief executive of the Reed MIDEM Organization, cites Bautista's "support for Spanish and Latin authors and composers and the primal role he has played in the music industry." Bautista says that "this is one of my greatest professional satisfactions... It is also the recognition of the extraordinary and prestigious place that Spanish authors hold around the world."

HOWELL LLEWELLYN

FREE RECORD SHOP, the Netherlands' largest retail chain, increased net profit by 38% to 8.4 million guilders (\$4.2 million) in the six months to March 31. Revenue, at 218 million guilders (\$109 million), was 16% higher than in the same period last year. Free attributes its profit gain to increased sales of computer software, both CD-ROMs and games. Also, the chain says the introduction of iZi telephone cards for mobile phones in its 140 outlets across the country has fit well with its target age group (13-49) for CD sales.

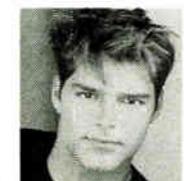


ROBERT TILLI

RUDI STEENHUISEN has been named managing director of PolyGram Portugal, succeeding Rodrigo Marin, who is to become non-executive chairman after 28 years with the company. In their new posts, effective July 1, both report to PolyGram Continental Europe president Rick Dobbis. Steenhuisen, a Dutch national, has been marketing director of PolyGram Portugal since June 1997. He has been closely associated with the success of local acts Excesso, Setimo Ceu, and Silence 4.

MARK SOLOMONS

SONY ARTIST RICKY MARTIN is scheduled to perform "La Copa De La Vida" (The Cup Of Life) at the Stade De France stadium in Paris as part of the opening ceremonies for the World Cup final Sunday (12). "La Copa," the official song of the soccer tournament, has spent four weeks at No. 1 on Music & Media's Eurochart Hot 100 singles chart and has also topped charts in several Latin American territories. Worldwide sales are "approaching 3 million" units, according to Sony.



MARTIN

MARK SOLOMONS

DANISH DANCE ACT DAZE was scheduled to headline a concert Saturday (11) on Moscow's Red Square to open the Junior Olympic Games. The free show, which was expected to draw about 50,000 people, will also feature two upcoming Norwegian acts.

CHARLES FERRO



Midnight Cowboy. Universal Music Norway's Espen Lind entertained winners of competitions organized by European media on June 20, taking advantage of the almost continuous daylight in his home capital, Oslo. The gig, on an open-top boat sailing around Oslo's fjords, included his top 10 European hit "When Susannah Cries," which was released June 15 by Universal in the U.K. Universal execs shown helping Lind bask in the midnight sun, from left, are Hiten Bharadia, Universal Music International (UMI) product manager; Yoel Kenan, UMI marketing director; Max Mueller, Universal Germany marketing director; Jocelyn Cooper Gilstrap, Universal Music Group senior VP; Lind; Petter Singsaas, Universal Norway GM; Ruth Flower, UMI promotions manager; and Helge Barra, Universal Norway senior product manager.



Marketing Mavens. Executives from Sony Music's Asian affiliates compare notes during the company's recent marketing conference in Kuala Lumpur, Malaysia. Pictured, from left, are Stephen Yap and Laurent Blot, marketing director and international marketing manager, respectively, of Sony's affiliate in Malaysia; Yvonne Yuen, director of international artist marketing at Sony Music Asia; and Jesse Liu, marketing director of Sony's Taiwanese affiliate.



Harmonious Quartet. Executives from Germany's edel group gather in Singapore for an Asian marketing meet organized by the company's Asian consultants, SWAT Enterprises. Pictured, from left, are edel Germany managing director Jens Geisemer, SWAT chairman Stuart Watson, edel Asia/Pacific GM Alan Tan, and edel CEO Michael Haentjes.



Feeling Immortal. Columbia Germany scored a promotional coup in June when Celine Dion unveiled the world premiere of "Immortality" live on the German TV show "Geld Oder Liebe." Accompanying her were the Bee Gees. The audience at the studios of broadcaster WDR gave the one-off quartet a standing ovation. Shown congratulating one other, from left, are Maurice Gibb, Dion, Barry Gibb, and Robin Gibb.



Prosperous Garden. Two of MTV Networks Asia's key executives were presented with plaques by Sony Music to recognize their part in helping to break Savage Garden in the region. Pictured are the channel's talent and artist relations manager, Charlie Fenn, left, and its VP of programming and talent and artist relations, Andrew Hoppe.



Wild And Free. U.K. recording artist Conner Reeves, right, is interviewed by MTV Asia VJ Sonia during his recent promotional visit to Asia. Reeves, who is signed to British-based Wildstar Records, also met with executives from his label's licensees in the region.



Corridor Talk. David Fine, left, chairman of the International Federation of the Phonographic Industry (IFPI), thanks Multi-Media Development Corp. CEO Mohamed Arif Nun for his presentation at the recent IFPI council meeting in Kuala Lumpur, Malaysia. Nun briefed the conference delegates on the country's Multi-Media Super-corridor (MSC) technology initiative.



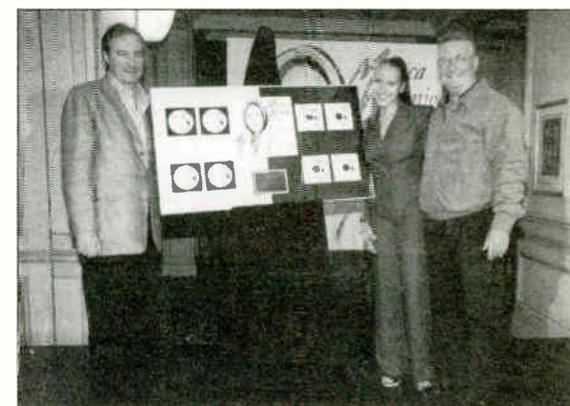
Australians Abroad. Sony Music Asia marketing VP Andy Yavasis, center, presents awards to Savage Garden members Darren Hayes, left, and Daniel Jones at the end of their tour of nine countries in the region. The accolades marked half a million album sales in Asia for the Australian duo.



Appreciating Lennon. A posse of Zomba executives gather to thank Julian Lennon for performing at the company's Singapore marketing meetings. Pictured, back row from left, are Pinnacle chairman Steve Mason, Lennon, Zomba European A&R head Martin Dodd, and Zomba Asia/Pacific marketing director Paul Paoliello. In the front row, from left, are Zomba U.K. international head Kieron Fanning, Zomba Europe VP Bert Meyer, and SWAT Enterprises chairman Stuart Watson.



Asian Renaissance. A quartet of Sony Music Entertainment (SME) executives are full of good cheer during the company's recent marketing conference, held at the Renaissance Hotel in Kuala Lumpur, Malaysia. Pictured, from left, are Aki Tanaka, GM of SME Japan; Rick Loh, managing director of SME Malaysia; Yasohachi Itoh, president of Asian affairs at SME Japan; and Yeo Eul-Yoon, managing director of SME Korea.



Honoring Monica. Sony Music Entertainment Spain presented Monica Naranjo with an octuple-platinum award marking 800,000-unit sales of her album "Palabra De Mujer" in Spain. Pictured at a party after Naranjo's Madrid concert, from left, are Sony Music Spain president Claudio Conde, Naranjo, and Sony Music Entertainment Europe president Paul Russell.

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HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 07/13/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ALIVE SPEED TOY'S FACTORY
2	NEW	I FOR YOU LUNA SEA UNIVERSAL VICTOR
3	1	HOT LIMIT T.M. REVOLUTION ANTINOS RECORDS
4	2	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY
5	5	MIRAI KIRORO VICTOR
6	3	FOREVER YOURS EVERY LITTLE THING AVEX TRAX
7	4	TIMING BLACK BISCUITS BMG JAPAN
8	NEW	HINO TORI FANTASTIC CRISIS FOR LIFE
9	NEW	RAGING WAVES MEGUMI HAYASHIBARA KING
10	8	SUMMER NIGHT TOWN MORNING MUSUME ZETI-MA
11	6	DESTINY MY LITTLE LOVER TOY'S FACTORY
12	NEW	LOVE THE ISLAND AMI SUZUKI SONY
13	12	RHAPSODY IN BLUE DA PUMP AVEX TRAX
14	7	TUMBLIN' DICE TOMOMI KAHALA WARNER MUSIC JAPAN
15	9	SHINE LUNA SEA UNIVERSAL VICTOR
16	11	EVER FREE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
17	13	TSUTSUMIKOMU YONI . . . MISIA BMG JAPAN
18	10	PINK SPIDER HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
19	NEW	KAEDE SPITZ POLYDOR
20	NEW	SKY LASTIER COLUMBIA
ALBUMS		
1	1	SOUTHERN ALL STAR UMI NO YEAH!! VICTOR
2	2	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN
3	NEW	TUBE HEAT WAVE SONY
4	3	JUDY & MARY POP LIFE EPIC SONY
5	NEW	MIKI IMAI IMAI, MIKI FROM 1986 FOR LIFE
6	4	KYOSUKE HIMURO COLLECTIVE SOULS—THE BEST OF BEST POLYDOR
7	6	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS
8	5	MASAHARU FUKUYAMA SING A SONG BMG JAPAN
9	NEW	MISATO WATANABE HADAKA NO KOKORO EPIC SONY
10	12	SOUNDTRACK TITANIC SONY CLASSICAL
11	9	SMAP SMAP 012 VIVA AMIGOS! VICTOR
12	8	SHIKAO SUGA FAMILY KITTY
13	7	BLANKEY JET CITY ROMEO'S HEART POLYDOR
14	10	COCCO KUMUJUTA VICTOR
15	19	VARIOUS ARTISTS NOW 8 TOSHIBA-EMI
16	14	EVERY LITTLE THING TIME TO DESTINATION AVEV TRAX
17	NEW	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA
18	NEW	BEASTIE BOYS HELLO NASTY SONY
19	11	RINA CHINEN GROWING SONY
20	16	YO-YO MA SOUL OF THE TANGO SONY CLASSICAL

GERMANY (Media Control) 07/07/98

THIS WEEK	LAST WEEK	SINGLES
1	1	THE CUP OF LIFE RICKY MARTIN COLUMBIA
2	2	CARNAVAL DE PARIS DARIO G. WEA
3	6	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & FEATURING MYA UNIVERSAL
4	3	HOW MUCH IS THE FISH? SCOOTER EDEL
5	8	DIE FLUT WITT & HEPPNER EPIC
6	10	BAILANDO LOONA MOTOR MUSIC
7	5	STAND BY ME 4 THE CAUSE RCA
8	4	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC
9	7	THE BOY IS MINE BRANDY & MONICA EASTWEST
10	9	OUT OF THE DARK FALCO EMI
11	11	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
12	12	ALL MY LIFE K-CI & JOJO UNIVERSAL
13	NEW	LOVE PARADE 1998 DR. MOTTE & WESTBAM RCA
14	14	HIGH THE LIGHTHOUSE FAMILY POLYDOR
15	13	ROCK YOUR BODY MUSIC INSTRUCTOR EASTWEST
16	20	IMMORTALITY CELINE DION COLUMBIA
17	15	LAURA NON C'E NEK WEA
18	19	HAPPY PEOPLE MR. PRESIDENT WEA
19	16	UP AND DOWN VENGABOYS MOTOR MUSIC
20	NEW	DES'REE LIFE EPIC
ALBUMS		
1	1	DIE AERZTE 13 MOTOR MUSIC
2	3	EROS RAMAZZOTTI EROS ARIOLA
3	2	SIMPLY RED BLUE EASTWEST
4	4	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI
5	6	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
6	7	ACE OF BASE FLOWERS POLYDOR
7	8	MODERN TALKING BACK FOR GOOD ARIOLA
8	5	SMASHING PUMPKINS ADORE VIRGIN
9	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
10	12	BRANDY NEVER S-A-Y NEVER EASTWEST
11	10	FALCO THE HIT-SINGLES EASTWEST
12	13	CULTURE BEAT METAMORPHOSIS COLUMBIA
13	14	XAVIER NAUMD NICHT VON DIESER WELT 3P/EPIC
14	16	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
15	NEW	LIONEL RICHIE TIME MERCURY
16	11	FURY IN THE SLAUGHTERHOUSE NOWHERE . . . FAST! SPV
17	17	SOUNDTRACK BLUES BROTHERS 2000 UNIVERSAL
18	15	MADONNA RAY OF LIGHT MAVERICK/WEA
19	NEW	GUANO APES PROUD LIKE A GOD ARIOLA
20	NEW	RICKY MARTIN VUELVE COLUMBIA

U.K. (Chart-Track) 06/29/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN
2	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & FEATURING MYA INTERSCOPE/UNIVERSAL
3	3	C'EST LA VIE B*WITCHED EPIC
4	1	THREE LIONS '98 BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC
5	5	INTERGALACTIC BEASTIE BOYS GRAND ROYAL/CAPITOL
6	NEW	LEGACY MANSUN PARLOPHONE
7	14	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
8	2	FAT LES VINDALOO TURTLENECK/TELSTAR
9	9	LOST IN SPACE THE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
10	10	LIFE DES'REE SONY S2
11	6	CARNAVAL DE PARIS DARIO G. ETERNAL/WEA
12	7	HORNY MOUSSE T VS. HOT 'N' JUICY A&M
13	12	DANCE THE NIGHT AWAY MAVERICKS MCA/UNIVERSAL
14	11	LOOKING FOR LOVE KAREN RAMIREZ MANIFESTO
15	8	GOT THE FEELIN' FIVE RCA
16	NEW	ZOOM DR. DRE & LL COOL J INTERSCOPE/UNIVERSAL
17	NEW	FAURE PAVANE—BBC WORLD CUP THEME WIMBLETON CHORAL SOCIETY TELSTAR
18	17	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST
19	NEW	THE HEART'S LONE DESIRE MATTHEW MARSDEN COLUMBIA
20	NEW	RENDEZ-VOUS 98 JEAN-MICHEL JARRE & APOLLO EPIC
ALBUMS		
1	1	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY
2	9	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
3	4	THE CORRS TALK ON CORNERS LAW/ATLANTIC/EASTWEST
4	2	FIVE FIVE RCA
5	NEW	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL
6	5	EMBRACE THE GOOD WILL OUT HUT/VIRGIN
7	6	VARIOUS ARTISTS MINISTRY OF SOUND—CLUBBERS IBIZA MINISTRY OF SOUND
8	3	VARIOUS ARTISTS MIXED EMOTIONS 2 POLYGRAM TV
9	7	SIMPLY RED BLUE EASTWEST
10	13	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
11	14	THE VERVE URBAN HYMNS HUT/VIRGIN
12	8	ROD STEWART WHEN WE WERE THE NEW BOYS. WARNER BROS.
13	12	VARIOUS ARTISTS NON STOP HITS TELSTAR
14	15	VARIOUS ARTISTS THE BEST SIXTIES SUMMER—EVER VIRGIN/EMI
15	19	ALL SAINTS ALL SAINTS LONDON
16	11	VARIOUS ARTISTS IN THE MIX '98 VOL. 2 VIRGIN/EMI
17	10	BOYZONE WHERE WE BELONG POLYDOR
18	NEW	DES'REE SUPERNATURAL SONY S2
19	NEW	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO
20	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA

FRANCE (SNEP/FOP/Tite-Live) 07/04/98

THIS WEEK	LAST WEEK	SINGLES
1	1	LA TRIBU DE DANA MANAU POLYDOR
2	3	YAKALELO NOMADS UNE MUS.QUE/POLYGRAM
3	2	PATA PATA COLUMBA RCA/BMG
4	4	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG
5	5	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY
6	7	CARNAVALERA DELIRIO HAVANA ISLAND/POLYGRAM
7	6	BYE BYE MENELIK SMALL/SONY
8	8	RAPUNZEL DANIELA MERCURY TRISTAR/SONY
9	10	LA OLA TOUT LE MONDE SE LEVE JESSY SCORPIO/POLYGRAM
10	14	BELLE DANIEL LAVOIE & GAROU & FIORI POMME/SONY
11	12	FEEL IT THE TAMPERER FEATURING MAYA SCORPIO/POLYGRAM
12	13	MY ALL MARIAH CAREY COLUMBIA
13	11	LOLA THEO ALLAN EMI
14	20	POURQUOI? SANDY VALENTINO 323 RECORDS/SONY
15	9	ANGELS ROBBIE WILLIAMS CHRYSALIS/EMI
16	18	LIFE IS A FLOWER ACE OF BASE BARCLAY
17	17	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
18	15	AMOR A LA MEXICANA THALIA VIRGIN
19	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
20	16	LA FIESTA PATRICK SEBASTIEN POLYDOR
ALBUMS		
1	1	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
2	8	MODERN TALKING BACK FOR GOOD ARIOLA/BMG
3	14	ERA ERA MERCURY
4	2	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY
5	12	EAGLE-EYE CHERRY DESIRELESS POLYGRAM
6	7	PASCAL OBISPO LIVE 98 EPIC
7	4	LARA FABIAN PURE POLYDOR
8	6	SHURIK'N OU JE VIS DELABEL/VIRGIN
9	10	MC SOLAAR MC SOLAAR POLYDOR
10	9	SUPREME NTM SUPREME NTM EPIC
11	5	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY
12	11	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
13	13	JEAN LOUIS AUBERT CONCERT PRIVE M6 VIRGIN
14	3	SMASHING PUMPKINS ADORE DELABEL/VIRGIN
15	NEW	MADONNA RAY OF LIGHT VIRGIN
16	19	THE VERVE URBAN HYMNS DELABEL/VIRGIN
17	17	CLANDESTINO MANU CHAO VIRGIN
18	NEW	'SOUNDTRACK TAXI SONY
19	16	ACE OF BASE FLOWERS BARCLAY
20	NEW	JANET JACKSON THE VELVET ROPE VIRGIN

CANADA (SoundScan) 07/18/98

THIS WEEK	LAST WEEK	SINGLES
1	1	THE BOY IS MINE BRANDY & MONICA ATLANTIC
2	3	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
3	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE
4	5	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
5	6	NEVER EVER ALL SAINTS LONDON/ISLAND
6	2	SPACEMAN CADA (REMIX) BIF NAKED AQUA
7	8	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG
8	NEW	MAKE IT HOT NICOLE EASTWEST/EEG
9	RE	AVA ADORE SMASHING PUMPKINS VIRGIN
10	NEW	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA NU MUZIC
11	NEW	WHEN THE LIGHTS GO OUT FIVE ARISTA
12	17	GO DEEP JANET JACKSON VIRGIN
13	12	WHO AM I BEENIE MAN VP
14	10	I'LL BE THERE FOR YOU THE MOFFATTS MERCURY
15	15	FROZEN MADONNA WARNER BROS.
16	11	RAY OF LIGHT MADONNA WARNER BROS.
17	16	BROKEN BONES LOVE INC. BMG
18	NEW	THE FONZ SMASH MOUTH INTERSCOPE
19	7	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
20	18	MY ALL MARIAH CAREY COLUMBIA
ALBUMS		
1	1	VARIOUS ARTISTS NOW! 3 NOW
2	2	SOUNDTRACK GODZILLA EPIC
3	4	SPICE GIRLS SPICEWORLD VIRGIN
4	3	BRANDY NEVER S-A-Y NEVER ATLANTIC
5	6	AQUA AQUARIUM UNIVERSAL
6	7	SOUNDTRACK CITY OF ANGELS WARNER
7	NEW	SOUNDTRACK ARMAGEDDON COLUMBIA
8	9	SOUNDTRACK BULWORTH INTERSCOPE
9	5	VARIOUS ARTISTS GROOVE STATION 4 BMG
10	8	KEVIN PARENT GRAND PARLEUR EDAR
11	13	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
12	11	MADONNA RAY OF LIGHT WARNER BROS.
13	10	ALL SAINTS ALL SAINTS LONDON/ISLAND
14	14	COLIN JAMES LITTLE BIG BAND II WEA
15	12	SMASHING PUMPKINS ADORE VIRGIN
16	15	SHANIA TWAIN COME ON OVER MERCURY
17	17	'N SYNC 'N SYNC RCA
18	NEW	54.40 SINCE WHEN COLUMBIA
19	18	VARIOUS ARTISTS BIG SHINY TUNES 2 WC/WARNER
20	20	SARAH MCLACHLAN SURFACING NETTWERK

NETHERLANDS (Stichting Mega Top 100) 07/11/98

THIS WEEK	LAST WEEK	SINGLES
1	2	THE BOY IS MINE BRANDY & MONICA WARNER
2	4	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T.
3	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
4	6	DE BESTEMMING MARCO BORSATO POLYDOR
5	3	WE LIKE TO PARTY! VENGABOYS ZOMBA
6	7	GOT THE FEELIN' FIVE BMG
7	8	CARNAVAL DE PARIS DARIO G. WARNER
8	10	TOO CLOSE NEXT BMG
9	5	FOLLOW THE LEADER THE SOCA BOYS RED BULLET
10	17	LA COPA DE LA VIDA/THE CUP OF LIFE RICKY MARTIN COLUMBIA
11	14	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
12	11	HIGH THE LIGHTHOUSE FAMILY POLYDOR
13	9	CASANOVA ULTIMATE KAOS MERCURY
14	12	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
15	13	LAST THING ON MY MIND STEPS ZOMBA
16	NEW	BE CAREFUL SPARKLE FEATURING R. KELLY ZOMBA
17	16	SAY WHAT YOU WANT TEXAS FEATURING WU-TANG CLAN MERCURY
18	19	DO FOR LOVE 2PAC FEATURING ERIC WILLIAMS ZOMBA
19	NEW	GELD MAAKT NIET GELUKKIG FRANK & RONALD BUNNY MUSIC
20	15	ALL MY LIFE K-CI & JOJO UNIVERSAL
ALBUMS		
1	1	TOTAL TOUCH THIS WAY BMG
2	3	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.
3	2	FIVE FIVE BMG
4	6	VENGABOYS UP & DOWN ZOMBA
5	8	K'S CHOICE COCOON CRASH DOUBLE T/SONY
6	NEW	ROLLING STONES BRIDGES TO BABYLON VIRGIN
7	15	BRANDY NEVER S-A-Y NEVER WARNER
8	7	EROS RAMAZZOTTI EROS BMG
9	NEW	ROLLING STONES THE SINGLES COLLECTION MERCURY
10	13	ROMEO ROMEO DURECO
11	5	EMMA SHAPPLIN CARMINE MEO EMI
12	10	SOUNDTRACK TITANIC SONY CLASSICAL
13	9	MADONNA RAY OF LIGHT WARNER
14	11	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH
15	4	JANTJE SMIT HET LAND VAN MIJN DROMEN MERCURY
16	12	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
17	NEW	BLOF HELDER EMI
18	NEW	NORMAAL HOKEN KRENG MERCURY
19	16	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
20	14	ANOUEK TOGETHER ALONE DINO

AUSTRALIA (ARIA) 07/12/98

THIS WEEK	LAST WEEK	SINGLES
1	1	THE CUP OF LIFE/MARIA RICKY MARTIN COLUMBIA/SONY
2	2	IRIS GOO GOO DOLLS WEA/WARNER
3	3	THE BOY IS MINE BRANDY & MONICA EASTWEST/WARNER
4	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL
5	4	ALL MY LIFE K-CI & JOJO UNIVERSAL
6	8	HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM
7	7	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MDS
8	6	FUEL METALLICA VERTIGO/POLYGRAM
9	NEW	LAST THING ON MY MIND STEPS LIBERATION/SONY
10	9	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM
11	13	SEX AND CANDY MARCY PLAYGROUND EMI
12	12	CRUSH ON YOU AARON CARTER SHOCK
13	11	BIG MISTAKE NATALIE IMBRUGLIA BMG
14	14	STOP SPICE GIRLS VIRGIN
15	17	IT'S TRICKY RUN-D.M.C. VS. JASON NEVINS MDS
16	20	I KNOW WHERE IT'S AT ALL SAINTS LONDON/POLYGRAM
17	10	5,6,7,8 STEPS JIVE/MUSHROOM/SONY
18	18	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. SHOCK
19	NEW	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA/SONY
20	NEW	TURN BACK TIME AQUA UNIVERSAL
ALBUMS		
1	3	SOUNDTRACK CITY OF ANGELS WEA/WARNER
2	1	NEIL FINN TRY WHISTLING THIS EMI
3	2	RICKY MARTIN VUELVE COLUMBIA/SONY
4	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG EASTWEST/WARNER
5	5	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
6	6	SOUNDTRACK GREASE POLYDOR/POLYGRAM
7	9	AQUA AQUARIUM UNIVERSAL
8	10	SOUNDTRACK GODZILLA EPIC/SONY
9	16	SPICE GIRLS SPICEWORLD VIRGIN
10	8	SOUNDTRACK THE WEDDING SINGER WEA/WARNER
11	7	SMASHING PUMPKINS ADORE VIRGIN
12	11	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY
13	NEW	BRANDY NEVER S-A-Y NEVER EASTWEST/WARNER
14	12	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY
15	14	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER
16	NEW	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM
17	NEW	JEBEDIAH SLIGHTLY ODWAY MUSHROOM/SONY
18	13	MASSIVE ATTACK MEZZANINE VIRGIN
19	20	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC/SONY
20	17	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR/POLYGRAM

ITALY (Musica e Dischi/FIMI) 07/06/98

THIS WEEK	LAST WEEK	SINGLES
1	1	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
2	3	THE MUSIC I LIKE ALEXIA DANCE POOL/SONY MUSIC
3	4	WITH THIS RING LET ME GO MOLELLA & PHIL JAY TIME
4	6	HORNY '98 MOUSSE T VS. HOT 'N' JUICY EDEL/CLUBTOOLS
5	5	ELISIR GIGI D'AGOSTINO MEDIA/BXR
6	2	RESTLESS NEJA NEW MUSIC
7	7	SUDDENLY GALA DO IT YOURSELF/NITELITE
8	8	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
9	NEW	MYSTERY TIMES SASH! SELF
10	10	IT'S LOVE GAYA J+Q/GLOBAL NET
11	9	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME
12	NEW	LIFE DES'REE EPIC
13	11	HIGH THE LIGHTHOUSE FAMILY POLYDOR
14	NEW	KISS THE RAIN BILLIE MYERS UNIVERSAL
15	15	UP AND DOWN VENGABOYS TIME
16	14	FRIDAY NIGHT BLACKWOOD A&D
17	12	CERCAMI RENATO ZERO EPIC
18	16	LUV-THANG SIMONE JAY VIRGIN
19	13	DA ME A TE CLAUDIO BAGLIONI COLUMBIA
20	NEW	WILL PRAY DATURA SELF
ALBUMS		
1	1	

HITS OF THE WORLD

C O N T I N U E D

EUROCHART 07/18/98 **MUSIC & MEDIA** **SPAIN** (AFYVE/ALEF MB) 07/01/98

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	1	NEW	HAPPY WORLD BLUE 4 U DANCE NET-BMG
2	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & FEATURING MYA INTERSCOPE	2	1	CORAZON PARTIDO REMEZCLAS ALEJANDRO SANZ WEA
3	3	CARNAVAL DE PARIS DARIO G. ETERNAL/WEA	3	2	GIMME THA POWER MOLOTOV UNIVERSAL
4	NEW	THE BOY IS MINE BRANDY & MONICA ATLANTIC	4	3	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GER
5	NEW	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN	5	5	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL-STARS EDEL
6	NEW	C'EST LA VIE B*WITCHED GLOW WORM/EPIC	6	4	CORAZON PROHIBIDO GLORIA ESTEFAN EPIC
7	9	LA TRIBU DE DANA MANAU POLYDOR	7	8	TRAIN UNDROP SUBTERFUGE
8	6	ALL MY LIFE K-CI & JOJO MCA	8	9	RAY OF LIGHT MADONNA MAVERICK/WEA/GINGER
9	10	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA	9	6	CORAZON SALVAJE MARCELA MORELO RCA
10	7	STAND BY ME 4 THE CAUSE RCA	10	10	PANTERA EN LIBERTAD MONICA NARANJO EPIC
ALBUMS					
1	3	MODERN TALKING BACK FOR GOOD HANSA/BMG	1	1	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA
2	2	SIMPLY RED BLUE EASTWEST	2	2	GLORIA ESTEFAN GLORIA! EPIC
3	NEW	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	3	4	ALEJANDRO SANZ MAS WEA
4	1	SMASHING PUMPKINS ADORE HUT/VIRGIN	4	3	RICKY MARTIN VUELVE COLUMBIA
5	9	FIVE FIVE RCA	5	5	NINA PASTORI ERES LUZ ARIOLA
6	7	RICKY MARTIN VUELVE TRISTAR/COLUMBIA	6	10	MOLOTOV ¿DONDE JUGARAN LAS NINAS? UNIVERSAL
7	5	EROS RAMAZZOTTI EROS DDD	7	6	SABINA Y PAEZ, S.L. ENEMIGOS INTIMOS ARIOLA
8	4	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	8	9	MECANO ANA, JOSE, NACHO ARIOLA
9	6	ACE OF BASE FLOWERS MEGA/POLYDOR	9	7	MODERN TALKING BACK FOR GOOD ARIOLA
10	NEW	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	10	NEW	MONICA NARANJO PALABRA DE MUJER UNIVERSAL

MALAYSIA (RIM) 07/07/98 **HONG KONG** (IFPI Hong Kong Group) 06/28/98

THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	NEW	VARIOUS ARTISTS FRESH WARNER	1	2	AARON KWOK IN THE WIND WARNER
2	NEW	VARIOUS ARTISTS ALLEZ! OLA! OLE!—THE OFFICIAL MUSIC OF THE WORLD CUP SONY	2	1	EKIN CHENG SENSES BMG
3	2	THE CORRS TALK ON CORNERS WARNER	3	3	VARIOUS ARTISTS FILE OF JUSTICE COLLECTION EMI
4	7	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	4	5	JACKY CHEUNG RELEASE YOURSELF POLYGRAM
5	4	WINGS MENCARI ASAL USUL BMG	5	4	LEON LAI I LOVE YOU SO MUCH SONY
6	8	SOUNDTRACK CITY OF ANGELS WARNER	6	6	EASON CHAN EASON CHAN'S HAPPY DAYS CAPITAL ARTISTS
8	3	BOYZONE WHERE WE BELONG POLYGRAM	7	7	ANITA MUI VARIATION CAPITAL ARTISTS
9	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	8	8	VARIOUS ARTISTS LIVE BAND 2/LIVE BAND LE YUJUAN 2 WHAT'S MUSIC
10	NEW	RICKY MARTIN VUELVE SONY	9	10	WYNNERS MUSIC IS LIVE POLYGRAM
			10	NEW	GRACE B IN YOUR ARMS 3 FITTO

IRELAND (IRMA/Chart-Track) 07/02/98 **BELGIUM** (Promuvi) 07/10/98

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	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	2	3	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
3	9	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	3	4	KABOUTER PLOP HET PLOPLIED STUDIO 100/POLYGRAM
4	5	GOT THE FEELIN' FIVE RCA	4	2	FEEL IT THE TAMPERER FEATURING MAYA JIVE/ZOMBA/ROUGH TRADE
5	4	CARNAVAL DE PARIS DARIO G. ETERNAL/WEA	5	6	ALL MY LIFE K-CI & JOJO UNIVERSAL
6	6	HORNY MOUSSE T.V.S. HOT 'N' JUICY A&M	6	5	DIVA DANA INTERNATIONAL CNR/ARCADE
7	3	DO YOU LOVE ME BOY? KERRI-ANN RAGLAN ROAD/POLYGRAM	7	NEW	RITMO TROPICAL MIX VARIOUS ARTISTS ARCADE
8	7	SEX ON THE BEACH T-SPOON CONTROL	8	NEW	I LIKE IT LOUD MARSHALL MASTERS ARCADE
9	8	THIS IS '98 ASLAN EMI	9	NEW	GOT THE FEELIN' FIVE BMG-ARIOLA
10	NEW	STRANDED LUTRICIA MCNEAL WILDSTAR	10	NEW	PATA PATA COUMBA GAWLO BMG-ARIOLA
ALBUMS					
1	10	VARIOUS ARTISTS FRESH HITS '98 WARNER/GLOBE/SONY	1	2	SAMSON & GERT SAMSON 8 POLYGRAM
2	1	ASLAN SHAME ABOUT LUCY MOONHEAD EMI	2	1	AXELLE RED CON SOLO PENSARLO VIRGIN
3	2	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST	3	NEW	FIVE FIVE BMG-ARIOLA
4	3	FIVE FIVE RCA	4	3	SIMPLY RED BLUE EASTWEST
5	5	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	5	9	K'S CHOICE COCOON CRASH DOUBLE T/SONY
6	4	SMASHING PUMPKINS ADORE HUT/VIRGIN	6	3	MAURANE L'UN POUR L'AUTRE POLYDOR
7	7	THE VERVE URBAN HYMNS HUT/VIRGIN	7	5	SMASHING PUMPKINS ADORE VIRGIN
8	8	SIMPLY RED BLUE EASTWEST	8	NEW	MODERN TALKING BACK FOR GOD BMG-ARIOLA
9	NEW	SOUNDTRACK CITY OF ANGELS REPRISE/WEA	9	NEW	PAT KRIMSON THE MILKY WAY EMI/IMPORT PARTNERS
10	NEW	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	10	7	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.

AUSTRIA (Austrian IFPI/Austria Top 40) 07/07/98 **SWITZERLAND** (Media Control Switzerland) 07/12/98

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	NO TENGO DINERO LOS UMBRELLOS VIRGIN	1	2	LA COPA DE LA VIDA RICKY MARTIN WARNER
2	2	STAND BY ME 4 THE CAUSE BMG	2	1	STAND BY ME 4 THE CAUSE BMG
3	3	UNDER THE MANGO TREE TIM TIM EMI	3	3	LAURA NON C'E NEK WARNER
4	4	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM	4	8	NO TANGO DINERO LOS UMBRELLOS EMI
5	5	LAURA NON C'E NEK WARNER	5	NEW	BAILANDO LOONA POLYGRAM
6	6	OCEAN OF LIGHT IN-MOOD FEATURING JULIETTE UNIVERSAL	6	4	ALL MY LIFE K-CI & JOJO UNIVERSAL
7	8	STRANDED LUTRICIA MCNEAL ECHO-ZYX	7	NEW	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
8	7	HIGH THE LIGHTHOUSE FAMILY POLYGRAM	8	5	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM
9	NEW	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	9	6	TURN IT UP BUSTA RHYMES WARNER
10	NEW	HOW MUCH IS THE FISH? SCOOTER EMV	10	7	CARNAVAL DE PARIS DARIO G. WARNER
ALBUMS					
1	1	AUSTRIA 3 VOL. 2 AUSTRIA 3 BMG	1	1	ACE OF BASE FLOWERS POLYGRAM
2	4	AUSTRIA 3 AUSTRIA 3 BMG	2	3	NEK IN DUE WARNER
3	2	SIMPLY RED BLUE WARNER	3	4	ERA ERA POLYGRAM
4	3	TIM TIM UNDER THE SUN EMI	4	2	DIE AERZTE 13 POLYGRAM
5	5	DIE AERZTE 13 POLYGRAM	5	7	RICKY MARTIN VUELVE SONY
6	RE	EROS RAMAZZOTTI EROS BMG	6	5	DJ BOBO MAGIC EAMS
7	6	NEK LEI GLI AMICI EAETUTTO WARNER	7	10	SOUNDTRACK BLUES BROTHERS 2000 UNIVERSAL
8	7	SOUNDTRACK BLUES BROTHERS 2000 UNIVERSAL	8	6	MODERN TALKING BACK FOR GOOD BMG
9	RE	NEK IN DUE WARNER	9	NEW	LIONEL RICHIE TIME POLYGRAM
10	8	MODERN TALKING BACK FOR GOOD BMG	10	8	FLORIAN AST & FLORENSTEIN GRINGO BMG

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

SPAIN: The latest bright thing to confound prophets of the end of flamenco is Niña Pastori, 20, whose second album, "Eres Luz" (You Shine) on BMG/Ariola, is aiming for the top of the charts after just three weeks. It is certain to improve on the 150,000 sales of her debut, "Entre Dos Puertos" (Between Two Ports), released when she was 18. Pastori, whose real name is María, grew up as a neighbor of El Camarón De La Isla, the unequaled prince of flamenco, who died in 1992 at age 41. Camarón told everybody she was special, and later two huge names in Spanish music, Alejandro Sanz and Paco Ortega, took her under their wings. Ortega produced the new record, and Sanz wrote and arranged one of its songs, "Qué Pena" (What A Shame). Pastori is new and traditional at the same time, avoiding gimmicks as well as heart-wrenching music. On the contrary, "Eres Luz" is a passionate homage to a pure joy that recalls the transition from teenager to adult.



PASTORI

HOWELL LLEWELLYN

SWEDEN: Dallas resident Lutricia McNeal had to travel to Stockholm in order to snare the attention of the international music industry. In return, her record company, Arcade Music Co. Sweden, lifted the R&B artist to top 10 status in many European markets, including the U.K., Benelux, France, and Spain, largely fueled by the enthusiasm of the company's charismatic managing director, Jonas Siljemark. Her album "My Side Of Town—U.S. Version," is soon due for stateside release on the Sony Music-distributed Crave imprint, according to Arcade in Stockholm, although no date has yet been announced. Her single "Stranded" is sweeping the European radio airwaves, while McNeal's version of the Barbi Benton gem "Ain't That Just The Way" (which sold in excess of 1.5 million units in Europe, according to her label) has been on Music & Media's Border Breakers chart for 12 months.



MCNEAL

KAI R. LOFTHUS

SINGAPORE: Independent label Snakeweed Records has found that success in Asia's record business can be a double-edged sword. The eponymous album by metal act Ossuary was heavily pirated in neighboring Malaysia: Tapes of the set were said to have a pirate circulation of more than 5,000 units even before the release there. Snakeweed owner Leonard Soosay signed a distribution deal with Pony Canyon in Malaysia to release a markedly different version with two bonus tracks, special packaging, and 24-bit mastering to improve the sound. The new version will be released this month in Malaysia first (so that pirates won't be able to get a copy in Singapore). Ossuary has been gigging since the early '90s, and its prowess as a highly accomplished speed metal group has helped it win a number of band competitions. Its lyrics are dark, with such songs as "Hatred" (about racism) and "Living In Hell."

PHILIP CHEAH

PORTUGAL/NETHERLANDS: A radio ad campaign beginning Wednesday (15) is one of the ways the Dutch music industry and media are supporting "Ondo Sonora: Red Hot + Lisbon." The 11th in the "Red Hot" AIDS charity album series, it was released to coincide with Lisbon's Expo 98 world fair in May and comprises music from Portugal and its former colonies. Produced by Portuguese indie Movieplay, the compilation features David Byrne, Marisa Monte, and Caetano Veloso and is the follow-up to "Red Hot + Rio," the tribute to the late Brazilian composer Antonio Carlos Jobim. The first single is k.d. lang's "Fado Hilario." Movieplay is coordinating the charity campaign with the Dutch AIDS Foundation.

ROBERT TILLI

AUSTRALIA: "I always had this dream that it would be fantastic to get a record deal before my 25th birthday," says Sydney native Rani. "I signed the deal three days before," the singer says of her contract with Virgin here. Rani co-wrote her debut single, the soulful, house-flavored "Always On My Mind," which reached the top 30 in the territory; a follow-up track, "Trust In Me," also received major support at radio. Rani's debut album is due later this month. "She's got a very sophisticated R&B voice that doesn't sound like the Australian norm," says Penny Rowland, Virgin's national promotion manager, who adds that Asia and South Africa will be international target markets for the singer. The as-yet-untitled album includes jungle, drum'n'bass, and R&B styles. She pays tribute to the Malaysian-Indian ancestry of her professional crooner father, Kamahl, with sitar and tablas on some tracks. "I doubt I'll be cutting a duet with my dad," she says, "but he taught me a lot about not being afraid to speak your mind and always reading your contract twice!"



RANI

CHRISTIE ELIEZER

IRELAND: "The Piper's Call" from Liam O'Flynn is one of this year's outstanding Celtic albums from a man regarded as Ireland's leading *Uilleann* piper. Released on Tara, it includes "An Droichead (The Bridge)," with Mark Knopfler on electric guitar, which O'Flynn composed at the request of Ireland's president, Mary McAleese, and performed for her inauguration. Galician piper Carlos Nunez guests on two jigs named after the towns of Polo and Durense, and on two other tunes. Matt Molloy (flute) and Sean Keane (fiddle) are heard on several tracks, and O'Flynn performs an 18th-century song-air of unrequited love, "The Dark Woman Of The Glen," with Michael O Suilleabhain and the Irish Chamber Orchestra. These collaborations explore new territory for O'Flynn, who has worked with Kate Bush, the Everly Brothers, Shaun Davey, and the late John Cage. "The Piper's Call" was released in the U.K. on BMG Conifer and is due for a North American release in the fall or early next year through Distribution North America to coincide with a tour.

KEN STEWART

NEW SUPPORT FOR FIXED PRICES

(Continued from page 53)

Claude Gastineau. "We are not in favor of such a measure because it should slow the market, which is already very frail."

PolyGram CEO Pascal Nègre adds, "Price fixing will increase the price of records, and that is dangerous. In any event, I'm sure that even if the Culture Ministry wants it, the Finance Ministry will never accept such a measure in the context of the free market."

Major labels body SNEP has, to date, taken no official position on the issue. Says SNEP GM Hereve Rony, "There is still a debate even between the majors, and we have commissioned a research document on this question from the Ernst & Young research institute to help us in our reflection."

UPFI contends that the issue of price fixing should be linked to the record industry's longstanding call to have the value-added tax (VAT) on music reduced. Fava says, "If the inflationist effect of price fixing is a problem, it should be alleviated by a drop of the VAT from the current 20.6% to 5.5% at the same time."

Another issue closely associated with price fixing is TV advertising. The book sector is precluded from using this medium for promotion as part of its price-fixing deal. Record companies would be in the same position if UPFI's campaign is successful.

"This is not a problem," says EMI France's Ohayon, "because we will gain more than we will lose. Today we are investing too much in marketing."

DENMARK'S ICEBERG EXPANDS

(Continued from page 54)

costs have totaled around \$240,000, but the marketing costs are up to approximately \$256,000. In a country of only 5 million people, we have to sell well over gold [25,000] to get our money back. But BMG [Hamburg] came in just before production of the Colorblind album was finished; they heard it and they bought it on the spot."

Zährenger says the big problem with the majors is exploitation.

"They don't exploit a track if it's not a hit in its home country. In the U.S. and U.K. it's difficult to place a European band. The third possibility is Germany, where it's not easy, but easier," he says. "I'm constantly on the road to bring the music directly to them. All the new deals were made at around the demo level, and with the connections I have in the business, I try to push the acts from the beginning."

OHAYON TO EXIT EMI FRANCE

(Continued from page 53)

Perry says that since the search for Ohayon's replacement has only just begun, it's not yet clear whether that person will take over responsibility for both France and the Benelux territories.

"The priority [in replacing Ohayon] is France," he says, noting that Ohayon added the Benelux responsibilities in 1993 "because of his ability and his stature."

In France, Ohayon has drastically restructured a formerly struggling company and focused

on local repertoire with notable success with boy band 2 Be 3. When EMI acquired Virgin, both companies remained separate entities in France, with Ohayon reporting to Perry and Virgin president Emmanuel de Buretel reporting to EMI Recorded Music president Ken Berry.

Ohayon joined EMI January 1990 as marketing director for international repertoire in continental Europe. Previously, he was VP of southern European operations for CBS/Fox Home Video.

VIRGIN MAKES GLOBAL NO LIMIT DEAL

(Continued from page 53)

The first batch of international releases from the deal will be Master P's "MP Da Last Don," a U.S. chart topper out July 27, and Snoop Doggy Dogg's label debut, "Da Game Is To Be Sold Not To Be Told," out Aug. 3. Kane & Abel's "Am I My Brother's Keeper" and Mac's "Shell Shocked" are slated to follow.

Master P and the roster of No Limit have been on a roller coaster ride during the last two years. On Billboard's Top R&B Albums chart in the July 11 issue, the prolific label charted nine albums besides Master P's "MP Da Last Don." These included Master P's double-platinum-cer-

tified "Ghetto D," which ranked as the top indie album on both The Billboard 200 and the Top R&B Albums chart for the time frame between April 26, 1997, and April 18 (Billboard, May 16). For that time frame, No Limit was also the top indie imprint for R&B albums, rap singles, and R&B singles.

"It's [in the] early days for them, because generally, U.S. rap record companies and their artists aren't very aware of the potential outside the U.S.," says Watts. "So we've got to let the artists and the No Limit and Priority people know that we, the international market, want and listen to their records."

Quebec's MusiMax Fills Adult Niche

BY LARRY LeBLANC

TORONTO—Although adult-oriented MusiMax lacks the clout of its sister video station, the youth-oriented MusiquePlus, the network is becoming an important asset in marketing music in primarily French-speaking Quebec.

MusiMax, launched in September 1997, and MusiquePlus, launched in 1986, are co-owned equally by CHUM Ltd. of Toronto and Radio Mutuel Inc. of Montreal. Both stations operate from a 30,000-square-foot building in downtown Montreal in the same area where the city's film and jazz festivals are annually held.

Pierre Marchand, GM of both stations, says each reaches 1.8 million households in Quebec via basic cable. According to Marchand, MusiquePlus has a 2% share of Quebec's TV market, while MusiMax has a .5% share.

While MusiquePlus remains one of the most powerful tools in selling records in Quebec, MusiMax is being credited by industry sources for boosting local sales of such Quebec acts as Isabelle Boulay, Bruno Pelletier, Patrick Norman, Judi Richards, Yannick St-Annaud, and Lhasa de Sela and such non-Quebec Canadian acts as Shania Twain, Loreena McKennitt, the Rankin Family, Bruce Guthro, and Quartetto Gelato.

Additionally, sources say, MusiMax has been instrumental in providing sales boosts to such international acts as Andrea Bocelli, Sarah Brightman, Jean-Jacques Goldman, Helmut Lotti, Emma Shaplin, Eros Ramazzotti, Florent Pagny, Era, Yuri Buenaventura, Garth Brooks, Ricky Martin, and Youssou N'Dour.

Pierre Paquet, president of Coeur de Lion Records, credits MusiMax for providing Canadian breakthroughs for Belgian singer Lotti and French soprano Shaplin. According to Paquet, in Canada—and primarily in Quebec—"Helmut Lotti Goes Classic I" has sold 285,000 copies, and Shaplin's "Carmine" has sold 60,000 units. "MusiMax has done a great job for us," says Paquet. "They play a lot of new releases."

But André Di Cesare, president of Montreal-based Star Records, maintains that MusiMax is still finding its footing. "When they get everything in place, probably in 18 months or two years from now, MusiMax will be a penetrating force within the market," he says. "[Earlier] they tried things that didn't work, but they've [since] figured out how to deal with an older audience."

According to Marchand, by embracing the genres of pop, classical, jazz, world beat, French *chanson*, and country music, MusiMax has been developed to reach an audience that has outgrown MusiquePlus. But the station, he emphasizes, "is not a grown-up version of MusiquePlus."

"Our channel is unique in the world," says Marchand. We're a blend of [Toronto-based arts channel] Bravo! and VH1, with a bit of country music programming. It's a lifestyle channel. I'm talking to people with an attitude but who have set-

tled down in life."

In developing the channel, Marchand says, "I asked myself, 'What kind of music does the age 30-plus demographic like, and what type of channel would I want to watch?' They like pop, classical, world beat, [and] jazz if they're from Montreal, and some country if they're from outside



MARCHAND

Montreal and Quebec City. I said, 'Why not blend all of those musics, so whatever kind of music you're serving, it's the best restaurant in town for music?'"

Marchand's approach attracted Matt Zimbel, leader of the Montreal-based group Manteca for 18 years, who came on board as MusiMax's PD in February.

"When I saw how Pierre had oriented the channel and what the music department was doing, I thought, 'Wow. This could be the coolest music station in North America.'"

With a staff of 30, including five hosts (the term "VJ" is not used), MusiMax programs six-hour clip cycles repeated twice daily. A clip in high rotation is played twice a day; medium-rotation clips are played six times a week. Unlike clip-heavy stations like MusiquePlus or its English-language counterpart, MuchMusic (owned by CHUM Ltd.), MusiMax heavily relies on interviews, documentaries, films, and concerts.

While recently released AC-style clips—including those by such acts as Pagny, Celine Dion, Sarah McLachlan, Mariah Carey, and Francine Raymond—are prominent on MusiMax, the station's programming also consists of classical music, jazz, vintage French-language music, and oldies.

MusiMax's musical scope is possible not only because of the musical diversity of the Quebec marketplace but also because the audience of 3 million Quebecers—70% of whom are

French-speaking—strongly favor local TV programming over American-based shows.

Val D'Amico, Eastern regional sales director of EMI Music Canada, lauds MusiMax's commitment to breaking new acts. "With an act like Quartetto Gelato, which doesn't have a video, MusiMax will go beyond



ZIMBEL

doing a 15-minute interview," D'Amico says. "They did an interview, and then they packaged a one-hour special with a live performance."

Despite MusiMax's growing influence, Jim West, president of Montreal-based Justin Time Records, indicates that even with existing government and private-sector funding programs, producing videoclips isn't feasible for most indie Canadian jazz labels. "To do a video for \$15,000 or \$20,000 to promote a jazz album, unless it's going to cross over [to the pop market], we're not going to do it," he says.

French radio stations operating in Quebec are mandated by the Canadian Radio-television and Telecommunications Commission to play 30% Canadian content (CanCon) and 65% French-language content. However, MusiMax, in accordance with its license, needs only 20% French-language programming (to be increased to 30% in three years) and 30% CanCon. MusiquePlus is required to have 30% CanCon and 35% French-language content.

D'Amico adds that by spotlighting English-language Canadian acts that might be inappropriate for MusiquePlus, MusiMax is often providing the only exposure available for those acts within Quebec. "At French radio here, the CanCon regulation is primarily filled with French artists, so there's no need for [programmers] to play [English-language] Canadian artists."

Pop Veterans Find A New TV Home

TORONTO—An important aspect of adult-oriented MusiMax is providing exposure for Quebec's French-language pop veterans who have outgrown its sister station, youth-oriented MusiquePlus. Both Montreal-based stations are co-owned by CHUM Ltd. and Radio Mutuel Inc.

Quebec music has historically been rooted in middle-of-the-road pop. MusiMax has been able to spotlight such revered local artists as Ginette Reno, Michel Rivard, Lynda LeMay, Lara Fabian, and Roch Voisine. Prior to MusiMax being launched in September, many of these acts had been played on MusiquePlus.

"Being the only video channel in Quebec, MusiquePlus had to play Ginette Reno," says Pierre Marchand, GM of both stations. "How can you play Ginette Reno and the Smashing Pumpkins without sending the

kids away? With MusiMax, we have been able to refocus MusiquePlus and leave all that MOR behind. We send it all over to MusiMax now."

Still, MusiMax and MusiquePlus both program clips by such top Quebec stars as Kevin Parent, Daniel Belanger, Marjo, Eric LaPointe, and Yannick St-Annaud, and both are heavy supporters of the province's superstar, Celine Dion.

"There's no way we can avoid playing Celine Dion on either station," says Marchand. "Her audience in Quebec is from age 7 to 77. In December, MusiMax did a 'Celine Week.' Each night there was Celine [footage] from throughout her career. We finished up with 24 hours of Celine."

"One day," he jokes, "we're going to launch an 'All Celine' channel with all of the old footage we have."

LARRY LeBLANC

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WEA No. 1 In Total Album Market Share For '98's 1st Half

Sony Is No. 1 In Current Share, BMG In Singles

BY ED CHRISTMAN

NEW YORK—WEA has overtaken Sony Music Distribution, which dominated the first quarter, to regain the No. 1 spot in total U.S. album market share for the first six months of 1998. In displacing Sony Music, WEA racked up 18.3% in market share.

Although Sony fell to No. 2 in total album market share, it retained the top spot in U.S. current market album share, with 18.9%. BMG, which has emerged as the perennial leader in U.S. singles market share, once again holds down that spot, finishing out the period with a 23.5% slice of the pie.

For the six-month period that ended June 28, WEA also was the top U.S. distributor of country albums, while EMI Music Distribution (EMD) jumped to the head of the class as the No. 1 U.S. distributor of R&B albums.

The market share rankings are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. After collecting the information from the accounts, which make up 85% of U.S. music

sales, SoundScan then projects totals for the entire U.S. market.

Market share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

The market share totals are for the period beginning Dec. 29, 1997, and ending June 28. In calculating current market share, SoundScan only counts those 1998 album sales that have occurred within the first 15 months of a title's release (12 months for classical and jazz albums).

In landing in the top spot for total U.S. album sales, WEA placed three albums in the top 10 in terms of year-to-date sales: the "City Of Angels" soundtrack, matchbox 20's "Yourself Or Someone Like You," and Madonna's "Ray Of Light."

Although WEA's 18.3% performance is slightly off the share it maintained in the first half of 1997, when it had 18.7%, it is half a percentage point better than the 17.8% the company had in the first quarter, when it was the No. 2 distributor.

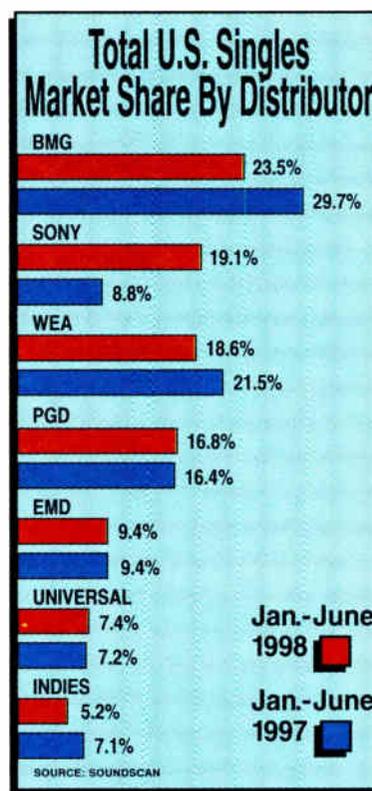
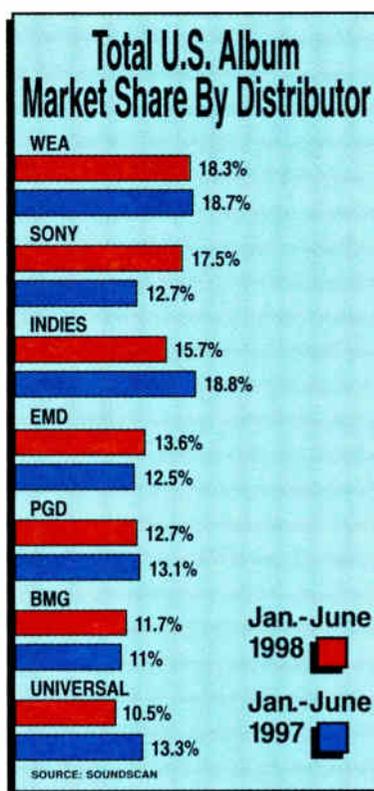
In moving back to the top, WEA had strong showings in alternative rock, hard rock, and jazz. It was the No. 1 distributor during the first half of the year in those categories, as well as country. WEA was also the No. 1 distributor in both the catalog and deep catalog categories and was the No. 2 distributor in jazz.

Although Sony fell out of the top spot in total album market share, its 17.5% showing makes it the No. 2 distributor in total album sales. While its market share is down two percentage points from its industry-leading total in the first quarter, it is almost five percentage points better than the 12.7% the company garnered in the first half of 1997.

Sony's showing was boosted by its strength in soundtracks and Latin music, where it is the No. 1 distributor in both categories, and in deep catalog and hard rock, where it is No. 2 in both.

The independent sector continues to backslide, with its total album market share collectively totaling 15.7% in the first half of the year, down from the 18.8% it had during the same period last year, when indies held the No. 1 spot among U.S. distributors. Despite losing market share, the independent sector continues to have impressive performances in classical, jazz, and gospel, where it is the No. 1 distributor in all three, and in Latin and new age, where it is No. 2 in both genres.

EMD came in fourth with a 13.6%



piece of the pie, up about one percentage point from the 12.5% it garnered in the first half of 1997. EMD distinguished itself in rap (where it is the No. 1 distributor), thanks to a

red hot performance from Priority, and in new age (where it is the No. 2 distributor), thanks to Virgin Records. The latter has staked out new age as a growth area over the

last 18 months.

PolyGram Group Distribution (PGD) came in fifth in total album market share with 12.7%, down slightly from the 13.1% it had in the first half of last year. PGD was the No. 2 distributor in both the classical and jazz genres.

BMG was in sixth place, but its 11.7% market share improved upon the 11% it had last year during the same period. BMG was the No. 1 distributor in the new age genre, thanks largely to Windham Hill, and the No. 2 distributor in the gospel and rap genres.

Universal, meanwhile, dropped into last place, with a 10.5% market share, down from the 13.3% it had in the first half of last year, when it was the No. 3 distributor for total album market share.

As for current album market share, Sony's 18.9% total is a vast improvement over the 11.5% the distributor had in that category in the first half of 1997, when it was in last place. Sony's big sellers in the first half of the year were the "Titanic" soundtrack, which is the top-selling album of the year so far, and Celine Dion's "Let's Talk About Love," the No. 2 best-selling album of 1998, as of June 28. The company's other top-

(Continued on page 64)

EMI Partners With A&E For 'Biography'

BY JIM BESSMAN

NEW YORK—EMI Music Distribution has linked with the A&E cable-TV network in putting together catalog compilations based on the programmer's popular "Biography" series.

The first titles, out in June, feature Lena Horne, Bobby Darin, Judy Garland, Mel Tormé, and Nat "King" Cole. They include hits and archival material such as live recordings and rare or unreleased tracks.

The enhanced CDs also include original two-minute "Bio Bites" presentations with "Biography" host Jack Perkins and an offer for 50 free hours on America Online. The online service has provided a sampler disc featuring one track from each title combined with America Online software as an August promotional giveaway to the 250,000 subscribers of Biography magazine.

"We're targeting the 'Biography' fan base of 2.5 million [viewers] a night and introducing our catalog to an audience which doesn't tend to rush to record retail," notes Marc Rashba, EMI Music Distribution's senior director of product development and marketing. "We're also marketing the product as a line to

make more impact with retailers."

Rashba conceived the idea for the "Biography" audio line—known at A&E as the "Biography Music Series"—upon realizing that the series is "the only show I can get my wife to watch along with me" and that packaging great artists under its umbrella could be geared to a sophisticated higher-end demo.

"'Biography' and A&E get huge purchases from mass merchandisers in time buys," he adds, noting that in addition to "overwhelming" reaction from dealers like Circuit City, Borders, Best Buy, Tower, and Virgin, rackjobber Handleman was "absolutely interested, to my surprise. I didn't think of their consumers, but the 'Biography' name is broad-based."

Rashba notes that the series' packaging is helping spur interest. The discs are encased in open-ended, die-cut slipcases. The left side of each cover features the "Biography" logo and a large duo-tone portrait of the artist from his or her younger years. On the right, beneath the A&E logo, is the designation "A (Musical)

Anthology," with a die-cut window underneath exposing a color picture of the mature artist from the CD booklet.

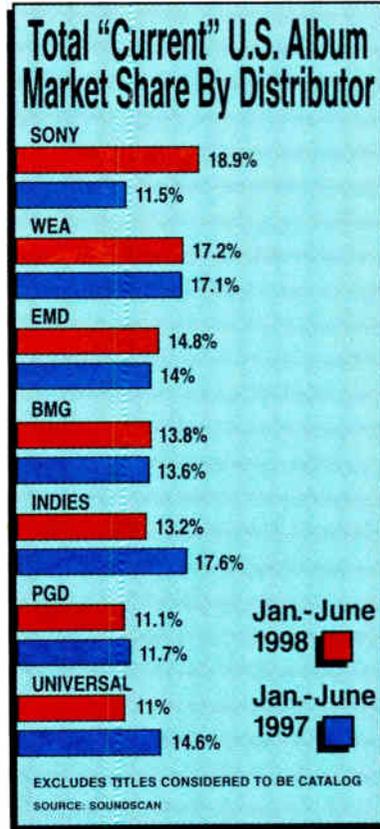
"It's almost like a TV set," says Rashba of the die-cut effort. "We presented it at meetings with the accounts, and they increased orders of the packaging alone. People say they want to put them on their bookshelves."

Jonathan Paisner, A&E's manager of consumer product development, says the partnership with EMI "extends 'Biography' into the world of music, which is a very natural and logical extension—and certainly worthy of that heritage."

He notes, for example, that "EMI could have released another generic Garland hits package and didn't need us for it. But 'Biography' creates for them a wonderful umbrella that is highly marketable and promotable and offering a new front-list premium product with a real point of differentiation in the marketplace. So it's an ideal situation for us."

Paisner says there will be promotional support for the audio product on the "Biography" TV programs and in the magazine, as well as cross-pro-

(Continued on next page)



newsline...

@HOME NETWORK, a provider of high-speed cable Internet services, has reached 10 new distribution agreements with worldwide cable operators that represent more than 10 million homes. The new North American distribution deals are with Century Communications, Insight Communications, Bresnan Communications, Lenfews Communications, Jones Intercable, Cogeco, and Garden State Cable. @Home already had deals with such large cable operators as Telecommunications Inc. and Comcast.

NEWS CORP. says it plans to sell as much as 20% of its Fox entertainment unit to the public. Wall Street analysts estimate the value of the Fox Group at \$15 billion-\$16 billion, indicating that a 20% initial public offering could raise more than \$3 billion. The Fox Group would include the 20th Century Fox film studio, Fox Home Video, 22 TV stations, the Fox TV network, and other assets.

AUDIO BOOK CLUB says it has been adding more than 4,500 members a month via the Internet, increasing its total membership to more than 340,000. Prior to its big online push, the Boca Raton, Fla.-based direct marketer of audiobooks was adding about 300 members a month. The company's stock soared to more than \$13 a share after the announcement was made, from a 52-week low of \$3.375. At press time, it closed at \$9.625 on the American Stock Exchange.

WINDHAM HILL RECORDS has teamed with Visa USA and Barnes & Noble Booksellers to launch a promotion linked to George Winston's latest release on the label, "All The Seasons Of George Winston." A mailing to Visa cardholders will invite consumers to buy the album with their Visa cards and receive a free eight-song CD sampler from Barnes & Noble.

THE PULLMAN GROUP, the royalty securitization unit of Fahnstock & Co., operated by David Pullman, has expanded its staff. Joining Pullman in New York are Elaine Mallon, representing the company in entertainment and literary fields, Kerri Savage, special projects manager, and Theodore Chung, senior associate. Previously, the company gained West Coast representation with the additions of Billy Meshel and John Massa from music publisher Music & Media.

VIDEO UPDATE, a St. Paul, Minn.-based video retail chain, reports a net loss of \$14.5 million in the fiscal year that ended April 30, compared with net income of \$4.6 million the year before. The loss was the result of one-time charges amounting to \$17 million related to the acquisition of another video retail chain, Moovies. Revenue increased 70% to \$156.1 million from \$91.8 million.

TIME WARNER says its Time Warner Telecom unit has temporarily delayed a proposed initial public offering of stock "due to market conditions." The unit, a partnership with MediaOne Group and Advance/Newhouse, offers business telephone services in selected markets.

ACCLAIM ENTERTAINMENT, a publisher of video games, reports a net profit of \$5.7 million in the third fiscal quarter, which ended May 31, compared with a loss of \$69.7 million in the same period a year ago. Revenue increased 76% to \$73.2 million from \$41.6 million. The big gains were attributed to new game releases, such as All-Star Baseball 99 for Nintendo 64 and Game Boy formats.

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Multimedia Advances Offer Labels New Tools Internet Bandwidth Still An Issue, But Enhanced Discs Are More Complex

BY DOUG REECE

LOS ANGELES—Foreshadowing the broadband revolution, technology companies are offering CD-ROM and DVD-ROM-based products to enhance the multimedia experience for music fans and exploit new commercial opportunities.

The prohibitive cost and low capacity of Internet bandwidth and a fundamental lack of quality in streaming have limited the potential of cybercasts and other pay-per-view World Wide Web events. Bandwidth refers



to the capability of cables or wires to transmit data; broadband indicates a very high capacity for data transmission.

Although Web-connected discs, mainly enhanced CDs, have been available for some time, labels and technology companies are now taking advantage of the increased memory on ROM discs to create interesting new promotions.

BIOGRAPHY

(Continued from preceding page)

motion on the show's World Wide Web site and in local radio buys.

Rashba says an on-air cable affiliate marketing campaign in the top 30 markets will allow promotion of the product on several channels per given cable carrier.

He says that besides traditional EMI-serviced music retailers, special marketing opportunities exist with accounts like Stores of Knowledge and the Collector's Choice catalogs.

The next series of "Biography" titles is due in six to nine months, Paisner says. According to Rashba, the next titles will focus on country artists, with Las Vegas showmen—including Louis Prima, Dean Martin, and Sammy Davis Jr.—to follow.

"The best thing is that living artists, like Lena Horne, or the families of others are very involved in the projects," says Rashba. "So it's not just the record company digging around."

EXECUTIVE TURNTABLE

MUSIC VIDEO. RCA Records in New York promotes **Lou Robinson** to VP of video promotion/marketing. He was national director of video promotion.

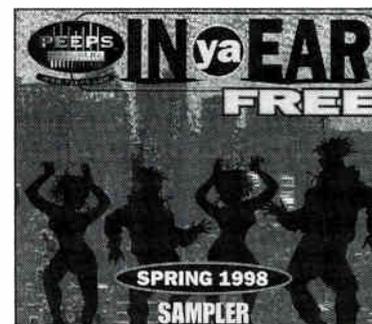
BET in Washington, D.C., names **Robert Santwer** and **Marcy Polanco** communication managers. They were, respectively, associate account executive at Ketchum Public Relations and account executive at Edelman Public Relations.

NEW MEDIA. Liquid Audio in New York appoints **Dick Wingate** VP of content development and label relations. He owned Wingate Marketing, a new media marketing firm.

DISTRIBUTION. EMI Music Distribution in Woodland Hills, Calif., promotes **Jerry Brackenridge** to VP of

"There are connected [enhanced CDs] that take people to the Web with a click of the button, but once they got there and saw all the glory of the things that make up the Web at the moment, they had a lot of 'anticipation,' " says Ken Parks, VP of business development for Skokie, Ill.-based HyperLOCK Technologies.

The way Parks' company is hoping



to remedy these concerns, as well as answer security issues, is through its HyperCD technology.

HyperCD works by stripping away bits of a music or video file, rendering it useless. Those bits are further encrypted and placed in a "security envelope" on the host Web site, which has total control over when each portion of an encrypted file can be accessed. In this way, companies can time the release of the video or audio segment at will.

"There are multiple layers of protection, because the HyperCD has multiple levels of encryption," says Parks. "A pirate would not only have to break through a fire wall to get the key and decrypt it, but then they have to figure out where the raw bits go in the encrypted disc file."

HyperLOCK has tentative plans to work with Atlantic, Rykodisc, Interscope, and Elektra.

The company, collaborating with BMG Online, bundled a CD-ROM with the June/July issue of Vibe magazine that directed users to BMG's Peeps Republic Web site. After downloading a key from the site, users were given access to videos from artists such as Sean "Puffy" Combs,

Usher, and the Lox.

Its program with Warner Bros. Online is more ambitious. Warner Bros. is creating original programming for a new DVD-ROM-formatted, behind-the-scenes series, "Drive-On." The disc, which will be bundled with DVD-ROM-equipped computers, launches this fall.

AT&T's digital distribution arm, a2b music, has also gotten involved in disc-based promotions via projects with artists such as Bonnie Raitt and Erykah Badu.

Raitt's latest album, "Fundamental," was bundled with a CD-ROM that, when unlocked through a2b music's Web site, gives users access to three exclusive tracks featuring Raitt singing with Randy Newman, Little Feat, and Ruth Brown.

The CD-ROM, available exclusively through Tower Records, also includes interviews, a biography, and a video for the album cut "One Belief Away."

Other companies are already exploiting locked ROM discs for commercial purposes.

Using a2b's technology, Santa Cruz, Calif.-based new technology company Global Music Outlet (GMO) has struck fertile ground with its magazine-bundling CD-ROM promotions.

The company's latest project featured a CD-ROM with encrypted tracks from 18 acts, including Badu, Carole King, and Todd Rundgren.

The CD-ROM, called "ROM-Songs," will be bundled with the September issue of PC World magazine (Newsline, Billboard, July 11). The disc will require users to gain an access key online in order to activate the tracks. While most cuts are free, some, by artists including Badu, Rundgren, and Joan Jett, are for sale. Using the a2b player, users can pay a dollar each for the keys to different songs.

GMO CEO Anthony Stonefield notes that because of the substantial memory space on CD-ROM discs and the fact that songs are compressed, companies could potentially place 170 to 180 songs on a single disc. Compression is the shrinking of music files by removing certain portions of a recording. This has marginal effect on sound quality but lets each song take up considerably less space on a disc.

According to Stonefield, the promotion is part of a joint venture with Digital Concepts, a company that specializes in bundling CD-ROMs. The partnership calls for the companies to distribute 11 million CD-ROMs through 1999.

Although individuals interviewed for this article say that broadband technology could eliminate the need for these CD-ROM/DVD-ROM-style promotions—HyperLOCK is hoping to extend its patent to cable set-top units—most see them as providing an early, safe testing ground.

"We believe," Stonefield says, "this is potentially the way of really building a case for electronic distribution."



ROBINSON



WINGATE

field sales and marketing and **Bruce Gearhart** to VP of major accounts and names **Ronn Werre** VP of major accounts and **Mark Cope** senior director of singles sales and artist development. They were, respectively, VP of major accounts, account manager, VP of national accounts at Campbell Soup, and director of music marketing services at Radio & Records.

Sony Wonder's Chapin, Roar's Rory Return

TOM'N'RORY: Two of the highest-profile performing artists in the children's arena, **Tom Chapin** and **Rory**, are each coming out with a

labelmate on Sony Wonder, releases "Good Friends" Tuesday (14) on her own Roar Music label, based in Chevy Chase, Md.

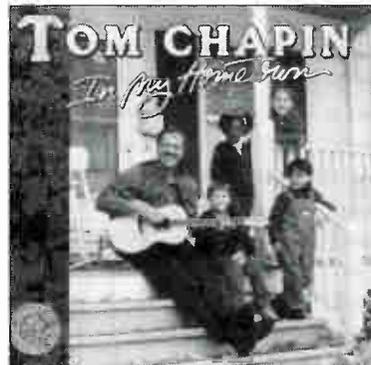
Chapin's album is his seventh family record and his third to be issued in Sony Wonder's Family Artists Series. Inspired by Chapin's hometown in upstate New York's Hudson River Valley, the 15-track "In My Hometown" features a stylistic cornucopia of reggae, Celtic, ska, mariachi, classical, ragtime, folk, rock-'n'-roll, boogie-woogie, and doo-wop music. The album focuses on daily events that delineate life in a typical American town; it includes guest



by Moira McCormick

appearances by **Cherish The Ladies'** **Joanie Madden** on tin whistle and folk artists **Jay Ungar** and **Molly Mason** (**Ken Burns'** "The Civil War"). As with albums past, Chapin collaborated with longtime songwriting partners **John Forster**, **Michael Mark**, and **Jon Cobert**.

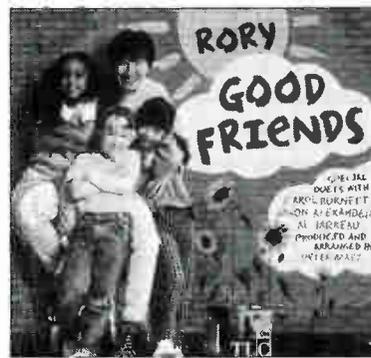
"In My Hometown," along with a recorded Chapin interview, will be heard on AEI Music Network's in-flight feature programming on national airlines later in the year. Onscreen advertising and music will be played in Sony theaters, and a print campaign in national parenting publications will roll out in the fall and continue through 1999's first



quarter.

Rory's latest, "Good Friends," features the artist in celebrity duets with **Jason Alexander** ("Seinfeld"), **Carol Burnett**, and **Al Jarreau**. The album's music and lyrics were co-written by Rory and collaborators **Marty Henne** and **Tom Guernsey**.

"Good Friends" is being distributed by Rounder Kids. Its marketing plans include advertising and publicity campaigns, online sweepstakes and giveaways, and joint promotions with the National Head Start Assn. and the Learning Channel. Radio promotion will target chil-



dren's and family radio stations as well as country outlets. Rory isn't a country artist, says a spokesman for the artist, but the format's young-parent demographic is a natural audience for the Maryland-based singer/songwriter and mother of

(Continued on page 64)

**SONY
WONDER**

new album this summer.

Chapin is the only kids' artist still recording for a major label, Sony Wonder. He releases "In My Hometown" Aug. 18; the order cutoff is July 23. Rory, formerly Chapin's

Billboard®

JULY 18, 1998

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	5	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
2	11	2	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
3	2	4	READ & SING ALONG WALT DISNEY 60965 (10.98 Cassette)	MULAN
4	7	116	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
5	5	131	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	4	83	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
7	6	150	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
8	9	148	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
9	3	14	VEGGIE TUNES BIG IDEA/EVERLAND 9693/WORD (6.98/10.98)	VEGGIE TUNES
10	10	80	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
11	8	17	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
12	12	86	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
13	19	113	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
14	14	102	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
15	16	150	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
16	13	114	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
17	15	34	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
18	17	6	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
19	18	94	VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
20	23	5	WEE SING PUTNUM PUBLICATIONS 413 (9.98)	CHILDREN'S SONGS
21	21	17	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
22	22	18	SESAME STREET MUPPETS SONY WONDER 63432/EPIC (9.98 EQ/13.98)	ELMOPALOOZA!
23	24	35	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS
24	20	84	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS
25	RE-ENTRY		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.

Billboard®

JULY 18, 1998

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
*** No. 1 ***				
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 48 weeks at No. 1	267
2	2	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	360
3	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	472
4	5	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	385
5	6	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	353
6	7	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	193
7	4	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	35
8	10	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	402
9	8	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	121
10	15	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	371
11	13	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	259
12	12	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	114
13	9	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	93
14	16	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	168
15	14	PINK FLOYD ▲ ¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1111
16	18	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [CS]	PIECES OF YOU	125
17	17	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	431
18	19	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	234
19	20	SARAH MCLACHLAN ▲ ³ NETTWERK 18725/ARISTA (10.98/15.98) [CS]	FUMBLING TOWARDS ECSTASY	197
20	22	ALANIS MORISSETTE ▲ ¹⁰ MAVERICK 45901/WARNER BROS. (10.98/16.98) [CS]	JAGGED LITTLE PILL	158
21	24	2PAC ▲ ⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	121
22	21	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	308
23	11	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	33
24	29	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	228
25	25	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	483
26	28	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [CS]	40 OZ. TO FREEDOM	85
27	31	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	96
28	26	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	175
29	39	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	356
30	23	FRANK SINATRA ▲ CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	8
31	27	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) [CS]	BRINGING DOWN THE HORSE	105
32	35	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	400
33	32	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	224
34	40	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	66
35	34	METALLICA ▲ ⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	104
36	30	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	154
37	38	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	383
38	41	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	391
39	37	EAGLES ▲ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	188
40	36	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	169
41	42	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [CS]	RAGE AGAINST THE MACHINE	173
42	33	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	141
43	—	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	40
44	50	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	67
45	44	AC/DC ▲ ² ATLANTIC 92215/AG (10.98/16.98)	LIVE	53
46	45	RAGE AGAINST THE MACHINE ▲ ² EPIC 57522* (10.98 EQ/16.98)	EVIL EMPIRE	80
47	43	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	269
48	47	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	451
49	—	JIMMY BUFFETT ● MCA 10022 (7.98/12.98)	FEEDING FRENZY	3
50	—	MADONNA ▲ ⁸ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	235

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

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NATE DOGG, 1-2/G-Funk Classics	11.89	14.49
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Creditors Have Fate Of Alliance Reorganization Plan In Hands

END IN SIGHT: The Alliance Entertainment Corp.'s reorganization plan has been mailed to creditors for voting. In the plan, the banking group gets 87.5% of the company's equity, with the other 12.5% held in the company's treasury for future distribution to company management and unsecured creditors, via warrants. Also, the six majors will receive about seven cents on the dollar, in addition to about 30 cents on the dollar realized through taking returns in exchange for providing credit during the bankruptcy.

According to those familiar with the plan, the unsecured creditors, which include bondholders and independent labels and distributors, are being offered warrants equivalent to 5% of the equity. But the creditors' committee has been pushing for a larger payout and has been negotiating with Alliance since the bankruptcy court approved the plan to be mailed to creditors for a vote. The ballot is due back to the court by July 24, with a confirmation hearing set for July 30. In order for the plan to be confirmed, it must be supported

by at least half of the creditors in terms of numbers and by at least two-thirds of the pre-petition debt in terms of dollars. If that happens, Alliance would emerge from Chapter 11 sometime in August, or 13 months after it filed Chapter 11.

In an informal survey among the independent community, Retail Track has found that most independent

are willing to support the plan. As one label head puts it, "If Alliance survives, there is still business to be done and profits to be made off of them." Johnny Phillips, VP of Memphis-based Select-O-Hits, says that the company will vote to approve the plan and will continue to do business with Alliance. "They are important to the business," he says. "We will give them credit, but we will be strict with them and watch them very carefully." He also says that initially Alliance may not get normal dating terms from Select-O-Hits and a lower credit line. But he adds that both could be adjusted, depending on Alliance's performance.

Burt Goldstein, a principal in
(Continued on page 64)

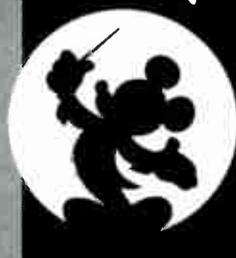
RETAIL TRACK

by Ed Christman



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SPD Blazes Cuisine-Oriented Path At Nontraditional Retail

A DIFFERENT ROUTE: In the independent music business, nontraditional marketing is a subject that's a lot like the weather. Everybody talks about it, but not too many do something about it.

Given the continuing constriction of music retail in recent years, which has resulted in increasing competition for shelf space and initial buy-ins, it's surprising that more indie labels haven't explored the nontraditional retail landscape—especially considering how lucrative that side of the business can be if it's attacked aggressively.

Some indies have managed to turn a very handsome profit from nontraditional business. For example, Putumayo World Music—itsself the outgrowth of a clothing store—has marketed its international sounds to a broad range of retail outlets. (Declarations of Independents recently spotted a nice display of Putumayo releases at the Los Angeles County Art Museum gift shop.) And American Gramophone's nontraditional and direct-sales efforts have been a virtual gold mine.

A lot of labels gab about these kinds of opportunities but never pull the trigger. However, one company, New York-based 32 Records, is stepping up to the plate with a new division, SPD Entertainment, which is wholly dedicated to making inroads into nontraditional retail.

SPD is a couple of giant steps away from 32's core business: The label, operated by **Robert Miller** and veteran jazz producer **Joel Dorn**, is primarily a jazz reissue firm. It has been handsomely repackaging the Muse Records catalog and recently has plumbed some of the more obscure



by Chris Morris

corners of Atlantic's jazz vaults.

SPD is the brainchild of **Tim Brack**, a former staffer at the now-defunct Continuum Records.

Brack rightly says the market for nontraditionally oriented product "is big, but a lot of people are not looking at it seriously . . . I'm trying to give the same quality at nontraditional retail you can get at traditional retail."

The company's first releases, which hit the street Aug. 4, will be four titles in SPD's "Nomadic Chef" series. The packages combine music of a specific locale, selected by U.K.-based world music consultant **Pete Gardner**, with a booklet of traditional recipes put together by veteran chef **Mike Nichols**. The initial quartet of releases focuses on the food and music of Mexico, Spain, Italy, and France; future collections will spotlight India, Brazil, Russia, Africa, Germany, and the Far East, while other compilations will be devoted to Thanksgiving and Christmas feasts and the joys of barbecue.

The "Nomadic Chef" sets carry a list price of \$9.98.

"I've tried to keep everything within budget—50 minutes of music, plus dishes that don't cost \$100 to make," Brack says.

He continues, "We're just going through the doors with this product,

but the reaction we're getting is tremendous . . . We were just at a big gourmet food show in Manhattan, and we were the only music there."

Ryko Distribution Partners is handling distribution for music retail, while SPD is taking the product to nontraditional firms.

"My goal is to create a distribution company that can take this to 15,000-20,000 outlets throughout the country," Brack says. "I don't just want to be a label . . . If I can create a distribution company that can do that, I know it could be huge."

FLAG WAVING: Over the course of the last two decades, the music of **Chip** and **Tony Kinman** has spanned a variety of styles.

In the late '70s, the Kinmans fronted politico-punk unit **the Dils**, remembered for such confrontational singles as "I Hate The Rich." In the early '80s, the brothers did an about-face and formulated the pioneering cow-punk band **Rank & File**, which promoted chugging country rhythms and neo-Everly Brothers harmonies. After that group folded, they gravitated to a harsher, almost industrial sound in the L.A.-based guitar/bass/drum machine "trio" **Blackbird**.

Now, they have done another volte-face with their western music group **Cowboy Nation**. The unit's self-titled debut is being released on Tuesday (14) by South Beach, Fla.-based Coconut Grove Records.

The Kinmans started fiddling with cowboy songs after a long eight-year run with **Blackbird** left them tired of their "band's" abrasive sound. They started up an informal new trio with former **Dream Syndicate** drummer **Dennis Duck**.

"Chip and I were thinking of recording some of the songs for ourselves—cowboy songs, and 'Long Black Veil,' Jimmie Rodgers stuff," says Tony. "When we started record-

ing it, it sounded so good. We just decided to do the thing with Dennis and make a whole record of this."

In the end, Duck decided not be on the record, so Oklahoma-based drummer **Taco John Norman** was recruited to play on the album. "Cowboy Nation" features versions of such traditional songs as "Old Paint" and "Cowboy's Lament," as well as Kinman originals in a western style. One song, "Big Train," was recorded by former **Minutemen** bassist **Mike Watt** on his 1994 solo debut, "Ball-Hog Or Tugboat?"

Chip says, "It's definitely cowboy music. If it can't be played sitting

around a campfire, it's not on the record." Though "Cowboy Nation" has already been issued to favorable reviews in Australia and the U.K., it didn't find a U.S. home easily. "Nobody really got it," Tony says. "Almost by accident, Coconut Grove, which is a world music label, heard the record and flipped." The Kinmans have been taking their cowboy songs to L.A. clubs and such off-market spots as the Gene Autry Western Heritage Museum in Hollywood and various cowboy poetry readings. On Wednesday (15), they play an Intel Festival gig at the Westbeth Theatre in New York; they'll appear at the Cowboy Poetry Festival in San Clemente, Calif., July 18 and at Spaceland in L.A. July 30.



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COWBOY NATION

ing it, it sounded so good. We just decided to do the thing with Dennis and make a whole record of this."

In the end, Duck decided not be on the record, so Oklahoma-based drummer **Taco John Norman** was recruited to play on the album. "Cowboy Nation" features versions of such traditional songs as "Old Paint" and "Cowboy's Lament," as well as Kinman originals in a western style. One song, "Big Train," was recorded by former **Minutemen** bassist **Mike Watt** on his 1994 solo debut, "Ball-Hog Or Tugboat?"

Chip says, "It's definitely cowboy music. If it can't be played sitting

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WEA NO. 1 IN TOTAL ALBUM MARKET SHARE FOR '98'S 1ST HALF

(Continued from page 59)

selling albums included Will Smith's "Big Willie Style," Pearl Jam's "Yield," Mariah Carey's "Butterfly," and the "Godzilla" soundtrack.

WEA came in at No. 2 in current

album market share with 17.2%, a slight uptick from the 17.1% it had in the first half of last year, when it was also No. 2 but behind the independent sector at No. 1. In

addition to the three albums it placed in the top 10 for the first half of 1998, WEA's big-selling albums included Eric Clapton's "Pilgrim," "The Wedding Singer" soundtrack, Metallica's "Re-Load," Loreena McKennitt's "The Book Of Secrets," Fleetwood Mac's "The Dance," LSG's "Levert. Sweat.Gill," Third Eye Blind's self-titled album, and LeAnn Rimes "Sittin' On Top Of The World" and "You Light Up My Life."

EMD was in the third spot, with a 14.8% performance for the first half of the year, up from the 14% it had last year during the same period. EMD's best-selling titles in the first half of 1998 included Garth Brooks' "Sevens," Spice Girls' "Spiceworld" and "Spice," Silk The Shocker's "Charge It 2

Da Game," Master P's "MP Da Last Don" and "Ghetto D," Marcy Playground's self-titled album, Janet Jackson's "The Velvet Rope," the "I Got The Hook-Up!" soundtrack, C-Murder's "Life Or Death," and the Verve's "Urban Hymns."

BMG moved ahead into the No. 4 spot in current album market share, up from the No. 5 ranking it held in the first half of last year, despite the fact that it only managed a small uptick, from 13.6% in 1997 to 13.8% in 1998. BMG's best-selling titles included the Backstreet Boys' self-titled album, Usher's "My Way," Dave Matthews Band's "Before These Crowded Streets," Mase's "Harlem World," Puff Daddy's "No Way Out," Natalie Imbruglia's "Left Of The Middle," Creed's "My Own Prison," Sarah McLachlan's "Surfacing," and Big Punisher's "Capital Punishment."

The independent sector, with a 13.2% share, stumbled to fifth place, after leading the industry in the category in 1997's first half with a 17.6% slice. Rounding out current market share was PGD at No. 6, with an 11.1% piece of the pie, down from the 11.7% it had in the first half of 1997, and Universal, which came in last with 11%, down from the 14.6% it had in 1997's first half, when it was the No. 3 distributor in the category.

In the first six months of this year, PGD's top-selling albums included Brian McNight's "Anytime," the "Grease" soundtrack, "The Players Club" soundtrack, and DMX's "It's Dark And Hell Is Hot." Universal's top sellers were Chumbawamba's "Tubthumper," George Strait's "One Step At A Time," and Aqua's "Aquarium."

In singles market share, BMG remained the king of the hill with a 23.5% share, even though that

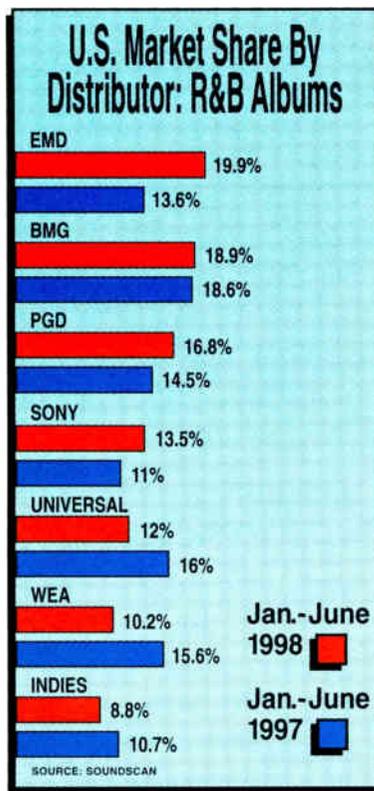
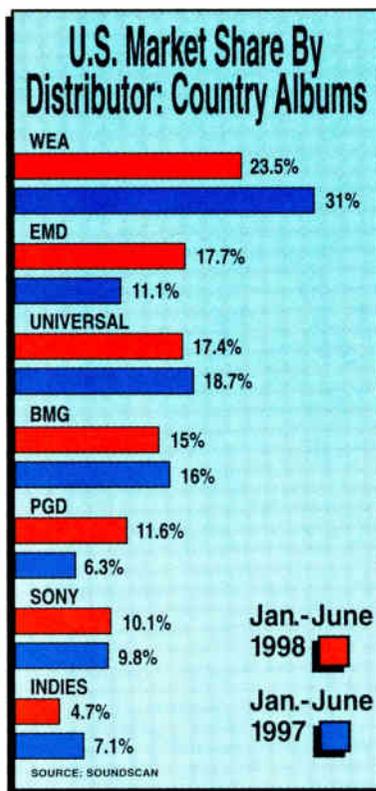
was down about six percentage points from its industry-leading 29.7% in 1997's first half. In the first half of this year, BMG distributed the best-selling single, Next's "Too Close."

Sony achieved the biggest jump in singles market share, gaining more than 10 percentage points by going from 8.8% in the first half of 1997 to 19.1% in the first half of 1998. Right behind Sony was WEA in third place with an 18.6% share, followed by PGD in fourth place with 16.8%, EMD at 9.4%, and Universal at 7.4%. The independent sector rounded out the rankings, with 5.2%.

In country albums, WEA retained its hold on the top spot, even though its market share declined from the 31% it had in 1997's first half to 23.5% this year. EMD leapfrogged into the No. 2 spot in country with a 17.7% share, up from the 11.1% it had in the first half of 1998. Right behind EMD was Universal at 17.4%, followed by BMG, 15%; PGD, 11.6%; Sony, 10.1%; and the independent sector, 4.7%.

In R&B albums, EMD knocked BMG out of the top spot, finishing the first half of the year with 19.9%, up from the 13.6% it had in the same period last year. BMG fell to No. 2, despite the fact that it enjoyed a small uptick in market share, from 18.6% to 18.9%.

PGD and Sony also enjoyed market share increases in R&B albums, with the former coming in third with 16.8%, up from 14.5% last year, and the latter going to 13.5% this year, vs. 11% last year. The Nos. 5, 6, and 7 singles distributors, however suffered market share declines, with Universal posting 12%, down from 16%; WEA 10.2%, down from 15.6%; and the independent sector 8.8%, down from 10.7%.



CHILD'S PLAY

(Continued from page 61)

two.

A portion of the proceeds from "Good Friends" is earmarked for the National Head Start Assn., for which Rory is national spokeswoman, and she will be making appearances at Head Start events. Her weekday cable-TV program, "Rory's Place," airs from 7 to 7:30 a.m. ET as the lead-in show for the Learning Channel's preschool programming block, "Ready, Set, Learn!"

The new albums from Rory and Chapin are both set for listening-station promotions in children's multimedia retail stores, and both artists will be making live appearances during 1998's fourth quarter.

KIDBITS: Kid Rhino's upcoming "Baby Sounds: Sounds To Delight Your Baby," which streets Aug. 4, features babbling babies and mothers' heartbeats, designed to variously calm and stimulate newborns and toddlers... Midwest a cappella act Stormy Weather has released its second kids' album, "Doo-Wop & Lollipops, Vol. II," on its Street Gold Records, based in Merrillville, Ind. It includes "Duke Of Earl," "Little Bitty Pretty One," and "Don't Worry, Be Happy" among its 16 tracks... Jim O'Grady's latest is the season-appropriate "We Gotta Start Summer," from College Street Publishing in Petaluma, Calif. This is the third children's album for O'Grady, who in his day job serves as principal of a California elementary school... Lifelong blues fan Carl Fospero has channeled his passion into creating an all-original children's album, "Baby Blues" (Joonbug Records, New York), a tot's-eye view of the blues. This musical story stars the toddler characters Cryin' Skies and Billy Blue, along with their Coochie-Coochie Band... The prolific songwriter and producer Bobby Susser landed R&B great Ben E. King ("Stand By Me") as a vocalist on his newest preschool set, "I Have Songs In My Pocket—Bobby Susser Songs For Children" (New Hope Records, Great Neck, N.Y.).

RETAIL TRACK

(Continued from page 62)

Maplewood, N.J.-based Big Daddy, notes that he has made money from Alliance over the years, so he will vote in favor of the plan so that Big Daddy can make money going forward. "[Alliance consultant] Jerry Bassin has always been a stand-up credible guy, and [Alliance VP of purchasing] Robby DeFreitas does business in the right way. It's not his fault that the company filed Chapter 11," Goldstein says. "I will extend them credit cautiously."

But Joe Micallef, president of Portland, Ore.-based Allegro, feels differently. "It's outrageous that the plan is giving us nothing," he says, dismissing the warrants. "I will vote against the plan. I'd rather see them liquidate Alliance if they are not giving us anything. It's a mistake to screw the people you need going forward, and it underscores that

fact that if something goes wrong with this account, they will leave you out in the cold."

Micallef adds that if Alliance survives, "I would be willing to do business with the company, CIF—cash in fist." In other words, Alliance would have to pay upfront before shipments are made.

If enough creditors agree with Micallef, the plan could be voted down. But if that happens, the company and secured creditors likely would attempt a "cram down," which would allow them to win out over the dissenting creditors if they can prove that the reorganization plan provides creditors the same amount or more than if the company were liquidated, and that the plan is in the best interest of the creditors.

Stay tuned.

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Pose On The Wild Side. Lou Reed, poet *maudit* of the '60s, embraces Dan Gurlitz, left, sales VP for Fox Lorber Associates, and Timothy Greenfield-Sanders, right, director of "Lou Reed: Rock And Roll Heart." New York-based WinStar Home Entertainment, a Fox Lorber division, is distributing the video, which traces Reed's three-decade career from the formation of the Velvet Underground to his extensive solo career. The documentary just reached stores.

Vid Broadens Its Travel Horizons Titles Take Viewers To Wider Breadth Of Global Locales

BY PATRICIA BATES

They're not your father's travel videos. A new generation of armchair explorers is buying cassettes that tour exotic locales, and more than a few realize their fantasies of voyaging to the Great Wall of China, Cambodia's Angkor Wat, or the foothills of the Himalayas.

The younger generation is realizing they've "been there, but haven't done that" on outings with their parents. "Travel isn't just shopping and dining anymore," says Al Nader, chairman/CEO of

Questar in Chicago. "When they go to Europe, they don't want to just go to the London theater and out to a restaurant."

These same 20- to 40-year-olds also want to hike to the top of Mount Everest, swim the Amazon, bike through Russia, or kayak on Canada's Tatshenshini River. If they don't have the money or time away from work, they live vicariously through IVN Entertainment's "Sierra Club" line or Rand McNally's "Video Expeditions."

Some of the destinations are in nations just now becoming accessible to citizens of the U.S. "Awakening Vietnam" and "Emerging Burma And Cambodia" are two popular titles from Questar, both for \$39.95.

Questar also has "Touring China," due in June. National Geographic Video has released "Baja: Mexico's Cactus Forests," and IVN floated "The World's Best Beaches: Hawaii" this past spring.

DVD is heightening the sense of adventure, says Bob Brownell, president/CEO of Concord, Calif.-based IVN. The digital format will enable aspiring tourists to learn foreign languages, drive simulated roadtrips, and identify wildlife, all while viewing the sights.

That includes tourists headed toward the States. Foreigners spent \$98 billion visiting the U.S. last year, according to the Travel Industry Assn. of America. Along with millions of Americans, many head to Washington, D.C., where National Geographic opened a 1,300-square-foot store last August at the Ronald Reagan Washington National Airport.

The store carries more than 75

travel and documentary videos, which rank second in sales. "Inside The White House" and "Secrets Of The Titanic—Collectors Edition," each \$19.95, are among the two most popular titles, according to Fran Marshall, VP of finance for National Geographic Ventures.

"We know it is the best-visited store in that wing, although we are not in the main corridor of the terminal," Marshall says. "However, it has made us think about possibly going into the Washington Dulles International Airport, too, and in other areas."

In addition, National Geographic, which distributes to retailers through Warner Home Video while using Questar for direct-response and catalog sales, has a tourist attraction in downtown D.C., Explorers Hall. Included are 900 square feet of merchandise space generating sales of \$1 million a year. The favorite titles: "The World's Last Great Places," "GeoKids," and "Love Those Trains," Marshall notes.

"We'd like to have a new look at the gift shop at Explorers Hall within the next 18 months," she adds. "We have no window frontage, and we need greater traffic flow around the aisles."

The questions most often heard from National Geographic's 9 million members, many of them active video buyers, are "Where can you take me?" or "What can you show me on my own?," says Bob Potter, VP of domestic video operations. "Inside The White House" takes viewers behind the closed doors at 1600 Pennsylvania Ave.

"You'd never get that access,"
(Continued on page 67)

DVD May Lack Critical Mass To Become Permanent; Valley Revamps Vid Unit

SINK OR SWIM: DVD is big and getting bigger, but it may never be big enough to survive a powerful competitor, digital cable. It's a curious position for a technology in danger of falling between two stools.

Consumer demand and the attendant publicity have been sufficient to draw the curtain on laserdisc, which barely reached 2 million players before starting the inexorable slide to oblivion. Or, as the latest Consumer Electronics Manufacturers Assn. report put it, "The introduction of DVD meant the beginning of the end." Image Entertainment, which shares laserdisc dominance with Pioneer, finds the water shoaling more quickly than expected.

Sales of programming "have declined more rapidly than expected," according to Pioneer's latest quarterly report, knocking the bottom out of the value of Pioneer's laserdisc inventory. Pioneer took a pretax charge to stay abreast of "diminished support," and more of the same may be required.

DVD is a promising replacement, but even at 38% of fourth-quarter fiscal 1998 revenue, it's not yet the white knight. "Unfortunately, DVD's growth came at the expense of laserdisc sales," says Image president/CEO Martin Greenwald.

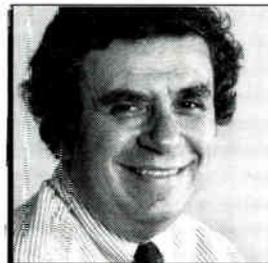
However, DVD hasn't much time to rise to the occasion. In a downbeat piece in The New York Times two days before the start of the Video Software Dealers Assn. Convention July 8-11 in Las Vegas, Warner Home Video president Warren Lieberfarb, still the voice of DVD, warned that the format has just three years to move 10 million players. Otherwise, it won't have the mass to withstand digitized pay-per-view, touted as the next home entertainment steamroller.

Sixteen months after its introduction, DVD is still dogged by a lack of consumer awareness and by a conspicuous advertising absence from manufacturers. The hardware community has ample incentive: What else can restore some badly deflated profit margins?

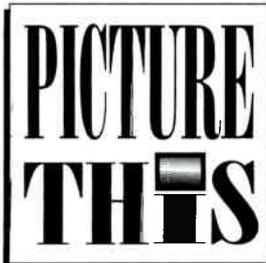
VALLEY'S SALLY: Valley Media has drastically restructured its video distribution unit, formerly Star Video. The Woodland, Calif., wholesaler is closing five sales branches in Bristol, Pa.; Landover, Md.; Cleveland; Buffalo, N.Y.; and Louisville, Ky. Star Video veterans Wayne Mogel, sales director of the Jersey City, N.J., and Boston branches, and Phil Balsam, sales director of the Bristol and Landover branches, have resigned.

Meanwhile, Valley advanced Michael Fallone to marketing VP and Bradley Squires to the newly created position of video rental director of national accounts. Sales managers at the surviving branches are Jack DeFillip, in Pittsburgh; Dan Harrington, in Boston; Noah Kronenberg, in Woodland; and Ron Hughbanks, in Jersey City.

DVDOINGS: MGM Home Entertainment offers "The Man In The Iron Mask," starring Leonardo DiCaprio, Aug. 11, and "2001: A Space Odyssey," "2010," and "Hackers" Aug. 25. On that date, the studio rereleases "Cyborg," "Rocky," "Rocky II," and "Rocky IV" in Amaray cases. All titles are \$24.98. . . Artisan Entertainment delivers "The Substitute 2: School's Out" Aug. 11 at \$29.98.



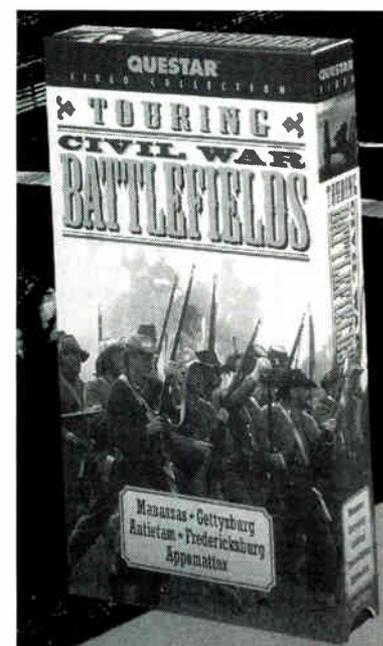
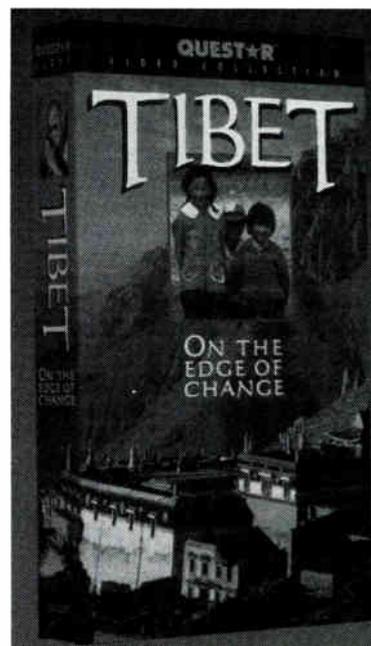
by Seth Goldstein



Hallmark Home Entertainment ships the new TV version of "Moby Dick" Aug. 18 at \$19.98. Columbia TriStar releases "Homegrown" Sept. 1 and "Hush" Sept. 15 at \$24.95. . . Universal Studios Home Video is shepherding a flock of titles Aug. 18, including "Army Of Darkness," "Fletch," "The Frighteners," "Joe Kidd," "Somewhere In Time," "Tremors 2: Aftershocks," and "The War Wagon," at \$24.98 each and a collector's edition of "The Apostle," \$34.98. A special "Blues Brothers 2000," also \$34.98, arrives Aug. 4. Due Sept. 15 at \$24.98 is "Mercury Rising," day-and-date with the VHS version.

Pioneer concertizes with "John Lennon—Sweet Toronto," "B.B. King—Live In Africa," "Muddy Waters—Live At The Chicago Blues Festival," "Otis Redding—Remembering Otis," "The Pointer Sisters—Live In Africa," "Celia Cruz—Guantanamera," and "Jerry Lee Lewis—The Story Of Rock And Roll." All are \$24.98 list. Also at \$24.98 each are its John Casavetes Collection, including "Shadows," "Opening Night," "A Woman Under The Influence," "The Killing Of A Chinese Bookie," and "Faces."

Image Entertainment offers the first four titles in its '70s European horror series, "Redemption": "The Devil's Nightmare," "Cold Eyes Of Fear," "Reincarnation Of Isabel," and "Sinful Nuns Of St. Valentine." All are dubbed into English and retail for \$24.99. Also hovering are two Boris Karloff horror titles, "The Haunted Strangler" and "Corridors Of Blood"; two sci-fi oldies, "Atomic Submarine" and "The First Man Into Space," each \$24.99; and "Chushingura," at \$29.98.



Questar's videos are taking a new generation of armchair travelers who crave something different to places like Tibet and Civil War battlefields.

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	7	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
2	2	5	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
3	4	11	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
4	3	4	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
5	6	5	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
6	11	2	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
7	5	7	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
8	7	8	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
9	10	10	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
10	9	12	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
11	NEW		THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner
12	14	2	SPICE WORLD (PG)	Columbia TriStar Home Video 02018	Spice Girls
13	8	13	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
14	12	9	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
15	16	11	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
16	13	8	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
17	21	2	SWITCHBACK (R)	Paramount Home Video 331203	Danny Glover Dennis Quaid
18	15	6	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
19	22	2	THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
20	17	16	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
21	24	9	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
22	18	6	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
23	20	5	HOME ALONE 3 (PG)	FoxVideo 2763	Alex D. Linz
24	19	17	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
25	25	20	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
26	27	9	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
27	NEW		MR. MAGOO (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1469300	Leslie Nielsen
28	32	13	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
29	26	15	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
30	23	7	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy
31	NEW		THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
32	34	14	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
33	30	12	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
34	28	13	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
35	NEW		AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
36	35	3	THE END OF VIOLENCE (R)	MGM/UA Home Video 906597	Bill Pullman Andie MacDowell
37	NEW		WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
38	29	3	AFTERGLOW (R)	Columbia TriStar Home Video 29773	Julie Christie Nick Nolte
39	36	5	THE SWEET HEREAFTER (R)	New Line Home Video Warner Home Video N4654	Ian Holm
40	NEW		HALF BAKED (R)	Universal Studios Home Video 83586	Dave Chappelle Harland Williams

◆ IFA 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. ◇ IFA 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.

P'Gram Video Making Moves In U.K. Market

BY SAM ANDREWS

LONDON—Its own future may be unclear, but PolyGram Video is actively buying and selling in the children's market.

The U.K. video distribution arm of PolyGram Filmed Entertainment is in talks to sell its stake in kid-vid label Abbey Home Entertainment back to its previous owners and current joint managing directors, Anne and Ian Miles.

Meanwhile, PolyGram Video last month acquired Astrion for an estimated 1 million pounds (approximately \$1.6 million), picking up the educational "Letterland" series and some sports titles, including motor racing and boxing features with well-known British commentators.

PolyGram Video had bought 75% of Abbey three years ago for a sum said to be around 2 million pounds (\$3.3 million) from the husband-and-wife team. Ian Miles confirmed that a buyback was in the works and that Abbey was seeking to sell some of the equity "to an investor/partner who knows what it is to fund children's animation." At an estimated production cost of about 10,000-20,000 pounds per minute, he says, the candidate "needs a stout heart."

One candidate is said to be HIT Entertainment, which produces kids' series such as "Kipper The Dog" and "Bramble Hedge."

PolyGram feels differently about Astrion. Divisional managing director Peter Smith says the new unit "has some fantastic franchises that we will look to develop in the near future, including "Letterland" and some wonderful boxing programs in development.

"In addition, they have some of the best video executives in the business who will be joining PolyGram and taking up key roles in the U.K."

Astrion founder and chairman Ivor Schlosberg says, "This acquisition will be of great benefit to Astrion's artists, copyright owners, and program producers. Astrion as an independent has built up a strong presence in the video market, and I know that with PolyGram's support the label and our franchises will continue to grow from strength to strength."

However, the Astrion name will be dropped, with future releases on PolyGram's VVL label. And only three of 15 employees—managing director Alison Warner, marketing director April Robertson, and finance director Rob Henderson—are making the move.

PolyGram Video's current library includes some 1,500 titles, including "The Graduate," "City Slickers," and "When Harry Met Sally."

The moves come as PolyGram Filmed Entertainment's own future is less than certain. It has been put up for sale by Seagram, which bought PolyGram N.V. last month for its music properties. Insiders say the Astrion purchase had been in the pipeline for some time.

"It's business as usual on the acquisitions, marketing, and people front," a staffer notes. "We have to continue to develop the business."

Top Music Videos

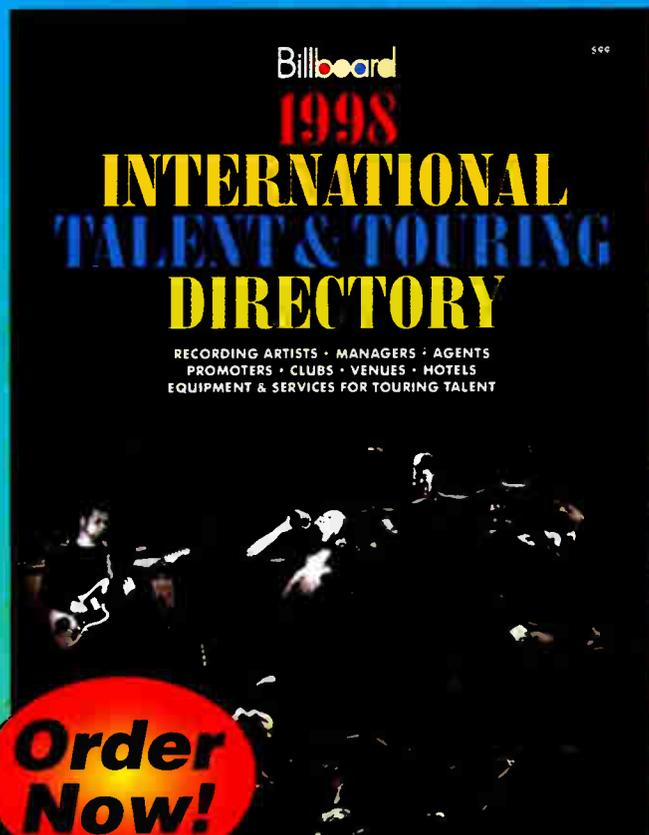
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	3	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF	19.98
2	2	5	ALL ACCESS VIDEO ▲ ² Jive/Zomba Video 41589-3	Backstreet Boys	LF	19.98
3	3	2	SHOCKUMENTARY PolyGram Video 57595	Insane Clown Posse	LF	19.98
4	5	8	STREETS IS WATCHING Def Jam Home Video PolyGram Video 56821	Jay-Z	LF	14.95
5	4	2	RAY OF LIGHT Warner Reprise Video 3938502	Madonna	VS	5.98
6	6	33	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
7	7	23	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
8	9	33	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
9	8	25	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
10	15	3	STRENGTH Verity Video 43108-3	The New Life Community Choir Feat. John P. Kee	LF	19.98
11	10	45	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
12	11	32	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
13	12	29	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
14	13	7	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF	29.99
15	16	4	STORIES, TALES LIES & EXAGGERATIONS MCA Music Video Universal Music Video Dist. 38497	Sublime	LF	27.98
16	17	21	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
17	14	37	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF	24.95
18	NEW		HOMELESS MAN THE RESTLESS HEART OF RICH MULLINS Word Video 5351315	Rich Mullins	LF	16.98
19	18	32	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
20	25	34	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
21	22	20	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF	19.98
22	24	15	AFTER DARK Roadrunner Video 987	Type O Negative	LF	19.98
23	23	10	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	LF	19.98
24	26	140	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
25	29	12	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF	29.95
26	19	11	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF	29.99
27	20	57	I'M BOUT IT ▲ ² No Limit Video Priority Video 53423	Master P	LF	19.98
28	32	11	MICHAEL CRAWFORD IN CONCERT Warner Home Video 36420	Michael Crawford	LF	19.98
29	28	236	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
30	31	65	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
31	21	22	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF	19.98
32	37	92	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
33	RE-ENTRY		THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
34	30	40	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
35	34	2	AQUA DIARY MCA Music Video Universal Music Video Dist. 11720	Aqua	LF	19.98
36	36	189	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
37	RE-ENTRY		THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
38	RE-ENTRY		SUBLIME MCA Music Video Universal Music Video Dist. 11712	Sublime	LF	12.95
39	39	221	LIVE AT THE ACROPOLIS ▲ ² Private Music BMG Video 82163	Yanni	LF	19.98
40	38	5	LYNYRD SKYNYRD LIVE: THE CONCERT VIDEO CMC Records International 88303-3	Lynyrd Skynyrd	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 100,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1998, Billboard/BPI Communications.

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BMG Has Teens In Its Sights With 'Life'

BY EILEEN FITZPATRICK

LOS ANGELES—The show that started the teenage angst TV trend is coming to retail through BMG Video.

BMG has picked up distribution rights to "My So-Called Life," which launched the career of Claire Danes and spawned a series of adolescent TV dramas, including "Party Of Five" and "Dawson's Creek." The supplier will ship two cassettes, each including two uncut episodes of "My So-Called Life," Oct. 13. Each is priced at \$14.98.

A boxed set with both cassettes plus a third bonus tape with two additional episodes, including the pilot and the Christmas segment, "My So-Called Angels," lists for \$39.98.

Each tape will also contain a bonus music video from a new or emerging BMG music artist and collector cards. Although unconfirmed, BMG is expected to include videos from RCA's Eve 6 and Big Cat/V2's Addict.

"It's a good way to give artists exposure and give something extra to

consumers," says BMG VP of marketing Mindy Pickard, who would not comment on the artist selections.

Eve 6's self-titled album debuted on The Billboard 200 at No. 163 and jumped to No. 91 last issue. Addict's new album, "Stones," has not charted yet.

Pickard says that she wanted to distribute "My So-Called Life" since 1995, a year after the series debuted on ABC. "There has always been a problem clearing the music," she adds, "but eventually we were able to make a deal with ABC Video."

ABC canceled the cult favorite after 19 episodes. Anticipating strong viewership, MTV picked up the show and has been running it for the past 18 months. That ceases this summer; a fortuitous coincidence, according to Pickard.

Thanks in part to the MTV exposure, Pickard says, the show has a 90% awareness factor among teens. She thinks it will do as well as MTV's "The Real World," which has sold

about 75,000 units per release. "The Real World" is distributed by Sony Music Video.

BMG will support "My So-Called Life" with a post-street date advertising campaign in Seventeen, YM, and Teen People, as well as on its alternative music World Wide Web site, Bugjuice. A radio promotion in the top 20 markets is also planned.

SHELF TALK

(Continued from page 66)

It's 35 minutes shorter than "Uncut."

Inside each cassette, purchasers will find a coupon worth \$5 off any Vans footwear purchased at Journeys stores. HBO has also teamed with inline skaters' World Wide Web site N2Nline.com for a sweepstakes that will award limited-edition "Spawn" animation cels, T-shirts, and videos. N2Nline plans to launch a separate "Spawn 2" site on its Web site this month to further promote the video.

Billboard

JULY 18, 1998

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	1	19	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS◇ PolyGram Video 4400464433	19.95
2	2	19	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
3	3	33	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98
4	4	13	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
5	11	65	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
6	6	113	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
7	7	37	PURE PAYTON PolyGram Video 4400464413	19.95
8	5	7	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19.98
9	8	85	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
10	10	331	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
11	9	55	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
12	14	49	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
13	13	5	NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350	14.98
14	12	21	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
15	17	55	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
16	RE-ENTRY		SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98
17	16	159	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
18	15	41	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
19	19	263	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
20	20	5	NBA: WIRED FOR SOUND FoxVideo (CBS/Fox) 0349	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	1	39	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
2	3	19	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
3	13	11	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
4	5	195	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
5	2	149	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
6	4	35	THE GRIND WORKOUT: FAT BURNING GROOVES◆ Sony Music Video	12.98
7	7	131	THE GRIND WORKOUT: FITNESS WITH FLAVA◇ Sony Music Video 49796	12.98
8	9	39	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
9	6	29	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
10	12	175	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◇ GoodTimes Home Video 7032	19.99
11	11	81	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
12	15	29	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
13	10	85	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
14	8	15	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
15	NEW▶		FIRM PARTS: SCULPTURED BUNS, HIPS & THIGHS BMG Video 90137-3	14.98
16	RE-ENTRY		ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
17	16	77	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
18	14	69	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
19	RE-ENTRY		DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
20	20	53	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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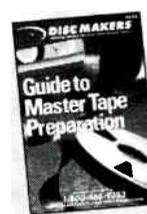
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HR, 212-673-8382

Seeking Morning Show Host CBS Radio's WQYK-99.5 FM

Now that Tom Rivers has moved to the corner office, WQYK has an opening for a morning show host. If you are a personality who knows how to relate topically, utilize co-workers strengths, and have a strong passion for country music, we want to hear your tape! WQYK has a proven winning track record and you could be instrumental in helping WQYK take the next step. RUSH your T&R to Donna McCain, Executive Assistant - WQYK 9450 Koger Blvd St. Petersburg, FL 33702. EOE

ADVERTISING SALES

Billboard, The World's Foremost Music Industry Magazine, seeks advertising sales representative in it's New York office. Previous sales experience in the entertainment category required. Please fax resume to:

(212) 536-5055
Attn: Sales Department

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COMMENTARY

(Continued from page 4)

these "tastemakers," we are also trying to find ways to appeal to a broader group of music consumers, which in many cases includes older consumers. The music industry is challenged by the fact that many people within this broader group may not be as close to music as they once were. They may no longer listen to music on the radio or watch music video channels as often as they used to, and they may not have been in a record store or music department of a mass merchandiser for quite some time.

We have an opportunity to reach both the key tastemakers and the broader group of music consumers through multimedia and the Internet. The convergence of early technology adopters and our own tastemakers represents the core audience that is eager to participate in the growth of the Internet—and hopefully the growth of the music industry.

However, the broader group of consumers is also well-represented online. Early studies show that there are as many people older than 35 on the Internet as there are younger than 35. Music is one of the major reasons many of these people are spending time online. The Internet has begun to rival some forms of traditional media.

The issue is not whether the Internet can be a useful tool but rather how best to go about developing its effectiveness.

When active record consumers are asked why they didn't buy the most recent record from an artist or act of whom they consider themselves a fan, the most common reason is that they didn't know it was available. Even established artists lack sufficient awareness.

The future success of our industry is based upon developing new artists. Yet the vast majority of the records released each year sell less than the Recording Industry Assn. of America's level for gold certification—500,000 units. We must do a better job creating awareness and sampling opportunities for our new and developing artists, as well as our established artists, among their target audiences. The Internet is helping us accomplish these objectives.

At BMG, we have worked closely over the past three years with all of our labels to pursue a comprehensive two-part Internet strategy. The first part of our strategy has been to focus on building unique and compelling online communities that appeal to music consumers' preferences in a particular artist or genre of music.

The second part has been to drive consumers to these sites through a variety of cross-marketing initiatives and partnerships. There are far more consumers off-line than there are online. Therefore, we have focused on "building bridges" to bring consumers online in an exciting way. Once they're online, we want to give them reasons to stay online and to come back and visit our sites often—including offering exclusive audio and video content to sample.

We are also leveraging our strength as a major distribution company through a partnership with America Online that lets BMG include customized AOL online service software on select CDs. We have made this opportunity available to all

of our labels. We've also issued promotional sampler CDs carrying our branded online site names.

As a result of these initiatives and others, we have learned a great deal. We've become more effective in marketing our artists by getting closer to our consumers. We have learned how to leverage our traditional off-line strengths, including distribution, to drive traffic online. We have also learned how to use the online space to support our existing channels of distribution. Most important, these initiatives have taught us that there are many ways to reach consumers, to stimulate their interest in our artists' music, and to drive them to purchase our music product.

We have also learned that we can't stop here. By continuing to seek new ways to interact with music fans in a cost-effective, unique, and compelling fashion, we will gain more opportunities to introduce our artists, and their music, to consumers.

How these consumers then choose to purchase will be a function of many factors. There's no question that the Internet reaches people. However, not everyone is a candidate for a direct purchase. Even when given the option to buy directly, most consumers choose to shop in traditional retail locations. However, a mail-order model is emerging, and the Internet is becoming an increasingly important distribution vehicle.

For the same reasons that traditional mail order hasn't killed retail, neither will the Internet. The online mail-order business will be largely additive, like the business from consumers who enjoy purchasing through specialized catalogs. Online mail order will, in fact, support traditional retail. While most people shopping in music stores today purchase newer releases, online music shoppers often purchase catalog releases that are hard to find in traditional music stores.

The benefits of the awareness created by direct-response advertising, combined with the lower cost associated with media placement, make direct-response TV and print advertising very attractive. These same characteristics make online shopping appealing. The Internet elevates traditional direct-response advertising by giving companies an interactive relationship with consumers.

Digital distribution is likely to emerge over the next several years. However, for this business model to be successful, consumer demand, standards for encryption and watermarking, and copyright legislation must exist on a global basis. In the short term, we don't have encryption and watermarking standards, and copyright legislation isn't where it needs to be. Moreover, technology doesn't yet allow for the quick, responsive, and high-quality downloading of a large number of record titles to a big audience simultaneously. This is both a technology and cost issue in the short term.

In the long term, however, we at BMG look forward to the technologies of the future that will let our artists sell even more records in a secure, high-quality fashion.

We believe the future of the recording industry is very bright and will continue to work in a responsible way to help shape it.

Update

CALENDAR

JULY

July 12, **Media Ownership: Trends, Challenges, And The Future of African-Americans In Media, Entertainment, And Advertising Conference**, sponsored by the National Urban Media and Entertainment Assn., Spertus College, Chicago. 312-661-9133.

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.

July 15-18, **Intel New York Music Festival**, New York. 212-677-3530.

July 15, **Entertainment Fellowship Dinner**, with "Tonight Show" producer Fred De Cordova, CBS Studio Center, Los Angeles. 818-366-7263.

July 18, **National Assn. Of Broadcasters Executive Development Program For Radio Broadcasters**, Georgetown University, Washington, D.C. 202-775-3511.

July 19, **Lovefest '98**, Hollywood, Fla. 954-929-0982.

July 20, **Annual Meeting For The National Music Publishers' Assn.**, Four Seasons, Los Angeles. 212-922-3299.

July 21-22, **New Essential Skills For Managers Workshop**, sponsored by the Radio Adver-

tising Bureau, O'Hare Doubletree Hotel, Chicago. 800-722-7355.

July 22, **JazzJam Volume 3**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Birdland, New York. 212-245-5440.

July 22-24, **30th Annual Fujitsu Concord Jazz Festival**, Concord Pavilion, Concord, Calif. 800-7-CONCORD.

July 23, **Downloadable Music: Revolution Or Revitalization?** forum sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Hotel Nikko, Los Angeles. 310-392-3777, extensions 214/224, losangeles@grammy.com.

July 24-25, **Eighth Annual San Francisco Jazz Festival**, Embarcadero Center, San Francisco. 415-398-5655.

July 24-26, **10th Anniversary Falcon Ridge Folk Festival**, Long Hill Farm, Hillsdale, N.Y. 860-350-7472.

July 24-26, **Best Of L.A. Festival**, Civic Auditorium, Santa Monica, Calif. 310-859-9158.

July 24-26, **Party In Palm Springs Weekend Getaway**, Westin Mission Hills resort, Palm Springs, Calif. 310-670-6937, www.pip4fun.com.

July 27-28, **Herring On Hollywood Conference**, Loews Hotel, Santa Monica, Calif. 888-286-2167.

July 28-29, **New Essential Skills For Managers Workshop**, sponsored by the Radio Advertising Bureau, Airport Doubletree, Seattle. 800-722-7355.

July 31-Aug. 2, **WOMAD USA**, world music festival founded by Peter Gabriel, Marymoor Park, Redmond, Wash. 206-281-7788.

AUGUST

Aug. 2, **World's Biggest Beach Party**, with Dru Hill, Mya, Christian, and more, Woodbine

Beach Park, Toronto. 213-933-8007.

Aug. 4, **Urban Music Today—The Manager's View**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Aug. 7-9, **Litchfield Jazz Festival**, Goshen Fairgrounds, Goshen, Conn. 860-567-4162.

Aug. 12-13, **Authoring Digital Entertainment Media**, conference sponsored by Professional DVD Producers, Universal Hilton, Universal City, Calif. 609-279-1999.

Aug. 13-17, **PopKomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

Aug. 20-23, **Act Like Me Convention**, Miami Beach. 888-775-4057.

Aug. 25-28, **MIDEM Latin America & Caribbean Music Market**, Convention Center, Miami Beach. 305-573-0658.

Aug. 30-Sept. 1, **DVD PRO Conference & Expo: Making It Happen**, Fess Parkers Doubletree Resort, Santa Barbara, Calif. 800-248-8466.

SEPTEMBER

Sept. 3, **Lady Of Soul Awards**, Civic Auditorium, Santa Monica, Calif. 310-859-1633.

Sept. 4-7, **Festival Of Mountain And Plain... A Taste Of Colorado**, Civic Center Park, Denver. 303-478-7878.

Sept. 4-7, **28th Annual Bumbershoot**, Seattle Center, Seattle. 206-281-7788.

Sept. 8, **Torch Of Liberty Awards Dinner**, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.

Sept. 8-12, **National Assn. Of Recording Merchandisers Fall Conference**, San Diego. 609-279-7100.

Sept. 10, **MTV Video Music Awards**, Universal Amphitheater, Universal City, Calif. 212-258-8000.

GOOD WORKS

WHAT THE DOCTOR ORDERED: The Music Heals Foundation, which provides U.S. hospitals and hospices with CD players and music libraries, will produce several jazz, country, and rock compilations with Solid Discs Records to raise money for the organization. Contact: Music Heals at 714-675-8331.

FIRST AIDES: Time Warner awarded nine of its 67,000 employees for their contributions to public service at the 17th annual Andrew Heiskell Community Service Awards. **Chad Anderson, Salvador Cervantes, Den Churchill, Bill Coffman, Bill Hubschmidt, Marie Keogh, Sharon Madison, Janice Marie Pomerico, and Shirley Williams** were all given \$5,000 (\$3,000 of which goes to their charity of choice) at a June 25 luncheon in New York. Contact: **Virginia McEnerney** at 212-484-6404 or **Robin Brynes** at 212-704-4487.

CARING CLIP: **Gloria Estefan** can be seen on more than 240 Loews Theatre screens this summer in a public service announcement for the Buoniconti Fund, the fund-raising arm for the Miami Project to Cure Paralysis. She sings in a cappella version of "Get On Your Feet." Contact: **Mary Ann Maryn** at 212-843-8024.

BALANCING THE EQUATION: Nashville's Cumberland Science Museum has found a friend in Columbia recording act **Ricochet**. The band will appear at several museum events, hold a benefit concert, and possibly record promotions for the organization. Contact: **Jules Wortman** at 615-401-5062.

LIFELINES

BIRTHS

Girl, **Annie Rae**, to **Teri Robinson** and **Larry Jaffee**, March 21 in New York. Father is editor of Replication News and a contributor to Billboard.

Girl, **Sinéad Juliet**, to **Jacky** and **Dave Robinson**, June 15 in Stamford, Conn. Father is VP of finance at BMG International.

Boy, **Andrew Harris**, to **Lisa Goldberg** and **Adam Levy**, June 17 in New York. Mother is director of sales and production at Robbins Entertainment.

Girl, **Lauren Mae**, to **Amy** and **Will Cailey**, June 19 in Orlando, Fla. Father is VP of marketing for Pinecastle Records.

Girl, **Alexandra Kathleen**, to **Cathy** and **Ed Hogan**, June 19 in Minneapolis. Father is singles buyer for Musicland.

Girl, **Julie Hannah**, to **Lynda** and **Mark Eichner**, June 25 in New York. Father is a senior executive at the Eichner Entertainment Co. Inc.

MARRIAGES

Barbra Streisand to **James Brolin**, July 2 in Malibu, Calif. Bride is an

actress, director, and Columbia recording artist. Groom is an actor.

DEATHS

Anthony Boone, 28, of injuries sustained from falling into a gorge, June 25 in Ithaca, N.Y. He was on tour with Samson Music artist Douglas September, whom he managed for Lupins Productions. He is survived by his parents, Charlotte and Tony, and his brother, Trevor.

Tony De Vit, 40, of bone-marrow failure and bronchial pneumonia, July 2 in Birmingham, England. De Vit was resident DJ at legendary London club Trade and at the time of his death was getting ready to tour the U.S. in support of his "Trade" compilation for Egil Music. His hard-techno style earned him a place in DJ Magazine's Top 5 DJs in the World list in 1997.

FOR THE RECORD

Mike Egan, GM of Manga, was misidentified in the DVD Spotlight (Billboard, June 13). Also, the company's DVD titles are released under the Palm Pictures banner.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

JOYNER STAYS PUT IN D.C. Following reports that Radio One's adult R&B outlet WMMJ Washington, D.C., was set to pick up ABC's Tom Joyner morning show from rival WHUR comes subsequent news that the deal—which neither ABC nor Radio One ever publicly confirmed—is off and that WHUR will re-sign and keep the program. ABC says there is nothing new to announce at this time. In other Radio One news, The Baltimore Business Journal reports that the company plans to go public before the end of 1998.

Z100 NYC AT 15. When WHTZ (Z100) New York celebrates its 15th anniversary July 31, it will do so with a weekend of jocks from the station's long top 40 history, including Jack Da Wack, Shadow Steele, Ross Brittain, Claire Stevens, the Jammer, and Airplay Monitor's Linda Silver. PD Tom Poleman would like to hear from any ex-DJs that he hasn't tracked down yet at 212-239-2300. Meanwhile, WAMO Pittsburgh is celebrating its 50th anniversary all year. PD Ron Atkins is looking for former air talent to join the celebration; call him at 412-456-4019.

KRQQ RAISES THE ROOF. El Niño just laid the wood to KRQQ Tucson, Ariz. At 7:10 a.m. July 6, the weight of incessant rain collapsed the station's roof during the Mojo and Betsy morning show. The debris landed right on the studio's console. Betsy and morning producer Jeff "Omelet" Dauler (who was subbing for the vacationing Mojo) played music for 10 minutes until all decided it was too dangerous to go on. The power was turned off; KRQQ and AM sister KNST went dark for 70 minutes. Members of the KRQQ air staff are working out of the production studio, although they will use one of the vacant studios in their building until their own studio is rebuilt.

ON THE NET. Arbitron's new World Wide Web site is at www.arbitron.com. It features radio studies, news, delivery schedules, and more, and it's available to everyone, not just the ratings service's subscribers.

ACE AND T.J.: HOLDING ON TO DEAR LIFE. The Charlotte (N.C.) Observer reports that WNKS (Kiss 95.1) Charlotte morning team Ace and T.J. were responsible for thwarting an apparent listener suicide attempt July 2. The morning team and a suicide-hot line worker eventually helped dispatch police to the house of the listener, who has since checked into a mental health center.

FORMAT CHANGES. KNAX Fresno, Calif., which had been country for 15 years, most recently as gold-based Strait 98, flips to R&B oldies as Mega 97.9, running a format similar to that at L.A.'s KCMG (Mega 100). The format change included a segue from Lee Greenwood's "God Bless The U.S.A." into Jimi Hendrix's "Star-Spangled Banner."

FOX NAMED BANKS' PERMANENT GUEST HOST. Jeff Fox, p.m. driver for WBLS New York, becomes the permanent guest host for ABC's Doug Banks show. He'll fill in for the vacationing Banks beginning in August.

Arbitron Still Eyeing European Growth

This story was prepared by Mike McGeever, programming editor of Music & Media.

LONDON—Despite the setback created when leading U.S. radio ratings service Arbitron was bypassed in the latest U.K. radio ratings contract (RAJAR) bid, the company has no intention of holding back its European expansion plans.

Arbitron was one of four bidders in the race for the four-year, 11 million pound (\$16.3 million) contract, which is funded by subscribing broadcasters. It was the second attempt by Arbitron to break into the U.K., which the company wants to use as a steppingstone to the rest of Europe.

The RAJAR contract was instead offered to the incumbent research contractor, the U.K.-based company RLS, a subsidiary of the French research giant IPSOS.

But Arbitron remains committed to Europe. "We were very disappointed in not winning the contract, especially after two years of solid work in the U.K. market," says Jay

Guyther, Arbitron's VP of international business. "But we are not going away."

Late last year, Arbitron acquired the London-based media research company Continental and set up a London office. The company has also secured a license to use raw

ARBITRON

RAJAR data to create tailor-made reports on applications and interpretations of the official audience surveys for programmers and sales teams.

"This kind of added value is something programmers have shown a great interest in," Guyther says.

Emap Radio Group PD Paul Kavanagh adds, "Arbitron's presence in the U.K. will certainly be an asset. They have some great ideas that the industry should look at."

In May, Arbitron acquired the radio, advertising agency, and international assets of the Birmingham, Ala.-based Tapscan, a leading developer of marketing software for broadcasters and related industries. Terms of the deal weren't disclosed, but revenue for these portions of Tapscan's business was \$10 million in 1997.

Arbitron is setting up a new state-side division, Tapscan Worldwide, with Drew Simpson—the former head of Tapscan's international division—as VP/GM. The software services are being marketed in Europe
(Continued on next page)

KFMB Takes Listeners On Whirl

SAN DIEGO—KFMB (Star 100.7) San Diego's second go-round with its Whirl 'Til You Hurl promotion on the Big Dipper roller coaster at

Belmont Park has entered its second week.

After about 1,600 rides, only eight of the original 22 contestants are still gunning for the \$50,000 grand prize.

Promotion director Kim Leeds notes that Star—which tried blind-folding last year's finalists and feeding them stomach-churning food (to no avail)—will continue the stunt until one person remains (or the survivors are willing to split the loot).

Contestants receive just three 10-minute breaks and one 30-minute break every 24 hours; they're forbidden to use blankets or pillows for cushioning. Plus, contestants have to ride nonstop from 8 a.m. to 11 a.m., after which they will ride with regular passengers until midnight—then they sleep on the roller coaster until morning.

JEFF SILBERMAN



What A Splash. Rock WBCN Boston's recent annual River Rave at Great Woods in Mansfield, Mass., featured Green Day, Semisonic, Soul Asylum, Creed, Cornershop, Offspring, Spacehog, and Scott Weiland. Weiland, center, is pictured with WBCN PD Oedipus, left, and DJ Bradley Jay.

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★★ No. 1 ★★★★★					
1	1	1	23	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN 4 weeks at No. 1
2	2	3	9	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
3	3	2	27	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	4	4	21	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
5	5	5	13	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
6	6	6	13	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
7	7	9	7	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
8	9	8	15	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
9	8	7	26	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
10	10	11	12	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
11	14	15	46	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
12	12	12	25	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
13	13	13	42	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
14	16	22	4	TIME MERCURY ALBUM CUT	LIONEL RICHIE
15	11	10	21	RECOVER YOUR SOUL ROCKET 56876/ISLAND	◆ ELTON JOHN
16	15	14	32	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
17	17	18	11	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT
18	19	21	8	I HONESTLY LOVE YOU MCA NASHVILLE 72053	◆ OLIVIA NEWTON-JOHN
19	18	17	53	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
20	24	27	4	YOUR IMAGINATION GIANT 17216/WARNER BROS.	◆ BRIAN WILSON
21	23	25	7	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
22	21	19	19	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
23	30	—	2	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
24	22	20	12	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
25	20	16	18	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★★ No. 1 ★★★★★					
1	1	1	23	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 13 weeks at No. 1
2	2	2	19	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
3	3	3	12	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
4	4	4	16	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
5	5	5	10	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
6	7	8	17	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
7	8	10	14	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
8	6	6	37	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
9	9	9	15	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
10	10	7	25	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
11	11	11	34	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
12	12	13	23	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
13	14	15	10	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
14	13	12	13	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
15	15	19	30	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
16	17	17	64	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
17	16	14	45	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
18	18	16	12	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
19	19	18	36	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
20	21	23	10	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
★★★★ AIRPOWER ★★★★★					
21	25	30	3	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
22	22	22	26	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
23	20	20	21	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
24	23	21	17	KNOW WHAT YOU MEAN ARISTA AUSTIN 13095/ARISTA	◆ SISTER 7
25	24	25	6	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

KROQ Roast Brings Home The Bacon For Charity

The sixth annual KROQ Los Angeles Weenie Roast & Fiesta, held last month at Irvine Meadows Amphitheatre in Irvine, Calif., drew the likes of Fastball, Green Day, Save Ferris, and Billy Idol. The event's proceeds were divided among four local charities.



It's a hodgepodge of decades, as the spotlight is shared by, from left, Save Ferris' Monique, Billy Idol, and KROQ's '80s specialist, Richard Blade.



Prodigy rocks the house with particular fervor at the sixth annual KROQ Weenie Roast & Fiesta.



Billy Idol, second from right, joins the bcys from Third Eye Blind, including front man Stephan Jenkins, right. Proceeds from the KROQ Weenie Roast went to AIDS Project Los Angeles, the Surfrider Foundation, Heal the Bay, and AIDS Walk Orange County.



Billie Joe of Green Day bares his soul onstage, as onlookers praise the dark of night.



KROQ's Kevin, left, Bean, second from right, and Tami, second from left, hang with two of the three members of Fastball, whose "The Way" spent more than a month at No. 1 on Modern Rock Tracks.

ARBITRON STILL EYEING EUROPEAN GROWTH

(Continued from preceding page)

through Arbitron's U.K. office. Also, Arbitron is setting up "groundbreaking" pilot audience research in Manchester, England, a major U.K. metropolitan center. The research involves technology that will monitor the market's radio station signals with a device no larger than a personal pager. The device will monitor the station or stations that respondents listen to and the exact times they listen, as well as if they switch stations. At the end of the day, each respondent places his or her device in a charger, which downloads the information to a central collection center that can be accessed by pro-

grammers.

Guyther notes that the technology should not be viewed as overnight ratings information by air time sales departments but rather as a programming tool.

The technology can be used for commercial spot verification and as a monitoring tool for record companies and radio stations to see how well tracks are received by listeners. Major stations in other U.K. cities, possibly London, have shown interest in the research technology, which will eventually be introduced to the rest of Europe.

Meanwhile, some programmers

and senior sales directors—who use RAJAR data in their day-to-day jobs—claim they weren't consulted by the RAJAR committee about the tender for the U.K. ratings contract.

Says one source, "Arbitron did their homework. Their diary [ideas] were much better than the others. It would have made sense if we were asked for some degree of input."

Another says, "There is still an unspoken rule in some upper circles of the U.K. radio industry. And that is, sadly: 'no significant [U.S.] involvement in the industry.' No matter what they might bring to the party."

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Dakota Moon's Star Rises With Tight Harmonies And A '70s West Coast Vibe

TAKIN' IT TO THE STREETS: The fact that the pop/rock quartet **Dakota Moon** covers **James Taylor**'s "Your Smiling Face" on its debut album is anything but coincidental.

Throughout the Los Angeles-based band's 14-song self-titled project, it becomes obvious that this is an album steeped in the singer/songwriter sensibilities of the 1970s.

"A friend actually [pegged] it as 'acoustic rock and soul,'" says vocalist/guitarist **Ty Taylor**. "I think we are hard to describe, because some of our music sounds like the **Doobie Brothers**, the **Eagles**, **Sly & the Family Stone**, **Bill Withers**, and **James Taylor**—that West Coast sound."

To further complicate a handy definition, Taylor says that each **Dakota Moon** member—including bassist/vocalist **Ray Artis**, guitarist/vocalist **Joe Dean**, and percussionist/vocalist **Malloy**—also brings to the studio personal tastes as diverse as **Joni Mitchell**, the **Black Crowes**, **Journey**, and **Stevie Wonder**.

"We all have different influences that none of us were willing to give up, so we threw it all in and made kind of a gumbo," Taylor says. The result: "My mom likes it as much as my niece."

Dakota Moon's first single, the easygoing ballad "A Promise I Make" (on Elektra), peaked at No. 10 on the Adult Contemporary chart in May, also grazing **Billboard**'s Hot 100 and Adult Top 40 and **Airplay Monitor**'s Top 40 Mainstream charts.

"It was such a light, fun, airy song, and the harmonies were so smooth, I couldn't resist playing it," affirms **Ron Atill**, PD of AC WSHH Pittsburgh. "The thing that gets my attention with these guys is their incredible blend of voices; there's something magical about the way they sound."

And that's not all. "The song tested through the roof in research," says **Bill Michaels**, PD of AC WRVF Toledo, Ohio, which was spinning it up to 29 times a week in early May. "The hook and the lyrics were a big thing; all the elements of a hit record were there."

Not to mention the crackerjack writing team behind **Eric Clapton**'s 1996 Grammy-winning smash "Change The World"—**Gordon Kennedy**, **Wayne Kirkpatrick**, and **Tommy Simms**—which co-wrote "Promise" with album producers **Mike More**, **Andrew Logan**, and **Fred Goldring**.

"'Change The World' was popular at the time we were recording the album, and people kept telling us it sounded like something we would do," Taylor says. "We realized we were ballad-heavy, and our producers called the guys, then flew down to Nashville." There, the writers came up with the uptempo "Snow In

July," followed by the late-day inspiration "Promise," which was among the last songs recorded for the project.

Adding a magic touch, Taylor was recording the song's lead vocal at the moment the writers won the Gram-



by Chuck Taylor

my for song of the year. "We had the TV on in the background," he says. "While we were there in the studio, we realized this was *the* song."

The group's second release, "Another Day Goes By"—its debut single overseas—has just shipped to top 40 and AC radio. Judging its success in Europe, the uptempo, hook-ready track, co-written by the boys in the band, should suffer no ills in expanding **Dakota Moon**'s U.S. fan base.

For one thing, there's the song's track record: The single went to No. 1 in Germany, Switzerland, Sweden, and Norway. It hit hard throughout much of Europe, according to Taylor, thanks to aggressive international marketing by **WEA**, its worldwide label. "They made it an



DAKOTA MOON

international priority right off the bat," he says.

Stateside, initial reaction appears promising. Says **WSHH**'s **Atill**, "There's a lot of buzz on the band here, and such passion in those voices. I think we're just at the tip of the iceberg with **Dakota Moon**."

Taylor says the song, whose accessible melody is as obvious as sunshine, came easily to the group. "We wrote the chorus first and the guitar lick in the beginning, and the rest just came right out," he says. "I drove home singing it and woke up the next day singing it. We knew right away it would be a signature song for us."

"Another Day" takes on optimistic themes of ambition and finding success without compromise. "We were together a year before we

signed a record deal, and a lot of record companies wanted something that was easy to grab on to," says Taylor, who also sings lead on this track. "It's weird for a group of black guys to play rock'n'roll music and acoustic guitars. We were shut down a lot; people told us we couldn't do it. They wanted it to be black-radio-friendly."

"But we have a dream, and we know what that dream is about, and we weren't going to change it," he adds. "For us, this song is about breaking out of the norm. So often we know what we want to get done, but it's easier to put it off. I think people gravitate toward the song because everyone can relate to it."

Fortunately, the message has the goods to back it. Shortly after the band completed the album, competing booking agencies pulled out all stops to show what they could do for **Dakota Moon**. Even before the album or the first single was released, the winning firm booked the act to warm up for **Tina Turner**'s 1997 **Wildest Dreams** tour.

"It was unbelievable, amazing, incredible," says Taylor. "Besides the huge honor of being able to open for such a legend, she is a big influence for us as a black musician not only in the slot of traditional black musicians. She's basically a rock'n'roll singer and has been for 30 years. She shows us that it can happen."

Since its success around the world, the group has been touring nonstop. It's currently in Japan, then travels back to the U.S. July 27 for a three-week, 20-stop tour sponsored by **Pepsi-Cola's Music Series** mall tour. Among the stops: **Minneapolis**, **New Orleans**, **San Antonio**, **New York**, **St. Louis**, and **Washington, D.C.**

Then the band heads to Europe for a headlining tour that continues through September. All of this, Taylor hopes, will lead to a lasting impression for audiences near and far.

"We hope to become one of the new groups that will make an impression on the music business," he says. "We want to attract people who, when they hear our name, don't think about the singles but instead the songs that maybe didn't reach the radio. The ones that meant something to them."

He adds how important it is for **Dakota Moon** to continue to break down stereotypical roles based on appearance.

"So many people with blond hair and blue eyes have so much soul," he says. "But often, new musicians feel like they have to do certain things because that's what's expected. No one should tell you what kind of music to play. If there could be no boundaries, no age, no color, the better off we'd all be."

E-mail Chuck Taylor at ctaylor@billboard.com.

Kennedy Helps R&B Fly In Country-Dominated Nashville

IN COUNTRY MUSIC'S capital, R&B **WQQK** (92Q) Nashville has been steadily making its presence known, climbing to No. 2 12-plus with a 10.7 share in the winter '98 Arbitron survey, second only to country powerhouse **WSIX**.

PD **Jim Kennedy** joined the station a year ago after **Midwestern Broadcasting** purchased 92Q, and the station's evolution began. Ken-

edy, who had been in the Nashville market as PD at **AC WJXA** and operations manager at oldies **WRMX**, says that although 92Q had hovered around a respectable 8 share for several years, it "was a station that never really reached its potential [and] still hasn't reached its full potential."

"The first thing we did was look at the music library, and the playlist was way too big," he says. "We went with

the slogan 'We play the hits.' That's pretty powerful, so you'd better back it up. There were way too many songs, and the powers were not getting enough turnover."

Still, in comparison with other mainstream R&B stations, **WQQK** has a slow musical turnover, with its most-played record reaching about 35 spins per week. "Some of that revolves around the fact that we have [Tom] Joyner in the morning and a quiet storm program at night," Kennedy says. "So there are some hours in there where some of the [current] songs we are playing don't fit."

And when it comes to programming current songs, Kennedy leans to the conservative side. "Some people might think my currents are recurrents," he says. "But when you are the only station in the format, it takes a long time for songs to burn out, unlike when you're hearing songs on two or three other stations... If your time spent listening is like ours—13 hours a week—that is still only about two to three hours a day, so they're only going to hear the song once or twice a week."

Kennedy points out that programmers often do the opposite. "[Some] say, 'I'm the only urban station in town, so I can play whatever I want and have a huge playlist.' Well, that's just shooting yourself in the foot."

A 20-year-plus radio vet, Kennedy started out with **American Armed Forces Radio** during the Vietnam War. He then worked in AC, rock, and top 40 radio in **Pittsburgh**, **Cleveland**, and **Denver**, end-

ing up in Nashville several years ago. Asked about his first R&B programming endeavor, Kennedy says the basics are the same in all formats. But, he adds, "I am learning new things every day with urban radio, and one of those things is the myth that younger women don't like rap. We recently conducted an auditorium test, and although [the evidence] wasn't

overwhelming to play rap all day long, several artists tested very well." Kennedy cites **Will Smith**, the **Notorious B.I.G.**, and **Sean "Puffy" Combs** as particularly strong.

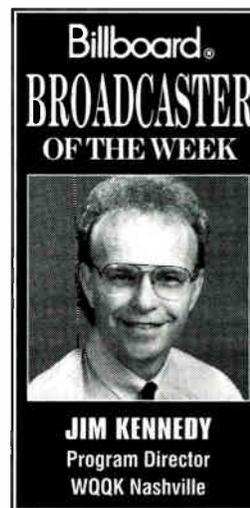
WQQK targets the 28-year-old woman who, Kennedy says, may work in the service industry, rather than "the traditional office job, so we try to keep the station [sound] consistent with that." He adds that rap titles start in nights and work

their way into middays.

Here's a recent sample hour on **WQQK**: **Guy**, "Let's Chill"; **Pras Michel** Featuring **Ol' Dirty Bastard** & **Introducing Mya**, "Ghetto Supastar (That Is What You Are)"; **Dru Hill**, "5 Steps"; **Big Punisher** Featuring **Joe**, "Still Not A Player"; **Tami Davis**, "How Do I Say I'm Sorry"; **Prince & the Revolution**, "When Doves Cry"; **Brian McKnight**, "The Only One For Me"; **Sylk-E. Fyne**, "Romeo And Juliet"; **Next**, "Too Close"; **Mary J. Blige**, "Real Love"; **Sparkle**, "Be Careful"; and **Public Announcement**, "Body Bumpin' Yippie-Yi-Yo."

Kennedy initially joined **Midwestern's** owner, the **Dickey** family, when it began building the station that became adult top 40 **WNPL**. That station was intended to go adult R&B against **WQQK**, but by the time it cleared federal hurdles involving its tower sites, the **Dick** family bought 92Q.

"To sell [R&B radio] in Nashville, you have to sell people on the power of the black consumer, rather than on [ratings]," Kennedy says. "There are all those old misconceptions, but certainly the greater the share, the less a problem that becomes. We felt that if we were to weaken that share, we would end up with two stations that were tough to sell in this market. With an urban audience, I'm dealing with a finite pool of listeners... The vast majority of people in Nashville will listen to country music, but Arbitron is a game of playing with numbers. If you have a small amount of loyal listeners, you can compete." **DANA HALL**



In 1996, a group of lounge lovers made a film about wild nights in the Hollywood swing scene. As "Swingers" earned sleeper-hit status, actors like Vince Vaughn and Jon Favreau became A-listers, haunts like the Dresden Room became tourist must-sees, and house band Big Bad Voodoo Daddy had even Midwestern toes tapping. "We did [the movie] because Jon was a good friend who always came to the Derby," singer/guitarist Scotty Morris says. "It was a great break. Before the movie, we'd play small clubs and sell out. After 'Swingers,' we'd sell out the clubs two or three nights in a row. And the audience wasn't just the hardcore guys in fedoras anymore."

As Vaughn's "Swingers" character would say, the

Ventura, Calif., group is "money," and radio is cashing in. Their "You And Me And The Bottle Makes Three Tonight (Baby)" is No. 31 on Modern Rock Tracks. "I wrote it early on when I got into the Rat Pack," Mor-



"For the first time in years, men and women are dancing together" —Scotty Morris, Big Bad Voodoo Daddy

ris says. "It's a wacky, fun, somewhat-autobiographical romp through a young guy's drinking eyes."

Formerly a studio player, Morris never regrets his return to his Cab Calloway roots but doesn't

want to be seen as a Glenn Miller revival band. "When I left our first rehearsal, I felt so alive. I was finally playing music I loved. But we aren't a purist band by any stretch of the imagination. We want to push swing into the next millennium. It's more than music. It's a life of dressing up, going out, romance. For the first time in years, men and women are dancing together."

Morris says there's a drawback to a crowded dance card. "My dry-cleaning bill is unbelievable. We always wear jackets, and it's hot onstage. More people are getting dressed to the nines, so thrift stores are drying up. I have a few secret stashes, but a lot of my suits have to be custom-made, and that means coughing up more dough."

Billboard®

JULY 18, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	5	7	THE DOWN TOWN DAYS OF THE NEW	NO. 1 DAYS OF THE NEW OUTPOST/GEFFEN
2	5	12	4	IT'S ALRIGHT	CANDLEBOX HAPPY PILLS MAVERICK/WARNER BROS.
3	7	7	8	SPACE LORD	MONSTER MAGNET POWERTRIP A&M
4	2	1	26	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND TROUBLE IS... REVOLUTION/REPRISE
5	4	6	8	I DON'T WANT TO MISS A THING	AEROSMITH ARMAGEDDON: THE ALBUM COLUMBIA
6	6	4	18	SAVE YOURSELF	STABBING WESTWARD DARKEST DAYS COLUMBIA
7	10	13	8	SHINING IN THE LIGHT	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE ATLANTIC
8	11	8	22	FUEL	METALLICA RELOAD ELEKTRA/EEG
9	9	3	22	TORN	CREED MY OWN PRISON WIND-UP
10	3	2	17	I LIE IN THE BED I MAKE	BROTHER CANE WISHPOOL VIRGIN
11	8	10	9	AVA ADORE	THE SMASHING PUMPKINS ADORE VIRGIN
12	14	19	5	WHAT'S THIS LIFE FOR	CREED MY OWN PRISON WIND-UP
13	15	16	12	IRIS	GOO GOO DOLLS CITY OF ANGELS WARNER SUNSET/REPRISE
14	16	18	8	MY SONG	JERRY CANTRELL BOGGY DEPOT COLUMBIA
15	13	15	9	CIGARETTES AND ALCOHOL	ROD STEWART WHEN WE WERE THE NEW BOYS WARNER BROS.
16	19	20	15	SHIMMER	FUEL SUNBURN 550 MUSIC
17	17	9	13	WISHLIST	PEARL JAM YIELD EPIC
18	12	11	11	HEROES	THE WALLFLOWERS GODZILLA — THE ALBUM EPIC
19	20	24	7	PREMONITION	JOHN FOGERTY PREMONITION REPRISE
20	23	21	25	MY HERO	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL
21	18	14	13	SLAM DUNK	DLR BAND DLR BAND WAWAZAT!!
22	22	22	18	CLOSING TIME	SEMISONIC FEELING STRANGELY FINE MCA
23	32	—	2	OVER YOUR SHOULDER	SEVEN MARY THREE ORANGE AVE. MAMMOTH/ATLANTIC
24	26	28	9	MONSTERSIDE	ADDICT STONES BIG CAT/2
25	NEW	1	1	SOMEHOW, SOMEWHERE, SOMEWAY	KENNY WAYNE SHEPHERD BAND TROUBLE IS... REVOLUTION/REPRISE
26	31	33	4	DU HAST	RAMMSTEIN SCHNITZ SLASH/LONDON/ISLAND
27	24	23	21	CUT YOU IN	JERRY CANTRELL BOGGY DEPOT COLUMBIA
28	21	17	12	FIRE IN THE HOLE	VAN HALEN VAN HALEN 3 WARNER BROS.
29	25	27	11	THE WAY	FASTBALL ALL THE PAIN MONEY CAN BUY HOLLYWOOD
30	33	34	4	NO SHELTER	RAGE AGAINST THE MACHINE GODZILLA — THE ALBUM EPIC
31	30	36	4	SAINT JOE ON THE SCHOOL BUS	MARCY PLAYGROUND MARC PLAYGROUND CAPITOL
32	34	—	2	A SECRET PLACE	MEGADETH CRYPTIC WRITINGS CAPITOL
33	27	29	15	REAL WORLD	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC
34	35	31	5	PARK AVENUE	GIRLS AGAINST BOYS FREAK*ON*ICA DGC/GEFFEN
35	39	—	2	CRACK THE LIARS SMILE	DRAIN S.T.H. HORROR WRESTLING THE ENCLAVE/MERCURY
36	37	35	4	FALLING	GRAVITY KILLS PERVERSION TVT
37	NEW	1	1	FLY AWAY	LENNY KRAVITZ 5 VIRGIN
38	NEW	1	1	BORN WITHOUT YOU	STORYVILLE DOG YEARS ATLANTIC
39	36	32	9	THAT SONG	BIG WRECK IN LOVING MEMORY OF... ATLANTIC
40	NEW	1	1	HIGH	FEEDER POLYTHENE ECHO/ELEKTRA/EEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 mainstream rock stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

JULY 18, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	15	IRIS	GOO GOO DOLLS CITY OF ANGELS WARNER SUNSET/REPRISE
2	3	3	19	SHIMMER	FUEL SUNBURN 550 MUSIC
3	4	4	15	FLAGPOLE SITTA	HARVEY DANGER WHERE HAVE ALL THE MERRYMAKERS GONE? SLASH/LONDON/ISLAND
4	2	2	19	CLOSING TIME	SEMISONIC FEELING STRANGELY FINE MCA
5	6	8	12	INSIDE OUT	EVE 6 EVE 6 RCA
6	7	9	5	ONE WEEK	BARENAKED LADIES STUNT REPRISE
7	5	5	9	AVA ADORE	THE SMASHING PUMPKINS ADORE VIRGIN
8	10	14	6	INTERGALACTIC	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL
9	8	7	22	THE WAY	FASTBALL ALL THE PAIN MONEY CAN BUY HOLLYWOOD
10	12	15	11	SAINT JOE ON THE SCHOOL BUS	MARCY PLAYGROUND MARC PLAYGROUND CAPITOL
11	11	10	15	JUMP RIGHT IN	THE URGE MASTER OF STYLES IMMORTAL/EPIC
12	9	6	15	PUSH IT	GARBAGE VERSION 2.0 ALMO SOUNDS/INTERSCOPE
13	17	20	7	WALKING AFTER YOU	FOO FIGHTERS THE COLOUR AND THE SHAPE CAPITOL/ELEKTRA/EEG
14	18	23	6	TRULY, TRULY	GRANT LEE BUFFALO JUBILEE SLASH/WARNER BROS.
15	16	18	13	WHAT I DIDN'T KNOW	ATHENAEUM [RADIANCE] ATLANTIC
16	13	12	24	I WILL BUY YOU A NEW LIFE	EVERCLEAR SO MUCH FOR THE AFTERGLOW CAPITOL
17	14	11	21	WISHLIST	PEARL JAM YIELD EPIC
18	19	24	8	GET 'EM OUTTA HERE	SPRUNG MONKEY MR. FUNNY FACE SURFDOG/HOLLYWOOD
19	26	28	4	PERFECT	THE SMASHING PUMPKINS ADORE VIRGIN
20	21	25	17	SAVE YOURSELF	STABBING WESTWARD DARKEST DAYS COLUMBIA
21	35	—	2	STAY (WASTING TIME)	DAVE MATTHEWS BAND BEFORE THESE CROWDED STREETS RCA
22	15	13	11	HEROES	THE WALLFLOWERS GODZILLA — THE ALBUM EPIC
23	27	40	3	HOOSH	EVERYTHING SUPER NATURAL BLACKBIRD/SIRE
24	20	17	13	SPARK	TORI AMOS FROM THE CHOIRGIRL HOTEL ATLANTIC
25	23	22	16	REAL WORLD	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC
26	28	35	4	WHAT'S THIS LIFE FOR	CREED MY OWN PRISON WIND-UP
27	30	34	4	HIGH	FEEDER POLYTHENE ECHO/ELEKTRA/EEG
28	22	16	15	DON'T DRINK THE WATER	DAVE MATTHEWS BAND BEFORE THESE CROWDED STREETS RCA
29	38	39	3	WISHING I WAS THERE	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
30	NEW	1	1	I THINK I'M PARANOID	GARBAGE VERSION 2.0 ALMO SOUNDS/INTERSCOPE
31	31	32	4	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY BIG BAD VOODOO DADDY COOLSVILLE/EMI-CAPITOL
32	32	33	9	4 AM	OUR LADY PEACE CLUMSY COLUMBIA
33	NEW	1	1	THE DOWN TOWN	DAYS OF THE NEW DAYS OF THE NEW OUTPOST/GEFFEN
34	NEW	1	1	OVER YOUR SHOULDER	SEVEN MARY THREE ORANGE AVE. MAMMOTH/ATLANTIC
35	29	26	20	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES ZOOT SUIT RIOT MOJO/UNIVERSAL
36	34	36	4	NO SHELTER	RAGE AGAINST THE MACHINE GODZILLA — THE ALBUM EPIC
37	24	21	13	REDUNDANT	GREEN DAY NIMROD REPRISE
38	39	31	16	UNINVITED	ALANIS MORISSETTE CITY OF ANGELS WARNER SUNSET/REPRISE
39	37	37	5	AIRPORT SONG	GUSTER GOLDFLY HYBRID/SIRE
40	25	19	12	LUCKY MAN	THE VERVE URBAN HYMNS VCHUT/VIRGIN



HITS! IN TOKIO

Week of June 21, 1998

- ① Ava Adore / The Smashing Pumpkins
- ② Deeper Underground / Jamiroquai
- ③ Black Velveten / Lenny Kravitz
- ④ Heaven's What I Feel / Gloria Estefan
- ⑤ Ain't That Just The Way / Lutricia McNeal
- ⑥ Say You Love Me / Simply Red
- ⑦ I'm Not Dreaming / Elisha LaVerne
- ⑧ The Boy Is Mine / Brandy & Monica
- ⑨ The Cup Of Life / Ricky Martin
- ⑩ Ray Of Light / Madonna
- ⑪ Everything's Gonna Be Alright / Sweetbox
- ⑫ My Heart Will Go On / Celine Dion
- ⑬ Troubled Girl / Karen Ramirez
- ⑭ Sexy / Los Amigos Invisibles
- ⑮ Circus / Eric Clapton
- ⑯ I Saw The Light / Terry Hall
- ⑰ Falling For You / Tamia
- ⑱ Hinoatarubasho / Misa
- ⑲ Why Can't We Be Friends? / Smash Mouth
- ⑳ Star Chasers / 4 Hero
- ㉑ Anataenotsuki / Cocco
- ㉒ Push It / Garbage
- ㉓ Life / Des'ree
- ㉔ Lost Count / Ebba Forsberg
- ㉕ The Wind / The Braids
- ㉖ Luxury. Cocolor / Maxwell
- ㉗ Intergalactic / Beastie Boys
- ㉘ Operator / Inner Shade
- ㉙ Never Ever / All Saints
- ㉚ The Hey Song / Speech
- ㉛ Story / Suga Sikao
- ㉜ The Arms Of The One Who Loves You / Xscape
- ㉝ Mouhitotsuoname (One Too Many Rain) / Shokora
- ㉞ Teardrop / Massive Attack
- ㉟ Don't Go Away / Oasis
- ㊱ Top Of The World (Ole, Ole, Ole) / Chumbawamba
- ㊲ Live / Lenny Kravitz
- ㊳ Standing Together / George Benson
- ㊴ La Cour Des Grands' / Youssou N'Dour And Axelle Red
- ㊵ Yuganda Taiyou / UA
- ㊶ Real World / Matchbox 20
- ㊷ Everynight, Everyday / Jakarnada
- ㊸ A Promise I Make / Dakota Moon
- ㊹ Dreams / The Corrs
- ㊺ Body Bumpin' (Yippie-Yi-Yo) / Public Announcement
- ㊻ April Fools / Rufus Wainwright
- ㊼ I Don't Want To Miss A Thing / Aerosmith
- ㊽ Ohh La La / Rod Stewart
- ㊾ Feminina / Clara Moreno
- ㊿ I Want You To Want Me / Solid Harmonie

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>

BET Plans New Concert Series; MTV Gathers Artists for Promos

BET IS STARTING A NEW concert series, "BET SoundStage," which will be taped primarily at the network's studios in Washington, D.C. The hourlong series will feature established and new acts that will be announced at a later date, according to a BET spokeswoman. Taping will begin in August. No premiere has been scheduled yet, but BET says the show will air Mondays-Thursdays and Saturdays at 8 p.m. EST, beginning in September.

THIS & THAT: MTV has launched a new campaign in which artists will appear in on-air promos for the network. A **Busta Rhymes** promo is now airing, and a promo featuring **No Doubt** is on the way. Sources at MTV say **Courtney Love** and **Madonna**

are currently in talks to do new separate promos for the network... Speaking of Madonna, she will be the subject of a VH1 "Behind The Music" episode that will premiere sometime in August. Her new "Drowned World/Substitute For Love" video, directed by **Walter Stern**, will be released to outlets outside the U.S. the week of July 20, but not to U.S. outlets until after Madonna's next U.S. single, "Power Of Goodbye," bows. Madonna will shoot the clip for "Power Of Goodbye" later this month in New York.

ON THE MOVE: Def Jam Records has appointed **Amani Duncan** national director of visual promotions. She was promotion manager at the label... **Motown Records** A&R director **Richard Blair** has added duties as head of the label's video promotion

department.

RCA Records has upped **Lou Robinson** to VP of video promotion/marketing. He was national director of video promotion... The Box has promoted **Carlos Fraguio** to VP of production and **Jay Frank** to music director. They were, respectively, director of production and assistant music director... MTV Networks has promoted **Gavin Goffe** to VP of commercial operations. He was previously director of commercial operations for Nickelodeon/Nick at Nite.

Robert Santwer and **Marcy Polanco** have joined BET as communication managers, following the exit of communication manager **Lisa Meyers**. Santwer was previously an associate account executive at Ketchum Public Relations, and Polanco was account executive at Edelman Public Relations.

Director **Rich Murray** has started a production company, **Perimeter Pictures**, based in Philadelphia. Murray, who has directed clips for **Monica** and the **Spin Doctors**, will continue to be represented for Nashville projects by **Pecos Films**.

Melissa Ruderman has left her post as executive producer/rep at the production company **Villains** and is now a video commissioner at **Loud Records**. **Bo McDonald**, former executive producer/rep at the production company the **End**, has replaced Ruderman at Villains. **William Green** has replaced McDonald at the **End**.

Crash Films has signed director **Len Wiseman**... Director **McG** and **Catherine Finkenshaedt** have left **Squeak Pictures** and joined **A Band Apart Music Video**. **Finkenshaedt** has been named executive producer, replacing **Heidi Santelli**... Director **Earle Sebastian** has joined **H.S.I. Productions**.

THE EYE



by Carla Hay



MADONNA

PRODUCTION NOTES

LOS ANGELES

Van Halen's "Fire In The Hole" was directed by **Rocky Schenck**.

Christopher Erkin directed **Gerald Levert's** "Thinkin' About It" and **MC Lyte's** "I Can't Make A Mistake."

Corey Glover's "Do You First, Then Do Myself" was directed by **Steve Conner**.

NEW YORK

Rashidi Natara Harper directed **Lil' Mo's** "5 Minutes."

The Reepz shot "Take The Train" with director **Marc Klasfeld**.

Sporty Thievz's "Cheapskate" was directed by **Rich Murray**.

Buddha Monk Featuring Ol' Dirty Bastard's "Gots Like Come On Thru" was shot with director **Ralph McDaniels**.

FOR WEEK ENDING JULY 5, 1998

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 ♣ & New Power Generation, The One
- 2 Aaliyah, Are You That Somebody?
- 3 Cam'ron, Horse & Carriage
- 4 Mya, Movin' On
- 5 Janet, Go Deep
- 6 Brandy & Monica, The Boy Is Mine
- 7 Beanie Man, Who Am I
- 8 Destiny's Child, With Me
- 9 Nicole, Make It Hot
- 10 Mariah Carey, My All
- 11 John Forte, Ninety Nine
- 12 Public Announcement, It's About Time
- 13 Pras Michel/Ol' Dirty Bastard/Mya, Ghetto Supastar
- 14 Voices Of Theory, Say It
- 15 Imajin, Shorty (You Keep Playin' With My Mind)
- 16 Tyrese, Nobody Else
- 17 Usher, My Way
- 18 Montell Jordan, I Can Do That
- 19 Will Smith, Just The Two Of Us
- 20 7 Mile, Do Your Thing
- 21 Black Eyed Peas, Joints & Jams
- 22 Missy Elliott, Hit 'Em Wit Da Hee
- 23 Mo Thugs Family, All Good
- 24 Jon B., They Don't Know
- 25 Xscape, The Arms Of The One Who Loves You
- 26 King T, Get It Locked
- 27 Jagged Edge, Gotta Be
- 28 Big Punisher, Still Not A Player
- 29 Sparkle, Be Careful
- 30 LSG, Door #1

★ NEW ONS ★

Janet, You
J'Son, I Should Cheat
DJ Smurf, Girls



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Kenny Chesney, That's Why I'm Here
- 2 Dixie Chicks, There's Your Trouble
- 3 Trisha Yearwood, There Goes My Baby
- 4 Steve Wariner, Holes In The Floor Of Heaven
- 5 Clint Black, The Shoes You're Wearing
- 6 Gary Allan, It Would Be You

- 7 Terri Clark, Now That I Found You
- 8 Reba/Brooks & Dunn, If You See Him/If You See Her
- 9 Mark Wills, Don't Laugh At Me
- 10 Pam Tillis, I Said A Prayer
- 11 LeAnn Rimes, Commitment
- 12 Ty Herndon, A Man Holdin' On
- 13 Collin Raye, I Can Still Feel You
- 14 Garth Brooks, To Make You Feel My Love
- 15 Billy Dean, Real Man
- 16 Diamond Rio, You're Gone *
- 17 Michael Peterson, When The Bartender Cries *
- 18 Keith Harling, Coming Back For You *
- 19 The Wilkinsons, 26 Cents *
- 20 Great Divide, Pour Me A Vacation *
- 21 Tracy Byrd, I Wanna Feel That Way Again *
- 22 Faith Hill, This Kiss
- 23 Brady Seals, I Fell *
- 24 Shane Stockton, Gonna Have To Fall *
- 25 Vince Gill, If You Ever Have Forever In Mind *
- 26 Mark Nesler, Used To The Pain
- 27 Mark Wills, I Do
- 28 Dwight Yoakam, Things Change
- 29 Jo Dee Messina, I'm Alright *
- 30 Randy Travis, The Hole *
- 31 Mindy McCready, The Other Side... *
- 32 Joe Diffie, Texas Size Heartache
- 33 Olivia Newton-John, I Honestly Love You
- 34 Charlie Daniels Band, Texas
- 35 Lee Ann Womack, Buckaroo
- 36 Toby Keith, Tired
- 37 The Mavericks, Dance The Night Away
- 38 LeAnn Rimes, Looking Through Your Eyes
- 39 Jeff Foxworthy, Totally Committed
- 40 Monty Holmes, Why'd You Start Lookin' So Good
- 41 Cleodis T. Judd, Every Bulb In The House I
- 42 Various Artists, One Heart At A Time
- 43 Shana Petrone, Heaven Bound
- 44 Clint Daniels, A Fool's Progress
- 45 Sara Evans, Cryin' Game
- 46 Linda Davis, I Wanna Remember This
- 47 Dolly Parton, Honky Tonk Songs
- 48 Lonestar, Everything's Changed
- 49 David Kersh, Wonderful Tonight
- 50 Bob Seger & Martina McBride, Chances Are

* Indicates Hot Shots

★ NEW ONS ★

Brooks & Dunn, How Long Gone
Bryan White, Tree Of Hearts



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brandy & Monica, The Boy Is Mine
- 2 Will Smith, Just The Two Of Us
- 3 Pras Michel/Ol' Dirty Bastard/Mya, Ghetto Supastar
- 4 Goo Goo Dolls, Iris
- 5 K-Ci & JoJo, All My Life
- 6 Usher, My Way
- 7 Aerosmith, I Don't Want To Miss A Thing
- 8 Semisonic, Closing Time
- 9 Next, Too Close
- 10 Harvey Danger, Flagpole Sitta
- 11 Beastie Boys, Intergalactic **
- 12 Shania Twain, You're Still The One
- 13 Fastball, The Way
- 14 Big Punisher, Still Not A Player
- 15 Metallica, Fuel
- 16 Matchbox 20, Real World
- 17 Rammstein, Du Hast
- 18 Janet, Go Deep
- 19 Master P, Thinkin' Bout U
- 20 Puff Daddy Feat. Jimmy Page, Come With Me
- 21 Barenaked Ladies, One Week
- 22 Madonna, Ray Of Light
- 23 Eve 6, Inside Out
- 24 Sparkle, Be Careful
- 25 The Smashing Pumpkins, Ava Adore
- 26 Sarah McLachlan, Adia
- 27 Brian McKnight, Anytime
- 28 Mariah Carey, My All
- 29 Green Day, Time Of Your Life
- 30 Mya & Sisqo, It's All About Me
- 31 Aaliyah, Are You That Somebody?
- 32 Natalie Imbruglia, Torn
- 33 Queen Latifah, Paper
- 34 Usher, Nice & Slow
- 35 Marcy Playground, Sex And Candy
- 36 Jon B., They Don't Know
- 37 Def Squad, Full Cooperation
- 38 Fiona Apple, Criminal
- 39 Matchbox 20, 3 AM
- 40 Usher, You Make Me Wanna
- 41 Mariah Carey, Honey
- 42 Mase, Feel So Good
- 43 Fuel, Shimmer
- 44 Lord Tariq & Peter Gunz, Deja Vu
- 45 TLC, Creep
- 46 Salt-N-Pepa F/En Vogue, Whatta Man
- 47 LL Cool J, Doin It
- 48 Red Hot Chili Peppers, Give It Away
- 49 Puff Daddy, Been Around The World
- 50 Cherry Poppin' Daddies, Zoot Suit Riot

** Indicates MTV Exclusive

★ NEW ONS ★

Cam'ron, Horse & Carriage
Garbage, I Think I'm Paranoid
JD Feat. Jay-Z, Money Ain't A Thang
Maxwell, Luxury: Cococure
♣ & New Power Generation, The One



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Shania Twain, You're Still The One
- 2 Marcy Playground, Sex And Candy
- 3 Natalie Imbruglia, Torn
- 4 Goo Goo Dolls, Iris
- 5 Matchbox 20, Real World
- 6 Fastball, The Way
- 7 Madonna, Ray Of Light
- 8 Natalie Merchant, Kind & Generous
- 9 Sugar Ray, Fly
- 10 Sarah McLachlan, Adia
- 11 Bonnie Raitt, One Belief Away
- 12 Mariah Carey, My All
- 13 Aerosmith, I Don't Want To Miss A Thing
- 14 Celine Dion, To Love You More
- 15 Third Eye Blind, Semi-Charmed Life
- 16 Third Eye Blind, How's It Going To Be
- 17 Smash Mouth, Walkin' On The Sun
- 18 Matchbox 20, 3 AM
- 19 Fleetwood Mac, Landslide
- 20 Green Day, Time Of Your Life
- 21 Semisonic, Closing Time
- 22 Jewel, Who Will Save Your Soul
- 23 The Wallflowers, One Headlight
- 24 Paula Cole, I Don't Want To Wait
- 25 Cherry Poppin' Daddies, Zoot Suit Riot
- 26 Gloria Estefan, Heaven's What I Feel
- 27 Jewel, You Were Meant For Me
- 28 Sarah McLachlan, Building A Mystery
- 29 Edwin McCain, I'll Be
- 30 Billie Myers, Tell Me
- 31 Vonda Shepard, Searchin' My Soul
- 32 B-52's, Debbie
- 33 Rod Stewart, Ooh La La
- 34 Barenaked Ladies, One Week
- 35 Cyndi Lauper, Time After Time
- 36 En Vogue, My Lovin' (You're Never...)
- 37 Sheryl Crow, All I Wanna Do
- 38 Alanis Morissette, You Oughta Know
- 39 Duncan Sheik, Barely Breathing
- 40 Sheryl Crow, If It Makes You Happy
- 41 Don Henley, The Boys Of Summer
- 42 B-52's, Roam
- 43 Madonna, Like A Prayer
- 44 Robert Palmer, Addicted To Love
- 45 Toni Basil, Mickey
- 46 R.E.M., The One I Love
- 47 Cyndi Lauper, Girls Just Want To Have Fun
- 48 Village People, Y.M.C.A.
- 49 Eric Clapton, Tears In Heaven
- 50 John Cougar, Hurts So Good

★ NEW ONS ★

Anggun, Snow On The Sahara
Heather Nova, London Rain

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 18, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Aaliyah, Are You That Somebody?

BOX TOPS

- Five, When The Lights Go Out
- Brandy & Monica, The Boy Is Mine
- Mya, Movin' On
- Pras, Ghetto Supastar
- Queen Latifah, Bananas/Paper
- Backstreet Boys, I'll Never Break Your Heart
- Sarah McLachlan, Adia
- Brian McKnight, The Only One For Me
- Master P, Thinkin' Bout Yo
- Usher, My Way
- Limp Bizkit, Sour
- Unwritten Law, California Sky
- Sparkle, Be Careful
- Will Smith, Just The Two Of Us
- 69 Boyz, Woof Woof
- 'N Sync, Tearin' Up My Heart
- Cam'ron, Horse & Carriage
- King T, Got It Locked
- Boyz II Men, Doing Just Fine
- Aerosmith, I Don't Want To Miss A Thing
- Yousouf N' Dour & Canibus, How Come
- Cleopatra, Cleopatra's Theme
- McLachlan/Indigo/Jewel, Water Is Wide
- Monster Magnet, Space Lord
- Janet, Go Deep
- Puff Daddy F/Jimmy Page, Come With Me
- Rammstein, Du Hast
- All Saints, Never Ever
- Black Eyed Peas, Joints & Jams
- Public Announcement, It's About Time
- Def Squad, Full Cooperation
- Massive Attack, Teardrop
- Wes, Alone

NEW

Anggun, Snow On The Sahara
Bone Thugs-N-Harmony, War
The Brian Setzer Orchestra, Jump Jive An' Walk
Mantronix vs. EPMD, Strictly Business



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Mephiskaphetes, Break Your Ankle Punk
- Morcheeba, Let Me See
- The Brian Setzer Orchestra, Jump Jive An' Walk
- Barenaked Ladies, One Week
- Garbage, I Think I'm Paranoid
- Hepcat, No Worries
- Everything, Hooch



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Spice Girls, Viva Forever (new)
- Foo Fighters, Walking After You (new)
- Garbage, I Think I'm Paranoid (new)
- Space Monkeys, Deeper Underground (new)
- Savage Garden, To The Moon And Back (new)
- Caramel, Lucy (new)
- Billie Myers, Tell Me (new)
- Rachid, Pride (new)
- 'N Sync, Tearin' Up My Heart
- Aerosmith, I Don't Want To Miss A Thing
- Barenaked Ladies, One Week
- Beastie Boys, Intergalactic
- Brandy & Monica, The Boy Is Mine
- Esthero, Heaven Sent
- Goo Goo Dolls, Iris
- Janet, Go Deep
- Madonna, Ray Of Light
- Matthew Good Band, Apparitions
- Pras Michel/Ol' Dirty Bastard/Mya, Ghetto Supastar
- Puff Daddy F/Jimmy Page, Come With Me



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Bran Van 3000, Drinking In L.A. (Heavy)
- Ilya Kuryaki & The Valderramas, Jugo (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)
- Sabina & Paez, Lieve Sobre Mojado (Heavy)
- Goo Goo Dolls, Iris (Heavy)
- Air, Kelly, Watch The Stars (Medium)
- All Saints, Never Ever (Medium)
- Apollonia 440, Lost In Space (Medium)
- La Bamba, Dia Negro (Medium)
- Massive Attack, Teardrop (Medium)
- Soul Asylum, I Will Still Be Laughing (Medium)
- Tricky, Broken Homes (Medium)
- Ultra Nate, Found A Cure (Medium)
- Beastie Boys, Intergalactic (Medium)
- Jarabe De Palo, Grita (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Michael W. Smith, Love Me Good
- Three Crosses, Maybe Tonight
- Skillet, More Faithful
- Steven Curtis Chapman, The Walk
- Morgan Cryar, Pray In The USA
- Jonathan Pierce, I Believe In Christ
- Delirious, Deeper
- Jaci Velasquez, God So Loved
- Electrics, Get To Heaven
- Kosmos, Gone
- Virgil Taylor, Lord, I Love You
- Rich Young Ruler, Take It Anywhere
- Plankeye, Some Day



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Van Halen, Fire In The Hole
- Tori Amos, Spark
- Big Bad Voodoo Daddy, You & Me & The Bottle...
- Eve 6, Inside Out
- Puff Daddy F/Jimmy Page, Come With Me
- Janet, Go Deep
- Ricky Martin, La Copa De La Vida
- All Saints, Never Ever
- Aretha Franklin, Here We Go Again
- Marcy Playground, St. Joe On The School Bus
- Jimmi Hendrix, Hey Joe/Sunshine...
- Monster Magnet, Space Lord
- Dr. Dre & LL Cool J, Zoom
- Savage Garden, To The Moon And Back
- One Minute Silence, A Waste Of Things...
- Bjork, Hunter
- B-52's, Debbie
- Paul Kelly, Tease Me
- Ringo Starr, La De Da
- The Temptations, Stay
- Garbage, I Think I'm Paranoid



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Brandy & Monica, The Boy Is Mine
- Link, Watcha Gona Do
- Tatyana Ali, Day Dreamin'
- Missy Elliott, Hit 'Em Wit Da Hee
- Usher, My Way
- Sparkle, Be Careful
- Mya, It's All About Me
- Pras Michel/Ol' Dirty Bastard/Mya, Ghetto Supastar
- Big Punisher, Still Not A Player
- Jayo Felony, Watcha Gona Do

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Billboard Charts

For the Week Ending
April 4, 1998

The Billboard 200
"Titanic" gains ground as
C-Murder and Van Halen
debut in the Top 10.

The Hot 100 Singles
K-Ci & JoJo and Madonna
take over the top two slots.

Top R&B Albums
C-Murder leaps into the No. 1
spot.

Top Country Albums
Garth Brooks retains his No. 1
rank as Jo Dee Messina
debuts at No. 8.

Billboard online

AUDIO CLIPS
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LIQUID AUDIO

DAILY MUSIC NEWS

updated twice daily

George Winston Inks Longterm Label Deal

Pianist, composer, and producer George Winston has re-signed with his label, Windham Hill Records, for an exclusive, multi-album deal. Winston will record five solo piano albums as well as an additional five albums of other styles. Winston's Dancing Cat label will continue to be distributed by Windham Hill as well. [▶ Read The Full Story](#)

Breaking News...

- ▶ [Venerable Jazz Players Turn To Rock](#)
- ▶ [Three Dog Fight Over Band Name](#)
- ▶ [Set Features Sisters Behind Soul Brother #1](#)
- ▶ [Presenters Announced For Country Awards Show](#)

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George Winston

Access Billboard's
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Billboard's historic album review archives – dating back to 1948 and encompassing tens of thousands of albums in all genres – is now available to users on the Internet.

With a free download of Liquid Audio's Liquid Music Player, music fans can now sample and preview album tracks in the highest-quality stereo available on the Internet. The audio is provided by the Music Previews Network.

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Billboard
ONLINE

INDUSTRY GRAPPLES WITH MP3 DILEMMA AT SUMMIT

(Continued from page 1)

selves susceptible to pirates by not offering any other means for fans to download music.

Pandora's digital box, they say, has been opened, and no amount of policing pirate Web sites will force the lid shut.

Michael Robertson, organizer of the MP3 Summit and president of the Z Co., is in the forefront of the MP3 debate. The Z Co.'s mp3.com site, which offers links to various song files, software, and hardware for MP3 users, is the epicenter of MP3 activity on the Internet, with more than 65,000 reported unique visitors a day.

At the summit, Robertson announced that the Z Co. was starting its own MP3 record label, offering artists a chance to post their music in the format free of charge on mp3.com. His impatience with the music business is evident.

"I was talking with Geffen about what could be done to bring about change so that the music industry

would embrace digital audio, and I got a curious reply," says Robertson. "They said, 'Order, people following the laws as we have them today, copyright rules. That's when artists won't be wary about putting music on the MP3 format.' To put it another way, remaining status quo will bring about change."

Labels, on the other hand, are not ready to loosen their grip on the copyrights to their most valuable properties. Obviously, open distribution would violate their revenue structure and jeopardize relationships with traditional retailers, which will continue to account for the vast majority of album sales for at least several years, even by optimistic estimates of digital distribution pundits.

LICENSING QUAGMIRE

Additionally, digital distribution in any format, let alone one with the far-reaching implications of MP3, could plunge the industry into a quagmire of artist negotiation concerns and exacerbate licensing/copyright issues that the RIAA has been wrangling over with Congress (Billboard, June 27).

So while the major labels have become increasingly aggressive over the past year in promoting digital distribution, they are still in an experimental phase. Most have chosen to work with such companies as a2b music and Liquid Audio which can ensure copyright protection and control.

"I think the industry is evolving [toward digital distribution], but it's not something that a big company like a major label can turn on a dime and start instituting immediately," said Warner Bros. director of online and new media Todd Steinman at the summit. "There are deals in place, and those things have to change from the ground level. We're talking about issues that have ramifications for every piece of the marketing puzzle."

After scratching this surface, it's clear that the conflict between the music industry and MP3 advocates

is symptomatic of a greater problem that figures to get only more complex in the future: that of an industry being beckoned, even forced to a degree, to find its place in a new distribution/sales model, and an eager new technology sector coming up against the realities of dealing with the complex mechanics of the music industry.

MPEG BACKGROUND

To find and trade MP3 files, users can visit any number of Internet chat rooms, bulletin boards, file transfer protocol sites, and usenet groups. While this can often be time-consuming and frustrating, some sites, such as www.spunkyworld.com/cobra/mp3.shtml and www.village21.com/t50_cgi/clk_50.exe?ID=annetted@worldonline.nl, facilitate easy links to song files.

After downloading songs, users need only download a free MP3 player through mp3.com or another site.

Converting songs from a CD to an MPEG file is nearly as simple. Users download free software, then place a CD into their CD-ROM drive. When Billboard attempted to convert "Closing Time," the hit single from MCA act Semisonic, we found the process of "ripping" (converting CD tracks into .wav files on users' hard drives) and "encoding" (converting .wav files into MP3 files) to be relatively simple. To distribute, users can post files on the Internet, attach to an E-mail, or—if they have a CD-R unit—burn to disc.

Because files are compressed from approximately 60 megabytes in their original form to three or four megabytes, they download quickly and, when burned to disc, allow space for 150 or more songs per disc in near-CD quality.

On a recent raid in Plainview, Texas, law enforcement authorities confiscated such products as a single disc containing all 23 Beatles albums in MP3 form.

New technologies promise to make compressing and listening to MP3 music better and more convenient.

On June 30, San Luis Obispo, Calif.-based Xing Technology Corp. announced the release of its Xing-MP3 Encoder, which is eight times faster than most encoders available now.

Provoking even more controversy, MP3 files that have traditionally been trapped on users' computer hard drives or burned to discs that could only be played on a CD-ROM player were liberated from the desktop this year.

At the end of March, Nordic Entertainment Worldwide (www.nordicdms.com) offered the MPMan, a portable MP3 player, smaller than personal cassette or CD players. Using either a \$499 64-megabyte or \$299 32-megabyte model, consumers can plug the units into their computers to download copies of songs from their hard drives. The unit, which is manufactured by Samsung subsidiary Saehan, has no moving parts and uses flash memory to play back songs.

According to Nordic founder Kent Kiefer, Nordic sold \$30,000 worth of the players in the first three days of their availability. A retail kiosk into which users can plug their MPMan and download songs has already been developed.

Other products, such as MP3 desktop interfaces that play both CDs and MP3 files, are also beginning to show up.

While the RIAA has been taking legal action to halt sites offering illegal MP3 downloads (Billboard, June 21, 1997), the organization admits that the problem cannot be completely eradicated.

Offshore sites in countries less able and/or willing to crack down on such sites and the ability of pirates to duck and weave prosecution by moving site locations increase the challenge to the recording industry.

Furthermore, controlling the large number of individuals illegally trafficking MP3 files from smaller, less commercial venues is a red-tape nightmare. It's also a losing financial proposition, given the income of the people operating these sites, many of whom are college students.

"The real goal is to minimize the problem," says RIAA VP/associate director of anti-piracy operations Frank Creighton. "We're not so naive as to be sitting here telling you it will all go away. If we're able to drive these sites into the far reaches of the globe and the bowels of the Internet, so be it... We're hoping to find some creative way of chopping off the head

paid for and there's an enforceable copyright," says Mark Mooradian, senior analyst at New York-based Jupiter Communications. "Right now, MPEG is in the hands of very few early adapters, but it's important to offer up a solution that will supplant it before it grows, rather than wait until it gets to epidemic proportions."

TOO LITTLE, TOO LATE?

Even supposing that the recording industry is successful in its quest to police and shut down illegal sites, there is no way to control the millions of CDs in the marketplace from being converted to MP3 files.

Indeed, every CD is, in effect, a digital master copy that can be easily pirated.

According to "The Dark Side," an ominously titled subsection in a2b music's "Music On The Internet And The Intellectual Property Protection Problem" abstract: "Currently the only protection mechanism in place

for CDs is the sheer bulk of the data. Until the bandwidth available to most consumers increases, it will be cumbersome to move even compressed

CDs around."

Still, with the merger of Telecommunications Inc. (TCI) and AT&T and the forthcoming launch of Sprint's Integrated On-Demand Network, the likelihood of widespread broad-band availability is gaining momentum.

Also of significance is the planned launch of the Advanced Audio Coding (AAC) compression format. With compression standards greatly improved over those of MP3, it could become the next tool for digital distribution.

Though Fraunhofer, the German company that helped develop MP3 and AAC, says that anyone who uses the former needs a license since it relies on technology it has patented, it has not been actively enforcing that stand.

However, another AAC developing partner, Dolby, is expected to be more aggressive in seeking out licensing fees.

Still, MP3 supporters suspect that the free format will prevail.

FUTURE SHOCK

Ironically, the CD format that revived and invigorated a stalled music industry may be responsible for its greatest future worries. The RIAA is hoping to avoid CD protection issues in forthcoming configurations. "Formats from here on out, and that includes the Internet and DVD and whatever comes after that, we are looking at much stronger mechanisms to prevent the copying from happening in the first place," said Creighton at the summit. "That's why we're looking at encryption mechanism and signaling systems."

Unfortunately, say the Z Co.'s Robertson and others, it's unrealistic to attempt a copyright stranglehold given the massive numbers of CD players and CDs in the market.

For that reason, in addition to differing philosophical principles, many

in the legitimate and pirate MP3 communities say the challenge posed by MP3 is one that requires a shift in the record industry's business model, not the technology affecting that business model.

Ram Samudrala, a postdoctoral fellow at Stanford University with a burgeoning profile in MP3 circles, is one such individual.

Samudrala, also a musician who

'We're hoping to find some way of chopping off the head and letting the body die'

posted his album "Traversing A Twisted Path" on his Web site, advocates other means by which labels might be able to find compensation. Among those, he suggests switching to an advertising model, whereby music is given away to consumers and income comes from ads purchased on the Web site or a built-in piracy tariff like the one imposed on DAT purchasers. This could be attached to computer costs or electronics devices such as the MPMan.

"It's a marketing problem," says Samudrala of digital download piracy issues. "In the broad-band world, unsigned or unknown bands will be competing against famous people, and the only way to compete in that environment is to get a broader fan base through distribution of music. Anything you do to curtail that flow of distribution, you're really shooting yourself in the foot. So it's not only inevitable that you must [allow users to copy], it's something you have to do to survive. Unless you find another way of making money besides controlling copying, you will not last in the digital age."

Many in the MP3 community compare the current state of music downloading with what occurred in the computer software industry in the late '80s and early '90s.

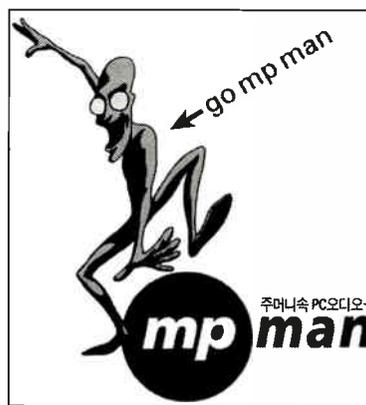
"Seven years ago if you wanted a piece of software you had to go to a software store," says Robertson. "Now you can get it over the Internet for free. These companies still want your business; they show you advertisements or whatever. The same model can work for the music industry. You give users the CD, and maybe they'll buy a concert ticket, merchandise, etc."

Many artists, including Goo Goo Dolls front man Johnny Rzeznik, have problems with Internet piracy. During shows, the band has refused to play music from its forthcoming Warner Bros. album, "Dizzying Up The Girl," because of fear of Internet and traditional piracy.

"I don't mind the bootlegs of shows where we're playing stuff that has already been released, because it's really no one but the hardcore fans buying it anyway," says Rzeznik. "But for new material to be out before the album is scary. What if I haven't worked out all the kinks?"

Legitimate companies hoping to forge ground in MP3 music are also

(Continued on next page)



ELEKTRA'S REBEKAH FACES CHALLENGES

(Continued from page 1)

Records, admits that breaking Rebekah in alternative music has been difficult. And although the obstacles the singer faces are apparent at both radio and retail, Rebekah has garnered enough critical acclaim to afford her several Lilith Fair tour dates that will likely increase her visibility.

"I'm looking at Lilith like a great touring experience," says Rebekah. "I have great respect for a lot of artists on the bill. I think it's a good thing, and I think Sarah McLachlan's only motive was to put people like me out there for exposure."

"Sin So Well," the first single from Rebekah's album, "Remember To Breathe," was serviced to radio domestically and internationally Feb. 16 and has spent four weeks on Billboard's Hot 100 Singles chart, peaking at No. 80. The single was released commercially June 2 in the U.S. and in international markets.

According to Joel Peta, director of international marketing at Elektra, "Remember To Breathe" was released throughout Europe as well as Asian territories such as Japan, Singapore, and Hong Kong and South American territories such as Argentina and Brazil.

"Sin So Well" was serviced to several U.S. radio formats, from adult contemporary to top 40. According to Broadcast Data Systems, the sin-

gle has received 95 spins at AC radio, 45 spins at modern rock, and 72 spins at top 40 radio for the week ending July 5. According to SoundScan, the single has sold 21,000 units since its release, while the album has sold 12,000 units since its March 10 release.

The vocalist has received favorable reviews and articles in major magazines. And according to Dana Brandwine, senior director of marketing (U.S.) at Elektra, retailers "love the record."

Dave Goist, singles buyer for National Record Mart in Carnegie, Pa., says the album is a favorite of his. Goist says he stocked "Sin So Well" because "I thought it was a very interesting song, and I saw it was getting airplay in several markets, and I had a couple of requests from some of our stores. One thing I like is female singer/songwriters, and I think she has a kind of street, urban edge which appealed to me."

But despite the critical response, some retailers say there is need for more exposure. Howard Krumholtz, a buyer for Tower Records in Los Angeles, says he has sold "a handful" of copies of the album.

"Tracy Chapman had the advantage of her career beginning at a high point, which she was able to maintain, and she had some big hits because the time was right," says

Krumholtz. "Billie Myers on MCA seems to be getting some better exposure. Maybe they are much more aggressive at working her album, because they have done more advertising to increase her visibility. There is no overwhelming response for [Rebekah's] album here, but you can't tell what will happen."

Goist says that he sees Rebekah's career slowly building as long as Elektra keeps up with the album. "The label has to keep working this record, otherwise it would get lost," he says.

Brandwine says the label is "determined to break Rebekah." A new single, "Hey Genius," will be serviced to radio Aug. 10, says Brandwine. "As that single impacts, we will go back into the retail markets as well as radio markets... Right now we are in between singles," says Brandwine.

Rebekah, a former waitress who has toured with Third Eye Blind and matchbox 20, says the label has been behind her project from day one. "Everyone believed in it so much," she says. "The whole thing is such a process in this industry, though you can't be perceived as dumb; you have to learn the business. What's fun is meeting people, doing shows, and hearing people say how much they love my album. You don't realize that when you write a song that it will affect people in a certain way."

Thompson says Rebekah has a "lot of support at radio for 'Sin So Well.' Her core fan base are kids in the suburbs, but I think she also has an appeal with women 18-34. She has strong definite opinions that people are attracted to."

Gary Robinson, PD and music director at top 40 KRUF-FM Shreveport, La., says the single is a "really catchy" tune. "The first time I heard it was at a convention in Feb-

ruary, and I said, 'Man, what a great song.' And the more I listened to it, the more it really caught on with me... both musically and lyrically. We played it out the box, and we still play it occasionally. ['Sin So Well'] just sounded like a song that definitely fit us musically. We're still getting calls on it. All the [caller response] has been very positive."

But at some stations, momentum for the single appears to be on the wane. According to Michael Chase, music director at top 40 WZNY Augusta, Ga., which played the record for about two months, "the national picture just went away. We look at other stations in the surrounding market and based our decision on that. I believe that one of the problems [with Rebekah] has been that there have been so many female rock songs and that she got overshadowed by big core people like Alanis Morissette and Natalie Imbruglia. I think the timing [for the project] might have been a little off. If [the label] reworks the project and it looks like things might happen, we might look at it again, but we won't support a record that doesn't have a national story."

The label's focus, Brandwine says, is to keep Rebekah visible at radio, retail, and on the road. The artist toured Europe prior to the album's release in February. Peta says the vocalist was well-received by Elektra's international affiliates. The tour included territories such as Stockholm, Munich, Paris, and London. "She did a lot of press, radio, and showcases with a live band in those cities. Japan is her best market, and the record has sold 11,000 units there," he says. "We got a good buzz at radio going in Scandinavia, Sweden, and Finland."

Other tour plans are still being mapped out. Rebekah will perform

July 22-29 at Lilith Fair.

"As part of the Lilith Fair ad campaign the singer was incorporated into a Levi's ad and a Vogue spread that featured such other performers as Missy Elliott and Sarah McLachlan," Brandwine says.

Rebekah has been featured in Spin, Vibe, Interview, Details, and Time magazine. In addition, Brandwine says, the label has been aggressive with tip sheets and consumer ads in magazines such as Seventeen. The singer will also be featured on Seventeen's World Wide Web site, with a link to Elektra's site.

Rebekah has appeared on "Late Show With David Letterman," where she performed "Midnight Train To Georgia," with Emmylou Harris and Luscious Jackson.

Rebekah is managed by Stu Sobol of Spivak Entertainment and booked by Rob Light and Mitch Rose of Creative Artists Agency. Her music is published through Butterum Music and distributed through BMI.

"Remember To Breathe" was produced by Matthew Wilder and written mostly by Rebekah. Working with Wilder, she says, was a "great experience. He was really open to all my ideas. I learned a lot, and he wasn't trying to put his stamp on anything."

A videoclip for "Sin So Well" was serviced May 29 to MTV, VH1, BET, and the Box and is in medium rotation on M2. Darcy Fulmer, music director at MTV/M2, says Rebekah is the kind of artist M2 hopes will sell records and will draw people to concerts. "That is the main driving point of M2. It's something that doesn't fit in neat little boxes but something that people want to hear. There is the potential for her to slowly unfold as an artist in a non-traditional manner."

SINATRA DONATION PLANNED

(Continued from page 8)

Sinatra recalled that when someone asked her father what remained in his life for him to do, he replied, "I'd like to pass along what I know—I don't want what I've known to die with me." She added, "Now his wish can come true."

The collection, she said, "includes everything over many generations going back to the '30s. You can't imagine—you name it."

Included would be private papers and recordings; transcriptions of live shows and radio broadcasts; movies and TV shows; recording studio equipment, musical instruments, sheet music charts, and arrangements; and even costumes, "including the sailor suit Dad wore in 'Anchors Aweigh,'" she said.

The National Music Museum and Center is also in the planning stage, with no location selected yet. It is envisioned as a large, off-the-mall facility run by a nonprofit, city civic group, the Federal City Council. It would house exhibit space as well as performance and educational facilities. It would also include music-related retail space for businesses such as record shops and entertainment-related theme restaurants.

The Council would be responsible for finding financing for creation of the facility, and the Smithsonian and the Library would donate exhibits of their extensive collections, offer design expertise, and transfer many of their current music performance events there. Those events are now held in cramped facilities.

In addition to such current offerings as the Smithsonian's Jazz Masterworks Orchestra performances

and the Library's many classical music concerts, the Center would host performances by local and national artists playing all genres of music.

The Smithsonian's museums alone play host to more than 30 million visitors annually. But exhibition space is at a premium. The majority of its extensive holdings, including such music-related items as rare instruments, are stored in facilities in nearby Maryland.

Sen. Dole, as president of the Federal City Council, signed the agreement at the press conference with Michael Heyman, secretary of the Smithsonian, and Donald Scott, deputy librarian of Congress, sitting in for Librarian James Billington, who was traveling.

Dole echoed the first lady's remarks that the goal of the new center was to help to make Washington "the best city in the world," with "downtown opportunities for families to visit the center in the evening and choose from a host of live performances."

Plans call for an interim study of costs, location, and design of the Center to be completed in six months. A full plan, including funding arrangements, is expected in one year. The officials said that the Council plans to seek funding for the project "from the corporate community and the music community," Heyman said.

Congressional approval would not be involved in the donation, although it would certainly receive a thumbs-up: Sinatra was awarded the Congressional Gold Medal just short of a year before his death May 14 (Billboard, May 30).

INDUSTRY GRAPPLES WITH MP3 DILEMMA AT SUMMIT

(Continued from preceding page)

pioneering some interesting concepts.

MP3 record label GoodNoise, for example, encourages its customers to send files to friends and others. Like affiliate programs pioneered by such companies as Amazon, GoodNoise rewards people when this transfer later results in a sale by paying them a small finder's fee.

Brian Litman, president of Play-Media Systems, says the company is about to release details regarding its direct music system, Maestro, which will tie in retailers and permit labels to "determine precisely what mix of Internet-direct and retailer-direct distribution the labels wish to use for each release."

He says that the system allows retailers "to hedge their bets against the tsunami of Internet music distribution options. Unless retail responds now, Internet technology will ultimately subvert their current dominance in recorded music distribution."

Aris Technologies Inc. offers an unremovable watermarking technology for MP3 files that can trace a file back to the original purchaser. Many MP3 files remain overlooked by anti-piracy, Internet-scouring robots because the songs are listed under a

misleading header. With Aris' technology, which is used by such companies as Nordic Entertainment, a similar robot could be used to track down an embedded artist code. Though it might difficult to prove liability and does not answer the problems associated with ripping CDs, some believe it is a good start toward legitimizing the MP3 market.

But if the recording industry adopts an equally compelling compression format that leverages the drawing power of its marquee artists, will that replace all other formats? "The whole MP3 phenomenon just goes to say it's a fundamentally compelling way to digitally distribute music," says Rick Fleischman, Liquid Audio's senior marketing director. "However, if the content owners don't embrace the technology, it's never going to be mainstream."

As Allen Cocumelli, COO of Internet service provider SimpleNet, points out, there are other limiting factors to consider as well.

Cocumelli has been at the center of the battle between the RIAA and illegal MP3 site operators because it is SimpleNet's obligation to shut down such sites once notified by the

RIAA or any other copyright holder.

Even with broad band, he says, demand for bandwidth will be greater than supply and therefore more expensive. Smaller, less profitable sites, and especially those that require massive bandwidth to run their sites (i.e., illegal MP3 sites), are headed for a rude awakening, according to Cocumelli.

"Unlike technology in the past where things start out expensively in the experimental phase and then get cheaper as more people use them, the reality now is that as computers get cheaper and more people get online, the price of bandwidth is going to go up, and there's nothing that says it will go down," says Cocumelli. "It's a totally captive market with constrained capability."

"What if I gave you a choice between trading with the RIAA, who are sympathetic, workable, and cooperative... for a fight with [telecommunications companies] WorldCom, Unet, Sprint, Windstar, MCI, and TCI, who own the fiber in the ground that transports the noise?" he adds. "That's like turning in the 300-pound orangutan that you live with for the 600-pound gorilla that does whatever it wants."

INTERNATIONAL-FLAVORED PINK MARTINI BREAKS OUT ON HEINZ DEBUT

(Continued from page 11)

Forbes/Lauderdale title track).

Asked to describe his group's diverse style, Lauderdale says, "One of the phrases that has made sense lately is 'cosmopolitan rumba' . . . It's not world music, but worldly music. The only thing that ties [things] together, at least for me, is the idea of creating beautiful sounds. Some of it is Afro-Cuban, some of it is Brazilian, some of it is French music hall of the '30s, some of it is classical. In that sense, it's a postmodern project."

However, despite its postmodernity, Pink Martini's music is devoid of the irony that infects many lounge bands' work. Lauderdale says, "I think irony only goes so far . . . For me, it's just not a very rewarding place."

Lauderdale says the group got its start as "a complete lark," following his return to Portland after graduating *cum laude* from Harvard University. Lauderdale—a classically trained pianist who continues to study with local teacher Sylvia Killman—became active in political fund-raisers and founded Pink Martini as a four-piece to open a 1994 show by the Del Rubio Triplets to raise money in support of Portland's civil rights ordinance.

Pink Martini affected a far campier presentation in its early days, according to Lauderdale.

"It started with me in several cocktail dresses and just sort of a general free-for-all," he says. "The repertoire was largely shaped by what was then sort of the 'Cocktail Nation' sort of stuff—a lot of Henry Mancini, [themes from] television shows from the '50s and '60s—and then at some point I realized for the band to continue, and for me to continue to find a way to try to respect myself doing it, it really had to become a little tighter musically."

"I then began thinking about all the things that I . . . love and started instituting . . . a new kind of repertoire, which had all the elements of fun of the old repertoire but was also complex musically, at least, and hopefully daring and original."

Lauderdale began to recruit musicians in tune with his new vision. Forbes, a Harvard classmate with her own musical career in New York, was signed up because she was "smart, beautiful, [and had] a great voice [and] a sense of fun and theatricality." Dancer/actor/singer Raphael was enlisted after he asked Lauderdale to accompany his comedy act. Other members' credits range from stints in local rock bands to work with the Seattle Symphony, Herbie Hancock, and Zoot Sims.

Pink Martini's original following came upon the band at Portland parties and club gigs.

By late 1997—when Portland music business veteran Brodie took over the group's management and booking—Pink Martini was able to hold its album release concert at Portland's prestigious Arlene Schnitzer Concert Hall.

Retailer Currier says, "One time last year, Thomas was even able to put Pink Martini together with the Oregon Symphony to do a gig. Thomas always tries to create events."

In May, Pink Martini went continental: Using money from the sales of "Sympathique," the group performed at the Cannes Film Festival.

After the band's date at a benefit for the American Foundation for AIDS Research, Elton John and Ringo Starr joined Pink Martini onstage.

Says Lauderdale, "I went off the piano, and I grabbed my Polaroid, and I have these amazing Polaroid photographs of Sharon Stone dancing right in front [onstage]."

The group also played an in-store at the Virgin Megastore in Paris; the

week after the event, "Sympathique" came in at No. 6 on the store's list of best sellers.

Back in the U.S., Pink Martini, which has toured sparingly, is beginning to enjoy healthy sales in L.A., thanks to an appearance on public station KCRW's influential show "Morning Becomes Eclectic."

At the Rhino Records store in L.A., where the album remains a top

EMI'S THOMAS ADES 'TOYS' WITH ACCLAIM

(Continued from page 11)

argue that cynical record companies have abandoned serious classical composers, unless their work conforms to the popular taste for spiritual minimalism or Nymansque cool.

Does Adès feel under any pressure to live up to the artistic standards and encouraging response of those two Debut discs? "I don't really see it that way," he replies. "I'm delighted that EMI thinks I'm a good investment, but I can't predict what will sell nor change the way that I write for commercial reasons."

Among the strongest attractions of Adès' work has been its independent streak, a feature that runs from "Five Eliot Landscapes," composed when he was 17 and published as his Opus No. 1, to his recent orchestral work "Asyla," which was toured around the world by Sir Simon Rattle and the City Of Birmingham Symphony Orchestra.

Adès recognizes his good fortune in attracting contracts from a leading record company and publisher (Faber), as well as a full schedule of commissions and international interest from promoters and performers. "The market for new music is such a complicated process," he says. "But maybe EMI thinks that by investing in a living composer they can build new audiences for the future."

According to Theo Lapp, VP of international marketing for EMI Classics, the relationship with Adès does reflect the company's commitment to the development of its catalog.

"Many people would not accept recordings of contemporary classical music even if they were paid to take them home," Lapp says. "But there is something unique about his music, which happens to be very approachable."

Still, despite EMI's support of Adès and the positive critical response to his output, "sales have patchier on those Debut records than you might think," says Eddie Rhoades, assistant in the classical department of London's Farringdons Records shop on Leadenhall Market.

"But even the new album from a famous living composer like Philip Glass hasn't been doing so well," Rhoades adds. "Hopefully, though, the airplay and all the performances of Adès' music will continue, EMI will stand by him, and the public will begin to come around—because we really need good young composers."

One of the biggest boosts so far for Adès may come from the performance of his brief but dazzling orchestral work "These Premises Are Alarmed" Sept. 12 at London's Royal Albert Hall. This concert falls on the last night of the summerlong BBC Proms festival—a highly pres-

tigious slot that is broadcast around the world via both BBC radio and TV.

Adès was in New York this spring for the U.S. premiere of his "Concerto Conciso," and he will return in December for the New York bow of "Powder Her Face." Angel/EMI is timing its first real U.S. efforts on behalf of Adès in anticipation of the opera's Brooklyn Academy of Music performances and the November release of the recording. Gilbert Hetherwick, Angel/EMI's senior VP/GM (U.S.), says the label will take full advantage of Adès' presence for press and promotional opportunities.

Angel/EMI will also stress price

and positioning promotions at retail not only in New York but in the San Francisco Bay Area. The label will take out ads in "downtown"-type arts magazines on behalf of both "Powder Her Face" and Adès' Debut discs, which have been the most popular titles in the series, according to Hetherwick. And while "the sales haven't been enormous by any means," he says, "we're excited about Adès. There's a great buzz."

With his musical language embracing a variety of styles and cast with a notably individual accent, Adès' work does not conform to the pigeonholes usually reserved for

starting to really pick up in Los Angeles. It looks like we've sold maybe 800 in L.A. and several hundred in Seattle and San Francisco. I think, as we start playing in other cities, that it will continue. What's really difficult—and what the challenge is—is how to go to other cities, how to travel, and how to make things work. It's really an uphill climb."

contemporary music—and that is a key source of the international buzz about him. But he dismisses the idea that his approach amounts to a manifesto, preferring to see his output as natural rather than radical.

"If I felt I was doing something along the lines of somebody else, I would definitely ask if there was any point in bothering," Adès says. "That was a conscious decision very early on, so that I would set out to write in a way that nobody else could do."

Assistance in preparing this story was provided by Bradley Bambarger in New York.

IRISH LABELS TARA, GAEL-LINN GO WEST

(Continued from page 6)

the U.S.

Both labels have hired John Dillon as a consultant to oversee their U.S. marketing efforts, including sales, radio promotion, and publicity. Dillon has marketed Irish music in the U.S. over the last few years via a connection to The Irish Voice, a New York-based weekly newspaper.

"The challenge is to be fully engaged in the marketplace to realize sales growth and bring profits back to Ireland for reinvestment into developing the labels and new product," Dillon says. "As a result of the new setup, the labels will be very competitive in the marketplace." Gael-Linn releases were previously available through DNA, but at a higher cost since they were imports, and without any marketing clout. Tara releases were previously available as exports through music specialty distributor Silo/Alcazar in Waterbury, Vt.

"Because of modern communications, the marketing plans will be set up and controlled from Dublin and implemented here by me," Dillon says. "Since all marketing functions are outsourced and the labels will have no fixed costs here in terms of staffing and office space, all funds can be directed into marketing."

Dillon notes that Celtic music has proved very popular in the U.S., but that until now these two cutting-edge labels have not benefited from the genre's surge in prominence here.

"Gael-Linn claims that they are the largest developer of Celtic music in the world, and they make a credible case for that," Dillon says. "Tara has been around for 20 years and has already issued many influential works in Irish music, including albums by Planxty, Clannad, and Stockton's Wing."

Ward relates that the 42-year-old Gael-Linn is part of a nonprofit organization to promote the Irish lan-

guage and culture. The label has 70 titles in its catalog, but about 50 are not available on CD, with reissues planned over the next couple of years. However, he adds, "a lot of that would not translate well for foreign markets." Ward says that the new setup has already generated U.S. orders for the label greater than they had experienced through other channels.

As for Tara, Cook says, it is too early to tell how the new setup is working, as its first albums were issued June 9. But, he says, he is optimistic about the

marketing stance the label can exert in the U.S. "We can follow tour situations, like 'Riverdance' and take advantage of marketing opportunities."

In addition to the associated "Riverdance" albums, Tara is planning one more release in the U.S. this year from piper Liam O'Flynn. That album is a studio set, featuring, among others, Mark Knopfler and members of the Chieftains. This album has been released in Ireland, where it is supported by a TV program, which will be released as a video in that country.

SLOW MARKET COULD CHILL BRAZIL EXPO

(Continued from page 6)

operated by the Brazil trade group APBD.

"This was a solution we found that would make the fair bigger and better," says APBD managing director Manuel Camero. In the fair's first two years, record labels vied for attention from consumers with elaborate and expensive booths. This year's unified booth setting should ease expenses considerably.

Camero is also spearheading a label-supported, anti-piracy campaign from the APBD booth during the fair. CD piracy is being partly blamed for this year's downturn in the Brazilian record industry.

PolyGram managing director Marcelo Castello Branco says his company is taking part in the fair "because we want all of the companies together to issue a clear message against piracy."

For Warner manager of strategic marketing Marcelo Maia, CD Expo offers a chance to court retailers instead of scratching out sales from music fans. "In previous years," he says, "we did more marketing than hard sales. Now we are interested in

getting in touch with retailers."

Maia says Warner will drop some important releases during the fair, including one of the year's most important albums, "Titãs Volume 2" by the rock supergroup Titãs.

As always, however, CD Expo's primary goal is attracting consumers to the trade show. Recording artists routinely stop by the expo to give autographs and talk to fans, while record companies woo CD-selling retailers at the fair. According to Repsold, an estimated 200,000 persons attended the fair last year.

Brazil's indie labels also make their presence felt at the trade show. "I don't expect big sales at the fair, but we hope to make contacts and show our products," says João Lara Mesquita, managing director of Eldorado, a São Paulo-based company that has its own artists and distributes 26 other imprints.

Happening along with the fair is CD Conf98, a two-day conference set for July 22-23. Its panels will feature such topics as DVD, a new authors' rights law being voted on in Brazil, and Internet retailing.

VIDEO SINGLES LOOK FOR HIGHER RETAIL PROFILE

(Continued from page 1)

rare occasions that video singles are released, they tend to get lost in the shuffle of other music and home video products vying for consumers' attention.

Looking at the sporadic history of video singles, it's easy to see why. In the '80s, artists such as Duran Duran and David Bowie occasionally released video singles, usually as a way for the public to see clips that were considered too explicit to be shown on TV. The video single reached an infamous milestone in 1990 when Madonna's "Justify My Love" was released commercially after the clip was banned from MTV due to its risqué content.

The "Justify My Love" video single, released before the SoundScan era, is said to be the best-selling video single of all time. It was certified quadruple-platinum (200,000 copies sold) by the Recording Industry Assn. of America (RIAA). The audio single was No. 1 on the Hot 100 and was certified platinum by the RIAA. Most industry observers say that sales for the video and audio versions of "Justify My Love" were fueled by the massive publicity over MTV refusing to show the clip.

This year, a Madonna video single is making history all over again. "Ray Of Light," released as a video single June 23, has sold 7,381 copies and appears set to become the best-selling music video single of the SoundScan era. The single is No. 7 on this issue's Hot 100.

Other video singles released this year include Mariah Carey's "My All" (more than 6,000 copies sold, according to SoundScan) and Wyclef Jean's "Gone Till November" (more than 4,300 copies sold, according to SoundScan).

One music video buyer at a major retail chain, who declined to be identified, notes, "Madonna's 'Ray Of Light' video single is a success because she has such a fervent fan base. There are very few artists with videos that consistently get people's attention, but Madonna is one of those artists."

He adds, "It's too early to tell if there's a true market for video singles. Right now, it seems like record companies are trying video singles to see what happens. I think we're going to see the lines becoming more blurred in how video and audio singles are marketed."

ALL IN THE MARKETING

Dan Heifkemper, singles buyer for Torrance, Calif.-based Warehouse Entertainment, agrees. "Our position is that video singles should be bought and displayed by retail just like audio singles. Video singles can be a great configuration, but they're hard to market. We need more video single titles to make them more marketable, so they can have their own section in stores."

Until there are enough video singles to warrant their own sections at retail, Heifkemper believes that record companies should market video singles like audio singles, instead of like longform music videos. "The people who are most likely to buy video singles are the people most likely to buy audio singles, and they may not necessarily walk over to the home video section to find a video

single."

He adds, "Video singles are impulse buys, and they tend to be purchased by the youth market. So when a record company provides retailers with a display unit specifically for video singles, and when they're placed right next to the singles section of a store, it's a great way to sell more video singles."



MADONNA

Warner Bros. senior VP of sales (U.S.) Vic Faraci says, "We ask retailers to put music video singles in both the singles section and the music video section."

As for record companies creating displays for video singles, Faraci says, "It's not realistic to do this all the time for all video singles. We're fighting for space even for longform music videos, and given the choice between video singles and longform music videos, the longforms will al-

most always get priority."

Faraci also says that video singles aren't appropriate for every artist. "An artist who has a video single should be a very visible artist with an outstanding music video version of their single. The video also has to be produced well in advance, so that the video single can be released while the [audio] single is still hot. It's not a simple process."

Label executives and retailers interviewed by Billboard agree that even with Madonna's success in music video sales, she is the exception rather than the rule. Her video singles have even had higher list prices than the average video single: \$9.98 for "Justify My Love" and \$5.98 for "Ray Of Light," compared with the typical video single list price, which falls between \$3.49 and \$3.98.

"I think Madonna can get away with having her video singles priced a little higher than other video singles," says Heifkemper. "For most other artists, the list price should be \$3.49, the same as the typical CD

single. I think a video single's price point and the type of artist who comes out with a video single are the most important factors that decide whether [it] will be a success."

Faraci offers a reason why more acts don't have video singles: "If an artist is going to come out with a full-length home video, especially if it's a videoclip compilation, it doesn't make sense to release a video single, because that could hamper sales for the full-length home video." He adds that any artist who releases a video single will most likely have a "very long lead time before they release any full-length home video."

Video singles sales are also counted toward chart position for the Hot 100. But according to recent SoundScan figures, video singles do not have a large impact on a single's



CAREY

position on the chart.

The "Ray Of Light" video single contributed only 7% of the total units scanned for the single in its first week at retail. The "Gone Till November" audio single has scanned more than 1 million units; video singles sales contributed to about 0.4% of that figure.

Despite video singles' relatively small sales figures, some in the industry say they have greater potential. Remix singles have been cited as an untapped market in music video sales, and retailers such as Heifkemper say awareness for video singles could be raised by including them in ads for audio singles. "Video singles appeal to people who like to buy singles and who don't want to wait to see the video on TV," he says. "It can be a great marketing tool, but support from record companies has to be there."

Assistance in preparing this story was provided by Silvio Pietrolunghi and Theda Sandiford-Waller.

U.K. BIZ ASSURED OF GOVERNMENT SUPPORT ON COPYRIGHT

(Continued from page 1)

ture, Media and Sport.

Smith, whose department oversees the music industry, told the annual general meeting of the British Phonographic Industry (BPI), held July 8 here, that the government is acutely aware of both the new business potential and the piracy threat raised by the digital revolution. He added that his department took seriously its role in facilitating the copyright protections that the music industry needs in the online environment.

Smith noted that the main thrust of those copyright protections is coming via the Copyright Directive now passing through the European Union's political arena. He said he shares the record industry view that the document in its present form is deeply flawed (Billboard, July 11). The Copyright Directive is intended to bring into EU law the provisions of the World Intellectual Property Organization (WIPO) treaties.

Smith also revealed that the British government's case for reforming the draft Directive is being made by the Department of Trade and Industry (DTI). The telecommunications industry, one of the largest industries under the DTI's aegis, is the music industry's main opponent in the debate over the final form of the Directive. As such, the telecom companies have been lobbying hard for the DTI to make changes in their favor. The telecom industry is far bigger than music—the main telecom company here, BT, has profits equivalent to three times the record companies' wholesale revenues—but Smith says the DTI is not being swayed by its arguments.

Speaking exclusively to Billboard after the meeting, Smith says both his culture department and the DTI are on the same side. "There is no distance between us," he says. "The position of wanting the Directive to ratify the [WIPO] treaties is a common one between my department and the DTI."

The provisions of the WIPO

treaties give labels many of the protections they require in the digital environment. However, record companies feel that the Directive as it stands fails to meet all the requirements of the WIPO documents.

The BPI annual meeting marked 25 years since the organization was incorporated, according to director general John Deacon. He noted that the body had grown from 63 members at the outset to more than 200 today, the overwhelming majority of which are indies.

Returning to a theme initiated by chairman Rob Dickins at last year's annual meeting (Billboard, July 12,

1997), Deacon said the indies were essential to the health of the BPI. "It is the diversity of the indie members which adds so much strength," said Deacon. "We could not continue our work without them."

Dickins resounded the theme in his speech at this year's meeting, pointing out that the BPI had specifically addressed the indies' largest area of concern, their trading relationship with publishers' body the Mechanical Copyright Protection Society, and had set up a liaison committee between labels and publishers' representatives to address the issue. The first meeting is due later

in the summer.

It is believed that Deacon and Dickins have pursued the indie theme because of their desire to avert a split in the BPI ranks. Sources say that leading figures in the indie sector have been discussing the possibility of founding an organization for indie labels. It is understood that they have considered a complete split from the majors and a compromise arrangement whereby the new grouping would be an arm of the BPI.

Neither side in the issue has made any public comment on the matter.

IFPI PRESENTS EUROPEAN AWARDS

(Continued from page 6)

IFPI's European industry artist spokesman (see story, page 54), was to receive a special Platinum Europe Award for his "exceptional contribution to the European music industry." The honor was to be presented to Jarre by Santer and European Parliament member Nana Mouskouri.

IFPI chairman David Fine pointed out that the Platinum Europe Award has "become the established accolade for recording artists in Europe, ranking alongside the most prestigious music awards in the world."

Fine said the 101 albums to be honored this year represent "the ever-growing cultural diversity of the European music market." The high proportion of European artists among those who qualify for Platinum Europe Awards is, according to Fine, a sign that "young people are voting emphatically for the music of Europe." Europeans produce three-quarters of all million-selling albums here.

"Music touches the lives of people all over Europe," added Fine. "And we believe that as an industry, we have a vital role to play in partnership with the European Union. Our industry will help shape and enrich Europe's cultural future. Above all, we bring to Brussels the culture, the messages,

and the mood of the millions of young Europeans to whom that future belongs. It is their unrelenting and irrepressible demand for music that is the inspiration behind the Platinum Europe celebrations."

Santer painted a dynamic picture of the European music landscape. He noted that the industry "is a major source of income and investment throughout Europe. It is a multi-billion Euro business; it exports European music repertoire with great success throughout the world. It employs hundreds of thousands of people across the continent. And it is a pioneer of new technology, driving forward the development of Europe's information society."

On the political front, Santer responded to the music industry's expectations by saying that "the European Commission attaches great importance to music. We seek to help promote the healthy state of the European music sector."

Santer explained that the European Union had already "taken concrete, practical steps," investing in musical projects, helping to restore concert venues, and training instrument makers.

"We hope from the year 2000 to strengthen support for truly European music projects with a new structure: the First European Community Framework Program in Support of Culture," he said.

For the music industry, the most eagerly awaited part of Santer's speech was on the question of intellectual property rights and the current draft of the Copyright Directive. "We are determined to protect intellectual property rights," Santer said. "This is an area which demands particular attention. If the music business is to continue to thrive, then it is vital that our intellectual property rights... are properly protected."

Santer acknowledged that the digital world is "a new challenge" for lawmakers and the intellectual property sector.

He added that the Commission "is already responding to this swiftly changing environment. Its proposed Copyright Directive intends to harmonize important aspects of copyright and related rights in the information society. In the near future, we have also to find a reasonable consensus on the issue of liability of online service providers."

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	23	TORN	NATALIE IMBRUGLIA (RCA) 10 wks at No. 1
2	2	19	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
3	3	14	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
4	4	10	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
5	6	20	THE WAY	FASTBALL (HOLLYWOOD)
6	5	17	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
7	7	22	TOO CLOSE	NEXT (ARISTA)
8	8	31	ALL MY LIFE	K-CI & JOJO (MCA)
9	9	24	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
10	10	36	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
11	15	7	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
12	14	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRAS MICHEL FEAT. OC DIRTY BASTARD & MYA (INTERSCOPE)
13	11	36	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
14	13	15	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
15	16	18	CLOSING TIME	SEMISONIC (MCA)
16	12	39	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
17	17	14	ADIA	SARAH MCLACHLAN (ARISTA)
18	19	38	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
19	18	11	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/VEEG)
20	—	24	TIME OF YOUR LIFE (GODD RIDDANCE)	GREEN DAY (REPRISE)
21	22	8	TO LOVE YOU MORE	CELINE DION (550 MUSIC)
22	27	7	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
23	21	21	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
24	24	12	STILL NOT A PLAYER	BIG PUNISHER FEAT. JOE (LOUD/RCA)
25	23	33	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
26	25	52	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
27	20	14	MY ALL	MARIAH CAREY (COLUMBIA)
28	28	51	I DON'T WANT TO WAIT	PAULA COLE (MAGOW/WARNER BROS.)
29	26	36	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/VEEG)
30	30	38	TOGETHER AGAIN	JANET (VIRGIN)
31	32	10	MY WAY	USHER (LAFACE/ARISTA)
32	29	10	RAY OF LIGHT	MADONNA (MAVERICK/WARNER BROS.)
33	41	10	TO THE MOON AND BACK	SAVAGE GARDEN (COLUMBIA)
34	34	26	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
35	33	21	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
36	52	2	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
37	35	24	I WANT YOU BACK	'N SYNC (RCA)

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

HOT 100 RECURRENT AIRPLAY

1	2	12	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEEG)
2	4	13	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
3	3	13	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
4	5	12	SHOW ME LOVE	ROBYN (RCA)
5	—	1	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
6	7	11	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
7	—	1	MY HEART WILL GO ON	CELINE DION (550 MUSIC)
8	8	21	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
9	9	14	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
10	—	1	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
11	10	29	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
12	6	22	SO SLEEPY	SHAWN COLVIN (COLUMBIA)
13	11	7	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	39	55	FLY	SUGAR RAY (LAVA/ATLANTIC)
39	44	3	CAN'T GET ENOUGH OF YOU BABY	SMASH MOUTH (ELEKTRA/VEEG)
40	40	9	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
41	47	4	GO DEEP	JANET (VIRGIN)
42	38	22	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)
43	31	17	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)
44	42	7	NEVER EVER	ALL SAINTS (LONDON/ISLAND)
45	36	11	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)
46	45	5	OOH LA LA	ROD STEWART (WARNER BROS.)
47	53	3	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
48	46	63	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
49	59	3	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
50	51	10	FLAGPOLE SITTA	HARVEY DANGER (SLASH/LONDON/ISLAND)
51	48	5	ONE WEEK	BARENAKED LADIES (REPRISE)
52	64	2	TEARIN' UP MY HEART	'N SYNC (RCA)
53	37	13	SEARCHIN' MY SOUL	VONDA SHEPARO (550 MUSIC)
54	62	6	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
55	55	5	THEY DON'T KNOW	JOE (Y&B YUM/550 MUSIC)
56	72	2	STAY (WASTING TIME)	DAVE MATTHEWS BAND (RCA)
57	54	46	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/ATLANTIC)
58	71	3	TOP OF THE WORLD	BRANDY (FEATURING MASE) (ATLANTIC)
59	—	1	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS (JIVE)
60	73	3	WISHING I WAS THERE	NATALIE IMBRUGLIA (RCA)
61	58	14	SHIMMER	FUEL (550 MUSIC)
62	60	51	HOW DO I LIVE	LEANN RIMES (CURB)
63	63	6	INSIDE OUT	EVE 6 (RCA)
64	65	19	LANDSLIDE	FLEETWOOD MAC (REPRISE)
65	61	15	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES (MOJO/UNIVERSAL)
66	69	5	INTERGALACTIC	BEASTIE BOYS (GRAND ROYAL/CAPITOL)
67	56	11	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
68	50	17	I GET LONELY	JANET (FEAT. BACKSTREET) (VIRGIN)
69	74	11	HEAVEN'S WHAT I FEEL	GLORIA ESTEFAN (EPIC)
70	—	1	CRUEL SUMMER	ACE OF BASE (ARISTA)
71	—	3	LOOKING THROUGH YOUR EYES	LEANN RIMES (CURB/ATLANTIC)
72	66	6	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
73	—	1	HORSE & CARRIAGE	CAMRON FEAT. MASE (UNTERENTAINMENT/EPIC)
74	57	9	AVA ADORE	THE SMASHING PUMPKINS (VIRGIN)
75	—	1	WHAT I DIDN'T KNOW	ATHENAUM (ATLANTIC)

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

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

76	2 WAY STREET	(Hicklo, ASCAP/Missionjones, BMI/All Silver, BMI/Beane Tribe, BMI)
81	THE ACTUAL	(EMI April, ASCAP/Gifted Pearl, ASCAP) HL
5	ADIA	(Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOGAM) HL
13	ALL MY LIFE	(EMI April, ASCAP/Cord Kayia, ASCAP/Hee Bee Deint, ASCAP/Z Big Prod., ASCAP/WB, ASCAP) HL/WBM
25	THE ARMS OF THE ONE WHO LOVES YOU	(Realsongs, ASCAP) WBM
52	AVA ADORE	(Chrysalis, BMI/Cinderful, BMI) WBM
93	BABY BE THERE	(Realsongs, ASCAP) WBM
83	BITTER SWEET SYMPHONY	(ABKCO, BMI)
55	BLACK ICE (SKY HIGH)	(Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booy, ASCAP/Chrysalis, ASCAP) WBM
46	BODY BUMPIN' YIPPIE-YI-YO	(Smelzgood, ASCAP)
1	THE BOY IS MINE	(EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL
65	BYE BYE	(EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
71	CAN'T WE TRY	(EMI April, ASCAP) HL
47	CHEERS 2 U	(Herbilibicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
32	CLEOPATRA'S THEME	(EMI/EMI Blackwood, BMI) HL
97	CLOCK STRIKES	(Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
6	COME WITH ME	(Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) WBM
37	CRUEL SUMMER	(In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP)
33	CRUSH	(New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be La Be, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM
60	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	(Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Calaca S.L./Copyright Control) WBM
62	DESTINY (M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI)	
56	DING-A-LING	(Afro-ican, BMI)
98	DO FOR LOVE	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM
50	DO YOUR THING	(Chocolate Factory, ASCAP/Copyright Control)
10	EVERYBODY (BACKSTREET'S BACK)	(Zomba, ASCAP/Grantsville, ASCAP) WBM
63	FREAK OUT	(September Six, ASCAP/Donril, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil Boyz, BMI) HL/WBM
22	FRIEND OF MINE	(The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP)
54	FROZEN	(WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
30	GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner-Tamerlane, BMI) HL/WBM
16	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	(Sony/ATV Tunes, ASCAP/Tele San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM
43	HEAVEN'S WHAT I FEEL	(Foreign Imported, BMI) WBM
94	HERE WE GO AGAIN	(So So Def, ASCAP/EMI April, ASCAP/Croon Tunes, BMI/Smitty Son, BMI/Sony/ATV Songs, BMI/Aradesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP)
68	HORSE & CARRIAGE	(Killer Cam, ASCAP/Entertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP)
29	HOW DO I LIVE	(Realsongs, ASCAP) WBM
73	HOW DO I SAY I'M SORRY	(EMI April, ASCAP/Keiande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI) HL/WBM
35	HOW'S IT GOING TO BE	(3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
74	I DO (CHERISH YOU)	(Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
42	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL
64	IF YOU EVER HAVE FOREVER IN MIND	(Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM
21	I GET LONELY	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
1	I GOT THE HOOK UP!	(Big P, BMI/Burrin Avenue, BMI)
86	I HONESTLY LOVE YOU	(Irving, BMI/Jeff Barry Intl., BMI/Woolnough, BMI) WBM
78	I JUST WANT TO DANCE WITH YOU	(Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
90	IMAGINATION	(So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
87	I'M FROM THE COUNTRY	(Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
51	IT'S ALL ABOUT ME	(D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI/WB, ASCAP) WBM
38	I WANT YOU BACK	(Cheiron, ASCAP/BMG, ASCAP) HL
59	LANDSLIDE	(Weish Witch, BMI/Sony/ATV Songs, BMI)
34	LET'S RIDE	(Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
19	LOOKING THROUGH YOUR EYES	(Warner-Tamerlane, BMI/All About Me, BMI) WBM
79	LOVE THE WAY	(Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/K. Wales, BMI/Justin Combs, BMI/EMI April, BMI/Lotus Petals, BMI) HL
36	MAKE EM' SAY UHH!	(Burrin Ave., BMI/Big P, BMI)
8	MAKE IT HOT	(Mass Confusion, ASCAP)
82	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)	(Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
89	MONEY AIN'T A THING	(So So Def, ASCAP/EMI April, ASCAP/Li Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL
70	MONEY, POWER & RESPECT	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery Man, BMI/WB, ASCAP) HL/WBM
96	THE MUMMERS' DANCE	(Quinlan Road, SOGAM/Quinlan Road, BMI/Warner-Tamerlane, BMI) WBM
9	MY ALL	(Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL
3	MY WAY	(EMI April, ASCAP/So So Def, ASCAP/Stack A.D., ASCAP/U.R. IV, ASCAP) HL
67	NINETY NINE (FLASH THE MESSAGE)	(EMI, ASCAP/Additional Hate, ASCAP/EMI April, ASCAP) HL
24	NOBODY DOES IT BETTER	(Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM
40	NO, NO, NO	(3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Mele, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
84	NOW THAT I FOUND YOU	(WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
69	ONE HEART AT A TIME	(VLS, ASCAP) WBM
45	OOH LA LA	(WB, ASCAP) WBM
75	PUSH IT	(Vibecrusher, BMI/Irving, BMI/Deadand, ASCAP/Almo, ASCAP) HL/WBM
44	RAISE THE ROOF	(LCM Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phant, BMI/Warner Chappell, BMI) HL/WBM
7	RAY OF LIGHT	(WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP/Purple, PRS) WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC) 7 wks at No. 1
2	3	5	MY WAY	USHER (LAFACE/ARISTA)
3	2	4	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE (EPIC)
4	7	4	MAKE IT HOT	NICOLE (THE GOLD MIND, INC./EASTWEST/EEG)
5	5	2	RAY OF LIGHT	MADONNA (MAVERICK/WARNER BROS.)
6	4	23	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY) (NASHVILLE)
7	9	8	ADIA	SARAH MCLACHLAN (ARISTA)
8	6	25	THEY DON'T KNOW	JOE (Y&B YUM/550 MUSIC)
9	8	11	MY ALL	MARIAH CAREY (COLUMBIA)
10	10	14	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)
11	14	5	STOP	SPICE GIRLS (VIRGIN)
12	11	23	TOO CLOSE	NEXT (ARISTA)
13	12	14	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
14	13	15	I GOT THE HOOK UP!	MASTER P (NO LIMIT/PRIORITY)
15	—	1	FRIEND OF MINE	KELLY PRICE (T-NEC/ISLAND)
16	21	6	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
17	32	2	NOBODY DOES IT BETTER	NATE DOGG FEAT. WARREN G (DOGG FOUNDATION/EPIC/BLACKAWAY)
18	16	12	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)
19	17	14	LOOKING THROUGH YOUR EYES	LEANN RIMES (CURB)
20	18	12	SHORTY (YOU KEEP PLAYIN' WITH MY MIND)	IMAJIN FEATURING KEITH MURRAY (JIVE)
21	15	9	I GET LONELY	JANET (FEAT. BACKSTREET) (VIRGIN)
22	22	7	WHATCHA GONE DO?	LINK (RELATIVITY)
23	30	3	CLEOPATRA'S THEME	CLEOPATRA (MAVERICK/WARNER BROS.)
24	19	11	TURN IT UP (REMIX/FIRE IT UP)	BUSTA RHYMES (ELE

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

SOUNDTRAX: Remember how Celine Dion's "My Heart Will Go On" enjoyed a 78% improvement in audience impressions after the opening weekend of "Titanic" (Billboard, Jan. 17)? Or that the \$15 million opening weekend of "City Of Angels" spurred a 34% increase in audience for Alanis Morissette's "Uninvited" (Warner Sunset/Reprise) (Billboard, May 2)? Seven weeks after Aerosmith's "I Don't Want To Miss A Thing" (Columbia), from "Armageddon," first landed on Hot 100 Airplay, the song earns a 21% improvement in audience reach after the film's \$53 million opening. The song, which is ranked No. 22 on Hot 100 Airplay, has 31 million audience impressions from airplay at 151 monitored stations. Among the stations contributing audience impressions in the millions are WHTZ New York, KRBE Houston, WSTR Atlanta, WXKS Boston, and WFLZ Tampa, Fla. Incidentally, two older Aerosmith songs on the soundtrack—"Sweet Emotion" and "Come Together," the latter of which was originally from the Peter Frampton/Bee Gees movie "Sgt. Pepper's Lonely Hearts Club Band"—enjoy additional exposure at mainstream rock stations to the tune of 2.4 million and 840,000 listener impressions, respectively.

IT'S LIKE TOTALLY '80s: Bowing at No. 37 on the Hot 100, Ace Of Base's remake of Bananarama's "Cruel Summer" bests the debut position of the original single, which entered at No. 76 and eventually peaked at No. 9 in 1984. The original is still receiving airplay at 68 monitored stations, the majority of which are, not surprisingly, adult top 40 stations. Ace Of Base's version is ranked No. 70 on the Hot 100 Airplay, with 10 million audience impressions from airplay at 106 monitored stations.

LEAP OF THE WEEK: Singles sales were up 3% during the long Fourth of July weekend. Although that may not seem like much of an improvement, 34 singles met the Hot 100 Singles Sales chart's 10% bullet criteria, with half of those posting gains better than 20%. The chart's average number of bullets is 27. Hot 100 Singles Sales' most-improved player is Nate Dogg's "Nobody Does It Better" (Dogg Foundation/Epic/Breakaway). Sales more than doubled to 31,000 units, initiating a 32-17 jump on Hot 100 Singles Sales and a huge 54-24 leap on the Hot 100. "Nobody Does It Better" also earns Greatest Gainer/Sales status for its sales showing.

FYI: At seven weeks, Brandy & Monica's "The Boy Is Mine" (Atlantic) is the longest-running No. 1 on the Hot 100 this year. There have been 10 No. 1 singles this year. What's next from these ladies? Don't look for a commercial single for Brandy's follow-up track, "Top Of The World," as Atlantic honchos believe the current single has hampered Brandy's album sales—even though "Never S-A-Y Never" has scanned more than 550,000 units since its release five weeks ago. At Arista, cooler heads prevail, as Monica's "The First Night" will hit stores July 28.

E-COMMERCE OF MUSIC TO BE TACKLED AT PLUG.IN '98

(Continued from page 1)

panies and record labels are pitted against one another in a battle over how to protect intellectual rights in the virtual arena (Billboard, June 27).

These issues will be addressed at various panels at Plug.In '98, scheduled for Wednesday-Thursday (15-16) as part of the Intel New York Music Festival. Presented by technology research firm Jupiter Communications, the conference attracts representatives from the music, computer, and communications industries.

Jupiter plans to use the conference to announce the results of a study titled "Music Industry And The Internet: Usage, Retail & Digital Distribution Projections," according to Mark Mooradian, group director of consumer content for Jupiter.

The study recommends that record labels "proactively adopt digital distribution as a means of delivering music today for its value as a marketing tool [and] a means of both combating online piracy and appropriating the affiliate market from retailers," says Mooradian. By the same token, it cautions that "retailers avoiding digital distribution today face the profound risk of relegating their role of affiliate digital distribution to labels."

Many companies have already heeded Jupiter's call. N2K Encoded Music, for instance, operates a label and an online retail operation, Music Boulevard. Also, proactive labels like Salem, Mass.-based indie Rykodisc have begun selling music online, as have some traditional retailers, including the 18-store, Allston, Mass.-based Newbury Comics.

Ryko president Don Rose says, "There's a great window here for independent companies because the Internet is a great equalizer. The small companies who have strong brand identities can exploit that on the Web, whereas the big guys whose labels have a less focused meaning to consumers are going to be struggling to create brand identity. I see the current era as a great watershed."

For Ryko, however, the opportunity does not necessarily lie in selling directly, but rather in using its World Wide Web site to promote product that it can then sell through a variety of channels, ranging from "bricks and mortar" retailers like Barnes & Noble and Newbury to online operations like CDnow and Music Boulevard.

Newbury Comics Interactive executive director Kristin Lieb says regional chains can't necessarily compete with CDnow and Music Boulevard, which are catalog-oriented. Accordingly, Newbury is trying to carve a niche on the Internet as an artist-driven company, just as it has done at the street level.

"I've changed our strategy lately to break developing artists, which is what Newbury is known for," says Lieb.

Other challenges faced by Internet retailers include consumer worries over the security of online transactions.

"The biggest concern, even among our existing customers, is online security," says CDnow president Jason Olim. "In reality, it's safer to buy online than to hand your credit card

to someone who's going to take a physical imprint."

For labels, retailers, and new technology firms, the next frontier is direct, digital delivery of music to the home. However, bandwidth limitations and concerns over intellectual property have limited the growth of the direct-delivery market, according to sources.

According to the Jupiter study, by 2002 digital distribution will account for only \$30 million in revenue, just 2.2% of all online music sales. The study concludes that "due to a dearth of [original equipment manufacturers] bundling deals, the consumer market for writeable media (such as CD-R, CD-RW, DVD-RAM, and flash memory devices) will be sold almost exclusively as peripherals, hindering the market for digital distribution."

"It's still a small business," says N2K president Larry Rosen. "We're all concerned about intellectual property rights issues, and bandwidth is also a big factor. As bandwidth increases and you can download a four-minute song in 30 seconds instead of 25 minutes, then you're in a place where it becomes viable."

CONTROVERSIAL MICHIGAN CONCERT BILL IS DEFEATED

(Continued from page 6)

gent, who has become even more well-known in his state in recent years through his daily morning talk show on WWBR Detroit, also lobbied against the bill. Nugent says he has good rapport with legislators because he's "walked the halls before" on issues ranging from hunting to environmental concerns.

Of the bill's proponents, Nugent says, "These guys call Marilyn Manson 'she' and say Ted Nugent wears a loincloth in concert. They don't have a clue, and they just haven't done their homework."

The bill, he adds, was "just plain unworkable. How you gonna stop and determine ID with 25,000 kids showing up? Start the day before?"

Nugent agrees with other oppo-

Launch Media CEO Dave Goldberg notes that emerging technologies like satellite modems and cable modems will provide the key to solving bandwidth problems. "A 28.8 modem doesn't work, but satellite modems, cable modems, and other broad-band networks will work," says Goldberg.

Intellectual property rights concerns are shaping up to be more complicated than bandwidth issues, according to sources. Last month, the newly formed Digital Media Assn. (DiMA)—which comprises a2b music, broadcast.com, CDnow, ENSO Audio Imaging, Liquid Audio, RealNetworks, and TCI Music—challenged the Recording Industry Assn. of America (RIAA) over rights issues as they pertain to the digital transmission of music (Billboard, June 27).

TCI Music president/CEO Tom McPartland says the intellectual property debate is "the biggest short-term challenge" for companies involved in the online commerce of music. "We want to make sure that the intellectual property rights holders understand that [we] are respectful of copyright holders."

nents that the bill will resurface in September when the Legislature returns.

"We'll just keep at 'em," he says. Through his radio program, he adds, "we can galvanize through E-mails, faxes, letters, phone calls—not just to Shurgars but also all of the representatives."

"It almost assuredly will come back in the fall," says Cynthia Wallace, president of the North American Concert Promoters Assn., "and not just in Michigan but in other states as well. That's one of the reason it's important we have this coalition. It's been a tremendous asset in galvanizing groups that have an interest in fighting this legislation."

NEW DIVISION UNITES WORD GOSPEL, MYRRH

(Continued from page 6)

are consumers out there who like all kinds of music and will buy her. Our goal is to reach and cross any music boundaries we can to expose her in every possible marketplace and then let the consumers vote."

Not only do Word executives feel that the combination will broaden the contemporary Christian music base for artists like Caesar, Marvin Sapp, and Milton Brunson's Thompson Community Singers. They also hope to use it to aggressively develop new areas of gospel music, including those with a hip-hop/R&B edge.

The new label will be managed by current Myrrh GM Jim Chafee. Word Gospel's Skip Barrett will continue as director of A&R. Marvie Wright has been promoted to director of marketing, and Chuck Myricks, who had headed Word's gospel division, moves to mainstream sales. The expansion will include a satellite office in Detroit to be headed by veteran gospel record-

ing artist and producer Carvin Winans, who was appointed VP of artist development.

"Myrrh Records has historically been a diverse label willing to take chances with artists and musical styles," notes Chafee. "The formation of this division helps us develop an audience for our artists in areas previously unavailable to them."

The combined roster of Myrrh Records now includes Caesar, Amy Grant, Kelli Williams, Anointed, Crystal Lewis, Marvin Sapp, Jaci Velasquez, Milton Brunson's Thompson Community Singers, Michael Card, Bryan Duncan, Greg O'Quin, Joyful Noyze, Phil Keaggy, Fernando Ortega, Greg Long, Reeds Temple Choir, Guardian, and Miss Angie.

Myrrh will test its combined marketing strategies with the August release of O'Quin's sophomore set, "Conversations," and the October release of a Christmas project from nine-time Grammy winner Caesar.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	13	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
2	7	7	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
3	2	13	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2/DEF/BREAKAWAY)
4	—	1	IN YOUR WORLD	TWISTA & THE SPEED KNOT MOBSTAR (CREATORS WAY/ATLANTIC)
5	10	3	NOT ABOUT ROMANCE	INNER CIRCLE (SOUNDBOY/REPUBLIC/UNIVERSAL)
6	21	2	BOOM BYE YAE	REISS (MERCURY)
7	6	6	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD WOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
8	11	16	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
9	12	3	STAY	DREAMHOUSE (TRAUMA)
10	—	1	26 CENTS	THE WILKINSONS (GIANT (NASHVILLE)/WARNER BROS. (NASHVILLE))
11	19	7	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)
12	14	2	DO YOU	HEATHER B. (MCA)
13	—	1	RAZA PARK	LATINO VELVET (SWERVE/LIGHTYEAR)

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

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	8	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	23	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
3	4	5	5	MY WAY ● J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	3
4	3	3	23	TOO CLOSE ▲ KAYGEE D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
5	6	7	8	ADIA ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	5
6	7	6	4	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	5	—	2	RAY OF LIGHT ● MADONNA (MADONNA, W. ORBIT, C. MALDONO, D. CURTISS, C. LEACH)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
8	11	13	4	MAKE IT HOT ● TIMBALAND (M. ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) (X) THE GOLD MIND, INC./EASTWEST 64110/EEG	8
9	8	4	11	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
10	10	8	14	EVERYBODY [BACKSTREET'S BACK] ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
11	9	9	25	THEY DON'T KNOW ▲ TIM & BOB (JON B., TIM & BOB)	◆ JON B. (C) (D) Y&B YUM 78793/550 MUSIC	7
12	13	12	16	SAY IT ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	12
13	12	11	17	ALL MY LIFE ● J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
14	14	14	33	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
15	19	29	7	WHEN THE LIGHTS GO OUT ● E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUHLIN, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	15
16	17	19	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) ● W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHAEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	16
17	15	15	15	SEX AND CANDY ● J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
18	21	16	5	STOP ● ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
19	20	20	14	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
20	18	18	15	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 5331/PRIORITY	16
21	16	10	9	I GET LONELY ● J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEAT. BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3
				*** Hot Shot Debut ***		
22	NEW	1	1	FRIEND OF MINE ● J. DUB'S, DENT, STEVIE J. (K. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	◆ KELLY PRICE (C) (D) T-NECK 572330/ISLAND	22
23	23	23	7	WHATCHA GONE DO? ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	23
				*** Greatest Gainer/Sales ***		
24	54	—	2	NOBODY DOES IT BETTER ● WARREN G (NATE DOGG, WARREN G, H. JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	24
25	22	17	12	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
26	34	6	6	STILL NOT A PLAYER ● KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478/RCA	26
27	25	28	8	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) ● R. LAWRENCE, D. ANGELETTIE (R. LAWRENCE, D. ANGELETTIE, J. KNIGHT, N. J. WRIGHT, K. MURRAY, P. BROWN, R. RANS)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	25
28	31	26	18	THIS KISS ● B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	26
29	29	32	57	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
30	24	30	21	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	30	24	11	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
32	51	60	3	CLEOPATRA'S THEME ● D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	32
				*** Greatest Gainer/Airplay ***		
33	48	69	3	CRUSH ● A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	33
34	28	21	20	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
35	27	27	33	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
36	37	35	25	MAKE EM' SAY UHH! ● KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16
37	NEW	1	1	CRUEL SUMMER ● CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ ACE OF BASE (C) (D) ARISTA 13505	37
38	32	25	20	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
39	35	36	31	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
40	33	31	34	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
41	46	—	22	TO THE MOON AND BACK ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	37
42	36	38	38	I DON'T WANT TO WAIT ● P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
43	39	37	9	HEAVEN'S WHAT I FEEL ● E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27
44	40	39	17	RAISE THE ROOF ● L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	26
45	45	48	3	OOH LA LA ● R. STEWART (R. WOOD, R. LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	45
46	34	22	22	BODY BUMPIN' YIPPIE-YI-YO ▲ E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	5
47	43	41	17	CHEERS 2 U ● TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	38
48	47	44	41	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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	57	55	10	THERE'S YOUR TROUBLE ● P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	49
50	60	56	13	DO YOUR THING ● T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	50
51	38	33	19	IT'S ALL ABOUT ME ● D. PEARSON (D. PEARSON, M. ANDREWS, A. DUDLEY, T. HORN, J. JECZLIK, G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	6
52	41	43	19	WHO AM I ● J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	40
53	42	42	3	AVA ADORE ● B. COGGAN, B. WOOD (B. COGGAN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
54	44	40	18	FROZEN ● MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
55	59	63	4	BLACK ICE (SKY HIGH) ● MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	55
56	61	67	12	DING-A-LING ● DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ HI-TOWN DJS (C) (D) (T) RESTLESS 72961	56
57	70	70	5	THERE YOU ARE ● L. STEWART (P. L. STEWART, TAB)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA	57
58	55	52	7	YOU WON'T FORGET ME ● F. M. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN)	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	48
59	NEW	1	1	LANDSLIDE ● L. BUCKINGHAM, E. SCHEINER (S. NICKS)	◆ FLEETWOOD MAC (T) (X) REPRISE 44540*	59
60	62	62	4	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) ● R. ROSA, D. CHILD (R. ROSA, D. CHILD, L. GOMEZ ESCOLAR)	◆ RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78931	60
61	NEW	1	1	WOOF WOOF ● K. MILLS (V. BRYANT)	◆ 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	61
62	NEW	1	1	DESTINY ● T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	62
63	63	68	5	FREAK OUT ● T. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. RODGERS)	◆ TUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE	63
64	75	75	3	IF YOU EVER HAVE FOREVER IN MIND ● T. BROWN (V. GILL, T. SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	64
65	64	64	19	BYE BYE ● B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
66	58	49	4	SPARK ● T. AMOS (T. AMOS)	◆ TORI AMOS (C) (D) (V) (X) ATLANTIC 84104	49
67	69	66	8	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
68	NEW	1	1	HORSE & CARRIAGE ● POKE & TONE (C. GILES)	◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	68
69	71	61	8	ONE HEART AT A TIME ● C. DOWNS, D. PACK (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56
70	65	46	16	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 79155/ARISTA	17
71	73	78	3	CAN'T WE TRY ● A. MARANO (D. HILL, B. CHAPIN-HILL)	◆ ROCKELL [DUET WITH COLLAGE] (C) (D) (T) (V) MONUMENT 72025	71
72	67	57	9	WISHLIST ● B. O'BRIEN, PEARL JAM (E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 78896	47
73	91	94	3	HOW DO I SAY I'M SORRY ● K. ANDES (K. ANDES, D. COX, L. STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	73
74	80	80	11	I DO [CHERISH YOU] ● C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLS (C) (D) (V) MERCURY (NASHVILLE) 568602	72
75	66	54	11	PUSH IT ● GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52
76	76	82	3	2 WAY STREET ● M. WINANS (T. JONES, M. WINANS, K. HICKSON)	◆ MISSJONES (C) (D) MOTOWN 860788	76
77	72	65	14	RECOVER YOUR SOUL ● C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 558762/ISLAND	55
78	83	74	13	I JUST WANT TO DANCE WITH YOU ● T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	61
79	89	—	2	LOVE THE WAY ● C. THOMPSON, C. EMORY, D. JONES (D. JONES, M. KEITH, M. SANDRICK, Q. PARKER, C. THOMPSON, C. EMORY, S. THOMAS)	◆ EOL (C) (D) (T) RCA 65368	79
80	52	45	18	VICTORY ● STEVIE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, J. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	19
81	87	—	2	THE ACTUAL ● DJ PREMIER (L. TROUPE, G. CORDEW, C. MARTIN)	◆ ALL CITY (C) (D) (T) MCA 55445	81
82	84	81	7	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
83	74	59	17	BITTER SWEET SYMPHONY ● YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VC/HUT 33634/VIRGIN	12
84	79	72	9	NOW THAT I FOUND YOU ● K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	72
85	85	85	6	WHATUON ● THE LEGENDARY TRAXSTER (L. HUGHES, C. MITCHELL, S. LINDLEY, R. GREGORY, F. TAYLOR)	◆ LATANYA FEATURING TWISTA (C) (D) (X) BLUNT 4402/TVT	85
86	78	76	8	I HONESTLY LOVE YOU ● D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	◆ OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	67
87	97	88	16	I'M FROM THE COUNTRY ● T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	63
88	94	—	2	STEPPING STONE ● D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	◆ LARI WHITE (C) (D) (V) LYRIC STREET 164019	88
89	77	77	3	MONEY AIN'T A THANG ● J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	77
90	68	58	18	IMAGINATION ● J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) (V) QWEST 17253/WARNER BROS.	37
91	NEW	1	1	SO INTO YOU ● TIM & BOB (TIM & BOB, TAMIA, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	91
92	100	92	6	BABY BE THERE ● G. ST. CLAIR (D. WARREN)	◆ NU FLAVOR (C) (D) (T) (V) REPRISE 17410	83
93	NEW	1	1	THERE GOES MY BABY ●		

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#1

BACKTOBACKTOBACK

Solid State Logic and Larrabee congratulate:

Dexter Simmons

who mixed the #1 single on Billboard's Hot 100 and Hot R&B singles charts "The Boy is Mine" by Brandy, featuring Monica on Atlantic.

Dave Pensado

who mixed the #1 single on Billboard's Hot 100 and Hot R&B singles charts "All My Life" by K-Ci and Jo Joe on MCA.

Kevin "KD" Davis

who mixed the #1 single on Billboard's Hot R&B singles chart "Let's Ride" by Montell Jordan on Def Jam/Mercury.

Thank you for mixing April - June 1998's #1 hits at Larrabee on the SSL 9000 J Series console.

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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 18, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	4	—	2	*** No. 1/GREATEST GAINER *** SOUNDTRACK COLUMBIA 69440 (11.98 EQ/17.98) 1 week at No. 1	ARMAGEDDON — THE ALBUM	1
2	NEW	1	1	*** HOT SHOT DEBUT *** DEF SQUAD DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	2
3	NEW	1	1	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
4	1	1	14	SOUNDTRACK ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
5	3	2	4	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
6	5	4	7	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
7	2	3	6	MASTER P NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
8	8	9	32	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
9	7	7	47	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
10	18	49	3	SOUNDTRACK ● BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	10
11	9	8	35	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
12	6	5	7	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
13	10	12	11	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
14	11	13	7	DMX ▲ RUFF RYDERS/OEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
15	17	21	70	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
16	15	18	10	BIG PUNISHER ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
17	14	16	33	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
18	12	10	5	THE SMASHING PUMPKINS ● VIRGIN 45879 (11.98/17.98)	ADORE	2
19	20	19	64	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
20	19	23	21	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	19
21	16	11	10	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
22	NEW	1	1	♀ & THE NEW POWER GENERATION NPG 9872 (14.98 CD)	NEWPOWER SOUL	22
23	13	6	9	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
24	29	68	5	SOUNDTRACK WALT DISNEY 60631 (10.98/16.98)	MULAN	24
25	22	20	18	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
26	24	22	55	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
27	26	28	17	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
28	23	15	30	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
29	21	14	9	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
30	31	32	42	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
31	27	36	5	SOUNDTRACK ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	27
32	28	25	7	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
33	33	37	40	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
34	32	40	35	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
35	NEW	1	1	RANCID EPITAPH 86497* (10.98/16.98)	LIFE WON'T WAIT	35
36	25	17	9	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
37	36	38	51	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
38	40	41	41	JON B. ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
39	35	31	17	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
40	43	44	29	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	40
41	38	33	7	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
42	34	24	5	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
43	41	34	11	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
44	44	46	41	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
45	45	29	4	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
46	37	27	5	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
47	58	71	11	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	47
48	47	—	2	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	47
49	39	30	11	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
50	46	45	15	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
51	30	26	5	SOUNDTRACK ● ELEKTRA 62200/EEG (11.98/17.98)	THE X-FILES: THE ALBUM	26
52	50	55	6	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
53	42	39	3	SOUNDTRACK YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	39

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	49	—	2	SUBLIME GASOLINE ALLEY 11798/MCA (10.98/17.98)	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49
55	51	51	65	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
56	85	80	15	*** PACESETTER *** 'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	56
57	54	60	74	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
58	66	77	9	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	58
59	59	67	23	DIXIE CHICKS ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	59
60	48	35	5	GLORIA ESTEFAN EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
61	NEW	1	1	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
62	52	43	32	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
63	53	50	8	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
64	61	57	8	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
65	NEW	1	1	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
66	55	42	4	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
67	57	54	33	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
68	69	76	33	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
69	63	62	45	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
70	64	72	19	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
71	56	48	5	ONYX JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	10
72	60	52	8	HANSON ▲ MERCURY 558399 (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
73	78	86	20	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
74	75	81	39	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
75	68	56	7	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	5
76	71	64	42	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
77	67	63	50	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
78	74	75	16	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
79	70	59	9	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
80	NEW	1	1	VARIOUS ARTISTS EPITAPH 86534 (4.98 CD)	PUNK-O-RAMA III	80
81	72	66	13	SOUNDTRACK ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
82	80	78	36	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
83	91	117	4	EVE 6 RCA 67617 (9.98/13.98) HS	EVE 6	83
84	73	69	57	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
85	62	47	17	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
86	77	74	39	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
87	86	102	14	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	86
88	81	89	14	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	79
89	76	58	31	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
90	87	83	9	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
91	65	53	7	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	50
92	79	73	5	ROD STEWART WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44
93	82	92	14	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
94	84	70	4	DWIGHT YOAKAM REPRISE (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98)	A LONG WAY HOME	60
95	83	79	38	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
96	92	96	20	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
97	101	106	34	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
98	NEW	1	1	COWBOY JUNKIES GEFEN 25201 (10.98/16.98)	MILES FROM OUR HOME	98
99	89	82	5	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
100	NEW	1	1	MC REN RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	100
101	95	110	101	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
102	93	84	46	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
103	99	116	16	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
104	113	129	20	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
105	90	—	2	BILLY BRAGG & WILCO ELEKTRA 62204*/EEG (10.98/16.98)	MERMAID AVENUE	90
106	98	112	23	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
107	111	122	37	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
108	128	166	4	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	108

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.

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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
109	88	85	5	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	38
110	117	61	3	RINGO STARR MERCURY 558598 (10.98 EQ/16.98)	VERTICAL MAN	61
111	96	94	54	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
112	97	104	22	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
113	122	118	16	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) [CS]	LIFE OR DEATH	3
114	100	93	7	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) [CS]	GIVE IT 2 'EM RAW	13
115	108	123	28	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
116	105	100	8	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5 36
117	106	115	13	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
118	110	107	14	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
119	107	136	5	VARIOUS ARTISTS COLD FRONT 6340/K-TEL (13.98/17.98)	CLUB MIX '98 VOLUME 2	107
120	102	97	10	VARIOUS ARTISTS ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
121	NEW ►		1	SOCIAL DISTORTION TIME BOMB 43516*/ARBERT (9.98/13.98)	LIVE AT THE ROXY	121
122	112	111	39	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
123	121	124	59	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
124	130	167	4	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	124
125	118	113	42	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
126	116	114	7	TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
127	104	105	7	VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION		38
128	133	135	8	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	27
129	NEW ►		1	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98) [CS]	BEHIND THE FRONT	129
130	103	98	22	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
131	114	108	43	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
132	94	65	4	SLAYER AMERICAN 69192*/COLUMBIA (11.98 EQ/16.98)	DIABOLUS IN MUSICA	31
133	109	90	5	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX 11742*/MCA (19.98/24.98)	BBC SESSIONS	50
134	136	154	45	DAYS OF THE NEW ▲ OUTPOST 30004/GEFFEN (10.98/16.98) [CS]	DAYS OF THE NEW	54
135	123	103	13	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
136	165	172	35	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
137	131	120	40	LOREENA MCKENNETT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
138	176	164	29	VARIOUS ARTISTS ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
139	119	95	3	QUEEN LATIFAH MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT	95
140	132	126	43	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
141	124	91	13	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
142	152	173	14	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
143	127	121	11	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
144	135	128	6	THE B-52'S REPRISE 46920/WARNER BROS. (10.98/16.98)	TIME CAPSULE — SONGS FOR A FUTURE GENERATION	93
145	RE-ENTRY		13	MICHAEL CRAWFORD ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
146	140	144	68	THE NOTORIOUS B.I.G. ▲ ⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
147	134	143	51	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) [CS]	FUSH YU MANG	19
148	141	137	55	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
149	148	161	5	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) [CS]	WHERE HAVE ALL THE MERRYMAKERS GONE?	148
150	126	109	11	JIMMY PAGE & ROBERT PLANT ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
151	138	134	10	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
152	159	—	2	LIONEL RICHIE MERCURY 558518 (11.98 EQ/17.98)	TIME	152
153	125	101	10	JIMMY BUFFETT MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	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
154	137	130	13	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
155	129	119	40	THE VERVE ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
156	120	99	3	MXPX TOOTH & NAIL 540910*/A&M (8.98 EQ/12.98)	SLOWLY GOING THE WAY OF THE BUFFALO	99
157	NEW ►		1	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WDRD 69309/EPIC (13.98 EQ/19.98) [CS]	THE JESUS RECORD	157
158	144	139	45	TRISHA YEARWOOD ▲ ¹ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
159	143	152	34	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD	33
160	139	133	29	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
161	115	87	3	VAN MORRISON POLYDOR 531789/A&M (21.98 EQ/32.98)	THE PHILOSOPHER'S STONE	87
162	142	160	34	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) [CS]	UNPREDICTABLE	3
163	163	146	4	FOURPLAY WARNER BROS. 46921 (10.98/16.98)		4 146
164	164	190	16	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) [CS]	THREE DOLLAR BILL, Y'ALL	100
165	154	138	41	CHUMBAWAMBA ▲ ³ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
166	155	158	68	AEROSMITH ▲ ² COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
167	175	187	34	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
168	150	151	13	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
169	156	159	43	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) [CS]	DUDE RANCH	67
170	151	142	10	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	19
171	147	125	10	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
172	149	132	3	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) [CS]	POWERTRIP	132
173	174	179	92	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
174	157	168	53	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
175	170	174	42	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
176	188	—	13	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
177	166	162	45	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
178	158	145	60	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
179	153	140	15	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
180	RE-ENTRY		10	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
181	173	195	7	VARIOUS ARTISTS VP 1529* (8.98/13.98)	REGGAE GOLD 1998	147
182	179	165	53	RADIOHEAD ▲ CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
183	167	170	45	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
184	161	131	4	JOE DIFFIE EPIC (NASHVILLE) 69137/SONY (NASHVILLE) (10.98 EQ/16.98)	GREATEST HITS	131
185	193	—	29	THREE 6 MAFIA ● RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
186	180	177	3	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98) [CS]	THE DUDE	177
187	NEW ►		1	LINK RELATIVITY 1654 (10.98/15.98) [CS]	SEX DOWN	187
188	162	141	8	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	58
189	178	176	19	RICKY MARTIN ● SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	81
190	145	127	10	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	26
191	184	183	41	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
192	186	175	34	ENYA ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
193	RE-ENTRY		19	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) [CS]	GROWING, PAINS	91
194	168	153	74	PAULA COLE ▲ ² IMAGO 46424/WARNER BROS. (10.98/15.98) [CS]	THIS FIRE	20
195	181	—	2	VARIOUS ARTISTS ASTRALWERKS 7558* (11.98/16.98)	MTV'S AMP 2	181
196	171	157	54	ROBYN ▲ RCA 67477 (10.98/16.98) [CS]	ROBYN IS HERE	57
197	169	147	33	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
198	177	178	13	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
199	182	155	4	GRAVITY KILLS TVT 5920 (10.98/16.98)	PERVERSION	107
200	NEW ►		1	VARIOUS ARTISTS BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Aerosmith 166	Chumbawamba 165	Fleetwood Mac 102	K-Ci & JoJo 26	Van Morrison 161	Rammstein 108	Hav Plenty 53	Jaci Velasquez 99
All Saints 87	Eric Clapton 85	John Fogerty 45	Lenny Kravitz 116	Mo Thugs Family 52	Rancid 35	Hope Floats 6	VARIOUS ARTISTS
Tori Amos 79	Terri Clark 126	Foo Fighters 123	Limp Bizkit 164	Rich Mullins And A Ragamuffin Band 157	Lionel Richie 152	I Got The Hook-Up! 81	Club Mix '98 Volume 2 119
Aqua 140	C-Murder 113	Fourplay 163	Link 187	MxPx 156	LeAnn Rimes 29, 131	Mulan 24	Lilith Fair: A Celebration Of Women In Music 120
The B-52's 144	Paula Cole 194	Jeff Foxworthy 91	Lord Tariq & Peter Gunz 109	Mya 47	Robyn 196	My Best Friend's Wedding 148	Monsters Of Rock 124
Jon B. 38	Cowboy Junkies 98	Arelha Franklin 179	LSG 97	Billie Myers 193	Savage Garden 19	The Players Club 78	MTV's Amp 2 195
Backstreet Boys 9	Michael Crawford 145	Fuel 88	Madonna 25	Mystikal 162	Semisonic 50	Selena 178	Pure Funk 58
Barenaked Ladies 107	Creed 33	Kenny G 197	Marcy Playground 67	Newsboys 61	The Brian Setzer Orchestra 48	Streets Is Watching 128	Punk-O-Rama III 80
Big Bad Voodoo Daddy 70	Days Of The New 134	Garbage 63	Ricky Martin 189	Next 40	Vonda Shepard 36	Titanic 28	Pure Disco 2 136
Big Punisher 16	Chico DeBarge 115	Mase 82	Master P 7, 69	The Notorious B.I.G. 146	Kenny Wayne Shepherd Band 122	The Wedding Singer 130	Pure Funk 58
Black Eyed Peas 129	Def Squad 2	Matchbox 20 15	Matchbox 20 15	'N Sync 56	The Shocker 73	The X-Files: The Album 51	Reggae Gold 1998 181
Blink 182 169	Destiny's Child 96	Dave Matthews Band 21	Dave Matthews Band 21	Maxwell 3	Slayer 132	Sparkle 41	The Source Presents Hip Hop Hits — Volume 1 138
Andrea Bocelli 89, 141	Devin 186	Maxwell 3	Maxwell 3	Martina McBride 183	The Smashing Pumpkins 18	Spice Girls 34, 57	Too Short Records: Nationwide — Independence Day: The Compilation 127
Boyz II Men 191	Joe Diffie 184	Hanson 72	Hanson 72	Michael W. Smith 171	Smash Mouth 147	Stabbing Westward 168	Veggie Tunes 2 200
Billy Bragg & Wilco 105	Celine Dion 17	Harvey Danger 149	Harvey Danger 149	Michael W. Smith 171	Pearl Jam 112	Ringo Starr 110	The Verve 155
Brandy 5	Dixie Chicks 59	The Jimi Hendrix Experience 133	The Jimi Hendrix Experience 133	Will Smith 8	Ph & The New Power Generation 22	Rod Stewart 42	Clay Walker 66
Brooks & Dunn 42, 125	DMX 14	Faith Hill 43	Faith Hill 43	Social Distortion 121	Prodigy 174	George Strait 99	Steve Wariner 143
Garth Brooks 23, 62	Do Or Die 154	Natalie Imbruglia 27	Natalie Imbruglia 27	Soujia Slim 114	Public Announcement 176	Sublime 54, 101	WC 170
Jimmy Buffett 153	Eightball 75	Insane Clown Posse 177	Insane Clown Posse 177	SOUNDTRACK	Public Enemy 190	Tamia 180	Lucinda Williams 65
Busta Rhymes 175	Enya 192	Jagged Edge 104	Jagged Edge 104	Anastasia 160	Puff Daddy & The Family 77	Third Eye Blind 55	Xscape 64
Tracy Byrd 188	Gloria Estefan 60	Janet 74	Janet 74	Armageddon — The Album 1	Queen Latifah 139	Timbaland And Magoo 159	Dwight Yoakam 94
Jerry Cantrell 198	Eve 6 83	Wyclef Jean Featuring Refugee Allstars 111	Wyclef Jean Featuring Refugee Allstars 111	Bulworth — The Soundtrack 13	Radiohead 182	Tool 173	
Mariah Carey 76	Everclear 86	Montell Jordan 118	Montell Jordan 118	Can't Hardly Wait 31	Bonnie Raitt 135	Shania Twain 11	
The Carpenters 142	Fastball 39			City Of Angels 4		Shania Twain 11	
Cherry Poppin' Daddies 20	Fiend 90			Do, Doltle: The Album 10		Usher 30	
Kenny Chesney 106				Godzilla — The Album 12			

40 Years Of The Top 40

What was the highest entry by a debut artist?

Which male artist has the most Top 10 hits?

Which 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?

Which producer has the most #1 hits?

What group has the most charted hits?

What song spent the most weeks at #1?

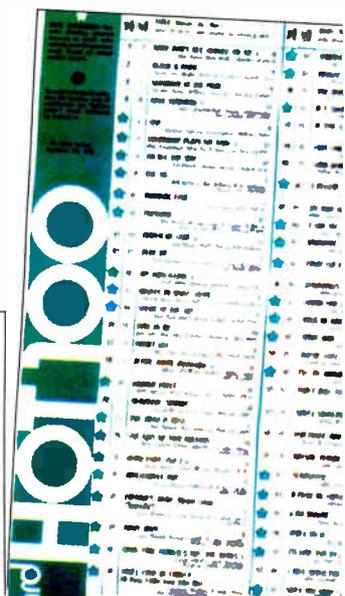
Which female artist has the most top 40 hits?

**Celebrating the Top Achievers of the
Hot 100 Singles Chart over the Past Four Decades**

Issue Date: September 19 • Ad Close: August 25

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TRAILBLAZER ROY ROGERS, 86, DIES

(Continued from page 11)

The Pioneers a year later. Rogers and his cohorts, Bob Nolan and Tim Spencer, went on to become the best-known western group of all time.

Responsible for such classic hits as "Tumbling Tumbleweeds" and "Cool Water," Sons Of The Pioneers influenced such current western music acts as Riders In The Sky and Sons Of The San Joaquin (see Country Corner, page 44).

Rogers left Sons Of The Pioneers as his movie career began taking off, but he used the group in his films and occasionally performed with it. After he snuck into the studio to obtain an audition, he signed with Hollywood's Republic Studio in 1937, making \$75 a week as a singing cowboy. He made his Republic debut as Roy Rogers in "Under Western Stars" in 1938.

Rogers had tremendous impact on American culture as the hero in a white hat who preferred to shoot the gun out of a villain's hand instead of inflicting bodily harm. From 1943 to 1954, he was the top western star at the box office. He made more than 100 films, 87 of them for Republic.

Prior to Rogers' arrival, Gene Autry had been the top cowboy on the scene. "[There were] about 20 others [who] tried to be singing cowboys," says Autry, 90. "But only Roy Rogers, who worked in some of my films with the Sons Of The Pioneers, known then as Len Slye and then as Dick Weston . . . became a serious rival in 1938, when he became Roy Rogers and did his first starring movie."

"Roy Rogers and I worked at Republic Pictures for many years," says Autry. "We have been close friends for half a century. This is a terrible loss for me. I had tremendous respect for Roy and considered him a great humanitarian and outstanding American. He was, and will always be, a true western hero."

COWBOY AND SEÑORITA

In 1944, Rogers teamed with actress/singer Dale Evans (born Frances Octavia Smith) in "Cowboy And The Señorita." The two married in 1947. Evans became Rogers' frequent co-star and wrote their theme song, "Happy Trails To You." Evans co-starred in 35 films with Rogers.

Rogers' movies also featured other well-loved characters and animals, such as his sidekick, Gabby Hayes, and his palomino horse, Trigger. In addition to his film work, Rogers starred in a 1951-1957 TV series that continued for years in syndication worldwide.

Rogers' ventures included a chain of restaurants bearing his name and a radio show carried on more than 500 stations on the Mutual Network. He's the only performer twice elected to the Country Music Hall of Fame: as part of the Sons Of The Pioneers in 1980 and as an individual in 1988. He has four stars on the Hollywood Walk of Fame, commemorating his work in radio, music, film, and TV. He received the Pioneer Award from the Academy of Country Music in 1986 and has garnered countless other accolades.

But Rogers knew his share of hardship, including the loss of his first wife, Arlene Wilkins, and of three children. "Roy Rogers turned

rocky roads into happy trails," says Michael Martin Murphey. "He knew great success and deep tragedy, yet he played out his role as a Christian gentleman the way he played his movie roles, with more action than words . . . He used his immense talent and savvy to encourage moral and spiritual stability."

Murphey says he sought Rogers' advice before he began recording his series of "Cowboy Songs" albums. Among Rogers' advice: "Get a famous horse, gear your work toward children . . . and do it with a passion."

'HAPPY TRAILS'

Cowboy singer Don Edwards, who appears in the current Robert Redford film, "The Horse Whisperer," was a fan and friend of Rogers'. The artist recalls performing with Rogers at a 1994 Sons Of The Pioneers reunion in Tucson, Ariz.

"It was a wonderful experience for us to all get up onstage at the end of the show and sing 'Happy Trails' together . . . It was a once-in-a-lifetime chance," says Edwards.

Several contemporary country artists worked with Rogers in 1991 when he recorded "Roy Rogers Tribute," an album that included duets with Randy Travis, Clint Black, Willie Nelson, and Emmylou Harris.

"In real life, he stood taller than an icon and reached farther than the stars," says Black. "To me, he will stand as the example of the best things to come out of Hollywood. In

true hero fashion, Roy left the way every member of his audience wants to go: in his sleep after a lifetime's job well done, surrounded by loved ones, the sun setting on the end of the movie with more credits to roll than one screen will allow."

Black recorded the duet "Hold On Partner" with Rogers. The song was nominated for a Country Music Assn. Award for vocal event. In the wake of Rogers' death, CMT has added the video again.

Travis recalls that during one Nashville appearance, Rogers looked out into the audience at country artists wearing black hats and remarked, "I thought I took care of you guys years ago."

Says Travis, "I will remember him most for his kindness, decency, and for having a great sense of humor."

In the later years of his life, Rogers enjoyed greeting visitors at the Roy Rogers-Dale Evans Museum, which the couple established in 1965 in Victorville, Calif. (One of the exhibits is Trigger, whom Rogers had stuffed when he died.)

Rogers is survived by Evans; his children, Roy Jr., Cheryl Barnett, Linda Lou Johnson, Dodie Sailors, Marion Swift, and Tom Fox; 15 grandchildren; and 33 great-grandchildren. In lieu of flowers, the family requests donations be sent to the Roy Rogers-Dale Evans Museum, which is a nonprofit corporation. The museum is located at 15650 Seneca Road, Victorville, Calif. 92307.

JEFF BLACK'S 'ROAD' READY

(Continued from page 11)

Say Goodbye," which Jo-El Sonnier sang in the movie "The Thing Called Love."

Asked to open for an Arista/Nashville artist showcase at the 328 Performance Hall, Black, who says he never turns down a chance to play, impressed Arista/Nashville president Tim DuBois. "Tim got up onstage and said that if it was the last thing he did, he'd find a place for me on the label," says Black, who had performed nationwide with such artists as John Prine, Wilco, Jerry Jeff Walker, Steve Earle, Johnny Winter, and Roger McGuinn and became one of the first signings when Arista/Austin launched.

"He's a poet before songwriter and musician," says the label's VP of A&R and artist development, Steve Schnur. "He speaks of things that you and I think about somewhere in the back of our minds and eloquently puts them into song. He makes us think of things from the past, lyrically and musically re-creating the lost innocence that we've all experienced in growing up, like early Springsteen, Billy Joel, Harry Chapin—the great singer/songwriter poets who aren't the norm in Nashville."

Thus, continues Schnur, "a lot of doors were closed [for Black] because he didn't fit, but a lot of eyes have opened to who he is and what he's trying to do."

Arista/Austin began promoting Black two years ago—even though recording didn't commence until about a year later.

Schnur says the label first put Black in an industry showcase two years ago

"with members of Wilco backing him up." Black also played two years in a row for the Coalition of Independent Retailers at another music-industry convention and has done press showcases in New York and L.A.

Black's own version of "That's Just About Right" from "Birmingham Road" is being shipped to triple-A, rock, and modern AC formats, says Schnur. "We're also sending him out on a promo tour to BMG branches as well as the Indie Coalition . . . Jeff has no agency or tour plans yet, but we're ready to put him in a van and get him out there!"

Indeed, Black, who is without a manager and publisher, says, "the whole reason for making the album was for the opportunity to play live."

After a false start in December 1996, he began the album again with producer Susan Rogers. Black admired Rogers' previous work with the likes of David Byrne and Geggy Tah (who appears on "Birmingham Road," as does DeMent).

"She gave me the chance to work with the musicians I wanted to work with, mainly the rhythm section from Wilco . . . Jay Bennett [keyboards and guitar], Ken Coomer [drums], and John Stirratt [bass]," Black says. "She let the music cradle the songs instead of take away from them."

Black's goal as a songwriter, he says, is to express humanity's collective "secrets and desires."

Says Black, "I really encourage people to use whatever they have in their lives that they love, whether it's their work or avocation, to express themselves in it."

BETWEEN THE BULLETS



by Geoff Mayfield

REEL LIFE: It's another big week for Hollywood on the album chart. "Armageddon" replaces "City Of Angels" at No. 1 on The Billboard 200, and although the "Godzilla" and "Bulworth" sets slide out of the top 10, a third hot week for "Dr. Dolittle" means that soundtracks still hold a quorum at the top of the chart, representing four of the top 10 album slots and six of the top 13.

The "Armageddon" film, as expected, did snare the top of the box-office chart, although with a smaller take than had been expected (\$54.2 million in its first five days). Still, exposure from the theatrical run and radio play for Aerosmith's "I Don't Want To Miss A Thing" (the song bullets 27-22 on Hot 100 Airplay while remaining in the top five on Mainstream Rock Tracks) provide the album with a handsome second-week gain of 64%. Those additional 72,000 units yield a sum of 184,000 and a comfortable 20% lead over all-star rap collective Def Squad, which debuts with 156,000 pieces in the No. 2 slot.

Aside from four Aerosmith tracks (and another that features vocals by the band's Steven Tyler), the "Armageddon" album includes works by Journey, Shawn Colvin, Jon Bon Jovi, and ZZ Top, among others. In addition to "Miss A Thing," Columbia is working the Journey and Colvin tracks at radio (Billboard, July 11).

On the box-office chart, "Dr. Dolittle," with a weekend gross that was 32% less than that of the previous week, was displaced at No. 1 by "Armageddon." Still, the exposure of 2,871 screens, 94 more than the prior weekend, and a bright radio picture provide the soundtrack with a 48% gain and a 18-10 leap on the big chart. The album also wins the Greatest Gainer at No. 5 on Top R&B Albums. The lead "Dolittle" track, Aaliyah's "Are You That Somebody?," rushes 7-4 on Hot R&B Airplay, with a 12% gain in audience impressions, while Ginuwine's "Same Old G" is bubbling under with airplay at 32 stations. "Woof Woof" by 69 Boyz and "In Your World" by Twista & the Speed Knot Mobstaz are also fetching some airplay.

Neither the Aaliyah nor the Ginuwine tracks are available at retail as singles, but the 69 Boyz and Twista rhymes are both represented on the sales-based Hot Rap Singles. "Woof Woof," which leaked on last issue via street-date violations, wins rap's Greatest Gainer (34-4), while "In Your World" debuts at No. 17.

Another top 10 soundtrack, "Hope Floats," actually sees a 4,000-unit gain, good for a bullet, despite displacement by high debuts. Last issue's chart-topper, "City Of Angels," remains in the top five with a 5% decline from the prior week, a smaller erosion than it saw last issue (No. 4, 138,000 units) . . . More than one chart watcher, myself included, wondered if last issue was the first time that soundtracks had occupied half of The Billboard 200's top 10 slots. Turns out the preponderance was unusual but not unprecedented—although you have to go all the way back to the '60s and Julie Andrews' heyday to find the last time that it happened.

At No. 1 on the June 26, 1965, list, in the album's 39th chart week, was the "Mary Poppins" soundtrack, which Walt Disney Records recently rereleased. Another Andrews soundtrack, "The Sound Of Music," was No. 3 that week, followed by "Goldfinger," "My Fair Lady" (which some fans think should have starred Andrews), and the album from Elvis Presley's flick "Girl Happy" at Nos. 7, 8, and 9, respectively.

NEW HEIGHTS: A label puts out a new act, gets a good long chart life out of its first album, and hopes it has paved the road for bigger success with a subsequent album. The blueprint is sound, although in the dog-eat-dog world of artist development, things often don't work out that way. Then again, there's Maxwell. His handsomely received 1996 debut spent 78 weeks on The Billboard 200, peaking at No. 37. This issue, his new one splashes in at No. 3, with first-week sales of 149,000.

The Billboard 200 also sees career-high ranks for two acts who do not get a bunch of radio airplay: punk/ska band Rancid and veteran singer/songwriter Lucinda Williams. The former bows at No. 35 with 39,000 units; its prior peak came in '95 when " . . . And Out Come The Wolves" entered at No. 45 with 27,500 units. Williams, whose previous two albums never saw the light of The Billboard 200 (although 1992's "Sweet Old World" did appear on Heatseekers), makes a heady entrance at No. 65 with 21,000 units. She appeared on "Late Show With David Letterman" on the album's street date, June 30, and was bolstered by glowing reviews in Rolling Stone, Newsweek, and Entertainment Weekly; a July 10 stop on "Late Night With Conan O'Brien" and an "All Things Considered" feature on NPR are waiting in the wings.

The man without a label, Prince, is more media-friendly than he has been in a while, including recent stops on "Today" and "Vibe." His "Newpower Soul" bows at No. 22 (47,500 units), a much stronger showing than that of his previous label-less album, "Crystal Ball," which peaked at No. 62 with 21,500 units in the March 21 issue.

INDIE VIDEO RETAILERS PLAN SUIT AGAINST STUDIOS, BLOCKBUSTER

(Continued from page 1)

rental cassettes at costs well below what smaller stores pay.

Video Software Dealers Assn. (VSDA) president Jeffrey Eves addressed the hot-button issue during his July 9 state-of-the-industry speech during the association's annual convention here. While ruling out association-sponsored litigation, he voiced the association's commitment to "the fair and equitable treatment of all retailers—especially the independent."

Eves announced the formation of a 12-member VSDA independent retailers special advisory group, with a mandate to help ensure "a competitive marketplace in which independent retailers will have a fair chance to compete."

With initial VSDA funding of \$100,000, the task force is expected to present a preliminary report to the VSDA board by the time of the East Coast Video Show in October in Atlantic City, N.J., which will include a special independent-summit forum.

Revenue-sharing deals represent a life-and-death issue for IVRG pres-

ident Robert Webb, who told approximately 700 attendees of the VSDA trade show that he'll close his six-store Video Revue chain in 18-24 months unless the playing field is leveled.

The independents have been complaining for months that Blockbuster's revenue-sharing arrangements with Disney and others allow the chain to triple or even quadruple cassette orders for hit movies while simultaneously cutting prices to \$1.99 per rental turn, below the retail average.

Webb's audience, primarily made up of retailers, met in the Riviera Hotel here, a short cab ride from the Las Vegas Convention Center, which hosted the July 8-11 VSDA meeting. The VSDA earlier had turned down Webb's request for a meeting room inside the center (Billboard, July 11), largely because it feared the dissident group would use the occasion to ask retailers for financial support.

Fighting Blockbuster and the studios will cost plenty before the case

comes to trial. Webb says, "We want to have a couple of hundred thousand dollars in our war chest" when IVRG seeks a preliminary injunction that would force the defendants to stop what they're doing.

"If you get a preliminary injunction, you've got 'em dead," says IVRG attorney John Cusack, a partner of Gardner, Carton and Douglas in Chicago.

IVRG hopes the suit, once it's filed, will scare Blockbuster and Hollywood into acquiescence. "I don't think the studios will fight us very much" for fear of killing off a big chunk of their customer base, Webb predicted. But he anticipated "a big battle" with Blockbuster.

Barring an out-of-court victory, Webb acknowledged, the legal bill could run into the millions. "We need your help. We need your money—lots of it," Webb told his audience.

Webb took pains to point out that VSDA, whose members include a mix of big chains and mom-and-pop stores, has to remain neutral on the

issue of "discriminatory pricing." He called it "a vital organization . . . important to all of us" and described the small retailers as "just one faction of the industry."

Nevertheless, Webb was clear about the deleterious effect of the "corporate raiders" who have built scores of acquisitions into dominant chains that "systematically steal market share from the original entrepreneurs." His audience agreed with applause and offers of donations to cover legal expenses.

IVRG issued a contribution form that gave donors the option of just pledging a sum to the fund or, with a contribution, becoming a client of Gardner, Carton and Douglas.

In a June 15 interview in Forbes magazine, Sumner Redstone, chairman of Blockbuster parent Viacom Entertainment, boasted of his exclusive revenue-sharing agreements that let Blockbuster cut costs significantly, a precursor to reviving a stalled expansion program that will bring the chain to markets it had previously ignored. Blockbuster is also considering kiosks in

mass merchants, supermarkets, and the like.

Blockbuster executives were unavailable for comment at press time.

According to retail analyst Richard Thorward, a former store owner who backs IVRG, Blockbuster has succeeded in altering the accepted revenue-sharing formula so that it keeps 60% of rental revenues, sending back 40% to the studio. Rentrak's pay-per-transaction (PPT) scheme, the standard for more than a decade, generally calls for a split of 55% to 40%, in favor of Hollywood. (Rentrak keeps 5%.)

Left unchanged, the difference may doom independents competing directly against Blockbuster, Thorward said. "I'm fully supporting this lawsuit."

Independents are going to stumble, fall, and get hurt, warned Rentrak president Ron Berger on a VSDA revenue-sharing panel that also featured Webb. "I believe the studios want you to have the same deals" given Blockbuster, but "until you get to that point, there is going to be a lot of pain," he said.

EVE 6'S FORTUNES RISE

(Continued from page 11)

a record everyone is proud of," says Julie Bruzzone, an RCA marketing and artist development VP. "But there was nothing long term about reaction at radio. We had good adds, good phones, and lots of station interest in interviews and on-air performances from the beginning. No matter how you look at it, 'Inside Out' is a strong single."

Alex Luke, PD at modern rock WKQX (Q101) Chicago, can attest to that strength. "RCA played me the song off an advance cassette last fall. 'Inside Out' sounded like a hit, and it has since transcended a hunch and proved itself," he says of the song that has been on Modern Rock Tracks for 12 weeks and is No. 5 this issue. "It's the biggest request record since I've worked here, and we saw an immediate effect at retail. They have elements of pop and punk music. Most of the other songs on radio fall decidedly in one of those camps. They manage to embrace the middle successfully."

Bruzzone says garnering radio play and nurturing early supportive markets like Chicago and Atlanta were the cornerstones of RCA's marketing plan. "In those markets, we made sure to cover the bases by poster, handing out fliers at modern rock shows, running ads on radio and in the press, setting up retail sales programs and radio tie-ins, and doing in-stores and radio interviews," she says. "We had to turn the active listener into the active consumer. But catering to the enthusiast obviously worked."

One successful tie between radio and retail occurred in Golden Valley, Minn. Chris Wester, head buyer for the four-store Down in the Valley chain, runs a developing-artist program with the local modern rock station, KZNR (Zone 105) Minneapolis.

"We choose six titles for our developing-artist program each month to put at the front on sale and in listening booths," Wester says. "The station does its part by playing the

bands, talking about them on-air, and telling people to come down to the store to hear the whole record. Eve 6 is up there right now, and we think we'll have a good run with them. The kids are giving us good feedback."

To keep fans interested and push the album up the charts, RCA will stick to its plan and its current developing-artist price. "We are just broadening the number of target areas to include cities like Los Angeles [that] recently came on board," Bruzzone says. "Like in Los Angeles, we did a free-water promotion at the KROQ Weenie Roast. We are having the band do more in-stores, play station festivals, and revisit the supportive stations. The video is now a Buzz Bin clip on MTV, so we are also doing more TV advertising."

The band, which is booked by Brian Greenbaum at Creative Artists Agency and is touring with Third Eye Blind, will head to Europe at the end of August to spark more interest there. There are also plans for a fall U.S. tour.

"More kids are showing up early enough to see us and are actually singing along," Siebels says. "I could see us getting to the point Third Eye Blind is at, but we still have a long haul."

There are no set dates for a re-releasing a second single, but it will probably be "Leech." Siebels says, "We think 'Leech' is a good follow-up to 'Inside Out.' Max and I both wrote lyrics about a working relationship we had with someone who had a bad problem they wouldn't admit. As much as we cared about this person, we had to detach."

Whatever the single, Luke says, his station will try it out on its listeners. He says, "There are definite comparisons that can be made between Eve 6 and other pop and punk bands. All of the serious reference points have had good sales and multiple singles, so why would it be any different for Eve 6?"

VIRGIN RETAIL PURCHASES OUR PRICE CHAIN

(Continued from page 3)

tunity to spring back. "An under-exploited potential has built up in Our Price over the years," says Burke. "We can now realize that opportunity."

"I'm not talking about opening 50 new stores overnight; that's not what this is about," he says. "New stores are one issue; new designs across the group are one issue. But mostly, this whole thing is about a lot more management focus on the individual brands. Our Price is one of the U.K.'s top music retail brands, and I think it has to start behaving like that."

There are no plans to expand Our Price outside the U.K., he says, as an experimental opening in Ireland produced disappointing results. Burke says he feels the name would be even less successful in non-English-speaking nations.

The U.K. Virgin stores will now be subject to Burke's stated aim of having retail outlets and cinemas under one roof (Billboard, Sept. 27, 1997). VEG's two arms, both under Burke, are retail and cinema.

Burke says he regards the U.S. and Japan as the most fertile grounds for the concept but notes that the first such enterprise will be in the London satellite town of Slough (Billboard, May 23). The store opened earlier this month, and Burke intends it to be the precursor of mutual promotion by the two arms

of the business.

"If nothing else," Burke says, "we want to extend our meaningful retailing hours by hitting the cinema audience on their way in and on their way out."

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PERSONNEL DIRECTIONS

Billboard magazine has promoted Melinda Newman to Los Angeles bureau chief. Newman, a BPI veteran, has been with the company in various capacities for 15 years. She joined Billboard's sister publication Amusement Business as editorial assistant in the Nashville office in 1983. In 1994 she relocated to Chicago to become AB's Midwest reporter. Newman moved to New York in 1986 as AB's East Coast reporter. After a brief stint with MJI Broadcasting in New York, Newman returned to BPI in November 1988 as associate editor for Billboard. In September 1989 she was named music video editor and in January 1993 she was promoted to talent editor. In June 1995, she was named senior talent editor.



NEWMAN

In her new capacity, Newman will be responsible for overseeing Billboard's L.A. editorial department as well as continuing to contribute her own reporting. In addition, she will retain her weekly column, "The Beat." Newman will assume the post when she relocates to Los Angeles on Oct. 1.

Newman holds a bachelor's

degree from Vanderbilt University, where she majored in political science and minored in English and German.

In another key appointment, Dana Hall has been named managing editor of the R&B Airplay Monitor. Hall, a 13-year R&B radio veteran, has worked as manager of affiliate relations at SJS Entertainment and spent nine years at heritage R&B outlet WILD Boston, where she held several positions including MD. During her time at WILD, Hall was nominated for the Billboard Radio Awards' music director of the year in R&B in 1992 and 1993.

Since joining Airplay Monitor in late 1996, Hall has played an integral part in R&B Airplay Monitor's coverage of R&B music and radio; she became author of the Radioactive column in March 1997. She has also been involved in R&B Airplay Monitor's special issues, including the recent "Black Music Making Money."

Hall graduated from Emerson College in 1987 with a bachelor's degree in communications.



HALL

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T-Neck Has A 'Friend' In Kelly Price

IT'S BEEN ALMOST 30 years since the T-Neck label first appeared on the Hot 100 with "It's Your Thing" from label owners the Isley Brothers. Now distributed by Island Black Music, the imprint is back on the chart this issue courtesy of Kelly Price, who makes an impressive debut at No. 22 with "Friend Of Mine." Signed to the label by Ronald Isley, Price co-wrote the song. Also listed in the credits are Jim Seals and Dash Crofts, as their song "Summer Breeze" is sampled on the track. "Summer Breeze" was a hit for the duo in 1972 and the Isleys in 1974.

IT'S HER THING: Each new Aretha Franklin single to chart on the Hot 100 brings the diva closer to becoming the longevity champ of the rock era. "Here I Go Again" (Arista) opens at No. 94 this issue, extending Franklin's chart span to 37 years and five months, dating back to the debut of "Won't Be Long" in February 1961. The only artists in the rock era to have longer chart spans on the pop singles chart are the Four Seasons (38 years, eight months) and the Isley Brothers (37 years, six months).

MAC'S BACK: Stevie Nicks recently told a reporter that she was psychic and that she knew Fleetwood Mac would be back. She was talking about being on the road, but perhaps she misinterpreted her psychic flashes. The Mac is back on the Hot 100, entering at No. 59 with "Landslide" (Reprise). It's only the band's second charting single of the decade, following the No. 33 peak of "Save Me" in 1990.

'BOY' ZONE: By remaining No. 1 on the Hot 100 for seven weeks with "The Boy Is Mine," Brandy & Mon-

ica have the longest-running No. 1 single in the history of the Atlantic label proper, beating the six-week runs of Roberta Flack's "The First Time Ever I Saw Your Face" and Chic's "Le Freak." "Boy" is also the longest-running chart-topper of 1998.

CINEMANIA: Two soundtracks fall out of the top 10 of The Billboard 200, but one steps in to take their place, as "Dr. Dolittle: The Album" (Blackground/Atlantic) talks its way from 18-10. And while "City Of Angels" (Warner Sunset/Reprise) descends 1-4, it is replaced by "Armageddon—The Album" (Columbia), which takes a meteoric 4-1 jump. It's the third soundtrack to top the album chart this year, following "City" and "Titanic." There were only three



by Fred Bronson

soundtracks to achieve pole position in all of 1997 ("Gridlock'd," "Private Parts," and "Men In Black"). One major difference: Those '97 titles accounted for only four weeks at No. 1. So far in '98, soundtracks have been on top for 20 weeks.

QUEST FOR LONGEVITY: How is LeAnn Rimes doing in her bid to have the longest-running chart single in the history of the Hot 100? "How Do I Live" holds at No. 29 in its 57th chart week. The only singles with longer lives are Los Del Rio's "Macarena" (Bayside Boys Mix) (60 weeks) and Jewel's "Foolish Games"/"You Were Meant For Me" (65 weeks). In its 57th week, "Macarena" was No. 19, but it fell to No. 34 the following week. In week 57, the Jewel single was No. 22. It didn't fall out of the top 30 until week 62. Rimes seems certain to surpass Los Del Rio, but it's too early to tell if she will beat Jewel.

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	367,661,000	392,563,000 (UP 6.8%)	CD	227,269,000	261,031,000 (UP 9.8%)
ALBUMS	299,771,000	326,338,000 (UP 8.9%)	CASSETTE	71,840,000	64,534,000 (DN 10.2%)
SINGLES	67,890,000	66,225,000 (DN 2.5%)	OTHER	662,000	773,000 (UP 16.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,428,000	12,105,000	2,323,000
LAST WEEK	LAST WEEK	LAST WEEK
13,877,000	11,618,000	2,259,000
CHANGE	CHANGE	CHANGE
UP 4%	UP 4.2%	UP 2.8%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
14,503,000	11,724,000	2,779,000
CHANGE	CHANGE	CHANGE
DOWN 0.5%	UP 3.2%	DOWN 16.4%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE	1997	1998	CHANGE
CHAIN	181,108,000	189,082,000	UP 4.4%
INDEPENDENT	41,817,000	47,793,000	UP 14.3%
MASS MERCHANT	75,943,000	86,843,000	UP 14.4%
NONTRADITIONAL	903,000	2,620,000	UP 190.1%

ROUNDED FIGURES

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

From Street Dreams to Platinum Reality

FIRST:

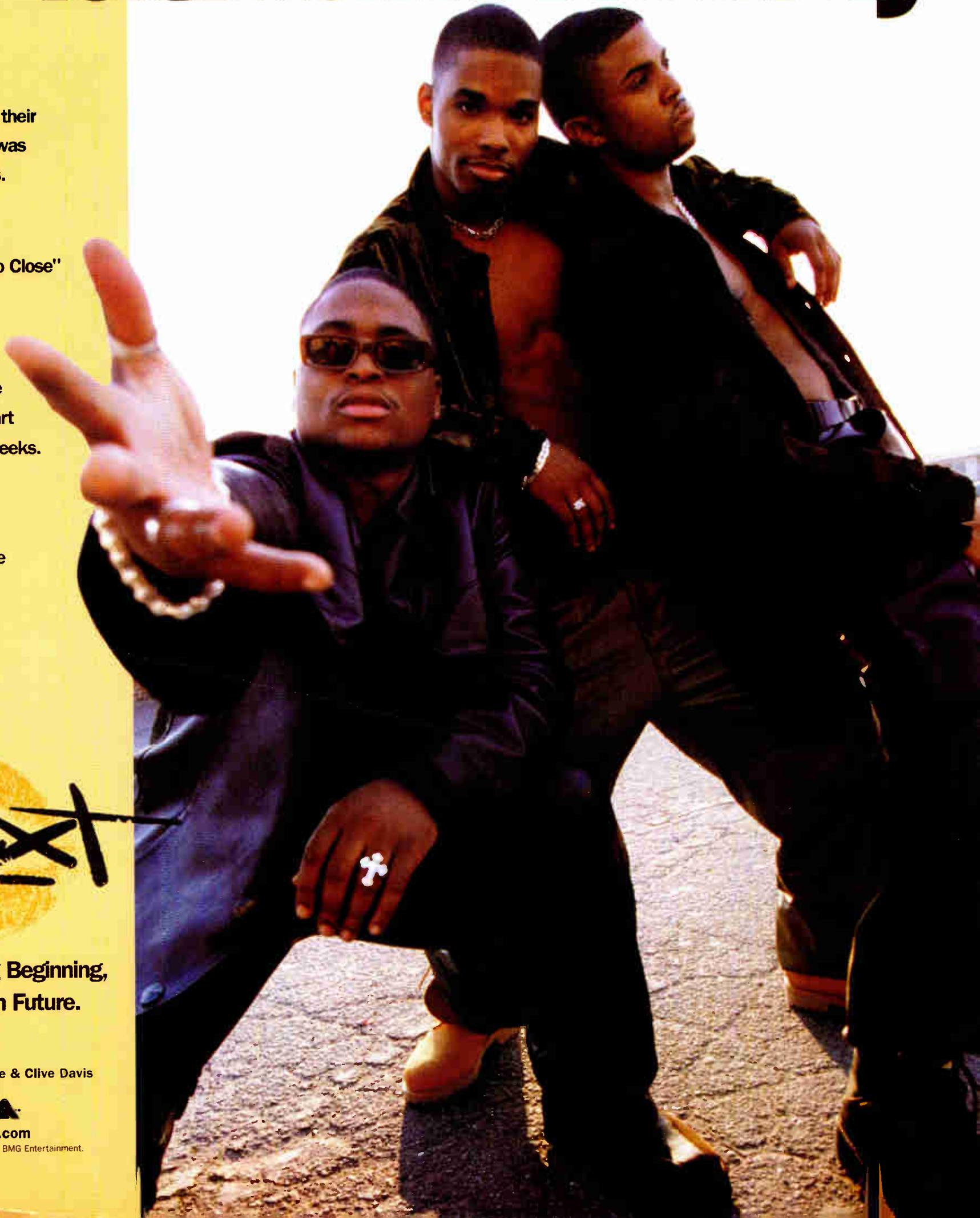
Their debut single "Butta Love" became their first Platinum hit and was #1 on the R&B charts.

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TONY BENNETT - SEPTEMBER 22

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JOHN MELLENCAMP - OCTOBER 6

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SOUTH PARK - OCTOBER

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