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Labels Prepare For New 'Euro' Currency

First in a series examining the effects on the music industry of the introduction of a single currency the euro, for the European Union. This week: The impact on record companies. Next: Retail and rights.

BY JEFF CLARK-MEADS

LONDON—The future of the European record industry is being decided on the turn of a coin.

Beginning Jan. 1, 1999, one currency—the euro—will start replacing the 15 sets of notes and coins now in daily use in the European Union. Then, from July 1, 2002, deutsche marks, francs, guilders, pesetas, and the rest will be mere museum pieces and collector's items.



called "millennium bug," which will hit computers at the century's turn. The euro means that, simultaneously, they are having to be upgraded to accommodate a new, unfamiliar, and untried currency. One major label here says it is having to spend \$4 million on tackling both problems at the same time.

The switch is coming at a challenging time for record company systems, which are now subject to expensive overhauls to combat the so-

The labels are, however, relatively relaxed about the euro itself, even though many executives predict that, in the medium to long term, it will change the face of the European in-

dustry forever. They suggest that retailers—both dedicated record chains and household goods supermarkets—will use it to become powerful, pan-European players in the music market. There is also a suggestion that the euro will fuel the EU's trans-shipment problem rather than eliminate it. What is certain, however, is that it will bring a new spotlight on

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Slash/London Group Harvey Danger Builds On Success Of Single

BY DOUG REECE

LOS ANGELES—With the commercial success of its debut album, "Where Have All The Merry-makers Gone?," the Slash/London four-some Harvey Danger has solidified its reputation as a modern rock Cinderella story.

The album, which according to SoundScan has sold more

(Continued on page 13)



German Rap On Rise

BY CHRISTIAN ARNDT

FRANKFURT—German hip-hop, the underground phenomenon of the '80s, has become a major commercial force in this otherwise-stagnant music market.

"Hip-hop has become an indispensable aspect of the German musical landscape and has attained a market share that we wouldn't have dreamed of a few years ago," says Moses Pelham, an artist and co-owner of Pelham Power

Productions (3P), one of the three most successful labels and production teams in the market today.

Gerd Bischoff, music programming and production executive at MTV Germany, is equally unequivocal. "This is the year of German hip-hop," he says.

This year has already seen a strong set of releases and chart runs from the genre's three dominant production teams in

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MUSIC
Camelot Seals Spec's Deal; Chain's IPO Pending ... P6

Zelnick's New BMG Challenge: 15%-20% Global Mkt. Share

BY MELINDA NEWMAN

NEW YORK—Newly named BMG Entertainment president/CEO Strauss Zelnick has been given a very clear mandate from his boss, BMG Entertainment chairman Michael Dornemann.



ZELNICK

"I told him I want him to strengthen the development of worldwide artists," says Dornemann.

stressing the need to break U.S. acts in other markets and vice versa. But more quantifiably, Dornemann says, he told Zelnick "to increase market share [by] 3% to 4% over the next five years... I believe that specifically after the [Universal/PolyGram] consolidation process, you have to have between 15% and 20% market share."

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Sony Reports First-Quarter Surge

BY ED CHRISTMAN

NEW YORK—Sony Music Entertainment is looking back on a strong first quarter even as it anticipates a 1998 release slate that includes albums from Lauryn Hill and John Mellencamp, as well as greatest-hits projects from Bruce Springsteen, Mariah Carey, and Julio Iglesias.

The company revealed its forthcoming titles during its global convention held July 15-17 at the Fontainebleau Hilton in Miami Beach (see story, page 53).

On the heels of that meeting, Sony Music on July 29 reported a big comeback for operating income, doubling that financial yardstick to 8.34 billion yen (\$59.1 million) for the period that ended June 30, compared with 4.15 billion yen in the first quarter of 1997 (*Billboard Bulletin*, July 30).

Worldwide music revenue, meanwhile, rose 26% to 174.6 billion yen (\$1.24 billion) in the first quarter, up from 138.6 billion

yen in the corresponding time period during the previous year.

Last year, Sony said, operating income in the first quarter of fiscal 1997 was hurt by a difficult retail environment, as well as by a decline in operating margins arising from the delayed releases of recordings from certain major artists (Billboard, Aug. 16, 1997).

SONY

Sony said revenue in 1998's first fiscal quarter was fueled by hit releases such as Gloria Estefan's "Gloria!," which moved 1.5 million units worldwide during the quarter; Ricky Martin's "Vuelve," which shifted 1.8 million units during the period; and the "Godzilla" soundtrack, which sold 2.2 million units.

The company also cited robust carry-over sales from albums released in the last fiscal year, including Celine Dion's "Let's Talk About Love," which shipped 3.1 million units during the quarter; the "Titanic" soundtrack, which sold 5.3 million units; Savage Garden's self-titled debut album, which moved 2 million units; Will Smith's "Big Willie Style," which sold 1.3 million units; the "Songs From Ally McBeal" soundtrack, with 1.2 million units; and the various-artists compilation "Allez! Ola! Ole!—The Music Of The World Cup" and the "Armageddon" soundtrack, each of which sold 1 million units, according to a Sony spokesman.

The release also noted that operating

(Continued on page 82)

Canadian Music Biz Feeling The Effects Of A Frail Currency

BY LARRY LeBLANC

TORONTO—It now costs almost \$1.50 Canadian to buy \$1 U.S.—bad news for Canadian-based concert and club promoters, audio and video distributors, and those labels and artists recording or producing videos outside Canada.

Conversely, Canadian-based recording studios, video production firms, audio and video exporters, and Canadian bands touring outside the country are benefiting significantly from Canada's frail currency.

In recent weeks, the Canadian dollar, known here as a loonie, has been setting record lows on an almost daily basis, closing trading July 28 at 66.63 cents (U.S.), down from more than 70 cents as recently as May. The loonie's plummet has been caused by market investor worries about Asia, triggering a massive flow of money into the security of U.S. money markets. The loonie, already under siege from depressed commodity prices, dropped as a result.

While the declining dollar has yet to affect Canadian ticket prices or hinder international artists from touring here, promoters and club owners are taking a battering.

"Can you imagine making a deal at a certain price, then finding out three weeks later it's costing you far more?" asks Rubin Fogel of Fogel-Sabourin Productions in Montreal. "It particularly affects [promoters] in those deals where they are either not making a percentage or where they are losing money. When they're losing money, they [now] lose that much more."

"[International acts] who were taking Canadian guarantees have now switched to U.S. guarantees," says Don Simpson, executive VP/managing director of Universal Concerts Canada. "These bands are still looking for, and have been receiving, the same guarantees in Toronto [as in] Cleveland or Buffalo. However, while col-

(Continued on page 49)



Hot Surface. Arista Records president Clive Davis recently hosted a party at the Boathouse in New York's Central Park to celebrate the triple-platinum success of Sarah McLachlan's "Surfacing." During the festivities, Davis presented McLachlan with a plaque commemorating the album's sales of more than 3 million units. Shown at the party, from left, are Dan Fraser, co-manager of McLachlan at Nettwerk Productions; McLachlan; Davis; and Terry McBride, co-manager of McLachlan at Nettwerk.

Webcasters Woo Wall St.

BY DOUG REECE

LOS ANGELES—While few, if any, online Webcasters claim to be in the black, recent alliances and announcements have suddenly, and surprisingly, made Internet broadcasting a hot commodity in investor circles.

Following the highly successful initial public offering (IPO) of Webcaster Broadcast.com on July 17, Navarre Corp.

announced July 27 that it intended to file for an IPO for its Webcasting subsidiary, NetRadio Corp., which includes the online CD and software retailers SoftwarePoint and CDPoint (*Billboard Bulletin*, July 28).

While NetRadio has entered a Securities and Exchange Commission-mandated "quiet period" that precludes staffers from commenting for this story, NetRadio CEO Eric Paulson said in a statement that the offering's goal is to raise capital "in order to best pursue the strategic plans of NetRadio."

Most professionals believe that the company hopes to ride the coattails of Dallas-based Broadcast.com's much-talked-about IPO (*Billboard Bulletin*, July 20).

Broadcast.com's stock rose from \$18 to \$62 on its first day of trading and was hailed as one of the most successful IPOs ever.

"It was very unexpected," says Nenita

Ostman, president of Ostman Inc., which runs financial news and information World Wide Web sites such as Alert IPO. "It's highly overvalued, just like most Internet stocks these days."

Still, with the expected eventual convergence of TV and computers in a broadband-equipped world, investors see such established businesses as Broadcast.com as being

valuable, branded entertainment companies poised to be the next great music conduits.

"It's smart money, but there certainly is a high degree of risk," says Mark Hardie, senior analyst for Cambridge, Mass.-based Forrester Research. "There's a lot of venture-capital money going into this early, but the upside is potentially phenomenal."

Josh Felser, president of privately held Webcaster Spinner.com, says the company received several courting calls from large media companies following the Broadcast.com coup.

Though Felser says Spinner.com has considered doing its own IPO and is happy with the reaction to Broadcast.com, he marvels at the lack of revenue being generated by publicly held Internet companies.

"Internet stocks are going public with

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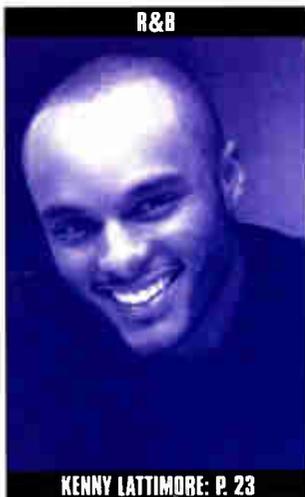
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GUEST COMMENTARY

Music Industry Should Rally Against NEA Ruling

BY JAY ROSENTHAL

The recent Supreme Court decision in National Endowment for the Arts (NEA) vs. Finley is a severe blow to the arts community and even more so to the First Amendment.

While the initial impression is that only visual or performing artists are affected, the decision should be of great concern to all in the music community. Music has always been a vehicle for unpopular views, and any law constitutionally imposing mandatory viewpoint discrimination represents a dangerous precedent that can be used by opponents of certain types of music to outlaw or severely curtail the sale and performance of that music.

In 1990, Congress mandated that

the NEA take "into consideration general standards of decency and respect for the diverse beliefs and values of the American public when awarding grants." Karen Finley, one

'The ramifications of this decision will undoubtedly go beyond the issue of NEA funding'

Jay Rosenthal is an entertainment attorney with the Washington, D.C., law firm of Berliner, Corcoran & Rowe. His clients include writers, visual artists, comedians, and musicians.

of four artists whose grant application was rejected by the NEA, filed a lawsuit claiming that the new law violated her constitutional right to free

speech and due process. A District Court found that the "general standards of decency" provision was unconstitutionally vague. The 9th U.S. Circuit Court upheld that decision in 1996 and added that the provision impermissibly restricted artistic content and viewpoint.

The Supreme Court, however, in an 8-to-1 decision, overruled the Circuit Court and found that the government can consider the "general standards of decency" when determining the propriety of an NEA grant. Justice Sandra Day O'Connor, writing for the majority, argued that the entire funding process is subjective and that adding another subjective element would not automatically make the

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

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Argentina To Bow Biweekly Chart

BY JEFF CLARK-MEADS

LONDON—A new level of maturity is being evidenced in the Argentinian record business—and industry leaders hope it will provide a template for similar advances elsewhere in Latin America.

Argentina's labels' body CAPIF is aiming to produce a biweekly chart before the end of the year, thereby doubling the amount of information available to labels through the current monthly listing (*Billboard Bulletin*, July 30). Andre Midani, chairman of Latin American industry association FLAPF, says, "We're hoping that, on the strength of this, we can get some other countries up to the same level."

CAPIF produces a top 30 album listing once a month. The organization's executive director, Roberto Piay, says no singles chart is published due to the negligible singles market in Argentina. The album listing is based on data from a representative panel of 100 record retailers across the country. The data is collated by electronic equipment at point of sale.

Piay says negotiations are being conducted with Argentina's largest music retailer, the 65-store Musimundo, which represents around

70% of the market, over the practicalities of delivering information on a biweekly basis. Piay says he anticipates the negotiations to be concluded in time for the new, more frequent chart to be available in the fall.

CAPIF's head of charts, Laura Greco, comments, "This is very important because the more information the labels have, the better they can move forward."

She notes that the chart will have the dual purpose of publicizing Argentinian music—the listing is used by a wide range of print and broadcast media throughout the country—and providing CAPIF's members with better-quality information about how and where their releases are selling.

Greco adds that CAPIF is also aiming to increase the number of stores supplying chart information.

Midani suggests that the chart is based on a simple premise: "The Argentinian industry just wants the truth about sales."

Of the move to a biweekly listing, he adds, "this is very good news because it shows the markets are maturing in Latin America. We hope that Mexico is a country where we can soon get something similar. Another great success for us would be a repeat of the Argentinian experience in Brazil, but that may take some time."

The Argentinian industry is also looking at ways to better quantify the size of the market in shipment terms. The value and scale of sales there, as collated in world figures each year by the International Federation of the Phonographic Industry, are based on shipments from record companies to their retail and wholesale customers.

Midani notes that leading record industry executives met at the end of July to discuss how to make their individual figures more accurately reflect the total market. "By the end of the year, we will have figures that we can really trust," Midani says.

Politicians Prepare For Germany's PopKomm

LONDON—The music industry will get direct access later this month to many of the politicians affecting its commercial health.

The PopKomm trade fair, to be held Aug. 13-16 in Cologne, Germany, is celebrating its 10th anniversary. This year's show is attracting not only more lawmakers than ever before but also more senior figures than have previously attended the event. Organizers suspect, though, that this has more to do with the German general election in September than with the politicians' desire to honor PopKomm's 10th anniversary.

Nonetheless, senior figures will be making themselves available to delegates. The most powerful of the politicians due to attend is Federal Justice Minister Edzard Schmidt-Jortzig, who will speak on

government policy regarding labels' and publishers' rights relating to the Internet; he will then answer questions on the issue.

"It's not just a matter of turning up, delivering the speech, then leaving the place," says Ralf Plaschke, deputy managing director of organizer Musik Komm. "All the politicians and officials will be making themselves available to listen to arguments."

Plaschke notes that all relevant government departments will be represented at PopKomm by ministers or officials. They will cover a wide range of disciplines and include specialists in law in the digital environment and on the World

(Continued on page 82)



Cokell Plans To Stay Course As New London Chief

LONDON—New London Records U.K. managing director Laurie Cokell has a straightforward plan: "To keep the success going, to break some more artists, and to keep our focus. It really is as simple as that."

Though company chiefs across the world have often had such no-nonsense intentions, Cokell believes he is in a position to deliver because of his experience with the company.

Notes the man who has been promoted from GM to take the managing director's post (*Billboard Bulletin*, July 30), "I've been here 10 years, so I know all the people involved, and it's a very,

(Continued on page 76)

Camelot Closes On Spec's Acquisition

BY ED CHRISTMAN

NEW YORK—Even while Camelot Music celebrates the July 30 completion of its acquisition of Spec's Music, company management is still wrestling with getting the next step of its comeback from Chapter 11 off the ground—an initial public offering (*Billboard Bulletin*, July 30).

On June 15, the North Canton, Ohio-based retailer filed its intention with the Securities and Exchange Commission (SEC) to do an initial public offering (IPO) this summer.

(Continued on page 79)



Hip Signing. Saxophonist David McMurray recently signed a deal with Hip Bop Records, a division of Silva Screen Records. His first release for the label is scheduled for February 1999. Shown at the signing, from left, are Jack Leitenberg, McMurray's manager; Reynold D'Silva, managing director of Silva Screen Records Group; McMurray; and Yusef Gandhi, president/CEO of Silva Screen Records America.

Alliance To Exit Chapter 11 Judge Approves Reorganization Plan

NEW YORK—With the July 30 confirmation of its reorganization plan by the U.S. Bankruptcy Court, New York Southern District, Alliance Entertainment Corp. (AEC) is about to become the first one-stop in the history of the music business to successfully emerge from Chapter 11.

Once a plan is confirmed, it usually takes two to three weeks to complete the official paperwork to finalize the process.

In another move, AEC lawyers excluded Concord Jazz from the company's reorganization plan and asked the court for 60 days to draft

a stand-alone plan for the label.

In court here, it was revealed that in coming out of Chapter 11, Alliance would operate with a \$75 million revolving credit facility supplied by GE Capital and that trade creditors, mainly the majors, have agreed to provide AEC with about \$70 million in credit.

But while the plan was confirmed, one class of creditors—not identified but believed to be the bondholders—voted against it, even though AEC and its new owners, the banks that were the secured pre-petition creditors, compromised and gave unsecured creditors an additional payout in the form of a 1% equity stake in AEC and a warrant package worth 5.5% equity on a fully diluted basis. Consequently, the AEC lawyers

(Continued on page 76)

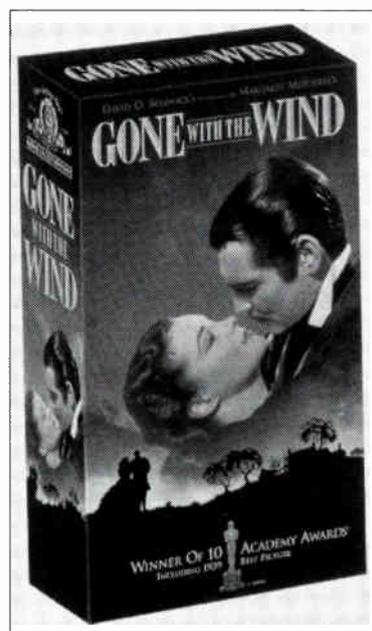
'Gone With The Wind' Going To Sell-Through

BY SETH GOLDSTEIN

NEW YORK—"Gone With The Wind," still the top-grossing movie in box-office annals (adjusting for inflation), has gone to sell-through for the first time in its video history. Warner Home Video and MGM Home Entertainment will release the title Oct. 27 at a minimum advertised price of \$19.95.

The title further heightens the already-active fall sell-through market, which features "Godzilla" from Columbia TriStar Home Video, "Lost In Space" from New Line Home Video, "Hope Floats" from Fox Home Entertainment, and Paramount Home Video's "Titanic," as well as the prospect of other summer theatrical successes, including "The Mask Of Zorro," "Armageddon," and the R-rated "Saving Private Ryan."

Until now, "GWTW" had never been available for less than \$89.98, but such is the power of the Civil War epic that the nearly four-hour title still generated sales to dealers



of 1.5 million-2 million copies.

Neither Warner nor MGM will comment on the new sales outlook.

However, trade sources estimate that "GWTW" could do 8 million-10 million units on VHS and another 175,000-200,000 on DVD, which arrives at \$26.95 list day-and-date with the cassette edition.

Both formats are benefiting from the new digitally remastered version of "GWTW" recently distributed theatrically by New Line Cinema. Reviews in the consumer press were uniformly positive, generating strong ticket sales and renewed interest in the video. The American Film Institute added to the retail fervor when its recent ranking of the top 100 U.S. films placed "GWTW" among the five greatest American movies of all time.

Warner and MGM built on the grass-roots enthusiasm with a July 29 key-account junket to Atlanta to celebrate the sell-through announcement and tout the multi-partner promotional campaign, which includes Visa, Blue Diamond Almonds, Healthy

(Continued on page 76)

MTV Networks Unites Its Digital, Online Ventures

BY CARLA HAY

NEW YORK—In a move designed to raise its profile in the new-technology arena, MTV Networks has created a new department, the MTV/VH1 Interactive/Digital Operations Group.

The department will be responsible for overseeing MTV Online (www.mtv.com), VH1 Online (www.vh1.com), and the digital spinoff channel package the Suite from MTV and VH1.

"We wanted to create this department," says

(Continued on page 79)



"Scott Stapp is this summer's Rock-n-Roll savior"

- The Seattle Times
July 13, 1998

The Seattle Times
WASHINGTON'S LARGEST NEWSPAPER

MONDAY
JULY 13, 1998

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Creed serves up rockin' good time

Concert review

CREED, last night at the Moore Theatre, Seattle.

BY PATRICK MACDONALD
Seattle Times staff critic

Scott Stapp is this summer's rock-'n'-roll savior.

Scruffy, lanky and long-haired, with dark, piercing eyes, he's the dynamic, compelling lead singer of Creed, a punk-edged Tallahassee, Fla., band that's tearing up rock radio.

A serious vocalist who contrasts his growls and screams with melodic, carefully sung passages, in the Jim Morrison tradition, Stapp's powerful, anthemic songs are about battling fears and demons while searching for love, meaning and peace of mind. It's angry, fist-pumping, cathartic music for confused, pent-up adolescents, the kind of aggressive rock that keeps reasserting itself every few years.

Just a few years ago rock was declared dead, as rock-album sales

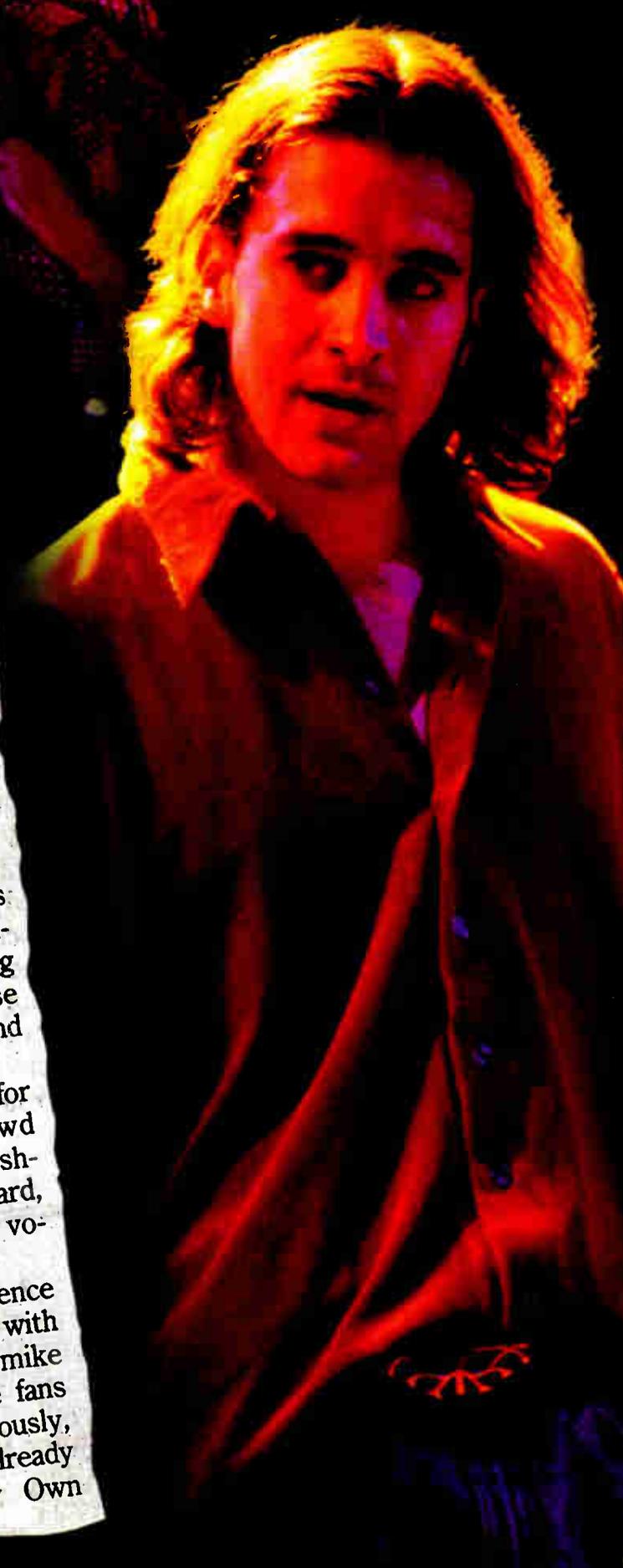
dwindled and rock-radio stations switched formats. But hard rock has come roaring back this summer, and Creed is on the crest of the wave.

Two songs from the band's "My Own Prison" album are being played heavily on rock radio at the same time — the title cut, "Torn" and "What's This Life For." The album is selling 40,000-plus copies a week, has racked more than 1.5 million in sales and is headed for double platinum.

Creed is poised to become this year's Live, a dramatic, serious hard-rock band that's capturing young people's imaginations with intense songs about finding meaning and purpose.

You could feel the fervor for Creed, as a good-sized crowd jammed the front of the stage, moshing and crowd-surfing to the hard, crunching rhythms and frenzied vocals.

Without prompting, the audience sang many of the songs along with Stapp. Sometimes he thrust the mike into the audience and let the fans lustily take the leads. Obviously, many in the audience had already memorized the whole "My Own Prison" album.



Parable Group To Expand Web Site

Christian Retailers Assn. Is Moving Into Online Commerce

BY DEBORAH EVANS PRICE

NASHVILLE—The Parable Group, an association of 330 independent Christian retailers, is launching an E-commerce World Wide Web site, [www.possible.com](http://www.parable.com), effective Aug. 10.

"We've had an online presence for about two years," says Parable VP of corporate marketing Jim Seybert. "We launched in 1996 with just an information-only site. We average about 1,000 visitors a day, and from some of the comments we were getting on E-mails, it just became obvious that we needed to offer Internet commerce. If your customer is knocking on [your] door, you need to open it, and they are knocking at this door."

The Web site will offer online shopping, product information, and links to more than 200 other Christian Web sites, including ministries and religious organizations. Consumers will be able to purchase between 40,000 and 60,000 Christian book and music titles. Eventually all the product available at retail will be offered on the site.

Customers will be able to preview music, books, and videos; participate in contests; and set up personal date-books for shopping reminders. Seybert says the Web site will also provide Parable with valuable information about its customers.

Based in San Luis Obispo, Calif., the Parable Group is the largest association of independent Christian retailers. According to Parable, 1997 sales accounted for \$356 million, placing it third in the nation behind Barnes & Noble and Borders in terms of sales. The company was launched in 1985 when Steve Potratz, now Parable president/CEO, was an independent retailer with a store called the Parable in San Luis Obispo. He created a flier to promote his store, and another Christian bookstore owner asked Potratz to print fliers for his store. The idea took off, and within a year, Potratz was producing marketing materials for 10 stores. Within two years, the number had grown to 50.

"This is another channel for cus-

tomers to be able to come to us," says Seybert about the Web site. "We have stores around the U.S. and Canada, from Hawaii to Maine, but there are some places we don't have stores, so that's another reason [for the Web site]. It's a branding thing for us. We don't have a store in Dallas, for instance."

Seybert acknowledges some retailers were initially concerned that the Web site would cut into their sales and diminish traffic in their stores. However, he adds, independent retailers will benefit from the Web site because when consumers purchase product, they'll be asked to input their ZIP code.

"We have some pretty complex software behind it, so when the customer enters their ZIP code, the database will go out and find the nearest store and credit that store with a commission on the sale," Seybert says.

Twenty percent of the retail price of each piece of product will be cred-

ited to the nearest store.

"We needed to find out a way to make this a win-win, and this is awesome. Now if the customer is from Australia or somewhere else not near a Parable store, then we'll get the whole thing, and we'll use that as part of a national advertising fund to help push the brand. So it all comes back to them anyway," Seybert says.

Rodger Long, owner of Long's Christian Book & Music Store in Orlando, Fla., supports the new venture. "I think it's a great opportunity with a lot of potential. As independent retailers, there's no way we could afford to do something this nice. It's another service we can offer our customers."

Parable will promote the Web site in its catalog, some 20 million copies of which are produced each year.

According to Seybert, the site will also utilize some grass-roots marketing elements, such as electronic postcards that can be sent. The recipient must then visit www.possible.com to retrieve the postcard. The company also plans to advertise on

(Continued on page 76)



Publisher Hamstein Starts Full-Service Co.

BY CHET FLIPPO

NASHVILLE—Nashville's song publishing companies, which have traditionally led the way in country music's song-driven marketplace, are increasingly taking the lead in providing music and talent to the record companies here, as Hamstein Publishing's new endeavor shows.



JOHNSON

Hamstein, a very active publisher founded by ZZ Top manager Bill Ham, is now launching Hamstein Productions, a full-service production company that has hired five prominent Music Row producers and has working relationships with others.

Ginny Johnson, who is heading up Hamstein Productions as GM, says that the company is essentially streamlining, centralizing, and augmenting the A&R function

that Nashville record labels increasingly no longer have resources or personnel to perform on a full-time and large-scale basis.

To that end, the company has hired five prominent country producers: Bob DiPiero, Tom Shapiro, Blake Mevis, Mary Ann Kennedy, and Clarke Schleicher. Six other producers, including Billy Joe Walker Jr., are also working with Hamstein on specific projects.

Other Nashville publishers have begun production divisions but not to the degree that Hamstein is devoting its efforts and people.

Hamstein, in exchange for a 10% fee, will coordinate and handle all details of production, down to song selection, contractual and legal matters, and studio and session player scheduling, says Johnson. Her background, which included stints working with producers and label executives Jimmy Bowen and Jerry Crutchfield and running her own

(Continued on page 76)

Provident Music Group Restructures After Reunion Chief's Exit

NASHVILLE—Provident Music Group, Zomba's Christian music division, has restructured its operations following the exit of Bruce Koblish as president of Provident label Reunion (*Billboard Bulletin*, July 29).

In the wake of the departure, Benson/Diadem VP of artist development George King and Brentwood VP/GM Dean Diehl have been named co-VPs/GMs of both the Reunion and Brentwood labels.

Koblish was unavailable for comment. His last day at the label was July 22. Prior to assuming the Reunion post in May 1997, Koblish was president of the Gospel Music Assn.

In addition to Koblish's departure, four staffers lost their jobs in the restructuring. Director of A&R Trent Dean, A&R assistant Terria Butler;

tour promotion coordinator Andy Peterson, and art director Diana Lussenden were let go July 23. According to Diehl, there are no plans for further staff cuts.

Provident Music Group consists of Brentwood, Benson, and Reunion Records and their affiliated labels (among them Essential and Diadem), as well as Provident Music Distribution. Diehl will maintain offices at both Brentwood and Reunion. King will do likewise at Benson and Reunion. Both Diehl and King will report to Provident Music Group chairman/CEO Jim Van Hook, who was unavailable for comment at press time.



In a statement, Van Hook said, "I'm optimistic about not only the expansion and development of artists already on the Reunion roster but also about building these two fine labels into the future, with new artist involvement."

Diehl and King say the companies will continue to maintain separate identities. "We're keeping two totally separate companies here. We just have the same management team," says Diehl.

The Reunion roster includes Michael W. Smith, Kathy Troccoli, Carolyn Arends, Clay Crosse, Gary Chapman, Third Day, Fono, and All Star United.

The restructuring also led to changes in the marketing of the rock acts on Reunion's roster. Fono, All Star United, and Dove Award-win-

ning band Third Day will remain on Reunion but will be worked by the Essential staff under the direction of VP/GM Robert Beeson. Effective immediately, all artist development and marketing for those acts will be handled through Essential.

Diehl says the changes will be positive for Brentwood. "This frees Brentwood up to be what Brentwood needs to be, a label totally targeting the church," he says. "With George and I working as a team, we have the two labels representing two different faces to the market. We can put artists in the appropriate place with a team that best suits the music that they are creating."

Diehl and King say they bring separate qualities to the management team. "I'm very good at administra-

(Continued on page 13)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Classical in New York names **Harry Palmer** executive VP/GM. He was senior VP/GM at BMG Classics U.S.

Gary Ilsley is promoted to CFO of Virgin Records America in Los Angeles. He was VP of finance.

Arista Records in New York promotes **Susanne Savage** to VP of A&R administration. She was senior director of A&R administration.

Julia Lipari is appointed VP of special projects marketing at Zomba Records Group in New York. She was an independent marketing consultant.

Virgin Records Urban in Los Angeles names **Liz Montalbano** senior director of crossover promotion. She was director of rhythm-crossover promotion at Epic Records.

Susan Unger is promoted to senior director of production at Mer-



PALMER



ILSLEY



SAVAGE



LIPARI



MONTALBANO



UNGER



WALTER



THOMPSON

cury Records in New York. She was director of production.

TVT Records in New York names **Nadine Gelineau** director of product management and artist development. She was director of international marketing at Freeworld Recordings.

Ketrena Scoggins is promoted to Midwest regional sales director at Mercury Records in Chicago. She was national manager of urban sales/black music at Mercury in New York.

Atlantic Records in New York

names **Steve DeBro** senior director of associated labels. He was manager of Atlantic Jazz.

CMC International Records promotes **Mike Carden** to GM and **Alonzo Marrow** to senior VP of sales and marketing. They were, respectively, senior VP of sales and marketing and VP of sales.

Elektra Entertainment Group names **John Stewart** Midwest regional manager of alternative promotion in Chicago. He was music director at KGED Omaha, Neb.

MCA Records in Universal City, Calif., promotes **Kevin Day** to director of field marketing and **Allyson Cuneo** to regional director of sales and names **Mike Nobrega** manager of alternative sales and marketing. They were, respectively, West Coast regional sales director, director of singles, and Northeast regional marketing manager at I.R.S. Records.

PUBLISHING. Alan L. Walter is promoted to VP of finance at Famous Music Publishing in Los Angeles. He

was controller.

Derrick Thompson is appointed VP of urban music at BMG Music Publishing. He was senior director of urban music at BMG Songs.

D. Hutson Miller is promoted to manager of the film and soundtrack division at EMI Music Publishing. He was A&R coordinator.

BMI Publishing in Tucson, Ariz., appoints **Christy Stevenson** Phoenix/Tucson local rep. She continues as owner of That Damn Dog! Booking & Promotions.

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A New 'Wish' Broadens Patty Smyth's Columbia Retrospective

BY JIM BESSMAN

NEW YORK—With a new single from the "Armageddon" soundtrack and a forthcoming career-retrospective album, Patty Smyth is making an eventful return to the pop music scene.

The New York-based rocker—whose first hits came in 1982, when she was Scandal's lead singer—went on to have a successful solo career, notching the No. 2 hit "Sometimes Love Just Ain't Enough," a 1992 duet with Don Henley.

Although she co-wrote the Oscar-nominated "Look What Love Has Done" from the 1994 "Junior" soundtrack and performed it at the Academy Awards, since then she has been mostly involved with mothering her

children from her first marriage to punk rock legend Richard Hell and her current marriage to tennis great John McEnroe.

"I love being a mom—but that's never all I wanted to do," says Smyth, excited about Columbia/Legacy's Sept. 8 release of "Patty Smyth's Greatest Hits (Featuring Scandal)." The

album includes the hits "Goodbye To You" and "Love's Got A Line On You" from Scandal's 1982 self-titled debut EP—at the time Columbia's biggest selling EP ever—as well as the group's 1984 hit "The Warrior."

Also in the set are three songs from Smyth's self-titled 1992 MCA solo album, including "Sometimes

been sitting around since the last album ["Patty Smyth"], but for some reason I didn't feel like I had anything to say. Then the urge came, and I was inspired to write songs."

Smyth says she wrote "Wish I Were You" with Glen Burtnik when she was in a "music business funk" and jealous of the ability of amateur guitarist McEnroe to jam with his friends every night.

"Then Legacy came to me about putting out the 'Greatest Hits,' and [Columbia senior A&R VP] John Kalodner was excited... He got the song on the 'Armageddon' soundtrack."

The other new song, "Carnival Lights," was co-written with Bob

Thiele Jr. and deals with Smyth's mother's teen years as a trapeze artist in the circus. Both new tunes were produced by Matt Serletic, producer of matchbox 20—a publishing client of Smyth's publisher, Evan Lamberg at EMI Music Publishing.

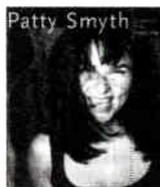
"It's so great to have a couple of new tracks," says Legacy associate director of marketing Mark Feldman. "Both are amazing, and we plan to work both as singles." ("Wish I Were You" recently went out to AC and modern AC stations.)

Feldman adds that "you couldn't ask for a better way to re-familiarize people with Patty than to have her single in the [former] No. 1 album in the country." Legacy—which generally oversees catalog development for the Sony Music labels—sees Smyth's new album as a front-line product with a strong consumer advertising plan.

(Continued on page 82)



SMYTH



Patty Smyth

Kessler Goes It Alone

Artist Selling Her Singles Online

BY EILEEN FITZPATRICK

LOS ANGELES—Singer/songwriter Barbara Kessler has joined the growing ranks of indie artists using the Internet as a grass-roots marketing tool. Her approach, however, is unique to the field.

Kessler has launched an online "singles club," offering visitors to her World Wide Web site a chance to buy a new single from her each month.

"I have to explain that it's not a dating service but just my music," says Kessler, who started the site after the birth of her daughter, Emilia. "I've been selling the singles at shows, but I'm just not able

to do 200 dates a year anymore."

At www.barbarakessler.com, consumers can sign up for Kessler's CD Single-Of-The-Month Club and receive 12 CDs during the year for \$24. They can also join the club by calling 888-RUBBER-8. Singles cannot be purchased individually.

Kessler includes at least two songs on each single, most of which are new or new renditions of her old material.

The first three singles are "Persephone"/"Kristin"; a different version of "Kristin"/"Grown Up Love Songs And Other Oxymorons"; and "Red, Yellow & (Continued on page 76)



KESSLER

PHOTO: UZ LINDER

Wicklow Hopes World Will Warm To Värttinä

BY NIGEL WILLIAMSON and ANTTI ISOKANGAS

HELSINKI—Even its record label admits that, on the surface, Finnish folk act Värttinä is a difficult story to sell. "There are 10 of them, and they come from a strange country speaking a language no one understands, and you can't describe their music at all," says John Voigtmann, label manager of Wicklow, the world music imprint established by BMG and the Chieftains' Paddy Moloney.

Fortunately, the story gets much better. "What we have to work with is a truly fantastic new record and a lot of well-placed fans," says Voigtmann. "In the past, their records have appeared on influential lists of favorite albums, and they are a critical favorite."

Voigtmann says that "Vihma" (Icy Rain), to be released on Wicklow Aug. 11 in the U.S. and Aug. 10 in

Finland, is Värttinä's "boldest and most aggressive" album to date, ranging stylistically from traditional Scandinavian folk to what sounds like



VÄRTTINÄ

a Finnish version of hip-hop.

"This is the album to break them out of the world music ghetto," he says. "It's not just new age music for the 40-plus market, it's alternative and edgy with an appeal to kids."

Given an early release in Japan at the end of July to coincide with tour-

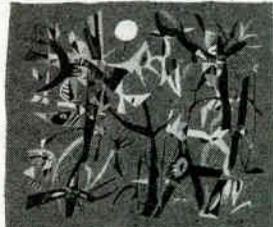
ing, "Vihma" will be released across Germany, Spain, Greece, the Netherlands, Belgium, and Spain to tie in with a European tour in October and November, followed by France and Italy. Its U.K. release will be delayed until the new year, when the group is available for live dates.

"We think we can break them like a crazy pop band in some of the eclectic European markets," says Voigtmann.

That is a description with which the group's violinist, Kari Reiman, has no problem. "In the U.S. they take us very seriously. We meet people who know more about our music than we do ourselves. But, for instance, in Belgium we are considered a party band. Either way is fine with us. We take the music seriously, but we also like to see people enjoying themselves," he says.

(Continued on page 79)

Brazilian Days Paul Winter Oscar Castro-Neves



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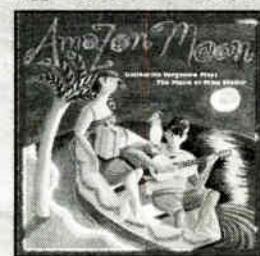
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Virgin's Baebes Get Mediaeval In U.S.

A Cappella Act Brings Contemporary Edge To Medieval Music

BY JIM BESSMAN

NEW YORK—Already a sensation in their native England, the Mediaeval Baebes are set to bring their novel take on medieval vocal music to America with their debut album, "Salva Nos," which Virgin releases Sept. 8.

The album, which features mainly a cappella singing by the 12 women who make up the Baebes, entered the classical chart at No. 2 in the U.K., where it was released last year. The Baebes' flashy attire, as well as founder/music director Katherine Blake's past occupation as a stripper, helped them generate major press, which Virgin hopes to repeat here—though based more on the music.

"My analogy is that listening to the music is like reading a fairy story," says the group's Rachel Van Asch. "Your mind gets taken to a special, otherworldly place—a strange place of serenity, magic, and beauty. Certainly in England people are jaded with the same kind of regurgitated Britpop fusion spewing out over the years. But this music is very uplifting and serene and tranquil."

The Mediaeval Baebes were con-

ceived when Blake, who had founded Miranda Sex Garden, was performing cabaret music in Berlin in 1996. While there, she hooked up with



MEDIAEVAL BAEBES

Dorothy Carter, an older woman who played medieval instruments, including dulcimer, zither, and hurdy-gurdy. One of the songs they performed was "Salva Nos"—"save us" in Latin.

"Katherine came back raving about the song and medieval music and convinced her friends to do this as a hobby," continues Van Asch. (The other Baebes, all between 25 and 30, are Marie Findley, Carmen Schneider, Nicole Frobusch, Ruth Galloway,

Teresa Casella, Audrey Evans, Nicole Sleet, Karen Lupton, Cyndra Sapphire, and Clare Ravel.) "The common linking factor was a fascination for the fantastical and the romantic and the mysteries of life—which the medieval period sums up: Magic and reality were very integrated in those times."

After learning a few new songs, the fledgling Baebes decided to try them out before an audience. "We put on a little show in a derelict cemetery—and loads of people came," says Van
(Continued on page 17)



Running On A Full Tank. The members of 550 Music's Fuel meet with their publisher, PolyGram Music, following a show in New York. Shown, from left, are Fuel's Jeff Abercrombie, PolyGram Music Publishing senior creative director of A&R Randy Sabiston, Fuel's Brett Scallions, band co-manager Dave Sestak, PolyGram Music Publishing senior VP/GM of East Coast operations Holly Greene, Fuel's Carl Bell, band co-manager Greg Eppler, and Fuel's Kevin Miller.

U.K.'s Gomez Looking To Break Stateside With Hut/Virgin Set

BY DOUG REECE and SALLY STRATTON

LOS ANGELES—With the Sept. 8 release in the U.S. of its Hut/Virgin debut album, "Bring It On," U.K. quintet Gomez is offering up a challenge to its label and U.S. music fans with an unconventional set of rock songs that have already struck a nerve with critics in its homeland.

The act, which self-produced its album, was the subject of a hotly contested bidding war when its demo tapes were passed through the hands of a series of friends and ended up



GOMEZ

with several A&R executives.

According to gravel-throated singer/guitarist Ben Ottewell, who lends his distinct voice to the act's somber, folk- and blues-inspired instrumental backbone and wide palette of production quirks, the decision to sign to Hut came out of concern for retaining artistic freedom.

"We wanted to maintain our freedom from the start, and it was more about obtaining that freedom than the amount of money," says Ottewell.

The positive results of Gomez's philosophy were evident when the album bowed in April in the U.K. to glowing reports from the weekly music press.

Still, the press was not always the best vehicle for communicating the band's aesthetic.

"The press has helped, and yet it hasn't at the same time," says Gomez vocalist/guitarist Tom Gray. "I don't
(Continued on page 16)

Post-Breakup Toad Set Could Be In Wings; Shawn Mullins' 'Fast' Rise To The Majors

TOAD'S PLACE: Don't be surprised to see a Toad The Wet Sprocket "best of" collection before too long. "I think the chances are extremely good that there'll be a greatest-hits album," says the band's manager, Chris Blake. "There is some fabulous unreleased material that could possibly be incorporated into such a package." The Columbia Records act officially called it quits July 27 after 12 years. In a statement, singer/guitarist Glen Phillips says, "We came together as kids but have grown in different directions as adults... In recent months, it became harder to keep everyone satisfied within the confines of the band."

While the group's members—Phillips, bassist Dean Dinning, drummer Randy Guss, and guitarist Todd Nichols—all intend to remain in music, exactly how and where that will be accomplished is unclear. "There will be discussion as to what Columbia thinks they're entitled to and what direction we want to go in," says Blake. "If those two intersect in some place, some of the guys will end up on Columbia as solo artists."

While lawyers duke it out, Blake says, Nichols and Phillips, the group's songwriters, are "working on their body of songs," which they'd been preparing individually in anticipation of recording the band's next album.

While Blake won't go so far as to say that poor sales of Toad's last album, 1997's "Coil," contributed to the breakup, he does say, "It might have been different if they'd been selling millions and millions of records. I think of the groups that stick around, I'm sure they go through a rough period, but sales might be that glue that holds them together at the toughest of times."

He continues, "'Coil' was the only album that did not meet our expectations. They were very excited about making the best album of their career and proving that 'Coil's' sales were an aberration. But now, we'll never know."

SWEET DREAMS: After a hot, swift bidding war that included Atlantic and Universal, Columbia has snared Atlanta-based Shawn Mullins. Mullins' story is one of an overnight sensation that is years in the making. Over several years, the singer/songwriter has released eight albums on his own label, SMG Records. Several weeks ago, Atlanta modern rock powerhouse WNNX started playing "Lullaby," a hypnotic, half-spoken number that recalls Springsteen or David & David from Mullins' most recent album, "Soul's Core." The song was soon being played by WEND Charlotte, N.C.; WXEG Dayton, Ohio; and WKDF Nashville, as well as WKQX (Q101) Chicago after Aware Records head Gregg Latterman played it for the PD there. Labels

started sniffing around, with Latterman, whose label has a deal with Columbia, and Columbia senior director of A&R Lee Dannay ultimately signing Mullins to the latter label. Columbia is rush-releasing "Lullaby" to the stations that aren't already playing it and is preparing to release a remastered version of "Soul's Core" with additional material Sept. 15. Mullins is managed by Russell Carter, who also handles Indigo Girls and Fastball.

DYSFUNCTIONAL FAMILY: Plans for the Family Values Tour, featuring Korn, Limp Bizkit, Ice Cube, Orgy, and Rammstein, continue after Rob Zombie was unceremoniously removed from the bill July 23. A surprisingly pointed press release issued by Korn and its management company, the Firm—both of which are partnered with Metropolitan Entertainment in presenting the tour—says that Zombie is no longer on the tour because he objected to a number of elements of the tour,

including the production design and the presence of a hip-hop act (Ice Cube) on the bill. Additionally, the release says, the Firm initially believed that it was booking Zombie's band, White Zombie, and was disappointed to find instead that a solo Zombie would be on the bill.

Zombie quickly responded with his version of the tale. "I pulled out of the tour because of production restrictions," says Zombie. "But that doesn't make for an interesting news story, so they had to put a twist on it."

Zombie calls claims that he didn't want Ice Cube on the bill laughable. "Ice is the one person on the tour that I have a lot of records of," he says. "He was the one that I was the most excited to have on the tour. I called Korn's manager [Jeff Kwantinetz] and said, 'What is this stupid shit? Why are you putting this racist spin on things?'"

As for promising White Zombie and then delivering Zombie solo, a source says that when negotiations began months ago, the initial talks did focus on White Zombie. However, he adds, plans very quickly evolved to the bill featuring Zombie's solo project, which was then dubbed Zombie. But, after further discussions and concern over using the name Zombie, the decision was made that the act would simply be billed as Rob Zombie. "Everyone knew it was Rob Zombie and not White Zombie," says the source.

The one thing Zombie, Kwantinetz, and Metropolitan head John Scher all agree upon is that the whole episode has been blown out of proportion. "We all just came to a mutual understanding that, logistically, having Rob on
(Continued on page 14)



by Melinda Newman

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HARVEY DANGER'S 'SITTA' SPINS SLASH/LONDON GROUP INTO PUBLIC EYE

(Continued from page 1)

than 133,000 units since June 1997, entered the top half of The Billboard 200 at No. 80 in the Aug. 1 issue. That made Harvey Danger the second Slash/London act to reach Heatseeker Impact status in the last two weeks, following the German group Rammstein (Billboard, Aug. 1). This issue, "Where Have All The Merrymakers Gone?" is at No. 71.

Not bad for a "batch of demos," to borrow the phrase lead singer Sean Nelson uses to describe the album.

"The songs are good, but they are demos," says Nelson. "They're not fully fleshed out, sonically or otherwise. But it's such a spare, concise rendering of the songs that it sort of gets at the true nature of them. It's a strong little album, but it's very humble as well.

"When we started out, we didn't have a sound other than the sound of four inept musicians," he adds. "We really started the band to learn how to play our instruments, and it wasn't even so much a band as it was us figuring out how to put two chords next to each other and think of a new one."

Regardless, the approach has worked, and in fairy-tale fashion. Even before landing its deal on Slash/London, Harvey Danger's hometown reputation boomed when local modern rock radio station KNDD Seattle began playing the

act's single "Flagpole Sitta."

At the time, Harvey Danger was signed to tiny indie Arena Rock Records, the label run by Slash/London A&R staffer Greg Glover (Popular Uprisings, Billboard, March 21).

KNDD music director Kim Monroe says the decision to bump the song from specialty play to regular rotation was based on its strong hook and SoundScan figures, as well as a desire to support local talent.

"It was one of those instances where you get really excited about something and can't wait to play it for people," says Monroe.

Soon after KNDD began playing the song, London staffers sent KROQ Los Angeles a copy of the Arena Rock issue of "Where Have All The Merrymakers Gone?" even though they had not yet signed the band. Though KROQ's decision to begin playing the song sparked a bidding war, the act decided to stay with familiar faces at Slash/London.

Arena Rock's efforts with indie retailers and the rapidly developing radio story became both a boon and a bane for London, which found itself chasing the band's momentum for several weeks.

According to London Records (U.S.) product manager Wayne Pighini, the label pushed the album's first pressing through Island Rec-

ords' production system in four weeks.

In an early stopgap effort to fulfill retail demand in radio markets, London called on New York-based Advanced Alternative Media, which in addition to managing Harvey Danger provides manufacturing and distribution services.



Meanwhile, the label faced the challenge of forging a band identity in the minds of those listeners captivated by the single.

"When the record hit the streets, there was some concern that we weren't going to catch up," says Pighini. "There were stock shortages, the press didn't have the lead time it needed, we didn't have a video ready, and here we were six or seven weeks in tremendous rotations in certain markets.

"For about two weeks things were unbelievably chaotic," he says. "Then around June things started to click. We were getting enough detections at modern rock where people began asking for the band by name instead of going into stores and humming the chorus to clerks."

Because the song's title isn't in the lyrics, London helped fans tie the song to the band with in-store placards printed with the band's

name and the chorus.

Helping add momentum, Slash/London shipped a well-received video for "Flagpole Sitta" in June after the first version was rejected.

The next single from the act, "Private Helicopter," is tentatively set to ship to modern rock stations in late August, though Pighini notes that "Flagpole Sitta," No. 4 on the Modern Rock Tracks chart this issue, has a way to go before burning out.

The group's songs are published by Famous Music.

Alan Skolnik, music buyer at the 39-store, Carteret, N.J.-based Nobody Beats the Wiz, says the chain has only recently begun to see the potential of "Where Have All The Merrymakers Gone?"

"It wasn't very impressive when

it came out, but about a month ago it started selling and stores started asking for it," says Skolnik. "In the past few weeks, sales have increased each week to the point where it's becoming a strong seller."

The act, which is booked by Little Big Man, continues opening dates for Grant Lee Buffalo through Aug. 17; then it begins a headlining tour with Creeper Lagoon in September.

Though indicators are good that the band's story will continue to build, Nelson is cautious.

"Going from extreme obscurity to total mainstream is an odd leap to make," says Nelson. "And I'm curious to see how long it will last—whether the public is interested in one single or if they are really attuned to what we're doing."

PROVIDENT MUSIC GROUP RESTRUCTURES

(Continued from page 8)

tion, the management of personnel and dollars, and creating systems, those types of things," Diehl says. "And George is the best song guy in town, a great creative guy. We'll probably fall into those roles."

King will also continue to work with artists on the Diadem label, most notably Bob Carlisle. Prior to Zomba purchasing Benson and Diadem, King was president of Diadem,

and he is the one who encouraged Carlisle to put "Butterfly Kisses" on his "Shades Of Grace" album.

King also is excited about working with the Reunion roster. He's known the label's flagship artist, Michael W. Smith, since the singer/songwriter was 14 and King was frequently a visiting performer at Smith's church in Kenova, W.Va.

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Warner's Wes Cunningham Finds More Than '12 Ways' To Spice Up His Debut

BY STEVE KNOPPER

CHICAGO—There's a point on Wes Cunningham's debut album, "12 Ways To Win People To Your Way Of Thinking," when everything stops sounding like typical American power pop with a dash of Lenny Kravitz funk. A mariachi trumpet solo emerges from nowhere. A hard-rock guitar riff leads into a salsa beat. By the last song, "Car Wreck," Cunningham seems determined to be the next Herb Alpert & the Tijuana Brass.

Cunningham, a 26-year-old singer/songwriter, put many of those sounds on his album simply because after years of struggling with recording costs, he could. After signing with Warner Bros., he could

finally afford to reproduce the disparate sounds he hears in his head in the studio. "12 Ways" is due Sept. 8.

"For the first time, I was able to just go crazy creatively," he says. "I could sit down and write a song with salsa in it, because I knew I could afford to put it in there. Whereas before, I would write a lot of country or folk or whatever I could get away with in the studio. This time, I could say, 'I want a big fat Prince lead guitar in this part,' and the next thing I know, some guy is doing it. It's what I've lived for."

Born in the Philippines, Cunningham lived with traveling parents in the Texas cities of Waco, San Antonio, and Dallas, and he solemnly

names country legends like Johnny Cash and Patsy Cline as influences. But although he has performed country and folk music for years, given his Nashville home base, he was careful on "12 Ways" to avoid steel guitars and the country-artist stereotype.



CUNNINGHAM

Cunningham even tries to avoid the broader "serious artist" pigeonhole. "I'm really a goofball," he says. "One thing I don't like is those silly brooding rock stars who get up there and scowl. I'm sure that's legitimate angst, but, to me, that's sort of laughable."

Warner Bros. will ship "Say My Name," the album's catchy, guitar-heavy first single, to modern rock and triple-A radio stations Aug. 25—but neither Cunningham nor company executives expect it to be an immediate hit. Instead, says VP of product management Peter Rauh, the label hopes to slowly expose Cunningham's music over several albums—following the path of other Warner artists such as the Barenaked Ladies and Soul Coughing.

"As knocked out as you can be about any debut, you have to hold out for the greater potential of what his next record might sound like," Rauh says. "I think he's scratching the surface. I can't wait to hear what might come out of his head in a couple of years."

In other words, don't expect "12 Ways To Win People To Your Way Of Thinking" to make Cunningham a star—yet. Warner Bros. hopes that will come later, after music critics, radio stations, and, of course, fans have warmed up to his songs. While Cunningham has no booking agent yet, the label is looking for an appropriate tour he could join as a warm-up act.

In a climate of instant hits, some radio programmers say they hope Warner Bros. will give stations that chance to learn to like Cunningham. "When I heard Smash mouth's ["Walkin' On The Sun"], I said, 'This is huge,'" says Nic Harcourt, music director of Los Angeles modern rocker KCRW and host of the station's "Morning Becomes Eclectic" show. "To me, you hear five or six of those songs a year, and I don't think I hear one on [Cunningham's] album. But what I do hear is a really strong album with potential—if they do the right thing."

For years, Cunningham had been kicking around Texas and Tennessee, recording his country and folk songs in any studio he could afford. After working at jobs as diverse as high school teacher and tree cutter and networking with agents and managers, he earned the attention of producers Monroe Jones and Chris Parker. Their support led to interest from six record labels.

Cunningham says he chose Warner Bros. because the executives were

"real people, with wives and kids and stuff" and gave him the exalted artist demand of creative freedom.

"Warner Bros. wasn't involved until we pretty much finished the album, which was a cool thing," Cunningham says. "It kind of took the pressure off."

In some ways, "12 Ways" is a traditional singer/songwriter album, with folksy rhythm guitar and layered harmonies in songs like "Win Some, Lose Some" and "Letter To McKay (God's Way)." But while Cunningham says he grew up on Beach Boys and Beatles records, he's big on twists, like unexpected Latin rhythms and odd bits of humor.

Just after "Gone," a despairing, soft-to-loud rocker about rolling on the floor of a dark room in "all my blues," the singer changes pace to the easy-listening "Car Wreck." Says Cunningham: "I like Jerry Springer/I'm a sexy swinger." The

song ends the album on a light-hearted note, positioning Cunningham to appear more humorous than Soul Coughing but not as obviously comic as the Barenaked Ladies.

"There are very definitely real and personal gut songs on the album," he says. "My heroes are John Lennon and Hank Williams and Willie Nelson, guys who are writers, guys who are honest, guys who have integrity in their music. On the other hand, the two songs they're looking at to be singles ["Say My Name" and "So It Goes"], I wrote one morning, and they're just nonsensical lighthearted exercises. I think a certain amount of silliness is good; I think the best creative atmosphere is when you don't take yourself seriously."

"My main objective is to present myself as honestly as possible, even if that comes out boring," he says. "I hope not."

THE BEAT

(Continued from page 12)

the tour wasn't going to work," says Scher. "It didn't fall apart for any other reason."

In regard to Ice Cube, Scher says, "Jeff, Korn, and I felt from day one that hip-hop was an important element of the Family Values tour. That was something that Rob's representatives didn't agree with and was a source of difficulty. None of Rob's representatives ever expressed any problem from a musical perspective. The difficulty they were having with Ice Cube was purely business-related. It's not fair that Rob Zombie should be painted as a racist. Race clearly is not an issue."

Zombie, who now plans to go out on his own, just as he had envisioned doing before he agreed to perform on the Family Values tour, will start his Scum of the Earth tour this fall, shortly after the Aug. 25 release of

"Hellbilly Deluxe" on Geffen Records.

Meanwhile, the Family Values tour will begin Sept. 18 in the Northeast and last until Nov. 22. "We've increased the length of the tour to 9½ weeks," says Kwantinetz. He adds that ticket prices will average between \$25 and \$27.50.

STUFF: Taping for the second season of PBS' "Sessions At West 54th" kicks off Monday (3). The new host of the series, produced by Automatic Productions, will be David Byrne. He replaces former KCRW Los Angeles "Morning Becomes Eclectic" host Chris Douridas. . . Tom Waits has signed a one-off deal with Epitaph Records. The album is slated for release in early 1999. . . Danzig has parted ways with Hollywood Records (*Billboard* Bulletin, July 27).

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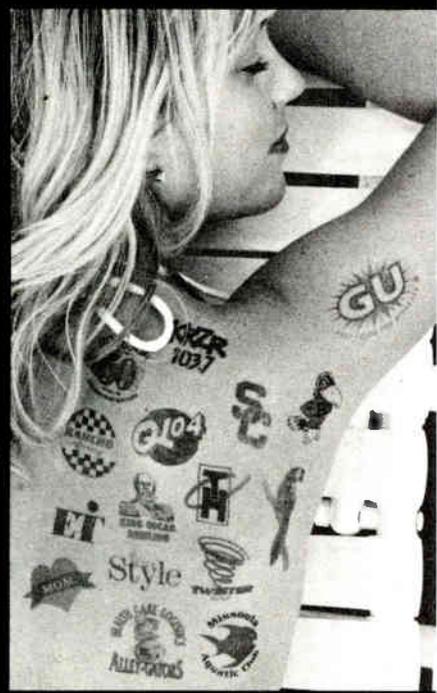
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT LITTLE FEAT	Carter-Finley Stadium, North Carolina State University Raleigh, N.C.	July 4	\$1,524,695 \$37/\$26	45,287 sellout	Cellar Door
PEARL JAM WALLFLOWERS SEAN LENNON ZEPH	Memorial Stadium Seattle	July 21-22	\$1,456,920 \$30	48,564 two sellouts	Double Tee Promotions
DAVE MATTHEWS BAND AGENTS OF GOOD ROOTS	Blockbuster-Sony Music Entertainment Center Camden, N.J.	July 24-25	\$1,449,512 \$29.50	49,136 two sellouts	Electric Factory Concerts
ANDREA BOCELLI	CoreStates Center Philadelphia	July 21	\$1,039,520 \$90/\$75/\$50/\$35	15,798 sellout	Electric Factory Concerts
SHANIA TWAIN LEAHY	Pine Knob Music Theatre Clarkston, Mich.	July 20-21	\$938,675 \$42.50/\$20	30,548 two sellouts	Palace Sports & Entertainment Inc.
SPICE GIRLS	World Music Theatre Tinley Park, Ill.	July 27	\$776,068 \$47.25/\$37.25/\$20	28,219 sellout	Tinley Park Jam Corp. Nederlander Organization
JANET JACKSON USHER	Joe Louis Arena Detroit	July 17-18	\$759,188 \$75.25/\$25.25	14,642 25,594, two shows	Magicworks Entertainment Inc. Olympia Entertainment
OZZFEST '98: OZZY OSBOURNE, TOOL, MEGADETH, LIMP BIZKIT, SOULFLY, COAL CHAMBER, SEVENDUST, MOTORHEAD, KILGORE, SYSTEM OF A DOWN, SNOT, OTHERS	Pine Knob Music Theatre Clarkston, Mich.	July 23	\$757,080 \$45	17,121 sellout	PACE Touring Cellar Door Belkin Prods.
JIMMY PAGE & ROBERT PLANT LILLI HAYDN	FleetCenter Boston	July 13	\$714,660 \$50/\$35	16,732 sellout	Blackstone Entertainment (Don Law Co.)
METALLICA JERRY CANTRELL DAYS OF THE NEW	Marcus Amphitheatre Milwaukee	July 26	\$660,675 \$36.50/\$26.50/\$20	22,773 sellout	Frank Prods.

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COMMENTARY

(Continued from page 4)

process unconstitutional.

Justice O'Connor, however, misses the point. The Constitution provides that Congress will not pass laws "abridging the freedom of speech." The plain meaning of the word "abridgement" does not mean "prohibit," but rather "to diminish."

It should not matter that the artists being rejected by the NEA can still disseminate their works, although one can certainly argue that money in one's pocket is directly related to the ability to create art. Nor should it matter that the selection process is, by definition, subjective. The real question is whether the law diminishes speech. Since those to be denied funding are, arguably, professing controversial speech, the answer is clear that the law diminishes such speech, and therefore the law is unconstitutional.

Justice David Souter, the lone dissenter, got it right when he asked why the statute should be afforded an exemption from the fundamental rule of the First Amendment that viewpoint discrimination in the exercise of public authority over expressive activity is unconstitutional. In past cases, the Supreme Court has held that the government may not prohibit the expression of an idea simply because society finds the idea offensive or disagreeable. Quite rightly, Justice Souter concluded that a law may not, based on viewpoint alone, disqualify anyone from securing government favor.

Even before the Supreme Court upheld the constitutionality of the amendment, the arts community was well aware of the increasingly chilling effect on the type of artists and projects seeking federal and, in some cases, state and local funding. The decision will, no doubt, effectively eliminate controversial artists from attempting to secure grants from the NEA. Why go through the trauma if one knows that an inbred bias against a type of mu-

sic or art can, constitutionally, be used to deny NEA funding?

The ramifications of this decision will undoubtedly go beyond the issue of NEA funding, however. Such overwhelming Supreme Court support for the proposition that viewpoint discrimination is constitutional will embolden those trying to criminalize the sale and/or performance of certain "offensive" music. Local govern-

ments will find solace in this decision when imposing zoning restrictions against clubs offering "offensive" music. Legislation against the sale of "offensive" music, especially rap, to minors will be passed with much less concern about constitutionality.

Attempts to dictate the investment policies of state employment pension funds will most assuredly increase. And most cer-

tainly, those fighting to curtail "offensive" material on the Internet will find new strength and vigor from the Supreme Court's ruling.

The music community must seek to overturn this decision. Unfortunately, it is not likely that the Supreme Court of 1998, as constituted, will do so. Therefore, a new litmus test—the embrace of the principle of free expression,

including public funding of art that does not mandate a "decency" filtering process—must be used by the arts communities regarding future Supreme Court nominees.

The arts community must be heard on this issue during nominating processes, with the hope that a future court will be dominated by justices inclined to protect the First Amendment.

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★ ★ No. 1 ★ ★				
1	1	16	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 16 weeks at No. 1
2	2	36	ANDREA BOCELLI PHILIPS 533123 (17.98 EQ)	VIAGGIO ITALIANO
3	3	27	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
4	4	23	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
5	8	37	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
6	5	11	LUCIANO PAVAROTTI LONDON 460325 (17.98 EQ)	NOTTE D'AMORE
7	7	19	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
8	9	28	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
9	6	43	LUCIANO PAVAROTTI LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
10	11	96	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	13	5	DON CAMPBELL SPRING HILL 6501 (17.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
12	10	34	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (16.98 EQ)	A HYMN FOR THE WORLD
13	15	80	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
14	RE-ENTRY		DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	12	6	CHOIR OF NEW COLLEGE (HIGGINBOTTOM) ERATO 21659 (16.97)	AGNUS DEI II: MUSIC TO SOOTHE THE SOUL

TOP CLASSICAL CROSSOVER™

★ ★ No. 1 ★ ★				
1	1	44	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) (HS)	TIME TO SAY GOODBYE 31 weeks at No. 1
2	2	2	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
3	3	40	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	4	8	SOUNDTRACK MILAN 35850 (16.98)	THE TRUMAN SHOW
5	5	24	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
6	6	14	VARIOUS ARTISTS VARESE SARABANOE 59262 (16.98)	TITANIC: THE ULTIMATE COLLECTION
7	7	39	ARIA ASTOR PLACE 14009 (16.98)	ARIA
8	8	85	SOUNDTRACK PHILIPS 454710 (10.98 EQ/17.98)	SHINE
9	9	52	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
10	11	47	OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
11	14	23	SOUNDTRACK SONY CLASSICAL 63226 (16.98 EQ)	THE TANGO LESSON
12	10	72	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
13	13	28	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
14	RE-ENTRY		THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
15	RE-ENTRY		JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS MOZART FOR YOUR MIND PHILIPS	1 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
2 VARIOUS THE SPIRIT OF THE TITANIC ST.CLAIR	2 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
3 VARIOUS THE GREATEST CLASSICAL SHOW ON EARTH LONDON	3 VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
4 VARIOUS PACHELBEL CANON RCA VICTOR	4 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
5 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	5 VARIOUS 20 CLASSICAL FAVORITES MADACY
6 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	6 VARIOUS TEN YEARS OF SUCCESS NAXOS
7 VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG	7 VARIOUS VIVALDI: THE FOUR SEASONS INTERSOUND
8 VARIOUS MOZART FOR MEDITATION PHILIPS	8 VARIOUS CLASSICAL MASTERPIECES MADACY
9 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	9 VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
10 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	10 VARIOUS BEETHOVEN: MOONLIGHT SONATA INTERSOUND
11 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	11 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
12 VARIOUS BABY NEEDS MOZART DELOS	12 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
13 VARIOUS CLASSICAL WEDDING ALBUM: VOL. 2 CHASE MUSIC GROUP	13 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
14 VARIOUS MOZART AT MIDNIGHT PHILIPS	14 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
15 JAMES GALWAY MEDITATIONS RCA VICTOR	15 VARIOUS HANDEL: MESSIAH HIGHLIGHTS INTERSOUND

GOMEZ

(Continued from page 12)

think most people got [what our album was about] because of the press. For instance, we were the highest climber in the [U.K.] album chart just after the Glastonbury Festival because people saw us there and went out and bought the record. "It was the same when we were on TV. At the end of the day, it's very complicated when you've got journalists saying this is very good but not being able to describe it."

"Bring It On" has also been nominated for the U.K.'s Mercury Music Prize (see story, page 47).

In addition to the Glastonbury show, Gomez did a set of well-received U.K. dates at the time of the album's release there and is booked to play two other U.K. summer festivals.

The act, which is managed by Steve Fellows in London and booked by Little Big Man, will perform in the U.S. during a series of major-market showcases in September, then returns in early 1999 for a regular tour.

Ray Cooper, co-president of Virgin (U.S.), says the challenge to breaking the act stateside will be establishing a base upon which the label can build the band's story.

"They are appreciated by a certain kind of fan, but they don't hit the mainstream, really," says Cooper. "What they're doing doesn't sound like a lot of music being made [in the U.K.] right now. They're more eclectic and, I think, pretty enthralling, but they're also undeniably accessible on many levels."

"We know this is a development project," he adds. "We know we won't get out of the starting gate fast, but we're really looking to build and grow the their profile through a long campaign."

Part of that program includes working the act at colleges and universities, which received the album in June. Virgin has also enlisted the College Entertainment Network to program a video for the first single, "78 Stone Wobble," on its on-campus networks.

The song ships to modern rock stations sometime this month. "Get Myself Arrested" is already slated as the follow-up single.

Cooper says Virgin will also target fans of similar sounding acts, such as Phish, Blues Traveler, and other "H.O.R.D.E.-tour kind of bands," by handing out promotional materials at those acts' shows.

Donald Lawrence, import buyer for Aron's Records in Los Angeles, reports steady sales of Gomez singles and the album. Though he suspects it's mainly the store's Anglo-ophile customers driving sales now, Lawrence believes people are curious about the band's unusual sound.

"Everyone is into new artists that are doing something different," he says. "If the label can generate a little buzz, I think it will do OK, from what I'm seeing."

TO OUR READERS

Keeping Score will return next week.

Continental Drift™



DETROIT: "We want our music to be very visual in its impact," says American Mars front man Thomas Trimble. "When someone comes up to me and says, 'Your music reminds me of this movie,' that's exactly what we're going for." With critical comparisons to Dream Syndicate, the Silos, and Gun Club, American Mars lives on the hard edge of Americana, drawing well-crafted emotional vignettes in chiaroscuro, looking at familiar things through the eyes of a stranger. The band formed in 1995, with the current lineup coalescing this past winter. Its album "Late" came out in November 1997 and has received enthusiastic reviews and regional radio play, supported by the band's willingness to get on the road and tour. Six weeks on the road last winter only whetted the members' appetites, and they are continuing to take short jaunts around the Midwest as they plan a longer stint. When they're not on the road, their shows in Detroit develop a truly cinematic quality, with film visuals enhancing the music. Ralph Valdez of WDET Detroit has played the record, and the band has come on his show. "Really good music doesn't always knock you over the head," he says. "American Mars just seeps into the back of your mind more subtly, more slowly, until you realize just how good they really are. I always get a good response from listeners when they're on, and they leave the listener wanting more. It'll be very interesting to find out where this band goes next." Contact American Mars at 313-581-6268 or E-mail the band at mars@americanmars.com. KAREN KOSKI

NASHVILLE: Pork Chop Kelly is a bluesy, blond singer whose name comes courtesy of a carny barker who failed to guess her weight and cried, "You win, Pork Chop!" Kelly, whose real name is Jill Block, landed in Nashville from Los Angeles three years ago after honing her act and building a loyal following up and down the West Coast since 1990. School gave her degrees in business, but Lala Land gave her a love of rock, country, and blues. "The West Coast gives you a lot of freedom with your music," says Kelly. "The clubs are open to hybrids, and once I heard really soulful blues music, I knew that's what touched me." Kelly had already begun writing originals, and Nashville publishers were sending her songs by some top Music City tunesmiths. When she and her drummer husband moved here in 1995, the club and recording scene was ripe for roots-based music. With some recording begun in L.A., Kelly took a short break to have a baby boy, then finished her album, "Don't Blame Me," in Nashville and celebrated with a party at the Western Beat Roots Revival Night at Zanie's Cafe. Musicians on the set included guitarist Rick Vito and drummer Billy Block. Airplay has already registered on stations in Seattle, Los Angeles, and Nashville (on WZPC). The set is available online at westernbeat.com. Kelly will tour with Duane Jarvis this summer. Contact Western Beat Entertainment at 615-383-5466. SANDRA SCHULMAN



KELLY

SAN FRANCISCO: The Bay Area is the place to see unsigned bands July 31-Aug. 2 during Nadine's Wild Weekend, a three-day music festival coordinated by Nadine Condon. Condon, who worked for Jefferson Starship for a number of years, runs the Nadine Condon Co., a local outfit that handles artist management, marketing, promotion, and artist development. Dozens of unsigned bands will play at local clubs over the weekend, including the Paradise Lounge, Transmission Theater, Bottom of the Hill, the Hotel Utah, and Brunos. A three-day pass to all events is \$40 and includes a cocktail party. The featured bands include Action Plus, Action Slacks, Amanita, Amateur Night, Applesaucer, Bass Kittens, Capsule, Carlos, the Cherries, Deep Red, Etienne Derocher, Dixie Star, the Fingers, Heebie Jeebe, Jeff Hartwig, JoJo, Kinetics, Ledenhead, Low Hum Satellite, Madison, Mark Pistol, Mephisto Odyssey, Monica Pasquel, Mover, Mumblin' Jim, New Dealers, Ray From Zircus, Seneca, Slender, Snowmen, Spike 1000, Sunfur, Adam Levy, Amy B, Anna Karney, Bern, Blueland, Blue Sky Roadster, Bone Cootes, Brando, Chris Van Schneider, Clodhopper, Dart, Deborah Pades, the Fitsners, Glitter Mini 9, GoGo Market, Happy Regrets, Ian Brennan, Julie Plug, Keeners, KGB, Liar, Mac Swankey Trio, the Magnetic, Memory Man, Oranger, Penny Framstad, Petrol, Playtonics, Red Planet, Simor Stinger, Skip Holliday, Virgil Cain, A Night Of Serious Drinking, For Stars, Itchy Kitty, and MK Ultra. For more information, contact Condon at 415-821-6299. MELINDA NEWMAN

MEDIAEVAL BAEBES

(Continued from page 12)

Asch. "We often say that one of the reasons people like this music is that it's new to them. Not that it's 'new' music, but that the way we do it is."

The songs on "Salva Nos" are in Latin, old English, and old French, which the Baebes studied in order to deliver the lyrics accurately. Some are religious, though many are contemporary compositions using medieval modes, such as "Foweles In The Frith," which Blake composed using medieval poetry. "Gaudete" may be the best-known song, having been previously played by the '70s English folk/rock group Steeleye Span; "The Coventry Carol" is also a familiar Christmas tune.

The self-managed Mediaeval Baebes perform wearing princess-like gowns and are accompanied by Carter and percussionist Trevor Sharpe—also formerly with Miranda Sex Garden. According to Virgin director of product management Phil Fox, they may be in New York in October for several shows, though a full U.S. tour is not yet in the works.

Instead, radio will be targeted, with the album being serviced to triple-A, college, public radio, and classical stations upon street date. Stickers will focus programmers' attention on the title track and "Gaudete." In November, a "Gaudete" promo single will further "isolate" the track at the same formats, says Fox, adding that "the timing leads into the holiday season because it's an old English Christmas madrigal—and anybody who remembers Steeleye Span will remember it."

A video of the band performing "Salva Nos," taken from an interview done in New Zealand, will be sent to press and radio for "imaging" purposes, says Fox. Mediaeval Baebes' music will also be featured on Virgin's fourth-quarter "Christmas Moods, Vol. 2" compilation and in related TV campaigns.

"Knowing the success garnered a few years ago by the Benedictine Monks, we feel that there's consumer interest in this type of music," says Fox.

Marty Boratin, manager/buyer at Buffalo, N.Y., indie store New World Records, expects good in-store response to "Salva Nos" based on the regular turnover there of Anonymous 4 catalog. "I've had people asking for them for the last six months or so," says Boratin.

Press, adds Fox, will indeed lead consumers to listening stations at "upper demo-based retailers" like Border, Barnes & Noble, and Tower.

"Once this first wave hits, it will generate more interest in general publications," says Fox, though Boratin questions the nature of the clips he's seen, which suggests that "the Baebes are being pushed way, way to the far fringe." Indeed, the U.K. media has anointed the group as the "medieval answer to the Spice Girls."

"I know people tag us with 'girl power' stuff, but it's a horrible piece of sexist nonsense," says Van Asch. "The Down Monks [a Gregorian chanting act on Virgin U.K.] don't get compared to the Verve."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	23	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
2	5	4	RICH MULLINS AND A RAGAMUFFIN BAND MYRRHWOR 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
3	2	6	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)	POWERTRIP
4	7	4	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
5	8	30	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
6	9	12	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
7	6	4	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98)	BEHIND THE FRONT
8	12	2	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
9	19	2	FIVE ARISTA 19003 (10.98/16.98)	FIVE
10	13	30	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
11	4	15	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
12	NEW		EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98)	DESIRELESS
13	11	6	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
14	17	23	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
15	18	14	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
16	21	44	ALEJANDRO FERNANDEZ SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
17	14	4	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
18	15	7	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
19	31	3	EVERYTHING BLACKBIRD 38003/SIRE (1.4.98 CD)	SUPER NATURAL
20	48	3	AARON CARTER EDEL AMERICA 003808 (10.98/16.98)	AARON CARTER
21	23	15	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
22	27	24	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
23	25	2	BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98)	BIG BACKYARD BEAT SHOW
24	22	39	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
25	3	2	THE TRAGICALLY HIP SIRE 31025 (10.98/16.98)	PHANTOM POWER

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	37	6	OZOMATLI ALMO SOUNDS 8002Q/INTERSCOPE (8.98/12.98)	OZOMATLI
27	16	10	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
28	28	7	SPRUNG MONKEY SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
29	29	8	BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
30	26	18	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
31	34	4	LOS TUCANES DE TIJUANA EMI LATIN 93618 (8.98/14.98)	AMOR PLATONICO
32	39	10	DELIRIOUS SPARROW 51676 (16.98 CD)	KING OF FOOLS
33	42	30	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
34	43	31	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
35	36	8	CARLOS PONCE EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
36	32	9	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
37	44	39	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
38	35	14	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
39	47	4	NEIL FINN WORK 69372/EPIC (10.98 EQ/16.98)	TRY WHISTLING THIS
40	20	2	VOODOO GLOW SKULLS EPITAPH 86535* (10.98/16.98)	THE BAND GEEK MAFIA
41	33	18	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
42	38	24	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
43	RE-ENTRY		ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 2
44	24	11	VICTOR MANUELLE SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
45	45	4	HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
46	NEW		MARC ANTOINE NYC 9926/GRP (16.98 CD)	MADRID
47	40	6	KAI TIDAL WAVE 25205/GEFFEN (10.98/16.98)	KAI
48	30	4	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE (17.98/19.98)	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
49	46	7	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896 (10.98/16.98)	LEFT OF COOL
50	10	2	VISION OF DISORDER ROADRUNNER 8793 (10.98/15.98)	IMPRINT

POPULAR UPRIISINGS

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

CUTTING EDGE: Hair-care company Paul Mitchell purchased 150,000 samplers of saxophonist **Jimmy Sommers'** debut album, "James Café," as part of a value-added promotion that bundles



Green Team. Hard rock act Earth Crisis, known for its outspoken positions on the environment and animal testing, has been nurturing a loyal following over the past few years with rigorous touring and several releases on Victory Records. Now the band has signed to Roadrunner, which will release "Breed The Killers" Sept. 8. The group, on the road with labelmate Vision Of Disorder, plays Thursday (6) at Tramps in New York.

the three-song disc with shampoo and conditioner packs. The promotion, dubbed Sommers' Treat, is available in hair salons, while the album was released conventionally July 28 on Sommers' Gemini label through the Uni-

versal Music Group. Meanwhile, the Skechers shoe company has also teamed with the smooth jazz artist, purchasing 50,000 samplers to give away with the purchase of shoes.

"When you're running your own business, you have to think about new ways to get exposure," says Sommers. "If it works, we'll look like geniuses, and if it doesn't, we'll move on and try something else."

"James Café," which features co-production by **George Nash Jr.** and guest vocals by **Eric Benét** on "Promise Me," is also available via a toll-free number and the Internet.

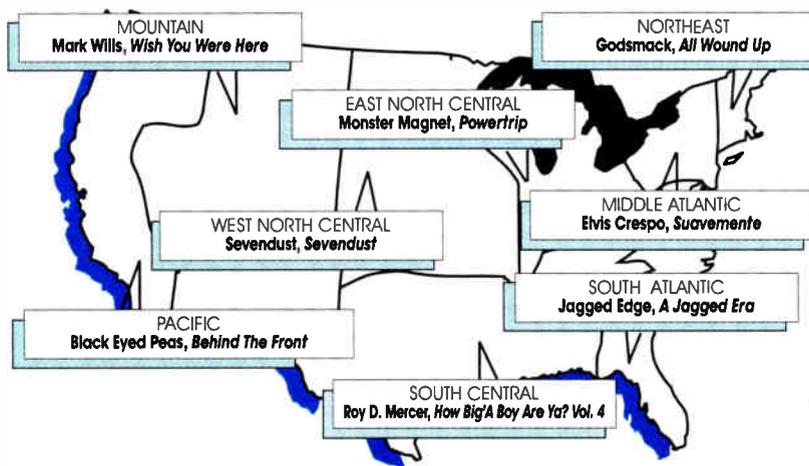
ROOM TO GROW: Renowned U.K.-based trance label Blue Room, home of such artists as **Eat Static** and **Juno Reactor**, has opened a San Francisco office in order to concentrate more on the U.S. market.

Its first three releases, "Soul Sleeping" by the **Sun Kings**, "Radio" by **X-Dream**, and the "Antennae One" compilation, are due Aug. 18, three days before Blue Room's launch party in San



Crush Groove. Top 40 radio has fallen in love with Edal America/Hollywood Records artist Jennifer Paige. "Crush," the debut single from the artist's self-titled album, due Aug. 11, is No. 9 on this issue's Hot 100. The track's video was directed by David Hogan. "Jennifer Paige" was produced by Andy Goldmark, who also co-wrote the single with Mark Muller.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Sevendust Sevendust	1. Elvis Crespo Suavemente
2. Tina & The B-Sides It's All Just The Same	2. Jagged Edge A Jagged Era
3. Monster Magnet Powertrip	3. Rockell What Are You Lookin' At?
4. Mark Wills Wish You Were Here	4. The Tragically Hip Phantom Power
5. Coal Chamber Coal Chamber	5. Monster Magnet Powertrip
6. Cleopatra Comin' Atcha!	6. Cleopatra Comin' Atcha!
7. The Urge Master Of Styles	7. Vision Of Disorder Imprint
8. Roy D. Mercer How Big'A Boy Are Ya? Volume 4	8. Buena Vista Social Club Buena Vista Social Club
9. David Kersh If I Never Stop Loving You	9. Grey Eye Glances Painted Pictures
10. Buddy Guy Heavy Love	10. Five Five

Francisco.

The label, which previously had distribution deals with TVT and Moonshine, will now be distributed through Mira Loma under the guidance of label manager **Jonathan Obera**.

B-SIDES A-LISTED: Minneapolis-based **Tina & the B-Sides** debut at No. 2 on the West North Central Regional Roundup this issue with their Sire Records release "It's All Just The Same."

WEB SURFING: SurfDog/Hollywood Records act **Alien Fashion Show** has invaded cyberspace with the release of "Detroit Swing City"—a swing version of the Kiss hit "Detroit Rock City"—over the Internet in the controversial MP3 format (Billboard, July 18).

The single, included on the group's eponymous album, released July 28, is available free of charge at www.mp3.com and www.dmusic.com.

Alien Fashion Show opens for the **Brian Setzer Orchestra** Sunday (2) through Aug. 19.

ROADWORK: Columbia act the **Getaway People** kick off opening dates for the **Dave Matthews Band** Aug. 13 in Dallas. The group's second single, "Chocolate," is being



after coming across a demo of DeeJay Punk-Roc's song "My Beat-box," U.K. label Airdog Recordings placed the artist on last year's "Still Searchin'" compilation and helped spark his career there. On Sept. 23, Independiente/Epic releases his "ChickenEye" album in the U.S. Meanwhile, he has remixed the Beastie Boys' "Intergalactic" and songs from such acts as Korn and Force MDs. The artist, who is booked by International Creative Management, will play with Hooverphonic Aug. 13-14, then pair with Esthero for dates Aug. 15-25.

worked at triple-A, modern rock, and modern AC stations and will be serviced to top 40 Sept. 15.



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8/7/98	Lawrence, KS	8/21/98	Washington, DC
8/8/98	St. Louis, MO	8/22/98	Philadelphia, PA
8/9/98	Minneapolis, MN	8/24/98	Memphis, TN
8/10/98	Milwaukee, WI	8/25/98	Atlanta, GA
8/12/98	Chicago, IL	8/26/98	Myrtle Beach, FL
8/13/98	Chicago, IL	8/27/98	Orlando, FL
8/14/98	Cincinnati, OH	8/28/98	Tampa, FL
8/15/98	Detroit, MI	8/29/98	Miami, FL
8/16/98	Cleveland, OH	8/31/98	New Orleans, LA
8/17/98	Columbus, OH	9/1/98	Houston, TX

9/2/98	Austin, TX
9/3/98	Dallas, TX
9/4/98	Tulsa, OK
9/5/98	Oklahoma City, OK
9/7/98	San Antonio, TX
9/8/98	El Paso, TX
9/10/98	Tempe, AZ
9/11/98	Orlando, FL
9/12/98	San Francisco, CA
9/14/98	Portland, OR
9/15/98	Seattle, WA

MOONSHINE OVERAMERICA

9/22/98	Los Angeles, CA	10/8/98	New York, NY
9/23/98	Las Vegas, NV	10/9/98	Washington, DC
9/24/98	Salt Lake City, UT	10/10/98	Atlanta, GA
9/25/98	Phoenix, AZ	10/11/98	Orlando, FL
9/26/98	Denver, CO	10/13/98	TBD
9/27/98	Kansas City, MO	10/14/98	Miami, FL
9/30/98	Minneapolis, MN	10/15/98	Bradington, FL
10/1/98	Chicago, IL	10/16/98	Gainesville, FL
10/2/98	Toronto, CANADA	10/17/98	New Orleans, LA
10/3/98	Detroit, MI	10/19/98	Houston, TX
10/4/98	Columbus, OH	10/20/98	Dallas, TX
10/6/98	Philadelphia, PA	10/22/98	Seattle, WA
10/7/98	Boston, MA	10/23/98	Vancouver, CANADA

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

▶ BARENAKED LADIES

Stunt
 PRODUCERS: Susan Rogers, David Leonard, Barenaked Ladies
 Reprise 46963
 Canada's Barenaked Ladies have crossed over from cult following to massive appeal, judging from their new album's impressive No. 3 debut on The Billboard 200 and the runaway modern rock success of its lead single, "One Week"—which combines the band's trademark cerebral approach with a more edgy, streetwise sound. Other highlights include "It's All Been Done," a catchy pop rocker with ample potential at a wide range of formats, and the psychedelic "Light Up My Room." A long-deserved brush with the top of the charts for one of the great self-made success stories of the '90s.

MICHAEL HOPPE

The Unforgetting Heart
 PRODUCERS: Michael Hoppe, Richard Burmer
 Real Music 2500
 Composer/keyboardist Michael Hoppe has made several albums in which he musically portrays emotion-laden images—two of which draw eloquently on his grandfather's London photography studio from the turn of the century. Here the portrayals are more eclectic, though similar in Hoppe's appealing, folksy melodies. A flute accompanies Hoppe, and that's all that's really needed to get things just right.

R & B

▶ MARY J. BLIGE

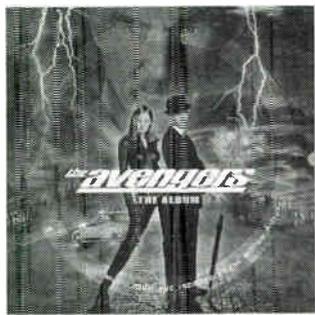
The Tour
 PRODUCERS: Hank Shocklee, Kirk Burrows
 MCA 11848
 Mary J. Blige's first live album is chock-full of the vocalist's favorites, songs that helped put her name on the lips of fans worldwide. The album collects 22 tracks from a concert at Los Angeles' Universal Amphitheatre. Her voice, although somewhat more raspy and strained at times than on her studio albums, does regain its strength on songs such as "Love No Limit," "Sweet Thing," "Slow Down," "Everything," and "Keep Your Head." (Blige expresses pride in the fact that no studio overdubbing was done to repair imperfections.) Other notable tracks include "Not Gon' Cry," "Missing You," "Seven Days," and the Kelly Price-penned "Thank You Lord." The album also features two new songs: remakes of Dorothy Moore's "Misty Blue" and Aretha Franklin's "Day Dreaming."

COUNTRY

★ RANDY SCRUGGS

Crown Of Jewels
 PRODUCER: Randy Scruggs
 Reprise 46930
 Ever the bridesmaid, never the bride, Randy Scruggs has been making other Nashville artists sound good for three decades. As producer, writer, and stellar instrumentalist, Scruggs has been a bridge between Nashville past and present: his father is banjo pioneer Earl Scruggs, Johnny Cash was a neighbor, and country matriarch Mother Maybelle Carter baby-sat him and taught him guitar. Scruggs has finally turned his attention to a solo album, and the result is a treasure. Although an all-star lineup of collaborators—including Joan Osborne, Iris DeMent, Mary Chapin Carpenter, and

SPOTLIGHT



VARIOUS ARTISTS

The Avengers: The Album—Music From And Inspired By The Motion Picture
 PRODUCERS: Various
 Atlantic 83118
 Although soundtrack producers can—and do—get away with licensing fail-safe standards, many are choosing to commission new music from artists with cutting-edge sensibilities. The latter scenario prevails on the album that accompanies the feature-film version of the spy thriller "The Avengers," starring Ralph Fiennes and Uma Thurman. With new material from Grace Jones, Annie Lennox, Sugar Ray, the Verve Pipe, Suggs, and Ashtar Command featuring Sinéad O'Connor, "The Avengers" is a first-rate collection with almost no filler. Highlights include Marius de Vries' treatment of the title theme; Jones' "Storm" with the Radio Science Orchestra; Suggs's catchy, ska-influenced "I Am"; Lennox's dramatic "Mama"; the Verve Pipe's pop-rock nugget "Blow You Away," which sounds like a distillation of Squeeze, XTC, and the Smithereens; the Ashtar Command/O'Connor collaboration "Summer's End"; "Flash" by the Stereo MC's; and Utah Saints' "Technowledgey." An album on which participants live up to their reputations.

John Prine—joins Scruggs here, this is his rich vision of the heritage of country music. It spans an instrumental with Vince Gill on the venerable "Soldier's Joy," a songwriting collaboration with Cash on "Passin' Thru," and an exquisite instrumental interpretation of Joni Mitchell's "Both Sides Now." Scruggs's view of the country landscape is a vibrant one indeed.

BR5-49

Big Backyard Beat Show
 PRODUCERS: Josef Nuyens, Mike Janas
 Arista/Nashville 18862
 The world's best live country act continues to try to capture its particular magic on record and is getting closer to achieving a happy medium. The group's original songs shine here, especially the raucous "18 Wheels And A Crowbar" and "My Name Is Mudd." In terms of cover material, Billy Joe Shaver's "Georgia On A Fast Train" is a perfect match for the band's musical sensibilities, as is the Louis Innis/Buck Trail-penned "Seven Nights To Rock" and the classic "Wild One." BR5-49 continues to wage a lonely vigil to preserve the best of country's roots while managing to stay contemporary.

JAZZ

NILS PETTER MOLVAER

Khmer
 PRODUCERS: Manfred Eicher, Ulf W.O. Holand
 ECM 1560
 In jazz's golden age, artists made contact with the public via the universality of the

SPOTLIGHT



SQUIRREL NUT ZIPPERS

Perennial Favorites
 PRODUCERS: Mike Napoliitano, Squirrel Nut Zippers
 Mammoth 354 980 162
 Always irreverent and ahead of their time, the quirky North Carolina septet Squirrel Nut Zippers anticipated the lounge craze of the mid-'90s and now are in the forefront of the swing movement, which continues to pick up momentum with the chart success of Cherry Poppin' Daddies, Big Bad Voodoo Daddy, and the Brian Setzer Orchestra. However adept they are at tapping into cutting-edge musical tastes, the Zippers are even more skillful at following their muse—which happens to be the same one that spoke to Cab Calloway, Billie Holiday, Count Basie, and any number of other jazz and swing pioneers. The current collection features top-notch originals penned by vocalist/guitarists Jim Mathus and Tom Maxwell and sung by them and Katharine Whalen. Highlights include the Whaler-led "Low Down Man" and "My Drag," both reminiscent of Holiday; the loopy jazz tune "Fat Cat Keeps Getting Fatter"; and the show-stopping "Ghost Of Stephen Foster." An album that should push this inimitable outfit to unprecedented heights.

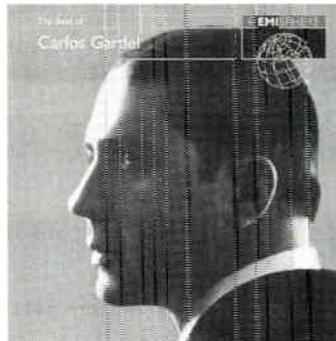
pop song form. These days, the pop song is mostly too debased harmonically and spiritually for that, but jazzers can still connect to the masses using the sounds of the vernacular. In the U.S., outfits like

VITAL REISSUES

MOSE ALLISON

The Sage Of Tipito
 REISSUE PRODUCER: Joe Dorn
 32 Records 32068
 Like Aretha Franklin's albums on Atlantic, the "golden age" material of the droll, Mississippi-born singer/songwriter/pianist Mose Allison is to be found on that venerable label. Mixing a laid-back, rural blues delivery with citified experience, Allison charted new territory throughout the '60s, and such musical Mose mavens as Bonnie Raitt and Van Morrison have popularized his tunes. These sessions were long out of print until veteran Atlantic producer Joel Dorn's 32 Records assembled this magnificent two-CD compendium of four of Mose's classics. Included here are such influential standards as "Everybody Cryin' Mercy," "Foolkiller," and "One Of The Days." It's a must-buy collection, as is its companion, a double-CD set of the late great tenor player Eddie Harris. 32 is fast becoming the jazz reissue version of Rhino, with its fine multiple-album sets of Atlantic artists—and they're all budget-priced!

SPOTLIGHT



CARLOS GARDEL

The Best Of Carlos Gardel
 PRODUCER: none listed
 Hemisphere 23505
 Although he is not a household name outside the Spanish-speaking world, tango pioneer Carlos Gardel is an icon on the level of Frank Sinatra or Elvis Presley in his homeland of Argentina. Sixty-three years after his death in a plane crash at the peak of his career, Gardel's image still graces murals, his music is familiar to young and old alike, and his lyrics are ingrained in the vernacular. This 20-track collection culls some of the singer's most beloved hits, including "Mi Buenos Aires Querido," "Volver," "Silencio," and "Cuesta Abajo." (For reasons that aren't explained in the liner notes, essential tracks like "La Cumparsita" and "Caminito" are absent.) Although this is neither the first nor the most comprehensive Gardel compilation to appear on CD, it's by far the best-sounding one. Remastered from 78s at Abbey Road, "The Best Of Carlos Gardel" sparkles with a brilliance and clarity missing from other similar releases. Given the attention that has been lavished in recent years on the late Gardel disciple Astor Piazzolla, the time is ripe for a critical reassessment of the form's foremost vocal interpreter. This collection is a good place to start.

the Grassy Knoll fuse the white noise of rock with higher jazz aesthetics, while Norwegian trumpeter Nils Petter Molvaer melds fluid improvisation with the ambient beats and atmospheres of the European club scene. And unlike so many others, he does this with sense and taste, refusing to compromise the inner life of the music. "Khmer" is a forward-minded record with the sort of obliquely lyrical groove power that Miles Davis must have had in mind at the end of his career but couldn't quite get out. Lending an even greater sense of zeitgeist to the project, "Khmer" comes with a four-track bonus disc featuring an edit of the Saharan funk number "Song Of Sand" and astute remixes of key album cuts by the Herbaliser, Mental Overdrive, and Rockers Hi-Fi.

LATIN

★ ATERCIOPELADOS

Caribe Atómico
 PRODUCER: Andrés Levin
 Ariola/BMG 59450
 The most radio-accessible disc to date by the Colombian duo of Héctor Buitrago and now-gruffer-sounding lead singer Andrea Echeverri is a splendid outing that rides a crunchy, sequenced groove dabbled with whimsical instrumental touches and the duo's usual wry, descriptive verse about environmental woes (the title track), feral passion ("Miéntame"), and becoming a better person... one day ("Mañana").

CLASSICAL

★ MENDELSSOHN: QUARTETS, OPP. 12/13

Quartet Mosaïques
 PRODUCER: Helmut Mühle
 Astrée/Auvidis 8622
 Amnesty is available to all those who may have assumed that Felix Mendelssohn (1809-1847) produced chamber music too facile and lightweight to bother with—until they hear this album, that is. If your heart doesn't melt after hearing the sweet strains of the composer's Opus 12 and 13 quartets, then you have a stone for a vital organ. The Quartet Mosaïques are one of the premier original-instrument groups working today, with divine discs of Mozart and Haydn on Astrée. And the foursome's approach to this music is absolutely fitting: lithe and textured, yet utterly in touch with the soul that Mendelssohn invested in these gems of repose. Astrée/Auvidis is distributed in the U.S. and U.K. by Harmonia Mundi.

CONTEMPORARY CHRISTIAN

▶ VARIOUS ARTISTS

Adonai
 PRODUCERS: Bill Cuomo, Yochanan Ben Yehuda
 Integrity 13472
 Integrity is well-known in the Christian music field as a leading label in praise and worship music. "Adonai," a multi-artist compilation featuring Messianic believers living in Israel, is likely the most ambitious project ever tackled in the genre. The record is a joint project between Integrity Music and Jerusalem-based Galilee of the Nations Music. The result is a stunning record featuring performances by several powerful artists, among them soloist Karen Davis, opera singer Esther Horesh, Barry and Batya Segal, and Sar Shalom (which is made up of Sarah Leiberman and Danny Kopp). The producers combine ancient Hebraic sounds and modern world music into a soothing, uplifting tapestry. A fascinating project that should have broad appeal, "Adonai" is timed to celebrate Israel's 50th anniversary.

NEW AGE

JOHN SERRIE

Spirit Keepers
 PRODUCER: Jonn Serrie
 Miramar 09006-23107
 Synthesist Jonn Serrie usually travels to the stars for music inspiration. This time he headed west, teaming up with American Indian musicians John Winterhawk Johnson and Tom Walks In Dreams Goodman. "Spirit Keepers" is still full of the sweeping synthesizer arrangements that have been Serrie's hallmark, yet the Indian musicians take a bit of the soft focus off his often-treacy arrangements. Although the flute playing isn't inspired and the couple of narrations are corny, on tracks like "Vision Quest" and "Great Plains," Serrie casts them across rolling waves of synthesizers, rich ambiences, and slow, clopping grooves provided by Goodman and Johnson's percussion.

ROBERT RICH

Seven Veils
 PRODUCER: Robert Rich
 Hearts of Space 11086
 Robert Rich's "Seven Veils" is both ancient and alien, a primordial landscape of moss-shrouded ruins and arcane ceremonial rites. Mixing keyboards and acoustic instruments, Rich exults in a swampy, techno-tribal sound. Seductive bamboo-flute melodies and lap steel-guitar glissandos caress throbbing Middle Eastern trance grooves played on udu and frame drums and rubber-band marimba. Adding some effective touches in this cyber-organic creation are guitarist David Torn, cellist Hans Christian, and violinist Forrest Fang. "Seven Veils" is the soundtrack Joseph Conrad may have heard when he explored the "Heart Of Darkness."

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

SINGLES

EDITED BY LARRY FLICK

POP

► CULTURE CLUB *I Just Wanna Be Loved* (3:30)

PRODUCERS: Culture Club
WRITERS: G. O'Dowd, R. Hay, J. Moss, M. Craig
PUBLISHER: not listed
REMIXER: Richie Stevens
Virgin 13194 (cassette single)

If there was ever a group primed for a major comeback, it's Culture Club. The act has been the source of much positive media chatter following its recent appearance on VH1's "Storytellers," as well as the launch of its reunion concert tour. This fine new recording—featured on the forthcoming "Storytellers/Greatest Moments" collection—shows 'em in far better form than on their last two '80s-era albums. Set to a shuffling pop-reggae groove somewhat similar to their classic hit "Do You Really Want To Hurt Me," "I Just Wanna Be Loved" tingles with warm yet worldly lyrics and a crazy-catchy chorus that you'll be humming for hours after one listen. Boy George is in peak vocal form, while bandmates Roy Hay, Jon Moss, and Mike Craig play with astonishingly sharp precision. A promising peek into what should be an exciting, vital new phase for the band.

► WYCLEF JEAN *Cheated (To All The Girls)*

(4:05)
PRODUCERS: Salaam Remi, Wyclef Jean
WRITERS: Jean, Remi, Hammond, David
PUBLISHER: not listed

Ruffhouse/Columbia 78993 (c/o Sony) (cassette single)

The wonderfully unpredictable Jean continues to push against the creative parameters of hip-hop, proving that the genre is only as limited as those making the music. Cast in several radically different versions, "Cheated" has all of the hearty beats and rhymes needed to placate old-school purists. But it also has an occasional splash of rock—not to mention elements of jazz, classic funk, and retro-pop. His rap skills are matched by a formidable singing style and guitar chops that would make any hardcore axe-grinder step back and nod in approval. It would be unfair to relegate "Cheater" to only one or two genre-driven formats. If you care about quality music, then you need to care about this record.

► INOJ *Time After Time* (3:44)

PRODUCER: Charles "The Mixologist" Roane
WRITERS: C. Lauper, R. Hyman
PUBLISHERS: Rella/Sony/ATV Songs, BMI; Dub Notes/WB, ASCAP

So So Def/Columbia 41548 (c/o Sony) (cassette single)

The third installment of So So Def's series of "Bass All Stars" compilations is previewed with a hit-bound rendition of Cyndi Lauper's pop chestnut. Inoj brings a charming, surprising subtle energy to the song, rarely rising above a husky whisper, despite the skittling bass-funk rhythms woven by producer Charles "The Mixologist" Roane. Wisely, he never risks overpowering Inoj with musical clutter, allowing her on-point interpretation of the song to blossom and engage the listener. This one's already racking up early airplay, and there's no doubt it will deservedly go the full pop and R&B distance, opening many an ear to this intriguing young performer.

SMASHING PUMPKINS *Perfect* (3:23)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Virgin 13184 (CD promo)

Rattling, tapping, shaking, shaking percussion is the most immediately ear-grabbing element of "Perfect," the Pumpkins' new single. A hip-hop-influenced rock beat pervades, taking time out only to let in a shaky, sampled drum bit near the increas-

ing-tempo bridge. The band delivers its trademark reverberating swells of guitar to underlie the drums and front man Corган's vocals. It may not be new or exciting, but their familiar, apathetic tenor is comforting. "Perfect" is imperfect only in its shapelessness: Too much guitar sliding and lyric mumbling can cause a song to slip by unnoticed.

WILD ORCHID *Be Mine* (3:29)

PRODUCERS: Ron Fair, Dane DeViller, Sean Hosen
WRITERS: Wild Orchid, D. DeViller, S. Hosen
PUBLISHERS: Sony/ATV Tunes/Wild Orchid, ASCAP; Bubalas/On Board/Careers-BMG, BMI

RCA 65533 (c/o BMG) (cassette single)

The videogenic female trio that made friends over the past two years with cute singles like "At Night I Pray" previews its crucial sophomore set, "Oxygen," with a jam that should assure career longevity. Gone are the Mariah Carey inflections that dogged their first album. They've been replaced by more original lead vocal vamping to complement the act's seamless harmonies. Musically speaking, "Be Mine" tickles the ear with a jeep-derived beat, shiny synths, and loose acoustic/electric guitar interplay. It's a fleshy framework for a tune sporting a taut melody and a springy sing-along chorus. A lovely late-summer top 40 entry.

DUKE *Greater* (3:45)

PRODUCER: Duke
WRITER: Duke
PUBLISHER: StrongSongs, ASCAP
REMIXERS: Thunderpuss 2000

Universal 1350 (cassette single)

Duke's worldwide breakthrough hit, "So In Love With You," was one of those jams with an immeasurable front-burner-radio and club-turntable life. No one ever seemed to get tired of it. Although this follow-up is not as immediately infectious, it has the potential to be equally durable. Once the hook takes hold of the brain, it never lets go. Duke continues to cultivate a vocal style pleasantly akin to George Michael's—but with a raspy edge. In its original form, "Greater" stomps with a booming funk beat and light-rock guitars. In the hands of Thunderpuss 2000 partners Barry Harris and Chris Cox, the song becomes a thumpy disco anthem that crossover radio will likely flock to.

★ LENNY KRAVITZ *Thinking Of You* (4:15)

PRODUCER: Lenny Kravitz
WRITERS: L. Kravitz, L. Trenier
PUBLISHERS: Miss Bessie/Venus Rising, ASCAP

Virgin 13197 (cassette single)

What a shame that more people have not discovered the musical bliss of Kravitz's current collection, "5." This pop/funk rumbler could change the album's retail profile, thanks largely to its comforting old-school soul inflections. At the core of this jam is a touching tribute to Kravitz's late mother, which he handles with none of the clichéd hand-wringing that far too many other artists might indulge in. Rather, he is the picture of poignant serenity, which only adds to the appeal of a single that you simply should not ignore.

R & B

► KENNY LATTIMORE *Days Like This* (4:00)

PRODUCERS: Vidal Davis, Kenny Lattimore, Keno Music-works
WRITERS: K. Lattimore, V. Davis, T. Motzer
PUBLISHERS: Kembo/Sony/ATV/Double Oh Eight/Touched by Jazz/EMI-April, ASCAP; Ti, BMI

Columbia 4700 (c/o Sony) (cassette single)

Lattimore's lovely new set, "From The Soul Of Man," is off to a solid start thanks to this finger-poppin' slow jam. The groove is silky smooth, and Lattimore doesn't fall into the trap of over-singing. Instead, he opts for softer vocal nuances that perfectly suit the quiet tension of his lyrics. Look for R&B radio to jump on this one instantly. And perhaps now would be the time for popsters to finally give Lattimore the props that he deserves. "Days Like This" has all the markings of a multi-format smash. All it needs is some of the

support usually given to weaker, more obvious material.

COUNTRY

► LeANN RIMES *Nothin' New Under The Moon*

(3:31)
PRODUCER: Wilbur C. Rimes
WRITERS: R. Bowles, T. Shapiro, J. Leo
PUBLISHERS: Hamstein Cumberland/Tom Shapiro/May-pop/Wildcountry/Mike Curb/Warner-Tamerlane/Hellmaymen, BMI

Curb 1467 (CD promo)

The latest single from Rimes' "Sittin' On Top Of The World" is a buoyant love song with a catchy hook, positive lyric, and lots of tasty guitar work. Rimes turns in an appealing vocal performance marked by her self-assured and energetic delivery. This record has an overall light, breezy feel that should make it an instant summertime favorite.

► LORRIE MORGAN *You Think He'd Know Me Better* (3:55)

PRODUCER: Richard Landis
WRITER: B. Cryner
PUBLISHERS: Ensign/Lonesome Dove, BMI

BNA 65520 (CD promo)

Bobbie Cryner recorded a stunning version of this self-penned song on her last MCA album. Now, Morgan covers the tune on her current release, "Shakin' Things Up," and delivers an equally evocative portrayal of a woman in a marriage crumbling from lack of communication. Cryner has written a powerful lyric, and Morgan's performance captures the taut anger, resentment, and bitterness that flow through this dying relationship like a poison. The poignancy of the song and the strength of Morgan's performance make this one of the best ballads released this year.

► RANDY SCRUGGS *I Wanna Be Loved Back*

(3:58)
PRODUCER: Randy Scruggs
WRITERS: R. Scruggs, E.T. Conley
PUBLISHERS: Jagged Edge, BMI; E.T.C./Harris/Gordon, ASCAP

Reprise 9397 (c/o Warner Bros.) (CD promo)

Scruggs is well-known in the Nashville music community as a producer and songwriter of incredible talent. This strong single from his new Reprise album, "Crown Of Jewels," also showcases his gifts as an affecting and accessible vocalist. There's kind of a rough-around-the-edges charm and an everyman quality to his voice that adds emotional impact to the lyric. Penned by Scruggs and Earl Thomas Conley, the song is a winner—an easily relatable lyric framed in a vibrant production. Trisha Yearwood contributes her stunning voice to the tune, and the overall result is a thoroughly engaging record.

MILA MASON *This Heart* (3:53)

PRODUCER: Blake Mevis
WRITERS: A. Anderson, R.E. Orrall
PUBLISHERS: AI Andersongs/Mighty Nice/Bluewater/EMI-April/Kids, ASCAP

Atlantic 8645 (CD promo)

Mevis' production has an appealing rootsy, organic feel that grabs a listener's ears from the opening notes. Then when Mason's earnest vocal enters, the musical party gets even more lively. Mason has an intriguing voice that can sound both buoyant and vulnerable in the same breath. With the bouncy tempo, solid performance, and skillful production, this could be the single that boosts her profile at country radio.

DANCE

SCREAMIN' RACHEL *Love You Tonight* (3:21)

PRODUCER: not listed
WRITERS: R. Cain, W. Long
PUBLISHER: not listed
REMIXER: Paul Johnson
Trax 309 (CD single)

A veteran of the Chicago house scene, Rachel returns with a giddy hi-NRG ditty that is designed to trigger a crossover from clubland to radioville. And it could easily work. The hook, which has a delightfully retro-pop feel, is insanely catchy. Rachel glides through the song with a Betty Boop-like demeanor, which increases the single's cute factor considerably. Paul Johnson tries to toughen up the track in a fast-paced remix. In the end, however, it just doesn't work. Some songs are simply not meant for the underground.

A C

► SIMPLY RED *Mellow My Mind* (no timing listed)

PRODUCERS: Andy Wright, Gota Yashiki, Mick Hucknall
WRITER: N. Young
PUBLISHER: Warner/Chappell, ASCAP

EastWest 7353 (cassette single)

Only Simply Red soul man Mick Hucknall could get away with transforming a Neil Young evergreen into an R&B ballad. Perhaps it's the sincerity of his interpretation, which uncovers a plethora of new emotional colors hidden between the lines of Young's lyrics. Or maybe it's the smooth, often jazzy tone of the song's brilliant new arrangement. Regardless, this is but one of numerous sterling moments on Simply Red's current collection, "Blue"—and it's likely to introduce this timeless composition to a wide new audience.

★ STEVE GELLMAN *Believe* (3:45)

PRODUCER: Marco Delmar
WRITER: L.S. Gellman
PUBLISHER: Hidden Poet, ASCAP

Hidden Poet 002 (CD cut)

Add Gellman's name to the growing list of

out-queer tunesmiths who are making waves along the coffeehouse circuit at the moment, and he's doing so without being heavy-handed or annoying simplistic. With its deft acoustic-rock instrumentation and heartfelt vocals, the track has a vibe similar to Indigo Girls. AC tastemakers should use that as a point of programming reference and make room for this unique recording, which manages to be intensely sensitive and impressively intelligent at the same time. Contact: 301-428-0313.

ROCK TRACKS

► TORI AMOS *Jackie's Strength* (4:04)

PRODUCER: Tori Amos
WRITER: T. Amos
PUBLISHER: Sword & Stone, ASCAP

Atlantic 8615 (cassette single)

Amos' critically lauded "from the choirgirl hotel!" opus spawns a potential smash in the form of this ornate ballad. Revisiting the grand, piano-driven sound of her biggest hit to date, "Silent All These Years," Amos indulges in all of the complex poetry that's won the hearts of many. Wrapping herself in melodramatic string flourishes, she even gives popsters a strong hook to grab hold of. Who could ask for anything more? For the full Amos experience, don't miss her on tour this summer.

► FOO FIGHTERS *Walking After You* (4:08)

PRODUCER: Jerry Harrison
WRITER: D. Grohl
PUBLISHER: M.J. Twelve/EMI-Virgin Songs, BMI

Roswell 7087 (c/o Capitol) (CD promo)

A simple, lullaby-esque arpeggio guitar line keeps this new Foo Fighters track rolling despite the moderate-to-slow tempo. Grohl croons the song's lyrics in a sleepy, intimate whisper that draws the listener in, but don't get too close, lest lines like the opener, "Tonight I'm tangled in my blanket of clouds/Dreamin' aloud," reveal their inner cheese. Most of the track amounts to a vaguely romantic ballad, and while the bridge threatens to lead the listener into more rocking territory, thankfully the band holds back and keeps this one peaceful in a kind of Toad The Wet Sprocket way.

BIC RUNGA *Sway* (4:22)

PRODUCER: Bic Runga
WRITER: Bic Runga
PUBLISHER: WB Music Corp./B.K.Bric Music, ASCAP

Columbia 4809 (CD promo)

This is a simple pop song, well-sung despite its pedestrian lyrics and awfully generic instrumental backdrop. A quiet pop guitar line strums and climbs while synthesized strings and an unlikely xylophone pipe in intermittently. Runga's elastic vocals stay almost painfully restrained and sweet until the "Say you'll stay" chorus, when they are let loose a bit. Runga has vocal talent even if she lacks lyrical prowess—this lackluster number may not be the song that breaks her, but that song may be out there.

OUR LADY PEACE *4 am* (no timing listed)

PRODUCER: Arnold Lanni
WRITER: not listed
PUBLISHERS: Sony/ATV Tunes LLC, ASCAP; ATV Music Publishing Canada/Under Zenith/Lanni Tunes, SOCAN

Columbia 41071 (c/o Sony) (CD promo)

To warrant a snail-paced tempo, a song should ideally deliver pleasing vocals or poetic lyrics, and this overwrought ballad by Our Lady Peace unfortunately does neither. Whining, Axl Rose-influenced vocals coupled with eighth-grade-level journal lyrics ("If I don't make it known that I've loved you all along/Just like sunny days that we ignore because we're all dumb and jaded") on top of sparse electric guitar are finally eclipsed by an effects-pedal guitar interlude, which is where Our Lady Peace excels. The unexpected meter and crashing cymbals come in just as one's finger is reaching involuntarily for the CD player's stop button, salvaging the song from pure badness, but barely.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

THE B-52's: TIME CAPSULE—SONGS FOR A FUTURE GENERATION

Warner Reprise Video
60 minutes, \$19.98
This compilation roams around the past two decades of cosmic B-52's videos and seems to occupy a time and space all its own. Timed for the release of the eccentric band's new like-titled greatest-hits album, "Time Capsule" corrals 12 clips that range from an early rendition of "Rock Lobster" to the satiric "Song For A Future Generation" to the totally weird "Debbie," a new song dedicated to friend and supporter Debbie Harry. Fans can reminisce about their favorite songs and gawk at one wacky hairstyle and costume after the next. There's no commentary or behind-the-scenes footage, but the tape makes a nice complement to the album, as well as the group's previous compilation of clips from 1979 to 1989.

IMAGE OF AN ASSASSINATION: A NEW LOOK AT THE ZAPRUDER FILM

MPI Home Video
45 minutes, \$19.98 VHS, \$24.98 DVD
This new look at Dallas dress manufacturer Abraham Zapruder's controversial 26-second, 8 mm film of the murder of President Kennedy is making headlines on everything from NPR to supermarket tabloids. And it's easy to understand why. The detailed, hour-by-hour history of how the film came into being and the dramatic aftermath, as well as conspiracy theories that spiraled once the FBI and the press got their hands on the film, is enough to satisfy those who remain fascinated with the assassination. But the meat of this tape is digitally enlarged, frame-by-frame images of the shooting, available for the first time to the public, which appear to suggest the existence of a second gunman if viewers take it on face value.

STAR POWER: THE CREATION OF UNITED ARTISTS

Unapix/Miramax
50 minutes, \$19.95
The Los Angeles that awaited D.W. Griffith when he arrived on the West Coast at the turn of the 20th century was nothing today's young actor or director could even imagine. The story of Griffith and colleagues Mary Pickford, Charlie Chaplin, and Douglas Fairbanks' uphill battle to form their own studio in an environment where film directors and actors received little respect is a fascinating one and an important slice of American history. Narrated by Roddy McDowell, "Star Power" delves into the factors and fortunes that brought the four together and the impact their new venture had on early Hollywood. But hands down the best thing about this tape is its generous portion of early film clips, some legendary, like those from Griffith's "The Birth Of A Nation"; some great; and some not so great. An excellent choice for film history buffs, many of whom are coming out of the woodwork in light of the American Film Institute's 100 best movies promotion.

KIKI'S DELIVERY SERVICE

Buena Vista Home Entertainment
102 minutes, \$19.99
This 10-year-old animated Japanese box-office smash about the big adventures of a little witch-in-training hits the U.S. video and laserdisc market for the first time this fall on the tail of several festival debuts. Created by Hayao Miyazaki, often referred to as "the Walt Disney of Japan," "Kiki" is a coming-of-age story infused with gorgeous animation and colorful

characters that is both fun and heart-warming. Buena Vista had the film dubbed in English but put in Japanese subtitles. Adding to the film's international collectibility is its field of voice talents, which includes Kirsten Dunst as young Kiki, the late Phil Hartman as her cynical black cat, Debbie Reynolds as a sweet grandmotherly type, and Janeane Garofalo as Kiki's eccentric friend.

THE ADVENTURES OF ELMER & FRIENDS: FREEDOM ROCKS

Featherwind Productions
30 minutes, \$14.95
This latest addition to the adventures of Elmer the elm tree, who is actually a colorfully costumed actor, and his four real-life buddies builds on the quality that shone through in the first tape in the series. When the children visit a friend at his curio shop, they discover an old chest with some interestingly shaped rocks. As it turns out, the stones are American Indian artifacts, and, in a quest to learn more about their uses, they travel back in time where they meet a member of the Iroquois nation who teaches them how the rocks were used as arrowheads and hide skimmers, as well as for games. The story is filled with beautiful original songs that promote following your own path in life and appreciating nature. Also new in the series is a "Treasure Island"-influenced extravaganza that is broken up into "The

Magic Map" and "Pirate Island." Contact: 800-463-5637.

NOTESALIVE! THE NUTCRACKER—THE UNTOLD STORY

Minnesota Orchestral Assn.
50 minutes, \$19.95
This is a holiday tape with an educational twist. It takes the classic story of "The Nutcracker" and enhances the plot with some distinctly kid-friendly twists and turns, all set to rhyme. Making things even more appetizing for young viewers is the fact that the tale is spun via animated illustrations by Maurice Sendak combined with ballet performance footage. Meanwhile, footage of interviews with Sendak, the scriptwriter, and the musical director/conductor is interlaced throughout to give viewers the inside track on just how the whole thing came together. A really creative approach to a classic that's entertaining for the whole family. Contact: 888-666-6837.

POWER GOLF

American Production Services
60 minutes, \$24.95
Golf fanatics who have exhausted every other audiovisual tool to help improve their game might find a different kind of relief in this interesting little tape. Created by one Dr. Robert E. Juby, a chiropractor who specializes in the sports arena, it provides step-by-step explanations and

demonstrations of the proper exercises to get body and mind prepared for greatness on the green. The good doctor got the idea when he injured his back practicing for a college golf tournament and experienced tremendous improvement in his game after visiting a chiropractor. He now wants to share his personal training program with others, and the results are commendable. Not quite as smooth, though, is the second part of the tape, in which Dr. Juby delves into how mental anguish can destroy any chance of a good stroke. When discussing the importance of visualizing a stroke and then re-creating it, for example, he uses language that sounds more like Mr. Rogers than an expert in the field: "That's what recreation is all about, re-creating." Hmmm . . . Contact: 704-544-1719.

ENTER*ACTIVE
BY DOUG REECE

WEBNOIZE

www.webnoize.com
For one of the most comprehensive explorations of how the World Wide Web and the music industry thrive off each other, point your browser to Webnoize. An online publication simultaneously delivers news, information, and commentary on the state of music on the Web, as well as providing one of the best behind-the-scenes

glimpses of the online music industry. Through both daily news updates and monthly feature-filled issues (the archives of which are only accessible to a subscriber), Webnoize investigates how the music industry's growth and direction have been shaped by emerging technologies. Other departments look at how the Internet covers the music business, taking into account financial, legal, technical, and cultural aspects. An efficient and streamlined design aids the digital magazine's delivery of information, as does a handy search engine.

LIVE ACT V2000

PC CD-ROM
MAGIX Entertainment Corp.
Those darn club kids will be bouncing off their bedroom walls at 400 beats per minute thanks to MAGIX's latest and totally engrossing music and video play tool. "Live Act," utilizing a built-in 128-track MIDI synthesizer, offers users a battery of virtual turntables, keyboards, and video-editing equipment through which they can create and manipulate various sounds and images in real time. Though "Live Act" includes 700 sounds and videos, the company has cleverly figured out another way to get kids' allowance money: additional music- and video-loop CD-ROMs that are sold separately. Artists such as Amsterdam's DJ Dimitri have compiled samples broken out by genre on some of these supplemental discs.

AUDIO BOOKS
BY TRUDI MILLER ROSENBLUM

DAY OF CONFESSION

By Allan Folsom
Read by Joe Mantegna
Time Warner AudioBooks
6 hours (abridged), \$24.98
ISBN 1-57042-578-7
Fans of suspense thrillers will find themselves unable to turn off this audio, which is the equivalent of a real page-turner. When lawyer Harry Addison travels to Rome to claim the body of his brother, a priest, he finds himself drawn into a web of intrigue involving the highest powers of the Catholic Church. Unexpected twists and turns abound, and Mantegna's tense, urgent reading fits the text perfectly. He also does a fine job with the Italian accents of many of the characters, and subtle music touches add to the suspense.

SHOCKING PINK

By Erica Spindler
Read by Eliza Foss
Durkin Hayes
3 hours (abridged), \$7.99
ISBN 1-55204-139-5
This audio, part of Durkin Hayes' new "Mira" line of budget-priced romances, is a guilty pleasure well worth the price. It's a racy little erotic thriller with a whiz-bang plot, perfect for lazy summer days when you want to be entertained without having to think too hard. Andie, Julie, and Raven are three teenage best friends who, while exploring a supposedly deserted house, discover two lovers playing sex games involving bondage, domination, and submission. The girls spy on the lovers (whom they call "Mr. and Mrs. X") over the course of several weeks as the sex games become progressively more dangerous. Then Mrs. X is found murdered. The frightened girls go to the police and end up in the newspapers. Flash-forward 15 years, and the three friends, now grown women, begin receiving at their homes copies of the old newspaper articles; obscene phone calls that say, "You like to watch, don't you?"; and other things from the past. Meanwhile, weak-willed, promiscuous Julie is involved with an older man who plays the same kind of kinky sex games as the mysterious Mr. X. Could it be . . . ? Foss' reading is right on target, using the correct mix of emotional and dramatic tones that doesn't teeter over into melodrama.

IN PRINT

REPUTATION IS A FRAGILE THING: THE STORY OF CHEAP TRICK

By Mike Hayes with Ken Sharp
Poplastic! Books
226 pages, \$24.95

If it's the salacious side of these one-time superstars you're looking for, you won't find it here. But what you will find is practically everything there is to know about Cheap Trick, from its bar-band start to its rise to arena headliner and descent into bar-band status again.

Where many a rock-band biography focuses on hotel-key-throwing groupies and rampant drug use, "Reputation Is A Fragile Thing" focuses its attention on the musical details of the Cheap Trick story.

Cheap Trick is one of the most popular and influential bands of the '70s, and this exhaustively researched history of the band is densely packed with a wealth of information on recording sessions and live shows.

Hardly by coincidence, the book has arrived in stores at a time when Cheap Trick is experiencing a resurgence because of the rerelease of its star-making live album, "Cheap Trick At Budokan."

For authors Mike Hayes and Ken Sharp, who are both journalists and record collectors, the book, whose title is from a lyric in the 1982 Trick song "One On One," is a labor of love as well as an obsession with the story behind the Rockford, Ill.-based band.

But if you're not already a fan of Cheap Trick, this tome won't turn you into one. Lacking a strong overall context of Cheap Trick's influence and importance, the book assumes you already believe the

band is a rock icon, or else you wouldn't be reading it. Once this is established, Hayes and Sharp get down to the business of how Cheap Trick made music.

The book begins with an account of each member's early days, paying special attention to the members' music connections. For example, guitarist, songwriter, and ringleader Rick Nielsen's parents were "enthusiastic, moderately successful opera singers." Lead singer Robin Zander's dad had a jazz band, drummer Bun E. Carlos' folks played various instruments, and bassist Tom Petersson took up guitar in his early teens.

Hayes and Sharp do yeoman's work sorting through the tangle of early local bands that future Cheap Trick members were in, like the Paegans and the Grim Reapers. The latter, in fact, paved the way for the formation of Cheap Trick.

The authors also pay particular attention to the band's connection

with '60s pop group Nazz, which was Todd Rundgren's group before he went solo. Nielsen and Petersson replaced him.

Fans of the band will find out how Cheap Trick evolved its one-of-a-kind visual image, which played the two stunningly beautiful members (Zander and Petersson) against the two goofy-looking members (Nielsen and Carlos), and even how they developed the distinctive bleeding-type logo.

Hayes and Sharp then follow the group's ascent through the Chicago-area club scene to the signing of its contract with Epic Records and the release of its classic self-titled album.

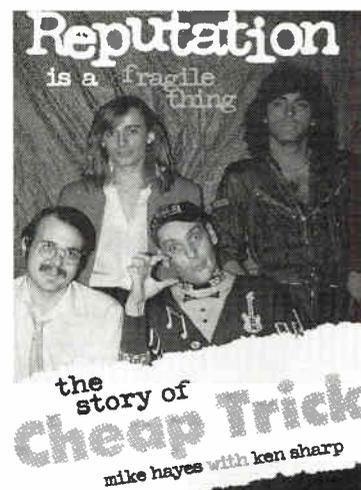
From there, the authors dissect the band's music album by album, producer by producer, and they include behind-the-scenes stories about virtually every track on every Cheap Trick record.

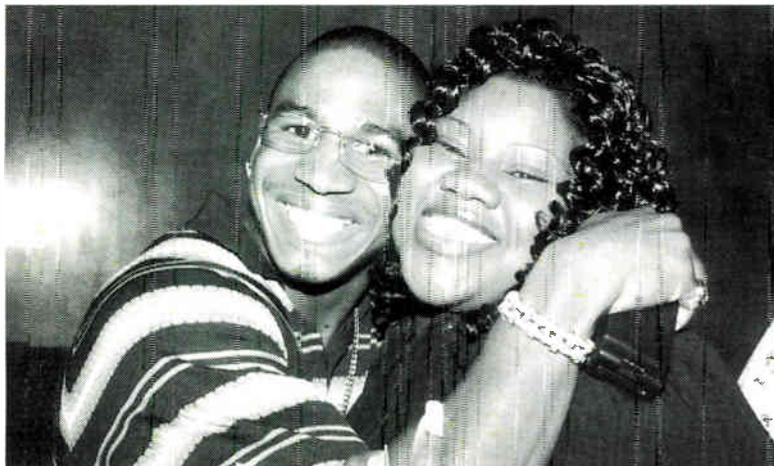
Side projects and guest sessions are covered as well, including the unreleased work that Nielsen and Carlos did on John Lennon's "Double Fantasy."

In addition, the authors delve into the band's frustrations with stardom and personnel changes, including the departure and return of bassist Petersson. The book also explains Cheap Trick's superstardom in Japan, which sprung from the band's appearance in magazine photo layouts and not radio airplay. An extensive, rarity-stocked photo collection is another plus for the die-hard fan.

Hayes and Sharp may be preaching to the converted here, but the sermon is welcome.

MOIRA McCORMICK





Priceless. Island Black Music's hot act Kelly Price puts the squeeze on Stevie J., producer of her No. 1 single, "Friend Of Mine," at Justin's, Sean "Puffy" Combs' New York eatery. Her album "Soul Of A Woman" is due this month.

Lattimore Gets Personal On 2nd Set Columbia Aims To Broaden Fan Base With 'Soul Of Man'

BY ANITA M. SAMUELS

LOS ANGELES—Executives at Columbia Records say they know exactly who Kenny Lattimore's audience is—18- to 35-year-old black women. With his sophomore release, "From The Soul Of Man," due Sept. 8 worldwide, they want to broaden that fan base.

Expansion plans include widening Lattimore's radio appeal beyond the R&B format, according to Demette Guidry, senior VP of Columbia's black music department. "We will see Kenny's music cross over

into the top 40 audience," he predicts. He expects the gospel track "Well Done" to appeal to the Christian marketplace.

"Days Like This," the first single, shipped to R&B and crossover radio July 20. There are no plans for a commercial release.

According to Broadcast Data Systems, "Days Like This" has already garnered 53 spins at R&B stations for the week ending July 22.

"It's a wonderful song, perfect tempo, excellent artist," says Jamillah Muhammad, assistant PD at WVAZ, an

R&B adult radio outlet in Chicago. "Audience response has been great. They are loving it."

A videoclip for "Days Like This" was filmed in Los Angeles by Darren Grant and will be serviced to BET, MTV, VH1, the Box, and other local video outlets Aug. 1.

In order to gain exposure in clubs, "Days Like This" will be remixed by "Little" Louie Vega and Kenny "Dope" Gonzales of Masters At Work. Guidry says it was serviced to clubs and mix DJs in late July.

In addition, the set features the duet "Love Will Find A Way," a bonus track with Heather Handley for the upcoming Disney movie "The Lion King II: Simba's Pride." The tune, which Guidry hopes will help Lattimore gain even more exposure with adult contemporary and top 40 audiences, will also be a part of the Hollywood Records soundtrack to "The Lion King" sequel.

Many of the songs on "From The Soul Of Man," which is available as an enhanced CD, run the gamut of real-life relationship "episodes."

"Tomorrow" is a song about a man who puts his career above his relationship and later has no one to share his success with. "Trial Separation" is a self-evaluation song that suggests stepping outside of a relationship to better appreciate the other partner.

Lattimore says the material on the new album is a continuation of the songs on his self-titled debut album, which sold 527,000 units, according to SoundScan, and peaked at No. 19 on the Top R&B Albums chart. The single "For You" sold 391,000 units and reached No. 6 on the Hot R&B Singles chart.

"The album's really about what I felt true love really is. I wanted to talk about the depth of relationships and say things that men don't normally say about love or forget to say," Lattimore says. "We did very well with the sales on the first album, but I decided to dig a little deeper, to talk more about my personal experiences as well as experiences of other men I knew personally. 'From The Soul Of Man' is like lifting the lid off of some of our [black men's] secrets without revealing too much."

Despite the fact this his core audience is female, Lattimore says he gets more feedback from men than women. "I've had men say 'Thank you for saying the things we can't or 'I really love your music, it's really smooth,'" he says. "I try to say things in a thought-provoking way without generalizing it. I know every man is not the same and every experience is not the same. But if I can put something out there that will create some kind of dialogue, maybe it will help our relationships."

Vidal Davis, Kipper Jones, Daryl Simmons, Barry Eastmond, and Jeff Town are among the songwriters and producers who worked with

(Continued on page 28)



LATTIMORE

PIR To Release Phyllis Hyman's Final Works; Howard Hewett Hones His Style On The Road

FOREVER PHYLLIS: On Aug. 18, Philadelphia International Records (PIR) will posthumously release "Forever With You," a new album by the late Phyllis Hyman. The 12 tracks are among the last recordings Hyman did before her untimely death three years ago, according to Kenneth Gamble, CEO of PIR.

"This is the last album that we'll be able to put out

future releases of hit collections and reissues of the singer's works, go to Hyman's estate and the campaign.

A coffee-table book, an authorized biography, and a feature-length film on the singer's life are in the works.

HOWARD'S TIME: Although Howard Hewett hasn't been signed to a label in several years, the vocalist says he's been concentrating on performances in theaters and clubs both in the U.S. and overseas. "I like a lot of intimacy between myself and my audiences," he says. "The smaller clubs allow you to go in and present yourself to an audience in a way you wouldn't normally do."

Hewett recorded six albums on Solar Records as one-third of the group Shalamar and four solo sets for Elektra. After the last album, Hewett says, he realized that there weren't many forward-thinking labels. His last solo set, '95's "It's Time," was recorded for indie Caliber Records. "I thought we did well, considering we had limited promotion money," he says. Since then, he's been leery of signing with just "any" label.

A problem Hewett says he has with the industry these days is the fact that many labels seem to have a "cookie-cutter" mentality. "The female situation is a lot more interesting than the male situation... There is a lot more diversity, especially with solo artists," he says. "There has never been any male artist who took the bull by the horns with the mature and romantic style of singing."

Hewett says he thinks listeners older than 30 are "basically ignored. It really concerns me when I look for young people to write with, and they want to write, 'Chillin' in my ride, waiting for my honey to come...'"

While the vocalist says he understands the use of sampling in much of today's music, he also finds it "scary." "I wonder what they will be playing 20 years from now," he says. "It's a form of creativity, but I challenge them to be more creative, to come up with something original. Back in the day, that's what artists strived for."

Hewett says that he isn't actively seeking a record deal but that he is writing new material. "I'd like to do a 'best of' album and a gospel album," he says. "Maybe I'll find a major manufacturing and distribution company to go through." Mostly, the artist says, he is looking for someone with a "vision." "Someone with the balls to say, 'Hey, this isn't just regular... We are looking for something more mature, with quality.' I'm still looking for that perfect situation to put recording back in the right place."

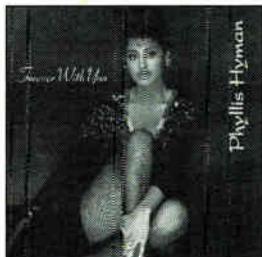
[from] Phyllis Hyman," says Gamble. "These are the songs she was working on at the time of her death... Somehow these seem to be the best collection of songs that she's ever done... One reason is because some of the songs were co-written by her. She was starting to express herself more. One of the gems on that album is 'Some-

one To Love' by the late Linda Creed and Michael Masser. Linda gave me that song before she passed away and asked me to give it to Phyllis to record. It's a great song and great performance by Phyllis."

"Strength Of A Woman," "Come Right Or Not At All," and "How Long" are among the songs Hyman co-wrote. The album's other songwriters and producers include Nick Martinelli, Narada Michael Walden, Dexter Wansel and Cynthia Biggs, Barry Eastmond and Herb Middleton, and the legendary team of Gamble and Leon Huff.

The first single, "Funny How Love Goes"—a duet with 26-year-old Damon, a new male vocalist on PIR—was produced by Gamble, Dexter Wansel, and Walter Sigler and will be shipped to radio and retail Tuesday (4). Gamble says the label is excited about Damon. "He's got a single coming out in early September with an album to follow shortly," he says.

Harry Coombs, VP of PIR, will market and promote the project. EMI Music Distribution's catalog label, the Right Stuff, will distribute. The label has also joined with the late vocalist's artist management company, Gracia, Francis & Associates, to create the Phyllis Hyman Legacy Campaign, which is designed to protect the financial rights of her surviving family. The proceeds of the album, according to Hyman's former manager and friend, Glenda Gracia, will, along with proceeds from



by Anita M. Samuels



The Glamorous Life. Hammond Entertainment, in association with L.A.'s Conga Room, produced two sold-out shows featuring the Pete Escovedo Orchestra and Escovedo's equally legendary daughter, Sheila E. Shown in the front row, from left, are Jimmy Smits, Juan Escovedo, Dawnn Lewis, Sheila E., Pete Escovedo, and Tommy Davidson. In the back row are Peter Michael Escovedo and Bill Hammond.

AUGUST 8, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FRIEND OF MINE' by Kelly Price, 'MAKE IT HOT' by Nicole Feat. Missy Elliott & Mocha, and 'I CAN DO THAT' by Montell Jordan.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'RAISE THE ROOF' by Luke Feat. No Good But So Good, 'CLEOPATRA'S THEME' by Cleopatra, and 'GOT YA BACK' by Drea Feat. Black Rob.

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'ARE YOU THAT SOMEBODY?' and 'THE BOY IS MINE'.

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 'PUT YOUR HANDS WHERE MY EYES COULD SEE'.

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.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z including 'LIVE PARTY', '2 WAY STREET', 'THE ACTUAL'.

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). Lists top-selling R&B singles like 'GET AT ME DOG', 'SHORTY (YOU KEEP PLAYIN' WITH MY MIND)'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z including 'TATERLANE', '81 REACT'.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	3	*** No. 1 *** LOOKIN' AT ME (C) (D) BAD BOY 79176/ARISTA	◆ MASE FEATURING PUFF DADDY 2 weeks at No. 1
2	2	2	10	NINETY NINE [FLASH THE MESSAGE] (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	◆ JOHN FORTE
3	4	3	5	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	◆ THE 69 BOYZ
4	3	1	7	COME WITH ME (C) (D) (M) (X) EPIC 78954	◆ PUFF DADDY FEAT. G JIMMY PAGE
5	5	16	3	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	◆ XZIBIT
6	NEW ▶		1	WHAT'S CLEF (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	WYCLEF JEAN
7	8	6	20	RAISE THE ROOF ● (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	◆ LUKE FEAT. NO GOOD BUT SO GOOD
8	6	4	7	THE ACTUAL (C) (D) (T) MCA 55445	◆ ALL CITY
9	20	15	19	*** GREATEST GAINER *** 2 LIVE PARTY (C) (D) (T) LIL JOE 897	◆ THE 2 LIVE CREW (FEAT. MC OF MC & THE SUNSHINE BAND & FREAK NASTY)
10	18	14	14	DING-A-LING (C) (D) (T) RESTLESS 72961	◆ HI-TOWN DJS
11	7	7	6	DO YOU (C) (D) (T) MCA 55452	HEATHER B.
12	15	20	4	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	◆ GENERAL GRANT
13	9	8	25	GET AT ME DOG ● (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	◆ DMX (FEAT. SHEEK OF THE LOX)
14	10	13	14	CHOKO (C) (T) (X) SELECT 25059*	◆ B.L.H.U.N.T.
15	NEW ▶		1	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	◆ MEMPHIS BLEEK (& JAY-Z)
16	11	12	22	WHO AM I (C) (T) (X) 2 HARD 6160*/VP	◆ BEENIE MAN
17	21	9	4	HORSE & CARRIAGE (T) UNTERENTAINMENT 78938*/EPIC	◆ CAM'RON FEATURING MASE
18	14	11	15	TURN IT UP (REMIX)/FIRE IT UP ● (C) (D) (T) (X) ELEKTRA 64104/EEG	◆ BUSTA RHYMES
19	13	21	7	BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA	◆ GOODIE MOB FEAT. OUTKAST
20	16	30	5	GIRLS (C) (D) (T) ICHIBAN 24950	◆ DJ SMURF
21	17	19	13	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	◆ MC REN
22	12	10	18	I GOT THE HOOK UP! ● (C) (D) (T) NO LIMIT 53311/PRIORITY	◆ MASTER P FEAT. SONS OF FUNK
23	24	34	10	LIKE WE DO (C) (D) DREAMWORKS 59009	◆ PA. PARENTAL ADVISORY
24	22	24	29	MAKE EM' SAY UHH! ● (C) (D) (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
25	19	18	4	IN YOUR WORLD (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	TWISTA & THE SPEED KNOT MOBSTAZ
26	36	29	20	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	◆ SALT-N-PEPA
27	28	32	5	INSANE (C) (X) WHITE LION 7001*	◆ TEE KEE
28	23	17	33	DEJA VU (UPTOWN BABY) ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
29	29	28	20	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
30	35	27	28	GONE TILL NOVEMBER ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	◆ WYCLEF JEAN
31	27	23	19	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	◆ THE LOX (FEAT. DMX & LIL' KIM)
32	26	25	19	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	◆ CANIBUS
33	25	22	11	SINFUL (C) (D) (T) MTUNE 55426/MCA	◆ COSMIC SLOP SHOP
34	33	31	9	STILL NOT A PLAYER (T) LOUD 65478*/RCA	◆ BIG PUNISHER FEATURING JOE
35	41	43	6	DO WHAT U FEEL (C) (T) (X) HARD HOOD/POWER 1288*/T.Y.S.	FREAK NASTY
36	30	36	9	THISAWAY, THATAWAY (HILLSIDE ANTHEM) (C) (D) BIG J 1001	PLAYERS FOR LIFE
37	RE-ENTRY		6	BODY (C) INTERSOUND 8129*	MIKE CITY
38	31	26	21	VICTORY ● (C) (D) (T) (X) BAD BOY 79155/ARISTA	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
39	RE-ENTRY		18	NOTHIN' MOVE BUT THE MONEY (C) (T) (X) BLUNT 4939*/TVT	◆ MIC GERONIMO FEAT. DMX & BLACK ROB
40	RE-ENTRY		30	BURN (C) (D) (T) RED ANT 119006/MERCURY	◆ MILITIA
41	32	33	16	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	◆ TIMBALAND AND MAGOO
42	48	39	35	JUST CLOWNIN' (C) (D) (T) PAYDAY/FRFR 570043/ISLAND	◆ WC FROM WESTSIDE CONNECTION
43	34	37	25	THE PARTY CONTINUES ● (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	◆ JD FEATURING DA BRAT
44	37	46	6	MONEY AIN'T A THANG (T) SO SO DEF 78864*/COLUMBIA	JD FEATURING JAY-Z
45	RE-ENTRY		35	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310*	◆ MR. MONEY LOC
46	RE-ENTRY		16	OUT OF SIGHT (YO) (C) (D) PERSPECTIVE 587594/A&M	◆ RUFUS BLAQ
47	39	40	29	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	◆ MASE (FEATURING TOTAL)
48	RE-ENTRY		3	MY STEEZ (C) (T) (X) BIG PLAY 6005*/SOLID DISCS	RAW ELEMENTS FEAT. MEN-AT-LARGE
49	NEW ▶		1	WHERE - U - AT SIPPIN' ON HENNESSY (C) (X) E.K.G. 103*	BLAC HAZE
50	40	47	16	SOUTHSIDE (C) (D) (T) JAM DOWN/BREAKAWAY 482000/ISLAND	◆ LIL' KEKE

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.

R&B

ARTISTS & MUSIC

Blak Twang Puts London Slant On Rap

LONDON TWANG: British rapper Blak Twang's eagerly awaited debut album, "19 Long Time (Live From The Big Smoke)," was put out June 8 in the U.K. by Rotten Products/Blue Print/Jammin Records and was just released in France and Germany. Rotten Products is in negotiations with labels in the U.S. to find state-side distribution.

Twang, whose real name is Tony Olabode and who goes by the monikers Taipan and Tony Rotten, was initially signed to the London-based indie rap label Sound of Money in 1995. His 12-inch singles "What's Going On"/"Everyday News," "Mr. Jam Promotah"/"Queen's Head," and "Real Estate"/"Homegrown" garnered critical acclaim for his articulation of life issues of the "yobebe" (or young) black British community with a strong British rapping and musical style, as opposed to emulating American rhyme styles, slang, and accents like so many other British rappers. His shoestring-budget music videos also received extensive airplay on MTV Europe.

His album "Dettwork South East" was slated for a 1996 release through Sound of Money/Avex U.K. but was never released. "Avex cut the marketing budget [of the album], because it was scaling down its U.K. operations," says Olabode. "I wasn't very happy with that situation, because the reason [Sound of Money] went with that label was because [Avex] could spend more money on promotion than [it] could."

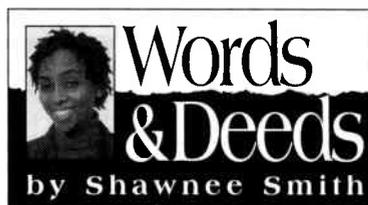
He was eventually let out of his contract, but instead of shopping the project elsewhere, the rapper decided to record new material and release it through his own label, Rotten Products.

"Because it had taken so long [to get out of the contract], I lost the desire to release the album," he says.

For "19," the Warner/Chappell-signed artist reworked several songs from "Dettwork," including "Fearless," "Growing Up Memories" (previously titled "Growing Up"), "Backstreet Survivor," and "Entrepreneur." The material on "19" covers a gamut of issues, from overdue bills, self-empowerment, and street survival tactics to reminiscences of naughty youthful moments.

"The title of this new album is saying we've been doing this music for ages and that the album has been a long time coming. On the other hand, it also points to the fact that it's 19 years since rap really came up," Olabode says. "The 'Live From The Big Smoke' part is me reporting live from London. I'm showing listeners, especially those outside London or England, our lifestyle, how we're living. Tracks like 'Jam Packed' and 'Red Letters' show you life in London. It's almost like a postcard from London."

The first single is "Perfect Love Song," set to street in late August. Cool tempo/EMI British R&B vocalist Lynden David Hall will remix and sing on the funky hip-hop groove, with some R&B flavor added courtesy of singer Raffa-L. "Perfect" is about



"knocking the misconception of how love is meant to be—the Hollywood image of flowers, wining, and dining. That it's not necessarily the only possible way to express a romantic gesture," says Olabode. No tour dates have been set, but he frequently performs at hip-hop events throughout the country. He is slated to do production work with singer/rapper Phoebe One, reggae rapper Gnamma Kid, and R&B singer Hilary.

MC KOBE: Los Angeles Lakers star Kobe Bryant will be substituting a microphone for a basketball this summer as he enters the studio to record his debut rap album for Track Masters/Columbia.

Signed to the label as Kobe Bryant Featuring Cheizaw, the group includes four other members, Steven Shields, Syid Turks, Russel Howard, and Anthony Bannister, all childhood friends of Bryant's. The group is slated to work with Jermaine Dupri, Wyclef Jean, Nas, and Jay-Z on the album, which Steve Stoute, president of Track Masters Entertainment, says will be "real street rap with mass appeal and some R&B edge." The yet-to-be-titled project is expected to be released during next year's NBA All-star weekend.

"We're not trying to make an NBA album," Stoute says. "[Bryant] takes his [rap career] very seriously. He wants music industry credibility."

ANNIVERSARIES: Hip-hop dance collective the Rock Steady Crew celebrated its 21st anniversary July 23-26 with the normal weekend festivities taking place over four days in New York. The event, which has expanded from its previous weekend time frame, featured a film festival, a free outdoor concert, a pay concert, a panel discussion about the art of battling—b-boying and popping—and

various scheduled and impromptu dance exhibitions and competitions... Another hip-hop veteran, DJ Red Alert, is celebrating his 15th year in the business. A party will be held in his honor in October at the Apollo Theater in New York's Harlem.

PLAYING FOR A CAUSE: The official Hip-Hop World Series kicks off Saturday (1) at Randalls Island in New York. The benefit softball tournament features eight teams from the Bronx (Temple of Hip-Hop), Brooklyn (Christopher Wallace Foundation), Long Island (Project Reach), Manhattan (Daddy's House Social Programs), Mount Vernon (For the Love of People), New Jersey (Refugee Project), Queens (Camp Cool J, A Camp Zacamas), and Staten Island (Wu Foundation).

The teams, which will consist of artists and other industry personnel, will play against one another to raise money for their respective charities. Donations will be made for each game the teams play.

Scrimmage games are scheduled for each Sunday in August, and tournament games are slated for Aug. 23, 28, and 30. Artists/labels signed up to play include Roc-A-Fella Records, Daddy O, Heltah Skeltah, Buckshot, Cocoa Brovaz, Sunz Of Man, Parrish Smith of EPMD, Das Efx, and Big Daddy Kane. The games are not open to the public but are expected to be televised via various segments on BET's "Rap City," MTV, and local New York news programs. For more information, call Tonya Cruz at 718-481-7258.

MICROPHONE CHECK: Another producer has turned rap artist, as Loud Records recently inked a deal with producer/DJ Pete Rock for his solo debut, "Soul Survivor." The album will include Rock rapping alongside previous partner C.L. Smooth and artists Black Thought, Method Man, Prodigy, Raekwon, Inspectah Deck, E-40, Big Pun, Kurupt, and Ghostface Killah. The project is slated for a Sept. 29 release.

Assistance in preparing this column was provided by Kwaku in London and Preach in New York.



Pun Underground. Big Punisher stopped by the Battery Studio in New York to do a guest spot on Shock G's first Digital Underground album under his new pact with Jake Records. Pictured, from left, are Shock G, Jake Records CEO Gary Katz, Big Pun, and Jake Records president Gary Stromberg.

Billboard TOP R&B ALBUMS

AUGUST 8, 1998

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
			★★★ No. 1/GREATEST GAINER ★★★		
1	94	2	JERMAINE DUPRI	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	1
			★★★ PACESETTER ★★★		
2	69	2	CAM'RON	CONFESSIONS OF FIRE	2
			★★★ HOT SHOT DEBUT ★★★		
3	NEW	1	WU-TANG KILLA BEES	THE SWARM	3
4	NEW	1	MAC	SHELL SHOCKED	4
5	NEW	1	GERALD LEVERT	LOVE & CONSEQUENCES	5
6	1	11	NOREAGA	N.O.R.E.	1
7	NEW	1	SUNZ OF MAN	THE LAST SHALL BE FIRST	7
8	5	4	SOUNDTRACK	DR. DOLITTLE: THE ALBUM	4
9	2	2	MONICA	THE BOY IS MINE	2
10	3	4	MAXWELL	EMBRYA	2
11	7	6	BRANDY	NEVER S-A-Y NEVER	2
12	6	7	DMX	IT'S DARK AND HELL IS HOT	1
13	8	5	MASTER P	MP DA LAST DON	1
14	4	1	KANE & ABEL	AM I MY BROTHERS KEEPER	1
15	11	10	BRIAN MCKNIGHT	ANYTIME	1
16	10	8	BIG PUNISHER	CAPITAL PUNISHMENT	1
17	9	3	DEF SQUAD	EL NINO	1
18	12	9	JON B.	COOL RELAX	5
19	13	13	MYA	MYA	13
20	NEW	1	NATE DOGG	G-FUNK CLASSICS VOL. 1 & 2	20
21	15	12	SPARKLE	SPARKLE	2
22	16	16	WILL SMITH	BIG WILLIE STYLE	9
23	14	14	SOUNDTRACK	BULWORTH — THE SOUNDTRACK	4
24	18	17	♀ & THE NEW POWER GENERATION	NEWPOWER SOUL	9
25	20	2	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	20
26	22	19	XSCAPE	TRACES OF MY LIPSTICK	6
27	21	32	TAMIA	TAMIA	18
28	25	24	SILKK THE SHOCKER	CHARGE IT 2 DA GAME	1
29	23	20	JAGGED EDGE	A JAGGED ERA	19
30	27	35	JANET	THE VELVET ROPE	2
31	26	22	NEXT	RATED NEXT	13
32	19	15	SOUNDTRACK	HAVPLENTY	6
33	36	34	K-CI & JOJO	LOVE ALWAYS	2
34	30	26	MO THUGS FAMILY	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
35	29	25	CHICO DEBARGE	LONG TIME NO SEE	14
36	38	28	USHER	MY WAY	1
37	32	29	LSG	LEVERT.SWEAT.GILL	2
38	41	43	PUBLIC ANNOUNCEMENT	ALL WORK, NO PLAY	14
39	17	23	MC REN	RUTHLESS FOR LIFE	14
40	35	31	EIGHTBALL	LOST	3
41	24	18	ONYX	SHUT 'EM DOWN	3
42	34	27	SOUNDTRACK	THE PLAYERS CLUB	2
43	37	30	FIEND	THERE'S ONE IN EVERY FAMILY	1
44	31	21	SOUNDTRACK	STREETS IS WATCHING	3
45	33	33	DEVIN	THE DUDE	27
46	44	38	GOODIE MOB	STILL STANDING	2
47	43	42	MYSTIKAL	UNPREDICTABLE	1

48	48	44	40	MASE	HARLEM WORLD	1
49	42	40	17	MONTELL JORDAN	LET'S RIDE	8
50	40	36	10	VARIOUS ARTISTS	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	7
51	50	41	6	QUEEN LATIFAH	ORDER IN THE COURT	16
52	39	—	2	THE 69 BOYZ	THE WAIT IS OVER	39
53	28	—	2	JOHN FORTE	POLY SCI	28
54	NEW	1	1	2PAC	IN HIS OWN WORDS	54
55	45	37	4	BLACK EYED PEAS	BEHIND THE FRONT	37
56	49	48	48	MASTER P	GHETTO D	1
57	47	47	12	SOULJA SLIM	GIVE IT 2 'EM RAW	4
58	46	49	20	C-MURDER	LIFE OR DEATH	1
59	58	45	45	MARIAH CAREY	BUTTERFLY	3
60	61	55	20	KEITH WASHINGTON	KW	27
61	57	52	22	SCARFACE	MY HOMIES	1
62	51	39	8	LORD TARIQ & PETER GUNZ	MAKE IT REIGN	8
63	56	63	7	GEORGE BENSON	STANDING TOGETHER	47
64	53	46	17	SOUNDTRACK	I GOT THE HOOK-UP!	1
65	64	73	15	JAMES GREAR & CO.	DON'T GIVE UP	34
66	54	51	23	DESTINY'S CHILD	DESTINY'S CHILD	14
67	59	61	67	MARY J. BLIGE	SHARE MY WORLD	1
68	68	58	39	JAY-Z	IN MY LIFETIME, VOL. 1	2
69	66	66	16	DO OR DIE	HEADZ OR TAILZ	3
70	62	53	18	ARETHA FRANKLIN	A ROSE IS STILL A ROSE	7
71	67	72	44	BOYZ II MEN	EVOLUTION	1
72	65	54	52	JOE	ALL THAT I AM	4
73	55	50	13	WC	THE SHADIEST ONE	2
74	77	69	71	THE NOTORIOUS B.I.G.	LIFE AFTER DEATH	1
75	63	56	12	VARIOUS ARTISTS	PURE FUNK	56
76	52	62	4	VARIOUS ARTISTS	CELLBLOCK COMPILATION II FACE/OFF	52
77	81	77	19	CECE WINANS	EVERLASTING LOVE	35
78	60	60	4	LINK	SEX DOWN	46
79	RE-ENTRY	34	34	PEGGY SCOTT-ADAMS	CONTAGIOUS	48
80	74	65	7	FOURPLAY	4	44
81	75	74	75	TRU	TRU 2 DA GAME	2
82	73	71	54	PUFF DADDY & THE FAMILY	NO WAY OUT	1
83	80	64	12	SOUNDTRACK	WOO	8
84	95	86	14	SONS OF FUNK	THE GAME OF FUNK	14
85	72	76	62	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	GOD'S PROPERTY	1
86	79	79	37	ERYKAH BADU	LIVE	1
87	86	—	2	VARIOUS ARTISTS	MILLENNIUM FUNK PARTY	86
88	89	88	38	THREE 6 MAFIA	CHPT. 2: WORLD DOMINATION	18
89	76	68	18	GANG STARR	MOMENT OF TRUTH	1
90	RE-ENTRY	11	11	THE 2 LIVE CREW	THE REAL ONE	59
91	100	—	2	VARIOUS ARTISTS	MTV JAMS	91
92	96	85	38	KAREN CLARK-SHEARD	FINALLY KAREN	28
93	83	67	5	MISSJONES	THE OTHER WOMAN	51
94	78	81	57	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
95	82	80	91	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
96	88	78	22	BEENIE MAN	MANY MOODS OF MOSES	35
97	70	59	6	MCGRUFF	DESTINED TO BE	19
98	84	70	4	N'DEA DAVENPORT	N'DEA DAVENPORT	56
99	NEW	1	1	DAZZ BAND	HERE WE GO AGAIN	99
100	87	92	37	TIMBALAND AND MAGOO	WELCOME TO OUR WORLD	9

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



Michel'le Hung Jury

The Album featuring the hit singles

"Hang Tyme" & "Can I Get A Witness"

In Stores August 25th



Executive Producer: Suge Knight



DATU FAISON'S RHYTHM SECTION

LOGJAM: I can remember back in the early days of hip-hop when releases by big-name rappers were few and far between, like treats for a nation of starving consumers. Now, years later, five highly touted rap albums are all hitting retail during the same week.

Leading the pack is **Jermaine Dupri's** "Life In 1472 The Original Soundtrack" (So So Def/Columbia), which shoots to the top of the Top R&B Albums chart with sales of 162,000 units, while taking home the Greatest Gainer cup after last issue's street-date violations caused it to enter at No. 94. The sum also places the producer/label mogul/rapper on The Billboard 200 at No. 3 as the Hot Shot Debut.

Right behind Dupri, **Mase protégé Cam'Ron's** "Confessions Of Fire" (Untertainment/Epic) takes home the Pacesetter trophy. (In a week when the same album has both the largest unit gain and the largest percentage gain, as happens this issue with Dupri, the Pacesetter goes to the album with the second-largest percentage gain.) Cam'Ron also fell victim to street-date woes last issue.

Two **Wu-Tang Clan**-affiliated groups hit the R&B album chart, each one garnering significant sales. **Wu-Tang Killa Bees'** "The Swarm" (Wu-Tang/Priority) bows at No. 3 as the Hot Shot Debut, and another Clan group, **Sunz Of Man**, debuts with "The Last Shall Be First" (Threat/Wu-Tang/Red Ant) at No. 7. The latter act has been bubbling underground since 1995, when "Soldiers Of Darkness" hit Hot Rap Singles at No. 39.

The other debut rapper, **No Limit soldier Mac**, lands at No. 4, as "Shell Shocked" cracks the Top R&B Albums page. Mac marks No Limit's 18th charting album since the start of our chart year, which began Dec. 6, 1997.

SOUL MEN: According to a midyear recap that I did covering the first half of the chart year, **LSG's** "Levert.Sweat.Gill" (EastWest/EEG) was the top-ranking R&B album among R&B core stores. With that type of momentum and visibility, it's no surprise that group member **Gerald Levert's** third solo album, "Love & Consequences," sees a No. 5 entry on Top R&B Albums. The album lands at No. 17 on The Billboard 200 with 68,500 units, his biggest opening as a soloist and his highest ranking on the list. Although Levert's prior solo outings sported higher rankings on the R&B album list at Nos. 2 and 1, respectively, the lower bow is attributed to first-week sales of the aforementioned rappers, who traditionally shoot their biggest load in the first chart week. "Thinkin' About It," the Levert set's first single, is receiving airplay on 95 R&B stations, with 23 million audience impressions. That song will be released commercially Aug. 10.

After spending four years singing backgrounds, **Nate Dogg** releases his own album, "G-Funk Classics Vol. 1 & 2," via his own Breakaway-distributed imprint, Dogg Foundation. "G-Funk" bows at No. 20 on Top R&B Albums. The first single, which features **Warren G**, ranks No. 18 on this issue's Hot R&B Singles. Most remember Nate from "Regulate" (Death Row/Interscope), another record with Warren G, which peaked at No. 7 on Hot R&B Singles in 1994.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	13	22	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
2	23	6	WHERE - U - AT SIPPIN' ON HENNESSY	BLAC HAZE (E.K.G.)
3	1	6	DON'T GIVE UP	JAMES GREAR & CO. (BORN AGAIN)
4	12	8	FUGAZI	FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
5	3	9	GIRL GOT BODY	DAZZ BAND (PLATINUM/INTERSOUND)
6	—	1	REASONS	SABRINA JOHNSTON (STARBOUND)
7	5	3	WHAT THE WORLD NEEDS NOW IS LOVE	DIORNE WARWICK AND THE HIP-HOP NATION UNITED (RYVER NORTH)
8	—	1	THE OLE B*TCH-U-WORRYZ	PROFESSOR GRIFF (LETHAL/BLACKHEART/MERCURY)
9	—	1	LOVERS AGAIN	ALEXANDER O'NEAL (ONE WORLD/ICHIBAN)
10	8	4	TURN THIS PARTY OUT	WHIP (OUTHOUSE)
11	—	1	MONEY MAKIN' ANTHEM	GUGU PRESENTS REDMAN'S KILLA KLUKE (STREET PRODUCTIONS/MERCURY)
12	7	9	DAY & NIGHT	FATZU, MUSTAZE FEAT. LAKE BONE & NAYTZE BONE (DINO THUS/REALITY)
13	17	5	HERE WE GO	LAILA (MOTOWN)

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

R&B

LATTIMORE GETS PERSONAL ON 2ND SET

(Continued from page 23)

Lattimore on the new project. Lattimore and Colin Gayle serve as executive producers on the album.

Howard Krumholtz, buyer at Tower Records in Los Angeles, says Lattimore's last album did very well and he therefore expects good things from the new set. "I anticipate it to do very well. The first one really set a fan base for him," he says.

In addition to target-marketing Lattimore's audience, the label plans to generate more international interest in the vocalist. Plans for a U.S. and international tour are still being decided. "We are trying to create more of an international story and connection for him," says Michael Mauldin, president of black music at Columbia Records.

Part of the story-building comes from creating more fans within the label. On July 16, the vocalist performed two songs, "Days Like This" and "I Love You More Than You Will Ever Know," a cover of the Donny Hathaway song, at the Sony worldwide music meetings in Miami. "People gave him a tremendous standing ovation. It really launched him, making everyone in our company aware of the potential of this kid," Mauldin says.

Lattimore also performed July 19 in South Africa as part of Nelson Mandela's 80th birthday celebration.

As part of the print campaign, Guidry says, the label has plans for features and reviews in publications such as GQ, Vibe, Essence, and Heart and Soul. In addition, radio, press, and tastemakers will receive advance Digipaks that will include a 32-page booklet featuring song lyrics from the album, as well as the inspiration behind each song and photos of Lattimore in the studio.

Guidry also says the label is planning for the vocalist to appear on daytime and nighttime talk shows such as "The Magic Hour" and "The Rosie O'Donnell Show." Other appearances will include "Soul Train" and "The Howie Mandel Show."



Still All Good. East West artists Yo Yo, left, and Gerald Levert take a minute to pose for photographers during the taping of the clip for Yo Yo's "Is It Still All Good," the first single from her fourth-quarter release, "Ebony." The track features Levert on the chorus. Levert's "Love & Consequences" hit the stores July 21.

Another key component to Lattimore's marketing plan, says Guidry, is utilizing the Internet through major online contests. He says the label is planning for Lattimore to set up chats with Netnoir, America Online, Black Voices, and Sonic Net.

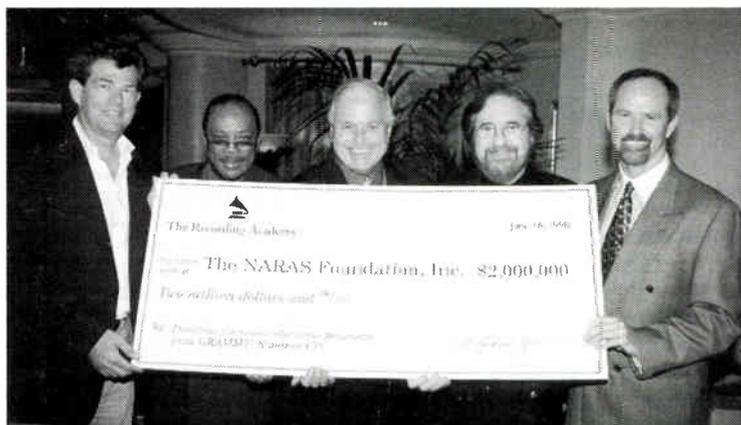
On the day of the album's release, Columbia will have a satellite special

available to radio to further promote the album.

Lattimore is managed by Colin Gayle and Tony Rice of Rhythm Jazz Entertainment in Los Angeles. He is booked by the William Morris Agency. His music is published through Sony/ATV Music Publishing.

Recording Academy Luncheon

The Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS) recently hosted its membership awards luncheon, where it honored Island Records Grammy Award-winning recording artist Melissa Etheridge, Warner Bros. Records president Phil Quartararo, songwriter Diane Warren, and songwriter Marc Shaiman. The Los Angeles chapter presented the NARAS Foundation with a check for \$2 million.



Displaying the check, from left, are producer David Foster, producer Quincy Jones, Los Angeles Mayor Richard J. Riordan, NARAS chairman Phil Ramone, and NARAS president/CEO Michael Greene.



Socializing at the luncheon, from left, are LBR Entertainment VP Skip Miller, recording artist Lionel Richie, NARAS president/CEO Michael Greene, and NARAS' Los Angeles chapter executive director Angelia Bibbs-Sanders.



Shown, from left, are Warner Music Group co-chairman/co-CEO Terry Semel; awards luncheon chair Bambi Moe; presenter/film director Rob Reiner; luncheon honorees Phil Quartararo, Diane Warren, Marc Shaiman, and Melissa Etheridge; NARAS president/CEO Michael Greene; presenter/actress Kathy Najimy; NARAS chairman Phil Ramone; awards luncheon chair Harriet Wasserman; NARAS' Los Angeles chapter executive director Angelia Bibbs-Sanders; producer Quincy Jones; and Los Angeles chapter president Kim Espy.

James Ruskin EP Is Tasty 'Prelude' To His Debut Album

RAVE ON: There's a good reason why James Ruskin is proving to be one of the more exciting techno artists to come out of the U.K. in recent months. Projects like his spankin' new "Prelude" EP give punters music with rich, earthy texture and a wonderfully adventurous spirit.

Available on his own Blueprint label, the four-cut set is so relentlessly energetic that it almost assaults the body as it blasts from a sound system. Don't bother trying to pick a fave. Each packs a mighty punch, as Ruskin tempers the requisite edgy beats and caustic keyboards with an ample dose of rough-hewn funk and clever loop sequencing.

Although everything clearly comes from a computer, there's a warmth in his arrangements that hints at a live band mentality. It's hard not to wonder what creative heights Ruskin would reach if he took a half-step away from the sample-happy vibe of DJ culture and tried fleshing out these ideas with real instruments. As he digs into assembling his first album, tentatively titled "Further Design," perhaps he'll consider such a



by Larry Flick

move. Regardless, you need to care about Ruskin now . . . before the world-at-large scoops him away and transforms him into tomorrow's Chemical Brothers—which wouldn't be a bad thing, actually.

BOOGIE WONDERLAND: If you're among the many stateside punters who have been in search of Michael Procter's raucous, impossible-to-find "Work It" on Austria's Ministry of Music, take heart. The label has licensed the track to the more accessible U.K. indie Raw Sienna Records for early September commercial release.

This truly irresistible jam was penned and produced by the Austrian duo of Lorenzo Al Dino and Sergio Manuel Flores (who are getting much-deserved props throughout Europe under the moniker 7th District),

who seem to be the musical muse Procter has long needed. The singer is at his absolute best here, belting with the gospel-like intensity he displayed on past hits like "Deliver Me" and "Fall Down." However, he's now showing softer shades of his vocal range—making him a more well-rounded soul stylist.

Already circulating on test pressing, "Work It" is now spread out over two records that combine the original mixes and several tasty new versions by Dino and Flores. "I would be nice if a stateside label picked up this gem for domestic release. Then again, it would be even nicer if a label here gave Procter a chance to stretch out over an entire album.

All of the recent hubbub in clubland over the dearth of solid underground vocal records has finally begun to have an effect on the music released. New York's reliable Kult Records is among the savvy labels leading the way with "Indahouse—Outtadahouse," a multi-act compilation of smokin', singer-driven jams.

Proving that vocal-oriented dance music doesn't have to be cheesy, this set crackles with hardcore anthems by such fierce divas as Carol Sylvian, Mila, Princess Julia, and Jole. They are bolstered by the output of no-nonsense groovemeisters like Cevin Fisher, 95 North, Louie "Balo" Guzman, and Danny "Buddah" Morales. This is essential for anyone who cares about credible club music but wants more than empty loops and samples over a beat.

U.K. garage maestro Grant Nelson has finally resurfaced after too long an absence, making the dance-floor safe for weary veteran punters with "Step 2 Me," a stomper that oozes with the kind of rich soul that too many current records lack. Nelson's talent for sewing immeasurable depth and grit into his tracks is unmatched by many, and now he's displaying a promising flair for songwriting. Available on Swing City Records U.K., "Step 2 Me" has a tightly constructed melody, smooth verses, and a chorus that lingers in the brain long after the initial spin. Guest singer Gene McLain gives the song a saucy diva bounce, as well as an accessibility that could spell mainstream crossover for the oh-so-deserving Mr. Nelson. Wouldn't that be lovely?

IN THE MIX: In a summer concert season riddled with rock-leaning package tours, a bevy of electronica-rooted big-beat labels have pooled their resources for a U.K./European club trek. Dubbed the Big Bang tour, it will feature a rotating array of DJs and acts from such scrappy indies as Athletico, Bolshi, Dust II Dust, and Fused & Bruised.

The dozen-date jaunt began July 26 and will run until Sept. 5, with more dates to be added. Wonder if there's enough interest in the big-beat movement in the States to trigger a



Grammy Dancin'. On July 6, the Chicago chapter of the National Academy of Recording Arts and Sciences (NARAS) hosted a discussion called "The Evolving Role Of The Remixer" featuring Frankie Knuckles, 1997's remixer of the year Grammy winner. The session drew a wide range of dance music upstarts and mainstays, and its participants outlined the various steps dance remixers and producers need to take to gain greater industry respect. This discussion is just one of the numerous outreach programs NARAS is hosting for the dance music community in the coming months. Pictured, from left, are Kelly G. of WGCI Chicago; producer/DJ Ralphie Rosario; Griff Morris, executive director of the Chicago NARAS chapter; Knuckles; and producer/DJ Steve "Silk" Hurley.

similar tour? Then again, we wonder if stateside indies are unified enough to pull such a venture off. Sadly, we've seen little hint that such a cooperative effort is possible here. Or is it? Anyone care to prove us wrong?

Rhino continues to be a leader of the endless disco revival with "K.C. & the Sunshine Band: Dance Remixes," due Sept. 15. Much of the set was tweaked by sometime Latin Rascal Albert Cabrera, and it marks the first time that all the classics from the Harry "K.C." Casey-fronted act have been remixed and gathered on one disc. Beat-mixed for continuous play, the project includes such nuggets as "I'm Your Boogie Man," "That's The Way (I Like It)," "Get Down Tonight," and "Boogie Shoes." A popular live attraction across the country and overseas for the last two decades, Casey and his crew will be spreading a little sunshine on tour throughout the U.S. this summer.

Speaking of revamping oldies, Junior Vasquez has done a fine job of tweaking Petula Clark's "Happy Heart" into a thumpy house anthem. Featured on the soundtrack to "Billy's Hollywood Screen Kiss" (an adorable, must-see new film), the track benefits tremendously from a rare peek into Vasquez's festive sense of humor. He seems to be having a blast playing with Clark's girlish vocal, wrapping it in vibrant synths and wriggling percussion fills. Pick up this winner on Seattle's small but rambunctious Eat Knowledge Recordings.

It's easy to take a label like Domestic Records for granted. For roughly two years, the San Francisco indie (expertly operated by Stephanie Smiley) has been issuing electronic dance music with minimal fanfare. But unlike its more grandstanding competitors, Domestic rarely (if ever) hits a false note. If you're among the many who complain about the formulaic framework of most dance music, you must hit your local retail racks

and pick up the label's most recent offerings. "Maps Without Edges" by Stillpoint shows gong therapist Eddy Sayer weaving ambient rhythms to soothe the soul and inspire primal body movement. Meanwhile, Ali Khan melds Indian culture with electronica on "Taswir." Wonderfully trippy stuff.

PIZZA, PIZZA: It was easy to giggle about the comparisons between Tony Modica's "Pizza Dance" and "Macarena." But now it appears that the club-rooted novelty jam is starting to catch on. The record aiming to fuel a new dance movement got a high-profile spot during the recent Goodwill Games in New York, and the response was tremendous. For more info about this cute record and Modica's other promotional efforts (and they are quite elaborate), check out his World Wide Web site, www.pizza.dance.com.

Rockell's Looking At Pop Success

BY CORINA CRISTEA

NEW YORK—Even before its release, Rockell's Robbins Entertainment debut, "What Are You Lookin' At?," has generated widespread attention—thanks to the pre-release hit singles "In A Dream," "I Fell In Love," and the recent "Can't We Try."

Her success has come as a surprise. "Two years ago, I was hanging out with my friends in a local bar in Staten Island [N.Y.]," she says. "I was singing 'Killing Me Softly' with the DJ as a play-in. It got a lot of attention. Two weeks later, I got signed."

Born in Port Jefferson, N.Y., and raised in Staten Island, the singer says she found a lifetime direction in music. "For a while, I didn't know what I wanted to do. I was hanging out with the wrong type of crowd. I was experiencing my wildness and getting it all out."

In fact, the year before signing with Robbins, she'd gone through 11 jobs. "It's hard for me to accept authority figures in my life," she says with a smile. "I was barely making it, struggling big time."

The music industry has changed all that. "Now I feel that the only direction I can go is up," she says.

And she's doing it quickly. Produced by Adam Marano, "What Are You Lookin' At?" took exactly a week and a day to record. She says the album—with its blend of pop-lined dance tunes, hip-hop shuf-

flers, and ballads—is all about dreaming and finding the one you love. "I wanted my debut to show all the various sides of me," Rockell says.

Among the set's highlights are a pair of vocal collaborations with the male group Collage: a new take on the Cynthia/Johnny O. freestyle classic "Dream Boy/Dream Girl," and an uptempo rendition of the Dan Hill/Vonda Shepard hit "Can't We Try." The latter cut is climbing the Hot 100 and has retailers smiling from ear to ear.

"There's a fun energy about this single that kids just love," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "It's drawing a lot of ears to the album, which could have a long life with another good single like this."

To elevate the project's profile, Rockell is keeping busy with a spree of club, retail, and radio appearances around the U.S. She's been on and off the road for several months now and will continue to trek around the country well into the fall.

Even though Rockell enjoys promoting this project, she occasionally finds the industry's "please everyone" mentality difficult. "Having a bad temper, I have to bite my tongue once in a while," she says. "But it's a learning experience. I've promised myself that I'll always be true to myself and never change as a person. And I haven't yet."



ROCKELL

Billboard Dance Breakouts

AUGUST 8, 1998

CLUB PLAY

1. BACK ON A MISSION CIRRUS MOONSHINE
2. SHED YOUR SKIN INDIGO GIRLS EPIC
3. IF I FALL NAKED MUSIC NYC OM
4. LOVIN' YOU UBM LOGIC
5. GREATER DUKE UNIVERSAL

MAXI-SINGLES SALES

1. WHAT THE CHILD NEEDS HANNAH JONES ARIOLA DANCE
2. HEAVEN SENT ESTHERO WORK
3. EVERYBODY DANCE BARBARA TUCKER STRICTLY RHYTHM
4. WHAT IS IT (ABOUT YOU)? JENNIFER DELGADO COLUMBIA
5. LATIN BLUES PART 1 K-SCOPE TWISTE2

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	7	GO DEEP VIRGIN PROMO 1 week at No. 1	◆ JANET
2	3	7	7	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
3	5	11	5	COMIN' BACK OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
4	8	15	6	CATCH THE LIGHT LOGIC 58044	◆ MARTHA WASH
5	1	2	8	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
6	9	10	8	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
7	14	24	5	NEEDIN' YOU DEFINITY 004	DAVID MORALES PRESENTS THE FACE
8	10	14	7	DELICIOUS GEFEN 22408	PURE SUGAR
9	11	16	7	MY URBAN SOUL KING STREET 1080	URBAN SOUL
10	18	32	3	HERE WE GO AGAIN ARISTA 13503	◆ ARETHA FRANKLIN
11	13	18	7	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
12	12	12	8	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
13	4	1	9	SWEET FREEDOM 4 PLAY 1010	SHAWN CHRISTOPHER
14	19	28	5	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
15	6	6	9	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
16	7	4	10	OUTLAW RCA PROMO	OLIVE
17	20	23	8	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
18	21	25	6	ALRIGHT TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
19	16	5	12	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
20	26	34	4	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
21	17	9	13	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
22	15	8	12	RAY OF LIGHT MAVERICK 44523/WARNER 8ROS.	◆ MADONNA
23	33	40	4	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
24	25	27	6	RISE GOSSIP 1001/AV8	UPTempo
25	36	44	3	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
★★★ Power Pick ★★★					
26	41	---	2	OYE EPIC PROMO	◆ GLORIA ESTEFAN
27	42	---	2	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
28	35	38	4	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
29	22	13	9	GOT FUNK? STRICTLY RHYTHM 12544	THA FUNK ADDICTS
30	28	30	6	DOO BE LA DEE ARIOLA DANCE 57489/BMG LATIN	◆ TOTAL TOUCH
31	24	20	8	TESTIFY NERVOUS 20308	BYRON STINGILY
32	34	37	4	BABY YOU MAW 026	RUFFNECK FEATURING YAVAHN
33	37	39	4	IT'S ALL ABOUT ME UNIVERSITY PROMO/INTERSCOPE	◆ MYA & SISQO
34	48	---	2	IF YOU COULD READ MY MIND TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
35	31	31	6	REASONS STARBOUND 9807	SABRINA JOHNSTON
36	38	35	5	MIRACLE SFP 9623	NOEL W. SANGER/WESTBROOK PROJECT FEAT. NICOLE HENRY
37	23	17	12	THE DAY DEFINITY 003	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
38	49	---	2	GIVE ME LOVE PLAYLAND 53319/PRIORITY	DJ DADO FEATURING MICHELLE WEEKS
39	43	46	3	I CAN FEEL IT SUBCULTURE 2001/KING STREET	BRUTAL BILL
40	45	49	3	VICIOUS EMPIRE STATE 48/EIGHTBALL	PUMP FRICTION & SOUNDCLASH FEAT. CONNIE HARVEY
41	47	---	2	THE MUSIC'S GOT ME EDEL AMERICA 3876	◆ BROOKLYN BOUNCE
★★★ Hot Shot Debut ★★★					
42	NEW ▶	1	1	DREAM WEAVER TRAX 10012	ERIN HAMILTON
43	30	19	13	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
44	29	26	10	STOP VIRGIN 38641	◆ SPICE GIRLS
45	32	21	11	HEAVEN'S WHAT I FEEL EPIC 7890B	◆ GLORIA ESTEFAN
46	46	47	3	SOUNDS OF WICKEDNESS LOGIC 56884	TZANT
47	44	43	5	FOR THIS 4 PLAY 1011	MAU MAU
48	NEW ▶	1	1	PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM	NU AGENDA
49	27	22	14	BEAUTIFUL DAY TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
50	NEW ▶	1	1	DEBBIE REPRISSE PROMO	◆ THE B-52'S

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.

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 / GREATEST GAINER ★★★					
1	1	2	11	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG 5 weeks at No. 1	◆ BRANDY & MONICA
2	2	1	14	MY ALL/FLY AWAY (BUTTERFLY REPRISSE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
3	3	3	8	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
4	4	4	6	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
5	5	6	17	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
6	7	---	2	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
7	8	7	10	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
8	10	8	8	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
9	6	---	2	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
10	11	---	2	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
11	9	5	13	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
12	13	11	5	CAN'T WE TRY (T) ROBBINS 72025	ROCKELL [DUET WITH COLLAGE]
13	12	9	9	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
14	15	10	20	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
15	14	---	2	THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS	◆ FATBOY SLIM
16	17	13	26	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
17	25	39	3	DELICIOUS (T) (X) GEFEN 22408	PURE SUGAR
18	18	15	10	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
19	19	14	20	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
20	16	12	4	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
21	20	18	31	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
★★★ Hot Shot Debut ★★★					
22	NEW ▶	1	1	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
23	21	17	12	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
24	23	24	8	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
25	27	30	19	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
26	22	16	11	SUNCHYME (T) (X) KINETIC/REPRISSE 44517/WARNER BROS.	◆ DARIO G
27	29	29	52	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
28	24	19	7	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
29	28	22	17	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
30	30	21	5	CATCH THE LIGHT (T) (X) LOGIC 58044	◆ MARTHA WASH
31	26	20	16	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
32	37	38	24	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
33	31	28	11	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
34	43	32	6	SHAKE IT (X) EDEL AMERICA 3823	◆ AARON CARTER FEATURING 95 SOUTH
35	33	26	18	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
36	40	35	13	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
37	36	27	28	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
38	32	31	16	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
39	42	42	8	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
40	NEW ▶	1	1	ACID AGAIN (T) (X) NOTHING 97001/INTERSCOPE	◆ MEAT BEAT MANIFESTO
41	34	25	18	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
42	35	23	5	COME TOGETHER (T) (X) PAGODA 45304/DRIVE	JUNIOR VASQUEZ
43	NEW ▶	1	1	FEEL IT (T) (X) BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
44	RE-ENTRY	2	2	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
45	47	37	12	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
46	39	34	28	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
47	NEW ▶	1	1	SWEET FREEDOM (T) (X) 4 PLAY 1010	SHAWN CHRISTOPHER
48	RE-ENTRY	9	9	ALRIGHT (T) (X) TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
49	RE-ENTRY	16	16	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
50	38	36	25	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES

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Coors Celebrities. A Tracy Lawrence-autographed guitar went for \$15,000 at the recent Coors Light Sizzlin' Country Celebrity Golf classic, which raised \$74,000 to benefit the Cystic Fibrosis Foundation. Shown, from left, are tourney co-chair Jack Heard, Cystic Fibrosis volunteer Sheri Mount, Lawrence, co-chair Janet Heard, Atlantic Nashville VP of marketing and sales Bob Heatherly, and Cystic Fibrosis special projects director Laura Heatherly.

Rounder Goes The Distance For Myles

BY CHET FLIPPO

NASHVILLE—Heather Myles is the first female honky-tonk singer to hit Nashville since—when? It's been so long that nobody remembers anymore.

Myles certainly cuts an impressive profile. At a recent Nashville showcase at the Exit-In—whose air conditioning blew out on a 98-degree evening—she was hotter than the temperature. Stripped down to jeans, a tank top, and a cowboy hat, Myles sizzled with her urgent, original, and earthy songs.

WZZK Birmingham, Ala., music director Scott Stewart says, "If you're a fan of real country, she's the real

deal. She is definitely the real thing."

She's also the first artist to benefit from the new distribution/promotion agreement between Mercury Nashville and Rounder Records, to which she is signed and which will release her label debut, "Highways And Honky Tonks," Sept. 11. She wrote most of the album and sings a duet with Merle Haggard on "No One Is Gonna Love You Better." And how did she get Haggard on the album? "I asked him," says the Southern California native, who originally planned to be a jockey and still rides.

Myles recorded two albums in the early '90s for HighTone Records, which were released in Europe on Daemon Records and came to the attention of Rounder founder Ken Irwin. After touring in Europe, Myles had bought a flat in London and planned to stay. "Traditional country music is really received well over there," she says. "I mortgaged my house in Southern California so I could afford to take my band to Europe."

She still played some dates in the

U.S., she says, but "quit playing the honky-tonk scene on a nightly basis. I started getting some Lee Greenwood dates, Charlie Daniels dates, and then I started getting some Merle Haggard dates. I thought, 'Do I really want to live in London?' No. I cannot believe that my kind of music



MYLES

is not appealing to the masses [in the U.S.]. I have to believe in my heart that there are people out there who appreciate my kind of music."

That's what Rounder and Mercury are doing.

Rounder VP of promotion Brad Paul says, "Ken had met her and let her know that if she were ever interested, to call Rounder. A couple of years ago, she called and said she was ready."

Although Myles is not a typical Rounder folk-oriented artist, Paul says that her roots orientation makes her and the label a perfect match.

(Continued on page 33)

The Guitar That Started It All Finds A Home At The Country Music Hall Of Fame

PRECIOUS MEMORIES: The instrument that made the guitar the central instrument in country music is finally resting in the Country Music Hall of Fame.

Maybelle Carter's grandson Danny Jones, who inherited Carter's guitar from his late mother, Helen Carter Jones, says he decided to loan the guitar to the Hall because of its importance.

Country Music Foundation acting director Kyle

Young says the Hall is thrilled to acquire the second installment of what he calls "the crown jewels of country music." He's referring to Jimmie Rodgers' 1926 Martin 0-18 guitar (which the Hall has), Carter's guitar, and Bill Monroe's F4 Gibson mandolin, which his son James has.

"When we open downtown," says Young, "we plan a major exhibit of the crown jewels. These are the major artifacts of our music. The Maybelle Carter guitar is arguably the most important artifact related to our music. People here are describing it as 'the Holy Grail' or 'the ark of the covenant.' It's important as a beautiful instrument on its own, but its role in changing and shaping country music is immeasurable."

Randy Scruggs, who was taught to play on that guitar by Maybelle Carter when she baby-sat him, has played it more than anyone but her; he and it are on both "Will The Circle Be Unbroken" albums, for example. "I feel the magic of the Carter Family was in that guitar and in Maybelle's playing," says Scruggs. "It's an exquisitely simple yet beautiful instrument."

Young says he thinks Carter paid between \$250 and \$300 for the L5 Deluxe Gibson archtop in 1927, probably from a mail-order catalog. Although Danny Jones says the guitar is insured for a million dollars, its worth is, as he says, "incalculable." Ironically, he says, the guitar was almost lost to history in the 1930s when the Carters were in San Antonio recording transcriptions for the Mexican border radio station XERA. Maybelle loaned it to another singer, says Jones, who promptly lost it in a poker game to an airman stationed in San Antonio. "They had to get the base commander to intercede," he says, "but she got it back."

As Young says, if Maybelle Carter hadn't started her famous Carter-style finger picking and made the guitar what it is today, Chet Atkins—who played with the Carter Family early on—might have been a fiddle player. And Eric Clapton might be a famous pianist today.

ON THE ROW: On July 24, Tanya Tucker filed a \$300,000 lawsuit against Capitol Records Nashville in U.S. District Court in Nashville, contending that the label has willfully neglected her career. Without naming names, the lawsuit says that Capitol has devoted "its efforts to another artist," thus resulting in decreased sales of her latest album, "Complicated." The 1997 album has sold 147,000 copies, according to SoundScan.

Capitol declined comment. The \$300,000 figure represents a contractual penalty for being released from the label. She has reportedly been trying to leave Capitol since 1997, before Pat Quigley replaced Scott Hendricks as label head.

Word Records and Music is in negotiations to acquire the vacant Music Square West building that Capitol Nashville built and then decided not to inhabit. Now perhaps someone will cut the weeds growing in front of that eyesore. There's also an impressive stand of corn growing beside the building, planted by the corn gremlin who plants corn up and down Music Row every summer.

The Del McCoury Band has left Rounder Records to sign with Ricky Skaggs' Ceili Music, to be distributed by Koch International. The band is the first major signing there except for Skaggs himself, who also used to be on Rounder. Skaggs has also bought the former Oak Ridge Boys studio in Hendersonville and is looking to become very active with his operations. Skaggs and Rhonda Vincent will host the International Bluegrass Music Awards show, scheduled for Oct. 22 at the Kentucky Center for the Arts in Louisville, Ky.

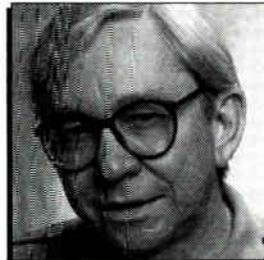
PEOPLE: Sparrow Records artist Susan Ashton signs with Capitol Nashville for country records . . . Debbie Schwarz is named BNA director of artist development . . . Nan Sumrall, a former Miss Mississippi, has been named as Gary Chapman's "sidekick" on his "Prime Time Country" show on TNN . . . Arista field promotion director Mike Owens is recuperating in Baptist Hospital from a blood-pressure problem.



CARTER FAMILY



by Chet Flippo



Capitol's John Berry Tries New Recipes On 'Better Than A Biscuit'

BY JIM BESSMAN

NEW YORK—John Berry's latest album, "Better Than A Biscuit," benefits not only from songs that broaden Berry's stylistic range but also from the fact that the bulk of it was recorded by his six-piece road band.

"They're just a great band," says Berry, "and I wanted to put out a record that was more me. How better to do that than with the people I play with every night? They know what I want out of a song, and there's such a camaraderie. And it's a whole different thing to play live now, because people are going to hear the same musicians that are on the record."

For Berry, then, "Better Than A Biscuit" harks back to "Saddle The Wind," a 1990 title that was one of six albums he released himself prior to his self-titled 1993 Capitol debut. "I cut it with my old band when I was playing clubs in Athens [Ga.]," he says. "We cut it in Nashville live over three days. It cost \$7,000, and people say it's one of the coolest records."

After signing with Miles Copeland for management last October, Berry was asked by Copeland to review his favorite albums.

"Springsteen's 'Thunder Road,' Neil Young's 'Harvest,' Dire Straits' 'Brothers In Arms'—these aren't slick records, technically," says Berry, "but there's something about them that's really, really cool, which is a guy and his band cutting a record."

After deciding to use his own musicians (augmented by Benmont Tench

on piano), Berry looked for a producer "with a different attitude and feel about things." He settled on the team of John Hiatt and Hiatt bassist Davey Faragher, who produced most of "Better Than A Biscuit." Longtime Berry session player Billy Joe Walker Jr. also had a hand in production, as did Chuck Howard, who produced the album's first single, "Over My Shoulder."

That single jibed well with "people's expectations that John sing a big love ballad," notes Capitol Nashville president/CEO Pat Quigley, pointing to consumer research findings regarding Berry. "They know he has the best voice in country music, but his songs aren't really memorable enough. So we sought music that really shocks. That was the platform: unexpected music from John Berry."

The title track and current single proves a good case in point. "You're in your car and stop at a red light, and people inevitably ask what station you're on, because it's fun and upbeat," says Quigley. "But the key thing is that people say, 'It's John Berry! I didn't know he had a sense of humor.' And that's the key point: His voice is so tremendous he can go anywhere he wants musically, but we need to make him into someone people can identify with. They need to know that it's 'Biscuit' and John Berry—and this label has failed him in the past by not giving him the opportunity to be versatile."

The strategy is apparently paying off. "I first heard it when I ran into John late at night at the Country Radio Seminar, and he took me to the car to hear a rough mix," says Doug Montgomery, PD/operations director (Continued on page 33)



BERRY

Billboard **HOT COUNTRY** SINGLES & TRACKS

AUGUST 8, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 165 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	PEAK POSITION
★★★ No. 1 ★★★							
1	3	4	18	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	1 week at No. 1	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	1
2	6	8	16	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)		MARTINA MCBRIDE (C) (D) (V) RCA 65456	2
3	1	3	13	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)		◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
4	5	5	14	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)		◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	4
5	8	9	11	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)		◆ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	5
6	9	13	12	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)		◆ JO DEE MESSINA (C) (D) (V) CURB 73034	6
7	2	2	19	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)		◆ TERRI CLARK (C) (D) (V) MERCURY 568746	2
8	7	6	30	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)		SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	6
9	4	1	16	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)		◆ COLLIN RAYE EPIC ALBUM CUT	1
10	11	12	19	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)		◆ JOE DIFFIE EPIC ALBUM CUT	10
11	10	15	11	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)		GEORGE STRAIT MCA NASHVILLE ALBUM CUT	10
12	12	16	11	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL,T.SEALS)		◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	12
13	17	25	6	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERILL)		◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	13
14	16	21	11	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)		JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	14
15	13	18	9	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)		◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	13
16	14	14	13	I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHER)		◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	14
17	18	17	15	THINGS CHANGE P.ANDERSON (D.YOAKAM)		◆ DWIGHT YOAKAM REPRISE ALBUM CUT	17
18	21	23	9	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)		◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	18
19	22	22	13	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)		LARI WHITE (C) (D) (V) LYRIC STREET 164019	19
20	19	19	17	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)		GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
21	15	7	20	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)		◆ TY HERNDON (C) (D) EPIC 78904	5
22	27	33	11	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)		◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	22
23	20	11	23	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)		◆ KENNY CHESNEY (C) (D) (V) BNA 65399	2
24	31	32	10	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)		PATTY LOVELESS EPIC ALBUM CUT	24
25	35	—	2	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)		◆ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	25
26	25	24	24	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)		◆ MARK WILLS (C) (D) (V) MERCURY 568602	2
27	28	28	27	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)		◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
28	26	26	24	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)		◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
29	23	10	18	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)		◆ CLINT BLACK (C) (D) (V) RCA 65454	1
30	29	29	30	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)		◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
31	38	55	3	FOREVER LOVE D.MALLOY,R.MCENTIRE (L.HENGBER,D.BRYANT,S.RUSS)		REBA (V) MCA NASHVILLE 72062	31
32	24	20	15	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
33	30	27	20	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)		◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	4
34	32	38	21	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)		◆ DAVID KERSH CURB ALBUM CUT	32
35	36	40	13	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)		◆ LINDA DAVIS DREAMWORKS ALBUM CUT	35
36	41	50	4	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)		◆ MARK WILLS (V) MERCURY 566054	36
37	33	37	13	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)		RESTLESS HEART RCA ALBUM CUT	33
38	37	39	11	WHEN THE BARTENDER CRIES R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS)		◆ MICHAEL PETERSON REPRISE ALBUM CUT	37
39	39	43	6	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)		◆ LONESTAR BNA ALBUM CUT	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	PEAK POSITION
40	44	53	5	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) CAPITOL NASHVILLE ALBUM CUT	STEVE WARINER (DUET WITH GARTH BROOKS)	40
41	52	61	5	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)		TIM MCGRAW CURB ALBUM CUT	41
42	42	42	7	HONKY TONK AMERICA K.STEGALL (B.MCDILL)		SAMMY KERSHAW (C) (D) (V) MERCURY 566052	42
43	46	44	8	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)		◆ TRACY BYRD (V) MCA NASHVILLE 72058	43
44	45	45	7	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)		NEAL MCCOY (C) (D) (V) ATLANTIC 84158	44
45	47	46	6	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)		WADE HAYES COLUMBIA ALBUM CUT	45
46	48	48	9	A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)		◆ CLINT DANIELS (C) (D) (V) ARISTA NASHVILLE 13126	46
47	55	—	2	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)		LEANN RIMES CURB ALBUM CUT/MCG	47
48	43	41	10	THE OTHER SIDE OF THIS KISS D.MALLOY (M.D.SANDERS,D.MALLOY,B.DIPIERO)		◆ MINDY MCCREADY (C) (D) (V) BNA 65512	41
49	49	47	10	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)		◆ MARK NESLER ASYLUM ALBUM CUT	47
50	50	54	6	REAL MAN D.GATES,B.DEAN (B.DEAN)		◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	50
51	40	35	15	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)		CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
52	34	34	18	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)		SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	33
53	57	—	2	HOW DO YOU FALL IN LOVE D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)		◆ ALABAMA RCA ALBUM CUT	53
54	61	70	3	WHILE YOU SLEEP F.ANDERSON,T.LAWRENCE (L.BOONE,P.NELSON,T.LAWRENCE)		◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	54
55	60	71	4	MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)		DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE	55
56	58	56	8	I FELL B.SEALS,R.CROWELL (T.BARNES)		◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	56
57	51	36	14	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)		TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
58	56	59	8	CRYIN' GAME N.WILSON,B.CANNON (J.O'HARA)		◆ SARA EVANS (C) (D) (V) RCA 65517	56
59	59	60	5	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)		THE KINLEYS EPIC ALBUM CUT	59
60	66	—	2	COMING BACK FOR YOU W.WILSON (J.D.RICH,C.WATERS,T.SHAPIRO)		◆ KEITH HARLING (V) MCA NASHVILLE 72064	60
61	54	49	13	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)		◆ MONTY HOLMES BANG II ALBUM CUT	43
62	68	—	2	NO MAN IN HIS WRONG HEART M.WRIGHT,B.HILL (R.ROGERS,T.BRUCE)		GARY ALLAN (V) DECCA 72059	62
63	62	62	4	SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY)		◆ JEFF CARSON (C) (D) (V) CURB 73064/MCG	62
64	65	—	2	HONKY TONK BABY R.CHANCEY,B.CHANCEY (M.MONTGOMERY,B.YATES)		RICOCHET (C) (D) (V) COLUMBIA 79000	64
★★★ Hot Shot Debut ★★★							
65	NEW	—	1	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN,T.LANE,B.JONES)		LEE ANN WOMACK (C) (D) (V) DECCA 72068	65
66	75	—	2	EVANGELINE N.WILSON,B.CANNON (B.MCDILL,C.CHAMBERLAIN)		CHAD BROCK (C) (D) (V) WARNER BROS. 17169	66
67	72	—	2	TREE OF HEARTS B.J.WALKER,JR.,K.LEHNING (S.EWING,D.SAMPSON)		◆ BRYAN WHITE ASYLUM ALBUM CUT	67
68	NEW	—	1	FOR YOU I WILL P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)		AARON TIPPIN LYRIC STREET ALBUM CUT	68
69	53	51	7	GONNA HAVE TO FALL M.WRIGHT (S.STOCKTON)		◆ SHANE STOCKTON (V) DECCA 72060	51
70	RE-ENTRY	—	3	HONEY, I'M HOME R.J.LANGE (S.TWAIN,R.J.LANGE)		SHANIA TWAIN MERCURY ALBUM CUT	66
71	67	74	5	IF SHE ONLY KNEW C.FARREN (C.FARREN,G.CHAMBERS)		KEVIN SHARP 143 ALBUM CUT/ASYLUM	67
72	63	52	8	GONE OUT OF MY MIND J.KENNEDY,J.GUESS (G.DOBBS,M.HUFFMAN,B.MORRISON)		DOUG STONE COLUMBIA ALBUM CUT	48
73	NEW	—	1	YOU'D THINK HE'D KNOW ME BETTER R.LANDIS (B.CRYNER)		LORRIE MORGAN BNA ALBUM CUT	73
74	74	—	2	TIME FOR LETTING GO K.STEGALL,J.KELTON (J.COLE)		◆ BILLY RAY CYRUS MERCURY ALBUM CUT	74
75	NEW	—	1	BETTER THAN A BISCUIT J.HIATT,D.FARAGHER,C.HOWARD (G.COOK)		◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆ Videoclip availability. Catalog number is for 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



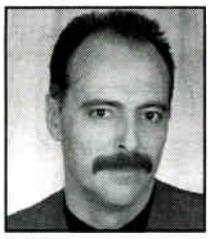
AUGUST 8, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	27	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN 21 weeks at No. 1
2	2	2	17	COMMITMENT ● CURB 73055	LEANN RIMES
3	4	3	21	THIS KISS ● WARNER BROS. 17247	FAITH HILL
4	5	6	22	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
5	3	4	15	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
6	6	7	8	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
7	7	5	60	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
8	11	17	5	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
9	8	11	7	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
10	10	8	11	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
11	9	14	14	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
12	13	9	16	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
13	12	—	2	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	12	14	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
15	18	18	13	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
16	17	13	24	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
17	19	19	5	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
18	16	10	18	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
19	20	15	15	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
20	21	16	11	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
21	15	—	2	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
22	22	21	10	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
23	23	20	17	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
24	24	22	10	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
25	RE-ENTRY	—	58	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)

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

COUNTRY CORNER



by Wade Jessen

SWEET POTATO PIE: With an estimated 47 million audience impressions, "There's Your Trouble" blasts 3-1 on Hot Country Singles & Tracks, making Dixie Chicks the first trio to dominate that chart in more than a decade and the first chart-topping act for the venerable Monument imprint in more than 20 years. The group's "Wide Open Spaces" set scores the second-largest unit gain over prior-week sales on Top Country Albums, up more than 1,500 pieces to rise 9-7.

Although Dolly Parton, Linda Ronstadt & Emmylou Harris reached No. 1 with "To Know Him Is To Love Him" in the May 16, 1987, issue, that collective featured an ephemeral threesome, with each member known primarily as a solo act. Dixie Chicks are the first ongoing trio to reach the top since Schuyler, Knobloch & Overstreet popped a No. 1 cork for "Baby's Got A New Baby" in the March 14, 1987, issue.

Prior to the label's closure in 1983, Larry Gatlin With Brothers And Friends scored the last Monument No. 1 on our radio chart, when "I Just Wish You Were Someone I Love" rose to No. 1 in the Feb. 11, 1978, issue. Once home to Billy Grammer, Kris Kristofferson, and Roy Orbison, Monument was revived under the Sony Nashville umbrella on Oct. 14 of last year (Nashville Scene, Billboard, Oct. 18, 1997).

With 5,602 plays, "There's Your Trouble" gains 310 spins, the largest gain in the top five. Martina McBride's "Happy Girl" (RCA) waits at No. 2, with 5,223 plays, up 264.

WATCHING THE RADIO: Although no titles qualify for the Aipower purse on Hot Country Singles & Tracks, the week isn't without its triumphs. After scoring a career-high debut at No. 35 last issue, Alan Jackson sees his smoldering love ballad "I'll Go On Loving You" (Arista/Nashville) gain 1,126 plays to bullet at No. 25. Jackson's gain is the heaviest on the entire chart, followed by Reba McEntire's "Forever Love" (MCA Nashville), which gains 801 detections and jumps 38-31. Jackson's track makes an estimated 21 million audience impressions, while McEntire's song finishes with 14 million.

Meanwhile, based upon Jackson's airplay gusher, Arista/Nashville sales VP Rick Shedd says the street date for Jackson's "High Mileage" set has been moved from Sept. 28 to Sept. 1.

PICK UP THE TEMPO: After bowing with approximately 17,500 scans last issue, "Ultimate Country Party," a various-artists country package in Arista's "Ultimate" series, jumps 18-13 on Top Country Albums and is promptly seated on the Greatest Gainer bench, up more than 5,500 units. The aforementioned Rick Shedd at Arista/Nashville says this title enjoyed a welcome reception at retail, based upon vigorous sales for its predecessors in the series, including "Ultimate Dance Party" and "Ultimate Hip-Hop Party." Shedd says the country title was introduced with a front-line-priced TV campaign; it features uptempo selections from George Strait, Brooks & Dunn, Clint Black, and Diamond Rio.

ROUNDER GOES THE DISTANCE FOR MYLES

(Continued from page 31)

"She has a real rootsy sound, very much in the Rounder tradition. We're grounded in roots music, whether it's bluegrass or blues or country.

"We pride ourselves on our artists having artistic control," Paul notes, "and Ken told her pretty much to do what she wants. So she came into Rounder last January with a DAT that was not mastered, but it was mostly mixed, and we sat down and played it and my jaw just about hit the floor. It was great. Before the day was over, I had her booked into a showcase. We were really fired up."

Rounder's marketing campaign, Paul says, has two goals in mind. "We're going after the grass-roots following she has already, based on her touring and the two HighTone records. That audience is the sort of music-intensive fans who follow hip trends and listen to eclectic radio and read eclectic music magazines. We'll do everything we can to make them aware of the project. We'll do direct consumer mailings, with her fan base

list, and she's well-connected with Dwight Yoakam's people, so they're graciously sharing their fan-base list. And then, we're doing a mailing to our own mail-order database list."

He adds, "We'll be advertising in publications like No Depression, American Songwriter, and Dirty Linen. We're working the record to alternative country stations and public, community, and college stations. Then, in an effort to cross over to a more mainstream country audience, we'll be heavily courting mainstream country radio. Heather has been on a national radio promotion tour since June. [In August] she'll be up and down the West Coast, starting in Bakersfield [Calif.] and working up through Oregon and Washington."

John Grady, senior VP of sales, marketing, and promotion for Mercury, says that Myles will be worked like any Mercury country artist. "There's room here for Shania Twain and Heather Myles, which I think is a wonderful situation. This will give

Rounder more extensive distribution from a major distribution company and gives us another A&R source. That also brings the Rounder catalog into the Mercury system and brings their new acts to us."

In terms of promotion, Grady says, "they prepared their marketing plan, and we're helping them implement it through [PolyGram Group Distribution]. This is a bit different from what they've gone after before. We're approaching this as a flat-out country release, working the same accounts and going through the same radio channels. I'm not painting any delusional schemes for them, but I think we can get some bites on it. Depending on what radio says they want this week, it's leaning a little more traditional and basic and away from the AC side of life. Formula-wise, this record should fit. Sort of Dwight Yoakam in female clothes."

Myles is managed by Gehl Force and booked by APA. Her songs are published by Myles O'Melody (BMI).

CAPITOL'S JOHN BERRY TRIES NEW RECIPES ON 'BETTER THAN A BISCUIT'

(Continued from page 31)

at WBCT Grand Rapids, Mich., a major Berry stronghold. "It's 2 or 3 in the morning, and I'm tired—and am I really hearing John Berry? It's nothing I expected to hear from him in a million years, with the infectious groove and harmonica in it. I thought an alien had taken over his body. We back-ordered an advance copy and got calls immediately, since it was such a radical departure."

Too many artists tend to repeat themselves musically, Quigley notes. "John may have been guilty of that on his last album [1996's "Faces"]. But we want to take risks on John Berry: We want his fans to get more than just the most powerful voice in Nashville."

That's why song selection on "Better Than A Biscuit," to be released Sept. 8, was so critical, adds Quigley. He says the title track, "which people love or hate, to tell the truth... frees him up to go where he wants to go. It's a risk most people won't take with a big voice like John's; most people

[would have chosen a more] radio-friendly song."

Other album tracks that point to new directions include "We Can't Unmake Love," a duet with Wynonna, and "I Don't Know," which uses a 64-piece orchestra and is the likely next single, says Quigley. "It may be a bigger song," he adds, "but we needed to give radio something new on John Berry."

A side benefit of the current single is that because it's upbeat, it's more "television friendly" than a ballad, Quigley says. He notes that Copeland, who is also Sting's manager, is particularly connected in this area.

Capitol is preparing a heavy advertising campaign prior to the album release and is looking ahead to extensive holiday promotions. "We'll use TV to let everyone know John's alive and well and has a new album and then use radio to tell price and retail availability," says Quigley. The label will use the "back-announcing" commercial format, in which local radio

air personalities will announce the album's retail availability after playing a Berry song, as well as play Berry's own taped identification of both the song and the new album.

That Berry is "alive and well" is a reference to his successful recuperation from throat surgery last November, which was necessary due to overwork.

"I'm the James Brown of country music, and I worked way too much last summer," says Berry. "In August, I had 22 dates—half of them two shows a day—and every day off I'd fly to Nashville to work on the album. Then I was doing in-stores and fan-club gatherings and singing at stations, and I got hoarse and wasn't recovering."

But the Creative Artists Agency-booked artist is now on the "mud and dust" tour of summer fairs and festivals, as well as looking forward to using his new manager's overseas connections in furthering his career internationally.

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

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

- | | | | |
|---|---|--|---|
| 18 26 CENTS (Golden Phoenix, SOCAN/Kiasongs, SOCAN) | 31 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL | 21 A MAN HOLDIN' ON TO A WOMAN LETTIN' GO (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL | 1 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM |
| 75 BETTER THAN A BISCUIT (Gene Cook, ASCAP/Famous, ASCAP) | 68 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) | 55 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/WRBI, BMI) WBM | 17 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 57 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM | 8 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 37 NO END TO THIS ROAD (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Revsong, BMI) HL/WBM | 28 THIS KISS (Pucakalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM |
| 40 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Sony Warner, BMI) HL/WBM | 72 GONE OUT OF MY MIND (Key Of B, ASCAP/Someplace Else, ASCAP/Sony/ATV Cross Keys, ASCAP/Green Room, ASCAP) | 62 NO MAN IN HIS WRONG HEART (Maypop, BMI/Route Six, BMI/WB, ASCAP/Vanessa Corish, ASCAP) HL/WBM | 74 TIME FOR LETTING GO (EMI Blackwood, BMI/Coleision, BMI) WBM |
| 30 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM | 69 GONNA HAVE TO FALL (We Don't Rent Pigs, BMI/Warner-Tamerlane, BMI) WBM | 51 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM | 3 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC) WBM |
| 60 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM | 24 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM | 48 NOTHIN' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Widcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM | 67 TREE OF HEARTS (Acuff-Rose, BMI/Milene, ASCAP) WBM |
| 33 COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM | 15 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL | 7 NOW THAT I FOUND YOU (WB, ASCAP/Lillywhilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM | 11 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM |
| 14 COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM | 70 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM | 50 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM | 49 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM |
| 58 CRYIN' GAME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL | 42 HONEY I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 48 THE OTHER SIDE OF THIS KISS (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) HL | 41 WHERE THE GREEN GRASS GROWS (Songs Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM |
| 36 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) | 64 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL | 50 REAL MAN (Haneli, BMI) | 54 WHILE YOU SLEEP (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI/Tracy Lawrence, BMI) HL |
| 66 EWANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Sony Of Polygram International, BMI/Colt-N-Twins, BMI) | 64 HONKY TONK BABY (Carlojac, BMI/CMJ, BMI/Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI) ASCAP) WBM | 63 SHINE ON (Congregation, SESAC/Monkies, SESAC/Sony/ATV Tree, BMI) HL | 61 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM |
| 39 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL | 53 HOW DO YOU FALL IN LOVE (Maypop, BMI/Whidcountry, BMI) WBM | 29 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM | 34 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL |
| 46 A FOOL'S PROGRESS (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM | 45 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM | 52 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM | 73 YOU'D THINK HE'D KNOW ME BETTER (Ensign, BMI/Lonesome Dove, BMI) |
| | 13 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMJ, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL | 19 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM | 59 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 |
| | 9 I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 10 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL | 22 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillabeans, ASCAP) WBM |
| | 26 I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/WRBI, BMI) WBM | 23 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL | |
| | 56 I FELL (Caguchi, ASCAP) | 4 THERE'S YOUR TROUBLE (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM | |
| | 71 IF SHE ONLY KNEW (Full Keel, ASCAP/In The Fairway, ASCAP/Hit Co. South, ASCAP/October 12 th, ASCAP) WBM | | |
| | 12 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM | | |
| | 32 IF YOU SEE HIM/IF YOU SEE HER (Still Working For The Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM | | |
| | 20 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL | | |
| | 25 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM | | |
| | 6 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL | | |
| | 27 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM | | |
| | 16 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL | | |
| | 43 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM | | |
| | 35 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM | | |
| | 5 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM | | |
| | 65 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM | | |
| | 44 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind | | |

Billboard TOP COUNTRY ALBUMS

AUGUST 8, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	10	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) 8 weeks at No. 1	HOPE FLOATS	1
2	2	2	38	SHANIA TWAIN ▲ ⁴ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	—	2	TRISHA YEARWOOD MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
4	5	3	12	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
5	6	5	14	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	4	4	12	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
7	9	8	26	DIXIE CHICKS ● MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	7
8	7	6	8	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
9	8	—	2	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
10	10	7	8	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
11	11	9	14	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
12	12	10	35	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
13	18	—	2	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	13
14	13	11	7	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
15	14	12	60	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
16	15	14	19	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
17	17	15	7	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
18	16	13	10	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
19	20	17	45	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
20	19	16	54	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
21	21	18	10	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
22	22	19	46	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
23	23	20	48	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
★ ★ ★ PACESETTER ★ ★ ★						
24	28	25	12	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
25	25	21	14	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
26	27	22	48	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
27	26	23	7	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
28	24	—	2	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
29	29	24	11	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
30	35	34	23	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
31	36	36	14	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
32	38	29	7	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
33	33	33	12	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
34	37	31	48	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
35	30	28	9	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
36	31	27	52	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4

○ 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

AUGUST 8, 1998

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS 39 weeks at No. 1	THE WOMAN IN ME	181
2	17	KENNY ROGERS ▲ ⁴ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	182
3	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	144
4	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	207
5	7	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	188
6	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	217
7	3	LEANN RIMES ▲ ¹ CURB 77821 (10.98/15.98)	BLUE	107
8	4	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	592
9	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	227
10	22	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	47
11	18	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	70
12	9	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	543
13	10	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	305

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.

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
37	32	26	4	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
38	41	—	2	BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98) HS	BIG BACKYARD BEAT SHOW	38
39	39	35	14	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
40	40	37	99	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
41	43	38	41	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
42	34	30	10	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
43	45	32	11	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
44	42	42	18	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
45	44	39	58	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
46	49	46	64	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
47	47	44	38	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
48	46	41	66	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
49	50	45	40	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
50	52	51	91	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
51	56	52	60	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
52	51	47	96	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
53	48	40	16	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
54	54	48	20	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
55	55	50	54	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
56	60	58	5	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	56
57	53	43	5	KEVIN SHARP 143/ASYLUM 62165/EEG (10.98/16.98)	LOVE IS	38
58	59	53	76	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
59	57	49	57	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
60	58	54	10	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
61	63	59	60	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
62	62	62	54	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
63	66	60	59	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
64	61	55	40	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
65	64	56	38	MINDY MCCREADY ● BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
66	65	64	7	ALABAMA RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
67	67	57	63	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
68	70	66	44	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
69	68	63	68	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
70	RE-ENTRY	2	THE GREAT DIVIDE ATLANTIC 83086/AG (10.98/16.98)	BREAK IN THE STORM	70	
71	74	70	3	MARK NESLER ASYLUM 62223/EEG (10.98/16.98)	I'M JUST THAT WAY	70
72	73	67	43	PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
73	72	65	16	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
74	RE-ENTRY	61	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9	
75	RE-ENTRY	36	DELBERT MCCLINTON CURB 53042/RISEING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15	

Memphis



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

Wemphis producer and musician Jim Dickinson can't help but get philosophical when describing his town. "It's a spirit, and it comes and goes," he says. "Those periods of florescence... Memphians can feel it, musicians can feel it. I don't mean to be too mystical, but it is spiritual!" He stops and tries again.

"It's been my life. I don't know what it means. It's still a huge Chinatown. It's still a mystery."

The elusive spirit that Dickinson refers to can be heard in a century's worth of musical innovation to come out of Memphis, Tenn., a Southern city that continues to play by its own rules.

Memphis, incorporated in 1826, sits on the Mississippi River, just north of the cradle of the blues — and today, the cradle of casinos — that is the Mississippi Delta. The city, with a metropolitan population of approximately 1 million, is a national distribution center with its fair share of mavericks outside the music world: the first successful motel chain, Holiday Inn, and the first self-serve grocery store, Piggly Wiggly, both started there.

What Memphis can really claim as its own is the distribution of culture.

MULTI-CULTI ON THE MISSISSIPPI

W.C. Handy, the Father of the Blues, conjured the Memphis spirit by notating and disseminating blues music from the city's Beale Street at the turn of the century. In the '20s and '30s came the jug bands, whose eclectic repertoire of vaudeville, ragtime, country and blues tunes was arguably the first example of multiculturalism. De-

ON A BLUFF BY THE MISSISSIPPI, WORLD BOOGIE IS COMING

BY BILL ELLIS

spite its track record of racial disharmony, Memphis has always been integrated musically, and the jug bands—Cannon's Jug Stompers, the Memphis Jug Band, plus Beale bluesmen (and women) like Furry Lewis, Bukka White and Memphis Minnie—showed the way.

The spiritual lineage extended in the '50s to Sam Phillips and his Memphis Recording Service, shortly thereafter dubbed Sun. A host of bluesmen, including B.B. King, Ike Turner, Howlin' Wolf and Junior Parker (who with Memphian Bobby Bland became the cornerstones of the Houston-based Duke label), made seminal sides in the white-tiled recording room at 706 Union. But it was a gawky teen with a heavenly voice and devilish hips, Elvis Presley, who made Sun famous and changed the tastes of a nation by giving birth to rock 'n' roll. Presley's rockabilly peers at Sun—Carl Perkins, Jerry Lee Lewis, Johnny Cash, Roy Orbison—were equally talented, though they weren't the only hep cats in town. The Rock 'n' Roll Trio, with its wild frontman Johnny Burnette, and Charlie Feathers were also busy getting dixie-fried.

'60S SHIFTING INTO SOUL

In the '60s, the spirit shifted to R&B and Stax Records. Otis



E. P. birthed a nation.

Redding, Sam & Dave, Carla and Rufus Thomas, Booker T. & The MGs, Isaac Hayes and dozens more created a Southern blueprint of soul that gave the black struggle a face and a sound. At the same time, ex-Memphian Aretha Franklin was burning up the charts, Memphis sax player Hank Crawford was leading Ray Charles' band, local label Goldwax found a classic in James Carr's "Dark End Of The Street," and Chips Moman made a hit factory of his American Sound Studio, where Dusty Springfield, the Box Tops and Presley all cut lasting music.

Once the '70s rolled in, Al Green was there to tempt you with "L-O-

V-E," as were his fellow Hi artists Ann Peebles, Otis Clay and Syl Johnson. Oddly, Stax saw its most unlikely '70s act, Alex Chilton's post-Box Tops band Big Star, become a major influence on alternative rock decades later.

Through it all, Memphis has never had a shortage of gospel or jazz. Memphian W. Herbert Brewster penned "Move On Up A Little Higher," which became the biggest selling gospel song of its day when Mahalia Jackson recorded it in 1948. The city's jazz giants have included '30s and '40s bandleader Jimmie Lunceford, Louis Armstrong's piano-playing wife Lil Harden and bebop genius Phineas Newborn, Jr.

RAP 'N' RENAISSANCE

Though it's been in hiding in recent years, the Memphis spirit continues today. There may not be much industry pull, but Memphis remains home to some of the most innovative, freshest sounds in popular music.

"Memphis is primed for another run in the limelight," says Jon Hornyak, executive director of the Memphis chapter of the National Academy Of Recording Arts & Sciences and a board member of the recently appointed Memphis and Shelby County Music Com-

mission. "The city is promoting music like never before. There's still a lot of great talent here, and there's some things that are starting to break through, like the rap scene and the Christian rock scene. I sense there's a positive atmosphere about Memphis music and trying to take it into the millennium." Rap, especially the gangsta variety, has been one of the biggest, yet most underground, local scenes of the '90s. Suave House artists Eightball & MJG were Memphis rappers before they relocated to Houston.

Other important rappers include Skaface Al Kapone, Kingpin Skinny Pimp, Gangsta Pat and "Chinese Checkers" artist Lois Lane, produced by Bar-Kays' bassist James Alexander.

Relativity has signed several Memphis rappers, including Indo G and DJ Squeezy. Their biggest success so far has come from Three 6 Mafia, whose major-label debut, "Chpt. 2: World Domination," just went gold. "Rap is blowing up here," says producer/engineer Steven Moller of Cotton Row Studio, where Three 6 Mafia makes its records. "We're starting to attract outside business because of rap," he says. "For now, it is the industry." Johnny Phillips, co-owner of the South's largest record distributor, Memphis-based Select-O-Hits, agrees and says that his business, partnered with the Jackson, Miss. label Malaco, has doubled in the past two years, mostly because of rap. The breakthrough record that got Three 6 Mafia its deal, "The End," was Select-O-Hits product as was the first album by Memphis rapper Young Lo, now signed to Def Jam.

"It's phenomenal," says Phillips. *Continued on page 36*

Memphis

LOCAL NOISE

Four Memphis Buzz Bands to Follow

BY MARK JORDAN

Due to the successes of Sun Studio, Stax Records, Elvis Presley and B.B. King, most people think they have a pretty good idea of what Memphis music sounds like. But the Memphis sound of today is much too diverse to be lumped in with those names from the past. Today, strains of industrial, Latin, bluegrass, country, metal, rap, folk and alternative can be heard amid the din of rock, soul and blues coming from Beale Street. As bands playing those styles continue to make their marks on the national music scene, it's becoming apparent that Memphis, a city with an already rich musical heritage, will need to clear off a little more room on the mantel for the young'ins.

The Pawtuckets

Like every place else, Memphis bands have been turning to the homey sound of country music for inspiration lately. The results, however, have been surprisingly non-derivative, as the locals have found a way to put a Memphis twist on the alternative-country movement. The Pawtuckets, for instance, have been described as a combination of Waylon Jennings and the Allman Brothers, but their supple grooves and use of electric piano on several tunes give the group a more soulful quality that couldn't have

been created anywhere else. Formed three years ago, the Pawtuckets are fronted by co-lead singers and songwriters Mark McKinney and Andy Grooms, whose different songwriting styles give the group a surprising tension. The dual-songwriter approach also forces each vocalist to produce his best work; the evidence of same may be heard on their first CD, "Cloud Nine Ranch," a 1996 album loaded with strong melodies and clever lyrics. Since then, the Pawtuckets have built a solid fan base through regular bar gigs and later this summer are planning to release their second CD, co-mixed with producer Paul Ebersold (Screamin' Cheetah Wheelies, Sister Hazel).



The Pawtuckets

Skillet

Gospel has always been an important part of the Memphis musical equation. Elvis won his only Grammys in this genre and the soul of Stax and Hi Records, was, of course, deeply rooted in the stuff. But Memphis' Skillet represents a new breed of gospel shouters; Sandi Patti it ain't. This power trio rocks hard, with deep roots in electronica and industrial music, but they also know how to bait an irresistible pop hook. Band members John Cooper, Ken Steorts,



Skillet

and Trey McClurkin were all veterans of Memphis' underground-but-growing Christian scene when the three joined up last year. The new group was quickly signed to the locally based Ardent/Forefront label, a part of Memphis' Ardent Studios and a strong force in the contemporary Christian market, with artists such as dc Talk and Big Tent Revival on its roster. Skillet's debut disc, "Hey You, I Love Your Soul," was released this spring. With many reviewers comparing the band to Nine Inch Nails and Stabbing Westward, already many are picking the group to follow in the steps of Jars Of Clay as the next big Christian act to cross over onto the secular charts.

Those Bastard Souls

Fans of the Memphis cult indie band the Grifters needn't worry: For now, any way, all involved claim that Those Bastard Souls is only a side project. But, as side projects go, this one is a doozy and could end up eclipsing the original. In a surprising about-face from the noisy lo-fi garage pop of the Grifters, frontman Dave Shouse's Those Bastard Souls is an honest-to-goodness, glimmering glam band à la early-'70s David Bowie. The wigs and the stack-heeled shoes are missing, but the sleepy horns and cheesy keyboards are present, along with such

colorful song titles as "Good Luck Split Town Today." The band's sound, as heard on its 1997 debut, "Twentieth Century Chemical," is decidedly more pop than the Grifters, a commercial possibility Richard Branson's new V2 label has recognized. Those Bastard Souls to an are close to signing a contract for a full-length album release with V2, probably this summer. And in even better news, the deal may include a contract for the Grifters, too.

The North Mississippi All-Stars

Locally, the leading proponents of hill-country blues have been the North Mississippi All-Stars. The trio is characterized by a deep respect for its roots, excellent songwriting and thick, irresistible grooves. Brothers Luther (guitar, vocals) and Cody Dickinson (drums), themselves North Mississippi natives, come by their funky feel naturally; they are the sons of longtime musical maverick Jim Dickinson, who occasionally sits in with the All-Stars on keyboards. The Dickinsons had been knocking around the Memphis music scene for years in various alternative-rock outfits before finding their niche. Rounding out the All-Stars core trio is bassist Chris Chew, a church-trained player who brings a lot of charisma to the stage along with a sweet, soulful voice. The All-Stars' recording output has so far been limited to a group-produced tape—a tribute to bluesman Mississippi Fred McDowell featuring former vocalist Kelley Hurt—and, earlier this year, a Caroline Records single featuring covers of Howlin' Wolf and Little Walter. A full-length CD is reportedly in the works. ■

WORLD BOOGIE

Continued from page 35

who is coincidentally Sam Phillips' nephew. "75% of what is solicited to me now is rap, not just as a distributor, but as a label and as a manufacturer." Select-O-Hits, which distributes more than 1,000 rap releases a year, owns six labels and handles 20 more. "And all but about five of those are rap labels," says Phillips.

Rock is healthy in Memphis as well. Garrison Starr released her debut, "Eighteen Over Me," on Geffen this year, Todd Snider's third MCA album, "Viva Satellite," is out and RCA teen-pop sensation 'N Sync has a Memphian among its ranks, Justin Timberlake. Other acts to watch are Sub Pop band the Grifters and its offshoot group Those Bastard Souls, the North Mississippi All-Stars, who are making electrified world-boogie from Mississippi Fred McDowell's legacy, funkmeisters Big Ass Truck, insurgent country band the Pawtuckets, and Lorette Velvette, a gal with a thing for country-blues slide guitar and glam rock who also brings her vision to the New York band the Kropotkins.

THAT QUIXOTIC 'THANG'

And just when you think you've pegged the Memphis "thang," the hottest act of the moment is about as far removed from the blues as Nine Inch Nails. In fact, the group, Skillet, could be Nine Inch Nails were the trio not Christians. Skillet's new album of frenzied industrial rock, "Hey You, I Love Your Soul," is on Ardent Records, the Christian rock label operated

Continued on page 40

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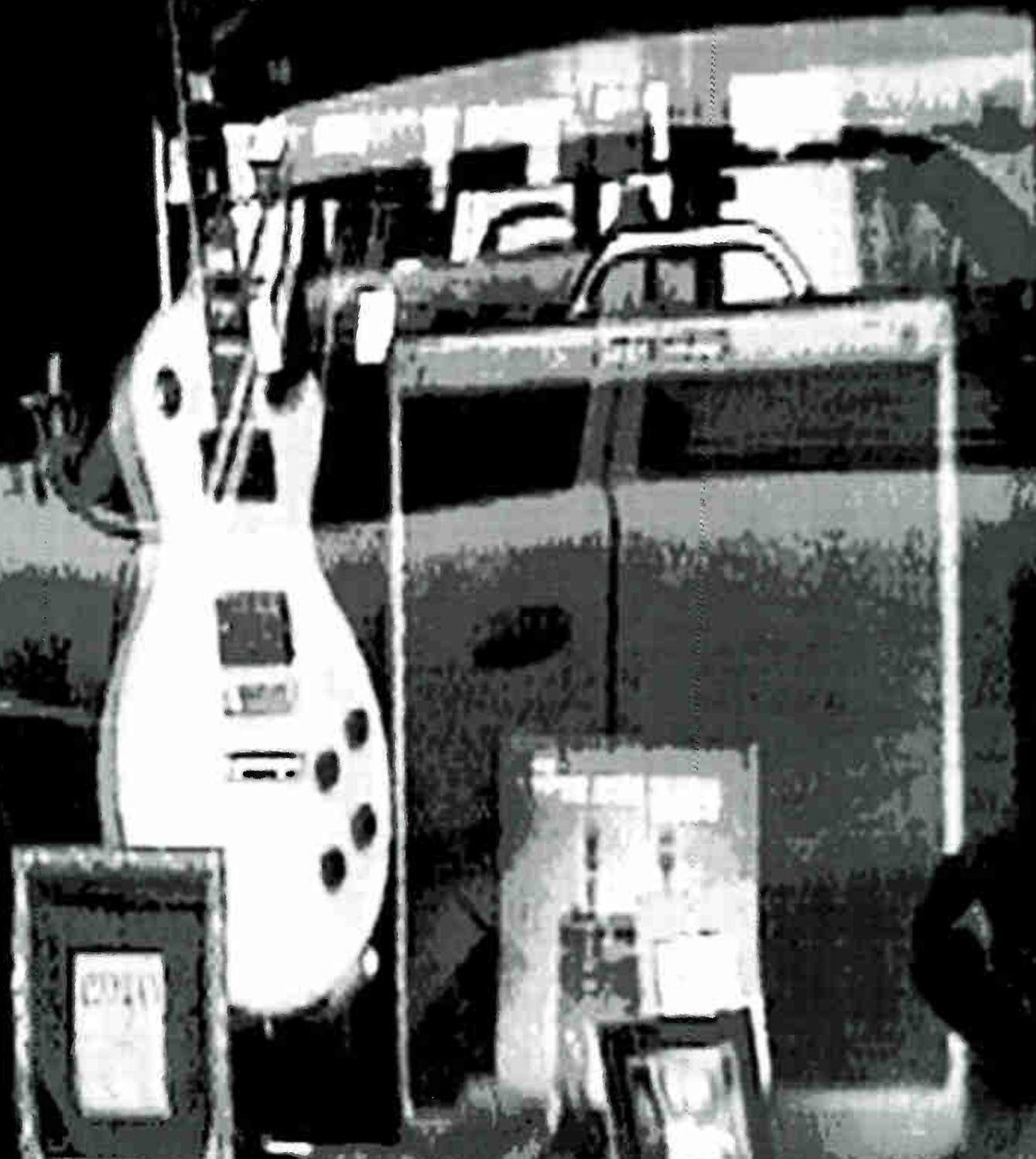
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Memphis

VITAL STATISTICS A SELECTIVE GUIDE TO THE CITY



ARENAS

MID-SOUTH COLISEUM, 996 Early Maxwell; cap. 12,000. The city's oldest arena has found new life recently as a popular

mid-size venue, hosting artists such as James Taylor and Celine Dion as well as a minor-league hockey team and an annual rodeo.

MUD ISLAND AMPHITHEATER, 125 North Front Street; cap. 5,334. Intimate, completely outdoor amphitheater boasts a Mississippi view and an active summer-concert schedule.

THE PYRAMID, 1 Auction Avenue; cap. 20,000. Home to the University of Memphis' men's basketball team and a stopover for the likes of Eric Clapton, Elton John and Garth Brooks, who recently sold out three shows there.

THEATERS

GERMANTOWN PERFORMING ARTS CENTER, 1801 Exeter Road; cap. 800. Located in a Memphis suburb, this theater is touted as "acoustically perfect" and programs annual classical (Yo-Yo Ma, Itzhak Perlman) and pop (David Grisman, Ladysmith Black

Mambazo) concert series.
THE NEW DAISY THEATER, 330 Beale Street; cap. 800. Popular stop for most up-and-coming national acts (Sister Hazel, Dixie Chicks) as well as jazz artists (Joe Sample, Jonathon Butler).

CLUBS

BARRISTER'S, 147 Jefferson. Hidden in a downtown alley, this club is the epitome of an alternative club. Jeff Buckley was a regular Monday-night performer before his accidental death in 1997. Guided By Voices and Sonic Youth have also played here.

B.B. KING'S, 147 Beale Street. Los Lobos, Clarence "Gatemouth" Brown and Jerry Lee Lewis have graced this stage, but the biggest draw is still King himself, who plays his namesake

club four times a year.
BLACK DIAMOND, 153 Beale Street. A great small club that features both bands and acoustic acts. A monthly songwriters' night draws the likes of David Allen Coe and Rodney Crowell.

CENTER FOR SOUTHERN FOLKLORE, 209 Beale Street. As much a coffeehouse and gift shop as a club, the center is the most "down home" thing on Beale with live jazz, acoustic blues and gospel.

ELVIS PRESLEY'S MEMPHIS, 126 Beale Street. Jewel and Los Lobos helped open this club, located in what was once a well-known clothing store where the king shopped, but rockabilly and rock are the staples.

HARD ROCK CAFE, 315 Beale Street. The only restaurant in the chain to feature live music regularly. Books the biggest local names as well as up-and-coming national acts.

NEWBY'S, 539 Highland. Located near the University of Memphis, this is the college bar, a small stage on the restaurant side and a large theater-type room that host bands such as Whiskeytown and Junior Brown. Epicenter of the local alternative-country scene, but delves into just about all quarters of college music.

SIX-1-SIX, 616 Marshall. Three clubs in one: A pool hall, a disco and a live-music room that has packed 'em in for the likes of Fishbone, the Lemonheads, and Public Enemy.

YOUNG AVENUE DELI, 2119 Young Avenue. Loud and raucous beer hall that brings in the hippest new bands (Superchunk, Helium) along with some blues and rockabilly favorites (R.L. Burnside, Ronnie Dawson, Mojo Nixon).



Classic-rock mainstay **WEGR (FM 102.7)** has had to contend with **WSRR (FM 98.1)** and the more heavy-rock-oriented **WMFS (FM 92.9)**. Meanwhile, the city's top-40 station, **WMC (FM 99.7)**, is suddenly facing competition from the similarly formatted **WJOI (FM 107.5)**. The three most dominant urban stations are **WDIA (AM 1070)**, a contemporary R&B station that features some blues and is one of the city's oldest (and the country's first African-American owned) stations; contemporary R&B station **KJMS (FM 101.1)**; and **WHRK (FM 97.1)**, the latter incorporating more hip hop and rap. **KANG (FM 107.1)** has found its niche playing rap, including gangsta and local artists. And the recently launched **WRBO (FM 103.5)** has appropriated the format of **WJCE (AM 680)** by playing solid-gold soul. Gospel has a strong position on the AM dial led by longtime favorite **WLOK (AM 1340)** and **WMPS (AM 1380)**. Contemporary Christian music can be heard on **KSUD (AM 730)** and **WVIM (FM 95.3)**. Country has also made recent inroads with local listeners with **WOGY (FM 94.1)** and **WGKX (FM 105.9)**. Other stations of note: Community station **WEVL (FM 89.9)** is the

area's most diverse, with volunteer programmers playing blues, jazz, new age, show tunes and world music. **WKNO (FM 91.1)** is the city's public-radio station and also features classical music. The University of Memphis' station, **WUMR (FM 91.7)**, has an all-jazz format. **WRXQ (FM 95.7)** signed on a few years ago, giving the city a much-needed outlet for college and modern rock.



ECKO RECORDS, 5242 Helene Cove. Small, Southern-style R&B/soul label whose rosters of artists includes former Stax artists Rufus Thomas and Ollie Nightingale.

ICEHOUSE, 1981 Fletcher Creek Road (Bartlett). Local blues label.

INSIDE SOUNDS, 1122 Longreen Drive. Small indie operation best-known for its historical blues reissues.

LOVERLY RECORDS, 901-854-2698. One-man indie-rock operation whose most recent compilation earned a four-star review in *Rolling Stone*.

SHANGRI-LA, SUGAR DITCH, RESORT THEORY, TRI-LATERAL GANG THEORY; 1916 Madison. Also a popular independent record store, Shangri-la the label is best known for launching cult favorites the Grifters but has also issued singles for the Strapping Fieldhands and the Kelley Deal 6000. The associated labels were started by Shangri-la employees.



ARDENT, 2000 Madison. State-of-the-art facility with three recording studios. Has hosted just about everyone, including Bob Dylan, the Replacements, R.E.M., ZZ Top and Stevie

Ray Vaughan.
COTTON ROW RECORDING, 1503 Madison. 24-track digital recording studio used by Albert Collins and Wendy Moten.

EASLEY RECORDING Indie-rock favorite made famous by local cult band the Grifters and made legendary by Sonic Youth, Jon Spencer, Pavement and Guided By Voices.

HOUSE OF BLUES, 904 Rayner. Formerly Kiva Recording, this fully equipped studio has three rooms and is decorated in the same folk-art style as the famous club chain it is affiliated with. Stevie Ray Vaughan, Collective Soul and Matchbox 20 have laid down tracks here.

PHILLIPS RECORDING SERVICE, 639 Madison. In the '60s, Sam Phillips moved out of the original Sun Studio and built this more modern facility just a few blocks away. Still in operation, Phillips' sons run the place now.

ROYAL RECORDING, 1320 Lauderdale. The place where Willie Mitchell recorded all those classic Al Green records is still operating, with Mitchell himself frequently

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behind the board. Besides the entire Hi Records roster, recent clients have included the Young Fresh Fellows and Dub Narcotic Sound System.

SOUNDS UNREEL, 1902 Nelson. Fully equipped 24-track studio popular with local bands.

SUN STUDIO, 706 Union. Though tiny compared to most modern facilities, the place where Elvis laid down his first tracks is still a working recording studio whose clients have included U2, Beck, and some guys named Lewis, Cash, Perkins, Orbison and Presley.



AUDIOMANIA, 1698 Madison. Lots of LPs and lots of jazz.

BORDERS, BLOCKBUSTER, CAMELOT, SAM GOODY. These national chains all have stores in the area.

BOSS UGLY BOB'S RECORDS, two locations. Local tradition. Great place to pick up local rap and R&B recordings.

CAT'S CDS AND CASSETTES, six locations in the Memphis area. Regional chain is good about carrying local product.

LAST CHANCE RECORDS, 794 Cooper. New and used CDs, records and cassettes.

MEMPHIS MUSIC RECORDS, TAPES, AND SOUVENIRS, 149 Beale. Tourist spot with one of the best blues collections in town.

POP TUNES, seven locations in the Memphis area. Family-owned-and-operated for more than 50 years. The downtown store was where a young Elvis bought his records.

RIVER RECORDS, 822 South Highland. Thousands of used and discounted records and CDs near the university.

SHANGRI-LA, 1916 Madison. Also home of the record label, this independent store is located in a restored house in Midtown. Probably the most extensive collection of local material around. Also lots of underground and indie stuff. Good alternative-press rack.

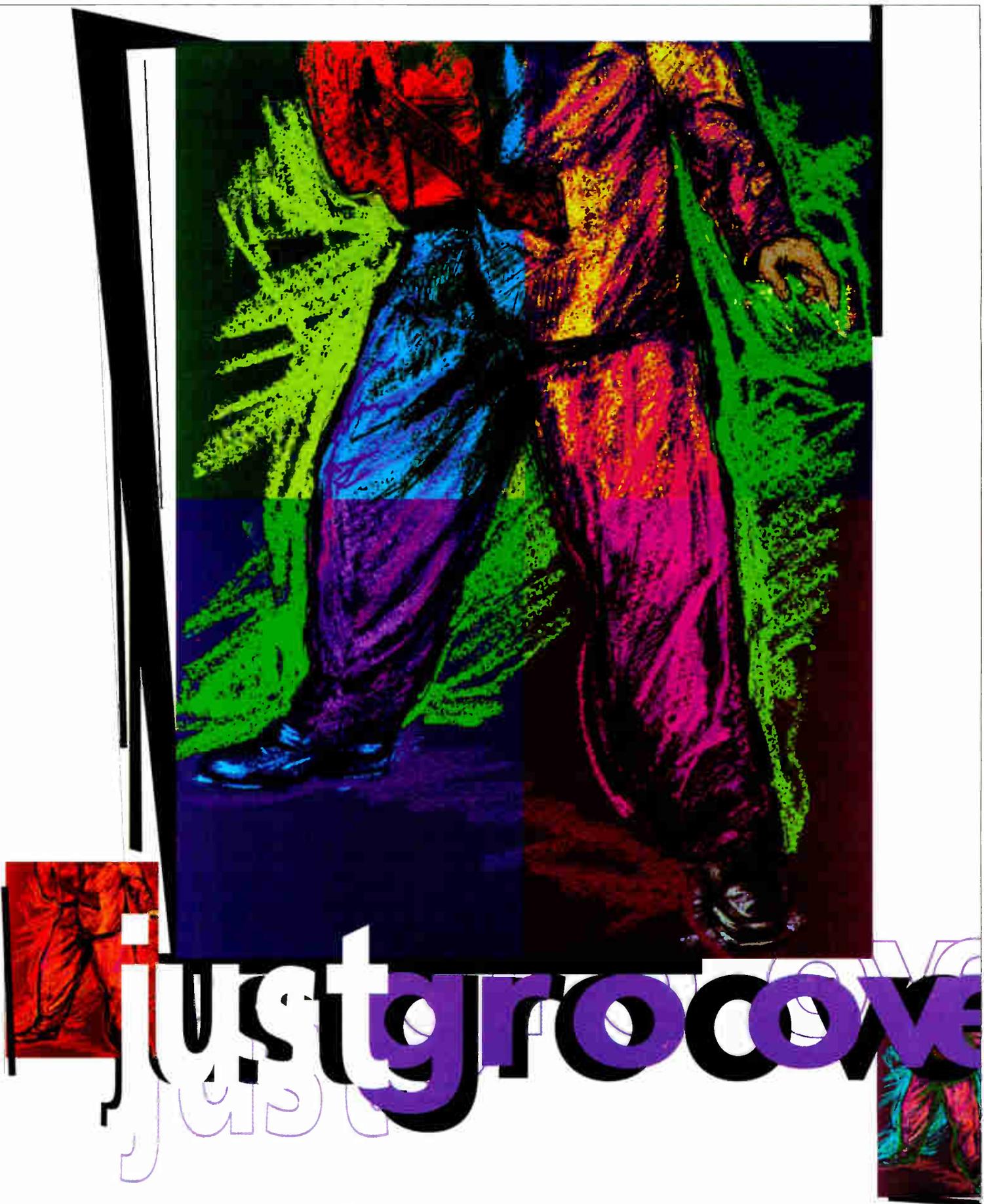


The Commercial Appeal, 495 Union. The daily covers both national and local music with features and reviews. The Friday *Playbook* is its weekly entertainment guide.

The Memphis Flyer, 460 Tennessee Street. The city's weekly regularly features reviews, club listings, critic's live picks, and features on local and touring artists.

Dateline, 3340 Poplar. Though currently published bi-weekly, this newcomer is mining the same territory established by the older Flyer; an alternative to the alternative.

BluesSpeak, 25 Linden. Though its name suggests that this monthly is exclusively dedicated to the blues, some local artists outside of that genre find coverage within its pages. ■



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WORLD BOOGIE

Continued from page 36

out of its famous namesake studio. "We wanted to do records for the Christian marketplace that were competitive in the general marketplace; we quietly went about our business, and here we are," says president Pat Scholes. Ardent Records has five acts, including Grammy nominee Big Tent Revival. The label is marketed and distributed by ForeFront, itself co-founded by a Memphian, Eddie DeGarmo of the '70s Christian act DeGarmo and Key.

Memphis is still about tradition, and many of its artists continue to play blues, R&B, gospel and jazz. Rounder Records' imprint, Bulls-eye, is home to notable Memphians Ann Peebles, Otis Clay, Little Jimmy King and Preston Shannon. The Sweetfish label has recently put out albums by Rock 'N' Roll Trio guitarist Paul Burlison and Presley's old bandmates Scotty Moore and D.J. Fontana.

Headlining Malaco's roster are Bobby Bland and Stax singers Johnnie Taylor and Shirley Brown. Saxophonist Kirk Whalum is on Warner Bros., while gospel choir O'Landa Draper & The Associates have rocked the house for Warner Alliance. Another choir, Pamela Armour & the Memphis Shop, is on Intersound. Then there's Curlew bandleader George Cartwright, who's making experimental jazz on Cuneiform Records.

Studio owner Doug Easley thinks a lack of industry presence attracts out-of-town groups when it comes time to record. "There's so little hype, you get to go do your thing and nobody bugs you," he says.

THEY WANNA GO TO GRACELAND

Tourism is a big part of the Memphis music experience. Beale Street and Sun Studio are major draws, as is Presley's home, Graceland, which, during Elvis Presley International Tribute Week (a.k.a., Dead Elvis Week), attracts thousands of fans. Annual music-related events are the W.C. Handy Blues Awards, the Beale Street Music Festival, the unsigned band showcase Crossroads, blues showcase Bluestock, the Memphis Music & Heritage Festival, the International Blues Talent Competition and the Premier Player Awards (i.e., the local Grammys), which opened this year with Ann Peebles and closed with the Staple Singers.

So what underlies the spirit that binds Memphis to a never-ceasing flow of music? In some ways, it's the same thing that makes the city one of the poorest in America with a per capita income (as of 1990) around \$11,000. This ineluctable quality may also make Memphis one of the leading havens for violent crime and murder (a leftover from its outlaw river-town days). And it seeps into the overall slow pace at which life proceeds in the humid ambience of a steamy Delta day.

"The aspect of freedom," says Jim Dickinson. "That's what it symbolizes to the rest of the world. All you've got to do is go somewhere else and find that out. If I have

faith in anything, it's the sanctity of the individual spirit. And Memphis music celebrates that like nothing else I know of." ■

(Bill Ellis is the music writer for Memphis's daily newspaper, The Commercial Appeal.)

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Songwriters & Publishers

ARTISTS & MUSIC

Lyricist Zippel Covers Many Bases

Writer's Work Spans Broadway, Cabaret, And Hollywood

BY IRV LIGHTMAN

NEW YORK—If he's not quite a household name as a lyricist—even some greats of the past are having a tough time these days meeting that criterion—David Zippel can't blame his output over the last eight years.

His role as lyricist with composer Cy Coleman in the innovative "City Of Angels"—the Broadway musical, that is—propelled Zippel to new heights, not the least of which were his contributions to two recent Disney animated features: last year's "Hercules," with composer Alan Menken, and this year's "Mulan," with melodies by Matthew Wilder.

Adding to his Tony Award for "City Of Angels," Zippel got an Oscar nomination for "Go The Distance" from "Hercules." Michael Bolton's version of the song peaked at No. 24 on the Hot 100 Singles chart, while a second song from the film, "Shooting Star," was a big hit in the U.K. for Boyzone.

Working with Wilder on the five-song "Mulan" score, Zippel had the advantage of a writer with rock music credits, including the song "Tragic Kingdom" for No Doubt, whose 1995 album of the same name has sold 7.2 million units, according to SoundScan.

With established Broadway and Hollywood credentials, Zippel is working with Coleman on a live-action Disney TV presentation, the concept of which he says he is "not at liberty" to reveal. Zippel's lyrics already reach millions of TV viewers weekly on the theme song to Kirstie Alley's show "Vernonica's Closet."

Prior to his Broadway debut, Zippel was an in-demand lyricist for several cabaret/concert acts,

including Barbara Cook, for whom Zippel and her musical director Wally Harper wrote what has become her signature song, "It's Better With A Band."

Zippel plans to be back on Broadway within a season or so with yet another collaboration with Coleman, an Andrew Lloyd Webber-produced version of "A Star Is Born," which in its musical form has already made a historic mark with film versions by Judy Garland and Barbra Streisand. "We've



ZIPPEL

spotted all the songs, and we've started writing some," Zippel says. "Larry Gelbart [the librettist on "City Of Angels"] is way ahead of

'The creative team must understand how to keep the moment musicalized with songs that further the plot'

us on the book."

After "Angels," Zippel's next major show, a 1993 musical of Neil Simon's "The Goodbye Girl," had a disappointing run, although his collaborator was Marvin Hamlisch. Simon himself fashioned the show's book.

Zippel, whose publishing firm In Your Ear is administered by Warner/Chappell Music, says he's lucky to be able to move from one musical form to another. "It lets me discover different sides of myself," he says. Recognizing that theatrical songs have been a part of the Disney landscape since Alan Menken and Howard Ashman wrote their score for "The Little Mermaid," Zippel realizes there is now a lot in common with both the Broadway and Hollywood musical.

"The creative team [must] understand how to keep the moment musicalized with songs that further the plot," he says.

So far, he and others admit, the success of animated musicals with theater sensibilities has yet to translate into a comeback for the live-action musical film.

Zippel is currently represented on "Time To Say Goodbye," the worldwide smash album by Sarah Brightman, with the song "There's No One Like You." The tune originally appeared as an instrumental theme by Jerry Goldsmith for the film "Powder."

Over the years, Zippel's lyrics have been recorded by Cleo Laine, Mel Tormé, Elaine Paige, Jeffrey Osborne, and Nancy LaMott, among others.

Although he is a graduate of Harvard Law School, Zippel does not practice law. From the annals of songwriting, Zippel recalls another songwriter of note who gave up law for the craft. He was Arthur Schwartz, the Songwriters' Hall of Fame member who wrote the melodies of such favorites as "Dancing In The Dark," "That's Entertainment," and "You And The Night And The Music."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"YOU'D THINK HE'D KNOW ME BETTER"

Written by Bobbie Cryner
Published by Ensign Music Corp./Lonesome Dove Music (BMI)

Great songs are a particularly prized commodity in Nashville.

Quite often a newcomer will release a tune that struggles on the charts and then gets a second chance at success on an established artist's project. Such is the case with "You'd Think He'd Know Me Better." The song was written and originally recorded by Bobbie Cryner during her tenure at MCA. It debuted on the Hot Country Singles & Tracks chart at No. 69 on March 2, 1996,

and peaked at No. 56 March 30. Lorie Morgan covered the song on her current album, "Shakin' Things Up," and BNA has released it as her new single.

"I first heard it by Bobbie Cryner and thought it was a smash hit, but it didn't do well for her," says Lorie Morgan. "When we got ready to record this album, I think it was my ex-manager, Susan [Nadler], who played it for me one night at her house.

"She said, 'Do you remember this song?' I said, 'Of course.' She said, 'You need to think about recording it.' I said, 'I could never match Bobbie's performance on

this.' She did the typical 'Oh yes you can.'

"We presented it to Joe Galante at RCA, and he loved it. So I said, 'I'm willing to try anything.' I just loved the song. I thought it was beautifully written and well-performed on her part. I just think it's a great song that a lot of people can relate to.

"It takes two to make it [marriage] work. Sometimes we sit around and think about how we're mistreated and you don't know me at all and really come to find out you're not knowing the other person that well, either. I think that's something [people in] a lot of marriages can relate to."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT COUNTRY SINGLES & TRACKS		
THERE'S YOUR TROUBLE	Tia Sillers, Mark Selby	Tom Collins/BMI, Magnasong/BMI
HOT R&B SINGLES		
FRIEND OF MINE	Kelly Price, Steven Jordan, J. Walker, A. Dent, Seals, Crofts	The Price Is Right/BMI, Music Corp. of America/BMI, Steven A. Jordan/ASCAP, Sony/AV Tunes/ASCAP, Dub's World/ASCAP, HGL/ASCAP, For Chase/ASCAP, Hit Co. South/ASCAP
HOT RAP SINGLES		
LOOKIN' AT ME	M. Betha, Chad Hugo, Pharrell Williams, Sean "Puffy" Combs	M. Betha/ASCAP, Chase Chad/ASCAP, The Waters Of Nazerath/BMI, Justin Combs/ASCAP, EMI April/ASCAP
HOT LATIN TRACKS		
YO NACI PARA AMARTE	Kike Santander	FIPP/BMI

New Copyright Society Prez Plans Educational, Online Initiatives

BETTER BE AWARE: Michael Pollack, senior VP/general counsel at Elektra Entertainment Corp., will guide the Copyright Society of the U.S.A. into the new millennium as president for a two-year term—a position that, he says, couldn't come at a more challenging time for a greater public understanding of copyright.

Pollack, who replaced BMI's Judith Saffer in the single-term job, says that "with the advent of new technologies and the Internet and the arrival in the near future of a new century, it is important that the society play a leading role in increasing the awareness and knowledge of, and respect for, copyright among the general populace, with particular emphasis on

the youth of today and tomorrow. If the society as an organization and its members, with intellectual and economic interests relating to

copyright are not prepared to lead a mobilization of educational efforts to preserve and enhance copyright for the 21st century, who will?"

The core of the society's educational endeavors is a new initiative, Friends of Active Copyright Education, which is designed to "provide a broad range of resources to foster and support copyright awareness," including a World Wide Web site as a focal point that would create educational materials addressing copyright rights.

The society is drawing plans to celebrate its 50th year in 2003 as a nonprofit corporation chartered under the New York State Education Law. The charter prevents the society from lobbying or taking political positions.

In an open letter distributed by Pollack, then newly elected, at the society's annual meeting in June in Lake George, N.Y., he touched on other initiatives he wants to put before the society.

They include developing a Speaker's Bureau as a resource

for national and local programming; exploring the feasibility of the establishment of and guidelines for affiliated student copyright organizations at law schools; and launching an annual award program to recognize distinguished achievement and/or leadership in copyright.

Pollack notes that the society has affiliates in eight major cities and plans similar relationships with Denver and Minneapolis.

Pollack says the music industry is a participant in the society's programs, including ASCAP, BMI, the National Music Publishers' Assn., and the Recording Industry Assn. of America.

The society's mid-winter 1999 meeting is slated for Feb. 18-21 at the Four Seasons Hotel in Atlanta; the 1999 annual meeting is scheduled to take place June 13-15 in Bolton Landing, N.Y.

Words & Music



by Irv Lichtman

ALL IN THE FAMILY: For unified corporate identity, the music publishing operation headed in Los Angeles by Evan Medow has made some name changes. The umbrella company formerly known as Windswept Pacific is now known as Windswept. An ASCAP affiliate formerly known as Full Keel Music is now Windswept Music, while the BMI affiliate's name shifts from Longitude Music to Windswept Pacific Songs. SESAC affiliate Pacific Wind retains its name.

PRINT ON PRINT: The following are the best-selling folios at Warner Bros. Publications:

- "City Of Angels," soundtrack selections.
- Garth Brooks, "The Limited Series."
- Celine Dion, "Let's Talk About Love."
- Backstreet Boys, "Backstreet Boys."
- Shania Twain, "Come On Over."

4-Sight Foursome Puts All Its Members First

STRENGTH IN NUMBERS: "In many musical situations, you've got one guy out in front who gets all the recognition, but no one gets to know much about the sidemen," says saxophonist **Ron Blake**. "However, it takes the interaction between everyone up there onstage to make the music happen."

Blake, at 32, is well-versed in the art of improvisation and musical interaction, having enjoyed the benefits of sideman gigs with **Art Farmer**, **Von Freeman**, and **Stephen Scott** and appearances with several large ensembles. In 1994, the saxophonist found himself playing in trumpeter **Roy Hargrove's** band, alongside pianist **Peter Martin**, bassist **Rodney Whitaker**, and drummer **Gregory Hutchinson**. "After playing together for a while, we [the four sidemen] realized that we had developed a certain chemistry that we wanted to explore," explains Blake. "Rather than do a project where one musician's name was out in front, we decided to form a cooperative band, where all four of us contribute equally."

That band, **4-Sight**, released its self-titled debut album for **N2K Encoded Music** in June. Although **4-Sight's** acoustic sound clearly pays homage to the great music of the past, the band's compositions reflect the youthful ages of its members (late 20s to early 30s) and the times they grew up in. Seventies-inspired funk grooves rear their head on sev-



by Steve Graybow

eral numbers, and Blake cites **Stevie Wonder** as a profound influence on the band's collective sound. "Between the four of us, we probably have every one of his albums ever released," the saxophonist relates. "Growing up in the era that we did, you couldn't help but be influenced by Stevie. His album 'The Secret Life Of Plants' has some incredible

writing on it, and his music is definitely accessible in the jazz medium."

Blake describes his role in **4-Sight** as being analogous to that of a vocalist: He's there to convey the melody of the compositions. "There's a certain excitement that you can create as a horn player by playing a lot of notes or playing really hard or fast. For me it is equally important to focus on the melody of the song, on the lyricism. Think of **Lester Young**. That's the ideal kind of sound I'm hearing. I'm comfortable playing melodically, playing the long notes."

Although Blake hopes to cover some well-known compositions with **4-Sight** in the future (Wonder tunes, straight-ahead jazz-style? Hmmm . . .), the album features all-original material. All four members contribute to the writing process. "The idea was to represent ourselves and what we've done to the public," Blake explains. "Some of these songs have been recorded on Roy's CDs, and some were on Rodney's recordings for **DIW**, but they've never been done with this group. We know it's hard to go out there and promote all-original music, but the decision was made that if we're going to do this, we're going to go all the way."

So far, **4-Sight** has played only a few dates in New York, in addition to performing at this year's **New Orleans Jazz & Heritage Festival**. The band will hit the road in the fall, considerably heightening its profile. But hear it now. Consider it foresight.

REISSUES: Koch Jazz reissues a rare **McCoy Tyner** album, "La Leyenda De La Hora," Sept. 15. Originally released in 1981, the album is notable for its distinctly Afro-Cuban feel. Koch also reissues **John Handy's** "Projections" Aug. 18 and **Stan Getz's** "Captain Marvel" (featuring **Chick Corea**, **Stanley Clark**, **Tony Williams**, and **Airto**) in January. All three albums originally appeared on Columbia.

Koch will also release 33 titles from the **Atlantic Records** catalog, most of which have never appeared on CD, Oct. 20. Running the gamut from traditional jazz to fusion, and including such artists as **Gary Burton**, **Freddie Hubbard**, **Lee Konitz**, and **Max Roach**, the titles have all been remastered using the state-of-the-art **High Definition Compatible Digital** process.

FOR THE NEXT GENERATION: Jazz at Lincoln Center has announced a \$1 million gift from the **Louis Armstrong Educational Foundation** to develop a national curriculum designed to introduce jazz to students. Named the **Louis Armstrong Jazz Curriculum Project**, the program will target students in grades four through eight. It will feature a series of guides, workbooks, CDs, and educational materials, providing comprehensive, easy-to-use information about jazz to young people, teachers, and parents.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★		
1	2	48	DIANA KRALL	IMPULSE! 233/GRP	20 weeks at No. 1 LOVE SCENES
2	1	10	VARIOUS ARTISTS	NARM 50001	JAZZ, AN AMERICAN ORIGINAL
3	3	36	SOUNDTRACK	MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
4	5	16	JOHN SCOFIELD	VERVE 539979	A GO GO
5	4	13	WYNTON MARSALIS	COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
6	7	6	VARIOUS ARTISTS	32 RECORDS 32061	JAZZ FOR A RAINY AFTERNOON
7	6	37	HARRY CONNICK, JR.	COLUMBIA 68787	TO SEE YOU
8	14	11	MICHAEL BRECKER QUARTET	IMPULSE! 260/GRP	TWO BLOCKS FROM THE EDGE
9	11	16	VARIOUS ARTISTS	RCA VICTOR 68987	FABULOUS SWING COLLECTION
10	13	10	ARTURO SANDOVAL	N2K ENCODED 10023	HOT HOUSE
11	8	41	ROYAL CROWN REVUE	SURFD0G 44003/HOLLYWOOD	CAUGHT IN THE ACT - LIVE!
12	16	8	DAVID SANCHEZ	COLUMBIA 69116	OBSESSION
13	12	9	VARIOUS ARTISTS	MADACY 2127	BEST OF THE BIG BANDS
14	15	17	ELLA FITZGERALD	POLYGRAM TV 539206/VERVE	PURE ELLA
15	9	5	SHIRLEY HORN	VERVE 557199	I REMEMBER MILES
16	17	7	NICHOLAS PAYTON	VERVE 557327	PAYTON'S PLACE
17	23	55	VARIOUS ARTISTS	GRP 9881	PRICELESS JAZZ SAMPLER
18	10	8	LENA HORNE	BLUE NOTE 34286/CAPITOL	BEING MYSELF
19	19	4	CHUCHO VALDES	BLUE NOTE 23082/CAPITOL	BELE BELE EN LA HABANA
20	24	3	ELLIS MARSALIS TRIO	COLUMBIA 69123	TWELVE'S IT
21	22	54	LOUIS ARMSTRONG	GRP 9872	PRICELESS JAZZ
22	20	18	DIANA KRALL	IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
23	21	13	VARIOUS ARTISTS	RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
24	18	13	MILES DAVIS/BILL LASWELL	COLUMBIA 67909	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
25	RE-ENTRY		LEON PARKER	COLUMBIA 68076	AWAKENING

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★		
1	3	8	GEORGE BENSON	GRP 9906	1 week at No. 1 STANDING TOGETHER
2	1	36	KENNY G	ARISTA 18991	KENNY G GREATEST HITS
3	2	7	FOURPLAY	WARNER BROS. 46921	4
4	4	6	LEE RITENOUR	I.E. MUSIC 557290/VERVE	THIS IS LOVE
5	7	6	MARC ANTOINE	NYC 9926/GRP	MADRID
6	5	7	BELA FLECK AND THE FLECKTONES	WARNER BROS. 46896	LEFT OF COOL
7	6	25	DOWN TO THE BONE	NU GROOVE 3004	FROM MANHATTAN TO STATEN
8	8	61	BONEY JAMES	WARNER BROS. 46548	SWEET THING
9	NEW		HEADHUNTERS	HANCOCK/VERVE FORECAST 539028/VERVE	RETURN OF THE HEADHUNTERS!
10	9	16	KEIKO MATSUI	COUNTDOWN 17775/JULG	FULL MOON AND THE SHRINE
11	11	10	ACOUSTIC ALCHEMY	GRP 9907	POSITIVE THINKING...
12	12	25	RANDY CRAWFORD	BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
13	15	39	CANDY DULFER	N2K ENCODED 10014	FOR THE LOVE OF YOU
14	10	24	PHIL PERRY	PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
15	13	46	JONATHAN BUTLER	N2K ENCODED 10005	DO YOU LOVE ME?
16	16	11	MICHAEL FRANKS	WARNER BROS. 46855	THE BEST OF MICHAEL FRANKS — BACKWARD GLANCE
17	18	95	KENNY G	ARISTA 18935	THE MOMENT
18	19	3	FOUR 80 EAST	BOOMTANG 88401/CARGO	THE ALBUM
19	14	9	RAMSEY LEWIS	GRP 9904	DANCE OF THE SOUL
20	23	4	JOE MCBRIDE	HEADS UP 3044	DOUBLE TAKE
21	NEW		STEVE COLE	ATLANTIC 92797	STAY AWHILE
22	17	38	PAT METHENY GROUP	WARNER BROS. 46791	IMAGINARY DAY
23	24	17	KIM WATERS	SHANACHIE 5042	LOVE'S MELODY
24	RE-ENTRY		SPYRO GYRA	GRP 9903	ROAD SCHOLARS
25	RE-ENTRY		JAZZ IS DEAD	ZEBRA 44009/ALL AMERICAN	BLUE LIGHT RAIN

Billboard®

AUGUST 8, 1998

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★		
1	1	37	PAINT THE SKY WITH STARS — THE BEST OF ENYA	REPRISE 46835/WARNER BROS.	ENYA
2	2	38	TRIBUTE	VIRGIN 44981	YANNI
3	3	26	GRAND PASSION	GTSP 539804	JOHN TESH
4	4	18	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	WINDHAM HILL 11266	GEORGE WINSTON
5	5	48	DEVOTION: THE BEST OF YANNI	PRIVATE MUSIC B2153/WINDHAM HILL	YANNI
6	7	17	KARMA	NETTWERK 30113	DELERIUM
7	8	11	PERFECT TIME	WORD 69143/EPIC	MAIRE BRENNAN
8	6	2	SONGS FROM AN ENGLISH GARDEN	NARADA 45447/VIRGIN	DAVID LANZ
9	9	22	INSTRUMENTAL MOODS	VIRGIN 45397	VARIOUS ARTISTS
10	10	78	PICTURE THIS	WINDHAM HILL 11211	JIM BRICKMAN
11	12	50	NIGHTBIRD	BMG SPECIAL PRODUCTS 44579	YANNI
12	13	10	GAIA	DOMO/NARADA 45789/VIRGIN	KITARO
13	15	8	RUMBA COLLECTION 1992-1997	EPIC 69370	OTTMAR LIEBERT + LUNA NEGRA
14	14	65	PORT OF MYSTERY	WINDHAM HILL 11241	YANNI
15	11	5	SUMMER SOLSTICE 2	WINDHAM HILL 11296	VARIOUS ARTISTS
16	17	24	THE CELTIC BOOK OF DAYS	WINDHAM HILL 11246	DAVID ARKENSTONE
17	16	67	IN THE MIRROR	PRIVATE MUSIC B2150/WINDHAM HILL	YANNI
18	19	16	NARADA GUITAR	NARADA 45636/VIRGIN	VARIOUS ARTISTS
19	24	26	SOUNDS OF WOOD & STEEL	WINDHAM HILL 11290	VARIOUS ARTISTS
20	25	63	GYPSY PASSION NEW FLAMENCO	NARADA 63931/VIRGIN	VARIOUS ARTISTS
21	20	46	ONCE IN A BLUE UNIVERSE	HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
22	RE-ENTRY		AVALON	GTSP 537112	JOHN TESH
23	22	11	SOLAS	PHILIPS 53943B	RONAN HARDIMAN
24	RE-ENTRY		WHITE STONES	PHILIPS 534605	SECRET GARDEN
25	18	4	WORLD CAFE	HIGHER OCTAVE 45891/VIRGIN	SHAHIN & SEPEHR

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

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Studio Action

ARTISTS & MUSIC

Technology And Rich Legacies Come Together At Abbey Road

BY DAN DALEY

LONDON—Abbey Road's white-washed exterior still looks much as it must have when the imposing façade of the building was erected in 1841 as one of the opulent mansions in the affluent St. John's Wood suburb of London. Yet the low, street-facing wall that gave the studio—officially still EMI Recording Studios—its popular nickname is in a constant state of renewal, requiring a new coat of paint once a month to keep up with the never-ending graffiti that generations of Beatles devotees scrawl on it.

Inside, the renowned facility is also a contrasting study in flux and stasis. The Penthouse, Abbey Road's fourth studio, recently reopened with a completely new acoustical design and layout by Acoustics Design Group (ADG): architect John Flynn and acoustician Sam Toyashima, who has redone other EMI studios in the U.K.

The renovation also includes a refurbished and updated Neve Capricorn digital console and the first installation of the new B&W Nautilus 801 monitors, arranged in a 5.1-channel, surround-sound configuration.

Noted producer/engineer/musician Alan Parsons, who last summer was appointed to the newly created position of VP of the EMI Studio Group (which also includes London-area facilities Olympic and Townhouse), departed just prior to the upgrade, and his position itself was eliminated. According to Abbey Road director of operations Chris Buchanan, the parting was amicable, and both parties were served by the brief liaison.

"Alan wanted to get back to mixing and doing the other things he does," Buchanan says. "But he'll remain connected to Abbey Road as a consultant and in a PR capacity."

Despite all this hubbub, visitors still encounter a time warp when they enter Studio Two—where the Beatles and producer George Martin recorded most of the 190 Beatles tracks done at Abbey Road.

The room's layout is essentially the same as it was when EMI turned what had been a concatenation of audio businesses (including HMV) within the mansion's walls into its first recording studio in 1931. While the second-story control room has a Neve VRP console in place of the vintage Beatles-era EMI-made TG-type board (which temporarily replaced the Capricorn in the Penthouse for the Beatles' "Anthology" remixes), the otherwise most significant change to Two's recording space was the replacement decades ago of disintegrating seaweed-based acoustical batting on the walls.

In addition to organic decay, Two has withstood the erosion of cultural sea changes. "There was a time in the early 1980s when acoustical recording had really dropped off as techno [music] came in, and EMI considered splitting Two into tape archives," recalls Buchanan, who, like many at Abbey Road, is a longtime veteran of the facility, with 25 years. "I'm glad

that didn't happen, since this is still one of the best-sounding rooms around. And it's heavily booked because of that, not just because of the Beatles. It's hardly a museum."

THE PENTHOUSE

As Buchanan spoke, musicians from an orchestral session in the massive Neve VRP Legend-equipped Studio One (nearly 5,000 square feet, with a ceiling height of 33 feet and an astounding natural reverberation time of 2.3 seconds) spilled out into Abbey Road's cafe. Studio Three, with its 72-channel SSL G Series board, is the facility's most modern recording space, and Abbey Road Interactive, which covers CD variants and World Wide Web site construction, has thrust the studio into the crowded forest of digital sub-formats.

But the Penthouse, with its 5.1-channel mixing capability, has Abbey Road's immediate future most in mind. The digital Neve Capricorn, which was one of the first delivered of the type and was originally installed at Abbey Road six years ago, was able to move with the room to surround mixing, and a film mixing panel was added during its refurbishment at Neve's Burnley facility.

Neve marketing director Colin Pringle says, "One of the major advantages of Capricorn, which is often overlooked, is that a studio can [easily] upgrade a 5-year-old console to new specifications. With an analog console, this is [extremely difficult]."

The Penthouse is the first-ever installation of B&W's new Nautilus speakers. They sound, in Buchanan's words, "pretty astounding. This is the first time we've had a new monitor in here that all the engineers seem to like. You don't have to drive them too hard to get volume, because they're 6 dBs more sensitive."

Buchanan adds that the staff is experimenting with amplification. A 1,600-watt Chord SPA 1424 amp system is currently being used. With their sleek, almost '50s-jukebox design and high-frequency domes slotted atop a box, the aptly named Nautilus enclosures stand out amid the clean layout of the rest of the room, which had its original flooring replaced by floating concrete slabs by ADG.

"We reversed the design of what had been a small recording studio that wasn't really working that well for those purposes," says Buchanan. What had been the recording space is now the control room, with a small, glass-faced adjacent chamber that can serve alternately as client lounge or overdub isolation booth. The new, larger control room is now 23 feet by 19.3 feet, with a 7.4-foot ceiling height. The Capricorn remains the room's console and Abbey Road's first commercial digital desk.

Perhaps the most interesting aspect of the Penthouse's rebuild was that much of the renovation work took place off-site, about 40 miles away in an unused auto warehouse in Guilford, Sussex. As Neil Aldridge, Abbey

Road's manager of technical operations, describes it, the studio's dimensions were laid out on the warehouse floor. The supports for the acoustical materials and racks were built, dismantled, carted back to St. John's Wood, and reinstalled at the studio.

"This allowed us to build much of the studio without disrupting the operations of the rest of the facility," Aldridge explains. "I was a bit ap-

prehensive about it at first—I'd never tried it before. But it worked well, even allowing us to get the cable runs precisely measured before we did the wiring."

The Penthouse is the epitome of how new technologies—more so than the Beatles legacy—have driven Abbey Road. Surround film sound and the seemingly imminent arrival of 5.1-channel music recordings

prompted the revisions—estimated at close to \$400,000—in the Penthouse, just as the advent of the CD itself had revived Studio One.

"Classical music had almost died before the CD brought it back," says Buchanan. "We were playing badminton and doing car-repair work in there before CDs and then more emphasis on film sound in the mid-1980s turned things around."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 1, 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)	FRIEND OF MINE Kelly Price/ J. Dub's, Dent, Stevie J. (T-Neck/Island)	TO MAKE YOU FEEL MY LOVE Garth Brooks/ Allen Reynolds (Capitol Nashville)	THE DOWN TOWN Days Of The New/ Scott Litt (Outpost/Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ LARABEE NORTH (New York, NY/ N. Hollywood, CA) Ben Garrison, Dexter Simmons	Information not available at press time	JACK'S TRACKS (Nashville, TN) Mark Miller	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimotion	N/A	Otari MTR 100	Neve 8068/Sony MXP 3000	SSL 9000J w/Ultimotion
RECORDER(S)	Studer A827/Sony 3348	N/A	Quad 8 Coronado	Otari MTR 100A/Studer A827	Studer A800
MASTER TAPE	Quantegy 467	N/A	Quantegy 456	Quantegy 499	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	Information not available at press time	JACK'S TRACKS (Nashville, TN) Mark Miller	AXIS (New York, NY) Bill Klatt	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9000J	N/A	Otari MTR 100	SSL E/G	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer 827	N/A	Quad 8 Coronado	Studer A820	Ampex ATR 102
MASTER TAPE	Quantegy 499	N/A	Quantegy 467	Apogee DAT/ Quantegy 499	BASF 911
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	N/A	GEORGETOWN MASTERS Carlos Grier	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	WEA	PDO-HTM	EMI-LTD	WEA	WEA

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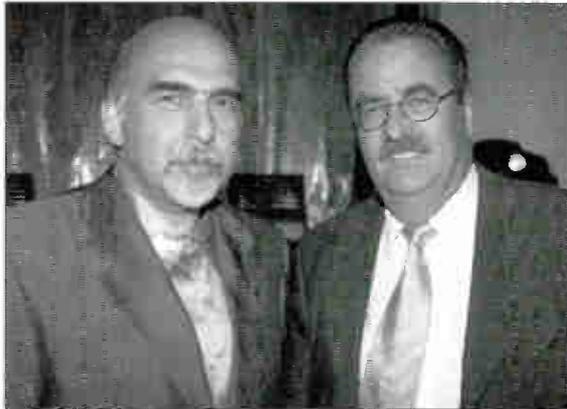
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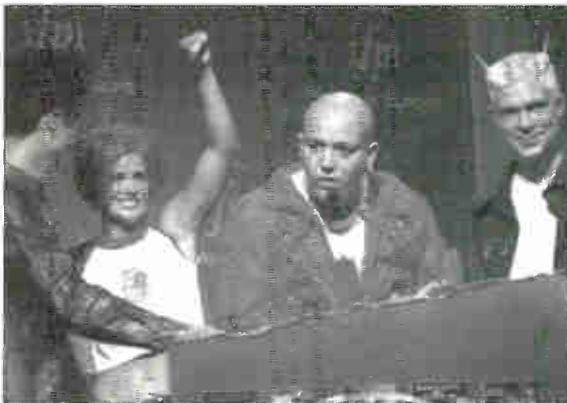
Music And Politics Mix At Platinum Europe Awards



PolyGram Continental Europe president Rick Dobbis, left, greets colleague Wolf-D. Gramatke, president of PolyGram Germany.



Jean-Michel Jarre offers the artist's point of view to the Platinum Europe Awards audience.



Members of Aqua celebrate their Platinum Europe success and toast their fans worldwide.



Platinum Europe Awards show producer Lisa Anderson relaxes with Warner Music U.K. chairman Rob Dickins.

Music industry leaders and top recording artists mingled with senior European politicians and policymakers July 9 in Brussels at the second Platinum Europe Awards show, organized by the International Federation of the Phonographic Industry (IFPI). European Commission president Jacques Santer was guest of honor, and he presented a number of the platinum accolades—which mark certified sales of 1 million albums in Europe—to such acts as Ricky Martin, Joe Cocker, Aqua, the Corrs, Pascal Obispo, Nek, No Mercy, and M People. Among other notable attendees were a pair of recording artists with political links: Jean-Michel Jarre, who has become on behalf of IFPI a European artists' spokesman, and Nana Mouskouri, who is a member of the European Parliament. The event, held at Brussels' Albert Hall, was produced for the IFPI by Lisa Anderson.



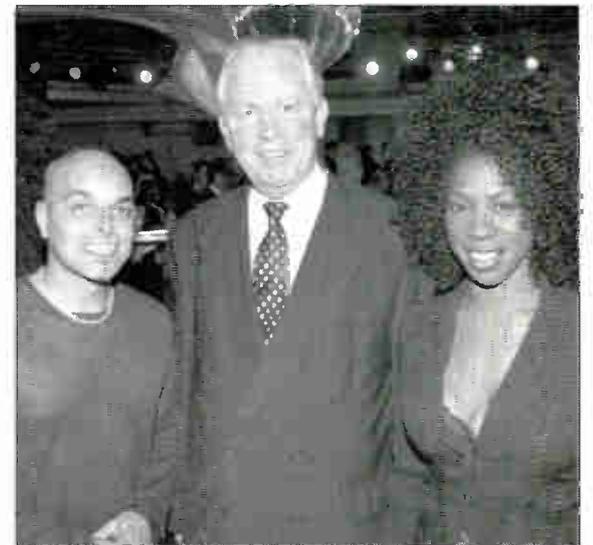
The artists who attended the Platinum Europe event come together for a group photo. Pictured, back row from left, are Pascal Obispo, Nek, show producer Lisa Anderson, and No Mercy. In the middle row, from left, are M People's Heather Small and DJ Shovel, IFPI president David Fine, European Commission president Jacques Santer, Jean-Michel Jarre, Sony Music Europe president Paul Russell, and show compère Mariella Frostrup. In the front row, from left, are Aqua and the Corrs.



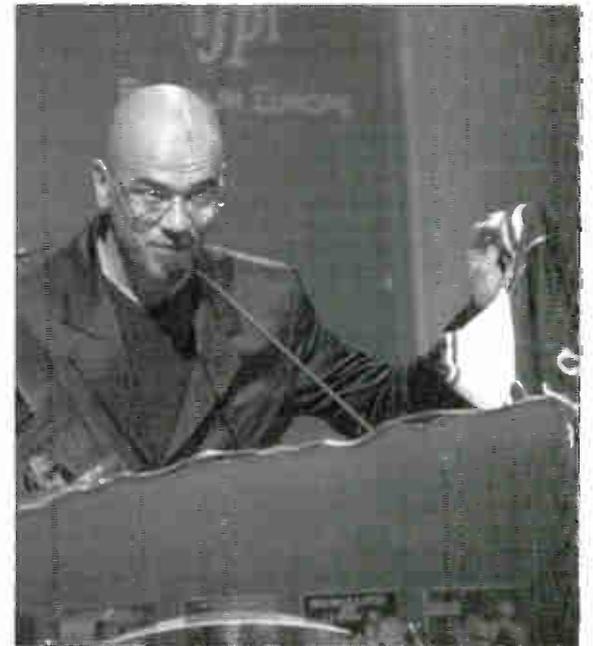
Sony Music Europe president Paul Russell and show compère Mariella Frostrup join the Corrs after their performance. Pictured in the back row, from left, are Russell and Frostrup, while Caroline, Andrea, Sharon, and Jim Corr are in front.



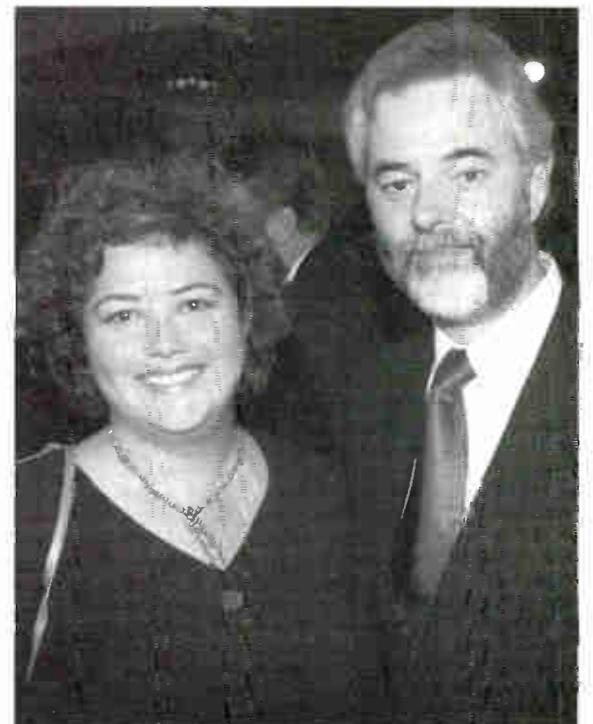
Enjoying the pre-awards reception from left, are BMG U.K. music division president Jeremy Marsh, Warner Music Europe marketing VP Mark Foster and U.S. repertoire marketing director Andy Murray, and 143 Records president Brian Avnet.



European Commission president Jacques Santer pauses for a photo opportunity with M People members DJ Shovel, left, and Heather Small.



French recording star Pascal Obispo anticipates the World Cup victory of his country's football team.



Recording Industry Assn. of America president/CEO Hilary Rosen spends time with EMI Music Europe president Rupert Perry.

Latin Notas



by John Lannert

SONY UPS LLORD, CARRASCO: Oscar Lord has been named president of Sony Discos. He had been VP/GM of the label since 1996. Lord has piloted a dramatic turnaround at Sony, which led in all chart categories featured in the first-quarter recap that appeared in the Latin Music Quarterly in the April 11 issue of Billboard.

Also, former Sony Discos executive Angel Carrasco has been appointed president of Sony Music Mexico. He was managing director of the label since 1994.

Both Lord and Carrasco continue to report to Frank Welzer, president of Latin America for Sony Music International.

ROMANCE CUBED: On Aug. 11, WEA Latina is slated to drop "Todos Los Romances," a three-CD set containing Luis Miguel's three "Romance" discs. Each of the three albums, which were originally released from 1991 to 1997, has been certified platinum by the Recording Industry Assn. of America (RIAA).

"Todos Los Romances" is being released almost exactly one year after "Romances," Luis Miguel's third disc of amorous material that helped kick off the current bull market in the U.S. Latino sector.

BANDA EL JUANGA: Ariola/BMG icon Juan Gabriel is cutting a *banda*-style album with Fonovisa's famed *Banda El Recodo* that is slated for release in September on Ariola/BMG.

In addition, the singer/songwriter luminary from Mexico is penning songs for the label debut of *Banda El Recodo* front man Julio Preciado, which is due at the end of the year.

Meanwhile, Juan Gabriel is slated to appear with *Banda El Recodo* Aug. 11 in Tijuana, Mexico, and Aug. 12 in Mexicali, Mexico. He is performing with the group as an expression of gratitude for its tribute disc to him this year.

UPDATES: ASCAP filed an authors' rights suit on July 24 in U.S. District Court in Fresno, Calif., against KMAP Inc. and Michael D. Allen for unauthorized broadcast of songs by its stations. The authors' society had terminated a licensing agreement with KMAP and Allen for insufficient payment by three Bakersfield, Calif., stations that the company owns: KWAC-FM, KIWI-FM, and KCHJ-AM.

Salvador Pérez has been named president of Caíman Records. He was an independent consultant.

Ricky Martin's "Vuelve" (Sony Discos) has been certified gold by the RIAA. It is his first gold record.

Arie Kaduri has booked a five-date U.S. trek for Sony Discos' Brazilian star Roberto Carlos that begins Aug. 20 at the James L. Knight Center in Miami. Also, Kaduri has scheduled four shows for WEA Latina's white-hot balladeer Alejandro Sanz, whose kick-off concert is set for Oct. 21 at Park West in Chicago.

RMM salsa diva India, M.P.'s beloved *salsero gallo* Tito Rojas, and Combo's revered salsa ensemble El

(Continued on next page)

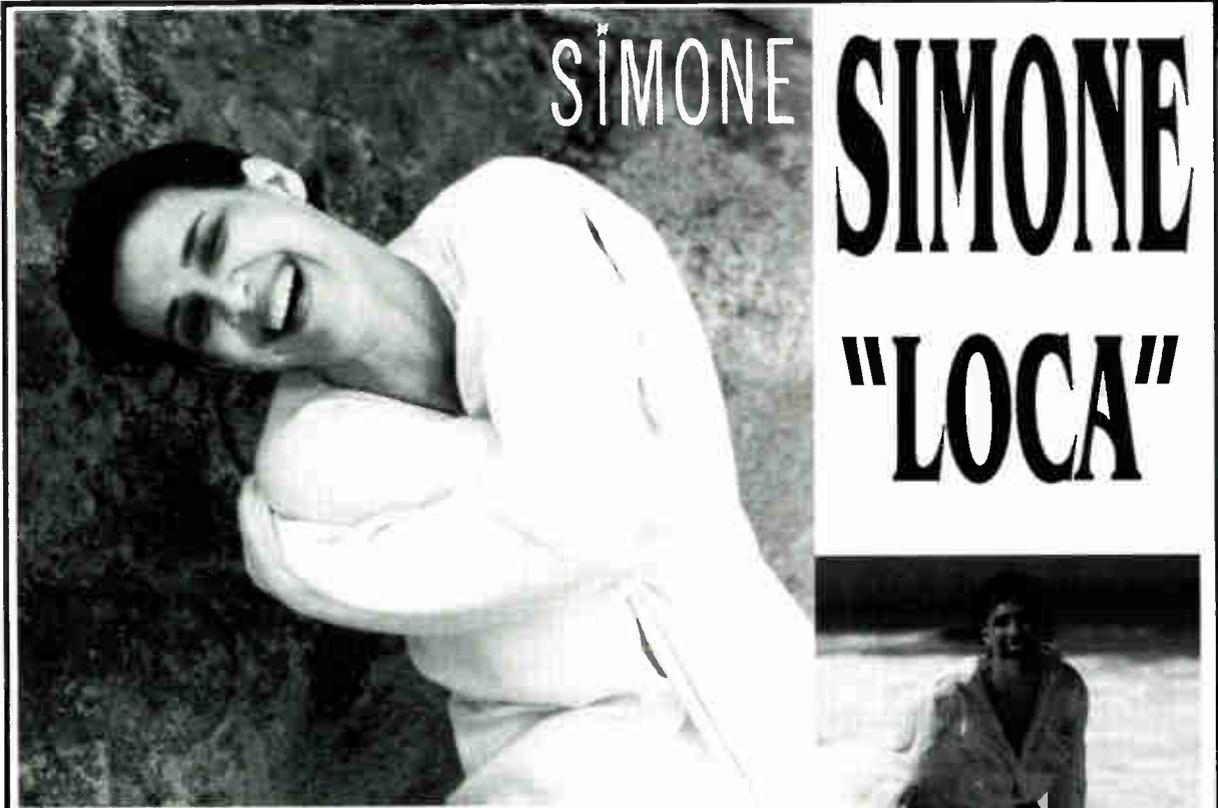
Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	10	ALEJANDRO FERNANDEZ SONY DISCOS 4 weeks at No. 1	YO NACI PARA AMARTE E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
2	2	2	9	CARLOS PONCE EMI LATIN	◆ REZO F. PINERO JR. (C. PONCE, F. PINERO JR.)
3	4	6	17	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUIAR (FATO)
4	5	4	7	SERVANDO Y FLORENTINO WEA LATINA	ALIVIAME S. GEORGE, A. SALAS (R. MONTANER)
				★ ★ ★ GREATEST GAINER ★ ★ ★	
5	10	21	3	ELVIS CRESPO SONY DISCOS	TU SONRISA R. CORA, J. CASTRO (E. CRESPO)
6	7	7	8	RICARDO ARJONA SONY DISCOS	◆ DIME QUE NO R. ARJONA (R. ARJONA)
7	6	8	7	LOS TUCANES DE TIJUANA EMI LATIN	◆ DESDE QUE TE AMO G. FELIX (M. QUINTERO LARA)
8	3	3	11	VICTOR MANUELLE SONY DISCOS	◆ SE ME ROMPE EL ALMA R. SANCHEZ, V. MANUELLE (G. FRANCISCO)
9	14	11	29	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J. GABRIEL (J. GABRIEL)
10	13	9	10	GRUPO LIMITE RODVEN/POLYGRAM LATINO	◆ TU OPORTUNIDAD J. CARRILLO (G. RIVERA)
11	8	28	3	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN	CORAZON ENCADENADO M. TEJADA (C. BLANES, S. FACHELLI)
12	16	12	26	RICKY MARTIN SONY DISCOS	◆ VUELVE R. ROSA, K. C. PORTER (F. DE VITA)
13	12	13	5	GRUPO MANIA SONY DISCOS	CORAZONCITO O. SERRANO, F. MENDEZ (B. SERRANO)
14	19	16	6	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M. MENDEZ, G. UIU (M. MENDEZ, G. UIU)
15	18	17	6	LOS TEMERARIOS FONOVISA	BOTELLA ENVENENADA A. ANGEL ALBA (C. REYNA)
16	11	10	11	LUIS MIGUEL WEA LATINA	SABOR A MI L. MIGUEL, B. SILVETTI (A. CARRILLO)
17	23	27	5	INTOCABLE EMI LATIN	◆ AMOR MALDITO J. L. AYALA (M. MENDOZA)
18	25	—	2	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EL MEDIO P. RAMIREZ (M. MONTERROSAS)
19	9	19	14	MARC ANTHONY RMM	◆ NO ME CONOCES A. CUCCO, PENA, M. ANTHONY, L. LUGO (F. ARIAS)
20	30	—	2	AEROSMITH COLUMBIA/SONY DISCOS	◆ I DON'T WANT TO MISS A THING M. SERLETIC (D. WARREN)
21	17	14	9	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E. SOLANO (E. SOLANO)
22	15	5	16	ELVIS CRESPO SONY DISCOS	◆ SUAVEMENTE R. CORA, E. CRESPO, L. A. CRUZ (E. CRESPO)
23	29	26	3	ROSCO UNIVERSAL LATINO	PARA SIEMPRE R. ROSA, D. CHILD (R. MARTINEZ, D. CHILD, W. A. MARTINEZ)
24	20	18	6	CHARLIE ZAA SONOLUX/SONY DISCOS	◆ DESENGANOS C. ZAA (T. FERREIRO, T. FREGOSO)
25	36	38	4	LOS INVASORES DE NUEVO LEON EMI LATIN	A MI QUE ME QUEDO R. LEJIA (M. A. PEREZ)
26	34	—	2	EL REENCUENTRO FONOVISA	DULCES BESOS R. REYES (NOT LISTED)
27	24	35	5	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J. SEBASTIAN (J. SEBASTIAN)
28	35	—	2	INDIA RMM	COSTUMBRES I. INFANTE (J. GABRIEL)
29	32	25	3	JARABE DE PALO EMI LATIN	EL LADO OSCURO JARABE DE PALO, J. DWORNIK (JARABE DE PALO)
30	26	23	25	ALEJANDRO FERNANDEZ SONY DISCOS	◆ NO SE OLVIDAR E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
31	NEW	1	1	BRENDA K. STARR PARCHA	SI ME PREGUNTAN POR TI NOT LISTED (NOT LISTED)
32	39	—	2	TIRANOS DEL NORTE SONY DISCOS	SOL TIRANOS DEL NORTE (G. COTA)
33	RE-ENTRY	23	23	LOS TEMERARIOS FONOVISA	◆ POR QUE TE CONOCI A. ANGEL ALBA (A. ANGEL ALBA)
34	RE-ENTRY	18	18	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D. CHAVEZ MORENO (J. MEJIA AVANTE)
35	28	—	16	ALEJANDRO SANZ WEA LATINA	◆ CORAZON PARTIO E. RUFFINENGO, M. A. ARENAS (A. SANZ)
36	RE-ENTRY	25	25	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS	◆ EN EL JARDIN E. ESTEFAN JR. (K. SANTANDER)
37	NEW	1	1	ANTHONY COLON EMI LATIN	◆ ME ESTA DOLIENDO DEJARTE R. SANCHEZ (E. CORTES)
38	RE-ENTRY	2	2	BANDA EL RECODO FONOVISA	EL TIRO DE GRACIA NOT LISTED (J. PRECIADO)
39	38	31	21	INTOCABLE EMI LATIN	ERES MI DROGA J. L. AYALA (M. MENDOZA)
40	37	20	9	GRACIELA BELTRAN EMI LATIN	◆ ROBAME UN BESO J. SEBASTIAN (J. SEBASTIAN)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
17 STATIONS		15 STATIONS		68 STATIONS	
1	CARLOS PONCE EMI LATIN	1	ELVIS CRESPO SONY DISCOS	1	LOS TUCANES DE TIJUANA EMI LATIN
2	ALEJANDRO FERNANDEZ REZO	2	SERVANDO Y FLORENTINO WEA LATINA	2	GRUPO LIMITE RODVEN/POLYGRAM LATINO
3	RICARDO ARJONA SONY DISCOS	3	VICTOR MANUELLE SONY DISCOS	3	LOS TEMERARIOS FONOVISA
4	RICKY MARTIN SONY DISCOS	4	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN	4	INTOCABLE EMI LATIN
5	ONDA VASELINA SONY DISCOS	5	GRUPO MANIA SONY DISCOS	5	VICENTE FERNANDEZ SONY DISCOS
6	PEPE AGUILAR MUSART/BALBOA	6	CARLOS PONCE EMI LATIN	6	BANDA MAGUEY RCA/BMG LATIN
7	ELVIS CRESPO SONY DISCOS	7	AEROSMITH COLUMBIA/SONY DISCOS	7	PEPE AGUILAR MUSART/BALBOA
8	CRISTIAN ARIOLA/BMG LATIN	8	ELVIS CRESPO SONY DISCOS	8	LOS INVASORES DE NUEVO LEON EMI LATIN
9	AEROSMITH COLUMBIA/SONY DISCOS	9	INDIA RMM	9	ALEJANDRO FERNANDEZ SONY DISCOS
10	JUAN GABRIEL ARIOLA/BMG LATIN	10	BRENDA K. STARR PARCHA	10	JOAN SEBASTIAN MUSART/BALBOA
11	SERVANDO Y FLORENTINO WEA LATINA	11	JARABE DE PALO EMI LATIN	11	TIRANOS DEL NORTE SONY DISCOS
12	LUIS MIGUEL WEA LATINA	12	ONDA VASELINA SONY DISCOS	12	LOS ANGELES AZULES DISA/EMI LATIN
13	ROSCO UNIVERSAL LATINO	13	ANTHONY COLON EMI LATIN	13	BANDA EL RECODO FONOVISA
14	EL REENCUENTRO FONOVISA	14	EL REENCUENTRO FONOVISA	14	INTOCABLE EMI LATIN
15	JARABE DE PALO EMI LATIN	15	MARC ANTHONY RMM	15	GRUPO LIMITE RODVEN/POLYGRAM LATINO

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart 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 removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.



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NOTAS

(Continued from preceding page)

Gran Combo are booked to headline the 23rd New York Salsa Festival Sept. 5 at Madison Square Garden. Hot *merengue* **Elvis Crespo** and exalted Latin jazz pianist **Eddie Palmieri** also are slated to play. Producing the event are **Ralph Mercado**, **John Rivera**, **Joyería Pepe**, and **Presidente**.

Sony Discos is set to issue **La Mafia's** upcoming disc, "Euforia," Sept. 1. Band member **Mando Licht-**

enberger Jr., producer of the two-time Grammy-winning band, makes his directorial debut on the video of the leadoff single, "Pido."

Ark 21/EMI is expected to drop the multi-artist Latino tribute to the **Police** Sept. 8. Titled "Outlandos D'Américas," the disc boasts contributions from such noted south-of-the-border acts as EMI Argentina's reggae stars **Los Pericos**; former **Soda Stéreo** front man **Gustavo Cerati**;

Sony Brazil's reggae superstars **Skank**; **Saúl Hernández**, lead vocalist of **BMG Mexico's Jaguars**; **PolyGram Mexico's rap/rock pioneers Control Machete**; and **EMI Mexico's current rap/rock rave Plastilina Mosh**. Also making appearances on "Outlandos D'Américas" are former **Police** bandmates **Andy Summers** and **Stewart Copeland**.

ARGENTINA NOTAS: Warner Music Argentina has moved from the traditional neighborhood of San Cristóbal to downtown Buenos Aires at a landmark skyscraper facing the Río de la Plata that is widely known as "El Rulero." The address is Avenida Libertador 498, 22nd Floor, Buenos Aires. The phone/fax is 541-394-6333.

Córdoba Show SRL, the main promoter of shows in the Argentine state of Córdoba, has struck a deal to operate Córdoba's 6,000-seat **Vieja Usina Stadium** for the next 14 years. Plans call for a \$1 million face lift for the venue, where artists like **BMG's Joan Manuel Serrat**, **Sony's Ricardo Arjona**, **EMI's Paralamas**, and **Warner's Fito Páez** have performed in recent years. Córdoba Show SRL already manages the 70,000-seat **Chateau Carreras Stadium**, located in the state capital of Córdoba.

Daniel Grinbank's DG Produc-



A Universal Rocker: Miguel Mateos, a rock pioneer from Argentina, recently signed a four-album contract with Universal Music Mexico; it's reportedly a seven-figure-dollar deal. Shown, from left, are Mateos and Universal Music Argentina president Walter Kolm.

ciones has announced three major shows for August in Buenos Aires: **Smashing Pumpkins** (Aug. 21) and **Prodigy** (Aug. 26), both of which will take place in **Parque Sarmiento**, and **Bjork**, who will appear at the 2,200-seat **Teatro Opera**.

MEXICO NOTAS: Apparently tired of waiting for a new *telenovela* to materialize, **Verónica Castro** has begun recording a tropical disc for **Melody**. Castro is still under exclusive contract to Mexican TV network **Televisa** as an actress, but there is no sign of her appearance on a network soap in the near future.

Speaking of novelas, more and more recording artists are getting in on the always-effective vehicle to promote singles. **Sony's venerable ranchero Vicente Fernández** chips in with "Me Voy A Quitar En Medio" for the **Televisa** soap "La Mentira." Other acts expected to contribute tracks to **Televisa** soaps are **Castro's son, BMG crooner Cristian** ("Por Angela"); **PolyGram balladeer Mijares** ("Privilegio De Amar"); and **Eduardo Capetillo** ("Camila"). **Capetillo** will sing and star in "Camila" with his wife and **Melody** labelmate, **Bibi Gaytán**.

Esteemed diva **Lucha Villa** has finished a one-month treatment in Cuba for a stroke she suffered last year. If all goes well, she is expected to record again in 1999.

With the departure of front man **Claudio Yarto**, **PolyGram's rap/dance act Caló** is now a quartet. The group has just dropped "Dance, Dance, Dance," a package of Spanish-language covers of '70s disco hits produced by **Max di Carlo**.

Though **César Costa** might be struggling with ratings as host of **Televisa's "El Fin De Semana"**, the longtime vocal star is celebrating his 40-year singing career with the **Sony** album "Bajo Mi Piel," a collection of Spanish versions of hits by **Frank Sinatra** and **Nat "King" Cole**.

CHART NOTES, RADIO: **Alejandro Fernández's "Yo Nací Para Amarte"** (**Sony Discos**) and **Carlos Ponce's "Rezo"** (**EMI Latin**) are Nos. 1 and 2, respectively, on **Hot Latin Tracks** for the fourth consecutive week. About 800,000 audience impressions separate the two blockbuster singles.

Ponce stays atop the pop genre

chart for the seventh week in a row, while labelmate **Los Tucanes De Tijuana** remains at No. 1 on the regional Mexican chart for the fourth successive week.

"Tu Sonrisa," **Elvis Crespo's** follow-up hit to "Suavemente," leaps 10-5 on **Hot Latin Tracks** and scales the tropical/salsa genre chart this issue.

Moving 4-3 with a bullet on **Hot Latin Tracks** is **Pepe Aguilar's "Por Mujeres Como Tú,"** the highest-charting single by **Musart/Balboa** on **Hot Latin Tracks**.

Vaulting 30-20 this issue is **Aerosmith's** first entry on **Hot Latin Tracks**, "I Don't Want To Miss A Thing" (**Columbia/Sony**). The power ballad is taken from "Armageddon—The Album."

CHART NOTES, RETAIL: After a one-week absence, **Ricky Martin's "Vuelve"** (**Sony Discos**) regains the No. 1 spot on **The Billboard Latin 50**, which is unpublished this issue. Sales of "Vuelve" were 7,000 units, a 17% drop from the previous week.

"Vuelve" plummeted from No. 159 to 192 on **The Billboard 200**. The just-certified gold disc has stayed on that chart for 22 weeks. Further, "Vuelve" has logged 15 straight weeks at No. 1 on the pop genre chart.

"Vuelve" displaces **Elvis Crespo's "Suavemente"** (**Sony Discos**), which slides to No. 2. However, the smash album rules the tropical/salsa genre chart for the ninth week running.

"Amor Platónico" by **Los Tucanes De Tijuana** remains No. 1 on the regional Mexican genre chart for the fourth consecutive week.

SALES STATFILE: The **Billboard Latin 50:** this issue: 101,000 units; last issue: 109,000 units; similar week in 1997: 64,500 units.

Pop genre chart: this issue: 40,500 units; last issue: 42,000 units; similar week in 1997: 20,500 units.

Tropical/salsa genre chart: this issue: 29,500 units; last issue: 37,000 units; similar week in 1997: 13,000 units.

Regional Mexican genre chart: this issue: 26,000 units; last issue: 25,500 units; similar week in 1997: 25,500 units.

Assistance in preparing this column was provided by **Teresa Aguilera** in **Mexico City** and **Marcelo Fernández Bitar** in **Buenos Aires**.

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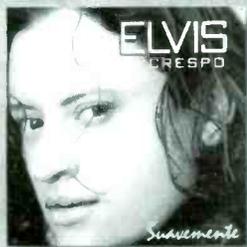
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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 25 A MI QUE ME QUEDO (Ser-Ca, BMI)
 - 4 ALIVIAME (EMI April, ASCAP)
 - 17 AMOR MALDITO (Ser-Ca, BMI)
 - 9 ASI FUE (BMG, ASCAP)
 - 15 BOTELLA ENVENENADA (Marre, BMI)
 - 11 CORAZON ENCADENADO (BMG Songs, ASCAP)
 - 35 CORAZON PARTIO (Copyright Control)
 - 13 CORAZONCITO (Sony/ATV, BMI)
 - 28 COSTUMBRES (BMG Songs, ASCAP)
 - 7 DESDE QUE TE AMO (Mas Flamingo, BMI)
 - 24 DESENGANOS IDERRUMBES, POR QUE ERES ASI? (EMI Blackwood, BMI/Peer Int'l., BMI)
 - 6 DIME QUE NO (Arjona Musical, ASCAP/Sony Music, ASCAP)
 - 26 DULCES BESOS (Copyright Control)
 - 29 EL LADO OSCURO (Copyright Control)
 - 38 EL TIRO DE GRACIA (Jam, BMI)
 - 36 EN EL JARDIN (F.I.P.P., BMI)
 - 39 ERES MI DROGA (Copyright Control)
 - 27 GRACIAS POR TANTO AMOR (Vander, ASCAP)
 - 20 I DON'T WANT TO MISS A THING (Realsongs, ASCAP/Touchstone Pictures Songs, ASCAP)
 - 37 ME ESTA DOLIENDO DEJARTE (Pacific, ASCAP)
 - 34 ME HACES FALTA TU (Edimonsa, ASCAP)
 - 18 ME VOY A QUITAR DE EL MEDIO (Copyright Control)
 - 19 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
 - 2 REZO (F.I.P.P., BMI)
 - 40 ROBAME UN BESO (Vander, ASCAP)
 - 16 SABOR A MI (Peer Int'l., BMI)
 - 8 SE ME ROMPE EL ALMA (Giffan, BMI/Nelia, BMI)
 - 31 SI ME PREGUNTAN POR TI (Copyright Control)
 - 32 SOL (Copyright Control)
 - 22 SUAVEMENTE (Sony/ATV, BMI)
 - 14 TE QUIERO TANTO, TANTO (Copyright Control)
 - 5 TU OPORTUNIDAD (W.B.M. Music, SESAC/Huina)
 - 10 TU SONRISA (Sony/ATV, BMI)
 - 12 VUELVE (Sony Discos, ASCAP)
 - 1 YO NACI PARA AMARTE (F.I.P.P., BMI)

VICTOR MANUELLE
ironías

82634



ELVIS CRESPO
Suavemente

82717

ADOLESCENT'S
ORQUESTA
La misma pluma



82707

DOS LETRAS QUE IDENTIFICAN NUESTRA MUSICA



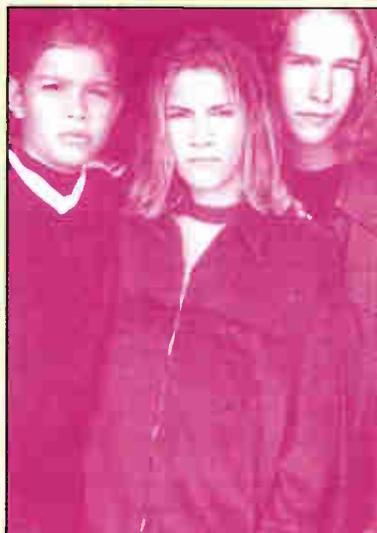
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Entertaining A Challenge

Asia's Economic Turmoil Makes Trouble For Tours Of International Acts

BY ANN TSANG



Among those making successful Asian appearances are (from left) Aqua, Boys II Men and Hanson

HONG KONG—While the U.S. and Europe bask in a wave of summer tours and festivals, Asia, under the burden of economic recession, has taken a cold bath.

"Our house [in Hong Kong] is still above the waterline, but the surrounding countryside is massive carnage," says Andrew Bull, managing director of Hong Kong's Arena Group, one of the principal figures in Asian touring for the past decade.

The devaluation of currencies in many Asian markets has made it difficult, if not impossible, for promoters like Bull to entice Western acts to the region. He believes his company has been fortunate, having lured Oasis and the Prodigy to Hong Kong for single-stop "tours" on their way to Japan. But those are the sole shows by Western acts organized by Arena in the first quarter of this year, compared with the six to eight shows a year it normally presents. Overall, Bull says, business has plummeted by a massive 50%.

The economic situation in Japan hasn't helped. "Japan is very slack, and there are fewer acts going there," says Bull. Many acts previously used Hong Kong as a transit stop to the bigger bucks in Japan, a route now blocked by a currency crisis and a serious crash in consumer spending power.

"Everybody is negative about everything," echoes Harley Medcalf, director of Australia's Duet Entertainment. "It's all very much doom and gloom, which has created a huge dent in people's confidence." As a result, Duet has undertaken only one Hong Kong project this year: the Heineken Music Horizons '98, scheduled for Nov. 7 and 8.

Regionally sponsored tours, a possibility in the past, appear to be a less viable option for promoters today. "They take too much time," says Bull. "We end up doing a lot for the sponsors, but they have their own objectives and would rather produce the shows themselves." Regional sponsorship can also be affected by different approaches across countries, particularly in the cases of alcohol and tobacco.

PROMOTIONAL MINI TOURS

Complicating the touring picture is the debate over the increasing number of promotional tours to the region by international artists. These label-financed outings—which have artists involved in record-store appearances, media interviews and nightclub performances—have become a considerable cause of concern for some promoters, who feel they undercut their business.

"If an artist does too much of that and their agent calls a few months later to say their act is ready to do a real tour, I'll say that the response from the public is likely to be tepid," says Bull. He and others believe that the consumer is unable to differentiate between a promotional tour and a full-scale concert tour, particularly with artists who have only one album out. "I wouldn't advise an artist to perform at HMV before they do a concert tour for their second album. If that album works, there's enough fuel for a tour," says Bull.

Universal Music regional marketing VP Tom van Dell says the story is no different than what it has

Continued on page APQ-2

LIVE FROM TAIWAN

Fans Shift From Studio-Packaged Pop Idols To Artists Rooted In Genuine Performance

BY VICTOR WONG

TAIPEI—While the rest of Asia recovers from the economic turmoil of the past year, the Taiwan music market is continuing to grow and audiences are demanding more varied styles and artists than ever—particularly singers with strong live-performance backgrounds.

Previously, Chinese popular music has been dominated by pop idols whose looks were more important than their musical talent. These artists would rarely hold concerts before their fifth or sixth album, and those performances were often lip-synced.

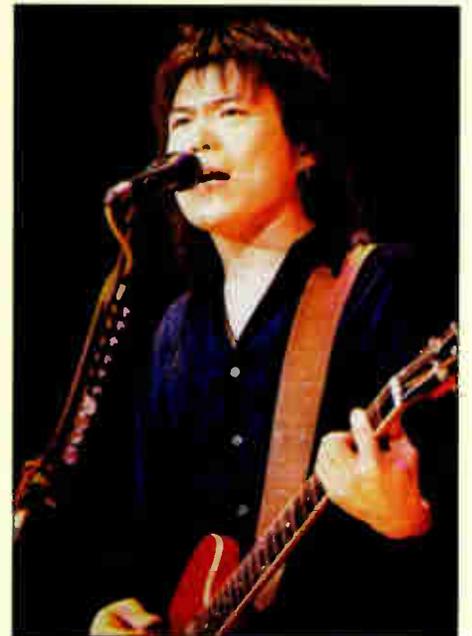
But in the past two years, audiences have been shifting toward artists that put music first and appearance second. "People now appreciate music over idols," says Roger Lee, managing director of Sony Music Taiwan. "The new superstars are strong musicians who can contribute something to the music they perform. This is completely different from the old days."

Part of the reason for this change is rapid growth of Taiwan's media. Since martial law ended in 1987, the government has lifted the majority of restrictions on the cable and radio industries, which has led to the island being inundated with dozens of new stations.

"The open media has allowed people to have access to more information than ever before," says Sam Duann, president of Rock Records, Southeast Asia's largest independent record company. "Nowadays, consumers have more knowledge than the record companies."

"They want to make their own decisions, and they don't want to hear the same music that the record companies have always put out," says Duann. "They've heard music of all styles, so now they're thinking, 'Why can't we have the same thing with Mandarin music?' They want artists who are more legitimate."

Sony's Roger Lee adds that the increase in media also has allowed artists who were traditionally overlooked to gain access to a wide audience. MTV Mandarin and local music stations have begun playing more shows dedicated to footage filmed live at performances.



Wu Bai

Continued on page APQ-4

Viewers' Choices, Techno Works And A Brother Act

NEXT MONTH'S presentation of the Mandarin Viewer's Choice Award, as part of the 1998 MTV Video Music Awards, will spotlight some of the most notable artists in the Asian region. This year's nominated video clips include "Stamina" by Black Biscuits (Japan), "Di Da Di" by Coco Lee (Taiwan), "Besides The Airport" by David Tao (Taiwan), "He Doesn't Love Me" by Karen Mok (Hong Kong) and "Conquer" by Na Ying (China). The nominated music videos were chosen by music-video directors, record producers, music writers, radio DJs and cable-television executives. The winner will be announced at the MTV Video Music Awards in September. This is the fourth year of the Mandarin Viewer's Choice award. Previous winners have been Faye Wong's "Chess" (1995), Nana Tang's "Freedom" (1996) and Mavis Fan's "Bartender Angel" (1997).

IN AN EARLY BIO to boost an ailing tourism market, the Hong Kong Tourist Association will stage a "Hong Kong City Of Life—Stars Spectacular '98" promotion between Aug. 21 and 26. The highlight of the six-day event will be a large-scale pop concert featuring top Hong Kong and regional stars Aug. 23 at the Tamar site, the venue for some of last year's major Handover events. Confirmed participants include Leon Lai, Andy Lau, Ekin Cheng, Amanda Lee, Gi Gi Leung, Karen Mok and Daniel Chan. The concert will be broadcast live in Hong Kong on terrestrial network Television Broadcasts Limited (TVB) and later throughout Asia on both television and radio. Stephen Ip, secretary for economic services and honorary advisor to the project, says, "The Hong Kong Tourist Association, the travel trade, the entertainment sector and seven major media organizations in Hong Kong will join hands for the first time to present this pop concert. It symbolizes the joint efforts and cooperation of the entertainment and tourist industries in a bid to make further contributions to our economy." The concert will last three hours, and authorities expect to sell 10,000 overseas packages to visitors from Japan, Taiwan, South Korea, Singapore, Malaysia, the Philippines, Thailand and Mainland China. Hong Kong pop stars are planning to travel to these locations to fully promote the event.

SOUTH KOREA'S Shin Hae-Chul has enjoyed sales exceeding 150,000 units for his new album, "Crom's Techno Works," since its release May 29. That's an impressive figure for two reasons: First, "Crom's



News In Review

Techno Works" is a double album, a format that rarely sells well in South Korea, and, secondly, the country's economic tailspin has seen music sales fall precipitously. The album, whose title is based on Shin's American nickname, is the artist's first since his cult band N.EX.T. broke up last year. "It's the sound of the album that distinguishes Shin's latest effort from his previous albums or any other Korean artist's work," says Kim Hyun-Tae, manager of Big Bang, the company that produced the CD. "Shin has long been an experimental artist, standing at the forefront of a new genre of music in Korea," Kim says. "This time, after spending three months in London, he is introducing techno to Korea, and fans seem to be getting into his new work." The 15-track album includes new versions of seven previously recorded Shin songs. "The old songs are totally new, all remixed and reproduced in England," notes Kim. "Before listening to the lyrics, fans and even experts might take these tracks as new material." Shin next intends to record in the U.K. with his new band, Future Culture. Says Kim, "This project will bring a totally different type of music to Shin's fans, just as he's always done."

THE INOONESIAN BROTHERS band Bragi is already recording a second album after seeing sales for its debut album, "Jani (Promise)," exceed 150,000 units since its release last September, according to Febrio "Membi" Ferdaus, promotion executive for record company Ris Musika Wijaya International. The nine-track album, distributed by BMG, features soft and smooth pop love songs with a jazzy sound. Lyrics are by the band members, who also sing and play guitar, drums, percussion and keyboards. They include brothers Renaldi "Aldi" Wahab, age 28; Reza "Echa" Wahab, 26; Rendi Wahab, 24; and their friend Erwin Indrawan, 26. To promote "Jani," Bragi did live interviews on 46 radio stations in Java, made personal autograph appearances at retail outlets and distributed posters. "Jani" also was supported by two video clips, for the title track and "Ulurkan Tanganmu (Entwined In Your Hand)." Those clips helped the Bragi boys

nab a nomination for best group performance at the 1998 MTV Indonesia Awards. Although the group is in the studio working on its next release, Ferdaus says the company may delay the next album, due to economic conditions in Indonesia.

POP SOLOIST Ramjitti Hongsakul is the latest hot newcomer in Thailand, with his eponymous debut album selling more than 200,000 units (double-platinum here). The pop and acoustic album features backing tracks by the Bangkok Symphony Orchestra and Thai traditional chorus singers, adding some much-needed creativity and inspiration to the local pop scene, which has been deluged with remixes and compilations. Ramjitti says he drew on his past songwriting and production successes with pop stars Sunisa, Leoput and Amarin. That experience helped him come up with the hit single, "The Flower Is Still Beautiful," and two other tracks that have gained wide airplay. Ramjitti's May release added another artist to the small but rapidly growing roster of BEC-Tero Entertainment, a merger of one of Thailand's largest broadcasters and the country's main international concert promoter.

MALAYSIA'S MOST enduring R&B-pop group, KRU, is currently recording an all-English album, scheduled for an international, year-end release. Most of the material for the new disc was recorded in Los Angeles. Along with the group's originals, KRU is record-



ing songs written by the likes of Dianne Warren, Teddy Riley, David Foster and Babyface. At a time when the Malaysian music industry is feeling a financial squeeze, EMI Malaysia feels that KRU's superstar status in this market justifies the recording budget. "KRU will be doing a Pepsi tie-in for Southeast Asia to

Continued on page APQ-4

TOURING TROUBLES

Continued from page APQ-1

been for years, as big acts with a significant, established fan base play paid tours while developing artists do promotional showcases or club dates for media and a core group of fans. "The ratio between the two is variable and depends greatly on the number and kinds of acts that visit the region each year," says Van Dell. "Given the current economic crunch, there are certainly fewer paid tours in the region. The act charges in U.S. dollars, and the promoter sells concert tickets in local currencies. Given the current exchange rates, the ticket price for many acts is simply not affordable to their fans."

However, some more-established artists, including Def Leppard, have started to play promotional venues such as the Hard Rock Cafe, which Bull insists undermines the credibility of the act.

PolyGram has utilized many Hard Rock Cafe venues around the region for successful press conferences and media showcases, including a three-song Hanson acoustic set in Jakarta, an acoustic set by Def Leppard in Singapore and a press conference/showcase for Boyz II Men in Seoul.

"The Def Leppard showcase was particularly important, as it was sponsored by the Channel [V] 'Live At The HRC' series and was subsequently released as a six-track limited tour edition of the 'Slang' album," says Eric Leddel, PolyGram's director of artist development for international repertoire. "The showcase continues to have a shelf life on Channel [V]."

Michael Hosking, managing director of Midas Promotions in Hong Kong, says that his understanding of a promotional tour calls for a reasonably established artist to do as many media interviews as possible, visit a record store to meet the fans, sign autographs and perform on television. "The act just needs to sing a couple of numbers in front of a studio audience of 100 people to secure an audience of millions," he notes.

PolyGram's Leddel says that there must be a distinction between showcases for media/retail and non-paid showcases for the fans. No one objects to the former. However, he says, "having up-and-coming acts participate in free showcases for fans is a judgment call that recording companies

PolyGram has utilized many Hard Rock Cafe venues around the region for successful press conferences and media showcases, including a three-song Hanson acoustic set in Jakarta, an acoustic set by Def Leppard in Singapore and a press conference/showcase for Boyz II Men in Seoul.

must analyze diligently, and there are many variables to be considered when making this decision. PolyGram looks at the artists' status in the market in relation to album releases and the long-term economic upside to having them showcase for fans."

Leddel also says that PolyGram takes showcasing very seriously in terms of not slowing artist development or affecting future concert-tour plans.

Earlier this year, Universal organized its own promotional tour for Aqua, which included a live performance for 3,000 people at Sparks, the largest nightclub in Singapore. Hosking—who was not involved in the event—believes that moves like this could seriously damage an artist's future touring career. "To bring an established artist into the biggest club in the country—which is not great for a live concert performance—and deliver them to an audience of 3,000 for no fee is ultimately going to be negative for the artist and the label," he declares.

In Hosking's opinion, the nightclub owner is "laughing all the way to the bank" while the artists ultimately end up paying for their own gig when promotional expenses are deducted from royalty payments. "The fans end up feeling cheated, and I don't think a band that has sold 2 million albums has to do that," says Hosking.

Universal's Van Dell believes that there have been many words wasted on the argument between record companies and promoters on this subject, the most recent discussion taking place during the May '98 MTV-Billboard Asia Music Conference in Hong Kong.

"Universal is a marketing-driven company, and the philosophy is to support promoters whenever we can," Van Dell says. "Any activity that assists us to further support our acts can only be viewed as positive. It is only natural that the level of our support has to depend upon the artist's availability, drawing power and album-sales success."

Recent history, in fact, shows that acts who have spent considerable time here have been rewarded with significant sales, including Michael Learns To Rock, Aqua and Boyzone. It appears to be essential for acts to visit the region if they wish to sell albums.

Once a promoter himself, Van Dell has been on both sides of the argument over promotional tours. Now, with the perspective of a label executive, he says it is a mistake to believe that all parties—artists, labels and concert promoters—won't eventually benefit from the exposure of a promotional tour. "However, the support the promoter expects has to be in line with the incremental benefit the record company can realize through the cross promotion in order to make this a win-win situation," says Van Dell.

Another problem for promoters, labels and artists that can result from promotional tours is potential media overkill. In the case of PolyGram's Boyzone, the band received so much press during its first two promotional tours, it later became extremely difficult for the promoter to generate publicity for the full-scale tour.

Sponsorship support also can be difficult to raise, particularly on a second or third visit, if the act previously has been sponsored for nightclub appearances. The fans, too, are reluctant to pay a higher price than they paid for the promotional appearance, which in turn makes it difficult for

Continued on page APQ-4

"The music industry needs people who have the vision to support today's and tomorrow's superstars"

- Andy Yavasis, Vice President, Marketing, Sony Music Asia



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LIVE FROM TAIWAN

Continued from page APQ-1

PUB PUBLICITY

Most agree that the watershed artist of this change is Magic Stone's Wu Bai, who was awarded Billboard's Asian Artistic Excellence Award at a ceremony by Asian music station Channel [V] in January. Wu Bai is a veteran of Taiwan's pub circuit, and his 1992 debut, "Falling In Love With Another Is A Happy Thing," and 1994 second album, "Wanderer's Love Songs," initially sold only moderately well. But Magic Stone, a subsidiary of Rock Records, knew that, sooner or later, Wu Bai would make a breakthrough.

Magic Stone president Landy Chang says, "I believe that every label must begin with one artist. For us, Wu Bai was that artist. He had everything I was looking for: He is an excellent singer, guitarist and songwriter and is completely different from anyone else in the market. But I also realized that, because he was different, it would take time for people to accept him."

He wouldn't have to wait long, as Wu Bai's third album, the 1995 "Wu Bai Live," which sold more than 600,000 copies, changed the record industry. Previously, the idea of marketing an album with live performances was practically unheard-of here.

The album was "phenomenal," says an industry observer in the media. "Before him, people only appreciated studio albums. But Wu Bai gave audiences something new—a live feeling."

Wu Bai also proved that an artist didn't need movie-star looks to become a lasting superstar, and his latest album, "Lonely Bird On A Branch" (Magic Stone), which was released in January 1998, also has sold 600,000 units.

But the final proof of the move away from glamour artists is the success of the Tamsui Traveling Band, which consists of two blind, middle-aged street performers, "Kinmen" Wang and Lee Ping-hui. The Taiwanese folk duo's eponymous debut album, released by Magic Stone in May 1997, sold more than 700,000 copies.



Power Station

PRACTICE MAKES PERFECT

Another factor in the rise of live performers is the artists themselves. With the growth of Taiwan's pub-music scene, singers have the opportunity to hone their performance skills before releasing their first album.

"More and more singers are coming from a background of performing in pubs," says Adam Hsu, deputy general manager of local independent What's Music. "Compared to 10 years ago, young singers and producers are more independent now and do not have that burden of supporting their whole families. This allows them to spend more time on the things they want to do, like playing music for its own sake."

In fact, one of the most popular new acts, the rock band Power Station, played for years in the pubs—twice winning the islandwide Top Of Pubs competition before releasing its first album, "Cruel Letters" (What's Music), in September 1996. The album was promoted with a long series of live shows and sold more than 700,000 copies. The second album, "Tomorrow Never Dies" (What's Music), is on track to equal or exceed the success of the first.

Aside from local performers, companies are also looking abroad to sign Chinese artists. A recent example is R&B artist Shunza, who was born in Beijing, grew up in America and toured with a hip-hop band in Switzerland for several years before being signed by Magic Stone. Her first release, "Shunza" (Wow Music), sold more than 200,000 copies.

The success of these artists has not gone unnoticed by record companies, and other artists are beginning to use live performances as part of their marketing strategies. The most recent double-CD album by Chinese superstar A-Mei, "A-Mei's 1998 Concert Preview" (Forward), was promoted in conjunction with a series of concerts throughout Asia. The concept was a success, and the album sold more than 700,000 copies.

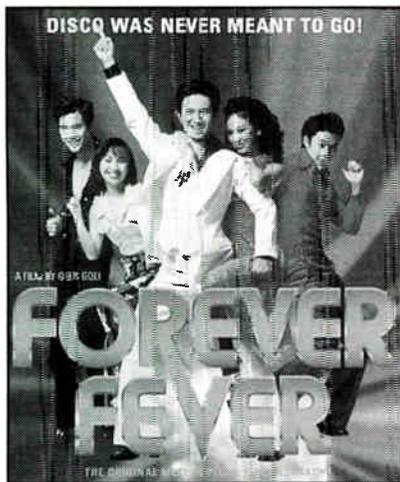
Says Sony's Roger Lee, "We now have a lot of artists who are doing things differently, both in performing and recording. In the future, if you want your company to grow, you have to be able to handle any kind of release, music or artist." ■

ARTISTS & MUSIC

Continued from page APQ-2

promote the album in the region," says Shafie Yusof, assistant manager of EMI's local division. EMI Malaysia managing director Darren Choy says this push for KRU "has to be done now; the timing is right. After six hit albums, it's about time for KRU to spread their wings." Choy also notes that awareness of KRU in the Asia region is already high. The group was nominated last year for the Viewer's Choice Award of MTV Asia for the clip "Fanatik." Says Choy, "Most of our regional counterparts are willing to release the album on the strength of contributions from the likes of David Foster."

SINGAPORE FILMS has helped contribute to the winning streak in international soundtracks in this market. Despite the economic downturn, Sony's soundtrack for "Godzilla" has sold 9,000 units, while a 20th-anniversary reissue by PolyGram of the "Grease" soundtrack has achieved gold status with 8,000 copies. At the same time, Singapore's Springroll Cre-



ative Agency has produced the soundtrack for "Forever Fever," directed by Glen Goei, with local distribution of the disc through Universal. The album has sold 3,000 units—triple the average for a local English-language release. Film-distribution rights sold to Beyond Films for the Pacific region and Miramax in the U.S. for \$4.2 million. Says Gary See, Universal's general manager, "The film's publicity has been massive, and there's a strong '70s

retro trend that has made people curious about the music. Besides, all the tracks are performed by Singapore acts." The 15 cuts feature such disco chestnuts as "Staying Alive," "Kung Fu Fighting," "Instant Replay" and "You Should Be Dancing" performed by Jai, Zul, John Klass, October Cherries and Chris Vadham, with the sole original track, "Elektrik Sequinned Soul," performed by the Stoned Revivals.

TAIWAN'S YUKI HUSU has become one of the market's most popular newcomers of 1998 with her debut album, simply titled "Yuki's First Album" (Rock Records). The album by the 22-year-old singer has sold more than 600,000 copies since its March release. Rock Records attributes the success of the lighthearted album to the artist's casual, fun-loving attitude. "With most performers launching a new album, a lot of time is spent working on their image, but we just let Yuki be herself, which is why I think teenagers like her so much," says Jessica Su, Rock Records assistant to the VP. "Another reason is that the lyrics use a lot of slang used by teenagers." ■

TOURING TROUBLES

Continued from page APQ-2

promoters to bring the bands back too soon.

PUTTING LABELS ON PROMOTION

How can the labels and artist management work more closely with the promoters in mutual self-interest?

"We all have our specific roles," says Hosking. "The record company's primary objective is to sell albums. The promoters take care of the venue, assure the best lighting and sound and adherence to the backstage rider." Hosking believes that record executives should focus on the marketing and promotion of their artists and albums. Of the four major concerts he organized in Singapore in 1997, he reports that only one act had CDs available at the venue.

Leddel says that PolyGram always tries to work closely with both regional and local promoters to ensure that, when an act tours the region, the artist and management feel the record company has made a strong contribution toward the success of a tour. "In the early stages, when the regional promoters are talking with PolyGram artists' agents, we advise our repertoire owners about the current market conditions and status of promoters in the region," he says. "Once a promoter has signed a contract for a regional tour, we meet with the promoter to discuss promotional plans at both regional and local levels and how we can support their efforts at press, radio, retail and local and regional music-channel levels."

Nevertheless, promoters are hurting. Midas has suffered five major tour cancellations in 1998, including Art Garfunkel, Metallica, and Elton John and Billy Joel. According to Hosking, Garfunkel pulled his Asian gigs at the last minute because the bottom fell out of both Korea and Indonesia, previously two key locations for international acts due to high sales volume.

"We just can't make ends meet in a country like Indonesia at the moment, even if you sell out," due to the free-falling value of the rupiah, says Hosking. In the less economically affected markets of Hong Kong and Singapore, artists don't sell enough tickets to make it viable for them to tour in those locations alone.

Looking at other long-standing problems that have plagued the Asian concert industry for years—including a shortage of venues, censorship and generally high costs—Hosking has seen a number of positive changes that he attributes to the economic downturn.

For example, the Urban Council in Hong Kong recently relaxed its regulations pertaining to the booking of the Hong Kong Coliseum. Previously, promoters booked dates, paid deposits and if for any reason had to alter dates, forfeited their money. They now have the opportunity to replace a cancelled booking with another act. The Singapore Indoor Stadium also has removed extra fees previously charged at the venue. Venues, in general, are now much easier to book.

Meanwhile, the industry is facing a new set of problems. An artist selling 200,000 units in the region can simply depend on the regional music-video channels to help them make the sales and forgo touring altogether. "This may be the situation now," warns Hosking, "but if the artists desert Asia at this time, Asia may desert them when things pick up again." He suggests that artists travel more sensibly, with smaller entourages and greater budget awareness, while being more reasonable in their demands.

Midas has successfully used this formula in recent months, specifically in co-operation with Sony Music on the Savage Garden tour. "We worked extremely well together," says Hosking. The two companies' advertising campaigns complemented each other in terms of both the tour response and album sales, while Sony released a successful "Asian Tour Package" containing eight bonus tracks.

FOR THE GREATER GOOD

Medcalf at Duet Entertainment also has strong words for some Asian radio stations, which he believes are not supporting the music industry as a whole. Hong Kong radio stations frequently organize free concerts featuring multiple lineups, which he feels devalue the paid international tours in the eyes of the consumer. "They have a very short-term vision, and I wish everybody could agree on the real value of airplay," Medcalf says.

From a record-company perspective, Universal Music's Van Dell has a wish lists for artists and, in particular, their managers: "If you truly consider the Asia Pacific region a priority, not an afterthought, for your artist's long-term career development, treat it as such," he says. "Bring the acts out when they and the record are hot. Give us access for phone interviews and [radio station] IDs prior to your visit so that we can incorporate this into our setup. Be flexible in your demands and expectations when touring the region, as many of the markets are still developing. Allocate enough time to visit the markets several times during the life of the album. Apply a similar approach to what you would do in Europe and the U.S. if you were looking to break there. Support us so that we can support you."

In what appear to be dark days, Hosking and others are looking to turn things around. "Let's just all sit down and figure out the best way to work together, because I hope and believe we can," he says. Medcalf also makes a plea to the industry to "look at the bigger picture." And Bull at the Arena Group simply says, "I'll still be here when the concert light comes back on." ■

C R E D I T S

Billboard's Asia Pacific Quarterly was reported by Ann Tsang in Hong Kong, Debe Campbell in Indonesia, David Gonzales in the Philippines, Alexandra Nuvich in Malaysia, Philip Cheah in Singapore, Penchan Phoborisut in Thailand, Victor Wong in Taiwan, Cho Hyun-Jin in Korea and Christie Eliezer in Australia.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Collapse Of Distributor Chills HK

Many Labels Had Exposure To Fullee; Other Distributors May Follow

BY GEOFF BURPEE

HONG KONG—The crowded distribution market here is still picking up pieces from the earthquake of the collapse of Fullee Records. Now there are fears that aftershocks will produce even more casualties.

Though Hong Kong's weakened economy played a role in the June demise of Fullee Records, previously one of Hong Kong's largest distribution companies, many here say the development was overdue—and that others may soon follow suit.

Industry observers argue that even with the impressive growth that characterized the Hong Kong market for several years prior to the recent economic crisis, the crowded market put Hong Kong's distributors into a self-destructive tailspin. There are approximately two dozen companies

servicing local retailers here, with only five or six of them commanding more than 2% of the market apiece.

Now, with creditors tightening the reins in the wake of Fullee's bankruptcy, the downward spiral toward

'We are monitoring distributors much more cautiously'

vanishing profit margins may find more companies culled from the pack.

For the time being, many majors share the feelings of EMI Hong Kong chairman Herman Ho. "We are now monitoring the distributors much more cautiously," he says. "We are not trading with them where we don't have to." Michael Smellie, BMG Asia-Pacific's senior VP, says his company was not as badly exposed as other majors due to tight credit control and the relatively small amount of product in the market at the time of Fullee's closure.

"We were on to Fullee earlier than most of our competitors; we were prepared to stop credit at a much earlier stage, about a year ago now," says Smellie. "With some others, we are managing our credit very tightly." Smellie says tactics employed in early 1998 with Fullee and other bad debtors included new credit terms, such as demanding upfront payment for 150 CDs on delivery of 100.

EMI, Warner Music, and Sony, which all moved to limit their exposure in the early months of 1998, were nonetheless hit badly by the bankruptcy.

Worse hit, though, was Hong Kong's top major, PolyGram, a fact acknowledged by Douglas Chan, chairman of PolyGram Far East's Hong Kong company.

Chan concedes that PolyGram's dominant position in local repertoire meant that the company suffered the broadest exposure to Fullee's bankruptcy; its stars such as Jacky Cheung combine with a mammoth Cantopop back catalog to make it the largest-selling repertoire here.

Chan confirms that PolyGram was Fullee's largest single account; estimates are that PolyGram product accounted for as much as two-thirds of the distributor's business.

(Continued on page 49)



Home Front. Neil Finn looked after his countrymen first when he made New Zealand the first port of call on his tour to promote his new album, "Try Whistling This." After the album debuted at No. 1 and spent three weeks there, EMI New Zealand was the first to give Finn his first gold disc as a solo artist, for 7,500 copies sold in New Zealand. EMI executives presented Finn with the award in Auckland at the last of five dates in the country. Shown, from left, are Reon Graham of EMI Music; Morgan Donoghue, EMI promotions executive; Andy Clark, EMI finance director; Neil Cox, EMI Music manager; Finn; and Bridget Bolton-Riley, EMI promotions executive.

Mercury Noms Show British Music's Range

BY DOMINIC PRIDE

LONDON—The staggering diversity of the British talent base was underlined when the short-list for the Mercury Music Prize was unveiled July 28 here (Billboard Bulletin, July 29).

Releases from British Asians in the form of Cornershop (Billboard, Feb. 7) and Asian Dub Foundation, as well as a set of powerful Welsh rock by Catatonia (Billboard, July 4), were among the 12 albums chosen by the prize's judges, who will determine the winner in an awards show Sept. 16.

The award enjoys cross-industry support from the British Phonographic Industry and the British Assn. of Record Dealers. Among the retail initiatives developed for the Mercury are stickered nominated albums and point-of-sale displays for all 12 releases, plus a low-price sam-

pler that was distributed last year by EMI. No distributor was confirmed at press time for this year's compilation, to be released Aug. 24 at 4.99 pounds (\$8.38).

This year's Mercury, the seventh award, comes after a year of uncertainty. The original sponsor for the prize was telecoms operator Mercury Communications, which last year changed its name to that of its international owners, Cable & Wireless. This year sponsorship comes from audio manufacturer Technics, part of Japanese electronics giant Matsushita, itself a minority shareholder in Universal Music.

BBC Radio 1 and BBC 2 TV will

both broadcast special programs on the event this year. The award normally garners coverage from broadsheet newspapers and arts supplements.

In its history, the prize has helped many labels introduce acts to new audiences. Last year's winner, Roni Size & Reprazent, found a new set of buyers for their album "New Forms" on Talkin' Loud/Mercury, which reported immediate demand for the album after the win (Billboard, Sept. 20, 1997).

Harriet Simms, head of promotions for folk indie Topic, nominee Eliza Carthy's label, says, "For Eliza, the prize will have a phenomenal impact. The Mercury Prize is a relatively mainstream prize for us. It's the one we take more seriously, as it's not so much driven by commercial considerations."

Most of the short-listed albums could potentially benefit from such an effect. The field has been opened up by the extension of the list to 12 albums, as opposed to 10 previously.

Only two of the albums on the list are household names: The Verve's "Urban Hymns" (Hut/Virgin) is the year's best-selling album to date, certified six times platinum (1.8 million units sold). The second-best seller, Robbie Williams' "Life Thru A Lens" (Chrysalis/EMI U.K.), has sold more than 1 million units and was certified three times platinum (900,000 units).

Other releases have been recognized by regular music buyers but could attract wavering buyers if endorsed by the prize. Among them are Massive Attack's brooding "Mezzanine" (Circa/Virgin), certified gold (100,000 units) after 14 weeks; Cornershop's witty "When I Was Born For The 7th Time" (Wiiija/Beggars (Continued on next page)

German CD Manufacturer Pilz Sentenced

HAMBURG—CD manufacturer Reiner Pilz was sentenced to six years in prison on fraud charges July 27 by the Regional Court of Landshut in Bavaria.

The court found that the former businessman had embezzled more than 10 million deutsche marks (\$5.8 million) from state governments in both Eastern and Western Germany. Pilz had denied the charges.

The prosecution claimed that he had concealed subsidies and loans via a complex network of companies and used money from the bankruptcy estate of his factories for private purposes. The trial lasted more than a year, with the public prosecutor seeking a prison sentence of 6½ years and the defense an acquittal. Pilz denied all the charges and plans to appeal.

Pilz had set up a joint venture with East German organization Robotron—the first of its kind following German reunification—and built a new CD factory at Albrechts near Suhl in Thuringia (Billboard, Aug. 10, 1991). After Robotron's later collapse, Pilz's main factory in Kranzberg, Bavaria, went bankrupt.

Pilz now faces a raft of similar charges in a parallel case at the regional court in Thuringia.

WOLFGANG SPAHR

German Publishers Anticipate Royalties Drop

BY WOLFGANG SPAHR

BERLIN—Authors and publishers could lose out because of the new pan-European mechanicals deal.

The VP of the German Music Publishers' Assn., Karl-Heinz Klemppow, says that because the agreement cements the concept of a single mechanicals rate for the whole of continental Europe, pressure is put on all collecting societies to attract business. Speaking at the association's annual general meeting here, he contended that the only way they can do that is to squeeze the authors' and publishers' shares of collected revenues.

The latest mechanicals agreement between the International Federa-

tion of the Phonographic Industry (IFPI) and publishers' umbrella body BIEM means that one mechanicals rate—9.009% of published price to dealer—applies in all European Union member states except the U.K. This rate, which came into effect at the beginning of the year (Billboard, Feb. 7), is about three percentage points lower than that under the previous IFPI/BIEM agreement.

Says Klemppow, "We can only hope that losses can be cushioned by record companies licensing their low-price repertoire at the new minimum rates on the Continent and not at the lower rates applicable in the U.K."

The German Music Publishers'



Changes Sought In French Music Biz

Quotas For Airplay Draw Fire

BY RÉMI BOUTON

PARIS—France's quota laws are stifling new music, it is being claimed, and the effects are starting to show in the sales figures, says a label representative.

French labels' body SNEP is planning to organize a meeting in September with record companies and their promotion managers to discuss what SNEP GM Hervé Rony describes as "the perverse effects" of French radio's quota laws, which require stations to play a minimum of 50% French-language material.

The quota laws were designed by the government to encourage new, French-singing talent, but in order to meet the requirements—which the majority of French stations have always opposed—stations are playing more and more French-language oldie tracks and are using the modest amount of new French material they do play even more heavily.

"This is a real problem for the promotion of French new talent," contends Rony, who admits the quotas have had only "a quantitative effect and no qualitative effects."

SNEP's decision to hold its September meeting has been prompted in part by disappointing music sales for the first half of 1998. The value of the French music market increased by just 1% during the period to 3.2 billion francs (\$640 million) at wholesale prices. The market rose by only 2% in unit terms, according to statistics just released by SNEP.

"The market is lifeless," admits Rony. "After a quite good first quarter with a 5% increase, the second quarter saw a decrease in sales of 2.7%."

Album sales continue to decline, down from 49.2 million units in the same period in 1997 to 47.2 million units this year. The sales of singles, which had buoyed the market and compensated for weak album sales in the past three years, have slowed down significantly.

"Album sales have been declining for four consecutive years, and the reason is not price levels, because they are also slowly decreasing," says Rony. The reasons go even deeper than radio's lack of support for new material; he blames increasing competition from multimedia, video games, and CD-ROMs.

"We are selling CDs with only music on them in the same hypermarket that people can buy, for a similar price, a CD with music, pictures, and interactivity," Rony notes.

Sales of domestic repertoire continue to decline (down by 1.3% from the same period in 1997), accounting for 46.3% of total sales. Meanwhile, James Horner's "Titanic" soundtrack has had a substantial impact on the sales of music in the classical sector, which has increased by 2% to 8.9% of total music sales.

SNEP's meeting in September will aim to "find solutions and make propositions" to radio regulator the CSA and other governmental bodies. Says Rony, "The [quota] rules have to be changed with the addition of new criteria for new talent and measures to ensure the diversity of the programming, which would mean rules on the minimum number of titles played each week."

SNEP also proposes the formation of a Music and Media Commission within the CSA to look specifically at the quotas issue.



Gov't Contemplates Fixed Prices

BY RÉMI BOUTON

PARIS—The French government has begun its inquiry into the feasibility of fixed retail prices for records here. On July 24, Finance Minister Dominique Strauss-Kahn and Culture Minister Catherine Trautmann signed a document commissioning a study of the concept. The move follows concerted lobbying by the indie labels' body UPFI (Billboard, July 18).

The two inspectors who will conduct the inquiry will be named before the end of August; one will come from the finance ministry and the other from the culture ministry. Their joint report is due by the end of the year.

"This is an important step forward," says culture ministry adviser Dominique Chavigny, "because even though Culture Minister Trautmann was really convinced of the need for this study for cultural reasons, the finance ministry has finally accepted the idea of working with us on this question."

Chavigny adds that both ministries have been spurred into action by the fact that supermarkets now account for around 60% of record retailing in France. That concentration of power has hugely damaged the independent retail sector.

One of the inquiry's objectives will be to establish the concentration of record distribution and retail in terms of both new albums and back-catalog items. It will also seek to define consumer expectations and will review the level of emergence of new French talent over the last five years.

The inspectors will then examine the effects of letting record companies fix the retail prices for their products and the possible implications of similar measures, such as setting minimum prices or minimum margins for the retailer. This will be done in the context of the single European market, where records move freely between the 15 nations of the European Union, as well as in light of growth in online sales.

However, according to a source in the culture ministry, "the finance ministry will never accept the idea of fixed prices, particularly because it would be very difficult in the context of liberalism and EU." Adds the source, "But we can persuade the finance ministry to accept the minimum margin on the record, and this measure should not contravene European Commission directives."

While UPFI is committed to the concept of fixed prices, its major-label counterpart, SNEP, remains undecided.

"The problem is that leading executives have different opinions on this question, and all the differing arguments seem sound," says SNEP GM Hervé Rony. "The two main majors [PolyGram and Sony Music] are against fixed prices, but the other majors seem to be OK over doing something in order to help the market to be less concentrated."

SNEP has ordered its own market study, the results of which will be revealed before the end of August. However, according to a source, "this study will not reveal any new advice in favor or against the fixation of record prices."

Observers suggest the profession is really divided about the price question, noting the setting of the minimum margin could be the consensual solution.



newsline...

POLYGRAM FAR EAST artists and management addressed the Chinese-language media at press conferences July 21-22 in Taipei and Hong Kong to voice the company's dismay at what they view as unfair treatment by the local press. They condemned what they described as inaccurate or fabricated stories speculating on the fate of the company after its acquisition by Seagram, as well as the careers, business ties, and private lives of the company's executives and artists. The company issued a statement saying, "The Hong Kong market has dropped by 30%-40% in the past year, and that is very sad. Our turnover was likewise affected. We have made some changes, but we are operating normally again, and nothing unusual is going on." Chinese pop legend Jacky Cheung, PolyGram Hong Kong chairman Douglas Chan, and Paco Wong, managing director of local PolyGram affiliates Go East and Cinepoly, appeared at the Hong Kong gathering; Mandarin-language pop star Ronald Cheng (son of PolyGram Far East president Norman Cheng) joined PolyGram Taiwan managing director Michael Wong in Taipei.

—GEOFF BURPEE

CD MANUFACTURER DOCDATA, which is traded in Amsterdam and on Nasdaq, posted net sales of 113.4 million guilders (\$55.3 million) in the six months that ended June 30, 85% higher than during the same period last year. The increase was largely accounted for by businesses acquired in the last 12 months, including the Mayking Multi Media manufacturing operation in the U.K. (now called DOCdata U.K. Ltd.), Los Angeles-based ASR Recording Services of California Inc., CD Media Masters LLC, and the distribution activities of Dutch record group Arcade. Existing businesses saw their net sales increase by 15.4% to 72.5 million guilders (\$35.4 million). Net income overall, 5.9 million guilders (\$2.9 million), was up 37.2%. DOCdata CFO Jaap Ruigrok van der Werven is to retire at the end of the year. He will be succeeded by Michiel Alting von Geusau, 34, who is currently finance and accounting manager at Philips Domestic Appliances and Personal Care B.V.

—MARK SOLOMONS

SONY MUSIC INTERNATIONAL has promoted Oscar Llord, VP/GM of its Miami Beach-based Sony Discos imprint since 1996, to the post of president. Llord, formerly head of Right Touch Productions and a veteran of Rodven Records and EMI's Latin music arm, continues to report to Frank Welzer, president of Latin America for Sony Music International. Sony Discos handles Sony Music Latin product in the U.S. and all Sony Music product in Puerto Rico and the Dominican Republic.



LLORD

—MARK SOLOMONS

INDIAN STUDENTS will stage a peace festival on Thursday (6)—the 53rd anniversary of the atomic bombing of Hiroshima, Japan—in Mumbai to protest their country's recent nuclear weapons testing. Peace Together 98, on the campus of St. Andrews College in the Mumbai suburb of Bandra, will feature free performances from such top Hindi pop artists as Lucky Ali, Sagarika, Mehnaaz, Uday Benegal, Vikas Bhalla, Shaan, Silk Route, Aquaflow, and Spyrals. BBC-TV will film a documentary on the event; music channel Channel V will devote an hour's programming and carry a white-ribbon ID tag in the corner of its screen throughout the month. Sony and Pepe Jeans are sponsoring the event. Organizers include the students of St. Andrews College (who plan to give away 10,000 tickets for the festival) and artist/event management firm ETC Highlight, whose director, Martin da Costa, is billing the event as "a spontaneous explosion of emotion from the youth of India."

—GEOFF BURPEE

POLYGRAM INDIA has acquired rights to the catalog of independent label Velvet Voices, which is owned by artist Pankaj Udhas. PolyGram will own and market the label's entire catalog, and Udhas is signed as an artist to PolyGram. A new Udhas album is due in August, followed by a nationwide concert tour. A veteran singer in the *ghazal* (Urdu ballad) style, Udhas was signed to PolyGram (then Music India) from 1980 to '89, during which time he delivered some of this genre's biggest sellers. In 1990, Udhas established Velvet Voices, which independently marketed his repertoire in Urdu and other regional languages. Earlier this year, PolyGram and Udhas reunited for his latest *ghazal* album, "Humnasheen." PolyGram India is 60%-owned by the major, with the remainder owned by local shareholders, including company president Vijay Lazarus.

—NYAY BHUSHAN



EMI GROUP has appointed Jason Crisp director of corporate affairs, based at the company's London headquarters. He succeeds Sharon Christians, who left the company after eight years July 17 for a post at international management consultancy McKinsey & Co. Crisp, a former journalist for The Financial Times who has credentials in media and financial analysis, will oversee the EMI Group's corporate communications and investor-relations staff. He reports to company joint deputy chairman Simon Duffy.

MERCURY NOMS SHOW BRITISH MUSIC'S RANGE

(Continued from preceding page)

Banquet, which went gold (100,000 units) 48 weeks after release; Pulp's challenging "This Is Hardcore" (Island), which went gold after 17 weeks; the Propellerheads' beat-frenzied "Decksanddrumsandrockandroll" (Wall of Sound), which has gone gold after 29 weeks, having sold 114,000 units, according to the label; and Catalonia's "International Velvet" (Blanco Y Negro/WEA), which went platinum (300,000 units) after 25 weeks.

Most of the remaining nominees are not yet recognized by the wider

public, although they are already well-known within their fields.

4-Hero's "Two Pages" (Talkin' Loud/Mercury) is a synthesis of jazz and drum'n'bass, spread across a double CD. Eliza Carthy, the daughter of folk singers Martin Carthy and former Mercury nominee Norma Waterson, takes her family inheritance of English folk and mixes it with a contemporary dance feel on "Red Rice" (Topic Records).

Asian Dub Foundation's major-label debut, "Rafi's Revenge" (ffrr/Lon-

don), sees the act losing none of the political edge built up during five years with Nation and other indies.

John Surman's "Proverbs And Songs" on German indie ECM is a classical work featuring choir, orchestra, and saxophone. "Bring It On," the Virgin debut by Gomez, blends swamp blues and rock with a healthy dose of irony (see story, page 12).

The jury for the prize is chaired by music industry writer Simon Frith and is made up of industry experts and critics.

COLLAPSE OF DISTRIBUTOR CHILLS HK

(Continued from page 47)

"This is quite natural, because we have substantial business with Fullee," Chan says. "It's one of the major distributors for PolyGram in Hong Kong. It's not a small account. Fullee has been a credit account with us for over 10 years."

Sources at Warner and EMI decline to comment on their company's losses. Warner Music's business is concentrated with Fullee to the same extent as PolyGram's, and Warner's high degree of Chinese-repertoire activity has industry sources putting its exposure between \$2 million Hong Kong (\$250,000) and \$4 million Hong Kong (\$500,000). EMI, though protected somewhat by a relatively early detection of the problems at Fullee, is thought to have exposure at the lower end of that scale.

Sony Music Asia regional president Richard Denekamp says of his company, "Apparently for us it was not as dramatic as for other companies. We stopped shipping product to them in June-July 1997." Denekamp says that, all things considered, Sony was exposed only to the tune of "about \$10,000... Since we don't have that strong a [local] catalog, we are the least affected."

Chan says that pulling the plug on Fullee's credit was not an unexpected development. Due to PolyGram's dominant position in local repertoire and the close relationship between his company and Fullee, Chan declines to comment on how much the closure cost PolyGram. He says discussions are continuing over how to proceed in writing off the bad debt incurred.

Aside from the fiscal downside, PolyGram's woes were compounded in recent weeks with a media spotlight that focused on speculation rife in the market that Chan was a Fullee shareholder.

Chan was moved to address rumors of his stake in the company. "I have never held any stake in Fullee," he responded. "I don't think I would last a day as a PolyGram executive if it became known that I had. I appreciate what a conflict of interest such a relationship would represent. I have passed the matter to my lawyers, who are deciding how we should move on this matter."

Following Fullee's departure, Hong Kong is now generally agreed to have four significant distributors: Cheung Sing, Ching Mei, Satellite, and Kai Lai.

Fullee's management could not be contacted at press time. However, the company's competition in the market admits that the climate is not encouraging. Jason Liu, an account executive at Kai Lai Records, a large local wholesaler handling accounts with all major record companies, says that business is off "about 10% to 20%" in the past six months and that the impact of the accounts handled previously by Fullee coming up for tender was doing "very little" to prop up business.

The consensus is that distributors are doing little to help their chances. "The problem is that business is not good," says Landow Lee, BMG

Entertainment International VP for pan-China. "So [distributors] are bringing their prices down to keep up cash flow. The market has dropped by 30% to 40%—and you can't cut your costs by that much. Obviously, the system needs to change. If the wholesalers change fast enough, they will survive, but they will have to change."

Another factor hurting distributors here has been the ascendancy of international retail chains that deal directly with the record companies and cut further into the wholesale business.

Since the 1992 arrival of Tower Records and the ambitious expansion of HMV—plus a move by the local video chain KPS into using music CDs as a loss leader—chains have taken as much as 40% of international product and closer to a quarter of the local releases directly from the company. This cuts out the need for a middleman.

Piracy has hurt wholesalers also. A more sophisticated illicit manufacturing base has arisen in Hong Kong in recent years, producing counterfeit product barely discernable from the real thing.

These products shadow local release schedules; in some cases there is just a reported 48-hour lag between a record company's release and delivery of pirate product. This has been borne out by the most recent spate of Cantopop albums from core stars like PolyGram's Cheung, Sony's Leon Lai, Warner's Aaron Kwok, and BMG/Music Impact's Andy Lau.

"They are not just copying the music CD now," says BMG's Lee, who feels that the July 15 release of Andy Lau's latest is being hurt already by pirates. "They're very sophisticated; they copy the bonus [video] CD, the packaging, everything."

A shake-up in distribution here has been in the cards since 1995, when another large distributor, Heng Lee Co. (which also traded as Henry Co.), went down amid cash-flow problems and bankrupt accounts, even at a time when the territory's music business was experiencing 20% annual growth.

Says PolyGram's Chan, "Since the Heng Lee case, a lot of the record companies have already changed their strategy. We are now relying on diverse accounts rather than concentrating [on] one account; we do more business with smaller accounts now."

While distributors will not discuss the measures to be used to ward off disaster ahead, sources indicate that bold courses of action are being considered.

Calvin Wong, Southeast Asia marketing director for Warner Music International, says, "There have been rumors about wholesalers merging; they've been cutting each other's prices, and the margins are eroded. For those who don't use it as a main core business, they may be feeling it's time to get out."

BMG's Smellie concurs. "The problem is there are far too many of them."

Tragically Hip Shows 'Power' In U.S.

BY LARRY LeBLANC

TORONTO—The Tragically Hip's "Phantom Power," released July 14 by Sire Records worldwide and by Universal Music for Canada, which debuted at No. 1 on Canada's Sound-Scan-derived Top Retail Albums chart for the week ending July 26, with 108,000 units sold.

In the U.S., according to Sound-Scan, "Phantom Power" has sold 13,000 units, and it debuted at No. 143 on The Billboard 200 and at No. 3 on Billboard's Heatseekers album chart. This issue it is No. 25 on Heatseekers but is no longer on The Billboard 200.

The early U.S. figures are significant because, despite decade-long success in its homeland, the Tragically Hip has been unable to gain a foothold in the U.S. despite substantial touring there since signing a worldwide recording deal with MCA Records in 1989. Its best showing to date was 1996's "Trouble At The Henhouse" on Atlantic, which reached No. 134 on The Billboard 200 and No. 7 on the Heatseekers chart.

"It's the biggest week for the Tragically Hip in the U.S. ever," says



THE TRAGICALLY HIP

Randy Miller, GM of Sire Records. "This is a multi-format, radio-friendly record that can break them through here. We haven't started at radio yet with [leadoff track] 'Poets.'"

The song is being serviced to rock and alternative formats, Miller adds.

Less surprising, but still impressive, is the new album's Canadian chart performance. "It's a terrific feeling coming in at No. 1 and having 75,000 units scanned in July, which is traditionally a slow retail month," says Randy Lennox, executive VP/GM of Universal Music Canada. "Reorders are strong. By the end of the month, we should be at 300,000 units."

After the band departed MCA in 1995 following the release of three

albums, two sets were licensed in the U.S. by Atlantic Records, with Universal Music retaining rights outside the U.S. The band's 1997 concert album, "Live Between Us," has been available in the U.S. only on Music Boulevard, the Internet retail site.

In May, Sire Records made a licensing deal outside of Canada that covers worldwide distribution of the band's eight-album catalog and three future albums (Billboard May 9). At the same time, the Tragically Hip negotiated a six-album deal with Universal Music Canada, which continues to retain Canadian rights to the band's recording catalog.

Under the Canadian deal, the Tragically Hip gained control of its catalog outside of North America for the first time. The band had gained U.S. rights to the catalog after leaving MCA Records.

"We'll be touring in the U.S. until November," says the band's co-manager, Jake Gold of the Management Trust in Toronto. "We're micro-marketing [the album], building on our strengths in our key markets like New York, Chicago, San Francisco, and Boston. There will be a Canadian tour in early 1999."

CANADIAN MUSIC INDUSTRY HIT BY FALL OF THE DOLLAR THERE

(Continued from page 3)

lecting [gate receipts] in Canadian funds, we're paying out in U.S. funds."

With no end in sight for the loonie's slide, promoters and club bookers warn of higher ticket prices or lower guarantees for non-Canadian touring acts. Audiences, they say, might balk at raised ticket prices, particularly with midlevel acts.

"The lower Canadian dollar will either affect [door] prices or affect the viability of bringing artists in," says Fogel. "Or groups will have to play Canada for less money [than elsewhere]."

Within Canada's independent distribution sector, Canada's waning dollar has already brought several changes. These includes tightening overhead, adjusting terms with distributed labels, and, sometimes, higher pricing—by an average of 50 cents to \$1 on the wholesale pricing of imported albums.

"We've asked [non-Canadian distributed] labels to compensate us in some capacity," says Jim West, president of Distribution Fusion III in Montreal. "The [labels] that play ball, we're working with."

Says Dominique Zgarka, president of Koch International (Canada), "We've kept increases reasonable because the market will not bear increases of more than 50 cents or \$1. You cannot go over the \$15 wholesale mark, or you're relegated to selling ones and twos."

Zgarka says the diving dollar was why Koch recently restructured its sales department, eliminating two jobs and lowering the commission rate for its sales staff.

Retailers point to the sliding dollar as a reason for limiting purchases and

boosting prices of selected imports. "It has certainly affected our import buys," says Tim Baker, buyer with the 32-store Sunrise Records chain. "Every time we buy from the U.S. now, the price is different from what was in the computer, and we're charging more."

Says Jason Sniderman, VP of the 74-store Sam the Record Man chain, "It hasn't impacted yet because our [import] buys are mostly flow-through, special requests, in ones and twos. [With U.S.-based product distributed here] we reflect [distributors'] prices. People expect to pay \$17-\$18 [for an import] because it's esoteric. What will be interesting is to see how [the low dollar] impacts in the fall with [imported] 12-inch dance product and CD-5s that sell tonnage."

However, for those Canadian-based distributors that operate largely outside of Canada, the lowered Canadian dollar has brought unexpected boons. "It's found money," says Miles Flood, president of the St. Clair Entertainment Group of Montreal. "Our goods are manufactured in Canada, so we're paying out Canadian dollars and being paid largely in U.S. dollars."

While Canadian-based independent labels are reaping the benefits of the low dollar in sales outside Canada, some are discovering the pitfalls of recording elsewhere. "I'm now paying a fortune to [record in] places like New York, where some of my musicians live," says Distribution Fusion III's West, who also heads the Justin Time jazz label.

Canadian studio owners, meanwhile, cite higher recording costs outside Canada as a reason why Canadian labels have turned increasingly to

recording their domestic rosters at home and why there's a rising interest by international acts.

"We've always had a lot of [international] artists inquiring about the studio, but [the low dollar] has become more of an incentive for them to record here," says Sheryl Preston, manager of the Armoury Studios in Vancouver.

Natalie Lacasse, manager of Le Studio in Morin Heights, Quebec, adds, "[The low dollar] is certainly a factor when selling the studio to American bands now."

Says Alex Andronache, manager of Metalworks studio here, "With the American dollar being so expensive, we're drawing many American [labels] recording Canadian artists, but it's also helping us to get more Canadian major-label work as well."

John Reid, PolyGram Canada chairman, agrees. "We've got several world-class studios in Canada, so we don't want [artists to] work elsewhere unless a producer wants to," he says.

According to Raine Munro, manager of talent acquisition and artist development at EMI Music Canada, Kim Stockwood recorded at Metalworks in July because of the low Canadian dollar. "We were going to [record] Kim in Los Angeles, but when we saw how much it was, and what the difference was to record in Toronto, we scooted up to Toronto," she says.

Michael Rosen of Hoodoo Music Video Production says that significant savings are also being made in producing videos in Canada. "The notion of Canadian groups going down to America on Canadian budgets doesn't exist anymore," he says.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 08/03/98			GERMANY (Media Control) 07/28/98			U.K. (Chart-Track) 07/27/98			FRANCE (SNEP/IFOP/Tite-Live) 07/25/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	POWER POCKET BISCUITS TOSHIBA-EMI	1	3	BAILANDO LOONA MOTOR MUSIC	1	2	VIVA FOREVER SPICE GIRLS VIRGIN	1	1	LA TRIBU DE DANA MANAU POLYDOR
2	2	HONEY L'ARC-EN-CIEL KIUOON/SONY	2	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	2	1	DEEPER UNDERGROUND JAMIROQUAI SONY S2	2	2	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
3	1	BAEZ HOME ROOMS RECORDS	3	4	DIE FLUT WITT & HEPPNER STRANGWAYS/EPIC	3	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	3	3	PATA PATA COUMBA RCA/BMG
4	4	ALIVE SPEED TOY'S FACTORY	4	5	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	4	NEW	JUST THE TWO OF US WILL SMITH COLUMBIA	4	4	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG
5	3	KASOU L'ARC-EN-CIEL KIUOON/SONY	5	2	THE CUP OF LIFE RICKY MARTIN COLUMBIA	5	NEW	MY OH MY AQUA UNIVERSAL	5	8	THE BOY IS MINE BRANDY & MONICA EASTWEST
6	5	SINSYOKU L'ARC-EN-CIEL KIUOON/SONY	6	7	THE BOY IS MINE BRANDY & MONICA EASTWEST	6	5	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN	6	NEW	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM
7	8	MIRAI KIRORO VICTOR	7	9	HOW MUCH IS THE FISH? SCOOTER EDEL	7	4	FREAK ME ANOTHER LEVEL NORTHWESTSIDE/BMG	7	6	BYE BYE MENELIK SMALL/SONY
8	NEW	RISE OF TIME MAX AVEX TRAX	8	6	LOVE PARADE 1998 DR. MOTTE & WESTBAM RCA	8	6	C'EST LA VIE B*WITCHED EPIC	8	10	LIFE DES'REE SONY
9	9	HOT LIMIT T.M. REVOLUTION ANTINOS RECORDS	9	NEW	VIVA FOREVER SPICE GIRLS VIRGIN	9	9	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	9	7	CARNAVALERA DELIRIO HAVANA ISLAND/POLYGRAM
10	10	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY	10	12	LIFE DES'REE EPIC	10	8	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN POLYDOR	10	5	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY
11	7	I FOR YOU LUNA SEA UNIVERSAL VICTOR	11	8	CARNAVAL DE PARIS DARIO G WEA	11	11	LIFE IS A FLOWER ACE OF BASE LONDON	11	11	AMOR A LA MEXICANA THALIA VIRGIN
12	NEW	HAPPY DANCE NORIYUKI MAKIHARA SONY	12	10	STAND BY ME 4 THE CAUSE RCA	12	7	IMMORTALITY CELINE DION FEATURING THE BEE GEES EPIC	12	9	MY ALL MARIAH CAREY COLUMBIA
13	6	TSUBASA NI NARE V6 AVEX TRAX	13	14	UP & DOWN VENGABOYS MOTOR MUSIC	13	10	CAFE DEL MAR '98 ENERGY 52 HOJU CHOONS	13	14	BELLE DANIEL LAVOIE & GAROU & FIORI POMME/SONY
14	NEW	LAST IMPRESSION TWO-MIX KING	14	13	IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA	14	14	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	14	15	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
15	NEW	SCARS X JAPAN EASTWEST JAPAN	15	11	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	15	12	KISS THE GIRL PETER ANDRE MUSHROOM	15	NEW	AMOKK 666 PANIC RECORDS/POLYGRAM
16	NEW	CRAZY LOVE MY LITTLE LOVER TOY'S FACTORY	16	NEW	BROTHER LOUIE '98 MODERN TALKING ARIOLA	16	NEW	STRANGE GLUE CATATONIA BLANCO Y NEGRO/WEA	16	12	LA OLA TOUT LE MONDE SE LEVE JESSY SCORPIO/POLYGRAM
17	14	LOVE THE ISLAND AMI SUZUKI SONY	17	NEW	JESUS WESTERNHAGEN WEA	17	NEW	TEARDROPS LOVESTATION FRESH	17	20	CHARANGA CUBAILA UNE MUSIQUE/POLYDOR
18	13	TIMING BLACK BISCUITS BMG JAPAN	18	18	SAVE TONIGHT EAGLE-EYE CHERRY POLYGRAM	18	NEW	MONEY CHARLI BALTIMORE EPIC	18	NEW	MUSIC SOUNDS BETTER WITH YOU STARDUST DELABEL/VIRGIN
19	NEW	KIRARA SHIZUKA KUDO PONY CANYON	19	19	I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA	19	15	LOOKING FOR LOVE KAREN RAMIREZ MANIFESTO	19	13	RAPUNZEL DANIELA MERCURY TRISTAR/SONY
20	12	KAEDA SPITZ POLYDOR	20	NEW	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	20	NEW	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	20	NEW	IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA
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2	NEW	ZILCH 3-2-1 CUTTING EDGE	2	2	EROS RAMAZZOTTI EROS ARIOLA	2	1	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY	2	1	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
3	1	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	3	3	DIE AERZTE 13 MOTOR MUSIC	3	5	SOUNDTRACK GREASE POLYDOR	3	3	ERA ERA MERCURY
4	NEW	DA PUMP EXPRESSION AVEX TRAX	4	NEW	SCOOTER NO TIME TO CHILL EDEL	4	7	VARIOUS ARTISTS BEST DANCE ALBUM IN THE WORLD EVER! 8 VIRGIN/EMI	4	9	MECANO ANA, JOSE, NACHO ARIOLA/BMG
5	2	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	5	6	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	5	4	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST	5	8	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY
6	NEW	YUZU YUZU IKKA SENHA & CO.	6	5	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	6	2	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL	6	7	EAGLE-EYE CHERRY DESIRELESS POLYDOR
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9	3	DREAMS COME TRUE SING OR DIE—WORLDWIDE VERSION TOSHIBA-EMI	9	4	SIMPLY RED BLUE EASTWEST	9	13	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA	9	11	SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN
10	15	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL	10	NEW	SOUNDTRACK ARMAGEDDON COLUMBIA	10	6	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	10	4	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY
11	6	MIKI IMAI IMAI, MIKI FROM 1986 FOR LIFE	11	NEW	SOUNDTRACK CITY OF ANGELS WEA	11	10	VARIOUS ARTISTS KISS MIX '98 POLYGRAM TV	11	6	LARA FABIAN PURE POLYDOR
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16	9	TUBE HEAT WAYER SONY	16	18	WOLFGANG PETRY ALLES ARIOLA	16	NEW	VARIOUS ARTISTS SPEED GARAGE ANTHEMS IBIZA GLOBAL TV	15	12	FLORENT PAGNY SAVOIR AIMER MERCURY
17	13	SOUNDTRACK TITANIC SONY CLASSICAL	17	14	NEK GLI AMICI E TUTTO IL RESTO LEI WEA	17	12	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	16	15	BEASTIE BOYS HELLO NASTY CHRYSALIS/EMI
18	11	MORNING MUSUME FIRST TIME ZETIMA	18	19	DES'REE SUPERNATURAL EPIC	18	RE	GARBAGE VERSION 2.0 HUT	17	14	SHURIK'N OU JE VIS DELABEL/VIRGIN
19	NEW	VARIOUS ARTISTS DANCEMANIA 10 TOSHIBA-EMI	19	12	ACE OF BASE FLOWERS POLYDOR	19	14	THE VERVE URBAN HYMNS HUT/VIRGIN	18	13	PASCAL OBISPO LIVE 98 EPIC
20	NEW	ICE ICE TRACKS VOL. 1 TOSHIBA-EMI	20	NEW	SOUNDTRACK GREASE POLYDOR	20	9	EMBRACE THE GOOD WILL OUT HUT/VIRGIN	19</		

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)	07/22/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	1	1	HAPPY WORLD BLUE 4 U DANCE NET-BMG	
2	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC	2	2	CORAZON PARTIDO REMIXES ALEJANDRO SANZ WEAVING	
3	4	LIFE DES'REE SONY S2	3	3	GIMME THA POWER MOLOTOV UNIVERSAL	
4	2	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	4	4	STAND BY ME 4 THE CAUSE RCA	
5	NEW	VIVA FOREVER SPICE GIRLS VIRGIN	5	NEW	OYE GLORIA ESTEFAN EPIC	
6	7	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	6	5	WHY CAN'T WE BE FRIENDS SMASH MOUTH UNIVERSAL	
7	5	LA TRIBU DE DANA MANAU POLYDOR	7	9	LIFE DES'REE EPIC	
8	NEW	BAILANDO LOONA MOTOR/POLYGRAM	8	6	TRAIN UNDRUP SUBTERFUGE	
9	10	PATA PATA COUMBA RCA	9	NEW	ESPAÑA VA BIEN SKA-P RCA	
10	6	DEEPER UNDERGROUND JAMIROQUAI SONY S2	10	NEW	LA BOMBA RICKY MARTIN COLUMBIA	
ALBUMS						
1	1	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL	1	1	GLORIA ESTEFAN GLORIA! EPIC	
2	2	MODERN TALKING BACK FOR GOOD HANSA/BMG	2	2	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA	
3	7	SOUNDTRACK GREASE POLYDOR	3	3	ALEJANDRO SANZ MAS WEA	
4	6	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	4	4	RICKY MARTIN VUELVE COLUMBIA	
5	5	EROS RAMAZZOTTI EROS DDD	5	5	RADIO FUTURA MEMORIAS DEL PORVENIR ARIOLA	
6	4	RICKY MARTIN VUELVE TRISTAR/COLUMBIA	6	6	NINA PASTORI ERES LUZ ARIOLA	
7	3	SIMPLY RED BLUE EASTWEST	7	10	PECOS GRANDES EXITOS Y UN PAR DE CORAZONES EPIC	
8	NEW	EAGLE-EYE CHERRY DESIRELESS SUPERSTUDIO/POLYDOR	8	9	MOLOTOV ¿DONDE JUGARAN LAS NINAS? UNIVERSAL	
9	8	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILDCARD/POLYDOR	9	8	MODERN TALKING BACK FOR GOOD ARIOLA	
10	NEW	JANE MCDONALD JANE MCDONALD FOCUS	10	NEW	LUIS MIGUEL ROMANCES WARNER MUSIC	

MALAYSIA		(RIM)	07/28/98	PORTUGAL		(Portugal/AFP)	07/28/98
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS		
1	1	VARIOUS ARTISTS ALLEZ! OLA! OLE! THE MUSIC OF THE WORLD CUP SONY	1	1	NETINHO AO VIVO MERCURY/POLYGRAM		
2	4	911 MOVING ON EMI	2	2	SILENCE 4 SILENCE BECOMES IT POLYGRAM		
3	3	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	3	3	BANDA EVA AO VIVO MERCURY/POLYGRAM		
4	5	VARIOUS ARTISTS FRESH WARNER	4	6	SO PRA CONTRARIAR SO PRA CONTRARIAR 97 RCA/BMG		
5	2	SITI NURHALIZA ADIWARNA SUWAH	5	4	DANIELA MERCURY FEIJAO COM ARROZ EPIC		
6	9	SOUNDTRACK CITY OF ANGELS WARNER	6	5	PAULO GONZO SUSPEITO COLUMBIA/SONY		
7	7	RICKY MARTIN VUELVE SONY	7	8	SMASHING PUMPKINS ADORE HUT RECORDINGS/EMI		
8	6	JACKY CHEUNG RELEASE YOURSELF POLYGRAM	8	RE	EMMA SHAPPLIN CARMINE MEO EMI		
9	10	THE CORRS TALK ON CORNERS WARNER	9	NEW	FEVERS AS MAIS QUENTES DOS FEVERS EMI		
10	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	10	RE	MODERN TALKING BACK FOR GOOD HANSA/BMG		

SWEDEN		(GLF)	07/31/98	DENMARK		(IFPI/Nielsen Marketing Research)	07/23/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	3	CALCUTTA (TAXI TAXI TAXI) DR. BOMBAY WARNER	1	1	VIL HA DIG DROMHUS CNR/ARCADE		
2	1	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/SONY	2	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL		
3	2	ANGELS CRYING E-TYPE STOCKHOLM/POLYGRAM	3	5	AMOKK 666 REMIXED		
4	4	SOMMAR OCH SOL MARKOOLIO CNR MUSIC	4	3	DOODAH CARTOONS FLEX RECORDS/EMI		
5	6	ALL 'BOUT THE MONEY MEJA COLUMBIA/SONY	5	7	THE BOY IS MINE BRANDY & MONICA WARNER		
6	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	6	8	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN RECORDS		
7	8	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/BMG	7	6	ALL MY LIFE K-CI & JOJO UNIVERSAL		
8	7	THE BOY IS MINE BRANDY & MONICA WARNER	8	4	VI VIL HA SEJREN I LAND DODO & VM-LANDSH-OLDET UNIVERSAL		
9	NEW	YOU GOT (WHAT I WANT) GRAAF ARIOLA	9	NEW	SIPAENDT OF TIL LIR DEN GALE POSE WARNER		
10	10	INTERGALACTIC BEASTIE BOYS GRAND ROYAL/EMI	10	10	HIGHLAND FLING INFERNAL EMI-MEDLEY		
ALBUMS							
1	1	MODERN TALKING BACK FOR GOOD HANSA/BMG	1	1	JETTE TORP HERE I AM CMC		
2	3	RICKY MARTIN VUELVE COLUMBIA/SONY	2	5	LARS LILHOLT BAND GI DET BLA TILBAGE CMC		
3	NEW	FREESTYLE GULDKORN METRONOME/WARNER	3	3	MODERN TALKING BACK FOR GOOD BMG		
4	2	JOHN FOGERTY PREMONITION WARNER	4	2	JOHN FOGERTY PREMONITION WARNER		
5	4	BEASTIE BOYS HELLO NASTY GRAND ROYAL/EMI	5	6	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET		
6	6	THE CORRS TALK ON CORNERS ATLANTIC/WARNER	6	7	DISKOFIL GREATEST HITS SCANDINAVIAN RECORDS		
7	5	HJALLE & HEAVY 2: A SASONGEN START KLART/MNW	7	4	BAMSES VENNEN 25 ARS JUBILAEUM CMC		
8	7	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WARNER	8	8	BEASTIE BOYS HELLO NASTY EMI-MEDLEY		
9	8	MEJA SEVEN SISTERS COLUMBIA	9	9	SIMPLY RED BLUE WARNER		
10	NEW	LASSE STEFANZ I ETT FOTOALBUM FRITUNA	10	RE	S.O.A.P. NOT LIKE OTHER GIRLS SONY/PLADECOMPAGNIET		

NORWAY		(Verdens Gang Norway)	07/28/98	FINLAND		(Radiomafia/IFPI Finland)	07/26/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	1	1	TEIT MEISTA KAUNIHIN APULANTA LEVY-YHTIO		
2	2	THE BOY IS MINE BRANDY & MONICA WARNER	2	2	ONNESTA SOIKEENA KLAMYDIA KRÄKLUK		
3	3	LA COPA DE LA VIDA RICKY MARTIN SONY	3	4	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY		
4	4	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL-STARS EDELPIECH	4	3	TYTTOJEN VALISESTA YSTAVYYDESTA ULTRA BRA PYRAMID		
5	5	AMOKK 666 EMI	5	8	FORMULA DJ VISAGE FEAT. MATTI KYLLONEN K-TEL		
6	6	ALL MY LIFE K-CI & JOJO UNIVERSAL	6	5	HAKKISEN MIKA T.H. AHO & MIKA SUNDQIST AXR/AUDIOVOX		
7	7	INTERGALACTIC BEASTIE BOYS EMI	7	7	POP-MUSIKKIA NELIA BARITONIA POKO		
8	8	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY	8	10	HOW MUCH IS THE FISH? SCOOTER CLUB TOOLS/K-TEL		
9	9	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN	9	9	ANGELS CRYING E-TYPE STOCKHOLM RECORDS		
10	10	C'EST LA VIE B*WITCHED SONY	10	NEW	MYSTERIOUS TIMES SASH! EDEL/K-TEL		
ALBUMS							
1	2	MODERN TALKING BACK FOR GOOD BMG	1	1	MODERN TALKING BACK FOR GOOD HANSA/BMG		
2	3	RICHARD MARK GREATEST HITS EMI	2	2	S.O.A.P. NOT LIKE OTHER GIRLS S.O.A.P./SONY		
3	1	RICKY MARTIN VUELVE SONY	3	3	BEASTIE BOYS HELLO NASTY EMI		
4	8	DEMIS ROUSSOS DE BESTE SANGER NORSKE GRAM	4	6	N.Y.C.C. GREATEST HITS CONTROL/K-TEL		
5	NEW	PETER CETERA YOU'RE THE INSPIRATION SONY	5	9	YOLINTU TOSITA-KOITUKSELLA WARNER MUSIC		
6	RE	D.D.E. OHWÄÄ!!! NORSKE GRAM	6	NEW	SENTENCED FROZEN CENTURY MEDIA/SPINEFARM		
7	4	GIPSY KINGS GREATEST HITS COLUMBIA	7	4	ACE OF BASE FLOWERS MEGA/BMG		
8	5	BEASTIE BOYS HELLO NASTY EMI	8	5	LEEVI & THE LEAVINGS KESKIVILKOU40 ENSIM-MAISTA HITTIA PYRAMID/MEGAMANIA		
9	7	CC COWBOYS EKKO—BESTE BMG	9	RE	ULTRA BRA KROKETTI PYRAMID		
10	RE	AQUA AQUARIUM UNIVERSAL	10	10	GARBAGE VERSION 2.0 MUSHROOM/BMG		

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ITALY: A rerecording by the Backstreet Boys of their hit "Quit Playing Games (With My Heart)" in Italian, titled "Non Puoi Lasciarmi Così" (You Can't Leave Me Like This) (Jive/Virgin Music Italy), has revived sales of their eponymous first album here. The Italian lyrics were written by Antonio Albiati, and the track was recorded in early May in Orlando, Fla. "The Backstreet Boys first thought about recording one of their songs in Italian when they guested at the San Remo Song Festival in February," says Marco Alboni, GM of Virgin Music Italy. "While their second album has shipped 550,000 copies, the first sold a fifth of that, and so we repackaged it with the Italian version of 'Quit Playing Games,' with the CD single only available for radio." As a result, the album is now in its fourth week back on the FIMI/Nielsen album chart at No. 7.



BACKSTREET BOYS
MARK DEZZANI

SWEDEN: Dr. Bombay has swept the nation with a self-penned English-language song performed with an Indian accent, and according to the lyrics of his perky current No. 1 hit "Calcutta (Taxi Taxi Taxi)," he works as a taxi driver in the Indian city. But the artist's identity remains a closely guarded secret. When asked by Billboard whether the man is Warner Music Sweden managing director Sanji Tandan, the label's international A&R director, Matthias Wachtmeister, replies, "One could speculate whether it could be Sanji. That is one of many beliefs, including whether it is ['80s local pop star] Niclas Wahlgren. [But, the artist's] name is Dr. Bombay and nothing else." An album is being prepared for release in September.

KAI R. LOFTIUS

HONG KONG: Rock Records' Hong Kong-based rock trio Beyond will record a title track in Mandarin and Cantonese for the Chinese-language version of "Lethal Weapon 4," which features Cantonese action star Jet Li.

GEOFF BURPEE

CZECH REPUBLIC: After spending almost 30 years living in exile in the U.S., Ivan Kral is now a welcome sight in his Czech homeland. Kral—whose songwriting credits include Patti Smith's "Dancing Barefoot" and Iggy Pop's "Bang Bang"—released his third album, "Clear Eyes," in May here. On the acclaimed album, Kral continues along the musical trajectory he launched on his 1995 BMG release, "Nostalgia": tender songs sung in English and backed by melodic soft rock. "I'm starting to see with clear eyes, better than I did 15 or 20 years ago at least," Kral explains. "I wanted to make a really honest record, noncommercial, that might say something to 5,000 people who buy the album." Released in several European territories, "Nostalgia" has sold approximately 5,000 copies in France, according to BMG. Kral's current label, PolyGram, has tentatively slated September for international release of "Clear Eyes."



KRAL

MICHELE LEGGE

JAPAN: One of Tokyo's loudest punk bands, the all-female Lolita No. 18, has just released its second album, "Fubo Love NY," which translates into "father and mother love NY." It was recorded in New York and was produced by Joey Ramone and Daniel Rey. Not for the fainthearted, the album was released in Japan by indie label Benten. Lolita No. 18 is one of the acts that played at Joey Ramone Night July 17 in New York. Meanwhile, it looks like Japanese chanteuse Kahimi Karie, who sounds like a more precious version of Claudine Longet (if such a thing is possible), will be playing dates in North America this fall.

STEVE McCLURE

INDIA: This country's greatest singing sisters have both been nominated for this year's MTV Video Music Awards. The elder Lata Mangeshkar, with more than four decades of Bollywood film songs to her credit, gets a nod for a duet with Udit Narayan, "Dil To Pagal Hai" (The Heart Is Without Reason). The track is from the Hindi film of the same name, which has spawned perhaps the most successful Hindi soundtrack of all time, with more than 10 million units sold on ex-EMI licensee Gramco. Her sister Asha Bhonsle (Global Music Pulse, Billboard, Feb. 21) has had an equally long run in Bollywood, often flirting with Western arrangements by her late composer husband, R.D. Burman. Bhonsle is nominated for her pop ditty "Janam Samjha Karo" (Darling, Try To Understand).

NYAY BHUSHAN

GERMANY: The Kelly Family's new double album, "Live Live Live," distributed by the Kelly-owned, Cologne-based company Kel-Life, will not be figuring on the charts no matter how well it sells. Because the successful family group will be selling the set for 22.50 marks (\$12.50), it infringes the chart rules of the German recording industry trade group BPW. To be eligible for inclusion on the charts, a double CD must retail for at least 26.50 marks (\$14.70) and a single-CD album for at least 16.50 marks (\$9.17). These limits were devised to ensure that new releases enter the charts under the same conditions and to keep cheaper rereleases off, according to managing director Martin Schaefer. The charts should contain only the top-selling new albums. Cheaper rereleases dilute the results, says Schaefer. Unofficial estimates put sales of the album at more than 100,000 units.



KELLY FAMILY

WOLFGANG SPAHR

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
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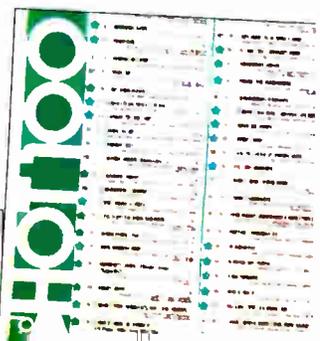
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Sony Confab Follows Firm's Top Year

BY ED CHRISTMAN

MIAMI BEACH—In mid-July, Sony Music held a global convention for the first time in 10 years to celebrate its best year in the company's history.

At the meeting, held July 15-17 at the Fontainebleau Hilton here, Thomas D. Mottola, president/CEO of Sony Music Entertainment, greeted attendees, which included Sony Music employees from around the world, as well as staffers from U.S. labels and the U.S. distribution company, by noting that the theme of the convention was "Whatever it takes." That theme was "in recognition of the hard work each and every one of you does to make us the best in the business," Mottola said in his opening address. "And you're really going to have to do 'whatever it takes' for us to top ourselves this year."



MOTTOLA

During the company's most recent fiscal year, which ended March 31, Sony Music generated worldwide revenue of 695 billion yen, which at the currency exchange rate at the end of the quarter equaled \$5.3 billion, up 17.3% from the previous year. Mottola noted that during its banner year Sony had the biggest selling albums in the world, including the "Titanic" soundtrack and Celine Dion's "Let's Talk About Love."

He said that the company's accomplishments include rewriting the rules for soundtracks, redefining event marketing, and "establishing a strong presence in Asia, becoming the region's No. 2 music company." In addition, he claimed that Sony created the "most popular music Web site."

For example, he said, "before the 'Titanic' soundtrack, no one thought that a score-driven soundtrack could be the biggest selling album of the year. But we knew it was possible, and we did whatever it takes to make sure it happened. Twenty-five million albums later, the rest of the industry is still scratching its head."

Danny Yarbrough, chairman of Sony Music Distribution (U.S.), began the convention by saying, "Our theme is 'Whatever it takes,' and the first thing it takes is great music. The second thing it takes is your energy and excitement and hard work."

In an interview with Billboard, Yarbrough notes that in the last year Sony's labels and distribution company have been focusing on "marketing more effectively to the consumer to maximize hits."

He notes that the company's holiday campaign proved that in addition to in-store advertising and position-

ing, there is a need for advertising to the consumer. "We are in the process of preparing a 'back-to-school campaign, which will feature mostly radio, cable, and print advertising for 5,000 stores," he reports.

But while the company is using more consumer advertising, it is also looking to differentiate itself at retail. "We have been looking for alternative merchandise in-store through the use of display material, bins, and stand-ups to more effectively tell a story for our artists," he says.

Yarbrough reports that Sony Music Distribution continues to improve its systems and technology. He noted that

Sony Music Entertainment Inc.

sales reps have had laptop computers for two years, while field marketing reps have had them for almost a year.

In addition, he says, three years ago the company revamped its warehouse cataloging system and last year rolled out a new order-entry system, which it had been working on for four years, on a global basis.

He says, "all the invoicing, billing, and order entry... will be on the same system."

He adds that the focus of internal distribution meetings at the convention was to do "whatever it takes to maximize and continue to sell" product to keep the company's business streak alive. Sony declined to reveal U.S. revenue, but Billboard estimates that Sony Music Distribution generated \$1.2 billion in revenue last year.

Yarbrough says, "With the music we have got coming, we will end up having a sensational year, and our [account] partners will benefit as well."

In fact, for the first time at a Sony convention, attendees included employees from about 40 major and 30 independent accounts. Mottola noted their presence by stating during his opening address, "I'm especially pleased that many of the finest retailers, one-stops, and rackjobbers could join us for this celebration... The strong bond we've built with our accounts throughout the world has paved the way for the success of the past year, and this partnership will surely lead us to even greater victories this year."

The convention was split between product presentations, which Billboard was allowed to attend, and internal company meetings. At the Columbia Records Group presentation, chairman Don Ienner noted that the industry "used to allow artists to breathe and grow, but today it lets numbers influence it too much." As a result, there "are more one-hit wonders now

than at any time [in the industry's history] since pre-Beatles." Columbia, on the other hand, he said, takes the long view and does things "the way it used to be done, selling successive hits that grow into gigantic sales."

According to the presentation, the label group will reissue a number of Bob Dylan titles, including "Blood On The Tracks," and relaunch the Billy Joel catalog, all with new liner notes. Julio Iglesias will issue a greatest-hits album in six languages for various global markets, including English and Spanish versions in the U.S. Also due later this year is Harry Connick Jr.'s "A Moment With Me" and Neil Diamond's "As Time Goes By," which celebrates American film.

Also, a Mariah Carey greatest-hits collection is due this fall, although staffers were asked to describe it as an album celebrating her No. 1's. The set will include some new songs, including a duet
(Continued on page 55)

Interscope To Up Net Presence With Its Relunched Web Site

BY DOUG REECE

Though Interscope Records (www.interscoperecords.com) has been one of the few major labels keeping a relatively low profile on the Internet, the company announced plans at Plug.In '98—the new-technology and music convention held July 15-16 in New York—that should help buoy its online position.

Interscope head of new media Steve Rimland, who was hired by the label in May, says that beginning with the Aug. 15 relaunch of its World Wide Web site, the label will take a far more aggressive stance in the new media space.

"We're going to do all the traditional things that other labels are doing but go beyond just the passive use of the Web to help create fans and get people involved with our artists," says Rimland. "The Internet is going to be woven into the fab-



ric of the label like it never has before. Everyone from the sales department to college radio promotions is going to be coupled to our online efforts so that we can all complement each other."

Some of the most obvious changes to the label site will include retail links to unspecified online and traditional music stores, an on-demand video jukebox, and listening stations tailored to each band's Web page.

The Interscope site will also begin sprouting artist-specific merchandising stores and host bulletin boards for each label artist.

Meanwhile, says Rimland, the label will seek to drive more traffic to the site through partnerships with companies such as video-game giant Activision and Tower Records/Video.

"We're going to partner with Tower and use the racks for [the store's] Pulse magazine to post a display with our Web address," says Rimland. "It's crucial to any Internet promotion that you don't limit yourself to one medium and take advantage of things like store foot traffic to make projects work."

In order to create repeat traffic, the entire site will be enveloped in a secret agent-style game where users are sent on weekly missions to gather clues that will allow them access to exclusive portions of the Web site and different prizes. Frequent visitors will be allowed to enter a VIP club that, among other features, will allow users to purchase tickets to sold-out shows.

One of the marquee promotions to help launch the new site is Interscope's "Remix Madness On The Internet" promotion, which will run concurrently with the introduction of the revamped Web site. The promotion, which is targeting DJs, mixers, hopeful producers, and others, will offer an a cappella vocal track from label artists Limp Bizkit, Black Eyed Peas, and Scooter Mac. According to Rimland, the label will allow users to download Liquid Audio vocal tracks from the artists, then rework them and add music in whatever manner they choose.

(Continued on page 58)

Yankelovich Study Describes Vid Stores' Best Demo Pals

VIDEO RETAILERS like voracious viewers and hi-fi bachelors, but they haven't got much use for disinterested gentlemen.

These are categories of video renters and buyers dreamed up by Yankelovich Partners, a research firm commissioned by the Video Software Dealers Assn. (VSDA) to assess the market.

The researchers surveyed more than 1,800 consumers by phone last November and 1,900 this past May. Their results give a look at who's buying and renting videos.

Yankelovich put people who were demographically similar into groups and devised five such categories.

The best video customers, by far, are those Yankelovich dubs "the Voracious Viewers," called such because that's what they are. They make up 21% of all video renters, but, more important, they rent 32% of all videos. Obviously, as a group they have the highest ratio of video rentals per store visit. According to the

survey, these folks walk out of the shops with an average of 2.6 tapes each trip.

Demographically, 72% of the Voracious Viewers are under the age of 40 and 66% of them are female. Some 74% have a child at home. They tend to be more urban and have less education and income than other groups.

This group also likes to buy videos—possibly because of the presence of those kids. They purchase an average of 13.3 videos a year.

Another group popular with video retailers is "the SUV Suburbanites," so named for their fondness for sport utility vehicles. As you'd expect to find, they are married

(86%), mostly female (63%), and have children (a whopping 96% of their households). Unlike the Voracious Viewers, they are more affluent and better educated. They make up 25% of all renters and 25% of all rentals, which indicates that they don't tend to browse the store for that

(Continued on page 58)

BUYING
TRENDS



by Don Jeffrey

Y+T Dance Music Thrives By Staying Dedicated To DJs And Vinyl

BY STEVE TRAIMAN

MIAMI BEACH—Todd Saunders grew up with disco as a kid in South Miami, but he didn't always want to be a DJ. At the University of Florida in Gainesville, he ran the off-campus Vatican Club. When one of the DJs didn't show up one night, he stepped in. "And that's how I got into dance music," he recalls.

Yesterday & Today Records, meanwhile, had been opened in 1984 in South Miami by Richard Ulloa. Saunders got a job there after graduating from college in 1987, and a year later he convinced Ulloa the time was right to open a DJ-oriented store on South Beach, where the club scene was just getting into swing.

Saunders and Ulloa became 50-50 partners in Yesterday & Today



30% is pop, rock, and alternative music. "Disco has been popular on Miami Beach since the mid-'70s, so we sell a lot of disco reissues," Saunders says. "Power 96 [WPOW] and Y-100 [WHYI] both do lunch-hour disco mixes, and we're lucky that Power 96 sends their listeners here for hard-to-get vinyl."

The used vinyl and CD business is brisk, particularly in disco, a genre in which many releases are out of print. "We're always in the market to buy," Saunders says, "and one of our employees, Howard Siegelman, does nothing but go to auctions, shows, and other stores throughout Florida and the Southeast to disco shop."

"Our customers come from as far away as Japan and easily spend \$2,000 to \$3,000 on a visit," he notes. "When the Web site is finished, we expect our online business to go out of sight in a very short time."

There was a time when Saunders worried about the possible extinction of vinyl. "But most DJs agree that you just can't do with CDs what you can do with vinyl," he says. "It's much easier to mix and fade from twin turntables. And [being] a main source of vinyl helps [our business], because few chains bother with much vinyl."

Saunders pays top dollar for used product in good condition. Customer prices range from as low as \$2.99 up to \$25 for classics like "Do You Love What You Feel" by Rufus Featuring Chaka Khan or Blow Fly's rare X-rated "Adults Only" at \$19.99.

The store boasts six turntables and two CD-listening stations for customers to "try before they buy," and it has its own 50-selection station that lets prospective buyers scan forward and backward from track to track.

To heighten Y&T's profile in the dance community, Saunders has annually co-promoted the opening party at the Winter Music Conference. That yearly Miami Beach conference is promoted by the two owners of the area's major record pools. This year's event drew 2,800 registrants and 5,000 attendees, including DJs, promoters, label execs, distributors, and retailers.

"For the past six years we've co-

promoted an annual party with Rob Di Stefano, head of A&R for MCA-distributed Twisted America Records out of New York," Saunders says. "Their top artists perform, and this year we had Danny Tenaglia as our headlining DJ and Peter Rauhofer, known professionally as Club 69, with tracks from his 'Future Mix 1,' out June 16, followed by 'Future Mix 2' on June 23."

Commenting on his relationship with Saunders, Di Stefano says, "Y+T is one of a vanishing breed of record stores, where the staff is friendly and educated, the stock is current and comprehensive, and the customer almost always leaves satisfied. From our first day, Todd has been one of Twisted's biggest supporters. Our annual Winter Music Conference parties are the ultimate expression of the mutual respect and support we have for each other."

"This year the Conference crowds were very enthusiastic," Saunders adds. "With the club scene and dance music outlook generally good, we did about 5½ weeks' business in less than one week at the show."

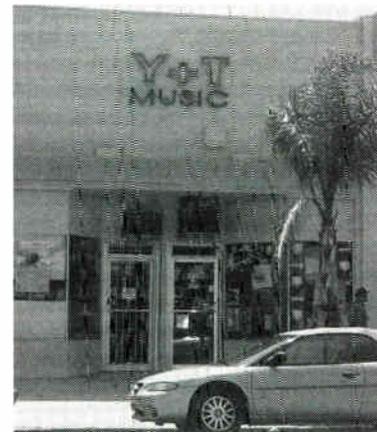
Y+T Dance Music also distributes postcard-size, three-color fliers to a dozen major clubs and many restaurants and apparel stores in the area,

offering a 10% discount on any sale of \$30 or more; the fliers are good for a month. Those major clubs include Liquid, Groove Jet, Salvation, and the Shadow Lounge. The store also produces a monthly newsletter that highlights special events, new releases, and other discounts.

The store's extensive accessory line, representing a solid 10% of business, includes cartridges, needles, turntable slipmats, record and CD cleaners, TDK and Maxell blank cassettes, and a full range of DJ record bags and flight cases that go up to \$200 or more for heavy-duty imported models. DMC in New York is a key accessory supplier.

Pricing for domestic 12-inchers is \$5.99, and imports are \$9.99. CDs are typically \$11.99 to \$14.99, with Saunders keeping across-the-board prices at least a dollar under list. Y+T's major suppliers include Watts Music, Nemesis Music, and Unique Distribution in New York and the AEC One-Stop Group in Coconut Grove, Fla.

Saunders credits his knowledgeable staff with much of the store's success. Manager Scott Williams has been working in record stores since age 16, starting with Armadillo Records in Dayton, Ohio. He then worked for Debbie Gibson's then



The art deco façade of Yesterday & Today Dance Music is a South Beach landmark in Miami Beach. (Photo: Steve Traiman)

manager Doug Breitbart's Broadbeard Music Group and was shopping in South Miami when he walked into the original Yesterday & Today. "It was the best record store I had ever been in, and I kept bugging Rich [Ulloa] until he hired me," Williams recalls. That was in 1990, and after a brief hiatus to work with Breaking Records in Columbia, S.C., helping set up retail promos for Hootie & the Blowfish, Williams returned early this year to manage Y+T Dance and work on its World Wide Web site.

Other key staffers, a number of whom are former DJ customers, include Wendell Narcisse, who came from the Chili Pepper in Fort Lauderdale; Carlos Wood, a semi-retired DJ with six years at the store; Carlos Fusaro, a local DJ who has his own Miami-based indie label, Coffee Breaks; and Web site designer Carlos Rancon.

The Web site, www.ytdance.com, is in its final development stage this summer. It initially contained a list of hard-to-find vinyl and CDs and the full accessory line.

"Now we'll have a fully searchable database for about 18,000 items by category, label, title, and artist," says Saunders. "I'll be linking our page to as many sites as possible that will really help with the search engines. As the word gets out, more people will use the Web to search for rare items, so the ball-busting data-entry job will really pay off. As a former Billboard-reporting store and now a SoundScan location, we expect our weekly numbers to climb very fast."

The store's hours are noon-8 p.m. Monday-Wednesday, noon-9 p.m. Thursday-Saturday, and 1-7 p.m. Sunday. That will change next January, when an 18-screen movie complex opens across the street.

"We'll extend our hours and broaden our music mix as well," Saunders says. "We'll probably have the top 50 albums and the top 10 CD singles, but we won't lose the dance music emphasis in 12-inchers, as that's how we plan to survive."

"When you see major groups and artists like Peter Gabriel who demand vinyl for the sound quality they can't get from CDs, you know [vinyl] will be with us for a long time to come."



Yesterday & Today Dance Music's World Wide Web home page is at ytdance.com; it features a database with 18,000-plus titles.

(Y+T) Dance Music, which opened its doors in June 1989. Located on Alton Road, just south of the fashionable and trendy Lincoln Road pedestrian mall, it was the area's first music store. In 1993 Saunders bought out his partner, and in '94 he took the vacant space next door to expand to the outlet's current 1,400 square feet.

"When we opened, we sold virtually all vinyl due to our heavy emphasis on club and radio DJ clientele and dance music," he notes. "We were one of the very few stores that specialized in dance vinyl with our 12-inch section. But as our customer base has expanded, we've been adding more CDs. There's also a big selection of DJ accessories and equipment with the best prices in the area. Now we're launching our new Web site that will tie everything together and take us into the 21st century."

The store's vinyl/CD ratio is now 70/30, and dance music makes up about 70% of the inventory. The other



Yesterday & Today Dance Music owner Todd Saunders, left, and manager Scott Williams show off a dual club-turntable layout that DJ customers use to try out vinyl platters. (Photo: Steve Traiman)

EXECUTIVE TURNTABLE

DISTRIBUTION. RED Distribution in Los Angeles names Denise Fanelli West Coast regional sales manager and promotes John Strickland to West Coast sales manager. They were, respectively, West Coast regional sales manager at EMI and San Francisco sales manager.

Ross Blanchard is named San Francisco sales manager at RED Distribution in San Francisco. He was Bay Area sales rep at Tower Records.

BMG Distribution in New York promotes Wendy Schlesinger to VP of marketing and Mari Robinson to manager of black music college marketing reps. They were, respectively, senior director of marketing and coordinator of black music college marketing reps.

HOME VIDEO. Video Group Distributors in Clearwater, Fla., names Greg Hall GM. He was Eastern sales director at Baker & Taylor.



GOFFE



RASO

MUSIC VIDEO. MTV Networks in New York appoints Gavin Goffe VP of commercial operations. He was director of commercial operations at Nickelodeon/Nick at Nite.

NEW MEDIA Custom Revolutions in Stamford, Conn., names John Raso VP of music sales and marketing. He was product manager at Velvel Records.

GoodNoise Corp. in Palo Alto, Calif., names Gary Culpepper executive VP of business affairs and Samuel Pearlman VP of A&R/media development. They were, respectively, an entertainment attorney and president of 415 Records.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 51 weeks at No. 1	270
2	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	356
3	3	METALLICA ▲¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	363
4	4	BOB MARLEY AND THE WAILERS ▲⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	475
5	5	JIMMY BUFFETT ▲⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	388
6	24	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	128
7	7	BOB SEGER & THE SILVER BULLET BAND ▲³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	196
8	19	TRACY CHAPMAN ▲⁴ ELEKTRA 60774*/EEG (7.98/11.98)	TRACY CHAPMAN	115
9	8	GUNS N' ROSES ▲¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	374
10	12	PINK FLOYD ▲¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1114
11	9	CELINE DION ▲¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	124
12	20	CREEDENCE CLEARWATER REVIVAL ▲⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	262
13	10	DAVE MATTHEWS BAND ▲⁴ RCA 66904 (10.98/16.98)	CRASH	117
14	14	LYNYRD SKYNYRD ▲² MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	171
15	16	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	96
16	18	METALLICA ▲⁵ ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	434
17	15	JAMES TAYLOR ▲¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	405
18	13	SARAH McLACHLAN ▲³ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	200
19	25	AEROSMITH ▲⁴ Geffen 24716 (12.98/17.98)	BIG ONES	99
20	23	2PAC ▲⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	124
21	22	JIMI HENDRIX ▲³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	237
22	26	ALANIS MORISSETTE ▲¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	161
23	17	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	38
24	6	BEASTIE BOYS ▲ CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	PAUL'S BOUTIQUE	33
25	27	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	88
26	30	PINK FLOYD ▲²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	486
27	29	SHANIA TWAIN ▲¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	178
28	28	METALLICA ▲⁴ ELEKTRA 60439*/EEG (10.98/16.98)	MASTER OF PUPPETS	403
29	31	TOM PETTY AND THE HEARTBREAKERS ▲⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	231
30	32	FLEETWOOD MAC ▲⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	311
31	—	KENNY ROGERS ▲⁴ CAPITOL 46106/EMI-CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	31
32	11	BEASTIE BOYS ▲² GRAND ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98)	CHECK YOUR HEAD	43
33	34	STEVE MILLER BAND ▲⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	359
34	33	METALLICA ▲⁴ MEGAFORCE/ELEKTRA 60396*/EEG (10.98/16.98)	RIDE THE LIGHTNING	386
35	39	ALAN JACKSON ▲⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	144
36	21	BEASTIE BOYS ▲² GRAND ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98)	ILL COMMUNICATION	65
37	36	METALLICA ▲⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	107
38	41	AEROSMITH ▲⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	284
39	38	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	272
40	37	AC/DC ▲¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	227
41	44	DAVE MATTHEWS BAND ▲⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	172
42	42	RAGE AGAINST THE MACHINE ▲² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	176
43	46	EAGLES ▲⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	191
44	—	JANIS JOPLIN ▲² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	293
45	45	VARIOUS ARTISTS ▲² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	157
46	47	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	69
47	43	THE WALLFLOWERS ▲⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	108
48	40	SELENA ▲³ EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	61
49	—	MADONNA ▲⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	236
50	—	AC/DC ▲² ATLANTIC 92215/AG (10.98/16.98)	LIVE	54

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

Merchants & Marketing

SONY CONFAB FOLLOWS FIRM'S TOP YEAR

(Continued from page 53)

with Whitney Houston.

Bruce Springsteen made a surprise appearance at the convention. Introduced as the "spirit and soul of Columbia for the last 25 years," Springsteen talked about his upcoming six-CD set, which will include 100 previously unreleased tracks. He noted that many times during his career people wondered why he was taking so long to prepare his next album. He said that the multi-album set answers that question. "Often I cut two or three times more songs than needed for an album," he said. He added that the songs that didn't make his albums "were worked very hard on and were either completed or brought to near completion." Three tracks were played from the album, including one that could be titled "I Want To Be Where The Bands Are."

In conclusion, Springsteen thanked Sony for helping him do his job. He said, "You have been my mainline to help me reach the people I wanted to connect with."

Live performances during the Columbia presentation included Anouk, Jermaine Dupri & Co., Adam Cohen, Kenny Lattimore, the Afghan Whigs, Tal Bachman, and Bernard Butler and ended with the Black Crowes.

During the Epic Records Group presentation, chairman David R. Glew noted that the last time the company met for a convention, 1993, "Epic Records was creating a new chapter in a history that began in 1954." He noted that in '94, 550 Music, the Work Group, and Sony Wonder did not yet exist. Also, "Celine Dion hadn't yet earned a platinum album or a No. 1 single; Gloria Estefan hadn't yet won a Grammy Award, Pearl Jam's debut album was climbing the charts, and Rage Against The Machine hadn't even released their debut album."

Since then, the company has developed global platinum careers for those artists and has broken Fiona Apple, Ben Folds Five, Oasis, Jamiroquai, Ginuwine, Jon B., and Korn. He also claimed that the label has become the industry leader in soundtracks, citing 11 titles, including "Forrest Gump," "Singles," and "Godzilla," noting that the category was responsible for shipping 40 million units.

Live performances during the Epic Records Group presentation included appearances by Tatyana Ali, Heather Nova, Neil Finn, Esthero, Flight 16, Jon Secada, Color Me Badd, Glenn Scott, Jon B., Tina Arena, and Anggun.

In addition to the daytime performances, nighttime performances included showcases by Ginuwine, Shakira, DLG, Dixie Chicks, Lauryn Hill, Maxwell, Des'ree, John Mellencamp, and the Mighty Blue Kings and a one-song appearance by Estefan.

Polly Anthony, president of the Epic Records Group, and Glew both noted the contribution of Sony's international arm to Epic's success. After the Epic presentation, Anthony said, "We've been the beneficiaries of tremendous international repertoire from our global partners. It's our turn

to repay you: The music you've heard today will travel the globe."

During the international presentations, Ricky Martin kicked in with a live performance. The same day, Sony Music Nashville strutted out live performances by its artists Deryl Dodd, Shana Petrone, and Bruce and Charlie Robison. And after that, John Williams performed during the classical presentations.

During the Legacy presentation, the company hawked upcoming



YARBROUGH

releases, including a two-CD set from Marvin Gaye, one disc of which features alternative takes from the recording of the "Midnight Love" album, which contained the single "Sexual Healing." Among other titles, Legacy will also release Miles Davis' "The Complete Bitches Brew Sessions," a four-CD package featuring nine previously unreleased tracks, and Gladys Knight & the Pips' "Live At The Roxy," recorded in 1980.

Of Sony's international arm, Mottola said during his opening address that Sony has proved that "tomorrow's superstars can come from any

country." He added that the product presentations would include music from artists from "all over the world who may very well be those next superstars."

That point wasn't lost on the dozens of Sony's managing directors from its companies around the world who attended the convention.

Upcoming albums from Sony International include a greatest-hits collection from George Michael, containing three new songs, and sets by Kula Shaker, DLG, and Bic Runga.

In addition to the company's artists and staffers, Mottola noted one other thing that set Sony apart from its competition. He said that in the current environment, Sony has "the most stable management team in the industry, which gives us a tremendous competitive edge. It allows us to have consistency and continuity. And because we are part of a great company called Sony, we are able to take the long view and plan and implement far-reaching strategies that benefit our artists and our business."

Mottola concluded by noting that Sony's people are "the brightest, most passionate, and creative people in the entire music business. You've proven time and time again you can do whatever it takes."

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Can The Chains Maintain Their Momentum In Comp-Store Gains?

AS I WRITE THIS, the end of July is in sight, marking the first year of the turnaround experienced by retailers in particular and the music industry in general.

Sure, signs of the industry's rejuvenation were there all through the first half of 1997, but it kicked into high gear last July when merchants started reporting double-digit comparable-store gains. From July through the end of the year, each successive month saw higher comp-store gains for those that reported monthly. Those reporting quarterly also reflected the robust health of their business in their comparable-store numbers.

I don't need to report to you how the stock market responded to the change in the environment. Let's just say some music chain stocks are high-flying, while others are showing significant appreciation.

Now, the publicly traded chains will be facing their first challenge. From now through the end of the year, they are up against some pretty significant increases. It is unlikely they will be able to duplicate last year's performance, which benefited by the weak numbers generated by chains in 1996. But if the numbers are not as strong, there is no reason to panic. If the chains can maintain positive comparable-store gains for the remainder of the year, then they are doing their job.

So far, indications are that in July most chains experienced comparable-store gains in the mid-single-digit range, which, in my view, are some pretty solid numbers. So Wall Street players shouldn't start sweating it.

AND THE ENVELOPE PLEASE: Tower Records had a conference in

June (it actually calls it a party) and gave out store performance awards and employee awards.

In the U.S. (including the chain's single store in Canada), the store of the year winners were the following:

In the superstore category was store No. 126 in Mountain View, Calif.; in the large category was store No. 824 in La Jolla, Calif.; in the medium category was store No. 814 in Blossom Hill, Calif.; and in the small category was store No. 837 in East Lansing, Mich.

In Europe, the award went to store No. 122 in London (Camden); in Latin America, store No. 707 in Mexico City (Zona Rosa) won; in Japan, the winner was the Omeda store in Osaka; and in the rest of Asia, store No. 733 in Taegu, South Korea, was the winner.

Wayne Ennes, who oversees San Francisco's Bay Area, won as U.S. regional manager of the year, while the U.S. regional team award was won

(Continued on page 58)

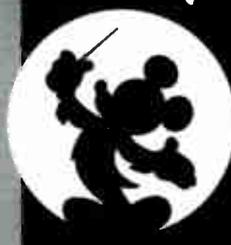
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Navarre's CEO Has Something To Sing About At Sales Meet

A NEW NAVARRE: Let's face it—there aren't many people who would pay money to hear Eric Paulson sing.

However, when Paulson, chairman/president/CEO of New Hope, Minn.-based Navarre Corp., kicked off his July 23 address at the Navarre music division's annual sales meeting by enthusiastically breaking into an off-key song, his salespeople hooted and applauded as if they were hearing a musical superstar.

"What a difference a year makes," Paulson crooned, to the tune of "What A Difference A Day Made." And, in fact, the Navarre music division—which met July 21-25 at the Hyatt Regency in Minneapolis—was very different from the one that convened a year before at the Minnetonka Marriott in Minnetonka, Minn.

At this time last year, Navarre was coming off a fiscal year in which it reported a net loss of \$6.1 million. Music had accounted for only a quarter of Navarre's fiscal '97 sales, with computer products accounting for 75%. The music division had recently been restructured and would soon see another reconfiguration, entailing the elimination of a couple of long-term employees and the return of a couple of managers to field sales status. Following the meeting in Minnetonka, some of Navarre's key labels exited the company.

However, while Paulson and other Navarre executives acknowledged the difficulties the company faced in the year just passed, the '98 sales confab found a staff that radiated confidence. The consensus was that Navarre has turned the corner and is well-positioned for the future as an indie music distributor.

Beyond slashing its losses in the '98 fiscal year that ended in March, and even showing a slim profit for the just-reported first quarter of the '99 fiscal year (vs. a loss of \$1 million for the same quarter the previous year), Navarre has bulked up its label roster.

The theme of the '98 sales convention, which also celebrated Navarre's 15th year in business, was "Nobody Does It Better." This wasn't just a tepid tip of the hat to super-agent James Bond: "Nobody Does It Better" is also the title of Breakaway Records' top 20 single by Nate Dogg and Warren G, which is distributed by Navarre. (Nate Dogg's Breakaway album "G-Funk Classics" hit the street the day before the convention began.)

Paulson—who also displayed his dubious talents as a rapper during his presentation—told his troops, "We want [people] to know that Nate Dogg is only one of the top-quality artists now being distributed by Navarre."



by Chris Morris

The company has also brought on board such labels as Supreme Team Entertainment, which on Oct. 6 will release an album by rapper LA The Darkman, featuring a host of Wu-Tang Clan principals; 404 Music, a joint venture of L.A.-based Risk Music Group and Ichiban Records co-founder Nina Easton (Billboard, June 6); and Un-D-Nyable Entertainment, the Chicago-based firm started up by Chicago White Sox slugger Frank Thomas.

The addition of several new urban-skewed imprints has led to the hiring of former Priority Records staffer Robert Redd as label development manager (with Mike Cornette remaining on board in a similar capacity).

Nearly everyone in attendance, from label staffers to Navarre's salespeople, credited the addition of some strong new lines to the arrival four months ago of distribution VP/GM Jim Chiado, who formerly held senior sales and marketing positions at Arista and Sony. (Paulson and Chiado will offer further details about Navarre's music strategy in Billboard's next issue.)

Besides bolstering its roster, Navarre is expanding in other directions. Paulson announced that the company would be adding 100,000 square feet to its corporate offices and warehouse in New Hope.

He also told the staff that Navarre would begin operations in Canada before the end of the summer. Details of the new operation, which is being spearheaded by COO Guy Marsala, are scanty so far, though Paulson did say that the main sales office will be in Toronto, with sales reps based in most major Canadian markets.

Paulson also told staffers privately that Navarre's Net Radio subsidiary would undertake an initial public offering. The offering was publicly announced July 27.

Chiado may have summarized the mood at the distributor best when he told his salespeople, "The stormy days and inclement weather at Navarre is becoming much clearer . . . The weather is changing at Navarre."

CORPORATE KUDOS: Navarre acknowledged its top salespeople during a banquet on the evening of July 24. Miami-based Kevin Bradshaw was named salesman of the year, with Dallas-based Joe Kulesa the runner-up. New

York's Glenn Naples, who joined the company in early 1998, triumphed in the new category of "rookie of the year."

NAVARRE LABEL NOTES: Several labels offered live showcases during the convention. Un-D-Nyable's R&B diva-in-training Dejah and vocal group Entourage smoked the house at a lunchtime performance; many were deeply impressed by a duet from Dejah and Entourage's Slick. Soundings Of The Planet's guitarist Scott Huckaby and pianist Tom Barabas appeared, accompanied by label topper

Dean Evenson on flute. Punch's Ned Massey and Surreal's Magic Love Fountain rocked the house at Kieran's Pub. Awards banquet performers included American Gramophone's pianist Steven Anderson, Starbound's dance shouter Sabrina Johnson, and a posse of Breakaway rap artists, including chart-topper Daz Dillinger. The confab climaxed July 25 with an intimate performance at Oarfin Studios by J-Bird's Billy Squier, who previewed his acoustic album "Happy Blue," due Sept. 15.

American Gramophone's president, Chip Davis, announced that

"The Christmas Angel," a new Mannheim Steamroller seasonal album featuring both old and newly recorded Yuletide material, will be supported by a Dec. 19 NBC-TV special starring ice skater Dorothy Hamill. On May 1, 1999, the label will release "Fresh Aire 8" as a five-channel DVD . . . Artists Only! GM Dale Ashley is producing a new album for the label with Declarations of Independents' favorite singer, Jimmy Scott, for release Oct. 6 . . . Punk-oriented Triple X Records will debut at Navarre with a solo album by ex-Nymphs vocalist Inger Lorre.



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RETAIL TRACK

(Continued from page 56)

by the mid-Atlantic team, led by Kevin Ferreter, regional manager; Despina Panagoulis, video; David Kowalski, books; and Koby Dumas, music.

In video, Jane Kleve, who oversees Hawaii and the Northwest region, won the regional manager

award. In books, the award was won by store No. 323 in Citrus Heights, Calif. The regional manager award went to Brian Murphy, who oversees the Southwest and North Central regions.

NEXT ENVELOPE: At the Sony

Music Entertainment Convention, held in mid-July in Miami Beach (see story, page 53), there were a number of distribution staffers and teams who were honored for their performance during 1997-98.

Branch of the year was won by the Northwest branch. In addition, each music division awarded its own branch of the year awards. The Southwest branch picked up awards from black music and Nashville. The New York branch was picked by classical, Epic, Columbia, and Sony Wonder/Sony Music Video. The Los Angeles branch was tabbed by 550 Music and the Work Group.

Individual awards were also

presented at the convention. Sales representative of the year awards went to Anne Brown in the Boston office, which is part of the North Central branch; Bobby Leech in the New York branch; Paul Kesicki in the Midwest branch; Steve Kaminsky in the Southeast branch; and Sonje Jones in the Southwest branch.

John Moore in the mid-Atlantic branch won the Nashville sales rep of the year award, while Val Coorlas, in the Cleveland office in the North Central branch, won the classical award.

The field merchandising representative of the year awards went to Ken Lamb in the mid-Atlantic branch, Allison Adair in the

Southeast branch, Aaron Maruna in the Cleveland sales office in the North Central branch, Vicky Leonardo-Ault in the Midwest branch, and David Chaudry in the Northwest branch.

The progressive music marketing manager of the year award went to Brett Greenberg in the Southeast branch, while Leigh O'Brien in the mid-Atlantic branch won the marketing coordinator award, and Manny Alexander of the Southeast branch won the urban marketing rep award. The college representative awards went to Lee Kuriso in the Los Angeles branch and Don Wilkinson in the Boston office of the North Central branch.



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BUYING TRENDS

(Continued from page 53)

second video.

Suburbanites buy videos, too, but only 8.4 per year on average.

The third group that video retailers likes is "the Hi-Fi Bachelors." They're the youngest of all the categories (26.5 years old on average), the most male (69%), and, as their name implies, the least married (6%).

Although they make up only 19% of total renters, they ring up 23% of all rentals. These are loyal customers—40% of them rent at least one video a week.

Then there are the two classifications that video retailers are not so happy about.

One group is called "Cultured Ladies," which seems to be an unlikely name since just 72% of them are female. These are not the youngest consumers—84% are over 40. Some 71% of them are married, but only 3% have kids in the house. They make up 21% of all renters, which isn't bad, but only 14% of all rentals, which is. When they do go to the store, they tend to leave with a classic film.

Then there are "the Disinterest-

ed Gentlemen," who as far as video retailers are concerned are the most hopeless of all consumers. It's not quite fair to call them "gentlemen" (gentlepersons, perhaps), since only 66% are male. But they are the oldest group Yankelovich classified, with an average age of 51. They make up only 15% of all renters, but what's worse is that they account for just 5% of all rentals.

What these gray-haired folks do like to do, more than any of the other groups, is subscribe to digital broadcast satellite services, which

probably explains why they are not seen much in the video store.

In presenting these findings at a seminar at the VSDA Convention last month, Jason Kramer, a senior associate of Yankelovich Partners, delivered a hopeful note when he said the research indicated that "when Gen-Xers [18-34] grow older, we expect them to rent more videos than their parents."

And so video retailers have their fingers crossed that these Xers don't age into satellite-loving Disinterested Gentlemen.

INTERSCOPE TO UP NET PRESENCE

(Continued from page 53)

In addition to prize incentives, some producers will have their work issued on CD by Interscope. Submitted material will be judged by Interscope A&R staffers and band members before being posted on the Internet and voted on by fans.

In addition to being advertised online, "Remix Madness" will be promoted in music instrument stores, DJ pools, and through fliers sent out to individuals on music instrument manufacturer Roland Corp.'s mailing list.

Primus is the only act involved in the promotion offering vocal and instrumental tracks. The band's manager, David Lefkowitz, says that members' decision to offer "Too Many Puppies" from its forthcoming album, "Rhinoplasty," was a good way to involve fans in the band's music and open up new possibilities for its sound.

"Primus' music is viewed in a particular way, and I think that the different types of elements these producers bring in could really shake things up and have some interesting results," says Lefkowitz.

A&M has also announced plans to hold a remix contest in conjunction with the Aug. 11 release of the Dishwalla enhanced CD (ECD) "And You Think You Know What Life's About."



Working with Fullerene Productions, A&M developed a proprietary point-and-drag sequencing program that allows users to easily manipulate vocals, guitars, synthesizers, and other elements from a song originally slated to be a bonus cut on the album.

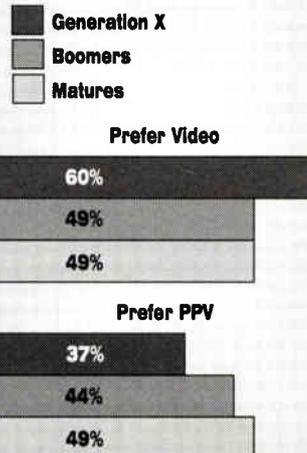
Users can then E-mail their mixes to Dishwalla via A&M. Band members will judge the tracks, and winners will receive signed guitars and other items.

Courtney Holt, A&M senior director of new media, says the label was looking to create a value-added component to the ECD that could be a branded, easy-to-use draw for fans.

"It's really idiot-proof," says Holt. "We just wanted to make something that could be [the band's] instead of having a stand-alone interface. The enhanced content is an extension of the commercial CD, so aesthetics became a big issue."

PPV vs. Video Rental

Preferences Of Generation Xers, Boomers, And Matures



SOURCE: YANKELOVICH PARTNERS

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They've Seen The Light. The three honorees of the annual Vision Fund Awards pose with outgoing fund president James Ringwood, top center. With him, from left, are David Cuyler, president of Deluxe Video Services; Larry Finley, a consultant and founder of the International Recording Media Assn.; and Louis Feola, president of Universal Family & Home Entertainment Production.

Adult Fare Lends A Boost To DVD Retailers Are Less Reluctant To Put Titles On Shelves

BY EARL PAIGE

LAS VEGAS—Mark DVD with an X. One little-recognized factor in DVD's high profile at this year's Video Software Dealers Assn. (VSDA) Convention is how adult programming has super-charged the new format, aiding its introduction.

Meanwhile, adult is finding new friends at retail, a marked change from a time when Blockbuster pulled Playboy titles from its shelves. The VSDA and adult vendors may be going their separate ways (Billboard, Aug. 1), but not because local censors are pressuring chains to clean up—

and clean out—their inventories.

Show attendees took note of the lessened seminar emphasis on legislation and legal hassles, though the Free Speech Coalition was on hand just in case, according to chairman Jeffrey Douglas, a Santa Monica, Calif., attorney. Following the lead of Tower Records/Video/Books, the Motion Picture Assn. of America, and the Recording Industry Assn. of America (RIAA), Douglas helped kill California legislation that would have mandated separate adult sections in stores.

The genre is still something of a pariah on Main Street. As Douglas noted at VSDA, the California bills would have allowed "several cities and counties to join together to zone adult businesses off into some remote corner of a broad geographic area." Adult product has had its own VSDA ghetto for years, a curtained-off area at the back of the main exhibit hall.

However, the situation is different at the grass-roots level. Association chapters like the one in Wisconsin are giving porn more prominence. Wisconsin canceled its annual fall trade show this year in favor of an exclusively adult event in the spring, according to Tom Chudzinski, a long-time chapter activist and president of Nord Video in Milwaukee.

Monty Winters, VSDA board member and architect of Carolina VSDA's annual Myrtle Beach, S.C., gala in August, says that adult will have a greater presence at Sun Splash. Earlier, the Southern Florida chapter hosted an adult seminar. More recent-



Three Vivid Interactive performers, Heather Hunter, Janine, and Dyanna Lauren (from left), greet fans at a Virgin Megastore DVD and tape promotion in Las Vegas during the Video Software Dealers Assn. mid-July convention. Those are security guards, not real cops, feigning an arrest. (Photo: Earl Paige)

ly, Southern California VSDA teamed with Vivid for an event, noted chapter president Matt Feinstein.

VSDA will watch the further mainstreaming of adult at the East Coast Video Show in October in Atlantic City, N.J., always a major venue, and at the newly created Adult Entertainment Expo in Los Angeles next July. Meanwhile, suppliers are already eyeing other trade shows with much bigger attendance than the 10,000-12,000 who normally troop through the VSDA exhibits.

(Continued on page 63)

Studios Exit VSDA Floor For Suites Upstairs; VSDA Forms IVAG Indie Panel

FLOORED: It wasn't just the retailers who fled the Video Software Dealers Assn. (VSDA) exhibit floor last month. Studio executives, from middle management on up, were nearly impossible to find—unless you paid a visit to the meeting rooms upstairs in the Convention Center.

Once Plan B for vendors that couldn't afford a booth and the trimmings, room appointments have become the hottest ticket at VSDA. The trend is bound to spread when the association gathers next year in Los Angeles.

There was no better example of the contrast than the on- and off-the-floor displays of 20th Century Fox Home Entertainment, a unit of Fox Consumer Products. The studio's mammoth booth, practically at the midpoint of the exhibit space, was deserted for four days—while two well-appointed meeting rooms seemingly had more folks per square foot during our visit than the entire show downstairs.

The difference typifies home video's altered state. Fox's displays offered different layouts that matched videos—movies, children's programs, sports, etc.—with appropriate licensed goods. The emphasis was on sell-through, often for outlets new to video.

Pat Wyatt, president of Fox Consumer Products, says that she knows cross-merchandising isn't for everyone. But the concept has attracted one key buyer that could bring in other accounts. A Fox source tells us that Wal-Mart will have "Simpsons" tapes and clothes, toys, and other accessories tied to the TV series on display in select stores by the fourth quarter. Wal-Mart was unavailable for comment at deadline.

START-UP: The VSDA has named 10 members to the Independent Retailers Advisory Group (IVAG): co-chairmen **John Heim** and **Tom Warren**, **Gerald Dillman**, **Martha Dow**, **Ross Flint**, **Fred Handsman**, **Jim Loperfido**, **John Merchant**, **John Nucifora**, and **Terri Sedenka**.

IVAG's task is to analyze how indie stores fit into a business increasingly dominated by the chains. It's not to be confused with the Independent Video Retailers Group, which has threatened to sue Blockbuster and the studios for unfair pricing practices (Billboard, July 18). Managed by VSDA president **Jeffrey Eves**, who announced its creation during last month's convention in Las Vegas, IVAG convenes for the first time Satur-

day (8) in Myrtle Beach, S.C., a day before the start of the annual VSDA Carolinas chapter Sunsplash event.

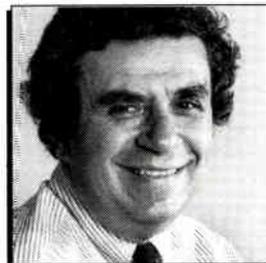
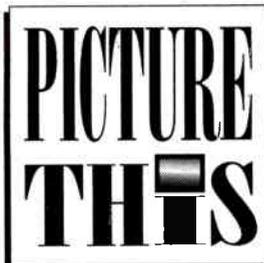
DVDOINGS: Universal Studios Home Video streets eight titles Sept. 8. "Lionheart," "Raising Cain," "Rumblefish," "The Real McCoy," and "Videodrome" are \$24.98 list; the dual-layer "Primary Colors," \$26.98; and collector's editions of "The Thing" and "The Blues Brothers," \$34.98. Due Sept. 15 are "Mercury Rising," \$24.98, and "American Graffiti Collector's Edition," \$34.98. The 20th-anniversary edition of "National Lampoon's Animal House" arrives Oct. 13 at \$34.98 with "Black Dog" at \$24.98.

Columbia TriStar Home Video delivers "Wild Things" Sept. 8, "Hush" Sept. 15, "The Spanish Prisoner" Oct. 6, and the 20th-anniversary edition of "Midnight Express" Oct. 20. The last two are \$24.95 suggested list, the likely price of the first two.

MGM Home Entertainment will release "Carrie," "Leviathan," "Logan's Run," the unrated director's cut of "Lord Of Illusions," and "Westworld" Sept. 29 at \$24.98 each. "Hang 'Em High" and "Thelma & Louise," meanwhile, are being repackaged in Amaray keep-cases . . . Republic Entertainment offers "It's A Wonderful Life" Aug. 18 at \$24.98.

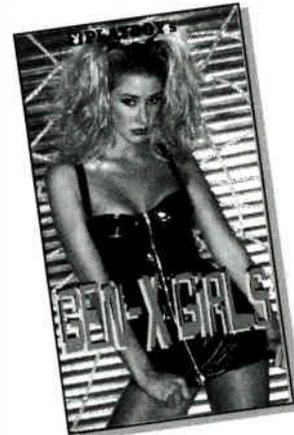
Anchor Bay Entertainment ships 10 titles Tuesday (4). "Vigilante" and "Daughters Of Darkness" are \$24.99. At \$29.99 are "Prime Suspect II," "The Lion Of The Desert," "The Message," "Zombie," "The Night Stalker"/"The Night Strangler," "Evil Dead 2: Dead By Dawn," "Dracula—Prince Of Darkness," and "Quatermass And The Pit" . . . Elite Entertainment has scheduled "Uncle Sam" for Aug. 19 and "I Spit On Your Grave" for Sept. 23 at \$29.95.

NetFlix, the online DVD rental store, says its top 10 titles are "As Good As It Gets," "Fallen," "Starship Troopers," "Tomorrow Never Dies," "The Replacement Killers," "Pulp Fiction," "I Know What You Did Last Summer," "Midnight In The Garden Of Good And Evil," "L.A. Confidential," and "Desperate Measures" . . . Corbell Publishing has assembled the first edition of "The DVD Statistical Report," including lists of program suppliers, player manufacturers, authoring facilities, and replicators. The price is \$227 plus \$10 for shipping. For more information, contact Corbell at 310-574-5337.



by Seth Goldstein

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Kathy Smith Signs With Sony; Mystery Machine Rides Again

CHAPTER THREE: After 15 years of aerobics and "feeling the burn," Kathy Smith is still excited about making workout tapes.

"This market needs to get creative, because there's no cookie-cutter approach to making videos anymore," says the 46-year-old fitness queen. "The fun part is the feedback I get from people who use my videos."

Smith is writing the third chapter of her video career, having just inked a seven-year distribution deal with Sony Music Video after stints at long-defunct Media Home Entertainment and WarnerVision (Billboard, July 25).

The agreement reunites her with Sony Wonder senior VP Wendy Moss, who worked with Smith during their stays at Media. Russell Kamalski, president of Kathy Smith Lifestyles, also worked with Moss in that period.

While it may feel like old-home week for Smith, making a profit in the exercise market is a whole new ballgame. So it helps to have a proven name. "Others have come and gone," says Kamalski, "but Kathy has great product and a loyal base of consumers that continues to grow. The good thing about her is that she never leaves people out."

According to Kamalski, Smith's audience differs from her main competitor, Denise Austin, because Austin's tapes are less expensive. "The lower price point makes them geared to a different type of workout person." Many of Austin's tapes are around \$10 suggested list; Smith's are around \$15.

It's been two years since a new Smith tape has been released. But Sony Music will quickly remedy that situation with two titles in the "TimeSaver Workout" series that are scheduled to reach stores Nov. 3. The titles, "Lift Weights To Lose Weight" and "Cardio Fat Burning," are each listed at \$14.98.

In addition, four catalog cassettes—"Functionally Fit: Lower Body Firming," "Functionally Fit: Peak Fat Burning," "New Yoga," and "Power Step Workout"—will each get a fourth-quarter push.

Smith has 22 titles in her catalog. Six are being retired to focus on her best-selling tapes. Meanwhile, the fitness star is looking to ink a new deal for her nine-title audio line of walking tapes, now distributed by WarnerBooks solely to book stores. "They're hard for consumers to find," Kamalski says. "We'd like to try to broaden distribution."

But Smith's top priority is making new videos. "It's the cornerstone of her business and her passion," Kamalski says. "And we've

carved out a niche."

In other Sony news, "Elmo Saves Christmas" will be supported by a cross-promo with Arby's. The title, to be in stores Sept. 1 for \$12.98, will be featured in 3,000 fast-food outlets beginning in mid-November.

More than 1.5 million Arby's Adventure Meals will include a cup featuring Elmo, Cookie Monster, Ernie, and a picture of the video box. Other in-store merchandising includes an "Elmo Saves Christmas" Adventure Meal bag.

SHELF TALK



by Eileen Fitzpatrick

MORE SCOOPY-DOO: Warner Home Video is releasing three more Scooby-Doo titles to complement the direct-to-video movie "Scooby-Doo On Zombie Island," which arrives Sept. 22. They are "Mystery Mask Mix-Up," "The Haunted House Hang-Up," and "That's Snow Ghost," for \$12.95 each, available Sept. 22. With these releases, Warner will

have 11 Scooby-Doo releases on the market. When consumers purchase "Zombie Island" and any of the others, they can mail in for a \$3 rebate.

"Zombie Island" will be supported by cross-promo partners Wendy's, 1-800-COLLECT, Franco-American Spaghetti-O's, and Warner sister companies, including the Cartoon Network. It's hosting a Scooby-Doo marathon on Halloween.

'GODZILLA' EXTRAS: Columbia TriStar Home Video has put finishing touches on the extras to be included on the "Godzilla" DVD. Available day-and-date with the VHS version Nov. 3 and priced at \$24.95, the disc will have 10 features.

Visual-effects supervisor Volker Engel will provide audio commentary describing how he and his team made Godzilla's invasion of New York so realistic. Other elements include the movie's theatrical teasers and trailer, a photo gallery, cast filmography, director and producer biographies, and a making-of featurette.

For historical perspective, Columbia is adding the trailers for "Godzilla And Mothra: The Battle For Earth" and "Godzilla Vs. King Ghidorah." Both have been available from Columbia since May.

MORE FRANK: CBS Video will add "Frank Sinatra: Off The Record" to the growing list of Sinatra product hitting the market.

The title is a 54-minute interview Walter Cronkite did with Ol' Blue Eyes back in '65. Street date is Aug. 25, and suggested list is \$14.98. Columbia TriStar and MGM Home Entertainment have also announced special Sinatra offerings (Shelf Talk, Billboard, Aug. 1).

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	6	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
2	4	109	GREASE: 20TH ANNIVERSARY EDITION ♦	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
3	3	21	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	2	10	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
5	7	7	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
6	13	3	CONTACT	Warner Home Video 15041	Jodie Foster Matthew McConaughey	1996	R	19.98
7	NEW ▶		THE SPIRIT OF MICKEY	Walt Disney Home Video Buena Vista Home Entertainment 10060	Animated	1998	NR	22.99
8	6	12	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
9	11	8	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
10	NEW ▶		PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
11	NEW ▶		IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
12	9	11	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
13	19	4	MP DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	19.98
14	NEW ▶		JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
15	18	8	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
16	26	2	RADIOHEAD: 7 TELEVISION COMMERCIALS	Capitol Video 5393	Radiohead	1998	NR	19.98
17	5	13	ANASTASIA	FoxVideo	Animated	1997	G	26.98
18	17	2	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
19	8	14	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
20	15	7	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
21	14	5	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
22	22	10	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
23	NEW ▶		JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
24	10	115	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
25	20	7	HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1997	PG	19.98
26	12	12	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
27	21	9	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
28	16	11	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
29	29	25	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
30	NEW ▶		PENTHOUSE: PET OF THE YEAR PLAYOFF	Penthouse Video WarnerVision Entertainment A57030	Various Artists	1998	NR	19.99
31	25	11	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
32	RE-ENTRY		THE GRADUATE	PolyGram Video 4400578913	Dustin Hoffman Anne Bancroft	1967	PG	14.95
33	31	24	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
34	24	11	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
35	38	29	ANDREA BOCELLI: ROMANZA IN CONCERT ●	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
36	39	23	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
37	23	12	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
38	40	17	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
39	35	15	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
40	33	3	NIGHT WARRIORS: DARKSTALKER'S REVENGE	Capcom/Viz Video Pioneer Entertainment V-DS001	Animated	1998	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.



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General Mills will deliver **60 million** consumer impressions on millions of Frosted Cheerios boxes and 250 GRPs via a national TV campaign beginning in September.



First Brands will support *Lost In Space* with a \$5 mail-in rebate offer and a national FSI circulated to 45 million households.



JVC will deliver more than **\$4.5 million** in national print media, in-pack and POS exposure from September through December.



Uniden will deliver more than **\$3 million** in national print media, on-pack and POS exposure from September through December.



Space Camp will award tuitions to winners of national sweepstakes.

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NEW LINE HOME VIDEO		abc NBC FOX	abc NBC FOX	abc NBC FOX
Frosted Cheerios	Entertainment NBC FOX	People TV FOX	Rolling Stone US PARADE	Rolling Stone
First Brands	GENERAL MILLS' FROSTED CHEERIOS ON-PACK EXPOSURE ON 5 MILLION CEREAL BOXES			
JVC	Entertainment NBC FOX	People NBC FOX	GO	Forbes PLAYBOY
Uniden	MAJOR NATIONAL PRINT CAMPAIGN			



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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	11	2	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
2	1	8	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
3	7	4	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
4	2	10	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
5	NEW ▶		SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
6	12	4	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
7	6	8	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
8	3	7	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
9	5	5	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
10	4	14	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
11	8	4	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
12	9	13	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
13	13	4	THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner
14	10	10	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
15	NEW ▶		PHANTOMS (R)	Dimension Home Video Buena Vista Home Entertainment 1355503	Ben Affleck Peter O'Toole
16	14	11	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
17	28	3	THE BOXER (R)	Universal Studios Home Video 83303	Daniel Day-Lewis Emily Watson
18	31	2	PALMETTO (R)	Warner Home Video 2533	Woody Harrelson Elisabeth Shue
19	16	11	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
20	15	15	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
21	19	5	SPICE WORLD (PG)	Columbia TriStar Home Video 02018	Spice Girls
22	17	16	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
23	23	5	SWITCHBACK (R)	Paramount Home Video 331203	Danny Glover Dennis Quaid
24	22	5	THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alicia Elliott
25	21	14	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
26	20	12	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
27	NEW ▶		ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ben Stiller
28	29	9	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
29	27	23	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
30	18	19	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
31	26	20	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
32	32	4	HALF BAKED (R)	Universal Studios Home Video 83586	Dave Chappelle Harland Williams
33	30	18	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
34	25	8	HOME ALONE 3 (PG)	FoxVideo 2763	Alex D. Linz
35	34	16	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
36	24	9	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
37	38	17	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
38	39	15	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
39	36	2	MA VIE EN ROSE (R)	Columbia TriStar Home Video 29783	Georges Du Fresne
40	33	12	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Casper Reappears In New Fox Title

GHOSTS 'N' WITCHES: "Casper Meets Wendy," the second direct-to-video title from 20th Century Fox Home Entertainment featuring Casper the Friendly Ghost, flies into stores Sept. 22. The first in the series, "Casper, A Spirited Beginning" (conceived as a sequel to the 1995 theatrical release "Casper"), has shipped more than 5.5 million units worldwide, Fox reports.

Tie-ins with Hershey's, General Mills, and Carl's Jr./Hardee's are among the marketing plans for "Casper Meets Wendy." Consumers can receive a \$5 mail-in video rebate by purchasing three of Hershey's candy products and two General Mills "monster" cereals.

The promo will be featured in 5,000 General Mills in-store Halloween displays, 52 million Hershey's free-standing newspaper inserts, and 100,000 Hershey's point-of-purchase displays. A coupon good toward a "Casper Meets Wendy" Halloween Kids Meal at 2,500 Carl's Jr. and Hardee's restaurants will be packed with the video.

Other promotional partners include Sound Source, Brunswick Bikes, GT Publishing, and Valley Forge Banners. Additionally, consumers who purchase "Casper Meets Wendy" as well as "Casper, A Spirited Beginning" are eligible for a \$2 mail-in rebate. Details will be found in each "Casper Meets Wendy" tape.

Fox Home Entertainment is also backing a \$6 million advertising campaign targeting TV, radio, print, and outdoor displays such as bus panels, plus its World Wide Web site.

Combining live action and computer-animated ghost effects, as did its predecessors, "Casper Meets Wendy" concerns the unorthodox friendship of Casper the ghost and Wendy the witch—unorthodox because, according to the movie, ghosts and witches are natural enemies. It stars Cathy Moriarty (who was featured in the theatrical "Casper"); Shelley Duvall and Teri Garr as Wendy's aunts, the Witless Witches; and George Hamilton as the wickedly tanned warlock Desmond Spellman.

Also due from Fox in time for Halloween is a trio of "Goosebumps" titles, each \$9.98. "Werewolf Skin Parts 1 & 2," "One Day At Horrorland Parts 1 & 2," and "Bride Of The Living Dummy/An Old Story" arrive in stores Sept. 15.

The new "Goosebumps" will be promoted on 10 million General Mills packages. Packed with each cassette are coupons good toward purchase of General Mills' Fruit Roll-Ups, Gushers, String Thing, and Fruit by the Foot snacks. Another tie-in: a sweepstakes with the grand prize of a trip for four to see Feld Entertainment's "Goosebumps Live On Stage."

REINDEER GAMES: Five minutes of original footage have been restored to holiday favorite "Rudolph The Red-Nosed Reindeer," which leads a six-pack of Christmas-themed titles released Sept. 1 by Golden Books Family Entertainment Home Video & Audio. The stop-motion animated program, featuring the voices of



by Moira McCormick

Danny and Marlo Thomas, was first broadcast on TV in 1964.

"Frosty The Snowman," "The Little Drummer Boy," "Cricket On The Hearth," "Santa Claus Is Comin' To Town," and "Frosty Returns" make up the rest of Golden Books' Holiday Classics Collection. Each is 30 to 50

minutes in length and lists for \$12.98.

Cross-promotional partners include M&M/Mars, LCI International, and Hallmark. More than 13 million packages of specially marked M&M/Mars miniature candies will contain a toll-free number printed inside, which consumers can call to guess which Holiday Classics character ate Santa's miniatures.

Four grand prizes of \$10,000 shopping sprees will be awarded, along with 250,000 other goodies. A prepaid "Rudolph" phone card from LCI International valued at \$2.50 is being included with each copy of "Rudolph." Each "Frosty Returns" will have a specially created Hallmark card.

Billboard®

AUGUST 8, 1998

Top Kid Video

					COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price			
			★ ★ ★ No. 1 ★ ★ ★						
1	1	13	ANASTASIA FoxVideo		1997	26.98			
2	2	143	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731		1989	26.99			
3	3	23	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123		1997	26.99			
4	4	13	ELMOPALOOZA! ◇ Sony Wonder		1998	12.98			
5	13	3	THE MIGHTY KONG Warner Home Video		1998	19.94			
6	8	7	MELODY TIME Walt Disney Home Video 6963		1948	22.99			
7	6	17	BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963		1998	19.96			
8	NEW ▶		THE SPIRIT OF MICKEY Walt Disney Home Video/Buena Vista Home Entertainment 10060		1998	22.99			
9	11	73	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955		1996	26.99			
10	5	9	THE BRAVE LITTLE TOASTER GOES TO MARS Walt Disney Home Video/Buena Vista Home Entertainment 12435		1998	22.99			
11	9	139	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730		1953	26.99			
12	10	9	BARNEY'S BIG SURPRISE! Barney Home Video/The Lyons Group 2023		1998	19.99			
13	NEW ▶		NINJA TURTLES: EAST MEETS WEST FoxVideo 0442		1998	14.98			
14	7	204	SLEEPING BEAUTY ◇ Walt Disney Home Video/Buena Vista Home Entertainment 9511		1959	26.99			
15	RE-ENTRY		BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942		1942	26.99			
16	12	49	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030		1997	24.99			
17	NEW ▶		MADELINE AND THE NEW HOUSE Golden Books Family Entertainment 49989		1998	9.98			
18	15	173	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602		1967	26.99			
19	NEW ▶		MADELINE AND THE FORTY THIEVES Golden Books Family Entertainment 44984		1998	9.98			
20	14	5	BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883		1998	9.95			
21	20	7	THE BEST OF THE SIMPSONS: VOL. 3 FoxVideo 4104450		1998	24.98			
22	NEW ▶		SESAME STREET: THE ALPHABET JUNGLE GAME Sesame Street Home Video/Sony Wonder 49366		1998	12.98			
23	NEW ▶		SESAME STREET: THE GREAT NUMBERS GAME Sesame Street Home Video/Sony Wonder 49365		1998	12.98			
24	17	17	FERNGULLY 2: THE MAGICAL RESCUE FoxVideo 6107		1998	19.98			
25	16	5	BLUE'S CLUES: ARTS AND CRAFTS Nickelodeon Video/Paramount Home Video 839163		1998	9.95			

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ADULT FARE

(Continued from page 59)

First and foremost is the International Consumer Electronics Show in January here. Adult exhibitors moved to vastly expanded space in the Sands Hotel two years ago and are expecting a significant retailer turnout in 1999.

Of potentially greater interest is the National Assn. of Recording Merchandisers (NARM) conference, held every March. Two years ago in Orlando, Fla., Vivid became the first adult supplier to appear at a NARM show, and the company had the place all to itself again this year in San Francisco. NARM's next stop is in Las Vegas at the Convention Center, where more X-rated vendors and their wares could be on display.

It was evident during VSDA that music-oriented chains have taken to adult DVD titles with an enthusiasm that's surprising, according to John Allison, Los Angeles rep for Bayside Entertainment Distribution, a division of Tower.

"DVD is blurring the line so much that there is going to be less and less reluctance by stores to carry adult," Allison noted. Tower has added X-rated DVD titles in 78 of its U.S. outlets, while Bayside aggressively pursues other accounts.

A Vivid DVD promotion held at the Virgin Megastore in the Caesars Palace mall during the VSDA Convention was further indication of adult's new role. The event featured product endcaps at the top of the store escalator; regular in-store announcements; coverage by Time magazine and local TV stations; and trailers on monitors throughout the outlet.

This kind of exposure is what video stores have to start doing if they're going to grab adult sales, says Harvey Hoffner of distributor Baker & Taylor Video—even in Texas, Hoffner's home base. In a state historically so unfriendly to adult that the category was absent from the 1995 VSDA Convention, in Dallas, Hoffner is coordinating a DVD program for all Baker branches.

Perhaps more impressive, Amarillo-based Hastings has started carrying adult DVD titles "in certain of our markets," says Dennis McGill, VP of finance CFO. Now calling itself "Your entertainment superstore," Hastings hopes that the genre will enhance a broadened product array. "Even now 50% of our customers are shopping all five departments on each visit."

But, he cautions, "adult is not for every market we are in."

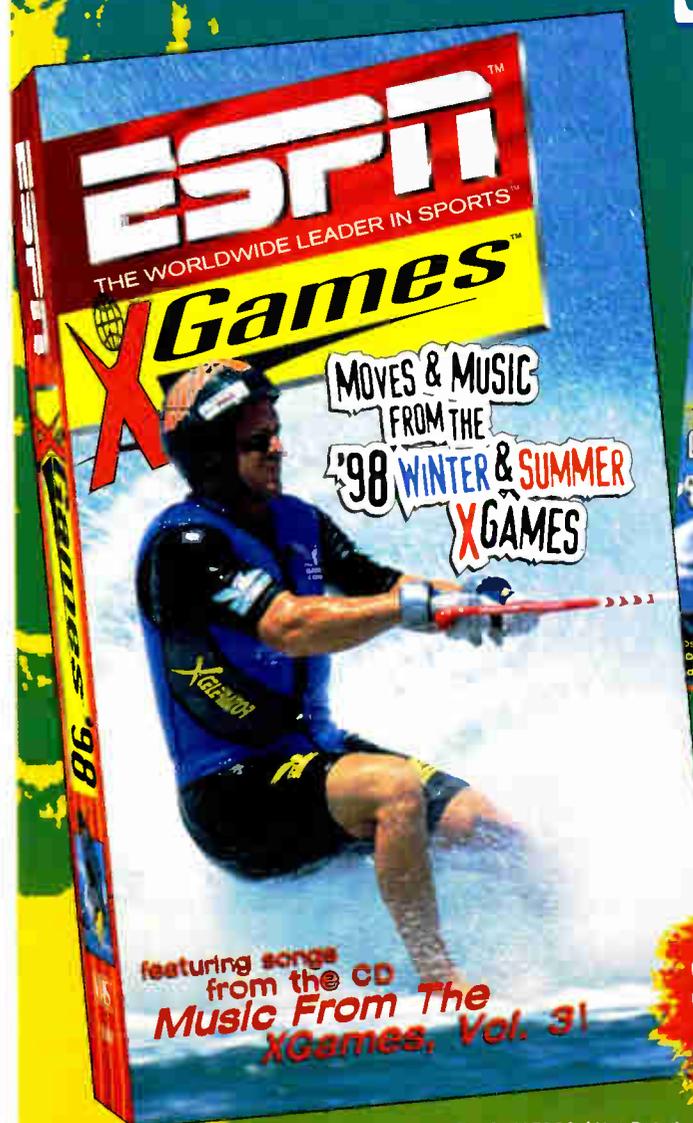
The DVD adult gusher, ironically, has hurt the front-runners, says adult vendor VCA executive Marty Turkel, "because everyone is jumping in with product." Sales have been "a little slow" compared with the days when Vivid and VCA were alone among suppliers.

And those were the days. Tower, which bought 300 copies each of Vivid's first releases, racked up DVD sales of \$5.5 million for the fourth quarter of 1997. Adult titles helped offset a \$6 million loss from dwindling laserdisc volume.

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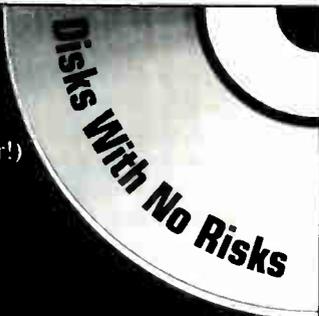
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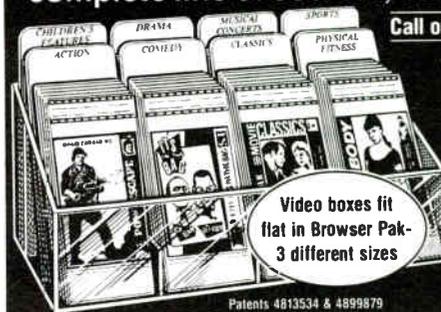
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Update

LIFELINES

BIRTHS

Girl, Nicolette Susan, to Jennifer and Nick Bull, May 13 in Woodland Hills, Calif. Father is senior director of promotion for Velvel Records.

Boy, Griffen, to Susan and Michael Healy, May 19 in Manhasset, N.Y. Father is VP of operations/CFO of the Velvel Music Group.

Boy, Sam Pablo Vincent, to Nora Natali and Vincent Rickwood, May 19 in Tarzana, Calif. Mother is managing director of Patio Music. Father is an artist.

Boy, Jake Alexander, to Denise and Sam Malone, June 15 in Houston.

Father is morning air personality at KRBE-FM Houston.

MARRIAGES

Marnie Alexenburg to Scott Prinsano, July 2 in New York. Bride's father is president of the National Record Co., and she made her film acting debut in "There's Something About Mary."

Sarita Martin to Robert Lee Stewart, July 12 in Nashville. Bride is director of marketing for Curb Records. Groom is principal of Turn2 Entertainment.

DEATHS

Marc Hunter, 44, of throat cancer, July 17 in Australia. The New Zealand-born Hunter was lead singer of Dragon. He was one of Australasia's

most flamboyant performers, known as much for his offstage antics as for Dragon's chart toppers "April Sun In Cuba," "Get That Jive," and "Rain."

Douglas Sorensen, 44, of a heart attack, July 22 in Omaha, Neb. Staten Island, N.Y.-born Sorensen was director of rock programming for Journal Broadcast Group Inc. and operations manager of the company's operations in Omaha, where he led programming, promotion, and marketing teams for Omaha stations KEZO-FM, KKCD-FM, KESY-FM, KSRZ-FM, KOSR-AM, and KBBX-FM. Before being hired by Journal in 1992, he was PD and on-air personality at stations in Arizona, Minnesota, Texas, New York, Delaware, Oklahoma, Colorado, and Pennsylvania. In June '97, he was honored as Radio & Records' rock programmer of the year. Last year, the Kansas City Media Professionals named him radio program director of the year. He is survived by his wife, Pam, and three children.

Tal Farlow, 77, of esophageal cancer, July 25 in New York. Farlow was a jazz guitarist who worked with such musicians as Charles Mingus, Red Norvo, and Eddie Costa in a career spanning four decades. He recorded albums for Verve, Prestige, and Concord Records.

David-Allen "Chico" Ryan, 50, of undisclosed causes, July 26 in Boston. Ryan was singer/bassist for '50s revival band Sha Na Na. He joined the act in 1973 after playing with the Happenings, a New Jersey vocal group that scored top 10 hits with "See You In September" and a rock version of the Gershwins' "I Got Rhythm." He appeared with other band members on Sha Na Na's TV show from 1976 to 1981 and in the film version of "Grease" as a member of Johnny Casino & the Gamblers. The band played at a party in Los Angeles earlier this year to commemorate the film's 20th-anniversary rerelease.

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AUGUST

Aug. 2, **World's Biggest Beach Party**, with Dru Hill, Mya, Christian, and more, Woodbine Beach Park, Toronto. 213-933-8007.

Aug. 7-9, **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. 4, **Vocalists' Health Seminar**, Gordin Center, Universal City, Calif. 323-436-0303.

Aug. 7-9, **Litchfield Jazz Festival**, Goshen Fairgrounds, Goshen, Conn. 860-567-4162.

Aug. 7-9, **TCI San Jose Jazz Festival**, San Jose, Calif. 888-872-0587.

Aug. 12, **Second Hawaii Media Marketplace**, Hotel Nikko, Los Angeles. 808-539-3424.

Aug. 13-17, **PopKomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

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United We Stand. United Stations Radio Networks (USRN) execs and on-air hosts recently came together in Los Angeles for a local promotion. On hand, from left, are "Rock On!" host Ray Manzarek of the Doors, USRN chairman and "Rock Roll & Remember" host Dick Clark, "Country Giants" producer Neil Haislop, "Country Giants" host Edd Hall of "The Tonight Show," and USRN VP of programming Andy Denmark.

Music Of Your Life Gets A Second Wind

BY JUDITH GROSS

Satellite delivery, aggressive mass marketing, and a renewed interest in the romantic sounds of the pre-baby boom generation have transformed the syndicated Music of Your Life (MYL) format from a strictly big-band, nostalgia format heard on a few niche stations to a radio trend breathing new life into stations of every market size.

Since MYL founder Al Ham formed a partnership with former radio station owner/consultant Kerry Fink two years ago, abandoning a syndicated tape delivery in favor of satellite, the format has blossomed from four stations to 114, now reaching markets like Chicago; Cincinnati; Detroit; Long Island, N.Y.; and Washington, D.C. MYL is also carried on 150 cable systems with access to six million homes.

There's no better example of the format's growth than at MYL's flagship KGIL Los Angeles. The station had floundered through a variety of ill-fated formats, including all-news

and all-Beatles, and it had exiled itself into Arbitron oblivion for more than two years. That is, until it began MYL on March 2 of this year.

"Even though we began the format in the last month of the ratings period, it was enough to put KGIL back in the book again this year," notes Chuck Southcott, MYL's PD and afternoon drive talent.

Fink—who decided the satellite delivery was a must in order to com-

comes from a complex mix of several factors, including the remastering of older recordings and the format's repositioning to a younger audience.

"The format broke beyond the nostalgia crowd—who remember these songs from their youth—with the resurgence of swing and ballroom dancing among the college and post-college set and with movies like 'Titanic' and 'L.A. Confidential,'" Fink says. "Now a whole new generation is discovering this music for the first time."

That's why MYL's self-sculpted image positions its playlist as "the classical music of this century," with Fink, Southcott, and Ham drawing a parallel between the across-the-board appeal of traditional classical music and the longevity of artists like Tony Bennett, Nat King Cole, and, of course, Frank Sinatra.

One of the other strategies MYL has pursued, according to Southcott, is gradually shifting toward more current music, such as Linda Ronstadt, Rita Coolidge, and the Associ-

(Continued on page 70)

"MUSIC of YOUR LIFE"™

pete with services such as Westwood One's AM Only and ABC Radio's Stardust—saw the format's tremendous potential 2½ ago, when he put MYL on Atlanta's WCGX-FM, a station he owned at the time.

"We went from losing \$15,000 a month to making a \$5,000 operating profit within 90 days," Fink says. He explains that in addition to availability via satellite, MYL's renewed energy

newslines...

CAPSTAR GOBBLES TRIATHLON. After a suspiciously quiet period, Capstar jumps back into radio's buying frenzy with the consumption of Triathlon's 32 stations in six markets for \$190 million. Capstar has also picked up modern adult WXLE Albany, N.Y., for \$2.6 million.

CHANCELLOR MEDIA GOES LATIN. Chancellor Media Corp. has purchased a 50% interest in Grupo Radio Centro (GRC), Latin America's largest "pure radio play" company, for \$237 million. Providing programming for more than 90 affiliates in 57 cities throughout Mexico, GRC has been the No. 1 radio broadcaster, in terms of audience share, for the past 30 years. The partnership allows Chancellor and GRC to jointly pursue opportunities in the U.S. Spanish-language radio market. Chancellor has also purchased Primedia Broadcasting Group, which owns three FMs in San Juan, Puerto Rico.

INTERACTIVE RADIO SHOW. The fall National Assn. of Broadcasters (NAB) radio show, Oct. 14-17 in Seattle, will feature syndicated radio personality Tom Joyner as host of the NAB Marconi Radio Awards; talk show host Dr. Laura Schlessinger as a luncheon keynote; Clear Channel Communications chairman/CEO Lowry Mays as the 1998 NAB National Radio Award recipient; and Federal Communications Commission Chairman William Kennard as a breakfast speaker.

LIFEBEAT KUDOS. During its annual power breakfast benefit, July 30 in New York, LIFEbeat honored WKTU New York PD Frankie Blue for his HIV/AIDS activism. Blue is credited for tapping the force of the dance outlet to support AIDS fund-raising activities like the annual AIDS Dance-a-thon and the Boston to New York AIDS Ride.

Country Radio Loses Listenership In '98 Survey

BY JENNY LAND

NEW YORK—The boom in country radio seems to be tapering into a small bust, according to the 1998 Study of Radio Formats released by Interep, which profiled 23 primary format classifications.

Losing 18.5% of its Monday-Friday adult (18-plus) listeners since last year, country gave up its No. 1 format spot to news/talk and settled for third place behind AC in terms of listenership.

However, even news/talk, which posted the highest number of nationwide listeners at 38,161,000, experienced a dip compared with last year. In fact, radio listening experienced a surprising overall drop of about 6% among adults.

Despite the decline, radio continues

to saturate all demographics, reaching 95.4% of the adult population.

Maintaining a tighter grip on last year's market share, news/talk was able to move out of its No. 3 spot and inch ahead of both country and AC. Posting the smallest dip within the top

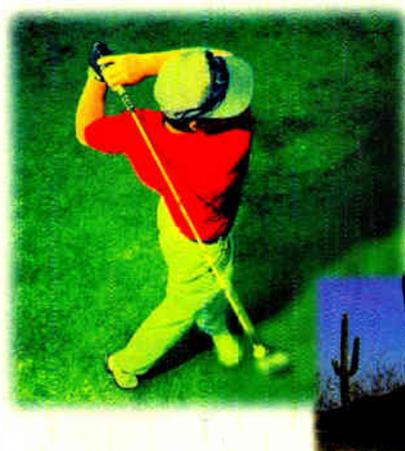


five since last year, news/talk lost only 3% of its 1997 listening base of Monday-Friday adults (18-plus), compared with the total 6% drop. Despite an 8.8% drop in those listeners, AC held on to its No. 2 slot with 36,062,000 listeners, while country followed close behind with 35,800,000 listeners.

Other formats in the top five included top 40, which held on to its No. 4 slot with 20,992,000 listeners, and oldies radio, which held on to fifth place with 20,279,000 listeners. Moving from last year's eighth-place spot to No. 6 this year, the religious format was one of only two genres that didn't post a decline; the other was R&B. Capping off the top 15 were the formats Interep classified as classic rock, album rock, urban contemporary, classical, modern rock, all-news, new AC/jazz, alternative, and nostalgia/big band/MOR.

Other tidbits: Among college graduates, professional or managerial staff, and households earning more than \$75,000, the top three slots

(Continued on page 70)



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KOIT-AM-FM	AC	3.9	3.8	3.9	4.3	4.7	WAVA	religious	1.2	.8	.9	1.0	1.0	KBGY	AC	3.8	4.6	4.0	4.7	4.2
KYLD	top 40/rhythm	1.9	4.3	4.2	3.8	4.7	WPGC-AM	religious	.9	.7	.7	1.1	1.0	KXRX	album	4.8	4.5	4.1	4.5	4.1
KCBS	N/T	4.3	4.0	4.8	5.3	4.5	KODA	AC	7.1	7.3	7.1	7.2	7.4	KXOA-FM	cls rock	3.0	3.4	3.2	3.0	3.7
KNBR	sports	4.3	4.5	4.1	3.1	4.4	KBXX	R&B	6.5	7.2	6.8	6.2	6.7	KSSJ	jazz	2.8	3.0	2.7	2.4	3.8
KFRC-AM-FM	oldies	4.3	3.5	3.3	2.9	3.5	KRBE	top 40	6.4	6.5	6.3	6.4	6.7	KSEG	cls rock	3.0	3.4	3.2	3.0	3.7
KMEL	R&B	3.9	3.7	3.4	2.8	3.5	KMJQ	R&B adult	5.7	5.5	5.4	6.3	5.7	KBMB	R&B	—	—	.9	4.0	3.6
KIOI	AC	3.2	3.3	2.9	3.7	3.1	KILT-FM	country	5.1	5.9	5.3	5.2	4.7	KRAK	country	4.5	4.0	3.1	3.0	2.7
KSFO	N/T	2.6	3.2	2.6	3.3	3.1	KHMX	AC	4.3	3.9	3.1	4.5	4.4	KCTC	adult std	3.4	3.6	3.8	4.1	2.4
KZQZ	top 40	.7	1.9	2.7	2.9	3.0	KLDE	oldies	4.2	3.9	4.5	4.6	4.3	KHTK	N/T	2.4	2.5	3.0	4.2	2.4
KISQ	R&B adult	2.7	1.8	3.0	3.5	2.9	KLLOL	album	3.2	3.9	4.1	4.0	4.2	KSTE	N/T	2.9	2.9	2.3	3.5	2.2
KABL	adult std	2.5	3.0	3.2	3.3	2.8	KTRH	N/T	4.5	3.8	3.9	4.4	4.2	KQBR	R&B adult	1.6	1.4	1.0	1.4	1.6
KKSF	jazz	3.6	3.3	3.3	2.7	2.8	KKRW	cls rock	2.4	2.9	3.6	3.7	3.8	KNBR	sports	1.2	1.6	1.2	.6	1.2
KDFC-FM	classical	2.5	2.7	2.8	2.3	2.7	KBQB	country	4.3	4.3	4.5	3.7	3.5	SAN JOSE, CALIF.—(28)						
KBLX	R&B adult	3.0	2.7	2.9	2.9	2.6	KTBY	modern	3.3	3.4	3.2	3.1	3.5	KGO	N/T	7.6	6.9	7.5	6.8	7.2
KFOG/KFFG	triple-A	3.0	2.9	2.9	3.2	2.6	KKPN	Spanish	3.0	3.0	2.6	3.2	3.3	KYLD	top 40/rhythm	1.3	5.3	5.0	5.3	5.3
KLLC	AC	2.8	2.7	2.5	2.6	2.4	KPRC	N/T	2.8	2.4	3.0	2.8	3.1	KOME	modern	4.4	4.4	4.5	4.6	4.0
KITS	modern	2.1	1.9	1.8	1.8	1.9	KIKK-AM-FM	country	2.3	2.3	2.5	2.2	2.7	KBAY	AC	4.4	5.4	3.9	4.0	3.7
KJSO	album	1.9	1.5	1.6	1.6	1.7	KQQK	Spanish	2.4	2.2	2.6	3.1	2.3	KCBS	N/T	3.4	3.2	3.8	4.7	3.7
KOME	modern	2.0	2.1	1.9	1.8	1.6	KLTN/KLTO	Spanish	2.7	2.0	1.9	1.7	1.8	KEZR	AC	5.3	4.6	3.4	3.2	3.7
KSAN	cls rock	4.2	1.0	1.1	2.0	1.6	KHYS/KJOJ	top 40	2.0	2.1	2.3	1.7	1.7	KNBR	sports	4.3	4.0	4.7	2.9	3.7
KCYC	country	1.3	1.5	1.5	2.1	1.6	KBME	adult std	.2	—	.2	.8	1.4	KSJO	album	4.1	2.9	2.9	2.8	3.4
KLOK	Spanish	1.6	1.2	1.4	1.1	1.4	KOVE	Spanish	.3	.8	1.2	1.4	1.4	KZQZ	top 40	.5	1.7	2.6	3.5	3.4
KSOL/KZOL	Spanish	1.6	1.9	2.4	1.3	1.4	KQVE	adult std	1.9	1.8	1.8	1.0	1.1	KLOK	Spanish	4.4	3.2	2.6	2.3	3.3
KBRG	Spanish	.7	.6	.7	1.4	1.3	KSEV	N/T	.8	1.1	1.1	1.1	1.1	KRTY	country	2.8	4.7	2.8	3.0	3.0
KBAY	AC	1.3	1.7	1.2	1.2	1.1	KXTJ	Spanish	1.6	2.0	1.4	1.8	1.1	KOIT-AM-FM	AC	2.3	1.9	2.6	3.0	2.8
KEZR	AC	1.4	1.2	.9	1.0	1.0	DALLAS—(6)						KARA	AC	2.5	3.7	3.3	3.7	2.8	
KHKS	top 40	7.0	7.3	7.5	7.1	8.0	WBZ	N/T	7.7	8.4	9.4	7.9	7.8	KDFC	classical	1.6	1.8	2.3	2.4	2.6
KKDA-FM	R&B	7.1	6.8	7.2	7.0	7.1	WJMN	top 40/rhythm	6.3	6.1	6.2	6.6	7.1	KFFG/KFOG	triple-A	2.3	2.7	2.7	2.6	2.6
KVIL	AC	5.3	5.2	5.7	4.9	5.3	WJMX	AC	5.4	5.7	6.0	6.8	6.0	KFRG-AM-FM	AC	3.4	2.9	2.1	2.5	2.6
KDMX	AC	4.1	4.4	3.9	3.8	5.0	WBCN	modern	5.8	5.2	5.2	5.5	5.8	KIOI	AC	2.1	2.9	2.2	3.0	2.5
KSCS	country	5.7	5.7	5.5	6.1	4.6	WVXK-FM	top 40	6.2	6.6	5.9	6.3	5.8	KISQ	R&B adult	1.1	1.0	2.1	2.2	2.5
KEGL	album	3.8	3.3	2.7	3.3	4.4	WRKO	N/T	5.8	5.5	6.4	5.7	5.7	KKSF	jazz	3.0	2.1	2.2	2.7	2.4
WBAP	N/T	4.3	4.1	4.9	4.7	3.9	WBMX	AC	4.2	3.8	3.6	3.9	4.6	KBXL	R&B adult	1.3	1.3	1.5	1.6	2.2
KLUV	oldies	4.2	3.9	3.7	3.8	3.6	WCRB	classical	4.4	4.0	4.0	4.8	4.6	KSFO	N/T	2.3	2.4	3.3	3.2	2.2
KRLD	N/T	3.6	4.0	3.8	4.1	3.5	WDDS	oldies	4.9	4.4	5.0	4.3	4.1	KSOL/KZOL	Spanish	2.1	3.0	2.4	2.1	2.1
KZPS	cls rock	3.8	3.1	3.9	3.4	3.3	WEEI	sports	3.6	3.3	3.4	3.7	3.9	KABL	adult std	.8	2.0	2.4	1.8	1.8
KOAI	jazz	3.1	2.9	2.7	3.3	3.2	WAAF	album	2.9	2.9	3.0	2.7	3.2	KBRG	Spanish	1.3	1.3	.9	2.5	1.8
KYNG	country	3.3	3.8	3.6	3.5	3.2	WZLX	cls rock	3.4	3.1	3.3	3.0	3.2	KITS	modern	1.1	1.2	1.3	.9	1.7
KPLX	country	4.1	3.4	2.8	2.7	3.1	WROR	oldies	3.2	3.8	2.9	2.7	3.0	KLLC	AC	2.2	1.5	1.9	1.4	1.7
KBFB	AC	1.7	2.4	2.6	2.5	2.8	WKLB	country	1.8	3.4	3.2	3.3	2.5	KUFJ	cls rock	4.5	3.4	3.5	2.0	1.7
KRTV	religious	2.7	3.0	3.2	3.4	2.8	WSJZ	jazz	3.5	.5	1.8	2.8	2.4	KMEL	R&B	1.6	2.6	1.8	1.7	1.4
KRBV	R&B adult	2.8	2.7	2.9	2.8	2.8	WBOB	triple-A	2.7	2.9	2.1	2.5	2.2	KYCY	country	1.0	.7	.7	.9	1.1
KAAM	adult std	1.6	2.0	1.4	1.5	2.6	WEGQ	cls rock	2.7	2.9	2.7	2.1	2.2	MILWAUKEE—(30)						
KDGE	modern	3.0	3.0	2.7	2.4	2.5	WFXS-AM	adult std	1.7	2.4	2.5	1.4	1.7	WTMJ	N/T	8.9	10.4	11.1	9.2	9.2
WRR	classical	2.8	2.7	3.1	2.6	2.4	WFNX	modern	1.5	1.3	1.2	1.2	1.2	WMIL	country	7.7	8.2	6.6	6.9	7.7
KTCK	sports	1.7	2.1	2.7	2.7	2.3	WILD	R&B	1.1	1.4	1.8	1.0	1.2	WKVV	R&B	6.1	6.8	5.3	6.6	6.7
KKZN	triple-A	1.6	1.8	1.4	1.5	1.9	MIAMI—(11)						WVLR-AM-FM	album	7.0	5.9	6.8	6.4	6.2	
KLIF	N/T	1.4	1.9	2.0	1.6	1.5	WEDR	R&B	4.9	5.3	4.9	6.6	6.1	WKOK	adult std	5.6	5.7	5.8	4.6	5.9
KESS	Spanish	1.5	1.5	1.7	1.3	1.3	WPOW	top 40/rhythm	5.3	6.1	5.7	5.4	5.0	WKLH	cls rock	6.9	7.1	6.2	6.7	5.6
KHCK/KICI-FM	Spanish	1.5	1.5	1.6	1.3	1.1	WPLY	AC	4.8	5.0	5.1	4.9	4.8	WKTI	AC	6.0	5.6	5.2	4.9	5.3
KHVN	religious	1.2	.9	1.3	1.5	1.1	WHQT	R&B adult	5.2	5.2	5.1	5.1	4.7	WNYX	AC	5.2	3.8	4.9	5.1	5.3
KRNB	R&B adult	1.1	1.1	1.0	1.4	1.0	WFMC	Spanish	3.8	3.1	3.8	3.8	4.2	WISN	N/T	5.0	4.2	4.3	4.9	4.5
DETROIT—(7)																				
WJLB	R&B	8.1	7.9	7.9	8.1	7.7	WAMR-FM	Spanish	4.6	4.8	4.5	4.7	4.1	WPNT	AC	1.7	4.3	3.3	3.8	4.2
WNIC	AC	7.2	6.6	7.4	7.6	7.5	WAQI	Spanish	4.3	4.4	3.5	3.8	4.0	WZTR	oldies	4.7	3.8	4.0	4.1	4.2
WJR	N/T	5.9	6.7	6.4	5.8	6.8	WHYI	top 40	3.3	3.6	3.4	3.6	3.9	WLTQ	AC	4.1	3.5	3.7	5.1	4.1
WOMC	oldies	5.8	5.9	5.5	5.9	5.6	WKIS	country	4.2	3.8	3.8	3.7	3.9	WAMG	AC	1.6	2.5	2.7	2.4	3.0
WWJ	N/T	5.3	4.9	5.2	4.9	5.1	WZTA	album	3.5	3.3	3.3	2.8	3.8	WFMR	classical	2.3	2.0	2.5	2.3	2.8
WKQI	AC	4.7	4.5	4.1	4.1	4.3	WBGG	cls rock	2.6	2.7	3.3	2.6	3.3	WLUM	modern	3.2	3.3	3.3	2.6	2.7
WVMV	jazz	3.2	3.5	3.5	4.7	4.1	WLVG	jazz	4.0	3.4	4.1	3.8	3.3	WJZI	jazz	2.7	3.4	2.6	2.7	2.6
WCSX	cls rock	3.1	3.4	3.1	3.0	3.9	WXDJ	Spanish	3.3	3.6	2.8	3.2	3.3	WVCS	R&B adult	1.9	1.7	1.7	2.1	2.4
WMDX	R&B adult	4.3	3.9	3.9	4.0	3.9	WCMQ-FM	Spanish	2.2	2.2	2.4	3.4	3.1	WNOV	R&B	1.4	1.3	2.2	1.7	1.6
WCHB-FM	R&B	3.6	4.0	3.2	3.4	3.5	WVXJ	oldies	3.1	3.6	3.4	2.9	3.1	COLUMBUS, OHIO—(32)						
WDRQ	top 40/rhythm	3.8	3.4	3.2	2.6	3.5	WQAM	sports	1.4	2.4	2.8	2.								

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	12	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION 1 week at No. 1
2	1	1	26	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
3	3	3	30	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	4	6	10	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
5	5	5	16	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
6	6	4	16	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
7	8	8	18	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
8	7	7	24	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
9	9	9	29	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
10	10	10	15	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
11	11	12	7	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
12	12	11	28	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
13	13	13	49	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 56810/ASAM	◆ ELTON JOHN
14	14	14	45	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
15	17	15	35	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
16	16	22	5	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
17	15	17	14	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT
18	19	18	56	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
19	20	20	10	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
20	18	16	24	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
AIRPOWER					
21	21	21	7	YOUR IMAGINATION GIANT 17216/WARNER BROS.	◆ BRIAN WILSON
22	26	27	3	REFLECTION WALT DISNEY ALBUM CUT/HOLLYWOOD	CHRISTINA AGUILERA
HOT SHOT DEBUT					
23	NEW ▶	1		I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
24	22	19	11	I HONESTLY LOVE YOU MCA NASHVILLE 72053	◆ OLIVIA NEWTON-JOHN
25	24	23	26	LANDSLIDE REPRISE 44540*	◆ FLEETWOOD MAC

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	3	15	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 2 weeks at No. 1
2	2	1	26	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
3	3	2	22	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
4	4	5	13	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
5	5	4	19	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
6	8	8	18	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
7	6	6	17	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
8	7	7	20	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
9	9	10	28	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
10	10	9	40	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
11	11	12	13	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
12	13	14	33	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
13	12	11	37	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
14	17	22	9	I DON'T WANT TO MISS A THING COLUMBIA ALBUM CUT	◆ AEROSMITH
15	16	19	6	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
16	14	13	26	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
17	23	30	7	ONE WEEK REPRISE ALBUM CUT	◆ BARENAKED LADIES
18	15	15	67	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
19	26	29	5	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
20	22	24	19	TO THE MOON AND BACK COLUMBIA 78576	◆ SAVAGE GARDEN
21	20	21	13	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
22	21	16	16	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
23	27	26	7	STAY (WASTING TIME) RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
24	25	23	9	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
25	28	28	8	TELL ME UNIVERSAL ALBUM CUT	◆ BILLIE MYERS

*Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 adult contemporary stations and 77 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

MUSIC OF YOUR LIFE GETS A SECOND WIND

(Continued from page 67)

ation, along with new West Coast swing bands such as the Brian Setzer Orchestra and the Bill Elliot Swing Orchestra. Southcott says newer music can make up as much as 50% of MYL's playlist, "but only if the music falls within the comfort zone of our listeners. It has to be a good fit."

Another reason MYL-style music is becoming more acceptable to a younger audience, Fink notes, is that many old standards are being digitally remastering and reissued on CD. "Now the kids can hear the purity of the vocals and melodies the way their grandparents remember them from live performances," he says. "It's better than the old vinyl recordings and thus more accessible."

Not that MYL has any intention of abandoning its core demo, the 55-60 crowd. Targeting that under-served demo has helped MYL stations gain a newfound respect from advertisers who have started to realize the buying potential of the over-50 age group.

DISPOSABLE INCOME IS IMPRESSIVE

"It was tough at first, but it's been a matter of educating our advertisers," notes John Bennett, operations manager of WLUX Long Island, who adds that the station's trends are up after it switched to MYL this year.

"The demo that's growing the fastest in this area is 40-50 and 50-plus, and when you look at the disposable income of this group, it's impressive," says Bennett. "Now the advertisers are starting to notice this as well."

"On a national level, we see it starting to be taken seriously by advertis-



The ubiquitous Ed McMahon and Music of Your Life PD Chuck Southcott are shown at the Museum of Television and Radio in Beverly Hills, Calif., taping an interview for the syndicated format's "Celebrity Series" program.

ers," says Fink. "NBC News wanted to pump their 50-plus viewing, so they came to us. And J. Walter Thompson has created a marketing group just for a mature audience. They are realizing it's a completely untapped market."

As Fink also points out, Cher is in that target demo, along with Aerosmith's Stephen Tyler. "We like to think of it as music for the next 50 years of your life," Fink notes.

One other reason for the new-found interest in MYL, according to Fink, is radio's continuing consolidation. "Companies want to add it to the franchise in a given market," he says. "They may already have several rock formats, a country station, an oldies, or a classic format. So, especially for an AM station, 100% on the satellite, it's a cost-effective way to round out the market."

But Fink, Southcott, and the affiliate managers all agree that one of MYL's strengths, besides the music itself, is its focus on brand-name marketing.

COUNTRY RADIO LOSES LISTENERSHIP IN SURVEY

(Continued from page 67)

remained in the same hands. However, news/talk posted a smaller following among technical, clerical, and sales workers, who preferred AC, followed by country.

Although both men and women listeners also agreed on the top three radio formats, they differed on the order of preference. While men preferred news/talk, women preferred AC. Meanwhile, country placed second among both men and women.

AC did a better job of bridging the gender gap. In the 18-34, 18-49, and 25-54 age brackets, adult contemporary earned the most listeners. While country took second place in both the 18-49 and 25-54 brackets, top 40 barely beat out country for the second-place slot in the 18-34 category. News/talk, however, showed its appeal to the older crowd by placing third in the 18-49 and 25-54 brackets.

Meanwhile, the alternative, pop, and modern rock formats posted a strong following from the young, earning more than two-thirds of their listeners from the 18-34 bracket. The 25-54 bracket, however, reflected diverse taste in music formats, representing more than half of the listeners for adult alternative, AC, AOR, black R&B, classic rock, classical, country, easy listening, ethnic, golden oldies, new AC/jazz, soft contemporary,

Spanish, urban contemporary, and variety stations. Meanwhile, mature audiences (45-plus) represented most of the listeners for full-service and nostalgia/big band formats.

Regional lines divided radio audiences in terms of format preferences. Despite country's overall decline, its roots hold strong in the South, where it garnered the most listeners. In fact, almost half of country's listeners come from the South. With a third-place showing in both the Midwest and West and a fifth-place showing in the Northeast, country also maintained a following in the other three regions.

News/talk, however, dominated across all regions. Leading the top five formats in both the Northeast and the West, which combined accounted for about half of its listeners, news/talk also took the second-place slots in the Midwest and South.

However, news/talk and country aren't necessarily exclusive favorites for listeners; they also share a large crossover audience. While 25% of country listeners also follow news/talk formats, 23% of news/talk listeners follow country formats as well. Helping to secure its No. 1 hold on the radio market, news/talk also earned large crossover audiences from adult alternative, all-news, classical, and new AC/jazz formats.

"Music of Your Life is the only brand-name, trademarked radio format in existence," Fink says. "When it's done right, the listeners and advertisers identify with it. We relate to our stations on a personal level and train them in ways to tie the music to their advertisers. There are even MYL listener clubs. People tend to get passionate about this music."

"People who listen to this music are more likely to have a strong identification with the station that plays it and thus the advertisers," notes Art Stamler, GM of WAZR-FM Woodstock, Va., which sends MYL out into the state's Shenandoah Valley. "We even had one couple who decided to settle right here, they say, because of our station playing MYL."

CELEBRITY TALENT

Other affiliates are drawn to MYL's celebrity talent lineup, evident in its slogan: "Where the stars play the stars." Wink Martindale and Gary Owens are both part of MYL's regular broadcast day. Singers Pat Boone and Patti Page are heard on weekends, and MYL's "Celebrity Weekend" show brings the voices of such music and acting talents as Steve Allen, Lou Rawls, Glen Campbell, Shirley Jones, and Marty Ingels.

Of course, the stars came out in force the weekend following the death of the format's cornerstone artist. When Sinatra died May 14, MYL suspended its regular programming to broadcast 36 hours of his music interspersed with comments from the likes of Tony Bennett, Bob Hope, Johnny Mathis, Rosemary Clooney, Andy Williams, and Wayne Newton, among others.

The focus on Sinatra's music and news coverage of tributes such as MYL's have helped bring about a resurgence in album sales and interest in his music along with that of his contemporaries. Fink is convinced this growth extends well beyond a one-time fluke.

"Our special Sinatra tribute reached a much wider audience than we usually do," he says. "It made many more people aware of how we are bringing this music to a new listenership and how we are preserving and promoting it. And it made all of us realize how artists like Sinatra—and others—truly transcend time."

"If anything, the surge of interest following Sinatra's death shows signs of growing even more," agrees Southcott. "This music is going to be around for a very long time."

Eagle-Eye Cherry, son of jazz musician Don and half-brother of Neneh, is used to running from country to country for music.

"My dad used to take the whole family from festival to festival in a camper van. It was a very hippie lifestyle," Cherry says. "There were moments when I was young when I wished we were like all other Swedish families with a Volvo. Now, I realize it made us very close as a family, and I wouldn't trade my upbringing for the world."

Despite his inbred wanderlust, touring has a few downs to go with the ups. "I have to constantly leave my girlfriend at home when record duty calls, and the phone feels like it is ringing off the hook lately," the Stockholm resident says. "Everyone

goes through similar traumatic separations with loved ones, from salesmen to musicians to convicts."

Cherry speaks for every man when he sums up the desperate emotions of the night before exit-



'The single describes what I need for romance — wine, candle-light, a fireplace' —Eagle-Eye Cherry

ing in "Save Tonight," the bittersweet ballad currently at No. 32 on Modern Rock Tracks. "You want the last night to be perfect. The single describes what I need for romance—wine, can-

dleight, a fireplace. If you make it memorable, you can survive away time."

Before Cherry takes his Ben Harper-esque vocals and verse/chorus/verse rock on the U.S. road, he has booked some quiet time with his partner in California's Napa Valley. As Cherry begins to turn a musical legacy into a name for himself, he realizes personal time will be cut short.

"It's unbelievable the way things are moving. I've surpassed my expectations, so it's Christmas from here on out," he says. "I can't complain, and I'm actually excited to share my music with others. I've never understood how you could put so much time and energy into an album and then not want to promote it when it comes out."

Billboard®

AUGUST 8, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	1	1	10	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
2	2	2	7	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
3	3	3	11	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
4	5	8	8	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
5	4	4	11	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
6	6	6	11	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
7	10	17	4	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
8	9	11	11	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
9	7	5	29	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
10	8	7	21	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
11	13	14	15	IRIS CITY OF ANGELS	GOO GOO DOLLS WARNER SUNSET/REPRISE
12	14	15	18	SHIMMER SUNBURN	FUEL 550 MUSIC
13	17	18	5	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
14	11	10	25	TORN MY OWN PRISON	CREED WIND-UP
★★★AIRPOWER★★★					
15	20	39	3	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
16	12	9	25	FUEL RELOAD	METALLICA ELEKTRA/EEG
17	16	16	12	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
18	15	12	12	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
19	18	13	20	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
20	29	—	2	BETTER THAN YOU RELOAD	METALLICA ELEKTRA/EEG
21	19	20	10	PREMONITION PREMONITION	JOHN FOGERTY REPRISE
22	24	27	5	A SECRET PLACE CRYPTIC WRITINGS	MEGADETH CAPITOL
23	23	40	13	IN HIDING YIELD	PEARL JAM EPIC
24	22	24	7	DU HAST SEHNSUCHT	RAMMSTEIN SLASH/LONDON/ISLAND
25	NEW ▶	1	—	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
26	27	32	5	CRACK THE LIARS SMILE HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE/MERCURY
27	25	23	21	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
28	28	31	8	PARK AVENUE FREAK'ON'ICA	GIRLS AGAINST BOYS DGC/GEFFEN
29	26	25	12	MONSTERSIDE STONES	ADDICT BIG CAT/2
30	37	—	2	INSIDE OUT EVE 6	EVE 6 RCA
31	21	19	14	HEROES GODZILLA—THE ALBUM	THE WALLFLOWERS EPIC
32	35	36	4	BORN WITHOUT YOU DOG YEARS	STORYVILLE ATLANTIC
33	36	35	4	FLY AWAY 5	LENNY KRAVITZ VIRGIN
34	NEW ▶	1	—	MACHETE WISHPOOL	BROTHER CANE VIRGIN
35	30	22	16	WISHLIST YIELD	PEARL JAM EPIC
36	31	34	7	NO SHELTER GODZILLA—THE ALBUM	RAGE AGAINST THE MACHINE EPIC
37	33	33	7	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
38	32	26	14	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
39	38	30	18	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
40	RE-ENTRY	2	—	HIGH POLYTHENE	FEEDER ECHO/ELEKTRA/EEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

AUGUST 8, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	2	2	15	INSIDE OUT EVE 6	EVE 6 RCA
2	3	5	8	ONE WEEK STUNT	BARENAKED LADIES REPRISE
3	1	1	18	IRIS CITY OF ANGELS	GOO GOO DOLLS WARNER SUNSET/REPRISE
4	4	3	18	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
5	5	4	22	SHIMMER SUNBURN	FUEL 550 MUSIC
6	10	15	7	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
7	7	7	9	INTERGALACTIC HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
8	6	6	22	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
9	9	13	5	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
10	8	8	14	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
11	11	11	9	TRULY, TRULY JUBILEE	GRANT LEE BUFFALO SLASH/WARNER BROS.
12	12	12	10	WALKING AFTER YOU THE COLOUR AND THE SHAPE	FOO FIGHTERS CAPITOL/ELEKTRA/EEG
13	16	17	11	GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFD0G/HOLLYWOOD
★★★AIRPOWER★★★					
14	19	23	4	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
15	15	19	6	HOOSH SUPER NATURAL	EVERYTHING BLACKBIRD/SIRE
16	13	10	25	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
★★★AIRPOWER★★★					
17	20	24	7	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
18	17	16	27	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
19	27	37	3	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
20	24	27	4	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
21	18	14	16	WHAT I DIDN'T KNOW [RADIANCE]	ATHENAEUM ATLANTIC
22	14	9	12	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
23	26	30	4	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
24	28	32	3	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
25	25	25	7	HIGH POLYTHENE	FEEDER ECHO/ELEKTRA/EEG
26	34	—	2	IN HIDING YIELD	PEARL JAM EPIC
27	30	35	3	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	THE BRIAN SETZER ORCHESTRA INTERSCOPE
28	21	21	20	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
29	23	20	18	PUSH IT VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
30	29	26	6	WISHING I WAS THERE LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
31	40	—	2	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
32	33	39	3	SAVE TONIGHT DESIRELESS	EAGLE EYE CHERRY WORK
33	22	18	18	JUMP RIGHT IN MASTER OF STYLES	THE URGE IMMORTAL/EPIC
34	31	22	24	WISHLIST YIELD	PEARL JAM EPIC
35	32	28	19	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
36	35	36	7	NO SHELTER GODZILLA—THE ALBUM	RAGE AGAINST THE MACHINE EPIC
37	37	33	7	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) BIG BAD VOODOO DADDY	BIG BAD VOODOO DADDY COOLSVILLE/EMI-CAPITOL
38	38	38	23	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJOU/UNIVERSAL
39	NEW ▶	1	—	CAN'T GET ENOUGH OF YOU BABY CAN'T HARDLY WAIT SOUNDTRACK	SMASH MOUTH ELEKTRA/EEG
40	NEW ▶	1	—	SPACE LORD POWERTRIP	MONSTER MAGNET A&M



HITS! IN TOKIO

Week of July 12, 1998

- ① The Boy Is Mine / Brandy & Monica
- ② Troubled Girl / Karen Ramirez
- ③ Life / Des'ree
- ④ Heaven's What I Feel / Gloria Estefan
- ⑤ Intergalactic / Beastie Boys
- ⑥ Stay / Mica Paris
- ⑦ Star Chasers / 4 Hero
- ⑧ Say You Love Me / Simply Red
- ⑨ Ain't That Just The Way / Lutricia McNeal
- ⑩ Ava Adore / The Smashing Pumpkins
- ⑪ My Heart Will Go On / Celine Dion
- ⑫ Hinoatarubasho / Misa
- ⑬ Live / Lenny Kravitz
- ⑭ I'm Not Dreaming / Elisha LaVerne
- ⑮ Deeper Underground / Jamiroquai
- ⑯ Everynight, Everyday / Jakaranda
- ⑰ Life Is A Flower / Ace Of Base
- ⑱ Stop Listening / Tanita Tikaram
- ⑲ Why Can't We Be Friends? / Smash Mouth
- ⑳ Battersea / Hooverphonic
- ㉑ Your Imagination / Brian Wilson
- ㉒ Sexy / Los Amigos Invisibles
- ㉓ Luxury / Cococore / Maxwell
- ㉔ Diddy Doggy Doo / Flabby
- ㉕ Ray Of Light / Madonna
- ㉖ The Rockafeller Skank / Fatboy Slim
- ㉗ Story / Suga Sikao
- ㉘ Circus / Eric Clapton
- ㉙ The Cup Of Life / Ricky Martin
- ㉚ Yokubou / Hofudeiran
- ㉛ All Right Now / Thriller U Featuring Ali Campbell
- ㉜ Banana / Clara Moreno
- ㉝ Hitorigoto / Suga Sikao
- ㉞ Push It / Garbage
- ㉟ Go Deep / Janet
- ㊱ Lost Count / Ebba Forsberg
- ㊲ The Wind / The Braids
- ㊳ Wishing I Was There / Natalie Imbruglia
- ㊴ Remember When / Color Me Badd
- ㊵ Too Close / Next
- ㊶ I Saw The Light / Terry Hall
- ㊷ The Way / Fastball
- ㊸ Double Lovin' / Baha Men
- ㊹ Everything's Gonna Be Alright / Sweetbox
- ㊺ Come With Me / Puff Daddy Featuring Jimmy Page
- ㊻ Hey Jude / Bob Belden Project Featuring Jhelisa
- ㊼ Li'l Red Boat / Angel Grant
- ㊽ We Are Only Human / Sunland
- ㊾ Sometimes / Sweetbox
- ㊿ Black Velveten / Lenny Kravitz

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>

Pianist/Producer Jim Brickman Is Becoming Cornerstone Of Adult Radio

BRICK SOLID: Jim Brickman may be a subtle force with his soft-spoken leanings, but don't mistake his understated musical sensibilities for a lack of career prowess.

In the last three years, the pianist/producer and, more recently, executive of Renegade Productions with manager David Pringle has quietly carved out a niche for himself as a purveyor of artists and the guiding force behind a series of monster adult radio hits, including his own "By Heart," "Valentine" with Martina McBride, and "The Gift," featuring vocals from Collin Raye and Susan Ashton.

With "Visions Of Love," his latest project on Windham Hill (and the first under the Renegade imprint), Brickman has accomplished the rare feat of crossing format lines with three simultaneous singles, one charting at AC, one at adult R&B, and the third at smooth jazz.

"We're in a time where, in order to be successful, you have to be multi-format. For an adult artist, there's not a lot to choose from," he says. "I don't really belong on hot AC, and I'm not an alternative singer/songwriter. I'm a pop artist who lyrically has sensibilities with an adult audience."

Not that Brickman is feeling fenced in by format boundaries, mind you. Over the course of eight months in 1997, he released three albums, "By Heart," "Picture This," and, for the holidays, "The Gift." "Picture This" debuted atop Billboard's Top New Age Albums, peaked at No. 30 on The Billboard 200, and sold 540,000 copies, according to SoundScan. "The Gift" hit No. 3 on the new age list and the top 50 on The Billboard 200.

His recently released "Visions," a collection of 12 tracks featuring vocalists chosen by Brickman, is a soft rock oasis for fans of artists as diverse as Stephen Bishop, Dave Koz, Peabo Bryson, Restless Heart vocalist Larry Stewart, R&B crooner Phil Perry, Michelle Wright, and Janis Ian. The album was released July 14.

"I like to say I'm the Quincy Jones of this project," Brickman says with a laugh. "It was my vision putting these people together, deciding who should play, the producers—all the aspects of bringing it together into a whole album."

On the whole, the project extends Brickman's image far beyond his one-time, often-limiting "new age artist" tag. Proof perfect is no more obvious than at AC radio, which is beginning to treat Brickman as one of few core artists the format can exclusively call its own.

"Brickman is a real franchise here," says Tony Florentino, PD of AC WTVR (Lite 98) Richmond, Va. "We've been supporting him since the beginning, and our audience is really familiar with him. He's the

kind of artist that, if you nurture, will be embraced. There's no shortage of great songs the man can put out."

Twice a year, Lite 98 conducts music testing, which shows continuing interest in Brickman's oldies, as well as his new material. The station



by Chuck Taylor

is playing current AC single "After All These Years," sung by the artist's live-show vocalist Anne Cochran, in heavy rotation, along with recurrences "Angel Eyes," "The Gift," and "Valentine."

"AC radio has the opportunity to make me a core artist that they could use as a magnet. To me, it's a perfect place to develop an adult artist," says Brickman. "I really feel like I'm bringing something that no one else is doing. I'm an instrumentalist, songwriter, and producer that tries to offer a different sound to everything I bring to radio."

"After All These Years" was written and produced by singer/songwriter David Grow, the first artist signed to Renegade; he also sings a track on the album. "There are so



BRICKMAN

many songs about unrequited love and new love and love that's growing, but there are not a lot about love that's been enduring or friendships that last through time," Brickman explains. "Lyrically, it represents the idea of what our love has been like and what we've been through rather than what's ahead."

The verse meshes well with Cochran's sweet and crisp vocal, which compares with Mary Chapin Carpenter's softer side.

For Brickman, her vocal was the ideal companion to the tune. "I've been looking for something for Anne to sing for a long time," he says. "She's been touring with me for three years, and so many of my fans know her from the concerts. She's a very sweet, kind person and is well-liked in radio." Apparently so: "After

All These Years" moves this issue on Billboard's Adult Contemporary singles chart from No. 25 to 26.

The second hit from the album, "My Heart Belongs To You," features the silky-soul vocals of Bryson, who also wrote and produced the song. "His voice is like velvet," Brickman says. "As soon as I listened to the lyrics and the song as a whole, I realized, 'Oh my God, this is great.'"

Brickman and company decided to work the song at adult R&B radio. On that format's chart in R&B Airplay Monitor, it debuted at No. 31 last issue, moving to No. 27 this issue.

The third is "Partners In Crime," written and performed with buddy and sax aficionado Koz, which is being played at nearly 50 smooth jazz outlets nationwide.

"Dave and I had talked on the phone for two years," Brickman says. "We'd chat about music, life, relationships and found there were so many things that are the same for us. We were best friends but never met because we were always touring."

Once they sat down with the task of writing a song, Brickman says, it took almost all day—but not because a creative bond was lacking. "The minute I would stop playing, we would start talking. It was hysterical because we were here to write this song and the hours are going by."

Eventually, however, Brickman and Koz managed to focus and penned the song in a near-instant. "I put my hands on the piano and started playing and so did he. It was absolutely effortless, like it had a life of its own," Brickman says. "It was like we were having a conversation and it came out as a song."

Despite the joy and challenge of creating this specialized project and working with a varied field of vocalists, Brickman says that first and foremost, he's still a pianist. "Piano playing is who I am, where my talent and my niche lie," he says. "It's very challenging to maintain your connection with fans and yet grow as an instrumentalist. Yes, I'm bringing new things to my audiences, but I believe that they are familiar enough to [keep the fans] comfortable with the change."

Brickman's next album, "Destiny," set for a January release, will offer a return to his familiar roots, primarily featuring a palette of instrumentals with a few vocals for color. "It's geared to be 'Jim Brickman the solo piano player,' with some vocals, but also something you could take a bath to and be very comfortable," he says.

"Everything about it feels exactly right. Having an album called 'Destiny,' about what's meant to be, sits well with me. I know where my music will be and understand the concept of how my career is moving forward."

E-mail Chuck Taylor at ctaylor@billboard.com

99X's Leslie Fram Keeps A Fresh Face On Modern Rock

HOW DOES A HERITAGE radio station remain commercially viable while staying on the cutting edge of its format? At WNNX (99X) Atlanta, PD Leslie Fram attributes the station's success to its continuously reinventing itself.

"I am a total believer in constantly changing the vibe of the station," she says. "We may drop a feature that has been on for a long time—even if it's still successful—just to do something different. It's even good to take risks that don't always work out to your advantage, because at least you took the chance."

Fram, who formerly programmed mainstream top 40 WABB-FM Mobile, Ala., came to Atlanta in 1990 to co-host Rick Stacy's morning show. At the time, Stacy was PD of then top 40 WAPW. When it flipped to modern, Brian Philips assumed the PD post. Fram became assistant PD, then succeeded Philips when he was promoted to VP of programming for Susquehanna in June 1997.

"Brian is definitely a visionary," she says, "but every PD puts his or her own personality into a station. Actually, Brian and I have the same roots, so our musical tastes are similar. We both love big, fat guitars. However, I did change our presentation just because it hadn't changed for so long. Creative director James Fairey uses multiple voices and, being a former musician, records his own beds. That has freshened the overall sound."

Fram says her "amazing staff" has spurred the constant reinvention, in presentation as well as music. "Taking chances makes 99X special," she says. "It could come from an exciting morning-show stunt or from music that's totally out of the blue. We recently added local artist Shawn Mullins, who has our biggest song next to the Beastie Boys. Middayer Steve Craig brought it in. I heard it once and put it on-air that day. It was one of those magic moments. Not only do we help the career of a local artist, we create a buzz for the station."

That couldn't be more important, considering 99X's competition. Fram says, "People button-punch between us, album WKLS, and top 40 WSTR [Star 94]. Being in the middle is a dangerous place to be, because you can set yourself up for never being No. 1 with women or men. Fortunately, we've been No. 1 with men, but Star 94 cherry-picks hit songs on our playlist after

they've been on for three months.

"Even with all this sharing, fortunately for us, no one else is embracing swing. Atlanta is the biggest market for it, which gives us a few artists to call our own."

Here's a recent hour on 99X: Dave Matthews Band, "Stay"; Echo & the Bunnymen, "People Are Strange"; Big Bad Voodoo Daddy, "You And Me And The Bot-

tle Makes Three Tonight (Baby)"; Smashing Pumpkins, "Ava Adore"; R.E.M., "Radio Free Europe"; Shawn Mullins, "Lullabye"; Pearl Jam, "Alive"; Garbage, "Push It"; Depeche Mode, "Strangelove"; Grant Lee Buffalo, "Truly, Truly"; Everclear, "I Will Buy You A New Life"; and Guster, "Airport Song."

"There is a danger of playing too much unfamiliar music, even though

that pleases the core who drives the station," Fram notes. "We can never play enough new music for them. We aim for a happy medium where we can please our core while we increase our cume by playing brand-new songs next to more familiar records."

Fram continues to be an integral part of the "Morning X" show with Barnes and producer Jimmy Baron. She says, "We all lead different lives, which creates three unique personalities. I react to the guys the same way on the air as I would off. If they say something stupid, I nail them."

Of course, once the show is done, Fram has to deal with normal programming business. "You find yourself saying no a lot to certain situations," she says. "You really learn how to schedule your day. I even have to schedule 10 minutes each day to go to the ladies' room."

99X boasts a very high profile promotionally, featuring its "Live X" CD series and special event concerts, which benefit a variety of charities. "People anticipate the CD every year," she says. "We press just 10,000 copies of each 'Live X' CD with a specially made cover. Last year, it was David Bowie, and it sold out in 10 days."

As for the future, Fram looks forward to more of the same. "I love Susquehanna because the owners and GM Mark Renier are proactive. They give people within the company a chance to move up," she says. "I love being in the trenches day to day, but I could see myself overseeing several stations in the future." JEFF SILBERMAN



Box Puts Cyber Spin On Its Clip Jukebox; The Vote's In At VH1

NEW BOX WEB SITE: With all the hoopla surrounding online commerce and its rapidly growing presence in the music industry, it was only a matter of time before the Box would extend its "video jukebox" business to the World Wide Web (**Billboard Bulletin**, July 23).

The Box president/CEO Alan McGlade tells Billboard that the network's revamped Web site (www.thebox.com), which will allow users to preview and request videos shown on the Box, will charge the same fees as the Box does for phone requests. The Box charges \$1.99-\$2.50 per call through 900 numbers; the charges vary by market.

According to McGlade, the revamped Web site may be unveiled as early as August.

"We're working out the details of how Web users will be charged," McGlade says. "It might be through credit cards or by users setting up their own charge accounts, or both." TCI Music, which owns the Box, will also revamp the Web site for its digital radio service, Digital Music Express.

McGlade had no comment on reports that Liberty Media Group, TCI Music's majority stakeholder, is in discussions to buy Toronto-based music video network MuchMusic. Liberty Media Group and MuchMusic also had no comment.



MCGLADE

But a high-ranking MuchMusic executive says, "It's true that Liberty Media Group is interested in buying the network, but there hasn't been a serious offer."

THE EYE



by Carla Hay

VH1 VIEWERS' VOTE: VH1 recently televised the results of its first Viewers' Vote, a poll for VH1 viewers to pick their favorites in various music-related categories (**Billboard**, June 20). Voting was done by phone and the Internet.

Here are the results: **Madonna**, "Ray Of Light," VH1 video of the year; **Jakob Dylan**, best male artist; **Celine Dion**, best female artist and diva of the year; **Fleetwood Mac**, legend

of the year; the Lilith Fair, best concert tour; "Titanic," best soundtrack; **Boyz II Men**, best soul artist; **Shania Twain**, "You're Still The One," sexiest video; **Will Smith** in "Men In Black," best musician in a movie; and **Natalie Imbruglia**, best new artist.

ON THE MOVE: MTV has named **Betsy Rella** director of research and planning... **Cindy Jordan** has joined the Box as Latin music director... Production company Gigantic has named **Jessica Ballard** to the post of directors' representative.

?UC Is ?UGet directors' rep **Robin Frank** has moved her office to 455 W. 34th St., #11C, New York, N.Y. 10001. The San Francisco-based production company is continuing its operations following the death of founder **Michael Lucero**, who was killed in a car accident in May (**Billboard**, May 30).

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Smashing Pumpkins shot their video for "Perfect" with directors **Jonathan Dayton** and **Valerie Faris**.

Gerald Barclay directed **Silk** **The Shocker & Mystikal's** "It Ain't My Fault."

Keith Sweat Featuring **Snoop Doggy Dogg** shot "Come And Get With Me" with director **Christopher Erskin**.

Crystal Lewis' clip for "Lord I Believe In You" was directed by **Eric Welch**.

NASHVILLE

Brooks & Dunn's "How Long Gone" video was directed by **Steven Goldman**.

Bob Gabrielsen directed **Mila Mason's** clip for "The Strong One."

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Seminole's "What Am I Gonna Do (With All This Love)" was directed by **Trey Fanjoy**.

OTHER CITIES

The **Beastie Boys** shot their "Intergalactic" clip in Tokyo. It was directed by **Nathaniel Hornblower**, alter ego of **Beastie Boy Adam Yauch**.



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Deborah Morgan, Yesterday
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Xscape, My Little Secret
Sporty Thiezz, Cheapskates
Myron, Destiny (Remix)
Indo G, Remember Me Ballin'
NX, Funk In My Flow
Trick Daddy, Bout A Lotta Thangs
Denesha F/Rome, As Long As I Live



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Terri Clark, Now That I Found You
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- 3 Pam Tillis, I Said A Prayer

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- 15 Randy Travis, The Hole
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- 23 Billy Dean, Real Man *
- 24 Dolly Parton, Honky Tonk Songs *
- 25 Clint Black, The Shoes You're Wearing
- 26 LeAnn Rimes, Commitment
- 27 Mark Chesnut, Used To The Pain *
- 28 Brady Seals, I Fell *
- 29 John Berry, Better Than A Biscuit *
- 30 The Wilkinsons, 26 Cents *
- 31 Shane Stockton, Gonna Have To Fall *
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- 33 Michael Peterson, When The Bartender Cries
- 34 Lonestar, Everything's Changed
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- 48 Charlie Daniels Band, Texas
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- 50 Diamond Rio, You're Gone

*** NEW ONS ***

- Allison Moorer, Set You Free
Matt King, Five O'Clock Hero
Noah Kelly, Take It All Out On You
Terri Clark, You're Easy On These Eyes

*** NEW ONS ***

- DMX, How's It Goin' Down?
Monster Magnet, Space Lord
'N Sync, Tearin' Up My Heart
Rage Against The Machine, No Shelter



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, I Don't Want To Miss A Thing
- 2 Brandy & Monica, The Boy Is Mine
- 3 Goo Goo Dolls, Iris
- 4 Beastie Boys, Intergalactic **
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- 6 Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
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- 7 Matchbox 20, Real World
- 8 Fastball, The Way
- 9 Natalie Merchant, Kind & Generous
- 10 Celine Dion, To Love Me More
- 11 Bonnie Raitt, One Belief Away
- 12 Sugar Ray, Fly
- 13 Madonna, Ray Of Light
- 14 Third Eye Blind, Semi-Charmed Life
- 15 Smash Mouth, Walkin' On The Sun
- 16 Semisonic, Closing Time
- 17 The Wallflowers, One Headlight
- 18 Savage Garden, To The Moon And Back
- 19 Green Day, Time Of Your Life
- 20 Barenaked Ladies, One Week
- 21 Jewel, You Were Meant For Me
- 22 Paula Cole, I Don't Want To Wait
- 23 Third Eye Blind, How's It Going To Be
- 24 Fleetwood Mac, Landslide
- 25 Matchbox 20, 3 AM
- 26 Mariah Carey, My All
- 27 Rod Stewart, Ooh La La
- 28 Sarah McLachlan, Building A Mystery
- 29 Cherry Poppin' Daddies, Zoot Suit Riot
- 30 Edwin McCain, I'll Be
- 31 Billie Myers, Tell Me
- 32 B-52's, Debbie
- 33 Brian Setzer Orchestra, Jump Jive An' Walk
- 34 Smash Mouth, Can't Get Enough Of You Baby
- 35 Jewel, Who Will Save Your Soul
- 36 The Cardigans, Lovefool
- 37 Janet, Go Deep
- 38 Janet, Together Again
- 39 Janet, That's The Way Love Goes
- 40 Dave Matthews Band, Stay (Wasting Time)
- 41 Sheryl Crow, If It Makes You Happy
- 42 Counting Crows, Angels Of The Silences
- 43 Marc Cohn, Walking In Memphis
- 44 Madonna, Express Yourself
- 45 Tom Petty & The Heartbreakers, Don't Come Around...
- 46 Lisa Loeb & Nine Stories, Stay
- 47 Alanis Morissette, Head Over Feet
- 48 Mariah Carey, Fantasy
- 49 Toni Braxton, Un-Break My Heart
- 50 Sister Hazel, All For You

*** NEW ONS ***

- Gloria Estefan, Oye
Des'ree, Life
Ace Of Base, Cruel Summer
David Garza, Discoball World
Luther Vandross, Nights In Harlem
The Foundations, Build Me Up Buttercup

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 8, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

K-Ci & JoJo, Don't Rush (Take Love Slowly)

BOX TOPS

- Aaliyah, Are You That Somebody?
Five, When The Lights Go Out
Mya, Movin' On
Master P, Goodbye To My Homies
Public Announcement, It's About Time
Queen Latifah, Bananas/Paper
Big Punisher, Still Not A Player
Gerald Levert, Thinkin' About It
Mase, Lookin' At Me
Backstreet Boys, I'll Never Break Your Heart
Lord Tariq & Peter Gunz, We Will Bail
Brandy & Monica, The Boy Is Mine
Usher, My Way
Black Eyed Peas, Joints & Jams
Sparkle, Time To Move On
Sarah McLachlan, Adia
'N Sync, Tearin' Up My Heart
Garbage, I Think I'm Paranoid
Limp Bizkit, Sour
Unwritten Law, California Sky
The Brian Setzer Orchestra, Jump Jive An' Walk
Sunz Of Man, Shining Star
Aerosmith, I Don't Want To Miss A Thing
Youssou N' Dour & Canibus, How Come

NEW

- All City, Priceless
Anthrax, Inside Out
Cherry Poppin' Daddies, Brown Derby Jump
Cream Team Allstars, Cream Team Lineup
Deborah Morgan, Yesterday
Divine, Lately
DMX, How's It Goin' Down
Imogen Heap, Come Here Boy
Indo G, Remember Me Ballin'
Reel Big Fish, Take On Me
Shaquille O'Neil, The Way It's Goin' Down
Swirl 360, Hey Now Now
Unwritten Law, Holiday



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Black Eyed Peas, Joints And Jams
Def Squad, Countdown
Marcy Playground, Saint Joe On The School Bus
Money Mark, Hand In Your Head
Onyx, React
Squirrel Nut Zippers, Suits Are Picking Up The Bill



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Big Wreck, Blow Wide Open (new)
Five, When The Lights Go Out (new)
Ace Of Base, Cruel Summer (new)
Neill Finn, She Will Have Her Way (new)
Rammstein, Du Hast (new)
Beastie Boys, Intergalactic
Goo Goo Dolls, Iris
Smashing Pumpkins, Ava Adore
Madonna, Ray Of Light
Tragically Hip, Poets
All Saints, Never Ever
Brandy & Monica, The Boy Is Mine
'N Sync, Tearin' Up My Heart
Aerosmith, I Don't Want To Miss A Thing
Spice Girls, Viva Forever
Puff Daddy F/Jimmy Page, Come With Me
Barenaked Ladies, One Week
Janet, Go Deep
Pras F/O' Dirty Bastard & Mya, Ghetto Supastar
Monster Magnet, Space Lord



Continuous programming
Hawley Crescent,
London NW18TT

- Pras F/O' Dirty Bastard & Mya, Ghetto Supastar
Brandy & Monica, The Boy Is Mine
Eagle-Eye Cherry, Save Tonight
Beastie Boys, Intergalactic
Puff Daddy F/Jimmy Page, Come With Me
Des'ree, Life
Garbage, I Think I'm Paranoid
Bran Van 3000, Drinking In L.A.
K-Ci & JoJo, All My Life
Aqua, Turn Back Time
The Smashing Pumpkins, Ava Adore
Meja, All About The Money
Next, Too Close
Boyz II Men, Can't Let Her Go
Jamiroquai, Deeper Underground
Fastball, The Way
Fatboy Slim, Rockafeller Skank
E-Type, Angels Crying
2Pac, Do 4 Love
Storm, Storm

10 hours daily
909 Third Avenue
New York, NY 10022

- Backstreet, I Can't Get You (Out Of My Mind)
Changing Faces, Same Tempo
Big Wreck, That Song
Destiny's Child, With Me
Playa, Cheers 2 U
Nicole, Make It Hot
Alana Davis, Crazy
Uncle Sam, Baby You Are
She Moves, It's Your Love
All City, The Actual
Eboni Foster, Crazy For You
Brian McKnight, The Only One For Me
Shiro F/MC Lyte, I Like
The Thompson Brothers Band, Back On The Farm
Amari, Callin'



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Figdish, When Shirts Get Tight
Beastie Boys, Intergalactic
Big Bad Woodoo Daddy, You And Me & Bottle Makes 3
The Brian Setzer Orchestra, Jump Jive An' Walk
Squirrel Nut Zippers, Suits Are Picking Up The Bill
Econoline Crush, Home
Firewater, Green Light
Rancid, Blood Clot
Sixpence, Kiss Me
Barenaked Ladies, One Week
Tori Amos, Jackie's Strength
Jerry Cantrell, My Song
Smoking Popes, I Know You Love Me
Tragically Hip, Poets



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Catatonia, Road Rage
Tori Amos, Jackie's Strength
Eve 6, Inside Out
Samiam, She Found You
Our Lady Peace, 4 A.M.
David Garza, Disco Ball World
Beastie Boys, Intergalactic
Catatonia, Scully & Mulder
Dandy Warhols, Every Day Should Be A Holiday
Jerry Cantrell, My Song
Girls Against Boys, Park Avenue



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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Box Puts Cyber Spin On Its Clip Jukebox; The Vote's In At VH1

NEW BOX WEB SITE: With all the hoopla surrounding online commerce and its rapidly growing presence in the music industry, it was only a matter of time before the Box would extend its "video jukebox" business to the World Wide Web (*Billboard Bulletin*, July 23).

The Box president/CEO Alan McGlade tells *Billboard* that the network's revamped Web site (www.thebox.com), which will allow users to preview and request videos shown on the Box, will charge the same fees as the Box does for phone requests. The Box charges \$1.99-\$2.50 per call through 900 numbers; the charges vary by market.

According to McGlade, the revamped Web site may be unveiled as early as August.

"We're working out the details of how Web users will be charged," McGlade says. "It might be through credit cards or by users setting up their own charge accounts, or both." TCI Music, which owns the Box, will also revamp the Web site for its digital radio service, Digital Music Express.

McGlade had no comment on reports that Liberty Media Group, TCI Music's majority stakeholder, is in discussions to buy Toronto-based music video network MuchMusic. Liberty Media Group and MuchMusic also had no comment.

But a high-ranking MuchMusic executive says, "It's true that Liberty Media Group is interested in buying the network, but there hasn't been a serious offer."

THE EYE



by Carla Hay

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MCGLADE

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- 11 Bonnie Raitt, One Belief Away
- 12 Sugar Ray, Fly
- 13 Madonna, Ray Of Light
- 14 Third Eye Blind, Semi-Charmed Life
- 15 Smash Mouth, Walkin' On The Sun
- 16 Semisonic, Closing Time
- 17 The Wallflowers, One Headlight
- 18 Savage Garden, To The Moon And Back
- 19 Green Day, Time Of Your Life
- 20 Barenaked Ladies, One Week
- 21 Jewel, You Were Meant For Me
- 22 Paula Cole, I Don't Want To Wait
- 23 Third Eye Blind, How's It Going To Be
- 24 Fleetwood Mac, Landslide
- 25 Matchbox 20, 3 AM
- 26 Mariah Carey, My All
- 27 Rod Stewart, Ooh La La
- 28 Sarah McLachlan, Building A Mystery
- 29 Cherry Poppin' Daddies, Zoot Suit Riot
- 30 Edwin McCain, I'll Be
- 31 Billie Myers, Tell Me
- 32 B-52's, Debbie
- 33 Brian Setzer Orchestra, Jump Jive An' Walk
- 34 Smash Mouth, Can't Get Enough Of You Baby
- 35 Jewel, Who Will Save Your Soul
- 36 The Cardigans, Lovefool
- 37 Janet, Go Deep
- 38 Janet, Together Again
- 39 Janet, That's The Way Love Goes
- 40 Dave Matthews Band, Stay (Wasting Time)
- 41 Marcy Playground, Sex And Candy
- 42 Counting Crows, Angels Of The Silences
- 43 Marc Cohn, Walking In Memphis
- 44 Madonna, Express Yourself
- 45 Tom Petty & The Heartbreakers, Don't Come Around...
- 46 Lisa Loeb & Nine Stories, Stay
- 47 Alanis Morissette, Head Over Feet
- 48 Mariah Carey, Fantasy
- 49 Toni Braxton, Un-Break My Heart
- 50 Sister Hazel, All For You

NEW ONS

- Gloria Estefan, Oye
Des'ree, Life
Ace Of Base, Cruel Summer
David Garza, Discoball World
Luther Vandross, Nights In Harlem
The Foundations, Build Me Up Buttercup

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 8, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- K-Ci & JoJo, Don't Rush (Take Love Slowly)

BOX TOPS

- Aaliyah, Are You That Somebody?
Five, When The Lights Go Out
Mya, Movin' On
Master P, Goodbye To My Homies
Public Announcement, It's About Time
Queen Latifah, Bananas/Paper
Big Punisher, Still Not A Player
Gerald Levert, Thinkin' About It
Mase, Lookin' At Me
Backstreet Boys, I'll Never Break Your Heart
Lord Tariq & Peter Gunz, We Will Ball
Brandy & Monica, The Boy Is Mine
Usher, My Way
Black Eyed Peas, Joints & Jams
Sparkle, Time To Move On
Sarah McLachlan, Adia
'N Sync, Tearin' Up My Heart
Garbage, I Think I'm Paranoid
Limp Bizkit, Sour
Unwritten Law, California Sky
The Brian Setzer Orchestra, Jump Jive An' Walk
Sunz Of Man, Shining Star
Aerosmith, I Don't Want To Miss A Thing
Yousouf N' Dour & Canibus, How Come

NEW

- All City, Priceless
Anthrax, Inside Out
Cherry Poppin' Daddies, Brown Derby Jump
Cream Team Allstars, Cream Team Lineup
Deborah Morgan, Yesterday
Divine, Lately
DMX, How's It Goin' Down
Imogen Heap, Come Here Boy
Indo G, Remember Me Ballin'
Reel Big Fish, Take On Me
Shaquille O'Neil, The Way It's Goin' Down
Swirl 360, Hey Now Now
Unwritten Law, Holiday



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Black Eyed Peas, Joints And Jams
Def Squad, Countdown
Marcy Playground, Saint Joe On The School Bus
Money Mark, Hand In Your Head
Onyx, React
Squirrel Nut Zippers, Suits Are Picking Up The Bill



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Big Wreck, Blow Wide Open (new)
Five, When The Lights Go Out (new)
Ace Of Base, Cruel Summer (new)
Neill Finn, She Will Have Her Way (new)
Rammstein, Du Hast (new)
Beastie Boys, Intergalactic
Goo Goo Dolls, Iris
Smashing Pumpkins, Ava Adore
Madonna, Ray Of Light
Tragically Hip, Poets
All Saints, Never Ever
Brandy & Monica, The Boy Is Mine
'N Sync, Tearin' Up My Heart
Aerosmith, I Don't Want To Miss A Thing
Spice Girls, Viva Forever
Puff Daddy F/Jimmy Page, Come With Me
Barenaked Ladies, One Week
Janet, Go Deep
Pras F/O' Dirty Bastard & Mya, Ghetto Supastar
Monster Magnet, Space Lord



Continuous programming
Hawley Crescent,
London NW18TT

- Pras F/O' Dirty Bastard & Mya, Ghetto Supastar
Brandy & Monica, The Boy Is Mine
Eagle-Eye Cherry, Save Tonight
Beastie Boys, Intergalactic
Puff Daddy F/Jimmy Page, Come With Me
Des'ree, Life
Garbage, I Think I'm Paranoid
Bran Van 3000, Drinking In L.A.
K-Ci & JoJo, All My Life
Aqua, Turn Back Time
The Smashing Pumpkins, Ava Adore
Meja, All About The Money
Next, Too Close
Boyz II Men, Can't Let Her Go
Jamiroquai, Deeper Underground
Fastball, The Way
Fatboy Slim, Rockafeller Skank
E-Type, Angels Crying
2Pac, Do 4 Love
Storm, Storm



10 hours daily
909 Third Avenue
New York, NY 10022

- Blackstreet, I Can't Get You (Out Of My Mind)
Changing Faces, Same Tempo
Big Wreck, That Song
Destiny's Child, With Me
Playa, Cheers 2 U
Nicole, Make It Hot
Alana Davis, Crazy
Uncle Sam, Baby You Are
She Moves, It's Your Love
All City, The Actual
Ebony Foster, Crazy For You
Brian McKnight, The Only One For Me
Shiro F/MC Lyte, I Like
The Thompson Brothers Band, Back On The Farm
Amari, Callin'



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Figdsh, When Shirts Get Tight
Beastie Boys, Intergalactic
Big Bad Voodoo Daddy, You And Me & Bottle Makes 3
The Brian Setzer Orchestra, Jump Jive An' Walk
Squirrel Nut Zippers, Suits Are Picking Up The Bill
Econoline Crush, Home
Firewater, Green Light
Rancid, Blood Clot
Sixpence, Kiss Me
Barenaked Ladies, One Week
Tori Amos, Jackie's Strength
Jerry Cantrell, My Song
Smoking Popes, I Know You Love Me
Tragically Hip, Poets



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- Catatonia, Road Rage
Tori Amos, Jackie's Strength
Eve 6, Inside Out
Samiam, She Found You
Our Lady Peace, 4 A.M.
David Garza, Disco Ball World
Beastie Boys, Intergalactic
Catatonia, Scully & Mulder
Dandy Warhols, Every Day Should Be A Holiday
Jerry Cantrell, My Song
Girls Against Boys, Park Avenue

STRAUSS ZELNICK FACES GLOBAL CHALLENGES AS CEO OF BMG ENTERTAINMENT

(Continued from page 1)

After months of speculation, Zelnick was officially named to the worldwide post July 28 (*Billboard-Bulletin*, July 29). Since joining BMG in January 1995 from software developer Crystal Dynamics, he has served as president/CEO of BMG Entertainment North America. Under his watch, BMG Entertainment North America ended 1997 with a 14.2% U.S. market share, a record high for the company.

BMG Entertainment is a \$4.4 billion firm, according to the company, with more than 200 record labels and operations in more than 50 countries. Zelnick will spend much of the next six months on a tour of many of BMG Entertainment's worldwide offices. "I'll probably spend quite a bit of time on the road, getting a sense of how our operations work, because while I've been to a number of countries, I haven't been to all of them and I haven't been to all of our regional centers, certainly not lately, so I'll be on the road quite a lot," Zelnick says.

He adds that he expects company growth to come not from mergers or acquisitions—he flatly dismisses speculation that the company will purchase EMI—but “from doing it the old-fashioned way: by signing artists we believe can have long-term careers, helping them reach their creative pinnacle, marketing and distributing them as well as we can, and getting up the next morning and doing it all over again.”



DORNEMANN

Dornemann, who also heads Bertelsmann Entertainment's wide-ranging TV interests, says that he has been quietly grooming Zelnick for the new post since the 41-year-old executive joined BMG and that the decision to make Zelnick the global head was made a year ago. Dornemann adds that he felt strongly that the worldwide entertainment division be led by an American.

"I believe a worldwide music company is at an advantage when being run by an American," says Dornemann. "The source worldwide for creative cultural products is the U.S.; even if it goes up a little or down, it's a cultural dominance... Strauss has the creative know-how; he's an American, which is a plus, and he understands our corporate culture very well. He's extremely bright."

It's that creative angle that Zelnick wants to continue to stress. "The philosophy of the company that we've established as a team is to try to be the most creative company, to try to attract the best artists and to attract the most talented executives, and yet do that inside a very efficient business structure. I don't see that strategy changing," he says.

Part of that efficiency means having Zelnick retain his role as head of North American operations. "It's my request that he keep both. He's young, he's strong, he has to work hard," says Dornemann, with a laugh.

Such streamlining is Dornemann's goal for the company, and as such, he felt the need to consolidate worldwide operations under one chief.

"This company has been concentrating on international growth,"

says Dornemann. "I believe the globalization of the business is a strength of BMG. To integrate it even more, I wanted to have the day-to-day operations under one hand. I didn't want to distinguish between international and North America."

The advance of Zelnick affects the reporting line of BMG Entertainment International president/CEO Rudi Gassner, 55, who previously was accountable directly to Dornemann and who will now report to Zelnick. Gassner's division has made a significant contribution—some would say the most significant—to the growth and profitability of BMG Entertainment over the past 10 years. Zelnick says that "more than 50% of [BMG



Entertainment's] revenues come from outside of the U.S."

"We have a really strong international team in place led by Rudi, and the watchword of this company is that the division heads have a great deal of autonomy, and that won't be changing," says Zelnick. "Rudi will continue to run his business. I hope to be quite supportive of that, and I clearly have some learning to do, and I want to use some time to do that."

"The new reporting structure will have no direct impact on the international division," agrees Gassner. "As it is, a good exchange of ideas and views between Strauss and myself will probably bring out new ideas and new visions for the company's future."

To those who contend that Gassner is chagrined by the new corporate alignment, given his division's financial contribution to the whole company, he says, "We will continue developing domestic repertoire, taking global marketing initiatives, and strategizing our business on a local basis."

Gassner renewed his BMG contract earlier this year, reportedly for a five-year term. Gassner joined the company in 1987 after 17 years at PolyGram.

Perhaps anticipating the new structure, Gassner has been making significant, top-level changes in his division over the past nine months.

Former Epic Records president Richard Griffiths was recruited at the beginning of the year to run BMG's operations in the U.K. and Central Europe, alongside GSA and Eastern Europe chief Thomas Stein. Also, Gassner's longtime lieutenant in A&R and marketing, Heinz Henn, left the company in June (*Billboard*, June 27). In July, Gary Dale was named senior VP of international marketing, while Henn's A&R responsibilities became the province of senior VP of A&R Richard Sweret (*Billboard*, Aug. 1). Both Dale and Sweret report to Gassner.

BMG's fiscal year ended June 30; however, the privately held company has yet to announce its numbers. Zelnick says that North American revenue is up almost 20% over last year's \$1.7 billion and that profits are up almost 25%, after having doubled in the '96-'97 period. As for his division's

financial performance, Gassner says it has been a "difficult" 12 months. "Like everybody else, we have had our Far East problems. On the other hand, most of this was offset by extraordinary results from the German-speaking territories and the Latin markets."

BMG, whose labels include Arista,

RCA, and Windham Hill, boasts such top worldwide acts as Sarah McLachlan, Dave Matthews Band, Puff Daddy, Eros Ramazzotti, Annie Lennox, Kenny G, Toni Braxton, and Ace Of Base.

In other BMG Entertainment news, the company has consolidated all North American and internation-

al finance and legal operations under CFO Thomas McIntyre, making McIntyre and Zelnick the only two BMG Entertainment executives who report directly to Dornemann.

Assistance in preparing this story was provided by Adam White in London.

German Hip-House Enjoys Retail, Radio Boom '80s Breakdance Style Crosses Over Into Mainstream

BY WOLFGANG SPAHR

FRANKFURT—While German-made hip-hop conquers half of the market (see story, page 1), "hip-house" is seeing to the other. Classic hip-hop rhymes over four-to-the-floor beats is a phenomenon that has crossed from the dancefloor to mainstream.

Retailers are now reporting a hip-house boom, with radio stations also joining in. The music, fashion, and attitudes of the early-'80s breakdance era are now back in vogue in Germany, but they are being taken up by a teen generation that is too young to remember it.

Epic Germany's Epidrome label reports sales of 1.3 million units for the movement's defining track, "It's Like That" by Run-D.M.C. vs Jason Nevins, and more than 200,000 of the follow-up single, "(It's) Tricky."

The beat has been taken up by domestic acts, including N.Y.C.C. (New York City Connection), Triple S, and Music Instructor.

Purchaser Norbert Dethloff of retail chain WOM sees hip-house as a "trend" product for young people ages 14-19. "We have a separate department for it. New product is being added daily and is selling very well."

Axel von Bruch of N-Joy Radio in Hamburg says the youth-oriented FM station is playing hip-house constantly. "We're playing everything on the charts because that's what the 14- to 19-year-olds want," he says.

The first Run-D.M.C. remix was licensed by Epidrome from Smile/Profile Records in New York and was No. 1 in most major markets and nearly every European territory. Nevins is a top New York house producer who has already remixed releases by the Fugees, Robin S., Maxwell, and Mighty Dub Cats.

Epic's managing director, Joerg Hacker, considers "It's Like That" to be the perfect crossover between rap and house. "The music appeals to broader target groups," he says. "Hip-house has arrived on the scene at the right time to allow radio stations to include it as a key component of their programming."

Epic Germany has now closed a deal with Nevins. An album of remixed rap classics is in the works.

Meanwhile, the videoclip for "It's Like That," produced by Markus Sternberg in Los Angeles, is still receiving top rotation on Viva, Viva 2, and MTV.

Darryl McDaniels, aka D.M.C., says, "[There's] no way I expected a

No. 1 hit, or even a hit. I just heard the record in the clubs and thought, 'Cool, it's just a DJ mix.' I think the video had a bigger effect than the record itself—it's got breakdancers in it. It's like a relief from all the stuff in rap you see today."

Successful hip-house productions on other labels include N.Y.C.C. (edel), Triple S (edel), and Music Instructor (Fuel/East-West). The electro-pop track "Super Sonic" by Berlin act Music Instructor sold 50,000 units in only 10 days after release (*Global Music Pulse*, *Billboard*, June 20), thanks to Viva's heavy rotation of the videoclip.

Says Mike Michaels of Music Instructor's production team, Berlin's Triple M productions, "Super Sonic" was the result of an idea to go back to the breakdance era of the '80s and to produce

music based on it. Now it's unleashed a real breakdance revival."

N.Y.C.C.'s first release, a cover of the Beastie Boys hit "Fight For Your Right (To Party!)," hit No. 11 on the chart immediately, and 200,000 singles have been sold since its February release. It was also a U.K. top 20 hit. The second single, the group's own composition "Can You Feel It (Rock Da House)," has hit 60,000 in sales, says the label.

Hamburg-based Triple S has released a cover of Tag Team's "Whoop! (There It Is)." Since its release on March 9, it has already sold 15,000 copies.

Assistance in preparing this story was provided by Menno Visser in London.

HIP-HOP FACES OBSTACLES AS GERMAN EXPORT

(Continued from page 74)

stand a chance on the U.S. market since it crosses the language barrier. Unlike in Germany, we don't have any influence in these [other] territories yet."

Hinrich Stürken, a former product manager for Universal Music and now a freelance marketing consultant, is also unenthusiastic about the genre's potential abroad. "Sometimes even the border to neighbors like Denmark appears insurmountable for German artists." But he notes that the times may be changing: "I think the situation is opening up, and other countries are more interested in releasing German-speaking product, if the music is right."

Universal's reason for signing a licensing pact with production company Booya Music (see story, page 1) gives some indication of the genre's international outlook. Universal GSA president Heinz Canibol says the deal came about after Universal was able to cross over Pappa Bear's Germany/Switzerland/Austria (GSA) hit "Cherish" into other regions, not least the Nordic countries. Booya labelmate Nana, whose releases have gone through Motor/PolyGram, however, has had only GSA success.

"We signed the deal because they are the hottest production team," Canibol says. "Their standards are now matching those in other territories."

Also, with Booya's principals, Bülent Aris and Toni Cottura, having had international success with Fun Factory, Canibol notes, "They are not just limited to the hip-hop

thing; they can change with the times."

Until now, German club music has succeeded internationally only when it used rap merely as a "decorative" element and sounded neither too German nor too hip-hop. Frankfurt-based techno/pop group Snap! on Logic Records "adopted" a rapper for "The Power," which became a U.S. hit. Yet Snap! was not a hip-hop act, and the rapper, Turbo B, was replaced by a series of female vocalists.

The same holds true for the equally successful if volatile Darmstadt-based Dance Pool/Sony act Culture Beat, featuring—until recently—American rapper Jay Supreme. The new Culture Beat album, aptly titled "Metamorphosis," features rapper N'XT UP, who can be heard on two tracks but is not part of the "group" lineup.

One current candidate for international success is "Tabula Rasa" by Freundeskreis & Mellowbag, a collaboration between the two German rap acts, the first of which is on Four Music/Columbia/Sony Music, the second is on Downbeat/WEA.

Harbingers of doom, meanwhile, should take courage from the success of another German-language act in another genre. A year ago, no one could have predicted the success of Motor Music's pyro-rocker group Rammstein, whose "Sehnsucht" bowed at No. 80 on *The Billboard* 200 (*Billboard*, Aug. 1) despite its all-German repertoire.

CHRISTIAN ARNDT

PUBLISHER HAMSTEIN STARTS FULL-SERVICE CO.

(Continued from page 8)

production coordination company, is suited perfectly to A&R, says Hamstein VP/GM Jeff Carlton.

"We already work full-time in developing artists and writers, so this is a natural step," he says.

"We are working with some of the best producers in town and signing them," Johnson says, "and we'll work with independent producers as well. Our writer/producers can tap our

assets and contacts on all projects we're working on. We're serious about developing artists. We just flew out to Houston and found a band, and we're going to New York City tomorrow to work with an R&B singer who's in a Broadway play."

Labels, Carlton says, are increasingly looking to outsource their A&R activities, primarily because of the increase in the number of labels,

artists, songwriters, and songs in town.

"It's such a daunting job," he says. "If you walk upstairs here, [you'll] see the amount of tapes we're listening to here. We work the street every day and listen to everything we can, and there's not much that we miss. Our concept here is an experiment, but we don't have to have a prior business relationship to work with peo-

ple. Bob DiPiero, Tom Shapiro, and Mary Ann Kennedy have publishing deals with other people, with our competitors, but are our house producers now. What we have to do is find them great acts and great songs."

The company, Johnson and Carlton stress, can act quickly and decisively. "The problem with some labels and larger publishing companies," Carl-

ton says, "is that they have a hard time selling an idea to their bean counters."

"If I have an idea," says Johnson, "I can go to Jeff and Bill [Ham] and Richard [Perna, Hamstein VP of creative affairs] and get a decision immediately and commit the money and go in the studio. The sky is the limit."

"We've already had a great track record in developing artists," Carlton adds, "from Billy Dean's great first album to Terri Clark and Mark Wills and the new artists Clint Daniels and Mark Nesler. We can sign artists to development deals or just coordinate an album session for them. We can coordinate everything between management and label and artist and publisher and producer and lawyers. We've just finished working with Pam Tillis, Collin Raye, and Travis Tritt, and we're working now with Tracy Byrd, Bryan White, and the list goes on and on. And, we're maintaining an open-door policy."

The company is also producing for fall release two album projects for the National Football League: a country album and an R&B album. Billy Joe Walker Jr. is producing.

Reese Faw, former A&R administrator for the RCA Label Group, is the production company's senior director of creative services. Noah Dewy is director of creative services, and Janet Perry will handle advertising and publicity for the company while also serving as Hamstein Publishing's director of creative marketing.

LURIE COKELL PLANS TO STAY THE COURSE AS NEW LONDON CHIEF

(Continued from page 6)

very solid team."

The healthy relationship at the senior level is evidenced by Cokell's gentle easing into the new role. Though he officially took up the post Saturday (1), the task of running the company is being split between Cokell and previous managing director Colin Bell throughout August to allow Cokell to take vacation time. Bell is leaving the company to join

Elton John's management.

Cokell joined London in 1987 to set up its national strike force. He was promoted to marketing manager in 1992 and marketing director in 1995. He became GM last year. Cokell's first move in his new position has been to promote Sacha Cowlam from head of TV promotions to head of TV and radio promotions and Alan Parks, creative manager

since 1994, to creative director. He says no further executive changes are envisaged at present.

London is on a run of success, mainly on the back of All Saints' self-titled album, which Cokell says has sold 1.4 million copies in the U.K. and more than 3 million worldwide. The label's Asian Dub Foundation has been nominated for the Mercury Music Prize (see story, page 47).

However, the future ownership of London has been subject to intense speculation. The label is owned by a trust controlled by PolyGram's worldwide music group president Roger Ames. It has been said that London could be sold as part of the projected purchase of PolyGram by Universal. "I leave those things to Roger," says Cokell.

JEFF CLARK-MEADS

ALLIANCE TO EXIT CHAPTER 11

(Continued from page 6)

had to employ a "cramdown"—having the plan confirmed under Section 1129B of the bankruptcy code.

Under that section, AEC had to prove that the plan gives a better payout to creditors than a liquidation would and that it is in the best interest of the creditors. According to AEC counsel, a liquidation analysis performed by its financial adviser found that any creditor class junior to the secured lenders wouldn't receive anything in the event of a liquidation. After listening to AEC's arguments and to some of the objections filed against the plan, Judge Burton Lifland ruled in favor of AEC and con-

firmed the plan.

Since the last court date, in late June, AEC and its lawyers had been involved in negotiations to placate those who appear to oppose the reorganization plan. In addition to improving the payout to unsecured creditors, AEC agreed to modify the plan so that creditors of the liquidated Independent National Distributors Inc., while not get-

ting a prorated share of a payout to unsecured creditors, can get a prorated share of any funds freed up by litigation, should any lawsuits occur.

Commenting on the confirmation, Eric Weisman, chairman/CEO of Alliance, says, "I am happy we were able to get a consensual plan, excluding minor objections."

ED CHRISTMAN

PARABLE GROUP

(Continued from page 8)

Internet sites, including search engines and other Christian sites. The new venture will also be promoted via Parable's sponsorship of the Jaci Velasquez/4HIM tour.

As to the Web site's place in the market, Seybert says, "We're not going after Amazon, Barnes, or Borders. I think those people have made it OK for people to shop for books online. We're a specialist, and in regular retail we think specialists do well."

"You can go into a Blockbuster or a Sam Goody or Tower and you will find a good selection of front-list Christian music—Steven Curtis Chapman, Jaci Velasquez, and Michael W. Smith—but you're not going to find their catalog. That's what you're going to find with a Parable store, and it's the same with our online site."

Seybert will oversee www.parable.com. Melissa Lundy serves as manager of information technology for the Parable Group and was aided in development of the site by graphic designer Jesse Irwin, creative director Annie Danner, art director Rebecca Irwin, Webmaster Parish Ruth, and LOGEX of Falls Church, Va.

'GONE WITH THE WIND' GOING TO SELL-THROUGH

(Continued from page 6)

Choice Popcorn, Day Runner, and Rhino Records. The participants say they will deliver 2 billion TV and print impressions.

"GWTW" was produced by David O. Selznick in 1939 for Metro-Goldwyn-Mayer, which owned the title until Ted Turner bought it and the rest of the MGM catalog in 1986. MGM lost theatrical distribution rights but retains video rights through 2001.

In the meantime, Turner sold out to Time Warner, which had a big hand in formulating the current campaign. For example, Warner Home Video will launch a "Scarlett's Rules" sweepstakes offering consumers the chance to win a \$50,000 shopping spree from Visa, a Toshiba home theater, or Victoria's Secret gift certificates.

"They probably leaned on MGM a little," an industry veteran says. "They want this title identified with Time Warner. Ted has made it clear that he personally supervises every aspect of the distribution of 'Gone With The Wind.' He considers it the greatest movie ever made."

MGM Home Entertainment senior marketing VP Blake Thomas says the project is so important "we decided to get everybody in the pool."

(A decade ago, Turner had been loath to reprice any of the MGM catalog, a battle he fought with the studio before conceding sell-through's potential. Video sales have helped keep MGM afloat.)

"GWTW" may need all the help it

can muster in a crowded fourth quarter, according to some retailers less optimistic about the title's sell-through potential. An executive of one major chain says the VHS edition will do "extremely well" but calls the projection of 8 million to 10 million units "ridiculous."

BARBARA KESSLER GOES IT ALONE

(Continued from page 11)

Blue"/"People Just Like Us."

Upcoming releases include "Confessions: Other People's Sins," "Who Loves You?," "Soundtrack," "City Tonight," and "This Kind Of Love Could Fly A Plane," which Kessler describes as a "mushy" song about being a new parent.

A Long Island, N.Y., native, Kessler has been a familiar voice on the Boston folk club scene since 1990, when she gave up her job as an ice cream vendor to pursue a music career. Since then she has released two albums.

A live album cut during shows at Cambridge, Mass.' Kendall Cafe, "Stranger To This Land," was released in 1994, and "Notions" was released in 1996. Both are distributed by indie label Eastern Front Records, which is linked to Kessler's Web page.

She has also appeared on a number of folk compilations, including 1995's "This Is Boston—Not Austin," on Cambridge-based Black Wolf, and

The title likely will under-perform in DVD as well, he maintains. "GWTW" lacks the special effects that have driven the chain's top-selling DVD releases, like "Contact" and "Blade Runner." The "GWTW" disc plays on both sides due to its 235-minute running time.

last year's "Big League Babe: The Christine Lavin Tribute Album, Pt. 1," on the New York-based 1-800-Prime-CD.

With the demands of parenthood, Kessler says, setting up the Web site fulfills two objectives: spurring her to continue to write songs and letting her keep in touch with fans.

"Rather than make another album in a hurry, it occurred to me to send out singles every month instead," says Kessler. "It's a challenge because it's made me more disciplined."

For fans, the site gives them immediate access to her music.

"It's like sharing music on an immediate and an intimate level," Kessler notes. "The monthly issues sort of let fans in on my creative process."

Making singles also gives her a chance to "work out ideas" before recording a new album, she notes.

Unlike many other artists, Kessler has an inside track on recording and duplicating her CDs. Her husband,

Philip Antoniadis, who is also her drummer, works at Artists Development Assn., a Framingham, Mass.-based CD duplicator that also provides support services, such as setting up Web sites and direct-response campaigns, for indie artists.

"I've relied on my husband's business a lot, but it's exciting to try something new," says Kessler. "It's another way to get people's attention."

The site has been up for four months, and sales have been sufficient to make the venture break even. "We're poised to make some money now, but my best bet is to continue to tour," Kessler says.

But in order to tour, Kessler says, she needs the support of a major label. "I haven't started label shopping, but I want to tour," she says.

When she has toured, she has done it without a booking agent or management company. "I'd like to try to find that kind of support," she adds.

In the meantime, the singles club should keep her in the spotlight.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 360 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Iris', 'You're Still the One', 'The Boy is Mine', etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent airplay hits like 'Semi-Charmed Life', 'Quit Playing Games', etc.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs from A-Z including '26 Cents', 'Way Street', 'ADIA', etc.

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

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top selling singles like 'Too Close', 'The Arms of the One Who Loves You', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists more top selling singles like 'Together Again', 'Ray of Light', etc.

Billboard HOT 100 SINGLES

AUGUST 8, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	11	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	26	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
3	3	3	8	MY WAY ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	3
4	4	5	11	ADIA ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	4
5	5	7	7	MAKE IT HOT ● TIMBALAND (M. ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND, INC./EASTWEST 64110/EEG	5
6	7	6	26	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
7	6	4	7	COME WITH ME ● S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (X) EPIC 78954	4
8	8	13	3	NEVER EVER ● C. MCVEY, M. FIENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	◆ ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	8
9	13	22	6	CRUSH ● A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	9
10	10	15	10	WHEN THE LIGHTS GO OUT ● E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	10
11	15	26	4	CRUEL SUMMER ● CUT FATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13505	11
12	11	10	19	SAY IT ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
13	12	17	4	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	12
14	22	38	3	LOOKIN' AT ME ● C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) BAD BOY 79176/ARISTA	14
15	16	16	7	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) ● W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHAEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	15
16	9	8	5	RAY OF LIGHT ● MADONNA (MADONNA, W. ORBIT, C. MALDONO, D. CURTISS, C. LEACH)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
17	14	12	20	ALL MY LIFE ● J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
18	20	20	5	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	18
19	19	18	36	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
20	NEW	1	1	DAYDREAMIN' ▲ R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKEI, S. HAMILTON, D. FAGEN, W. BECKER)	◆ TATYANA ALI (C) (D) MJJ 78855/WORK	20
21	17	11	17	EVERYBODY [BACKSTREET'S BACK] ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
22	18	9	14	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
23	23	19	18	SEX AND CANDY ● J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
24	21	21	8	STOP ● ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (V) VIRGIN 38642	16
25	28	29	21	THIS KISS ● B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	25
26	26	28	6	CLEOPATRA'S THEME ● D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
27	30	33	25	TO THE MOON AND BACK ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	27
28	29	30	9	STILL NOT A PLAYER ● KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478/RCA	26
29	24	24	17	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
30	25	14	28	THEY DON'T KNOW ▲ TIM & BOB (JON B., TIM & BOB)	◆ JON B. (C) (D) Y&B 78793/550 MUSIC	7
31	31	44	4	WOOF WOOF ● K. MILLS (V. BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	31
32	34	35	24	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
33	27	25	18	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
34	32	34	36	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
35	35	27	12	I GET LONELY ● J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3
36	44	—	2	INTERGALACTIC ▲ BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)	◆ BEASTIE BOYS (T) (V) GRAND ROYAL 58705/CAPITOL	36
37	38	36	60	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
38	37	41	41	I DON'T WANT TO WAIT ● P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
39	33	23	10	WHATCHA GONE DO? ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) (T) RELATIVITY 1691	23
40	41	39	34	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
41	49	84	4	SO INTO YOU ▲ TIM & BOB (TIM & BOB, TAMIA, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	41
42	51	59	4	HORSE & CARRIAGE ● POKE & TONE (C. GILES)	◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	42
43	40	46	23	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
44	39	45	6	OOH LA LA ● R. STEWART (R. WOOD, R. LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	39
45	45	48	12	HEAVEN'S WHAT I FEEL ● E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27
46	NEW	1	1	I STILL LOVE YOU ● KAYGEE, D. LIGHTY (R. L. HUGGAR, R. BROWN, T. TOLBERT, A. CLOWERS, D. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	46
47	43	31	11	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) ● R. LAWRENCE, D. ANGELETTE (R. LAWRENCE, D. ANGELETTE, J. KNIGHT, N. J. WRIGHT, K. MURRAY, P. BROWN, R. RANS)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	25
48	48	71	3	REMEMBER WHEN ● L. BIANCANIELLO (S. WATTERS, M. CALDERAN, K. THORNTON, B. ABRAMS, L. BIANCANIELLO)	◆ COLOR ME BADD (C) (D) (T) EPIC 78924	48
50	42	37	14	THERE'S YOUR TROUBLE ● P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	36
51	52	53	4	LANDSLIDE ● L. BUCKINGHAM, E. SCHEINER (S. NICKS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	10
52	47	57	4	DESTINY ● T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS)	◆ FLEETWOOD MAC (T) (X) REPRISE 44540*	51
53	55	88	3	HEY NOW NOW ● M. MANGINI (D. SCOTT, K. SCOTT, J. SHANKS, S. PEIKEN)	◆ MYRON (C) (D) (T) ISLAND 572334	47
54	67	80	6	MONEY AIN'T A THANG ● J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	◆ SWIRL 360 (C) (D) (V) MERCURY 566029	53
55	57	58	6	AVA ADORE ● B. CDORGAN, B. WOOD (B. CDORGAN)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	54
56	53	32	15	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
57	50	52	7	BLACK ICE (SKY HIGH) ● MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
58	65	—	2	WHAT I DIDN'T KNOW ● G. MACKILLOP (M. KANO, ATHENAEUM)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	50
59	64	69	11	NINETY NINE (FLASH THE MESSAGE) ● W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K. KARGES, J. FORTE)	◆ ATHENAEUM (C) (D) ATLANTIC 84144	58
60	66	61	10	YOU WON'T FORGET ME ● FMP (F. REUTHER, L. MCCRAY, P. BISCHOF, FALLENSTEIN)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	59
61	NEW	1	1	WHAT'S CLEF ● S. REMI, W. JEAN (N. JEAN, S. REMI, T. BRITTEN, G. LYLE)	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	48
62	62	66	6	2 WAY STREET ● M. WINANS (T. JONES, M. WINANS, K. HICKSON)	◆ WYCLEF JEAN (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	61
63	71	72	6	HOW DO I SAY I'M SORRY ● K. ANDES (K. ANDES, D. COX, L. STEPHENS)	◆ MISSJONES (C) (D) MOTOWN 860788	62
64	54	50	20	RAISE THE ROOF ● L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ TAMI DAVIS (C) (D) RED ANT 119008	63
65	60	65	6	IF YOU EVER HAVE FOREVER IN MIND ● T. BROWN (V. GILL, T. SEALS)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE 11 572250/ISLAND	26
66	NEW	1	1	IT'S ALRIGHT ● D. DASH, M. HOGAN (S. CARTER, D. DASH, J. LEEPER, D. BYRNE, B. ENO, C. FRANZ, M. WEYMOUTH, J. HARRISON)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	60
67	69	—	2	WHAT U SEE IS WHAT U GET ● J. WEST (A. JOINER, J. WEST)	◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROCA-FELLA/DEF JAM 566210/MERCURY	66
68	61	63	15	DING-A-LING ● DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ XZIBIT (C) (D) (T) LOUD 65507/RCA	67
69	84	—	2	26 CENTS ● T. HASELDEN, R. ZAVITON, D. JOHNSON (S. WILKINSON, W. WALLACE)	◆ HI-TOWN DJS (C) (D) (T) RESTLESS 72961	56
70	78	98	9	YOU ONLY HAVE TO SAY YOU LOVE ME ● ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	69
71	59	70	6	CAN'T WE TRY ● A. MARANO (D. HILL, B. CHAPIN-HILL)	◆ HANNAH JONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	70
72	68	73	7	SPARK ● T. AMOS (T. AMOS)	◆ ROCKELL [DUET WITH COLLAGE] (C) (D) (T) (V) ROBBINS 72025	59
73	70	60	7	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) ● R. ROSA, D. CHILD (R. ROSA, D. CHILD, L. GOMEZ ESCOLAR)	◆ TORI AMOS (C) (D) (V) (X) ATLANTIC 84104	49
74	75	78	5	STEPPING STONE ● D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	◆ RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78931	60
75	NEW	1	1	MOVIN' ON ● D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON)	◆ LARI WHITE (C) (D) (V) LYRIC STREET 164019	74
76	58	54	20	CHEERS 2 U ● TIMBALAND (S. GARRETT, T. MOSLEY)	◆ MYA FEATURING SILK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	75
77	74	82	20	BITTER SWEET SYMPHONY ● YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	38
78	83	92	8	THERE YOU ARE ● L. STEWART (P. L. STEWART, TAB)	◆ THE VERVE (C) (D) VCH/UT 38634/VIRGIN	12
79	76	94	4	HERE WE GO AGAIN ● J. DUPRI (J. DUPRI, T. BROUSSARD, T. LORENZ, W. GARFIELD, D. ROMANI, M. MALAVASI)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24332/ARISTA	57
80	77	79	12	WISHLIST ● B. O'BRIEN, PEARL JAM (E. VEDDER)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13502	76
81	63	67	8	FREAK OUT ● T. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. RODGERS)	◆ PEARL JAM (D) (V) EPIC 78896	47
82	NEW	1	1	TOUCH IT ● J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	◆ TUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE	63
83	86	96	17	RECOVER YOUR SOUL ● C. THOMAS (E. JOHN, B. TAUPIN)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	82
84	82	68	11	ONE HEART AT A TIME ● C. DOWNS, D. PACK (V. SHAW)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55
85	73	86	14	PUSH IT ● GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56
86	88	—	2	LOVE FOR FREE ● B. BINGHAM (O. BINGHAM, G. GADDIS, S. CARTER, S. TAYLOR, B. NICHOLAS)	◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52
87	79	51	16	DO YOUR THING ● T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ RELL (FEATURING JAY-Z) (C) (D) (T) ROCA-FELLA/DEF JAM 568842/MERCURY	86
88	81	91	12	NOW THAT I FOUND YOU ● K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ 7 MILE (C) (D) CRAVE 78886	50
89	NEW	1	1	DELICIOUS ● P. LORIMER, R. VISSION (P. LORIMER, R. VISSION, J. JOHNSON, KIBBLE, M. BRADFORD)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	72
90	80	85	11	I HONESTLY LOVE YOU ● D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	◆ PURE SUGAR (C) (D) (T) (X) GEPHEN 19422	89
91	NEW	1	1	THE ROCKAFELLER SKANK ● F. SLIM (F. SLIM)	◆ OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	67
92	93	—	2	NOT ABOUT ROMANCE ● I. LEWIS, T. HARVEY (I. LEWIS, C. BENTLEY, B. HARVEY)	◆ FATBOY SLIM (T) (X) SKINT 6242*/ASTRALWERKS	91
93	95	87	5	LOVE THE WAY ● C. THOMPSON, C. EMORY, D. JONES (D. JONES, M. KEITH, M. SCANDRICK, Q. PARKER, C. THOMPSON, C. EMORY, S. THOMAS)	◆ INNER CIRCLE (C) (D) (T) SOUNDBOY/REPUBLIC 56200/UNIVERSAL	92
94	94	76	16	I JUST WANT TO DANCE WITH YOU ● T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ EOL (C) (D) (T) RCA 65368	79
95	91	—	2	COVER YOU IN KISSES ● C. PETOCZ, J. M. MONTGOMERY (J. KILGORE, B. JONES, J. BROWN)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	61
96	85	83	19	MONEY, POWER & RESPECT ● D. ANGELETTE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTE, R. LAWRENCE, J. SMITH)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATL	

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

HOLLYWOOD: Jennifer Paige's "Crush" (Edel America/Hollywood) moves 13-9 on the Hot 100, becoming Hollywood Records' first top 10 single that is not from a soundtrack. The label's previous top 10's include Queen's "Bohemian Rhapsody" (heard in "Wayne's World"), Elton John's "Can You Feel The Love Tonight" (from "The Lion King"), and Vanessa Williams' "Colors Of The Wind" (from "Pocahontas").

Three weeks ago, sales of "Crush" took off after PolyGram Group Distribution (PGD) started to work the single to retail. Edel America had pressed only 20,000 copies prior to inking a pressing and distribution deal with PGD-distributed Hollywood. This issue, singles sales of "Crush" are up 38% to 33,000 units, good enough to rank the title at No. 15 on Hot 100 Singles Sales. The airplay picture is just as rosy. The song has 30 million audience impressions from 139 Hot 100 monitored stations. Look for the audience reach to expand when a remix, currently in production and tailored for the rhythmic top 40 format, arrives at radio.

STILL GOING: If Brandy & Monica's "The Boy Is Mine" (Atlantic) tops the Hot 100 for one more week it will tie All-4-One's "I Swear" (Blitz/American) as the label's longest-running No. 1 single. "I Swear" was No. 1 for 11 weeks in 1994. "The Boy" will likely hit that mark, especially since Atlantic is taking orders from retail accounts again.

BEFORE YOU ASK: While flipping through this issue, you may have noticed that Wyclef Jean has two new songs on our charts: "What's Clef," bowing at No. 61 on the Hot 100, and "Cheated (To All The Girls)," debuting at No. 48 on Hot R&B Singles. Both songs are on the same single.

Since the single is double-sided, Billboard policy states that the song with the most audience impressions is considered the A-side. In this case, "Cheated" is receiving more airplay at R&B stations than it is from the Hot 100 panel. Both songs are well below the top 75 of Hot 100 Airplay. "What's Clef" has 865,000 audience impressions from airplay at eight monitored stations, while "Cheated" has only 141,000 audience impressions from airplay at two stations. Since neither song has reached the top 75 of the airplay chart, the title listing could change from week to week, depending on which song is getting more airplay.

E-MAIL BAG: In response to an item written in this column two weeks ago about groups that sound alike, Gordon Pogoda from Los Angeles E-mailed me to explain why the Backstreet Boys, 'N Sync, and Five sound so similar. "All three groups have recorded a number of songs by writer Max Martin," Pogoda says. "Martin wrote or co-wrote the first three Backstreet Boys hits, 'Quit Playing Games (With My Heart),' 'As Long As You Love Me,' and 'Everybody (Backstreet's Back)'; the first two 'N Sync hits, 'I Want You Back' and 'Tearin' Up My Heart'; and has three songs on the new Five album." Hot 100 Singles Spotlight always welcomes your comments and chart observations.

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WICKLOW HOPES WORLD WILL WARM TO VARTTINA

(Continued from page 11)

With no U.S. tour to support the release until next year, Voigtmann's strategy in North America is "to get the album out to as many people as possible, especially journalists, editors, and tastemakers" who have long championed the band.

Noncommercial radio and eclectic music magazines are being targeted, as are college campuses via extensive World Wide Web promotion and college magazines. The more traditional-sounding "Emoton" (Motherless) went to Finnish radio July 27 as the first single, while in the U.S. the more dance-oriented "Maa Ei Kerro" (The Land Won't Tell) is being taken to radio along with a remix of the title track.

Added exposure should come from "I Don't Wanna Lose At Love," the new single from Tanita Tikaram's forthcoming album, "Cappuccino Songs" on Mother Records, which samples a track from Värttinä's 1992 album, "Seleniko."

Värttinä was an important signing for Wicklow, originally called Unisphere until the threat of legal action by EMI's similarly named Hemisphere forced the change (Billboard, July 11). The label is run jointly by BMG Classics and Moloney with the Chieftains' management team of Sam Feldman and Steve Macklam.

"We wanted to create a world mu-

sic label that reached far beyond Celtic music, and Värttinä are perfect. I'm very proud to have signed them," says Moloney.

Phillip Page, the band's manager, describes the teaming with Moloney and Wicklow as "a destiny thing" after a series of happy accidents brought them together. First Page ran into the Chieftains leader in a Tokyo hotel just as the band's previous deal with Nonesuch (Billboard, Oct. 5, 1996) was looking shaky. A few months later, the Chieftains and



Värttinä found themselves playing the same festival in Belgium, and then Moloney ran into the group again in London while on the lookout for new acts for his label.

Yet signing Värttinä was a gamble, says Voigtmann. The band's 1991 pop breakthrough album, "Oi Dai," had gone platinum (sales of 40,000 units) in Finland with sales of 50,000 on PolyGram Finland's Spirit imprint, but its last album, "Kokko," its sole release on Nonesuch, had seen sales slump to just 5,000.

"We needed something that in their home market said Värttinä are back to their best but which was also

very modern as well as being a return to their roots," Voigtmann says. "They've delivered it."

New blood was injected in the form of New York-based composer Richard Horowitz, who traveled to Finland to co-produce the album with Janne Haavisto, who had produced "Kokko." "Richard made us completely rethink the way we use vocals," says Kari Reiman's wife, Sirpa, one of the band's four female vocalists. "On this album we all display more of our individual strengths."

Although still steeped in the ancient Finnish rune singing tradition, "Vihma" includes more solos, stronger harmonies, and softer, more feminine vocal touches, according to Sirpa.

"Vihma" also features the remarkable voices of Yat-Kha, a group of Tuva throat singers that was in Helsinki to cut its own album for Wicklow at the same time Värttinä was recording. Kari is convinced that "Vihma" has the widest appeal of any of the group's albums. "We have been criticized by folk purists for sounding 'too modern' and having loud drums," he says. "But I feel our music is now more honest than before."

"At the start we were very consciously making folk music and playing traditional songs," he continues. "Now we write all of our own songs and have no preset goals. The sound and the production are very modern, but this album is probably more 'ethnic' than 'Kokko.'"

Retailers say that Värttinä's success now depends on the strength of each individual release. "They are still well-known, but now their sales are completely [dependent on] the kind of material they can deliver," says Martti Lopenon, head buyer for Finland's leading Anttila chain.

In the U.K., Simon Coe, world music product manager at Virgin Retail, is similarly cautious. "They are interesting and have started to make inroads, but they need a big tour. They have a small fan base, and the support of people like Paddy Moloney is certain to raise their profile."

MTV UNITES DIGITAL, ONLINE VENTURES

(Continued from page 6)

ment so we can have a centralized group that works with third parties on developing new business for these ventures," says MTV and VH1 senior VP of program enterprises Matt Farber.

The department consists of former VH1 Online director/executive producer Terri Kennedy, who heads the group as VP; director Eric Sherman, who was previously MTV Networks director of affiliate sales and marketing; and managers Nusrat Durrani (previously VH1 Online manager) and Ethan Beard, a former MTV Interact coordinating producer.

In addition to the newly created department, the MTV channel has made three appointments in its interactive department: MTV Interactive creative director Allie Eberhardt has added the title of VP; creative director Rick Holzman has been upped to VP of programming and promotion; and former Downtown Digital production director Justin Herz has been named VP of production.

"The new MTV Networks interactive/digital department will work closely with the current interactive departments at MTV and VH1," says Farber. "Technology has reached a stage where the convergence of online and television is starting to become a reality."

However, Farber doesn't anticipate that MTV and VH1 will create a 24-hour music video network on the World Wide Web in the immediate future. "It's not the same experience to watch videos on a computer compared to watching videos on a television."

However, music video programming on the Web seems to be an area in which a small but growing number of companies are willing to venture. Two new corporate players—Sony

Music and Atlantic Records—have entered the field by announcing that they will be launching their own respective 24-hour online music video channels by September (Billboard, July 25).

The Suite From MTV and VH1 was set to launch in the U.S. on Saturday (1). The spinoff package includes the existing channel M2 and the new spinoff channels MTV "X" (hard rock/heavy metal), MTV "S" (Latin music), VH1 Soul (R&B), VH1 Country, and VH1 Smooth (jazz and new age).

CAMELOT IPO WANTS TO GET OFF THE GROUND

(Continued from page 6)

As part of the process, Camelot filed an initial S1 with the SEC and waited for the agency to comment. But, sources say, a backlog of pending deals at the SEC delayed the agency's comments on the Camelot IPO, pushing back the offering to September.

To do an IPO, Camelot has to put on a "roadshow," in which management travels to cities that have a large concentration of financial firms to, in effect, meet with potential investors and explain the company's business. August is not considered a good month for a roadshow because in the financial industry it is a favored time to take a vacation. Consequently, observers are predicting that the roadshow will now take place in September.

Against that backdrop, other sources say that there has been a fair amount of jockeying between Merrill Lynch, which is said to be the lead investment bank on the deal, and some of the large shareholders as to the share price. Camelot stock, which was valued at about \$20 a share when

it came out of Chapter 11, has been trading privately in the low \$40's for the last few months.

Sources say, however, that there is about a \$3-\$5 spread between the price that Merrill Lynch wants to offer and the price that the large shareholders want.

Camelot executives were unavailable for comment at press time.

In the Spec's acquisition, Camelot paid \$3.30 per share, or \$16.5 million, for the Miami-based chain. It also assumed \$11.5 million of Spec's debt, for a total acquisition cost of \$28 million.

With Spec's 38 stores, Camelot now operates nearly 500 outlets and has revenue of approximately \$600 million. In February, Camelot acquired the 150-unit Wall chain for about \$47 million.

For the quarter that ended May 30, Camelot reported net income of \$2.6 million, or 24 cents per share on a diluted basis, on sales of \$113.5 million. During the same time frame last year, the company lost \$3.9 million, according to a company statement.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	6	7	STOP BEING GREEDY	DMX (RUFF RYDERS/DEF JAM/MERCURY)
2	4	6	STAY	DREAMHOUSE (TRAUMA)
3	10	10	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)
4	—	1	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)
5	1	4	IN YOUR WORLD	TWISTA & THE SPEED KNOT MOBSTERZ (CREATOR'S WAY/ATLANTIC)
6	12	19	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
7	8	9	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
8	11	5	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)
9	13	2	IF YOU COULD READ MY MIND	STARS ON 54, ULTRA NATE, AMBER, JOCELYN CNKOVJEZ (TOMMY BOY)
10	14	2	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
11	19	5	THANK YOU	BEBE WINANS (ATLANTIC)
12	—	1	STANDING TOGETHER	GEORGE BENSON (GRP)
13	5	2	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



AUGUST 8, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	—	2	BEASTIE BOYS GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
2	2	1	5	SOUNDTRACK ▲ ² COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
				*** Hot Shot Debut ***		
3	NEW ▶		1	JERMAINE DUPRI SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
4	NEW ▶		1	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	4
5	4	2	17	SOUNDTRACK ▲ ² WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
6	NEW ▶		1	CAM'RON UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	6
7	7	10	6	SOUNDTRACK ● BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	7
8	5	4	7	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
9	9	11	50	BACKSTREET BOYS ▲ ⁵ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
10	6	3	3	BARENAKED LADIES REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
11	NEW ▶		1	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	11
				*** GREATEST GAINER ***		
12	28	44	18	'N SYNC ● RCA 67613 (10.98/16.98)	'N SYNC	12
13	10	8	35	WILL SMITH ▲ ³ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
14	11	6	10	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
15	12	7	9	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
16	8	—	2	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
17	NEW ▶		1	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
18	14	13	38	SHANIA TWAIN ▲ ⁴ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
19	3	136	3	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
20	NEW ▶		1	SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	20
21	16	16	73	MATCHBOX 20 ▲ ⁶ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
22	13	9	4	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
23	17	15	14	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
24	20	17	24	CHEERY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
25	23	21	67	SAVAGE GARDEN ▲ ⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
26	21	18	10	DMX ▲ RUFF RYDERS/DEF JAM 55822*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
27	27	20	36	CELINE DION ▲ ⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
28	26	39	5	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	26
29	15	5	3	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5
30	24	22	13	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
31	25	19	13	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
32	32	30	43	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
33	22	14	10	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
34	30	24	45	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
35	31	34	54	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2
36	34	26	20	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
37	38	29	58	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
38	36	32	38	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
39	29	23	8	THE SMASHING PUMPKINS ▲ VIRGIN 45879 (11.98/17.98)	ADORE	2
40	33	—	2	TRISHA YEARWOOD MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
41	35	28	21	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
42	45	42	14	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	42
43	39	33	33	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
44	37	25	8	SOUNDTRACK ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
45	41	37	32	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
46	40	36	10	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
47	18	12	4	DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	2
48	44	31	12	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
49	48	41	14	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
50	42	27	8	SOUNDTRACK WALT DISNEY 60631 (10.98/16.98)	MULAN	24
51	19	—	2	COUNTING CROWS DGC 25222/GEFFEN (18.98 CD)	ACROSS A WIRE — LIVE IN NEW YORK	19
52	43	35	12	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3

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
53	46	40	20	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
54	49	60	7	EVE 6 RCA 67617 (9.98/13.98) HS	EVE 6	49
55	51	45	44	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
56	56	59	42	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
57	53	54	68	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
58	NEW ▶		1	NATE DOGG DOGG FOUNDATION 3000/BREAKAWAY (20.98/22.98)	G-FUNK CLASSICS VOL. 1 & 2	58
59	57	52	26	DIXIE CHICKS ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	52
60	54	46	8	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
61	47	47	18	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
62	58	53	77	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
63	50	38	12	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
64	52	43	44	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
65	NEW ▶		1	CANDLEBOX MAVERICK 46975/WARNER BROS. (10.98/16.98)	HAPPY PILLS	65
66	60	80	7	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	60
67	62	61	22	BIG BAD VOODOO DADDY COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	61
68	55	—	2	COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)	THE WALLS CAME DOWN	55
69	61	55	9	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
70	59	51	12	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
71	80	105	8	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	71
72	63	50	8	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
73	66	87	34	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
74	68	57	8	GLORIA ESTEFAN ● EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
75	70	64	36	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
76	69	67	11	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
77	67	58	14	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
78	64	48	10	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
79	77	78	17	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
80	72	76	42	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
81	65	49	7	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
82	73	62	35	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
83	115	—	2	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	83
84	87	91	17	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	84
85	NEW ▶		1	NANCI GRIFFITH ELEKTRA 62235/EEG (10.98/16.98)	OTHER VOICES, TOO (A TRIP BACK TO BOUNTIFUL)	85
86	74	69	48	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
				*** PACESETTER ***		
87	164	—	2	SOUNDTRACK SONY CLASSICAL 60627 (11.98 EQ/17.98)	THE MASK OF ZORRO	87
88	75	70	11	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
89	71	56	4	♀ & THE NEW POWER GENERATION NPG 9872 (14.98 CD)	NEWPOWER SOUL	22
90	76	73	23	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
91	83	79	39	MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
92	88	88	17	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
93	79	75	4	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
94	NEW ▶		1	SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	94
95	78	72	11	HANSON ▲ MOE 558399/MERCURY (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
96	82	74	36	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
97	86	71	7	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
98	92	86	60	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
99	110	96	8	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
100	90	77	53	PUFF DADDY & THE FAMILY ▲ ⁵ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
101	104	99	104	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
102	85	94	41	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
103	99	93	40	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
104	95	90	20	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
105	98	84	45	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
106	102	102	19	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	101	—	2	ACE OF BASE	CRUEL SUMMER	101
108	100	97	8	ROD STEWART	WHEN WE WERE THE NEW BOYS	44
109	118	149	16	ANDREA BOCELLI	ARIA — THE OPERA ALBUM	59
110	103	148	3	SOUNDTRACK	SMALL SOLDIERS	103
111	97	85	19	SOUNDTRACK	THE PLAYERS CLUB	10
112	109	81	4	NEWSBOYS	STEP UP TO THE MICROPHONE	61
113	107	104	23	JAGGED EDGE	A JAGGED ERA	104
114	94	82	12	TORI AMOS	FROM THE CHOIRGIRL HOTEL	5
115	81	66	5	SUBLIME	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49
116	117	106	49	FLEETWOOD MAC	THE DANCE	1
117	89	65	8	SOUNDTRACK	THE X-FILES: THE ALBUM	26
118	NEW	—	1	ANTHRAX	VOLUME 8 — THE THREAT IS REAL!	118
119	111	103	7	DWIGHT YOAKAM	A LONG WAY HOME	60
120	105	92	10	EIGHTBALL	LOST	5
121	108	98	10	JEFF FOXWORTHY	TOTALLY COMMITTED	50
122	93	68	6	SOUNDTRACK	HAVPLenty	39
123	127	125	7	VARIOUS ARTISTS	MONSTERS OF ROCK	123
124	106	89	4	VARIOUS ARTISTS	PUNK-O-RAMA III	80
125	139	128	48	DAYS OF THE NEW	DAYS OF THE NEW	54
126	126	124	42	KENNY WAYNE SHEPHERD BAND	TROUBLE IS...	74
127	NEW	—	1	2PAC	IN HIS OWN WORDS	127
128	122	108	37	LSG	LEVERT.SWEAT.GILL	4
129	119	115	62	FOO FIGHTERS	THE COLOUR AND THE SHAPE	10
130	114	—	2	THE 69 BOYZ	THE WAIT IS OVER	114
131	112	95	16	SOUNDTRACK	I GOT THE HOOK-UP!	3
132	138	139	19	LIMP BIZKIT	THREE DOLLAR BILL, Y'ALL	100
133	116	101	23	DESTINY'S CHILD	DESTINY'S CHILD	67
134	120	118	17	MONTELL JORDAN	LET'S RIDE	20
135	96	63	4	RANCID	LIFE WON'T WAIT	35
136	113	100	12	FIEND	THERE'S ONE IN EVERY FAMILY	8
137	91	83	8	ONYX	SHUT 'EM DOWN	10
138	153	113	4	RICH MULLINS AND A RAGAMUFFIN BAND	THE JESUS RECORD	113
139	134	126	45	BROOKS & DUNN	THE GREATEST HITS COLLECTION	4
140	183	—	2	VARIOUS ARTISTS	MILLENNIUM FUNK PARTY	140
141	129	114	25	PEARL JAM	YIELD	2
142	132	119	11	LENNY KRAVITZ	5	36
143	136	141	6	MONSTER MAGNET	POWERTRIP	132
144	140	123	16	GOODIE MOB	STILL STANDING	6
145	124	116	19	C-MURDER	LIFE OR DEATH	3
146	125	110	26	KENNY CHESNEY	I WILL STAND	95
147	145	144	54	SMASH MOUTH	FUSH YU MANG	19
148	160	153	95	TOOL	AENIMA	2
149	130	112	57	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
150	142	130	10	TERRI CLARK	HOW I FEEL	70
151	141	127	25	SOUNDTRACK	THE WEDDING SINGER	5
152	128	122	13	VARIOUS ARTISTS	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
153	150	111	17	THE CARPENTERS	LOVE SONGS	106

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	84	—	2	JOHN FORTE	POLY SCI	84
155	147	137	46	AQUA	AQUARIUM	7
156	161	142	43	LOREENA MCKENITT	THE BOOK OF SECRETS	17
157	133	120	31	CHICO DEBARGE	LONG TIME NO SEE	86
158	157	129	13	FRED HAMMOND & RADICAL FOR CHRIST	(PAGES OF LIFE) CHAPTERS I & II	51
159	149	135	46	LEANN RIMES	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
160	123	109	4	COWBOY JUNKIES	MILES FROM OUR HOME	98
161	137	134	38	VARIOUS ARTISTS	PURE DISCO 2	71
162	154	154	48	INSANE CLOWN POSSE	THE GREAT MILENKO	63
163	171	146	58	SOUNDTRACK	MY BEST FRIEND'S WEDDING	14
164	177	176	16	PUBLIC ANNOUNCEMENT	ALL WORK, NO PLAY	81
165	173	147	71	THE NOTORIOUS B.I.G.	LIFE AFTER DEATH	1
166	131	143	16	BONNIE RAITT	FUNDAMENTAL	17
167	169	172	43	THE VERVE	URBAN HYMNS	23
168	162	145	8	THE JIMI HENDRIX EXPERIENCE	BBC SESSIONS	50
169	168	168	37	OZZY OSBOURNE	THE OZZMAN COMETH	13
170	167	171	3	CLEOPATRA	COMIN' ATCHA!	167
171	192	159	13	MICHAEL W. SMITH	LIVE THE LIFE	23
172	163	157	37	MYSTIKAL	UNPREDICTABLE	3
173	165	156	71	AEROSMITH	NINE LIVES	1
174	146	121	8	VARIOUS ARTISTS	CLUB MIX '98 VOLUME 2	107
175	181	161	4	VARIOUS ARTISTS	VEGGIE TUNES 2	161
176	135	107	5	BILLY BRAGG & WILCO	MERMAID AVENUE	90
177	121	—	2	SEVEN MARY THREE	ORANGE AVE.	121
178	187	—	15	SEVENDUST	SEVENDUST	165
179	158	138	10	VARIOUS ARTISTS	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	38
180	179	160	48	TRISHA YEARWOOD	(SONGBOOK) A COLLECTION OF HITS	4
181	190	182	44	BOYZ II MEN	EVOLUTION	1
182	RE-ENTRY	—	4	MARK WILLS	WISH YOU WERE HERE	152
183	189	158	32	SOUNDTRACK	ANASTASIA	41
184	RE-ENTRY	—	33	THE CRYSTAL METHOD	VEGAS	92
185	144	117	8	LORD TARIQ & PETER GUNZ	MAKE IT REIGN	38
186	178	163	16	STABBING WESTWARD	DARKEST DAYS	52
187	170	—	2	VARIOUS ARTISTS	JIM BRICKMAN'S VISIONS OF LOVE	170
188	194	—	12	TAMIA	TAMIA	67
189	155	131	10	SOULJA SLIM	GIVE IT 2 'EM RAW	13
190	191	162	9	THE B-52'S	TIME CAPSULE — SONGS FOR A FUTURE GENERATION	93
191	156	155	4	BLACK EYED PEAS	BEHIND THE FRONT	129
192	159	174	22	RICKY MARTIN	VUELVE	81
193	172	169	63	SOUNDTRACK	SELENA	7
194	185	167	46	BLINK 182	DUDE RANCH	67
195	188	175	16	DO OR DIE	HEADZ OR TAILZ	13
196	152	133	32	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
197	199	—	6	ANDREA BOCELLI	VIAGGIO ITALIANO	153
198	148	132	11	SOUNDTRACK	STREETS IS WATCHING	27
199	NEW	—	1	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	199
200	184	164	37	TIMBALAND AND MAGOO	WELCOME TO OUR WORLD	33

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------------|---------------------------|-----------------------|--|--|-------------------------------|--------------------------------|---|
| 2Pac 127 | Mariah Carey 105 | Fathead 53 | Kane & Abel 29 | Monster Magnet 143 | Semisonic 61 | The Players Club 111 | Jim Brickman's Visions Of Love 187 |
| The 69 Boyz 130 | The Carpenters 153 | Fiend 136 | K-Ci & JoJo 37 | Mo Thugs Family 69 | The Brian Setzer Orchestra 28 | Selena 193 | Lilith Fair: A Celebration Of Women In Music 152 |
| Ace Of Base 107 | Cherry Poppin' Daddies 24 | Fleetwood Mac 116 | Lenny Kravitz 142 | Rich Mullins And A Ragamuffin Band 138 | Sevendust 178 | Small Soldiers 110 | Millennium Funk Party 140 |
| Aerosmith 173 | John Fogerty 81 | John Fogerty 81 | Gerald Levert 17 | Seven Mary Three 177 | Vonda Shepard 63 | Streets Is Watching 198 | Titanic 43 |
| All Saints 84 | John Fogerty 81 | John Fogerty 81 | Limp Bizkit 132 | Vonda Shepard 63 | Kenny Wayne Shepherd Band 126 | The Wedding Singer 151 | The Wedding Singer Volume 2 94 |
| Tori Amos 114 | John Forte 154 | John Forte 154 | Lord Tariq & Peter Gunz 185 | Kenny Wayne Shepherd Band 126 | Silk The Shocker 90 | The Wedding Singer Volume 2 94 | Punk-O-Rama III 124 |
| Anthrax 118 | Jeff Foxworthy 121 | Jeff Foxworthy 121 | Fuel 79 | Silk The Shocker 90 | The Smashing Pumpkins 39 | The X-Files: The Album 117 | Pure Disco 2 161 |
| Aqua 155 | Mac 11 | Mac 11 | Garbage 76 | The Smashing Pumpkins 39 | Smash Mouth 147 | Pure Funk 70 | Pure Funk 70 |
| The B-52's 190 | Madonna 41 | Madonna 41 | Goodie Mob 144 | Smash Mouth 147 | Michael W. Smith 171 | Spice Girls 38, 62 | The Source Presents Hip Hop Hits — Volume 1 196 |
| Jon B. 64 | Marcy Playground 96 | Marcy Playground 96 | Counting Crows 51 | Michael W. Smith 171 | Will Smith 13 | Stabbing Westward 186 | Too Short Records: Nationwide — Independence Day: The Compilation 179 |
| Backstreet Boys 9 | Ricky Martin 192 | Ricky Martin 192 | Cowboy Junkies 160 | Will Smith 13 | Soujia Slim 189 | Sublime 101, 115 | Ultimate Country Party 83 |
| Barenaked Ladies 10, 103 | Mase 91 | Mase 91 | Creed 32 | Soujia Slim 189 | SOUNDTRACK | Sunz Of Man 20 | The Verve 167 |
| Beastie Boys 1 | Master P 15, 86 | Master P 15, 86 | The Crystal Method 184 | SOUNDTRACK | Anastasia 183 | Tamia 188 | Clay Walker 97 |
| Big Bad Voodoo Daddy 67 | Matchbox 20 21 | Matchbox 20 21 | Days Of The New 125 | Anastasia 183 | Armageddon — The Album 2 | Third Eye Blind 57 | Lucinda Williams 93 |
| Big Punisher 31 | Maxwell 22 | Maxwell 22 | Chico DeBarge 157 | Armageddon — The Album 2 | Bulwark — The Soundtrack 23 | Timbaland And Magoo 200 | Mark Wills 182 |
| Black Eyed Peas 191 | Edwin McCain 92 | Edwin McCain 92 | Def Squad 47 | Bulwark — The Soundtrack 23 | Can't Hardly Wait 44 | Tool 148 | Wu-Tang Killa Bees 4 |
| Blink 182 194 | Reba McEntire 72 | Reba McEntire 72 | Destiny's Child 133 | Can't Hardly Wait 44 | City Of Angels 5 | Trin-i-tee 5:7 199 | Xscape 88 |
| Andrea Bocelli 73, 109, 197 | Tim McGraw 98 | Tim McGraw 98 | Celine Dion 27 | City Of Angels 5 | Dr. Dolittle: The Album 7 | Usher 34 | Trisha Yearwood 40, 180 |
| Boyz II Men 181 | Loreena McKennitt 156 | Loreena McKennitt 156 | Dixie Chicks 59 | Dr. Dolittle: The Album 7 | Godzilla — The Album 33 | Jaci Velasquez 99 | Dwight Yoakam 119 |
| Billy Bragg & Wilco 176 | Brian McKnight 55 | Brian McKnight 55 | DMX 26 | Godzilla — The Album 33 | Godzilla — The Album 33 | VARIOUS ARTISTS | |
| Brandy 8 | Sarah McLachlan 35 | Sarah McLachlan 35 | Do Or Die 195 | Godzilla — The Album 33 | Hope Floats 14 | Club Mix '98 Volume 2 174 | |
| Brooks & Dunn 60, 139 | Natalie Merchant 46 | Natalie Merchant 46 | Jermaine Dupri 3 | Hope Floats 14 | I Got The Hook-Up! 131 | | |
| Garth Brooks 48, 82 | Jo Dee Messina 106 | Jo Dee Messina 106 | Everclear 80 | I Got The Hook-Up! 131 | The Mask Of Zorro 87 | | |
| Cam'Ron 6 | Metallica 75 | Metallica 75 | Jagged Edge 113 | The Mask Of Zorro 87 | Mulan 5 | | |
| Candlebox 65 | Monica 16 | Monica 16 | Janet 56 | Mulan 5 | My Best Friend's Wedding 163 | | |
| | | | Wyclef Jean Featuring Refugee Allstars 149 | My Best Friend's Wedding 163 | | | |
| | | | Montell Jordan 134 | | | | |

WEBCASTERS WOO WALL STREET

(Continued from page 3)

revenue that is unheard of in the rest of the business world," says Felser. "I'm sure that Broadcast.com's success caught the attention of NetRadio.

"The good news is that we don't have the consumer-behavior hurdle to jump over that other Internet media companies have," adds Felser. "People understand that what we're doing is basically a better version of radio that just happens to have music, links to artist info, and personalized playlists. Our business will scale well, because it's one that consumers understand is just a way of getting what they want in a different way."

Meanwhile, those in the traditional broadcasting world are hesitant to proclaim Broadcast.com's successful

IPO a validation of Webcasting businesses.

"I think the initial success of [Broadcast.com's] IPO has more to do with a hot market for Internet-related IPOs, as opposed to a ringing endorsement of its potential as an Internet radio product," says George Sosson, senior VP of radio operations at Clear Channel Communications.

Indeed, the market interest in Internet companies of all stripes has been at a fever pitch in the last year, with online retailer Amazon.com most recently seeing its share price soar after moving into music sales (*Billboard Bulletin*, July 6). K-tel saw its stock soar 80% following an announcement that it would carry

Billboard charts online (*Billboard Bulletin*, May 16).

Given the receptive climate, it's likely that the industry will see more Webcasters making stock market plays in the future, says Larry Bills, associate editor at Hoover's Online, which owns and operates the investor-information site www.ipo-central.com.

"I think we'll see a lot of companies that take the Broadcast.com news as a sign that they should go public and cash in on the trend," says Bills. "It doesn't mean they'll all be good investments, but it has opened the door for a lot of these Internet companies to take their shots, too."

SONY REPORTS FIRST-QUARTER SURGE

(Continued from page 3)

income benefited "mainly from increased license fees... from a new direct-marketing arrangement." The Sony spokesman declined to elaborate on that new arrangement.

In stating its numbers, the company noted that part of the 26% revenue increase was attributed to the devaluation of the yen against other currencies. If Sony applied the exchange rates that existed at the end of fiscal 1997's first quarter to the totals of first-quarter 1998, its total sales would have been up only 16%, it said.

Overall, for fiscal 1998's first quarter, Sony Corp. reported total sales of 1,617 billion yen (\$11.5 billion), up 13.1% from the 1,430 billion yen it generated in the same time frame last year. For the period, the company reported net income of 40.95 billion yen, up 17.6% from the 34.8 billion yen

generated in 1997's first quarter. In dollars, net income was \$290.4 million, or 63 cents per share on a full-diluted basis.

In other segments, Sony's Pictures Group, which includes Columbia Pictures, TriStar Pictures, and Columbia TriStar Home Video, suffered a 13.9% decline in revenue to 129.5 billion yen, down from 150.5 billion yen in the same time period in the previous year. Operating income also suffered as a result, with 1998's 5.4 billion yen down 8.7% from the 5.9 billion yen rung up in the previous year's corresponding time frame.

Sony's Pictures Group benefited from strong performances of home video releases, including "Men In Black," "My Best Friend's Wedding," "As Good As It Gets," and "Spiceworld: The Movie."

The current quarter's results

also include revenue from the feature film "Godzilla," although the release noted that the movie didn't have a significant effect on operating income.

POPKOMM

(Continued from page 6)

Intellectual Property Organization treaties.

Plaschke says that PopKomm will feature a record number of exhibiting companies this year—more than 700 are booked to attend—but that they will occupy the same exhibition space as last year's 650 firms. This, he argues, is an indication of the difficult market in Germany. He also notes, though, that the event will be more international than ever before, with more than 50 countries represented by the exhibiting companies.

Because of the difficult market in parts of Europe and Asia, Plaschke says, PopKomm's conference program will have a particular focus on areas where organizers believe potential still lies. A full day of seminars will discuss film music, and more focus will be given to audiobooks, as well as to online selling.

The anniversary will also be marked by a 10 Years Club that will give hospitality to delegates who attended the first event and to others who have been pivotal to its success. In addition, the German music channel Viva will devote a one-hour show to the fair. Viva's managing director is Dieter Gorny, who founded PopKomm along with Plaschke and Musik Komm managing director Uli Grossmaas.

This year's opening ceremony will also have a more celebratory feel, says Plaschke. Instead of just being a platform for speeches, it will have far more audience participation and feature sets from artists Nina Hagen and Ray Davies. JEFF CLARK-MEADS

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BETWEEN THE BULLETS



by Geoff Mayfield

RAPPERS' DELIGHT: For now, anyway, rap albums have replaced soundtracks as the flavor of the week atop of The Billboard 200. Topping the chart with a still-commanding lead are the **Beastie Boys**, an atypical rap act but a rap act nonetheless, while five other rap titles are in the top 15. Three of those are chart debuts by rookie recording artists: veteran writer/producer **Jermaine Dupri**, who snags the *Hot Shot Debut* at No. 3 with his first outing as an artist (162,000 units), followed by **Wu-Tang Killa Bees** (No. 4, 139,500 units), and **Mac** (No. 11, 91,000 units).

Also residing in the high-rent district are rappers **Will Smith** (No. 13) and **Master P** (No. 15); each of those albums spent six weeks in the top 10.

The aforementioned Killa Bees and **Sunz Of Man** (who bow at No. 20) are both splinters from **Wu-Tang Clan**. Mac, who just misses the top 10 by less than 2,000 units, marks yet another large debut from Master P's No Limit label. Dupri, who flies to No. 1 on Top R&B Albums, and **Cam'Ron**, who trails on that chart by an 8% margin, each entered the R&B list prematurely last issue by virtue of one of 1998's most pesky headaches, street-date violations.

Don't look for this proliferation of rap acts at the top of next issue's chart. As illustrated by **Noreaga**—who suffers a 56% decline in the second full week that CD and cassette versions of his album are on the street (No. 19)—most rap albums that start huge dissipate quickly.

WHY NOT: So, if the **Beastie Boys** rap, how come they're not on Top R&B Albums, rubbing shoulders with the likes of **Jermaine Dupri**, **Big Punisher**, and **Nate Dogg**? The answer lies at R&B radio.

One of the main reasons that our R&B and rap sales charts utilize a core panel of stores, rather than the overall SoundScan panel, is to let record company decisionmakers gauge the effectiveness of R&B airplay. All of the stores, be they chain outlets or independent locations, are in markets that house at least one R&B station. Thus, R&B airplay is an all-important criterion to determine whether a single or album belongs on our R&B charts.

Spins at R&B radio, for example, are why **Kirk Franklin** sets have seen the light on our Top R&B Albums chart while other contemporary-sounding gospel acts have not. Exactly half of the eight **Beastie Boys** albums that have charted on The Billboard 200 also appeared on Top R&B Albums.

Although the Boys did garner a modicum of R&B airplay in their early years—enough to place four singles on Hot R&B Singles back in 1986 and 1987—they have not had any tracks reach the 75-position Hot R&B Airplay chart since 1992, when Billboard began using Broadcast Data Systems to track R&B stations' spins.

In the current tracking week, the **Beasties'** "Intergalactic" single garnered a grand total of only 15 spins on but three of the 105 stations in our Hot R&B Airplay panel. Thus, neither the single nor the album qualify for our R&B charts. Funny thing is, when Billboard received a couple of calls grousing about the absence of "Hello Nasty" from the R&B list, I couldn't help but remember complaints that were phoned to us when 1994's "Ill Communication" *did* appear on that chart.

What is hot for **Beastie Boys** is **Modern Rock Tracks**, where the lead single bullets at No. 7, grabbing airplay at 73 of the panel's 81 stations. The act, obviously, is also hot at the cash register; with a second-week total of 315,000 units, "Hello Nasty" becomes the only album in 1998 besides "Titanic" to see consecutive weeks in excess of 300,000 units. Despite a 54% decline, it still leads the resurgent "Armageddon" soundtrack (243,000 copies) by a 29.5% margin.

TRIPLE PLAY: Last issue's debut at No. 199 by **Andrea Bocelli's** "Viaggio Italiano" marked a unique accomplishment, because the tenor became the first classical artist to place three concurrent albums on The Billboard 200 without the benefit of soundtracks. The feat continues this issue, as "Romanza," which tops this issue's unpublished Top World Music list, stands at No. 73, while the titles that hold the top two positions on Top Classical Albums rise to Nos. 109 and 197, respectively, on the big chart. Aside from a continuing tour, Bocelli benefits from features on "CBS Sunday Morning" July 12 and "Good Morning America" July 21.

During last year's theatrical return of the "Star Wars" trilogy, the three films' soundtracks—all by **John Williams** and the **London Symphony Orchestra**—appeared together on The Billboard 200 for three weeks, the only other time a classical act has scored such a hat trick. Each of the **Three Tenors**—**Luciano Pavarotti**, **Placido Domingo**, and **José Carreras**—have placed two sets at once more than once, but never three.

Meanwhile, **Oprah Winfrey's** daytime show brings **Jewel** a 5,000-unit gain; this 66% increase pushes her 24-6 on Top Pop Catalog Albums.

COLUMBIA'S PATTY SMYTH RETROSPECTIVE

(Continued from page 11)

The focus, Feldman says, will be time buys and spots on VH1 and other cable and broadcast TV outlets. This will be backed by a "significant effort" at retail, to include price and positioning campaigns and point-of-purchase materials.

"This should help give her the recognition she deserves," says Steven Lerner, national buyer for the Richmond, Va.-based Circuit City chain—who vividly remembers meeting Smyth many years ago at a convention of the Record World chain, where he then worked.

"The song content seems fantastic, but they really have to get [the album] out before the public," Lerner adds, noting that while Smyth is indeed "a great voice with great songs, she's always been underrated. So they need to get all the publicity they can."

Here Legacy is highly optimistic. "The great thing about Patty—besides having two great new songs—is that she's so vibrant," says Feldman, noting that Smyth is already out visiting key East Coast radio stations in support of the new album and single. "She's hysterically funny and full of energy and tells great stories. And the

folks at radio love her, and the press loves her, and we expect to have her on a lot of national talk shows."

Smyth and former *Bullet* Lavolta guitarist Duke Roth will be holed up at Sony Studios in New York in early August for a "Columbiacast" series of satellite radio call-in interviews and performances. Lerner adds that Smyth is putting a band together for TV appearances and possible touring thereafter.

Smyth, currently without a booking agent, really does want to perform.

"I really do need to do it, because I haven't been out in so long—and you get spooked by not doing it," she says. "The two things I've wanted to do since I was really young are to be a mom and a singer—and they're not really exclusive of each other."

Smyth is now managed by Susan Dodes, her former A&R rep at MCA. "We're kind of like the 'Thelma & Louise' chicks," says Smyth. "I finally have someone who can advise me—so I don't have terrible recriminations later. We just don't plan on driving off any cliffs soon."

LABELS PREPARE FOR INTRODUCTION OF THE EURO

(Continued from page 1)

the sensitive issue of CD prices.

In the short term, though, the challenge is simply to make sure that, should a major retailer choose to pay for its Jan. 2 album deliveries in euros, the record company's procedures can accommodate that.

EXCHANGE RATES FIXED

The euro becomes a real, recognized, official currency Jan. 1, when the exchange rates of the 11 participating EU nations are irrevocably fixed. From that date begins the three-year process of making the euro the EU's only legal tender. At the start of that process, the euro and national currencies will co-exist, but if a record company's customer wants to pay a bill in euros, the label is legally obliged to accept them as payment.

The most tangible form of the euro won't appear until Jan. 1, 2002, when the first set of notes and coins is issued. Six months later, all existing national currencies in the participating states will have been withdrawn.

To date, the U.K., Denmark, Greece, and Sweden have said they will not be among the first wave of

countries to join the euro. Nonetheless, each of those governments has left the door open to join later. The nations in the first wave are Germany, France, Spain, Italy, Portugal, the Netherlands, Belgium, Finland, Ireland, Austria, and Luxembourg. "In the early stages, this is going to make our life a lot more complicated," says Rupert Perry, president of EMI Music Europe. "The cost of adjusting our systems to accommodate the euro is on the same level as dealing with the year 2000 bug." The EMI Group's annual report says the company has allocated across all its divisions 25 million pounds (\$40 million) to ironing out the millennium bug.

Perry notes that, in the transitional stages, the euro adds to EMI's problems in that the company will have to deal with 16 currencies in the EU instead of the current 15. "This is not going to be as straightforward as people believe," he says.

The issue may be more clear-cut for record companies headquartered outside Europe. "In the foreseeable future, to us it's just another currency," says Paul Russell, president of Sony Music Entertainment Europe. "We think in dollars. We always have thought in dollars. The budgets are fixed in dollars, and people report their figures in dollars. That won't alter."

Russell adds, "In five years' time I'll still be talking to my guys in dollars because that's how my boss talks to me."

Russell's counterpart at Warner Music, Manfred Zumkeller, says he is in a similar position. He notes, though, that Warner's system changes to accommodate the euro and to eliminate the millennium bug will cost the company around \$4 million.

Rick Dobbis, PolyGram's president of continental Europe, adds, "The euro also means that a lot of people will be spending a lot of time in meetings discussing this when they could have been doing something more overtly profitable."

All the company heads acknowledge that even though the euro adds complexity in the short term, the second phase will eventually simplify their lives.

"The threshold will be when the coins and notes start circulating," says Dobbis.

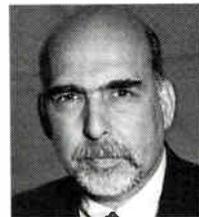
SPOTLIGHT ON PRICING

In the meantime, the euro will serve to highlight price disparities across the EU. At a time when the European Commission is analyzing the reasons for the relatively large differences in CD prices across the Union (Billboard, April 18) and has made the first move toward allowing in parallel imports (Billboard, July 25), the euro will allow direct comparisons of prices from one nation to another.

"The big bugaboo in this whole thing," says Dobbis, "is what's going to happen to prices. It would be foolish to say that there's no issue there. Prices are different across Europe and will remain so long after the euro arrives."

Zumkeller argues that this is inevitable. "People look at Europe and say, 'Why is the Spanish price lower than the German price?' They forget that in Spain you have to add

on a 5% or 6% distribution fee. Then there's the fact that wage structures are different wherever you go, rents are different, the cost of recording an album is different, and the cost of buying media time to advertise it is different. And that's before you get into different levels of VAT [value-added tax], which go from around 5% to 22%, depending on which country you're buying your CD in."



DOBBIS

Zumkeller says the fact that the euro will, through direct comparison, highlight these price differences will not fuel the trans-shipments market.

TRANS-SHIPMENTS EFFECT

Trans-shipments—the movement of records across national borders within the EU's 15-nation single market—happen when a retailer finds it cheaper to buy from abroad than from its local major-label affiliate.

"The guys at [German retail chain] WOM aren't daft," says Zumkeller. "For years they've looked at prices in

'The big bugaboo in this whole thing is what's going to happen to prices'

pounds and francs and guilders, got out the calculator, and worked out whether it's cheaper for them to buy at home or abroad. They don't need euros to help them work it out."

Dobbis says that the euro will add a new momentum to the trans-shipments market as consumers become more easily aware of different prices for the same product in the various EU countries. Zumkeller says he hopes that retailers will use that to lower prices for music buyers. "The euro will create a greater price transparency for the consumer," says Zumkeller. "That's something that, hopefully, retailers will use and pass on to the consumer."

Dobbis says he believes, though, that the relationship between retailer and local record company over such issues as joint promotions and in-store appearances by artists will help persuade stores to buy from the affiliate in their home country.

PRICE STABILIZATION

Russell notes, "The euro, in the long term—and I'm talking three, four, or five years—will tend to equalize prices across the EU, but, having said that, I think prices will even out whether we have the euro or not. If you take the VAT issue out and look at long-term average exchange rates, there's not a lot of difference between prices."

Adds Perry, "Prices will stabilize, but we don't know where; it all depends on the calculations you do. Something that's 10 euros in Germany may be 8 in France or it may be 12. It all depends on how you base your calculations."

The executives say that one early effect of the euro will be the expansion of retail chains across borders. The euro will greatly simplify their business and—as the architects of the EU intended—will help them trade across 15 nations as if they were one seamless market.

Dobbis envisages the accelerated growth of the EU's already international retail chains—the U.K.'s Virgin, France's FNAC, and Holland's Free



ZUMKELLER

Record Shop prime among them—as well as the growth of nontraditional outlets.

Citing Carrefour as an example of a non-dedicated retailer, Dobbis sees easy expansion for the chain. This French company runs out-of-town hypermarkets, which attract customers to their food and household goods departments by selling music as a loss leader.

Carrefour and its counterparts in the sector now account for 60% of all records sold in France and are credited with largely squeezing the indie stores out of existence. Because Carrefour stocks only charting titles, its growth, coupled with the demise of the indies, has deprived the French record industry of its traditional shop window for new artists (see story, page 48).

"Carrefour will spread across Europe from Portugal to Turkey," says Dobbis. "If I was a German record retailer, I'd be worried about what the French hypermarkets are doing."

NO INDIE ALARM

For indie labels, though, there is little sense of alarm. Those contacted by Billboard appear as relaxed as the majors about the impending arrival of the euro.

Typical of those responses is that of André Ten Wolde, financial director at the Dutch-based Arcade Music Group. "For a very international-minded or rather European-oriented independent like us, the euro will come in very handy," Ten Wolde claims. "As we are part of a company registered at the stock exchange, we have to be ready in time."

"Within our parent company, Wegener Arcade, a special commission is preparing all the divisions for the euro. As of January we will be able to invoice our clients in both guilders and euros."

Ten Wolde notes, however, that Dutch labels' body NVPI is closely examining the influence the euro will

have on CD prices. Holland's industry is particularly sensitive to this issue because of two government inquiries during the '90s and pressure from the government to allow parallel imports into the EU (Billboard, July 25).

Parallel imports are those records bought by retailers and wholesalers from outside the Union when they are already available from labels within the EU.

That prospect remains some way down the line. In the meantime, Joern Meyer, managing director of edel co. in Hamburg, is fundamentally in favor of the introduction of the euro.

"Technical conversion will doubtless produce some problems. This is inevitable when a new currency is introduced. However, our company is prepared," says Meyer, adding that it remains to be seen whether the euro will really harmonize prices as expected.

The euro will have one immediate effect on trade.

"I'm just hoping that it isn't too strong against the dollar," says Iain McNay, managing director of British indie Cherry Red, "otherwise it's going to do a lot of damage to a lot of people's export business to the States."

Assistance in preparing this story was provided by Robert Tilli in Amsterdam and Wolfgang Spahr in Hamburg.

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Competition Begins For Billboard Music Vid Awards

The submissions process has begun for the annual Billboard Music Video Awards. At the same time, Billboard has opened early-bird registration for its 20th-anniversary Music Video Conference, which will be held Nov. 4-6 at the Sheraton Universal in Universal City, Calif. Warner Bros. Records president Phil Quartararo will keynote the conference; additional speakers and events will be announced soon.

The Billboard Music Video Awards, which will be presented on the closing night of the conference, honor the past year's top achievements in music-clip creation and programming. The music-clip winners are chosen in a three-step process that begins with the current call for submissions. Major and independent labels have been sent forms with which they can submit clips for consideration in nine award genres: pop, hard rock/metal, alternative rock/modern rock, jazz/AC, dance, R&B/urban, rap, country, and contemporary Christian.

In the second stage of the awards process, judging panels will choose five nominees from among

the submitted clips in the best clip and best new artist categories for each of the nine genres. In addition, all submitted clips will be eligible for two overall awards: director of the year and the Maximum Vision award. Final voting by a larger body of music video professionals will close Oct. 16.

Additionally, there is a separate Billboard competition for local and regional music video shows. Programmers have been invited to submit airchecks from their shows for consideration. The airchecks are shown at the November conference where final voting will take place.

Submissions for both competitions are due Sept. 4; if your label or program has not received a submissions form, contact Michele Quigley at 212-536-5002.

Early-bird registration for the conference is \$399 and runs through Sept. 3. Pre-registration from Sept. 4-Oct. 9 is \$449; full registration thereafter is \$499.

For registration information, call 212-536-5002; for information on registration bag inserts and sponsorship opportunities, call Phyllis Demo at 212-536-5299.

Billboard Live Plans Venue In Miami's South Beach



Billboard Live is heading south to Miami Beach! The state-of-the-art club concept is soon to open at an exciting address on Miami's chic Ocean Drive in South Beach.

Billboard Live International, the Las Vegas-based headquarters for the Billboard-associated venue operation, has secured a lease for the new Miami entertainment site. The modern club will consist of multiple music stages, rooftop dining, a sidewalk cafe, a special VIP room, and a retail center. Broadcast capabilities are also going to be available at the 20,000+ square foot venue. The club is projected to open in March of 1999. Pictured at left at the lease signing are, clockwise

from top left, Georgina Challis, senior VP/general counsel BPI Communications; Howard Lander, president and publisher, Billboard Music Group; Mitch Chait, president Billboard Live International; and Jean Marc Meunier, of development firm Constructa.

Billboard Music Awards

Las Vegas • Dec. 7, 1998

For more information, contact Susan Mazo at 212-536-5173

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The Hot 100 Becomes Doubly Fresh

WILLIAM SHATNER, Leonard Nimoy, and Nichelle Nichols all played off their "Star Trek" popularity to release albums, but it's unusual for two or more stars from the same TV comedy or drama series to be in the Hot 100's top 40 at the same time. Will Smith and chart newcomer Tatyana Ali pull off a double this issue, as Smith slides 32-34 with his former No. 1, "Gettin' Jiggy Wit It" (Columbia), and Ali makes an impressive bow with her first single, "Daydreamin'" (MJJ), which earns Hot Shot Debut by entering at No. 20.

Smith and Ali both starred in "The Fresh Prince Of Bel Air," with the former in the title role and the latter playing Ashley, the younger sister in the family he lived with. One storyline called for Ali to sing, and that inspired her to pursue a recording career.

The series is no longer in first run, but Smith and Ali may be the first stars from the same show to share top 40 positions since Shelley Fabares and Paul Petersen, who played brother and sister on "The Donna Reed Show," had simultaneous hits in 1962. Fabares and Petersen went Smith and Ali one (or two) better by having their first chart entries debut the same week. Fabares' "Johnny Angel" and Petersen's "She Can't Find Her Keys" debuted the week of March 3, 1962, and their respective follow-ups, "Johnny Loves Me" and "Keep Your Love Locked (Deep In Your Heart)," entered the Hot 100 the week of June 9, 1962.

If we include variety or talk series in the mix, then we should mention real-life brother and sister Donny and Marie Osmond, who occupied the top 40 with sep-

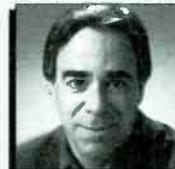
arate hits in December 1973.

SWAN SONG: Thanks to Dixie Chicks, the reactivated Monument label has its first No. 1 on Hot Country Singles & Tracks in almost 24 years. "There's Your Trouble" advances 3-1 this issue; that's the imprint's first chart topper since Billy Swan's "I Can Help" spent two weeks at the pinnacle in December 1974.

VIVA LAS DIVAS: If you think Spice Girls are slipping, think again. They've just collected their seventh No. 1 in the U.K., where "Viva Forever" (Virgin) tops the singles chart. Every Spice Girls single except "Stop" has reached pole position; "Stop" stopped at No. 2.

Spice Girls now have more No. 1's in the U.K. than anyone except for the Beatles (17), Elvis Presley (17), Cliff Richard (13), Abba (nine), Madonna (eight), the Rolling Stones (eight), and Take That (eight).

'LIVE' AND LET LIVE: Watch out, "Macarena." That single by Los Del Rio has held the record for the second-longest run of any single in the history of the Hot 100. This issue, LeAnn Rimes' "How Do I Live" (Curb) matches its 60-week stay and does it with a consecutive run. ("Macarena" was on the chart for 20 weeks, fell off, and returned for 40 weeks.) "Live" rebounds once more this issue, 38-37, making it certain to pass "Macarena" next issue. Now it's going for the all-time record, which it will achieve if it's still on the chart six weeks from now, when it would surpass the 65-week run of Jewel's "You Were Meant For Me"/"Foolish Games."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	408,297,000	436,010,000 (UP 6.8%)
ALBUMS	333,046,000	363,522,000 (UP 9.2%)
SINGLES	75,251,000	72,488,000 (DN 3.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	252,744,000	291,129,000 (UP 15.2%)
CASSETTE	79,566,000	71,527,000 (DN 10.1%)
OTHER	736,000	866,000 (UP 17.7%)

OVERALL UNIT SALES THIS WEEK

14,557,000
LAST WEEK
14,773,000
CHANGE
DOWN 1.5%
THIS WEEK 1997
14,316,000
CHANGE
UP 1.7%

ALBUM SALES THIS WEEK

12,647,000
LAST WEEK
12,699,000
CHANGE
DOWN 0.4%
THIS WEEK 1997
11,754,000
CHANGE
UP 7.6%

SINGLES SALES THIS WEEK

1,910,000
LAST WEEK
2,074,000
CHANGE
DOWN 7.9%
THIS WEEK 1997
2,562,000
CHANGE
DOWN 25.4%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION

	1997	1998		1997	1998
NORTHEAST	22,349,000	23,521,000 (UP 5.2%)	SOUTH ATLANTIC	75,775,000	81,817,000 (UP 8%)
MIDDLE ATLANTIC	58,979,000	61,972,000 (UP 5.1%)	SOUTH CENTRAL	63,273,000	68,404,000 (UP 8.1%)
E. NORTH CENTRAL	68,897,000	72,441,000 (UP 5.1%)	MOUNTAIN	25,845,000	28,143,000 (UP 8.9%)
W. NORTH CENTRAL	26,597,000	28,705,000 (UP 7.9%)	PACIFIC	66,582,000	71,007,000 (UP 6.6%)

ROUNDED FIGURES

FOR WEEK ENDING 7/26/98

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



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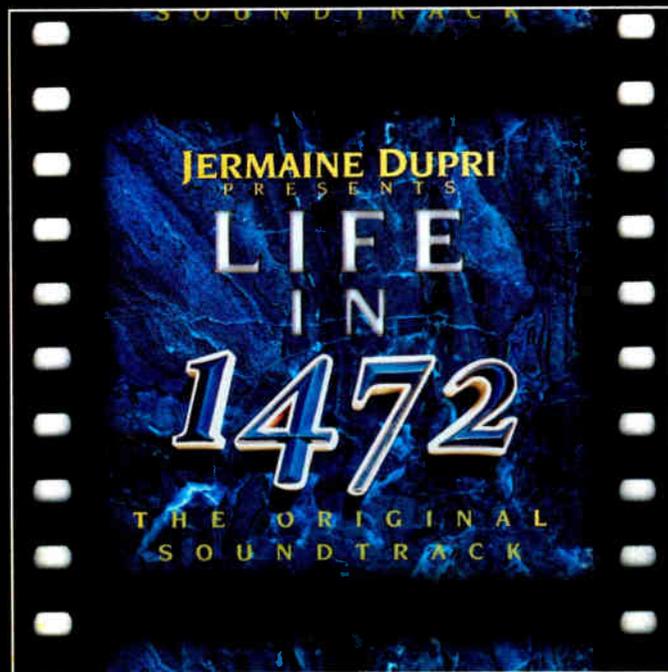
#1 Billboard TOP R&B Album—Life In 1472 **DEBUT**

#1 Top RAP Album—Life In 1472 **DEBUT**

#3 Billboard Top 200 ALBUM—Life In 1472 **DEBUT**

#1 Billboard's HEATSEEKERS Album—Jagged Edge

#1 HOT 100 Single Sales—Usher "My Way"



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