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TVT

German Industry Enjoys Improved Rapport With Gov't

BY JEFF CLARK-MEADS and WOLFGANG SPAHR
 HAMBURG—The German music industry's often troubled relationship with the government appears to be improving. However, it has taken the external factors of new technology and a general election to do it.

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Japan's Market Data Indicate An Upturn

BY STEVE McCLURE
 TOKYO—Is the Japanese music industry on the road to recovery? The most recent market data released by the Recording Industry Assn. of Japan (RIAJ) suggest it is—but business sources here say those figures tell only part of the story.

According to the RIAJ, production of prerecorded music by its 29 member companies (which account for more than 90% of music sales in Japan) totaled 244.4 million units in the first half of 1998, up 5% from the same period of 1997, for a wholesale value of 288.9 billion yen (\$2.06 billion), up 4% (*BillboardBulletin*, Aug. 5).

Industry sources say the main reason those production figures are up is a string of major album releases

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Best Buy Feels The Heat Over Pearl Jam Promo

BY ED CHRISTMAN
 NEW YORK—Best Buy, acknowledged as the most innovative and aggressive marketing chain in the business, is feeling the sting of one promotion that went awry. In addition to the unexpected costs already incurred from its aborted Pearl Jam CD giveaway (*BillboardBulletin*, Aug. 3), the chain's access to cooperative advertising funds could be impaired by the promotion.



Having withdrawn its advertised offer of a free, 17-track live Pearl Jam CD with the purchase of the group's Epic video "Single Video Theory" after Sony Music filed suit Aug. 3, Best Buy sought to appease shoppers by instead offering any other CD free with purchase of the video, while video supplies lasted. Competing retailers now are questioning if that offer constitutes a violation of the majors' minimum advertised price (MAP) policies.

Some music specialty merchants further wonder if that offer violates PolyGram Group Distribution's (PGD) below-cost policy, in which the company suspends doing business with retail accounts that sell its front-line product below cost.

On Aug. 4, shoppers coming into the Minneapolis-based Best Buy's 289 stores across the nation were greeted with a correction notice that said, contrary to the chain's Aug. 2 advertisements, it would be unable to

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H'wood Nets Reel.com

BY SETH GOLDSTEIN
 NEW YORK—Hollywood Entertainment, No. 2 in U.S. video stores, wants to be No. 1 on the Internet. The Portland, Ore.-based chain has acquired 2-year-old Reel.com, a leading online retailer, for \$100 million in a deal that should close later this month.

Simultaneously, a group of Reel.com shareholders, including Microsoft co-founder Paul Allen and Scott Beck, formerly of Blockbuster, bought 5 million shares of restricted Holly-

wood stock for \$67.5 million. "We're creating a new, more capable video powerhouse in the fast-growing entertainment market," says David Wetherell, chairman/CEO of CMG Information Services, one of the investors.

The payoff, however, may be slow in coming for Reel.com, which has attracted about 100,000 customers browsing among 85,000 titles for purchases and another 35,000 for rental. "It's much more complicated

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IN MUSIC NEWS



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Veterans, New Acts Stand To Gain From CMA Recognition

BY CHET FLIPPO
 NASHVILLE—Country music veteran George Strait reached a Country Music Assn. (CMA) Awards milestone with his five nominations announced Aug. 4 at the Grand Ole Opry House here, but it may be newcomers like twice-nominated Dixie Chicks who feel the biggest initial boost from the recognition, retailers say.

Continuing his strong re-emergence the past several years, George Strait is now the all-time leader in CMA Awards nominations. Strait now has 47 career nominations, eclipsing Merle Haggard's total of 43 (*BillboardBulletin*, Aug. 5).

The 32nd annual CMA Awards show will be televised on CBS Sept. 23 from the Grand Ole Opry House.

Strait, who won two awards in 1997, was nominated for entertainer of the year, album, male vocalist,

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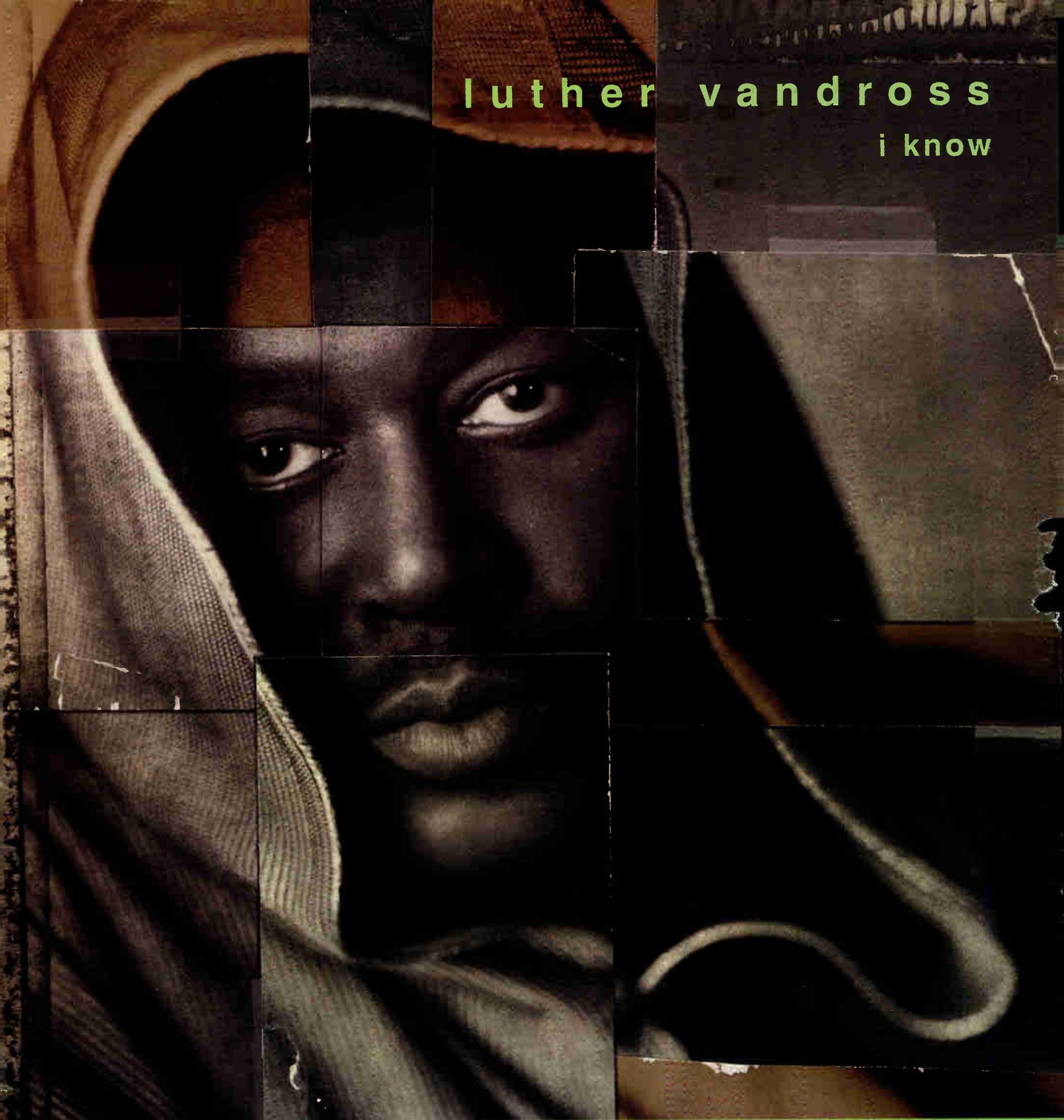


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U.S. Latino Music Sales On The Rise

BY JOHN LANNERT

After suffering a rare downturn in 1997, the U.S. Latin record business appears to be recovering lost ground, according to SoundScan's half-year distributor sales report.

The first sales report of its kind to be issued by SoundScan shows that Latin album sales from January to June of this year were 6.941 million units, up 11% from the corresponding period in 1997, when 6.277 million pieces were sold. Sales volume in the U.S. Hispanic market had decreased 12% in 1997 to 13.2 million units.

SoundScan, the Hartsdale, N.Y., firm that collects point-of-sale data from retail and rack accounts, compiled the midyear Latin report from sales registered from Dec. 29, 1997, to June 28, 1998.

Before the 1997 decline, the U.S. Latino sector had grown every year since SoundScan began tabulating sales of Spanish-language product in 1993.

Anamaria Ceseña, director of marketing of Ritmo Latino, the largest Latino retailer in the U.S., says sales at Ritmo Latino have been propelled by blockbuster releases from a variety of acts ranging from pop star Alejandro Sanz to Latin rock supergroup Maná to regional Mexican favorites Los Tucanes De Tijuana and Los Angeles Azules.

"A lot of regional Mexican albums have recently come out one after another, which has had a large influence on our sales," notes Ceseña, who adds that 20 of the chain's 24 stores are located on the West Coast, where regional Mexican bands are popular. Ritmo Latino has three stores in the Northeast and one store in Chicago.

While pointing out that the World Cup soccer tournament dampened numbers in June—especially when Mexico was winning—Ceseña is bullish on the balance of 1998, because of the traditionally robust holiday season and an extensive promotion-and-advertising initiative tied to Ritmo Latino's ninth anniversary in November.

Record-label executives share Ceseña's optimistic outlook for prospects for the remainder of the year.

"We are getting back to where the market was two years ago," says WEA Latina VP/GM George Zamora, "and for hit records by major acts, we are definitely getting an increase in units compared with what it was three or four years ago because American retailers are getting more and more involved. They are opening more doors for price-and-positioning campaigns."

One of those Anglo retailers, Borders,

recently hired Randi Mayrent, a veteran buyer of Latino product, to oversee the company's activities in the Hispanic arena.

"Having been through the whole spectrum of the different types of Hispanic consumers, I see tremendous growth in each type of musical sector," says Mayrent, who also is Borders' buyer of world and reggae music. "Keeping our eyes and ears open to the regionality of Latin music is extremely important, because we alienate a lot of consumers by putting out things across the board."

Mayrent adds that Borders' 230 state-side stores could greatly increase sales of

Spanish-language product by "introducing great Latin music to the non-Hispanic consumer."

To that end, Mayrent is first introducing Latin sounds to the Borders staff through music samplers containing a variety of Hispanic genres; these are accompanied by written texts explaining the origin and region of each type of music.

Oscar Lord, president of Sony Discos, attributes the first-half sales surge to a combination of factors, including that ramped-up Anglo interest: "There is an expanding Latino population; an increasing

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Epic Alters Promo Structure Bisceglia To Helm Labels' Efforts

BY MELINDA NEWMAN

NEW YORK—A number of changes at Epic Records Group have altered the landscape at the company.

After weeks of rumors, Rick Bisceglia, previously president of the recently shuttered Crave Records, was named executive VP of Epic Records Group on Aug. 6. The move had been expected since the Crave closure (Billboard, July 25).

Additionally, both Ron Sweeney, president of urban music for Epic Records Group, and John Boulos, senior VP of promotion for Epic Records, have resigned.

Epic Records Group, which includes Epic Records, the Work Group, and 550 Music, is overseen by chairman Dave Glew, who declined to comment for this story.

According to an Epic Records Group statement, Bisceglia will oversee promotion activities for all labels in the Epic Records Group, as well as the R&B promotion team. The heads of each promotion department will now report to Bisceglia, who will, in this capacity, report to the respective label heads.

In addition, Bisceglia will "assist [Glew] on a wide range of strategic and business matters impacting the group's activities and its labels," according to the statement. Bisceglia declined to comment further.

Sweeney resigned to pursue other interests, according to a company statement, and will continue to serve as a consultant. A spokesman for Epic parent company Sony Music says that Sweeney's resignation, announced Aug. 5 (Billboard Bulletin, Aug. 6), is unrelated to the Bisceglia appointment. He declined to comment on whether Sweeney would be replaced.

Boulos, who had been with the label for two years, also says his departure had nothing to do with Bisceglia's move, despite the close timing of the changes.

"I've thought about [leaving] for some time now," he says. "I've decided to pursue other opportunities. It's been a great two years at Epic Records."

Both resignations were effective immediately.

According to a number of sources within the company, more changes and consolidation may be in the wings at Epic Records Group, including layoffs. The Sony spokesman declined to comment on the industry speculation.

In February, Thomas D. Mottola, president/CEO of Sony Music Entertainment, told Billboard that Epic Records was in a period of rebuilding. "[Epic Records and 550 president] Polly Anthony's mandate is to give Epic a new focus."

Fox Prepares Mammoth Int'l Push For 'Titanic' Vid

BY SAM ANDREWS

LONDON—20th Century Fox Home Entertainment is preparing to take the video release of "Titanic" into uncharted waters for the Hollywood major—with such countries as Brazil, Argentina, Japan, and possibly China slated to experience the full force of its sell-through marketing campaign.

In what it claims is also a first for a video release, the company has lined up a trio of international promotional partners to support the biggest movie in film history when it hits stores around the world beginning Sept. 30. (Paramount Home Video, which has North American video rights to the title, launches it Sept. 1 in the U.S. and Canada [Billboard, June 20].)

Pepsi, Max Factor, and Sony Music will help in Fox's attempt to beat out the 22 million units sold by "The Lion King" on video

outside of the U.S., according to Stephen Moore, president of 20th Century Fox Home Entertainment International.

In addition to enjoying Fox's own substantial marketing budget for the video release, "Titanic" will be featured in promotions on 1.2 billion cans and bottles of the 7Up brand in 56 countries and on Max Factor cosmetics (also a U.S. sponsor). It will also be promoted in a soundtrack sampler from Sony Music, whose Sony Classical label released the "Titanic" soundtrack.

However, the movie will not be appearing on DVD day and date with the VHS release. It's too early for that, says Moore, who believes that "Titanic" has the power to make the format on a global scale and wants to create a separate campaign for the DVD version.

"We'd like to think the campaign for 'Titanic' for DVD, if and when it comes, is

truly a global campaign," he says. "A lot of the unanswered questions about DVD as a format—zoning, piracy, parallel imports, global marketing—can be answered with a film of the size and stature of 'Titanic.' While I'm not claiming we have all the answers, I think we'd like to approach the planning to the exercise from that point of view."

Internationally, Moore is even more downbeat about the prospect of a release on Divx, the alternative DVD format that begins its U.S. rollout in September. "I'm desperate to see the first consumer ads for Divx in the U.S. to see how they explain the format, and then once I've seen that, I'll give an opinion about whether it will be successful or not."

"Technically, it's a tough thing to explain to somebody in 30 seconds—you buy a

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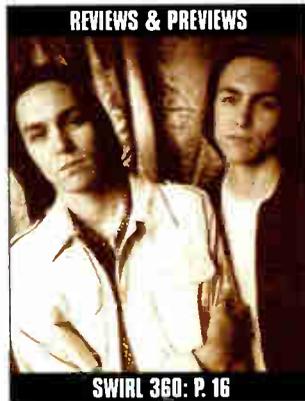
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Labels Need To Put Internet First In Mktg.

BY SYD SCHWARTZ

Technology is rapidly changing many things in the music industry, but at least one constant remains: the loyal fan. How labels and artists can and should interact with this most important person is changing along with the times, though—something that labels risk ignoring at their own future peril.

Set your time machine to just before you got into the industry, before the Internet was a household word. Remember when you were just a fan of one cool band? (For the sake of argument, let's call the act Carpal Tunnel Syndrome, henceforth referred to as CTS.)

I remember distinctly being a fan of CTS, and I'm sure most industry readers do, too. You played the album until you knew it inside and out. Hearing your

favorite CTS song on the radio could make your entire day, happily interpreting the lyrics as if they were written with you in mind. Of course, going to the concert and buying the overpriced T-shirt



Syd Schwartz is VP of Internet marketing at Wind-Up Records.

'Don't think of it as artist development; think of it as fan development'

that faded and shrank in the first wash was a must.

Do you recall the excitement when you'd be flipping through the pages of

Crawdaddy magazine and find, to much joy and amazement, a blurb on CTS confirming what you had already discovered: CTS was the future of rock'n'roll and somehow you were a part of it. Remember the surge of adrenaline when you turned to the inside back cover of your college paper and saw CTS on the concert schedule at the local arena? Or what about the day you were flipping through the cutout bins and, lo and behold, there it was—a Jem import pressing of the album that included CTS' guitarist and singer in their pre-CTS days. Fess up—how many of you had a picture of CTS on the inside door of your locker or even (gasp!) a cheesy black-light poster of its logo on your wall at home?

Well, kiss those days goodbye. The

(Continued on page 38)

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.

ROB ZOMBIE

HELLBILLY DELUXE

THE NEW ALBUM
FEATURING

DRAGULA

IN STORES AUGUST 25

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DEVIL MUSIC VOL. 1

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PLATINUM★

ASTRO CREEP: 2000

★CERTIFIED DOUBLE
PLATINUM★

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SOUNDS

★CERTIFIED GOLD★

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PRODUCED BY SCOTT HUMPHREY & ROB ZOMBIE

MANAGEMENT: ANDY GOULD/JODIE WILSON FOR AGM WORLDWIDE



Disney Touts Its Ears Congress Rift Imperils WIPO

Music Shows Cited As Marketing Tool

BY CARLA HAY

NEW YORK—In an effort to broaden its appeal to the music industry, Disney Channel is positioning itself as an effective marketing tool for breaking new acts through its concert specials.

Disney Channel's hourlong "In Concert" programs, which are televised only in the U.S., began last year with an episode on country/pop singer LeAnn Rimes. Other 1997 music specials featured blues/rockers Jonny Lang and a double bill with R&B/pop artist Brandy and her brother, Ray J.

This year, Disney Channel has stepped up awareness for its music specials through increased promotions and advertising, as well as repeat airings. Most recently, Disney Channel televised "N Sync In Concert," featuring the pop vocal quintet, and "Disney's Young Musicians Orchestra In Concert." The July 18 premiere of "N Sync In Concert" and subsequent repeats are credited by 'N Sync's label, RCA Records, with significantly boosting sales of the group's self-titled debut album.

Before the special first aired, the album had been a steady seller but had failed to break into the top 40 of

The Billboard 200. Within two weeks after the special aired, "N Sync" had rocketed into the top 40.

"Disney Channel's 'N Sync concert special was certainly one of the key factors in lifting this record's sales," says RCA GM (U.S.) Jack Rovner. "The second 'N Sync single, 'Tearin' Up My Heart,' was also released around the time that Disney Channel started showing promos for the concert special, and that also created an increasing excitement and demand for the group."

Disney Channel senior VP of programming and production Rich Ross is clear about the network's goals for its music specials: "First and foremost, we want to do great television."

(Continued on page 83)

BY BILL HOLLAND

WASHINGTON, D.C.—Despite unanimous House passage of the Digital Millennium Copyright Act Aug. 4 after months of negotiations (*BillboardBulletin*, Aug. 5), insiders now say that a congressional turf war has erupted on the Senate side over which lawmakers have authority and jurisdiction to craft the legislation. The rift could slow or imperil the chance this year for Senate ratification of the important World Intellectual Property Organization (WIPO) international digital-age copyright treaties.

According to several insiders, Sen. Orrin Hatch, R-Utah, and other members of the Senate Judiciary Committee are "extremely upset" at provisions added by the House Commerce Committee last month (Bill-

board, Aug. 1), which the Senate lawmakers believe cedes too much jurisdiction to that committee.

Traditionally, the Judiciary Committees of both houses have jurisdiction over copyright-related issues; the Commerce Committees oversee consumer affairs and trade.

As a result of the imbroglio, the recording industry and other parties affected by the WIPO bills must now wait through August, since Congress began its monthlong summer recess Aug. 7. Hatch was unavailable for comment at press time. When Congress returns, a Senate/House conference committee will deliberate on the contents of the bill. The conference committee will be composed of members of the Senate Judiciary Committee and the House Judiciary and Commerce Committees.

The tug of war over jurisdiction has spilled over from the House side, where it almost killed chances of House passage.

The House Commerce Committee asked to review the trade and consumer-protection implications of the WIPO bill last month, although it had already been passed by the House

Judiciary Committee May 14. The Senate had unanimously passed its version of the bill April 1.

The House Commerce Committee last month modified the already passed bill by adding several amendments that rankled House Judiciary Committee leaders. The amendments included one that gave more leeway to manufacturers of consumer electronics that design machines that would have encryption-circumvention features and another that gave libraries and universities greater digital-era fair use of copyrighted material.

The amendment also requires later oversight and reviews by the Commerce Department, as well as the House Commerce and Judiciary Committees.

Senior officials of the Recording Industry Assn. of America (RIAA) were unavailable for comment at press time, but several entertainment-industry lobbyists, speaking on terms of anonymity, spell out the implications of the rift.

"I know that the Senate leaders weren't pleased that [the House]

(Continued on page 84)



Lucky 54. Tommy Boy recording artists Jocelyn Enriquez and Amber have teamed with Strictly Rhythm's Ultra Naté to form a trio, Stars On 54, expressly for the new Miramax movie "54." Stars On 54 are featured in the film performing a cover of Gordon Lightfoot's "If You Could Read My Mind" at Studio 54. Shown outside Studio 54 after a visit to the set, from left, are Randy Spendlove, senior VP of motion picture music and soundtracks at Miramax; "54" director Mark Christopher; Naté; Enriquez; Amber; and Tom Silverman, chairman of Tommy Boy Music.

Genre-Based Vid Channels Are Due From MTV Europe

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

LONDON—One year after launching regionalized services, MTV Networks Europe (MTVNE) is entering niche broadcasting.

The company—which already operates MTV, VH-1, and M2 (MTVNE's most recent channel, launched on the Internet in July) in Europe—will debut in 1999 three channels whose musical output will reflect specific music niches: dance, indie rock, and "pure" pop (*BillboardBulletin*, Aug. 4).

A project coordinator is expected to be appointed soon, under the supervision of MTVNE president/chief executive Brent Hansen. The three channels, currently unnamed, will be MTV-branded, and their content will be music video-based. A special emphasis will be put on graphics and design, while it is almost certain that VJs will present some programs. The channels will be supported by advertising and subscriptions.

Hansen says the concepts for these channels have been developed for some time. The choice of the three musical genres is based "on research into what digital providers are looking for and on opportunities for these genres to have appeal in their own right," says a company spokeswoman.

The channels will be broadcast from MTV's new facilities in London

(Continued on page 85)

Warner Italy Buys NFC

RAI Retains 10% Stake In Label/Pub. Co.

BY MARK DEZZANI

MILAN—Warner Music Italy has acquired a 90% stake in Italy's historic Nuova Fonit Cetra (NFC) label and publishing company, beating off competition from EMI Music Italy. EMI was the other front-runner among 20 initial contenders seeking to buy the company and its respected catalog from public-service broadcaster RAI. However, Warner's success has again raised criticisms of Italy's music heritage being sold into foreign hands.

The sale, which comes just over a year after NFC was put on the market, was approved by RAI's board of governors July 23 and confirmed by Warner Music International Aug. 4 (*BillboardBulletin*, Aug. 5).

A statement from Warner Music Italy president Gerolamo Caccia Dominioni says, "The agreement represents the basis for an effective relaunch of the Fonit Cetra trademark and a re-evaluation of its catalog, which has a historic value in the Italian record and music-publishing industry."

NFC's recording and publishing

catalog includes a rich patrimony of Italian classical, light pop, and opera, including rare recordings of Maria Callas, Beniamino Gigli, Elisabeth Schwarzkopf, Giuseppe Di Stefano, Katia Ricciarelli, Carlo Bergonzi, and Arturo Benedetti Michaelangeli. The catalog, which boasts more than 1 million titles, includes 70 complete operas (mainly Italian) produced in the 1950s by RAI and Fonit Cetra, many of which were recorded for the first time and became reference works for future performances and recordings. The company also has the only studio recording of Callas' version of Verdi's "La Traviata" still in circulation.

A statement issued by RAI says that in addition to retaining a 10% stake in the company, RAI will keep rights to the themes and soundtracks of its own TV and radio productions. However, one of the five RAI governors, Gianpiero Gamaleri, abstained from giving his approval to the deal, reflecting criticism from some quarters in Italy that another historical, Italian-owned catalog has been

(Continued on page 93)

RIAA, DiMA Agree On A 'Webcast' License Plan

BY BILL HOLLAND and DOUG REECE

WASHINGTON, D.C.—The Aug. 4 announcement of an agreement for a performance right compulsory license between the Recording Industry Assn. of America (RIAA) and the newly formed Webcaster group Digital Media Assn. (DiMA) (*BillboardBulletin*, Aug. 5) is not only a milestone for the recording industry but a step forward, say Webcasters, for a robust and secure environment for the growth of Internet radio.

The licensing plan, embraced by both groups, is now a provision in the

pending House version of the Digital Millennium Copyright Act, which will allow Senate ratification of the World Intellectual Property Organization (WIPO) digital-age copyright treaties (see story, this page).

Pending passage of the bill, the RIAA and DiMA will negotiate and consult with the Copyright Office to develop a rate for the proposed compulsory license. A compulsory license is a statutory license that says that anyone can use all of the material at any time for a predetermined fee, instead of requiring a separate authorization for the use of

(Continued on page 85)

K-tel Moves Into Digital Distribution Of Songs

BY DOUG REECE

LOS ANGELES—In another move toward its goal of turning its K-tel Express World Wide Web site into a major Internet music retail destination—and another signal of the growing viability of online music distribution—Minneapolis-based K-tel International announced Aug. 3 that it will begin offering 5,000 songs for digital download using Liquid Audio technology (*BillboardBulletin*, Aug. 4).

According to Mark Margiotta, VP of K-tel Online, the company's digital-distribution efforts will be married with the online custom-compilation business it will launch the end of this month (*Billboard*, May 16). Digital-distribution offerings, which K-tel hopes will account for a substan-

tial percentage of future music sales, are tentatively scheduled for a mid-September bow.

"K-tel has historically been known as a compilation company, so there's a logical market there that we believe

we can capture a significant market share of and tie in to our core music division," says Margiotta.

"We believe that the logical extension of that is digital download."

Margiotta says he expects digital-distributed songs to be priced at about 99 cents each, corresponding with the cost of singles placed on custom compilation discs, even though

(Continued on page 85)



Vince Gill

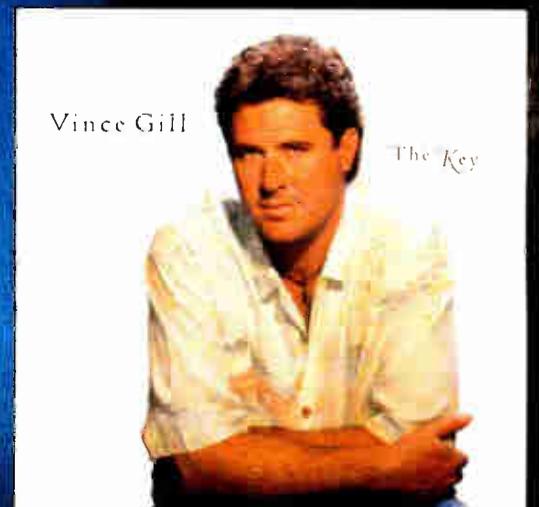
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Medley, Warnes Sue Over Resort TV Spot

LOS ANGELES—Bill Medley and Jennifer Warnes have sued a resort company, its ad agency, and a film editor, alleging that their vocal styles were wrongfully misappropriated in a "sound-alike" TV ad that utilized the singers' 1987 hit "(I've Had) The Time Of My Life."

The action, filed Aug. 4 in California Superior Court in L.A., names Jamaica-based Sandals Resorts International, Miami-based Hunter Hammersmith, and David Riggs as defendants. Claiming invasion of privacy, unfair competition, and unfair business practices, the suit seeks damages to be determined at trial (*Billboard* **Bulletin**, Aug. 6).

In 1987, Medley, a former member of the Righteous Brothers, and veteran vocalist Warnes dueted on "(I've Had) The Time Of My Life," which was first featured in the smash film "Dirty Dancing." The song, which went on to win Oscar, Grammy, and Golden Globe Awards, spent 21 weeks on *Billboard*'s Hot 100, including one week at No. 1. It was featured on RCA's "Dirty Dancing" soundtrack album, which logged 18 weeks at No. 1 on *The Billboard* 200 during a 96-week run.

According to Medley and Warnes' suit, Sandals hired Hunter Hammersmith and Riggs to create a TV ad, featuring a rerecording of "(I've Had) The Time Of My Life," to promote its resorts and vacation packages. It aired nationally this June. The suit alleges that the spot "intentionally cast 'sound-alike' singers to perform the vocal elements of the music . . . in order to imitate, as closely as possible, the sonic quality of [Medley's and Warnes'] voices for the commercial."

Medley and Warnes assert that the spot constitutes "a misappropriation of commercially viable attributes of their identities, namely their voices, without their consent."

Hunter Hammersmith co-owner Tracey Hunter says that while she has not seen the suit, "we have gone by the book . . . We don't think we've

done anything wrong." Stating that the agency got the necessary publishing clearances on the composition, Hunter adds, "We were never told by anybody . . . that Bill Medley and Jennifer Warnes had to hear [the new version of] the song, because they had no rights to the song."

Charlie Gilreath, whose firm handles music publishing clearances for Sandals, says the resort firm has not seen the suit. Gilreath adds that Sandals never received a cease-and-desist request or "any notice of wrongdoing" from the singers.

In recent years, musicians have been granted substantial damage awards in suits involving "sound-alike" performances in commercials. In 1989, Bette Midler was awarded \$400,000 in an action she lodged against the Ford Motor Co. (*Billboard*, Nov. 11, 1989); the next year, Tom Waits won \$2.5 million in his suit against Frito-Lay Inc. and its ad agency (*Billboard*, May 19, 1990).

CHRIS MORRIS

Golden Readies Lewis Vid Tribute

Release To Remember Longtime Children's Entertainer

BY EILEEN FITZPATRICK

Golden Books Family Entertainment is prepping a Shari Lewis tribute video to honor the late award-winning children's performer.

Lewis died Aug. 3 from pneumonia, which developed while she was receiving chemotherapy treatment for cancer. She was 65.

Golden, which owns the entire Lewis catalog, including trademarks and character rights for her trademark Lamb Chop, Hush Puppy, and Charlie Horse characters, plans to release the tribute later this year, according to company president Eric Ellenbogen.

A portion of the proceeds from the sales of the video, which will include Lewis' greatest TV moments, will benefit a foundation named in her honor established by the National Conference of Music Educators, Ellenbogen says.

Golden, which is distributed by Sony Wonder through Sony Music

Distribution, is also considering releasing the tribute video with an audio, book, or puppet component, according to video and audio division president Cindy Bressler.

Lewis' video collection had been



SHARI LEWIS AND LAMB CHOP

distributed by numerous companies before finding a home at Golden in 1997, when it acquired Shari Lewis Enterprises. Her first video deal was with MGM in the early '80s.

Since then, the catalog has grown to 24 video titles and several audio titles featuring sock puppet Lamb Chop, who debuted on

"The Captain Kangaroo Show" in the mid-'50s. The appearance later led to Lewis' own TV series.

Last year, Lewis and Charlie Horse starred in the PBS series "The Charlie Horse Music Pizza," co-produced by KCET-TV Hollywood.

Twenty episodes of the musical series aired before production was shut down six weeks ago in order for Lewis to begin cancer treatments.

Episodes from the series are scheduled to be released on video in 1999, Bressler says.

Lewis, born in New York, won 12 Emmy Awards, as well as a Peabody Award, the John F. Kennedy Center Award for Excellence and Creativity, seven Parents' Choice Awards, and the Action for Children's Television Award.

She also wrote more than 60 books and performed on the New York stage in "Lamb Chop On Broadway" and other musicals.

Alanis, Garth Hit New Highs In July RIAA Certs

BY CHRIS MORRIS

LOS ANGELES—Alanis Morissette and Garth Brooks rang up new records in July certifications from the Recording Industry Assn. of America (RIAA).

Canadian singer/songwriter Morissette's 1995 Maverick/Warner Bros. debut, "Jagged Little Pill," was certified for sales of 16 million units, knotting it with Boston's self-titled 1976 bow as the best-selling debut of all time. Guns N' Roses' "Appetite For Destruction" (Geffen, 1987), which was certified at 15 million units in July, is now tied for second place among first-album acts with Hootie & the Blowfish's "Cracked Rear View" (Atlantic, 1994).

Brooks' 1990 Capitol Nashville album, "No Fences," was also certi-

fied for sales of 16 million and maintains its status as the best-selling country album of all time. His 1991 opus, "Ropin' The Wind," which hit the 13 million mark in July, is the No. 2 country album of all time (Shania Twain's "The Woman In Me" ranks third).

Four other Brooks albums arrived at new peaks last month: "Garth Brooks" (1989, 9 million), "The Chase" (1992, 8 million), "In Pieces" (1993, 8 million), and "Fresh Horses" (1995, 6 million).

The original Broadway cast album for "Les Misérables" climbed to

quadruple-platinum, tying "The Phantom Of The Opera" as the best-selling original-cast set of all time.

Piano-powered punk-popsters Ben Folds Five (550 Music), rapper

Big Punisher (RCA/Loud), R&B singer Jon B. (550 Music), and R&B group Next (Arista) notched their first platinum albums in July.

Making their first marks in the gold-album category were pop unit Semisonic (MCA), rappers Three 6 Mafia (Relativity), pop act 'N Sync (RCA), R&B group Destiny's Child (Columbia), Latin act Bronec (Fonovisa), rap aggregation

Def Squad (Jive/Def Jam), and the London Philharmonic Orchestra (EMI).

The powerhouse R&B duo of Brandy & Monica reached double-

platinum with their current hit, "The Boy Is Mine" (Atlantic), while rising R&B star Usher captured his third platinum single, "My Way."

A complete list of July RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Alanis Morissette, "Jagged Little Pill," Maverick/Warner Bros., 16 million.

(Continued on page 66)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Elektra Entertainment Group in New York appoints **Richard Bengloff** senior VP/CFO. He was VP of distribution and operations at Sony Music Distribution.

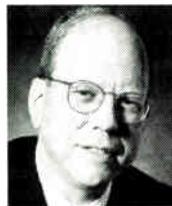
Robert Wieger is named VP of product development at Atlantic Records in New York. He was owner/president of Worldwide Artist Management.

Elise Boyan is named counsel at Sony Music Entertainment in New York. She was a litigation associate for Paul, Hastings, Janofsky & Walker.

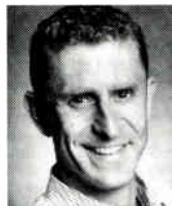
Universal Records in New York promotes **Kim Garner** to VP of marketing and artist development. She was VP of marketing.

Steve Karas is promoted to VP of publicity at A&M Records in Los Angeles. He was senior national director of publicity.

Seth Rothstein is promoted to senior director of jazz marketing at



BENGLOFF



WIEGER



BOYAN



GARNER



KARAS



ROTHSTEIN



BAUMAN



KNUTSEN

Legacy Records in New York. He was director of jazz marketing.

Marc Ratner is named head of promotion at DreamWorks in Los Angeles. He was VP of promotion at Reprise Records.

Nettwerk Records U.S.A. in Los Angeles promotes **Marivi Magsino** to GM and names **Maria Alonte** head of soundtracks for Unforscene Music/Nettwerk and **Greg Tomlinson** national director of radio promotion. They were, respectively, director of sales and marketing, film

and TV music licensing coordinator at Arista Records, and commercial radio director at Alias Records.

Elektra Entertainment Group in Los Angeles promotes **Mike Whited** to VP of West Coast promotion. He was national director of top 40 promotion.

Mercury Records in New York promotes **Jeff Newman** to senior director of video production and **Phyllis Rush** to manager of DJ servicing. They were, respectively, director of video production and coordinator of DJ servicing.

Arista Records in New York appoints **Thomas Hairston** director of street music and **Dennis Murphy** manager of college radio promotion. They were, respectively, national street promotion rep at Warner Bros. and director of marketing at Mecca U.S.A. Clothing Co.

PUBLISHING. **Scott H. Bauman** is named director of legal affairs at PolyGram Music Publishing in Los Angeles. He was owner of Scott H. Bauman Personal Artist Management.

Max Gousse is named director of urban A&R at MCA Music Publishing in Los Angeles. He was owner of Mecca Don Entertainment.

RELATED FIELDS. ASCAP in Los Angeles promotes **Nancy Knutsen** to VP of film and television repertory. She was assistant VP of film and television repertory.

Ruth Sarfaty is named partner at Dan Klores Associates in New York. She was VP of public relations at Radio City Entertainment.

MUSIC CHANNEL

WEEKLY

ISSUE #1 AUGUST 1, 1998



EXCLUSIVE!

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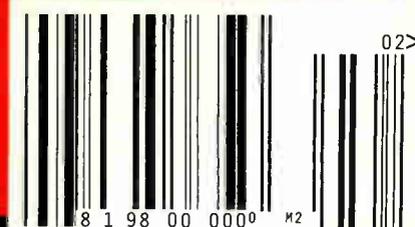
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- **VH1 SOUL:** THE MUSIC CHANNEL FOR CLASSIC RHYTHM & BLUES & ADULT URBAN VIDEOS
- **VH1 COUNTRY:** MUSIC FROM THE ARTISTS DEFINING TODAY'S COUNTRY MUSIC
- **WORLD'S FIRST TV-TUBE BABIES!**

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Royal Philharmonic Orchestra

MOZART

Symphony No. 40 Symphony No. 41
Overture to "The Marriage of Figaro"
Conducted by Jane Glover



Royal Philharmonic Orchestra

GERSHWIN

An American in Paris
Rhapsody in Blue

RAVEL

Bolero
Pavane pour une infante defunte

DEBUSSY

Prélude à L'Après midi d'un faune
Conducted by Barry Wordsworth Pianist: Christopher O'Riley



Royal Philharmonic Orchestra

TCHAIKOVSKY

"The Nutcracker" Suite
"Swan Lake" Suite
Conducted by Yuri Simonov



Royal Philharmonic Orchestra

VIVALDI

The Four Seasons

PACHELBEL

Canon in D

BACH

Brandenburg Concerto No. 3
Conducted by Jonathan Carney



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Gershwin

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Haydn

Holst

Liszt

Mendelssohn

Mozart

Mussorgsky

Nyman

Pachelbel

Ponchielli

Puccini

Rachmaninoff

Ravel

Rimsky-Korsakov

Rodrigo

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Rhino's 'Strike!' Sdk. Is Rooted In The '60s

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Writer/director Sarah Kernochan's prep school days at New England's Rosemary Hall were steeped in the sultry rock music of the '60s. So it is only fitting that her feature film "Strike!," about fast friends at an all-girls boarding school in 1963 who foil an attempt to merge their institution with a



LOVE

boys academy, be rooted in the same grooves that served as a soundtrack for her own coming of age.

Kernochan, who also wrote several songs and performed one number with some of her old boarding school buddies, initially had planned a more feminine sound for the movie but did an about-face after she "temped in" some old-time rock'n'roll during filming.

(Continued on page 87)



Snowpony Hits Road Into U.S.

Radioactive Mounts Indie-Slanted Campaign For U.K. Act

BY DYLAN SIEGLER
NEW YORK—The debut full-length set from British indie band Snowpony, "The Slow Motion World Of Snowpony," derives much of its inimitable character from the use of sounds "a real guitar player couldn't physically play, because they don't really exist," says the act's singer, Katharine Gifford.

With the aid of a sampler, Gifford takes ordinary rock riffs (both "found sounds" and guitars and keyboards she plays) and filters them through effects, records them backward, and otherwise makes them

"fictional," she explains. These roaring samples dodge and intertwine with Gifford's powerful alto vocals; Debbie Googe's dark, emphatic bass; and Kevin Bass' intricate drums.

The resulting album is a loud, vibrant collection of rock songs, each made surprisingly catchy and danceable by their tweaked samples and electronically contrived melodies. Produced by John McEntire of Chicago progressive act Tortoise, the set streets Aug. 25 in the U.S. on Radioactive, with international launches to follow.

"I make a tape with the drums as a loop, to indicate a tempo and general feel, and then Kevin and Debbie sort of interpret the songs from



SNOWPONY

there," says Gifford. "The samples on their own don't make any sense—they sound really bizarre—it's only (Continued on page 87)



They're No. 1 . . . Epic modern rock act the Urge shows us where its album, "Master Of Styles," placed on the Heatseekers chart. Here, the band sports the Heatseekers T-shirts awarded for the feat while hanging out at the Rainbow in Los Angeles. Epic will service "Closer," the follow-up single to the band's "Jump Right In," this month. Also during August, the Urge, which is booked by San Luis Obispo, Calif.-based Variety, will play dates on the Warped tour. Pictured, from left, are Matt Kwathowski, John Pessoni, Todd Painter, Steve Ewing, and Karl Grable. (Photo: Stephanie Cabral)

Indigenous Is First Act On Pachyderm

BY DEBORAH EVANS PRICE
NASHVILLE—When Mason Munoz and Jim Nickels decided to expand their famed Pachyderm Studio into a



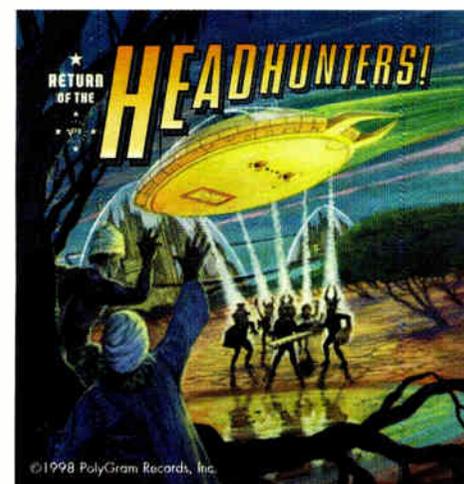
INDIGENOUS

record label, they spent several years looking for the right artist with which to launch the new venture.

(Continued on page 92)



Clothing Eve. RCA modern rock act Eve 6's self-titled debut album reached No. 1 on the Heatseekers chart in June, fueled by the strength of its single, "Inside Out," which is No. 1 on the Modern Rock Tracks chart this issue. A video for the song is in heavy rotation on MTV. Meanwhile, the band, which is booked by Creative Artists Agency, is opening for Third Eye Blind. Pictured, from left, are band members Tony Fagenson, Max Collins, and Jon Siebels holding up one of the Heatseekers T-shirts awarded them for reaching No. 1 on that chart. (Photo: Chuck Pulin)



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Hootie Sets Up 'Musical Chairs'

Band Prepares U.S. Market For Its Third Atlantic Album

BY MELINDA NEWMAN

NEW YORK—When Hootie & the Blowfish's last album, "Fairweather Johnson," came out in April 1996, the band was laying low stateside, mainly spending its time in Europe. This time, with the worldwide Sept. 15 release of "Musical Chairs," there'll be no doubt that the boys are back in town.

"They're spending much more time in the U.S. setting up the record," says Atlantic executive VP/GM (U.S.) Ron Shapiro. "'Fairweather Johnson' followed the enormous success of their debut album so quickly, and they felt like they needed to go away for a while. Now, they've made an incredibly powerful record, and they're out here saying, 'We're back. We love this album. We love the fans, and we love to play.'"

Promotion for the record started before the band even laid down the first note in the studio. Hootie & the Blowfish undertook a "guerrilla tour" in April, playing several Northeastern clubs, testing new material and freshening up old hits.

Then, after taking a break to record in Los Angeles, they spent

much of July and August in New York, doing press, taping a VH1 "Live At The Hard Rock" special,



HOOTIE & THE BLOWFISH

appearing on the "Today" show, playing at the Goodwill Games, performing for President Clinton at a Democratic fund-raiser, and playing the WEA Convention Aug. 8.

"The interesting thing about this record is we're setting it up so far in advance, the word-of-mouth is really good," says Val Azzoli, co-chairman/co-CEO (U.S.) of the Atlantic Group. "We've never been so prepared on a record. There's a playbook on this one that was written up in

April, and it's been followed to a T."

The band followed up 1994's "Cracked Rear View," which has now been certified for sales of more than 15 million units in the U.S., with "Fairweather Johnson," which came out in April 1996 while "Cracked Rear View" was still in the top 20 of The Billboard 200. "Fairweather Johnson" has been certified by the Recording Industry Assn. of America for sales of more than 2 million, but many insiders considered it a disappointment. However, Azzoli minces

(Continued on next page)



Show Them The Way. Singer/songwriter/harpist Dee Carstensen meets with execs from GRP and the NYC Music Group, which released her new album, "The Map," under a new joint-venture agreement between the two companies. Shown, from left, are GRP executives Jon Vanhala, Tony Pellegrino, Michael Kauffman, and Suzanne Berg; NYC Music Group's Michele Hirsch; Carstensen; NYC's Mike Maineri; GRP's Tommy LiPuma, Terri Semper, and Ron Goldstein; NYC's Steve White; and GRP's Steve Scherfeld.

Chris Rice Serves Up Second Christian Set For Rocketown

BY DEBORAH EVANS PRICE

NASHVILLE—It's difficult enough to break a new artist, and it's twice as tough to launch a new independent label and break a new act simultaneously. However, that's just what happened when Chris Rice's Rocketown Records 1997 debut album, "Deep Enough To Dream," became one of the most successful new releases last year in the Christian music industry. Rocketown executives hope that lightning will strike twice with the Sept. 15 release of his sophomore project, "Past The Edges."



RICE

When contemporary Christian/pop artist Michael W. Smith decided to start Rocketown in 1996, he tapped Rice as the label's flagship artist. Well known in the Christian music community as a gifted songwriter, as well as for his work with teenagers at retreats and youth camps, Rice quickly found himself enjoying a successful recording career that garnered six nominations at this past April's Gospel Music Assn. Dove Awards.

"Chris Rice's first release caught me totally off guard, but I have learned my lesson and I will be prepared for this one," says Rick Anderson, senior music buyer for the 23-store Berean chain, based in Cincinnati. "I expect it to do tremen-

dously well. I think he's a very talented artist."

Few people were more surprised by the success of "Deep Enough To Dream" than Rice himself, a quiet, thoughtful man in his mid-30s who was initially hesitant to sign a record deal because he didn't want it to detract from his youth ministry. "I didn't know what to expect," he says. "I think a couple of reasons why it worked was because I'd already spent 10 or 11 years building a fan base, working with kids all over the country. Plus, the events the record label has chosen to involve me in, without interfering with my camp or retreat schedule, have been the right ones."

Rocketown executives assured Rice that he could continue his ministry and that they would schedule record company business around it. They've kept their part of the deal. So much so, in fact, that when Rice embarks on Smith's Live the Life tour Sept. 4, the label will hold "Rocketown Rallies" in conjunction with the concert dates that will allow Rice time to visit with young people in each city.

Rice is looking forward to taking his new songs on the road. "I think this record is more what I'm dealing with now with the kids I'm working with," Rice says. "There are a lot of questions asked and not a lot of answering. A lot of kids I work with are asking hard questions I can't answer."

(Continued on page 66)

Hiatt Retrospective Is More Than Just The Hits; Universal To Issue Seinfeld Album

HIATT RULES: It's become industry standard for "greatest hits" packages to contain a few bonus tracks or perhaps an alternate take of a song, but seldom do they contain the artist's new interpretations of some of his best-loved tunes. Such is the case with **John Hiatt's** "The Best Of John Hiatt," coming Aug. 25 on Capitol.

The notion to release a Hiatt best-of came from former Capitol president **Gary Gersh**, and it was one that Hiatt quickly cottoned to. "I thought it was a great idea, especially to get the stuff from so many different labels under one roof," says Hiatt. (The collection includes material from Capitol, as well as Geffen, A&M, and MCA.) "Also, he said, 'Have you ever wanted to rerecord some old songs?' and I said, 'I sure have.'" Indeed, the 17-track compilation features new versions of first single "Have A Little Faith In Me" and "Deep South," as well as "Angel Eyes," a Hiatt composition made famous by the **Jeff Healey Band** that Hiatt had never recorded. More predictably, the album also contains two new songs, "Love In Flames," and album closer "Don't Know Much About Love." Listening to Hiatt's most famous songs back to back confirms what his true fans have known for years: Hiatt is simply one of the best singer/songwriters in the business, and if there were any justice his albums would be selling millions.

Luckily, he uses another standard to measure his success. "I always judge records on their own merit and not on the sales figures, because if I did that, I probably would have quit a long time ago," he says with a somewhat rueful laugh. "But you know, I felt this would be a successful project, and if we sell a few, that's just gravy. The idea, without getting all commercial and crass about it, was to put stuff together for some people who might not have heard the songs or maybe only had one or two CDs of mine."

The remake of "Have A Little Faith In Me" teamed Hiatt with **Glen Ballard**, a union that Hiatt first found a little odd. "It seemed like an unlikely pairing to me," he says with a laugh, "but you know, I love unlikely pairings, and I love showing up where I'm not supposed to. I've made a career of that, as a matter of fact. So that was exciting for me. It turns out Glen is a wonderful guy, very intelligent. I don't know what the hell he's doing in the music business... He works a completely different way from the way I work. I tend to record with everybody in the studio; he's a piece-by-piece guy. It was kind of fun to watch the thing evolve over time." The pair transforms the song, originally cut with Hiatt and a piano, into a gospel tune complete with choir.

A true delight is a duet between Hiatt and **Rosanne Cash** of "The Way We Make A Broken Heart," which

Cash recorded solo and had a country hit with in 1987. The pair recorded the song for Hiatt's 1983 album, "Riding With The King," but for some reason it didn't make the final track listing. "We cut it back in 1983 in San Francisco, and it took me right back there," says Hiatt. "I don't know why we left it off the record; it was great. Who the hell knows what we were thinking."

The oldest track on the album is the delightful "Take Off Your Uniform" from Hiatt's 1979 "Slug Line" album on MCA, which clearly shows his fondness for **Elvis Costello**. "That was my first MCA record, and I wanted to include something from that album," says



by Melinda Newman

Hiatt. "Elvis likes that song, and maybe that's what subconsciously led me to that song's inclusion."

This collection is a must for Hiatt devotees, if only to hear his takes on songs made famous by others, including "Thing Called Love" and "Drive South," recorded by **Bonnie Raitt** and **Suzu Bogguss**, respectively.

Hiatt is too much of a gentleman to say if anyone has cut a

song of his in a way that he didn't like; however, he does say, "I think the funniest one I ever heard was a Swedish version of an old song of mine called 'Overcoats' that was on my second Epic album. When they sang the chorus, 'Overcoats, overcoats,' it sounded like they were singing, 'Donkeyboys, donkeyboys.'"

Hiatt's favorite track on the album is "Riding With The King," a tribute to Elvis he wrote after Presley's death. "I hadn't heard the song in so long. It's so oily and just so right," he says with a smile. "I just love it with the big bass and Telecaster guitar on there. It's [album producer] **Nick Lowe's** guitar on there. I'd played it on the album, and after those sessions, he gave me that guitar, and it's the one I play today. It's a '57 white Telecaster."

Hiatt, who's on the Newport Folk Festival tour this summer, says that listening to the album "brought home the fact that I've basically always written love songs. That's pretty much what I do. The album starts with 'Have A Little Faith,' about this fellow who's madly in love with this gal, to the end, where he basically says, 'You know what, I don't know a bloody thing about love.' I thought that pretty much sums 'er up. I don't know what I'm doing, but if you come along with me. I'm sure we can make it through."

NOT THAT THERE'S ANYTHING WRONG WITH THAT: Universal will put out **Jerry Seinfeld's** first comedy record Sept. 22. The album will be a recording of the comedian's live Aug. 9 HBO special airing from New York's Broadhurst Theater. No word on if future recordings are expected.

HOOTIE SETS UP 'MUSICAL CHAIRS'

(Continued from preceding page)

no words when asked if the label should have waited longer to release "Fairweather Johnson."

"The band made the right decision to release 'Fairweather Johnson' when they did," he says. "It did 400,000 the first week, so those people who are moaning and groaning should just stick it up their ass."

However, everyone involved in the project admits that releasing an album after "Fairweather Johnson" is much preferable to releasing one after "Cracked Rear View," one of the best-selling debut albums in music history.

"It's definitely easier after a record like 'Fairweather Johnson' because expectations aren't so high," says the band's manager, Rusty Har-

mon. "We're back on even ground in the eyes of a lot of people. The people that hated Hootie had a chance to get all their frustrations out on 'Fairweather,' and it now seems like the people who hate them don't care anymore, and the ones that like them still care and are still fans."

"Musical Chairs" finds the band, once again reunited with producer Don Gehman, sounding instantly familiar, and yet, commendably, it stretches out as well. Some songs veer toward bluegrass or country, a leaning only hinted at in earlier tunes, while others venture into alternative territory.

"In the past, a song would start out on the left or right, and it would eventually end right up in the middle,"

drummer Jim "Soni" Sonefeld says. "[Lead singer] Darius [Rucker] would bring in a country song, and we'd make it a rock song, or somebody would bring in a rap song and it would become like a dance-rock song."

"So now it's like if somebody brings in a bluegrass song, let's let it be a damn bluegrass song. What we found out in the end is that people are still going to know it's Hootie & the Blowfish. So let's take these musical challenges and probably be a lot happier for it."

The band began working on material last October, when it rented a house in Jackson Hole, Wyo., convening after the first extended break they'd taken in years. The vacation also gave the members a chance to look back on the success they'd had and realize their lives had changed.

"Wyoming was the first time all of us were together for a long time, and I thought, 'Oh my God, we're grown-ups now,'" says Rucker with a laugh. "It's not just college with money anymore. That's hard to adjust to."

Says Sonefeld, "Wyoming was like going into the first day of spring training for baseball and thinking you're going to be rolling through things like nothing, and then you stumble and you don't learn everything the first day. I think everybody thought, 'Why shouldn't everything be as smooth as ever?' And it's because our lives had changed; you get a new perspective when you're off."

The band later logged time in Phoenix working on more material and honing songs from that first writing session.

The first single, "I Will Wait," went to top 40, alternative, modern AC, hot AC, triple-A, AC, and album rock stations Aug. 7.

John Ivey, PD at top 40 WXKS Boston, says the band is still a "viable artist. The new single is fine. A lot of people still play a lot of Hootie cuts in their gold and reissues. So do we. I'm excited for the project to come out."

The song will sound instantly familiar to Hootie fans and doesn't stray far from the hits of the band's past. "We didn't want to alienate our old fans who like 'Hold My Hand' with something too different," says guitarist Mark Bryan. "But 'I Will Wait' has some quirky little changes in it."

While the band doesn't feel the pressure that came with following up "Cracked Rear View," it does acknowledge that third albums can often seal an act's fate. "This is a typical third album in that it's pivotal. We could go either way at this point," says bassist Dean Felber. "If it comes out and no one likes it, we could put out a fourth album, but it's an uphill battle. If this one comes out and it's gangbusters, then we're a career band all of a sudden."

Close to the album's release, the band will launch a club tour of approximately 15 dates as a precursor to a larger tour that will begin in spring 1999.

The band then heads to Europe for promotion until mid-November, after which it will embark on a USO tour.

'Chairs' Track Listing

The following is a track listing of the songs on Hootie & the Blowfish's "Musical Chairs." Although individual members usually begin songs, all four contributed to the final result and are credited as songwriters on each track. The songs are published by EMI Music Publishing.

"I Will Wait." The first single is instantly recognizable Hootie—mid-tempo, toe-tapping, catchy chorus, and uncharacteristically happy lyrics. "That's because it's got nothing to do with me," says Darius Rucker, with a laugh. "I wrote it about my best friend's parents. He was in the Navy and was always gone, and she would always be there waiting for him."

"Wishing." Propulsive, guitar-driven R.E.M.-like alternative rock track with Rucker and Mark Bryan, the song's primary writer, sharing lead vocals. A very appealing twist from the band. It was written near the end of the last tour when "you could tell that nobody wanted to be out on tour anymore, so I was wishing it all away," says Bryan. "It was the most depressed I've ever been being in this band, and there was not a favorable word about us in the press anywhere. The fans were the only thing keeping us going." Like-ly third single.

"Las Vegas Nights." First of the album's many folkie, country-tinged cuts on the album. Simmering and filled with longing.

"Only Lonely." Written for possible inclusion in the upcoming Tom Hanks/Meg Ryan movie, "You've Got Mail." The music had already been written; Rucker then added words after reading the movie script. The band is still waiting to hear if the song will be on the soundtrack. Potential second single.

"Answer Man." Midtempo tune with genial singing style that belies the tough-talking lyrics. Basically a kiss-off song telling the other person to get a grip and stop depending on someone else for all

the answers.

"Michelle Post." Stripped down country tune written primarily by Dean Felber years ago about a fictional messed-up girl who speaks her mind and the guy who's in unrequited love with her. "I showed it to the boys when we were writing songs for 'Fairweather Johnson' or even for 'Cracked Rear View,' and they shot it down in flames," Felber recalls.

"Bluesy Revolution." Even though it's midtempo, it has a chugging, appealing density that gives it great heaviness. Among the first songs written for the album.

"Home Again." Lovely sing-along ballad about returning to one's past.

"One By One." Eagles-tinged midtempo country tune with lyrics inspired by Rucker's thinking of how his family only gets together for funerals or weddings and how everyone leaves one by one. Written lovingly about his adoring Aunt Inez, who then died unexpectedly two weeks later. "The first time I sat and ever played guitar for my family was the night of her funeral," Rucker says.

"Desert Mountain Show-down." Lighthearted sweetheart of a song. "Besides the drums, it's straight bluegrass," says Rucker. "I was trying to sound like Doc Watson." A concert favorite.

"What's Going On Here." Slinky love song with saxophone and Rucker throwing in his best Barry White impression. "I can't stop loving Darius because he actually growls in this song. It's the first time I've heard him do that," says Jim Sonefeld, joking. "We call it the 'Midnight Hootie' song."

"What Do You Want From Me Now?" R&B-tinged, organ-laden smooth tune that deals with a slightly troubled relationship.

"Closet Full Of Fear." A hidden track. As the band was recording B-sides, it decided this jangly tune should be included on the album but opted to throw it on the end. MELINDA NEWMAN

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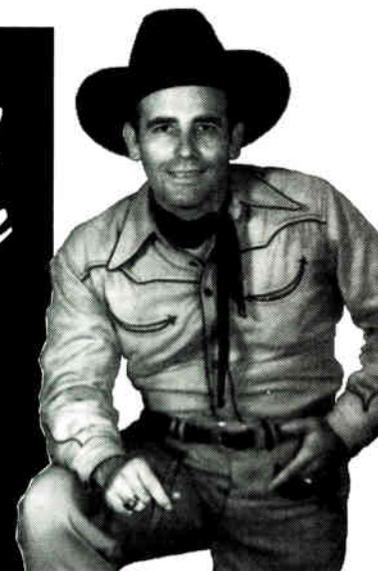
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SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

SLUMMING IT: RCA Victor is emulating the successful street marketing plan it employed for "The Full Monty" for its latest co-venture with Fox Searchlight, "The Slums Of Beverly Hills." The soundtrack, due Tuesday (11), jams with '70s rock, funk, and country hits, plus a new score by **Rolfe Kent**, and targets women aged 18-34, the primary audience for the film, which is about growing up on the "other side" of Beverly Hills, Calif., in the '70s. "Even people in their early 20s may kind of know these songs, even if they don't know who they are by and don't own any of the records," says **Joe Mozian**, RCA Victor's VP of marketing for Broadway and soundtracks.

RCA Victor created 10,000 cassette samplers featuring portions of five songs—including **Parliament's** "Give Up The Funk," **Ike & Tina Turner's** "A Fool In Love," and **Three Dog Night's** "Shambala"—which will be distributed in theaters when the film opens in mid-August. The Parliament tune also is earmarked for the August edition of *MovieTunes*' CD sampler, which is distributed monthly to 8,000 theaters. Beginning Aug. 17 *Radio Today* Productions for two weeks will include questions about "The Slums Of Beverly Hills" on its syndicated call-in programs "Pop Quiz" and "Screen Test," which air on more than 300 stations.

Like "The Full Monty," Mozian says, "Beverly Hills" affords the label a chance to do less traditional promotions. "These are the kind of films that are just left of center, and this allows us the opportunity to be a little less mainstream," he says. A second phase of marketing is planned to include more commonplace advertising on MTV and VH1 and placement of the sampler in mailings *Cosmopolitan* sends to sororities across the country.

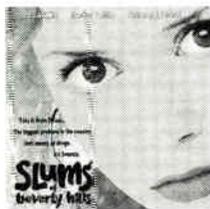
On an unusual note, the album cover is a collector's item of sorts. Fox Searchlight's posters and other film materials contained the tag line "Take it from Vivian, the biggest problem in the country isn't money or drugs. It's breasts." Fox scrapped the line for a more politically correct one, but the album artwork had already shipped with the original wording.

BLADE RUNNERS: **Wesley Snipes** not only battles vampires in the upcoming action film "Blade" but also conquers a cool R&B groove as executive producer of the soundtrack, due Aug. 18 on TVT Soundtrax. The album, the first soundtrack to get Snipes' attention, features a mix of electronic music chiseled with rap and hip-hop sensibilities from a lineup including **Gang Starr** and **M.O.P.**, hot Jamaican DJ **Bounty Killa** with **Mobb Deep**, **KRS-One**, **Mystikal**, and **Channel Live**. Snipes will appear at club dates in five major markets along with a bevy of DJs and radio personalities. In addition, the actor/director will host the TNT special "Masters Of Martial Arts," which is slated to air Aug. 15-17 and will feature music from the soundtrack and a performance by **KRS-One**.

For its part, TVT is staging a three-pronged promo attack that will see emphasis tracks shipping to R&B radio (Gang Starr's "½ & ½"), crossover radio (**Mantronix's** remix of **EPMD's** "Strictly Business"), and underground clubs ("Wreck Tha Discotek" by **Roger S.** featuring **Soulson**). The Gang Starr track is a dark-tinged blend of M.O.P.'s hardcore, in-your-face style and the smoother, jazz-infused beats that usually mark the work of Gang Starr's **Guru** and **Premiere**. **Guru** is quick to point out, however, that **Premiere** produces both acts and that the two have been touring together and collaborating on several songs in the studio. "It's less of a contrast than you might think," **Guru** says. Likening M.O.P. to members of the family, **Guru** says working with the group really charged him up. "When I first laid down vocals, I did them too loud, and **Premiere** made me do them over," he says. "He said, 'Do them in your **Guru** tone; you sound like you are yelling.'"

TVT is shipping 300,000 copies of the set, says VP of marketing (U.S.) **Paul Burgess**, and is working promos at chains like **Musicaland** and **Tower Records**. It is close to finalizing a deal with a retailer that will give a **Power Flyer** flexible throwing disc to all customers who present a "Blade" movie ticket stub when they purchase the soundtrack. TVT is assembling a cassette sampler mix of tracks from the album that will be part of a promotion with **Black Fly Sunglasses**. The remixed tracks are available on TVT's World Wide Web site (www.tvtrecords.com); fans who download the songs are entered for a contest to win a trip to the film premiere in New York.

PRODUCTION NOTES: **Tommy Boy** is playing that funky music two times over with the Aug. 4 release of two volumes of music from the **Miramax** movie "54." The tunes include a new dance rendition of **Gordon Lightfoot's** "If You Could Read My Mind" . . . **Jimmy Jam** and **Terry Lewis** are grooving as producers of the **Flyte Time/MCA** soundtrack to "How Stella Got Her Groove Back," which features new music from a recently reunited **Soul II Soul**, among others.



Rialto Gets A 2nd Shot At 'Monday' On China

BY DOUG REECE
and DOMINIC PRIDE

The same week the British chamber pop outfit Rialto's debut single, "Monday Morning 5:19," made the official U.K. top 40 chart, the act was unceremoniously dropped from its EastWest U.K. label in a roster trimming that followed the departure of former managing director Max Hole (Billboard, March 14).

It was a shaky start for the group, whose self-titled debut album—picked up by China/Sire and released in the U.K. July 13—entered the album chart at No. 21 and has sold 200,000 copies there, according to the label. The album has also done exceedingly well in Korea, where the label reports 55,000 copies have been sold over the past three months.

With a Sept. 15 China/Sire U.S. release date looming and its label wrangling behind it, Rialto's lead singer, **Louis Elliot**, is enjoying a bit of perspective.

"We had a choice to go elsewhere and ended up at a label that will be as positive as our previous company had been up until the point we [were dropped]," says **Elliot**. "All of the [EastWest] up-and-coming bands that were remotely left of center were kind of ousted, so it has worked out really well for us."

As reported by China's director of international, **Adrian Sear**, the label was ecstatic to inherit the band with an album complete and a video made for "Monday Morning 5:19."

"Everything was very amicable with EastWest," he says. "We got the band with a ready-made chart hit in the U.K."

China reissued the single for U.K. release July 6, and a special "wide-screen" version of the single was made as an Internet-only release through the online retailer **Interactive Music and Video Store**.

The change of label made no difference in the U.S., where the band already had arrangements to go through **Sire Records**.

The goal in the U.S., says **China GM John Loken**, will be to gain a foothold at radio with "Untouchable," which will be shipped to modern rock stations in September to coincide with the album's release.

"The focus of the marketing plan is radio," says **Loken**. "We have an album that's chockablock with singles. **New Musical Express** said that the one fault with the album was that after a while they wanted to hear something that wasn't a single."

The label will also approach **Anglophiles** through various consumer and trade publications, clubs, and retailers.

Thanks to the band's steady international activity, China also has four videos that it has packaged as a promotional videotape. This cassette, dubbed "Untouchable," may be released commercially depending on the band's U.S. success, says **Loken**.

According to **Loken**, among the biggest hurdles the band may have to clear is the limiting stereotype of **Britpop**.

"The way we're approaching this

record is in a vacuum," he says. "This is a timeless album, and it just happens to be a pop album that comes out of England. When people listen to it, I think they'll real-



RIALTO

ize it has more to do with **Bryan Ferry** and **Spandau Ballet** than it does **Oasis**."

Elliot, who along with guitarist **Jonny Bull** helped start the now-defunct pop act **Kinky Machine**, says Rialto owes its cinematic touches to

evolution, influences, and new technologies. Rialto's songs are published by **PolyGram Music**.

"When we started [**Kinky Machine**], we were delving into British pop music for influences, from the **Kinks** and the **Jam** and **Clash** to the **Beatles**," says **Elliot**. "At the time, it seemed those bands had been forgotten. But once we were up and running, it became quite a common sound."

"All that **Britpop** became very boring," he adds. "With Rialto, we always had a love of [film composers], and we were also influenced by the new technology and samplers and stuff. When you have an orchestra at your fingertips, it seemed so limited to stick to that old format of guitars, bass, and drums."

The act, which is managed by **London-based Rise Management**, is in discussions with booking agents and will tour the U.S. later this year.

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|---|------------|---|-----------------------------|--|
| THE ROLLING STONES JEAN LOUIS AUBERT | Stade De France Paris | July 25 | \$4,406,313 (26,499,126 francs) \$129.54/\$40.48 | 76,716 sellout | TNA International Ltd. Canal Productions |
| THE ROLLING STONES SEAHORSES | Parken Stadium Copenhagen | July 29 | \$2,832,622 (19,431,787 kroner) \$81.49/\$53.34 | 47,726 sellout | TNA International Ltd. DKB |
| THE ROLLING STONES SEAHORSES | Ullevi Stadium Gothenberg, Sweden | July 31 | \$2,630,783 (21,113,349 kroner) \$47.18/\$41.51 | 56,683 sellout | TNA International Ltd. EMA Telstar |
| THE ROLLING STONES HOTHOUSE FLOWERS | Olympic Stadium Barcelona, Spain | July 20 | \$2,464,319 (376,055,079 pesetas) \$165.45/\$43.01 | 52,375 sellout | TNA International Ltd. Gamerco S.A. |
| THE ROLLING STONES HOTHOUSE FLOWERS | Parkstadion Gelsenkirchen, Germany | July 27 | \$2,139,815 (3,822,352 deutsche marks) \$78.65/\$42.70 | 34,610 40,000 | TNA International Ltd. Concert Concepts |
| JANET JACKSON USHER | Rosemont Horizon Rosemont, Ill. | July 24-25 | \$1,542,845 \$75/\$25 | 26,204 two sellouts | The Entertainment Group Magicworks Entertain- ment Inc. |
| THE ROLLING STONES SEAHORSES | Estadio Municipal Blairius Vigo, Spain | July 16 | \$1,527,642 (233,454,250 pesetas) \$46.13 | 33,116 35,000 | TNA International Ltd. Camerco S.A. |
| THE ROLLING STONES SEAHORSES | Vallenwiv Stadium Oslo | Aug. 2 | \$1,522,378 (11,618,789 kroner) \$49.57 | 30,447 35,000 | TNA International Ltd. Gunnar Eide AS |
| LILITH FAIR '98: SARAH McLACHLAN BONNIE RAITT, INDIGO GIRLS, NATALIE MERCHANT, OTHERS | Pine Knob Music Theatre, Clarkston, Mich. | July 6-8 | \$1,488,651 \$49/\$39/\$26.50 | 44,364 three sellouts | Belkin Prods. Ritual Inc. Cellar Door |
| METALLICA JERRY CANTRELL DAYS OF THE NEW | Giants Stadium East Rutherford, N.J. | July 17 | \$1,359,655 \$35/\$30 | 39,551 40,000 | Metropolitan Enter- tainment Group |

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BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|------------|---------------|---|------------------------------------|
| | | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | |
| | | | AUGUST 15, 1998 | |
| | | | IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | |
| 1 | 1 | 24 | JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) | A JAGGED ERA |
| 2 | 2 | 5 | RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORO 69309/EPIC (13.98 EQ/19.98) | THE JESUS RECORD |
| 3 | 3 | 7 | MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) | POWERTRIP |
| 4 | NEW | | THE W'S FIVE MINUTE WALK 25204/SARBELLUM (10.98/16.98) | FOURTH FROM THE LAST |
| 5 | 6 | 13 | MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) | WISH YOU WERE HERE |
| 6 | NEW | | MYRON ISLAND 524479 (8.98 EQ/10.98) | DESTINY |
| 7 | 8 | 3 | TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) | TRIN-I-TEE 5:7 |
| 8 | 4 | 5 | CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98) | COMIN' ATCHA! |
| 9 | NEW | | GILLIAN WELCH ALMO SOUNDS 80021/INTERSCOPE (10.98/16.98) | HELL AMONG THE YEARLINGS |
| 10 | 7 | 5 | BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98) | BEHIND THE FRONT |
| 11 | 5 | 31 | SEVENDUST TVT 5730 (10.98/15.98) | SEVENDUST |
| 12 | 9 | 3 | FIVE ARISTA 19003 (10.98/16.98) | FIVE |
| 13 | 12 | 2 | EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) | DESIRELESS |
| 14 | 11 | 16 | ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98) | SUAVEMENTE |
| 15 | 10 | 31 | COAL CHAMBER ROADRUNNER 8863 (10.98/15.98) | COAL CHAMBER |
| 16 | 14 | 24 | DAVID KERSH CURB 77905 (10.98/16.98) | IF I NEVER STOP LOVING YOU |
| 17 | 20 | 4 | AARON CARTER EDEL AMERICA 003808 (10.98/16.98) | AARON CARTER |
| 18 | NEW | | PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 (10.98/16.98) | LIVE AT LOVE FELLOWSHIP TABERNACLE |
| 19 | 19 | 4 | EVERYTHING BLACKBIRD 38003/SIRE (14.98 CD) | SUPER NATURAL |
| 20 | 13 | 7 | DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98) | THE DUDE |
| 21 | 18 | 8 | CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98) | UN SEGUNDO SENTIMIENTO |
| 22 | 22 | 25 | ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98) | BLAME IT ON ME |
| 23 | 15 | 15 | ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) | HOW BIG'A BOY ARE YA? VOLUME 4 |
| 24 | 16 | 45 | ALEJANDRO FERNANDEZ SONY DISCOS 82446 (9.98 EQ/14.98) | ME ESTOY ENAMORANDO |
| 25 | 17 | 5 | LINK RELATIVITY 1645 (10.98/15.98) | SEX DOWN |

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 | 24 | 40 | BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) | BUENA VISTA SOCIAL CLUB |
| 27 | 29 | 9 | BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98) | HEAVY LOVE |
| 28 | 35 | 9 | CARLOS PONCE EMI LATIN 59454 (8.98/14.98) | CARLOS PONCE |
| 29 | 32 | 11 | DELIRIOUS SPARROW 51676 (16.98 CD) | KING OF FOOLS |
| 30 | 28 | 8 | SPRUNG MONKEY SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98) | MR. FUNNY FACE |
| 31 | NEW | | ROBI DRACO ROSA SONY DISCOS 82669 (8.98 EQ/14.98) | SONGBIRDS & ROOSTERS |
| 32 | 33 | 31 | AVALON SPARROW 51639 (10.98/15.98) | A MAZE OF GRACE |
| 33 | 26 | 7 | OZOMATLI ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98) | OZOMATLI |
| 34 | 30 | 19 | CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) | DID I SHAVE MY BACK FOR THIS? |
| 35 | 27 | 11 | GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) | IT WOULD BE YOU |
| 36 | 21 | 16 | ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98) | MAS |
| 37 | 31 | 5 | LOS TUCANES DE TIJUANA EMI LATIN 93618 (8.98/14.98) | AMOR PLATONICO |
| 38 | 34 | 32 | ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) | HOW BIG'A BOY ARE YA? VOLUME 1 |
| 39 | 36 | 10 | VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98) | VOICES OF THEORY |
| 40 | 37 | 40 | ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) | HOW BIG'A BOY ARE YA? VOLUME 3 |
| 41 | 25 | 3 | THE TRAGICALLY HIP SIRE 31025 (10.98/16.98) | PHANTOM POWER |
| 42 | 23 | 3 | BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98) | BIG BACKYARD BEAT SHOW |
| 43 | 42 | 25 | BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) | MANY MOODS OF MOSES |
| 44 | RE-ENTRY | | THE CORRS 143/LAVA 83106/AG (10.98/16.98) | TALK ON CORNERS |
| 45 | 39 | 5 | NEIL FINN WORK 69372/EPIC (10.98 EQ/16.98) | TRY WHISTLING THIS |
| 46 | 45 | 5 | HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98) | SIREN |
| 47 | RE-ENTRY | | DOWN TO THE BONE NU GROOVE 3004 (14.98 CD) | FROM MANHATTAN TO STATEN |
| 48 | RE-ENTRY | | ATHENAEUM ATLANTIC 83071/AG (10.98/16.98) | [RADIANCE] |
| 49 | 44 | 12 | VICTOR MANUELLE SONY DISCOS 82717 (9.98 EQ/14.98) | IRONIAS |
| 50 | NEW | | LARI WHITE LYRIC STREET 165001/HOLLYWOOD (10.98 EQ/16.98) | STEPPING STONE |

POPULAR UPRIISINGS

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

HAIL MARY: Rock artist Mary Cutrufello recorded her Mercury debut, "When The Night Is Through," with Bob Glaub, Rami Jaffee, and Kenny Aronoff under the production eye of Thom



Murmurs Roar. The Murmurs' impossibly catchy new album, "Blender," is due Tuesday (11) on MCA. Matthew Wilder, one of three producers on the album, along with k.d. lang and Larry Klein, worked on the first single, "La Di Da," currently in rotation at such adult top 40 stations as WTMX Chicago. The act is also headlining the Rock Out Against Rage tour, benefiting domestic-violence charities. The tour begins Thursday (13) in Atlanta and concludes Aug. 21 in Boston.

Panunzio, but it is the artist's live show that has been helping her build momentum up to the album's Sept. 15 release.

In addition to a cherry gig

on "The Tonight Show With Jay Leno" the week of the album's release, Cutrufello has been warmly embraced by the print media in recent weeks.

The artist, who has two USA Today features under her belt, will appear in stories in The New York Times, Interview, and Newsweek.

In the retail channel, Cutrufello has hooked up with Best Buy and will serve as the inaugural artist in the retailer's Find It First program. This includes being promoted three times a day for 30 days on the Best Buy-underwritten, 24-hour music news channel Access Cable. She will also be featured in the chain's Sunday newspaper inserts through September and in-store displays.

Her first single, "She Can't Let Go," was recently shipped to mainstream rock and triple-A radio.

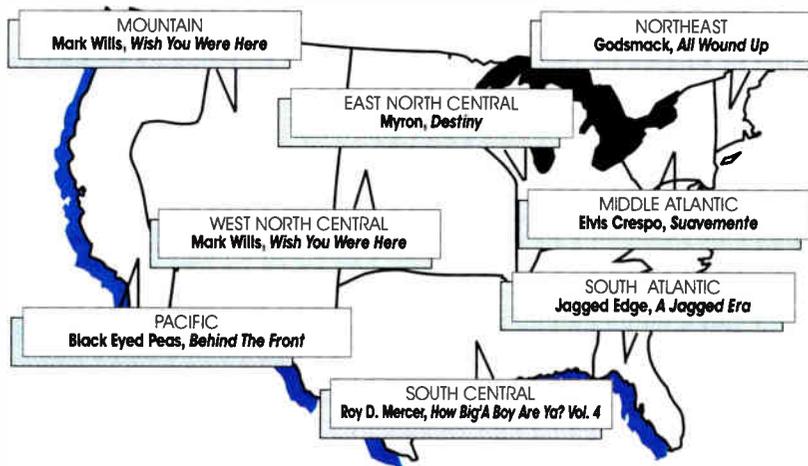
IMPORT DEAL: A souvenir from KROQ Los Angeles morning man Gene Baxter's Swedish holiday has turned into a rush release for RCA.

The label hurried to sign



Bearing It All. Tracks from "What's On Your Mind," the Om Records release from Naked Music NYC, are being spun at such stations as KMEL San Francisco, WYLD New Orleans, and KDKO Denver. The group, made up of Jay Denes, Catherine Russell, and Ada Dyer, tours New York and Philadelphia in September. The same month, they will perform several shows in the San Francisco area.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Myron Destiny
 2. Monster Magnet Powertrip
 3. Trin-i-tee 5:7 Trin-i-tee 5:7
 4. Sevendust Sevendust
 5. Coal Chamber Coal Chamber
 6. Jagged Edge A Jagged Era
 7. Mark Wills Wish You Were Here
 8. Cleopatra Comin' Atcha!
 9. Devin The Dude
 10. Aaron Carter Aaron Carter

- SOUTH ATLANTIC**
1. Jagged Edge A Jagged Era
 2. Robi Draco Rosa Songbirds & Roosters
 3. Elvis Crespo Suavemente
 4. Victor Manuelle Ironias
 5. Myron Destiny
 6. Mark Wills Wish You Were Here
 7. Alejandro Fernandez Me Estoy Enamorando
 8. Trin-i-tee 5:7 Trin-i-tee 5:7
 9. Jarabe De Palo La Flaca
 10. Alejandro Sanz Mas

modern rock act Kent after a copy of the band's single "If You Were Here"—brought home by Baxter, aka Brent—ended up in rotation at the tastemaker station.

RCA, which will release the group's album, "Isola," Sept. 15, already had a head start as Kent is signed to BMG Sweden.

There, Kent has distinguished itself in its homeland with two Swedish Grammys and three platinum releases.

PUBLIC EYE: On Friday (14), PBS will premiere "Robbie Robertson: Making A Noise—A Native American Musical Journey." The documentary, which focuses on Robertson's American Indian background, also features several songs from the artist's Capitol release "Contact From The Underworld Of Redboy" and footage of Robertson in concert and in the studio.

ROADWORK: Joining the throngs of reunited acts hitting the road this summer are punk veterans the Subhumans, who kick off their nationwide tour Aug. 26 in

Sacramento, Calif. . . . Blue Note's Medeski, Martin & Wood tour in support of "Combustication," due Tuesday (11). The act plays Aug. 21 in Apple Valley, Minn., and Aug. 22 in Chicago . . . Brady Seals is touring country radio stations in order to drum up support for "I Fell," the first single from his self-titled Warner Bros. Nashville album due Aug. 25. Seals recently



Rev Cycles. Mercury Rev opens up its sonic parameters on "Deserter's Songs," its first album in three years and V2 debut. Due Sept. 29, the set feature guests Levon Helm and Garth Hudson from the Band. The first radio single from the group, which will kick off its U.S. tour in early November in New York, is "Goddess On The Highway." Meanwhile, the Chemical Brothers have remixed the album cut "Delta Sun."

passed through Dallas, stopping by the local morning TV show "Good Morning Texas."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► JENNIFER PAIGE

PRODUCERS: Andy Goldmark, others
Edel America/Hollywood 21712

Set up by the runaway success of its first single, "Crush," this debut album by newcomer Jennifer Paige threatens to make a strong chart impact and launch a promising career. Although there are no other tracks on the album with the immediate appeal of "Crush"—which has broken into the top 10 of the Hot 100 Singles chart—cuts such as breezy pop number "Get To Me," ballad "Always You," funk workout "Busted," and melodrama-soaked ballad "Let It Rain" have the potential to make their presence felt at pop and AC radio. A young singer with the goods for mainstream success.

LILIANE MONTEVECCHI

Original Cast Recording: On The Boulevard

PRODUCER: Jon Yap
Jay 1286

An international cabaret star, Liliane Montevecchi recorded this album before a live studio audience in New York last year. She is, as those who've seen or heard her, an utterly charming personality. Her gab is winning, but, more important, it's her singing that pays for her supper. And, as usual, she gets to the heart of her program, which includes rarely heard gems like Cole Porter's "You Don't Know Paree," Jerry Herman's "I Don't Want To Know," and Stephen Sondheim's naughty "I Never Do Anything Twice."

R & B

► VARIOUS ARTISTS

How Stella Got Her Groove Back Soundtrack

PRODUCERS: Jimmy Jam & Terry Lewis
MCA 11806

Even before it was completely put together, the soundtrack to the Terry McMillan flick "How Stella Got Her Groove Back" has been much mentioned and much anticipated. Star producers Jam and Lewis do a stellar job with duet pairings such as the Stevie Wonder and Wyclef Jean collaboration "Mastablasta '98" and "Makes Me Sweat" with Big Punisher and Beenie Man. Out of the box, another duet—"Luv Me, Luv Me" by Shaggy, featuring Janet Jackson—is heating up the airwaves like the sand on a Jamaica beach. Other formidable efforts include "Free Again" by Soul II Soul, featuring Caron Wheeler and Jazzie B.; "The Art Of Seduction" by Maxi Priest; and Diana King's fantastic love-groove track, "Make My Body Hot."

LATIN

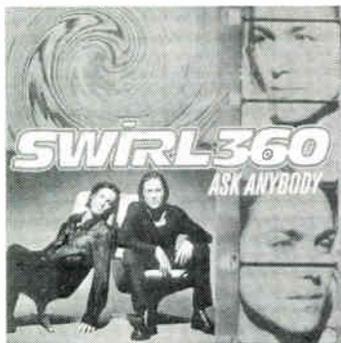
★ SOLEDAD

La Sole

PRODUCER: Fernando Isella
Sony Discos 82750

Soledad Pastorutti is a 17-year-old siren with a stentorian mezzo who has captivated her native Argentina with riveting renditions of anecdotal tunes grounded in home-grown folkloric rhythms such as *chacarera* and *zamba*. While most entries from this tasteful disc might elude placement on stateside Latino radio, emotive waltz ballad "Qué Nadie Sepa Mi Sufrir" and acoustic guitar-driven love song "Canción De Las Simple Cosas" could appeal to pop programmers looking to spice up their formats.

SPOTLIGHT



SWIRL 360

Ask Anybody

PRODUCERS: Michael Mangini, Mark Hudson
Triune/Mercury 314 558 580

From the management company and A&R source that brought the world Hanson comes another sibling group with a sound that harks back to the late '60s and early '70s—an era of pop music when melody, harmony, and cohesive writing were everything. The band, Swirl 360, is made up of Jacksonville, Fla.-based twins Denny and Kenny Scott, both of whom sing, write, and play guitar and are augmented by a top-notch studio band. Like the three Hanson brothers, the Scotts turned to accomplished hitmakers for help in crafting their material. Among the collaborators are Desmond Child, Mark Hudson, Adam Schlesinger of Fountains Of Wayne and Ivy, Ken Stringfellow of the Posies, and Eugene Kelly of Eugenius and the Vaseline. The results are splendid. From the irresistible hooks of lead single "Hey Now Now" and "Candy In The Sun" to the sensual groove of ballad "There" to the harmony-rich chorus of "I'll Take My Chances," the album sparkles with pop perfection in the vein of Badfinger, Cheap Trick, the Bee Gees, and Wings. An album with infinite potential at pop and rock radio.

JAZZ

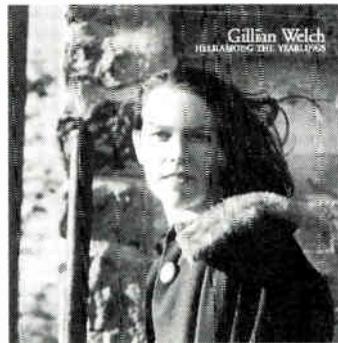
► CHRISTIAN MCBRIDE

A Family Affair

PRODUCER: George Duke
Verve 314 557 554

Award-winner Christian McBride, known for his world-class acoustic bass work, also

SPOTLIGHT



GILLIAN WELCH

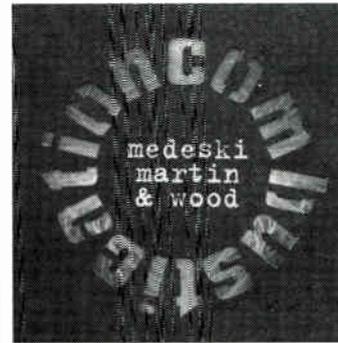
Hell Among The Yearlings

PRODUCER: T Bone Burnett
Almo Sounds 80021

For some artists, adherence to a bygone musical age is an impulse born more of intellectual restlessness than inner passion. Others, like Nashville-based Grammy-winning singer/songwriter Gillian Welch, wear tradition like an old shoe. On her sophomore release—the follow-up to her highly acclaimed and appropriately named debut, "Revival"—Welch, co-writer David Rawlings, and producer T Bone Burnett come up with another album that sounds as if it could have been pulled out of a Smithsonian archive of early 20th century folk and country music. (A notable exception is the rockabilly rave-up "Honey Now.") From the standpoint of songwriting, tunes like the folk tale "Caleb Meyer," the stinging "The Devil Had A Hold Of Me," and the morose "My Morphine" come across with the harrowing poignancy of Lead Belly's most aching blues tunes and Hank Williams' country gems. From a sonic perspective, Welch's and Burnett's restraint yields an album that speaks great volumes without ever rising above the whisper of acoustic guitars, mandolins, and voices. A stunning record.

straps on the electric bass on some of these terrific tracks. (Not surprisingly, he's also a ripsnorter on that instrument.) Pop/jazz here in the best sense of the term, and instead of the expected time-to-funk syndrome, McBride and his bandmates—especially drummer Gregory Hutchinson and pianist Charles Craig—accomplish something much more

SPOTLIGHT



MEDESKI MARTIN & WOOD

Combustion

PRODUCERS: MMW, David Baker & Scott Harding
Blue Note 93011

Switching from Grammmavision/Rykodisc to jazz imprint Blue Note, instrumental organ-bass-drums trio Medeski Martin & Wood continue to go deep into the heart of the groove, as it has done throughout its six-album career. While MMW was once a cult act known only to the avant-garde cognoscenti, the group is now a phenomenon of modern improvisational music with a following as fervent (though not as large) as Phish's. As on recent releases, MMW whip their jazz, R&B, and funk roots into a unique sound that evokes the spirit of Miles Davis, Booker T, and George Clinton. The group also toys with scratches and loops (most notably on opener "Sugar Craft," featuring DJ Logic), backward tracks ("Nocturne"), and beat-inspired spoken word ("Whatever Happened To Gus," featuring Steve Cannon). Another of the album's highlights is its inspired rendition of the traditional Hawaiian tune "No Ke Ano Ahiahi," which was inspired by Hawaiian slack key guitar maestro Gabby Pahinui's version and no doubt was assimilated by MMW on the band's sojourn in Hawaii during the recording of its "Shack Man" album. A happy collision of dance grooves and improvised melodies.

remarkable, redefining the several classic R&B tunes as true jazz performances. It's not been easy to meld a funk rhythmic conception to the tradition of acoustic jazz—the Crusaders were the great experimenters in this area—but now that

VITAL REISSUES®

VARIOUS ARTISTS

Soundtracks: Equus; A Funny Thing Happened On The Way To The Forum; How To Succeed In Business Without Really Trying; Irma La Douce; Man Of La Mancha

PRODUCERS: various
Rykodisc/MGM Soundtracks 10726; 10727; 10728; 10729; 10730

When Rykodisc acquired rights to the MGM/UA soundtracks catalog, it landed one of the most coveted archives in the industry, containing music that in many cases forms the core of our listening experience. The latest batch of releases illustrates the strength of the entire collection and the quality with which Ryko has remastered and repackaged the material (featuring original covers, original poster artwork, and new liner notes). All available for the first time on CD, these five titles focus on '60s and '70s film adaptations of award-winning Broadway shows. They include Stephen Sondheim's career-launching "A Funny Thing Happened On The Way To The Forum," the film version of which fea-

tured Zero Mostel and a young Michael Crawford; André Previn's enchanting "Irma La Douce," one of Billy Wilder's classics, starring Jack Lemmon and Shirley MacLaine; Laurence Rosenthal's dramatic film score to "Man Of La Mancha," with Peter O'Toole and Sophia Loren; and Frank Loesser's delightful "How To Succeed In Business Without Really Trying," with award-winning performances by Robert Morse and Michele Lee and the unmistakable crooning of Rudy Vallee. As an added bonus, these titles include QuickTime-encoded theatrical trailers.

TREAT HER RIGHT

The Anthology 1985-1990

COMPILATION PRODUCER: David Richman
Razor & Tie 21742

Boston-area rock/blues four-piece Treat Her Right released two albums on RCA in the late '80s but was dropped from the label after it failed to make any considerable noise—apart from the limited success of a deliciously swampy tune titled

"I Think She Likes Me." Then, THR signed to Rounder Records, which did not fare any better in breaking the band. As this one-CD anthology shows, Treat Her Right's only sin was being *way* ahead of its time. Proof of the band's pioneering spirit lies not only in the grooves of these tracks but also in the fact that two of its members—guitarist/singer Mark Sandman and drummer Billy Conway—went on to found Morphine. Indeed, THR is more than a mere foreshadowing of Morphine. Besides Sandman's unmistakable voice, the quartet shines for its dark, pointed songwriting and low-fi vibe. Perhaps the main difference between the two bands is that THR functioned in a traditional blues/rock format—with a core of guitar, bass, and drums augmented by harmonica—while Morphine broke with rock'n'roll tradition by abandoning the guitar altogether. A rare case of a band whose music sounds fresher a decade after the fact than the day it was originally released.

the gates have been opened, when it's done right, it's a delight. To hear Sly Stone's "Family Affair" recast as a jazz shuffle is a joy, especially when McBride gives his acoustic bass the gravelly voice of Sly's growly vocal delivery.

COUNTRY

► VINCE GILL

The Key

PRODUCER: Tony Brown
MCA 1043

It's hardly a secret that Vince Gill recently went through a much-talked-about divorce from his wife of many years, Janis (of the group Sweethearts Of The Rodeo). It's also no secret that much of this self-penned album seems to be about that breakup and its impact on him, her, and their children. The title song is a moving look at what his father—who died in the midst of the domestic problems—and his musical influences meant to him. It also contains a reference to a Randall Knife—a father's gift—from an old Guy Clark song to his own late father, on which Gill dueted with Clark. Arrangements and production throughout are thoroughly traditional country, with a nod to Ray Charles' lush arrangements on his 1962 set "Modern Sounds In Country And Western Music"

GOSPEL

► LFT CHURCH CHOIR

Pastor Hezekiah Walker Presents the LFT Church Choir

PRODUCERS: Hezekiah Walker & Donald Lawrence
Verity 43116

Though Hezekiah Walker has spent most of the '90s bringing gospel music into a hip '90s context, he also has devoted himself to pastoring Brooklyn, N.Y.'s young and flourishing Love Fellowship Tabernacle. Though Walker—determined not to let music or celebrity be the church's draw—originally had no choir at all, it was inevitable that wherever he went, great music was going to emerge. Under the leadership of music director, instrumentalist, and principal songwriter Joeworn Martin, LFT comes out kicking. With sights set on solid Sunday-morning church, the decisive and delightful hands of heralded young masters Walker and co-producer Donald Lawrence keep things perfectly poised between down-home tradition and kicking contemporary. LFT is more fruit from the seeds Walker has planted, and the taste is as sweet as it can be.

NEW AGE

★ ALEX de GRASSI

The Water Garden

PRODUCER: Alex de Grassi
Tropo Music 1001

The flood of new acoustic string pickers continues unabated, but Alex de Grassi floats above them like a lily pad on "The Water Garden," his first release on his own Tropo label. De Grassi merges intricate finger-picking techniques with an uncanny gift for melodic invention. Melodic lines spin out of his rolling cycles like colors off a pinwheel. The title track is a plaintive, almost jazz-like melody, while "Lost In The Woods" and "Cumulus Rising" have those ringing themes that have been de Grassi's trademark since his Windham Hill debut 20 years ago. Contact: 707-485-1083.

FOR THE RECORD

The heading for the review of Edith Márquez's "Frente A Ti" album that appeared in the July 11 issue should have read as follows:

EDITH MÁRQUEZ

Frente A Ti

PRODUCER: Jorge Avendaño Lührs.
WEA Latina 22679

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 (J): 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

► **VANESSA L. WILLIAMS & CHAYANNE** *You Are My Home* (no timing listed)
 PRODUCER: Keith Thomas
 WRITER: D. Warren
 PUBLISHER: Realsongs, ASCAP
 REMIXER: Tony Moran
 Epic/Sony Soundtrax 41283 (c/o Sony) (cassette single)
 The soundtrack to "Dance With Me" is off to an excellent start with this delicious ballad. Any chance to feast on Williams' lovely voice is well worth taking, and she is at her sultry best here. Urging her to deliver such an exceptional performance is Latin pop star Chayanne (who also appears with Williams in the film), making an impressive English-language debut. Their chemistry is electric. Producer Keith Thomas surrounds them with an appropriately grand arrangement that carefully toes the line between AC power balladry and a saucy salsa flavor that will tickle the ears of top 40 listeners. For added programming incentive, Tony Moran provides a lush disco remix that perfectly suits the song. In all, an irresistible package.

► **DISHWALLA** *Once In A While* (4:08)
 PRODUCERS: Marc Waterman, Dishwalla
 WRITERS: Alexander, Browning, Pendergast, Richards, Woods
 PUBLISHER: Mono Rat, ASCAP
 A&M 00702 (cassette single)
 Surreal sound effects dance around the opening melody, layered over droning guitars in a sort of a mainstream, Radiohead-esque fashion. But Dishwalla is a much more poppy, hook-friendly band that provides all the expected melodic devices to sustain its listeners with a slow building sound. This is the type of song that spreads and takes root, subtly amplifying a sound and cultivating a fan base the way Dishwalla's "Pet Your Friends" gradually gravitated toward and grounded itself on top of The Billboard 200 a year after its release. But with critics awaiting this sophomore release, recognition shouldn't be so slow coming this time.

★ **DEPECHE MODE** *Only When I Lose Myself* (4:34)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 REMIXER: not listed
 Reprise 4532 (c/o Warner Bros.) (cassette single)
 Look for the burgeoning '80s revival to be led by this venerable synth-pop outfit. The lone new cut on the forthcoming two-CD singles retrospective, "Only When I Lose Myself," is Depeche Mode at its moody, introspective best. Dave Gahan performs with somber intensity, while the band cloaks him in sullen keyboards and a dirge-like beat. This purely cathartic single is the one that Depeche fans have been hankering for—and it's potent enough to give electronica-conscious radio programmers something to chew on.

★ **CLUB JOY** *You Give Love A Bad Name* (no timing listed)
 PRODUCERS: Michael Canter, Dave Bellochio
 WRITERS: J. Bon Jovi, R. Sambora, D. Child
 PUBLISHERS: Bon Jovi/Desmobile/EMI-April, ASCAP
 REMIXERS: Jason Nevins, That Kid Chirre, Markus Schulz, C.L. McSpadden, Mark "DJ Stew" Pirrone
 Truly Hype 71253 (cassette single)
 Who'da think that Bon Jovi's pop/metal chestnut would translate so well into a dance anthem? But it sure does. In fact, it's completely realistic to believe that this lively cover will become one of the surprise crossover hits of the season. The song remains largely intact, with only minor adjustments made to the melody by

savvy young producers Michael Canter and Dave Bellochio. Their energetic, radio-friendly arrangement is enhanced and effectively tweaked to suit a wide variety of club formats by an army of up-and-coming producers that includes the fab Jason Nevins—who continues his ascension toward superstardom with a well-constructed remix that walks a tightrope between pure pop and edgy house styles. Contact: 718-409-1172.

R & B

► **SPARKLE** *Time To Move On* (3:59)
 PRODUCER: R. Kelly
 WRITER: R. Kelly
 PUBLISHER: not listed
 Rock Land/Interscope 6433 (cassette single)
 Yum, yum . . . Miss Sparkle sure knows how to deliver a tasty vocal. On this second slice of her must-hear eponymous debut, she is a study in subtle strength. Aided tremendously by mentor R. Kelly, who provides his patented, instantly recognizable slow grooves, Sparkle gives a tired lover his walking papers without breaking a sweat. In less confident hands, the song would've become a shriek-fest. Instead, Sparkle opts to internalize her emotion and let it seep out slowly—and with much intensity. Her performance is not unlike Faith Evans at her best, which is probably what every jeep doll seems to aim for and miss. But Miss Sparkle has what it takes to give La Evans (who has her own disc due this fall) a reason to look over her shoulder. A fierce new diva is on the rise.

★ **REGINA BELLE** *I've Had Enough* (3:55)
 PRODUCER: Greg Charley
 WRITER: G. Charley
 PUBLISHER: not listed
 MCA 4236 (cassette single)
 Before we finally get a taste of the long-anticipated album "Believe In Me," MCA teases us with another single. This time, Belle wraps her gorgeous voice around a silky ballad that cruises at the kind of jeep-soul pace that kids require. At the same time, however, the lyrics have a depth and maturity that Belle's diehard fans will want. R&B radio needs to care about this record—and AC radio should consider joining the party, too.

★ **JOHNNY P.** *Bedtime Story* (3:59)
 PRODUCERS: Handsome One, Johnny P.
 WRITERS: J. Pigram, H. Pigram, M. Cole
 PUBLISHER: Something for Your Ears, BMI
 Rap-A-Lot 13156 (cassette single)
 Johnny P is a smooth soul Romeo with a lilting tenor range similar to Tony Rich and Babyface. He puts his impressive voice to good use on this haunting love song. It takes a singer of exceptional interpretative skills to breathe subtext into a song, which Johnny does beautifully. The words may speak of romance, but there's an intriguing darkness in the creaking cry of his performance. He is supported by instrumentation that is languid but percussive and heavy on minor-keyed synths. "Twould be an adventurous and endlessly satisfying addition to any R&B station's playlist.

WILLIE MAX *Can't Get Enough* (3:30)
 PRODUCER: Raphael Saadiq
 WRITER: not listed
 PUBLISHER: not listed
 Pookie/Motown 4256 (cassette single)
 It's a tough time for a new female vocal group to grab significant radio attention. The field is simply too crowded. But this sister act from Detroit could rise above the pack with this sleek slow jam, which benefits tremendously from the production (and guest vocal) of Raphael Saadiq. He doesn't guide the group toward tasteless "freak" vamps or annoying goodie-goodie warbling. By walking the thin line between the two styles, the act gives the kind of realism that teenage girls usually find quite appealing. This is but one of several fine jams on its imminent full-length debut, "Bonafide." By the by, "Can't Get Enough" is also featured on

the recent soundtrack to "Ride." Check it out.

COUNTRY

► **ALABAMA** *How Do You Fall In Love* (2:56)
 PRODUCERS: Alabama, Don Cook
 WRITERS: R. Owen, T. Gentry, G. Fowler
 PUBLISHERS: Maypop/Wildcountry, BMI
 RCA 65518 (c/o BMG) (CD promo)
 This is the first single from Alabama's "For The Record," a two-CD set that includes the group's 41 No. 1 songs, as well as three new tunes. Penned by Alabama's Randy Owen and Teddy Gentry with their frequent co-writer Greg Fowler, this is a beautiful ballad, ripe with simple, universal truths about the mercenary nature of love and relationships. Owen's endearing vocal performance is as warm and comfortable as wrapping yourself in a favorite blanket. This wonderful record is yet another reason why Alabama is country music's most acclaimed band.

► **COLLIN RAYE** *Someone You Used To Know* (3:38)
 PRODUCERS: Collin Raye, Paul Worley, Billy Joe Walker Jr.
 WRITERS: R. Lee, T. Johnson
 PUBLISHERS: Melanie Howard, ASCAP; Big Giant/Warner-Tamerlane, BMI
 Epic 41368 (c/o Sony) (CD promo)
 The second single from Raye's "The Wall Came Down" collection once again demonstrates his knack for finding and recording great material. Anyone who has ever loved and lost—and then had to face their ex—will relate to this well-written lyric about a guy who has gone from "someone you loved to someone you used to know." Raye turns in his usual impeccable vocal performance, full of emotional depth, and the result is a record that should keep him on the front lines at country radio.

► **LEE ANN WOMACK** *A Little Past Little Rock* (3:44)
 PRODUCER: Mark Wright
 WRITERS: J. Brown, T. Lane, B. Jones
 PUBLISHERS: Alma/Twin Creeks/Jess Brown/Famous, ASCAP
 Decca 72068 (CD promo)
 Womack continues her career ascent with another solid country single. The song is laced with fiddle and sensuous lead guitar work. Wright's production is textured and keenly complements Womack's lump-in-the-throat vocals. The song is well-crafted, and Womack delivers an emotion-laden vocal performance that's sure to win even

more friends at country radio. Womack sets the standard for country female vocalists in the '90s with this winning little confection.

★ **ALLISON MOORER** *Set You Free* (3:25)
 PRODUCER: Kenny Greenberg
 WRITERS: A. Mooror, D. Primm
 PUBLISHERS: Windswept Pacific Songs/Louise Red Songs/Full Pull, BMI
 MCA 72069 (CD promo)
 Country radio programmers and consumers became familiar with Moorer via her appearance in Robert Redford's "The Horse Whisperer" film, performing her previous single, "A Soft Place To Fall." The song was just stunning. Although it didn't fare well at country radio, it paved the way for this new effort, a bluesy country outing that perfectly showcases her smoky vocals and passionate delivery. Moorer is a double threat—an incredible vocalist and an insightful songwriter capable of both vulnerable revelations and, in this case, playful arrogance, as she sings about a woman who "let go first" in relationships and isn't heartbroken when her lover exits. It's a frisky little number that should win her the legion of fans she deserves.

DANCE

★ **FIFTY-FIFTY** *Tonight . . . I'm Dreaming* (6:05)
 PRODUCERS: Fifty-Fifty, Matt Schwartz
 WRITERS: J. Smith, S. Trowell
 PUBLISHERS: 7PM/Sony/ATV, ASCAP
 REMIXERS: Eric Kupper, Amethyst, London Connection
 4-Play 1014 (12-inch single)
 The onslaught of photogenic boy groups has started to spread into clubland. Fifty-Fifty is the best of the current crop, twitching with infectious glee on this spirited and oh-so-poppy disco ditty. Lead singer Steve Trowell has a charming way with a lyric, not to mention a seductive, teen-idol-like swagger. While the original version is wholly accessible to pop radio, 4-Play Records is wisely opting to break this gem out of the clubs first, enlisting heavy hitter Eric Kupper and intriguing upstarts Amethyst and London Connection to couch the song in a nicely varied array of cutting-edge grooves. Pick a mix and be among the first to embrace this excellent, hit-bound recording. Contact: 310-657-5285.

AC

★ **MEGHAN CARY** *New Shoes* (3:18)
 PRODUCER: Scott McClatchy
 WRITER: M. Cary
 PUBLISHER: not listed
 Angelbear 5598 (CD cut)
 Can the world stand one more sensitive, storytelling troubadour? If the artist in question is Cary, the answer is a resounding yes. Although it would be easy to accuse her of being another Lilith wannabe, inspection of this title cut from her wonderful six-song EP reveals a poetic flair reminiscent of the initial efforts of Indigo Girls and Shawn Colvin. Perhaps the best thing about Cary is that she's neither superficial nor obnoxiously self-possessed. Rather, she unfurls a tale of love lost with a passionate, empathetic hand. The song's simple acoustic arrangement is an added treat. No bells and whistles here. Just a great song performed in a most intimate and engaging manner. Seek this one out. Contact: 212-740-8989.

KYLE DAVIS *Dancing In The Rain* (3:36)
 PRODUCERS: Don Dixon, Phil Ramone
 WRITER: not listed
 PUBLISHER: not listed
 N2K 5300 (CD promo)
 Kyle Davis' smoky, soulful voice (think Daryl Hall or Bob Seger) is the big draw on this single. His self-consciously rough-hewn, emotive sound is a good match for this number's lyrics, which deliver significant sensitivity without sounding mushy. The song's construction is simple, and the tempo increases, starting with the acoustic picking intro. But as the tempo

and number of instruments rise, so does the level of slickness in the production, which diminishes the effectiveness of the acoustic guitar and Davis' voice. By the end of the track, there remains a talented singer/songwriter with star quality wrongly transplanted into an AC/pop song.

P.J. *A Little Bit Of Me* (no timing listed)
 PRODUCER: Tomie Reeves
 WRITERS: B.B. Levy, P.J. Levine
 PUBLISHER: Dreamwave, ASCAP
 Tidalwave 23008 (CD single)
 P.J. is an engaging pop newcomer with a rich contralto vocal range and an empathetic way with a lyric. She breezes through this ballad like a seasoned veteran, darting around an arrangement of acoustic strumming and swirling, string-like synths with deceptive ease. Producer Tomie Reeves does a fine job of building each verse into a swaying, sing-along chorus that is supported by caressing, almost choir-like backing vocals. An absolutely lovely single that should have no trouble wooing AC tastemakers after one spin. Contact: 213-656-6154.

ROCK TRACKS

► **SEMISONIC** *Singing In My Sleep* (3:57)
 PRODUCER: Nick Launay
 WRITER: Dan Wilson
 PUBLISHER: not listed
 MCA 4214 (CD promo)
 "Singing In My Sleep" begins with a spaceship-like whir and a funny, plinking melody, but don't let that weird beginning fool you. This dense, fast-paced number is pure, mass-consumption pop. The lead vocalist's sound is competent, if a tad generic (though the falsetto is fun), and the line "I can hear you singing to me in my sleep" could be transplanted from any overproduced '80s anthem. But that works for Semisonic, and with a close listen to the lyrics, it becomes clear that they're all about falling in love with someone who's constructed the perfect mix tape. That alone should be enough to endear this track to the modern rock masses, who can surely relate.

COWBOY MOUTH *Watch Ya Gonna Do* (3:10)
 PRODUCER: Michael Barbiero
 WRITER: F. LeBlanc
 PUBLISHER: not listed
 REMIXER: Silvia Massy
 MCA 10440 (CD promo)
 The opening guttural growl in this straight-up rock'n'roll song prefaces the strange balance between vocal fervor and constraint that perhaps is a natural by-product of a lead singer/drummer combo. Tempering intensity with rhythm, Fred LeBlanc finds a way to holler melodically while keeping a clean beat underlying this New Orleans band's brew of roots rock. As long as Cowboy Mouth continues to produce energetic, catchy rock, it will manage to hover above the edge of obscurity, always on the brink of the big success it deserves. But this is the kind of band that could tirelessly maintain and live off a local following.

GOAT *Great Life* (3:40)
 PRODUCERS: Goat, Roger Greenawalt
 WRITERS: Goat
 PUBLISHER: Hoofbeat, ASCAP
Ruffhouse/Columbia 4131 (c/o Sony) (CD promo)
 "Great Life" is the soundtrack to an economic boom. "Start having a great life/It's about living with inspiration," chants Goat along with its Beck-meets-Bono lead singer, "But don't take it for granted, man!" Along the lines of recent novelty-esque hits by Chumbawamba and Smash mouth, this is a catchy number with a simple "carpe diem" message. Instrumentally rooted in its bass line and augmented in the treble register by a jangly acoustic guitar, this song relies on surprising samples and processed electric guitar riffs to create its overall picture, which is not odd enough to hurt its accessibility and could be distinct enough to drive it to the top.

NEW & NOTEWORTHY

MARKET M6 (4:04)
 PRODUCERS: Bob Power, Market
 WRITERS: Market
 PUBLISHER: not listed
 Interscope 6410 (cassette single)
 We dare you to try to pigeonhole this record. Is it hip-hop? Straight-up pop? Alterna-funk? Actually, it's a little of all three. This New York band has been banging around the downtown club scene for a couple years now. With "M6," it has cooked up a single that retains the quirky and artful sound that made it a fave of even the most jaded underground punter, while smoothing out the rough edges enough to attract a mainstream audience. Initially, "M6" tickles the ear with delicate piano lines, subtle organs, and nimble turntable scratching. After a few seconds, a slippery beat kicks in, guiding the listener down a groove that is mildly akin to a vintage Barry White arrangement. By the time front woman Margaret begins to seductively vamp the song's cryptic lyrics, you're hooked. This is not the kind of record that hammers you over the head. But it is the kind of record you'll find yourself revisiting over and over again—whether radio catches a clue or not.

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

OZ ENCOUNTERS—UFO'S IN AUSTRALIA

WinStar Home Entertainment
50 minutes, \$19.98
Alleged alien activity is by no means confined to the area around Roswell, N.M., or the U.S., and this program, which originally aired on Aussie TV, probes the trend of increasing sightings Down Under. Via re-enactments and interviews with "normal" Australians who can't explain what they saw, TV personality Martin Sacks traverses the continent to set the scene for stories of alien kidnappings, unexplained losses of time, face-to-face encounters, and other phenomena told by witnesses ranging from a housewife to an airline pilot. The tenor is fittingly dramatic and the material as fascinating and controversial as any kindred reports from around the world.

ARTHUR'S TOOTH

Random House Video/Sony Wonder
30 minutes, \$12.98
The joy ride of PBS' animated aardvark continues to gain momentum among the preschool set, assuring that this latest video installment will be a hot seller. When Arthur realizes that he is the only kid in the third grade who hasn't lost a baby tooth, he sets out to rid himself of the embarrassment, no matter what it takes. He endures numerous failed schemes, ranging from eating rock candy to tying a string around the tooth and a doorknob, only to be relentlessly teased by his friends. Finally, he visits a dentist, who explains that everyone loses their teeth at different times and that just because Arthur hasn't lost any baby teeth doesn't mean he's a baby. In the second episode, "Sick As A Dog," Arthur's puppy, Pal, has to spend the night at the vet, and Arthur blames sister D.W. for the dog's ailment before he learns that it's the result of all the "people food," such as stale Halloween candy, he has been feeding Pal. Also new in Arthur-land is "D.W., The Picky Eater."

THE BIG COMFY COUCH: ARE YOU READY FOR SCHOOL?

Time-Life Video
25 minutes, \$12.99
The prospect of the first day of school can loom pretty large, especially for children hitting the classroom for the first time. But the event melts into a much less terrifying experience when it's viewed from the warm environs of "The Big Comfy Couch." The popular PBS program for preschoolers tackles one of the most sensitive subjects around with good sense and good humor. Series star Molly and her puppet sidekick show and tell viewers what to expect by explaining the role of the teacher and what's good about most of the classes and activities on the schedule, including recess. Contact: 800-TIME-VID.

PANDAS: A GIANT STIRS

Celebrity Home Entertainment
60 minutes, \$19.95
An unusual release for the animation-heavy *Celebrity/Just for Kids* Entertainment, "Pandas" is a live-action tape that makes interesting viewing for both children and adults. Narrated by animal expert Joan Embrey, the video begins with the rescue of a baby giant panda in the wild and expands into a more general, engaging story of these gentle giants and their continuous fight to survive. Along the way, viewers are inundated with fun facts, like how the giant panda spends up to 14 hours eating and usually plays or sleeps the remaining 10 hours. Viewers

also become acquainted with the red panda, a much smaller and quite different cousin. The tape spotlights the San Diego Zoo's most famous resident pandas, Shi Shi and Bai Yung.

SLAVE SHIP

Discovery Channel Video/BMG Video
52 minutes, \$19.98
Steven Spielberg's film "Amistad" brought the story of the high-seas slave revolt led by a determined African called Cinque, and this documentary paints a vivid and horrifying picture of the infamous voyage, as well as the trans-Atlantic slave trade in general. Weaving together historical re-enactments with commentary from an assortment of historians, this tape recalls the story of the Amistad revolt, which was spurred when several slaves took seriously a conversation between two ship hands who joked they would make a meal of their prisoners. It snowballed into an event that would rock lawmakers from the

U.K. to the U.S., with Cinque amazingly winning the case at a time when slavery was considered neither immoral nor intolerable.

STORM OF THE CENTURY

National Geographic Home Video/Warner Home Video
60 minutes, \$19.98
As the 20th century draws to a close, experts in sundry fields can comfortably step forward with their reflections on the most dramatic events of the past 100 years. This tape recounts the storm of March 1988 that immobilized much of the Eastern part of the U.S., from Florida to parts of Canada, and became known as the "storm of the century." Meteorologists put some perspective on the storm, which was propelled by the collision of two air masses that took an even more deadly turn during the wee hours of the night, causing many sleeping residents to miss the warning call. Also featured are the survivors of a weekend getaway on

Florida's Gulf Coast that left six of 13 family members dead when their home was swept out to sea. Also featured are the survivors of a camping trip in the Smoky Mountains who lived through freezing temperatures and several feet of snow. The tape serves as a powerful reminder of the wrath of nature, as well as a celebration of the remarkable courage and human spirit that always shines during these dark hours.

SUBLIME: STORIES, TALES, LIES & EXAGGERATIONS

Skunk Records
151 minutes, \$20
Everything you ever wanted to know about Sublime but were afraid to ask is contained in this anything-but-succinct documentary. Interviews with the three band members, their parents, their friends, their producers, ex-members, significant others, fans, other musicians (like No Doubt, Pennywise, and Mike Watt),

IN PRINT

Unknown Legends Of Rock 'N' Roll: Psychedelic Unknowns, Mad Geniuses, Punk Pioneers, Lo-Fi Mavericks & More
By Richie Unterberger
Miller Freeman Books
422 pages, \$19.95

Most of the 61 artists featured in "Unknown Legends Of Rock 'N' Roll" didn't achieve commercial success, rave reviews, or even U.S. airplay, but many did create groundbreaking and influential music that earned them devoted followings.

Author Richie Unterberger, co-editor of the "All Music Guide To Rock" and former *Option* editor, tells the stories of rockabilly acts, garage bands, psychedelic groups, punk rockers, post-punkers, and others in this comprehensive and engaging book. A forward by Patti Smith guitarist Lenny Kaye is also included.

Much of the source material is gleaned from interviews conducted with band members or the people close to them. One of the most fascinating chapters is "Mad Geniuses & Eccentric Recluses," which, among other things, tells the story of former Pink Floyd singer/guitarist Syd Barrett, who became rock's most famous acid casualty.

In fact, Barrett functioned as Unterberger's barometer for the book. If a band or musician was more famous than Barrett, it was a sure sign that they were probably too famous for inclusion in the book.

Later in the chapter, Unterberger writes that Barrett's U.S. drug-abuse counterpart was Moby Grape guitarist Skip Spence. After a gig at New York's Fillmore East, the author notes, Spence flipped out on LSD, carried a fire ax to the Albert Hotel in search of drummer Don Stevenson (who he thought was possessed by Satan), and was then committed to Bellevue Hospital. Unfortunately, he's continued to suffer serious mental illnesses.

Unterberger also attempts to shatter some rock'n'roll history and

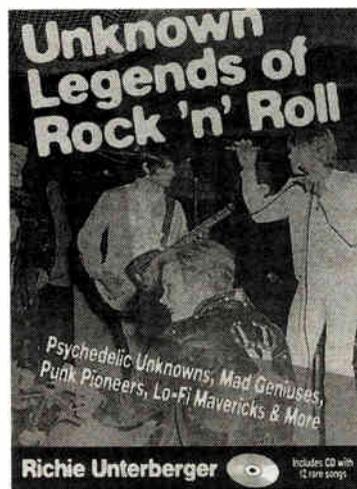
claims that many underground rockabilly acts of the '50s were the first pioneers of the genre, despite many who consider the mid-'60s to be the dawn of that era.

He uses the teenaged Los Angeles-based Collins Kids as proof, pointing out that the rockabilly group formed in the mid-'50s. In addition, Unterberger says, their guitarist, Larry Collins, was the first rocker to use a double-neck axe, long before Led Zeppelin's Jimmy Page would sport such an instrument.

Furthermore, the band's singer, Lorrie Collins, and rockabilly legend Wanda Jackson became the first female vocalists of that genre.

Later in the book, Unterberger points out that while British bands like the Beatles and the Yardbirds were invading the U.S. and climbing the charts, virtually unknown U.K. bands were unleashing superbly crafted rock on the British Isle. Among them was The Graham Bond Organisation, a jazz/rock band with a rhythm section consisting of bassist Jack Bruce and drummer Ginger Baker. After Bruce fired Baker from GBO (literally at knife-point), the two reconciled and formed Cream with Eric Clapton.

But things didn't work out so well



for singer/organist Graham Bond, who became a drug addict and eventually threw himself under a London train in 1974.

Another revered '60s British rock band featured in the book is the Creation, featuring guitarist Eddie Phillips. Unterberger claims Phillips did more than any other British guitarist, except for Jeff Beck and Pete Townshend, to pioneer feedback and distortion. The author also points out that Phillips was reputedly invited to join the Who as a second guitarist. Zeppelin fans might be heartbroken when they read producer Shel Talmy's claim that Page stole the idea of using a violin bow on a guitar from Phillips.

Elsewhere in the book, Unterberger deals with European bands and spotlights the Plastic People Of The Universe, the brilliant Czech group that helped bring about the establishment of Charter 77, a human rights organization that sparked political dissidence in the former Czechoslovakia.

Perhaps the strongest version of anti-rock stardom came from the punk movement, and Unterberger does a good job of selecting several bands that approached it in a unique way.

The most thought-provoking write-up in this section covers the British anarchist-punk band Crass, who formed their own label and commune to record albums that attacked social injustice, sexism, the Falklands War, and organized religion. Boasting quick-tempo hardcore tunes with ranting lyrics, records like "Christ The Album" were packaged with striking graphics that were as crucial as the music itself.

Clearly, Unterberger has done his research for "Unknown Legends," and if reading about these unknowns isn't enough, the book comes with a 12-song CD sampler to further the experience.

JEFFREY L. PERLAH

and even porn star Ron Jeremy recount road stories, recording tales, and other memories. It's also jam-packed with adult content, drug talk, and foul language. Put together by Sublime's original independent record label, this tape has some portions with gritty tape quality, muffled sound, and choppy or missing editing. But it manages to offer humor and insight into the band that helped put skacore and Long Beach, Calif., on the musical map before its unfortunate and unpredictable ending.

ENTER*ACTIVE BY DOUG REECE

WORLD CUP 98

Electronic Arts
PC CD-ROM
Still suffering from soccer withdrawal since France took the cup on its home turf? Well, this fanatics' PC soccer game might get you through the next four years without too much misery. Crystal-clear graphics and hyper-detailed options show how intent EA is on ensuring this game lives up to the massive, global legacy of World Cup. Users can represent any one of 32 teams throughout tournament play, in 10 stadiums, and in eight languages. Players can also choose between five player modes that include "World Cup," "penalty," and "shootout." In addition, EA has packed this title with trivia and game chants tailored to each country. Brilliant reward options allow successful players to replay classic World Cup matchups on wonderfully vintage-looking black-and-white screens. A rocking soundtrack features Chumbawamba, Fluke, and others.

WARGAMES

MGM Interactive
PC CD-ROM
Though the concept for this game was inspired by the film of the same name about a military supercomputer (WOPR) and a young hacker played by Matthew Broderick, "WarGames" borrows more from "The Terminator." Users take the reins to battle WOPR and NORAD, which are each trying to eliminate the other. WOPR is trying to take out NORAD, which represents the world's military complex, and NORAD is scurrying to destroy WOPR and its advanced weapons before it destroys humanity. Game play is similar to other war strategy titles, but the allure of "WarGames" lies in its wonderful 3D environments, vast arsenals, and demanding, elaborate missions. Multi-player option available.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

I LOVE LUCY: BEHIND THE SCENES

By Jess Oppenheimer with Gregg Oppenheimer
Read by Larry Dobkin

Soundelux Audio
Two hours (abridged), \$17.95
ISBN 155-935-2787

Fans of "I Love Lucy" will enjoy this fascinating look at the making of the series by its producer and head writer. Jess Oppenheimer goes into detail about working on Lucille Ball's earlier radio show, "My Favorite Husband," and explains how it evolved into an idea for the TV show. He talks about Ball's insistence on casting her husband, Desi Arnaz, despite the resistance of CBS, and the trials and tribulations of getting the program on the air. Although the listener doesn't get an in-depth revelation of Ball as a person because Oppenheimer knew her only in a professional capacity, there are plenty of amusing anecdotes about the actors and their antics at work. What is most impressive about this audio is Larry Dobkin's narration. Listening to his gruff but affectionate tone, chuckling reminiscently at certain memories, one would never know it wasn't Oppenheimer himself.



Living Legend. Eight-time Grammy winner Tony Bennett and the Ralph Sharon Quartet thrilled attendees of the American Express Senior Management Meeting in Puerto Rico. Pictured, from left, are Bill Hammond, president of Hammond Entertainment, and Bennett.

Vesta Puts Fresh Face On i.e. Bow

Label Targets R&B, Jazz/AC Markets With 'Relationships'

BY DAVID NATHAN

LOS ANGELES—With her first album in five years, singer/songwriter Vesta is returning to the R&B marketplace with a new label, a new look, and a new sound.

Now signed to i.e. music, a joint-venture label with PolyGram, the Los Angeles-based vocalist is making her label debut with "Relationships." It consists of 10 songs she co-wrote and a cover of Stevie Wonder's "You And I." The album is slated for release Sept. 22 with the first single, "Somebody For Me," produced by Barry

Eastmond, due at jazz/AC and R&B radio Monday (10). Her songs are published by Hugh's Kid Music (ASCAP).

Featuring music that she contends is "very personal and based on my own experiences in relationships,"



VESTA

Vesta's new project reflects changes she has undergone since 1993's "Everything-N-More" on A&M Records. The vocalist—perhaps best-known for 1989's "Congratulations," which peaked at No. 5 on Billboard's R&B singles chart and No. 55 on the Hot 100, and 1991's "Special," which peaked at No. 2 on the R&B singles chart—lost more than 100 pounds, making her the focus of feature articles in key consumer publications. She also hired

industry vet Iris Perkins of M.G.P. Management as her manager in 1995.

"I decided to start shedding weight after I got the call saying I was dropped from A&M," she says. "Basically, I knew that I wouldn't be able to get a deal until I lost weight. It was an interesting metamorphosis, and it took a minute for me to catch up with how people [in the industry] started treating me."

Vesta signed to MCA in 1994, but the label released no product from her during her two-year tenure there. "There had been several regime changes while Vesta was there," notes Perkins. "It was a mutual decision [for her to leave], since nothing had been completed."

In the absence of new recordings, Vesta maintained her visibility with a 1995 tour with comedian Bernie Mack; an appearance in a 1996 McDonald's commercial with Al Jarreau; guest spots on albums by

(Continued on page 21)

'Motown Live' Series To Hit The Small Screen; Shanice Is Steppin' At LaFace

UNIQUELY MOTOWN: Kevin Ehrlich, who produces the Grammy Awards; Alonzo Brown, co-producer of "New York Undercover"; and Michael Levitt, who has produced such shows as the Billboard Music Awards, have been chosen to produce "Motown Live," a new one-hour music and variety series. The show begins taping later this month.

According to Doug McHenry, a partner of Elephant Walk Entertainment along with Rob Lee—both of whom will also executive-produce the program—the acts slated to perform will be "unique."

"We will have a legendary group each week... those who built the house, so to speak, in addition to the artists on the charts now," he says. "New acts will also do tributes to legendary artists such as Smokey Robinson, David Ruffin, and Gladys Knight & the Pips."

In addition, McHenry says, a number of episodes will feature off-the-beaten-path duets. "The idea is to have some unique pairings and contribute to the spontaneity of the show from different genres," he says. "We will also have some variety acts, some who do comedy in addition to singing. It kind of gives the show a different dimension than videos and the same old stand-ups. We're trying to bring some fresh, different types of entertainment within the pop culture."

The music "Motown Live" will try to present is R&B-based, but McHenry says it will be very family-oriented, with no profanity. In addition, the show will have a dance group, which the producer says is in the tradition of the Fly Girls from the now-defunct "In Living Color." "We will have guys, too; we have put together a superstar group of dancers to be featured in the show," says McHenry.

Although, McHenry notes, everything is already in place, he declines to reveal who will host the program, which premieres Sept. 28.

'SMILE,' SHANICE: Shanice Wilson, who first came to public attention as a winner in 1985 on the now-defunct "Star Search," is working on a new album for a new label, LaFace Records.

At 16, the vocalist was signed to Motown Records by then president Jheryl Busby. "But when he left to go to DreamWorks, I felt I should try something different," she says. "I worked for three months on Broadway in the musical 'Les Misérables'... I was the first and only African-American to have a co-starring role."

Wilson's self-titled debut on A&M Records in 1987 garnered her two singles, "(Baby Tell Me) Can You Dance" and "No 1/2 Steppin'," both of which peaked at No. 6 on Billboard's R&B singles chart.

After signing with Motown, Wilson took the world by storm with the single "I Love Your Smile," from her second album, "Inner Child." The track was No. 1 for four weeks on Hot R&B Singles. Wilson says she was actually signed to LaFace last year after her contract with Motown was up. LaFace is a joint venture between Arista and BMG. The imprint is headed by Kenny "Babyface" Edmonds and L.A. Reid.

In addition to working on duet projects with Jon Secada and Kenny Loggins, Wilson says, she spent much of her time perfecting her songwriting skills. The vocalist co-wrote "I Love You," which was recorded by Chanté Moore and Keith Washington for his album, "KW," released March 10. Wilson says her co-writer Mark Feist played the track for Edmonds. "He liked it," says Wilson. "I also started doing some background work with Usher on the song 'Bedtime,' which was produced by Babyface. Once L.A. Reid heard it, they both loved it and they signed me. I love it because I get to work with them and [Arista president] Clive Davis."

Wilson says the as-yet-untitled album consists of ballads and uptempo tracks. "It's a mixture of everything," she says. "I co-wrote six songs; Babyface did four. I think this album is a lot deeper lyrically." The album is tentatively slated for an October release.

While Wilson says she realizes that there are a great many other female acts to compete with, she notes, "I listen to Brandy, Mariah Carey, and Monica, but I never look at it as competition. I just try to do the best that I can. If it works, it works; if it doesn't, then I'll try again. I just think there is room for everybody."

MOTOWN LIVE



by Anita M. Samuels



Destiny's Child Leads The Nominees For Soul Train Lady Of Soul Awards

LOS ANGELES—Destiny's Child, one of Columbia Records' new female groups, leads the fourth annual Soul Train Lady of Soul Awards nominations with four. The nominees were announced July 30 at the Beverly Hills Hotel here.

Both Janet Jackson and Erykah Badu had three nominations each, while Aretha Franklin, Mary J. Blige, SWV, and Changing Faces received two nominations apiece.

Chaka Khan is to receive the Lenna Horne Award for outstanding career achievement, while Mariah Carey will be honored with the 1998 Aretha Franklin Award for entertainer of the year.

The show, which will be taped Sept. 3 from the Santa Monica Civic Auditorium in Los Angeles, will be co-hosted by LL Cool J, Brandy, and Brian McKnight. It will be broadcast live at 8 p.m. Sept. 3 on New York's WPIX, Channel 11. In L.A., it will be shown at 7 p.m. on KTLA, Channel 5.

Here is the complete list of nominees:

Best R&B/soul single, solo: Erykah Badu, "Tyrone" (Kedar/Universal); Mary J. Blige, "Seven Days" (MCA); Aretha Franklin, "A Rose Is Still A Rose" (Arista); Janet Jackson, "I Get Lonely" (Virgin).

Best R&B/soul single, group, band, or duo: Destiny's Child, "No, No, No" (Columbia); SWV, "Rain" (RCA); Total, "What About

Us" (from "Soul Food") (LaFace Records); Xscape, "The Arms Of The One Who Loves You" (Columbia/So So Def).

R&B/soul album of the year, solo: Erykah Badu, "Erykah Badu Live" (Kedar/Universal); Mary J. Blige, "Share My World" (MCA); Aretha Franklin, "A Rose Is Still A Rose" (Arista); Janet Jackson, "The Velvet Rope" (Virgin).

R&B/soul album of the year, group, band, or duo: Changing Faces, "All Day All Night" (Big Beat/Atlantic); Destiny's Child, "Destiny's Child" (Columbia); En Vogue, "EV3" (EastWest); SWV, "Release Some Tension" (RCA).

R&B/soul or rap song of the year: Erykah Badu, "Tyrone" (Kedar/Universal); Changing Faces, "G.H.E.T.T.O.U.T." (Big Beat/Atlantic); Destiny's Child, "No, No, No" (Columbia); Refugee Camp All-Stars Featuring Lauryn Hill, "The Sweetest Thing" (Columbia/Ruffhouse).

Best R&B/soul or rap new artist: Destiny's Child, "No, No, No" (Columbia); Mya & Sisqo, "It's All About Me" (Universal/Interscope); Queen Pen, "A Party Ain't A Party" (Lil' Man/Interscope); Sparkle, "Be Careful" (Rockland).

Best R&B/soul or rap music video: Foxy Brown Featuring Dru Hill, "Big Bad Mamma" (from "How To Be A Player"); Janet Jackson, "I Get Lonely" (Virgin); K.P. & Envyi, "Swing My Way" (EastWest); Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott, & Angie Martinez, "Not Tonight" (from "Nothing To Lose") (Udeas/Tommy Boy).

Best jazz album: Dee Dee Bridgewater, "Dear Ella" (Verve); Diana Krall, "Love Scenes" (Impulse/GRP); Abbey Lincoln, "Who Used To Dance" (Verve); Dianne Reeves, "That Day" (EMI).

Best gospel album: Shirley Caesar, "Miracle In Harlem" (Word); Karen Clark-Sheard, "Finally Karen" (Island Black Music); Dottie Peoples, "Testify" (Atlanta International); Vickie Winans, "Live In Detroit" (CGI).

ANITA M. SAMUELS



KHAN



CAREY



LL COOL J



BRANDY

Billboard TOP R&B ALBUMS

AUGUST 15, 1998

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|--------------------------------|------------|-----------|--------------|------------------------------|---|---------------|
| ★★★ No. 1 ★★★ | | | | | | |
| 1 | 1 | 94 | 3 | JERMAINE DUPRI | JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98/16.98) | 1 |
| 2 | 5 | — | 2 | GERALD LEVERT | EASTWEST 62261/EEG (10.98/16.98) | 2 |
| 3 | 2 | 69 | 3 | CAM'RON | UNTERENTAINMENT 68976*/EPIC (11.98/16.98) | 2 |
| 4 | 6 | 1 | 5 | NOREAGA | PENALTY 3077*/TOMMY BOY (11.98/16.98) | 1 |
| 5 | 8 | 5 | 7 | SOUNDTRACK | BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98) | 4 |
| 6 | 3 | — | 2 | WU-TANG KILLA BEES | WU-TANG 50013*/PRIORITY (10.98/16.98) | 3 |
| ★★★ Hot Shot Debut ★★★ | | | | | | |
| 7 | NEW | — | 1 | MARY J. BLIGE | MCA 11848 (10.98/17.98) | 7 |
| 8 | 4 | — | 2 | MAC | NO LIMIT 50727*/PRIORITY (10.98/16.98) | 4 |
| 9 | 7 | — | 2 | SUNZ OF MAN | THREAT/WU-TANG 12305*/RED ANT (10.98/16.98) | 7 |
| 10 | 10 | 3 | 5 | MAXWELL | COLUMBIA 68968* (10.98/16.98) | 2 |
| 11 | 12 | 6 | 11 | DMX | RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98/16.98) | 1 |
| 12 | 9 | 2 | 3 | MONICA | ARISTA 19011* (10.98/16.98) | 2 |
| 13 | 11 | 7 | 8 | BRANDY | ATLANTIC 83039*/AG (10.98/16.98) | 2 |
| 14 | 13 | 8 | 10 | MASTER P | NO LIMIT 53538*/PRIORITY (12.98/19.98) | 1 |
| 15 | 14 | 4 | 5 | KANE & ABEL | NO LIMIT 50720*/PRIORITY (10.98/16.98) | 1 |
| 16 | 15 | 11 | 45 | BRIAN MCKNIGHT | MOTOWN 536215 (10.98/16.98) | 1 |
| 17 | NEW | — | 1 | CELLY CEL | SICK WID' IT 41622/JIVE (10.98/16.98) | 17 |
| 18 | 19 | 13 | 15 | MYA | UNIVERSITY 90166*/INTERSCOPE (10.98/16.98) | 13 |
| 19 | 16 | 10 | 15 | BIG PUNISHER | LOUD 67512*/RCA (10.98/16.98) | 1 |
| 20 | 18 | 12 | 46 | JON B. | YAB YUM/550 MUSIC 67805/EPIC (10.98/16.98) | 5 |
| 21 | 17 | 9 | 5 | DEF SQUAD | JIVE/DEF JAM 556343*/MERCURY (10.98/16.98) | 1 |
| ★★★ Greatest Gainer ★★★ | | | | | | |
| 22 | 26 | 22 | 12 | XSCAPE | SO SO DEF 68042/COLUMBIA (10.98/16.98) | 6 |
| 23 | 25 | 20 | 3 | TRIN-I-TEE 5:7 | B-RITE 90094/INTERSCOPE (10.98/15.98) | 20 |
| 24 | 22 | 16 | 36 | WILL SMITH | COLUMBIA 68683* (10.98/17.98) | 9 |
| 25 | 21 | 15 | 12 | SPARKLE | ROCK LAND 90149*/INTERSCOPE (10.98/16.98) | 2 |
| 26 | 30 | 27 | 43 | JANET | VIRGIN 44762 (11.98/17.98) | 2 |
| 27 | 23 | 14 | 16 | SOUNDTRACK | INTERSCOPE 90160* (11.98/17.98) | 4 |
| 28 | 28 | 25 | 25 | SILKK THE SHOCKER | NO LIMIT 50716*/PRIORITY (10.98/16.98) | 1 |
| 29 | 34 | 30 | 10 | MO THUGS FAMILY | MO THUGS 1632/RELATIVITY (10.98/17.98) | 8 |
| 30 | 20 | — | 2 | NATE DOGG | DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98) | 20 |
| 31 | 27 | 21 | 16 | TAMIA | QWEST 46213/WARNER BROS. (10.98/16.98) | 18 |
| 32 | 33 | 36 | 59 | K-CI & JOJO | MCA 11613* (10.98/16.98) | 2 |
| 33 | 35 | 29 | 37 | CHICO DEBARGE | KEDAR 53088*/UNIVERSAL (10.98/16.98) | 14 |
| 34 | 39 | 17 | 5 | MC REN | RUTHLESS 69313*/EPIC (10.98/16.98) | 14 |
| 35 | 38 | 41 | 19 | PUBLIC ANNOUNCEMENT | A&M 540882 (10.98/16.98) | 14 |
| 36 | 29 | 23 | 24 | JAGGED EDGE | SO SO DEF 68181/COLUMBIA (10.98/16.98) | 19 |
| 37 | 31 | 26 | 44 | NEXT | ARISTA 18973 (10.98/15.98) | 13 |
| 38 | NEW | — | 1 | MYRON | ISLAND 524479 (8.98/10.98) | 38 |
| 39 | 24 | 18 | 5 | ♀ & THE NEW POWER GENERATION | NPG 9872 (14.98 CD) | 9 |
| 40 | 37 | 32 | 38 | LSG | EASTWEST 62125/EEG (10.98/16.98) | 2 |
| 41 | 42 | 34 | 20 | SOUNDTRACK | HEAVYWEIGHT 540886*/A&M (10.98/16.98) | 2 |
| 42 | 32 | 19 | 7 | SOUNDTRACK | YAB YUM/550 MUSIC 69356/EPIC (11.98/17.98) | 6 |
| 43 | 43 | 37 | 14 | FIEND | NO LIMIT 50715*/PRIORITY (10.98/16.98) | 1 |
| 44 | 36 | 38 | 46 | USHER | LAFACE 26043/ARISTA (10.98/16.98) | 1 |
| 45 | 40 | 35 | 11 | EIGHTBALL | SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98) | 3 |
| 46 | 44 | 31 | 12 | SOUNDTRACK | ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98/12.98) | 3 |
| 47 | 48 | 48 | 41 | MASE | BAD BOY 73017*/ARISTA (10.98/16.98) | 1 |
| 48 | 46 | 44 | 17 | GOODIE MOB | LAFACE 26047*/ARISTA (10.98/16.98) | 2 |

| | | | | | | | |
|---------------------------|------------|----|----|---|---|---|----|
| 49 | 41 | 24 | 9 | ONYX | JMJ/DEF JAM 536988*/MERCURY (10.98/16.98) | SHUT 'EM DOWN | 3 |
| 50 | 45 | 33 | 7 | DEVIN | RAP-A-LOT 45938/VIRGIN (10.98/16.98) | THE DUDE | 27 |
| 51 | 49 | 42 | 18 | MONTELL JORDAN | DEF JAM 536987*/MERCURY (10.98/16.98) | LET'S RIDE | 8 |
| 52 | 54 | — | 2 | 2PAC | MECCA 8807 (11.98/16.98) | IN HIS OWN WORDS | 52 |
| 53 | 47 | 43 | 39 | MYSTIKAL | BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) | UNPREDICTABLE | 1 |
| 54 | 55 | 45 | 5 | BLACK EYED PEAS | INTERSCOPE 90152* (8.98/12.98) | BEHIND THE FRONT | 37 |
| 55 | 56 | 49 | 49 | MASTER P | NO LIMIT 50559*/PRIORITY (10.98/16.98) | GHETTO D | 1 |
| 56 | 58 | 46 | 21 | C-MURDER | NO LIMIT 50723*/PRIORITY (10.98/16.98) | LIFE OR DEATH | 1 |
| 57 | 50 | 40 | 11 | VARIOUS ARTISTS | SHORT 46100/JIVE (12.98/19.98) | TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE OAY: THE COMPILATION | 7 |
| 58 | 51 | 50 | 7 | QUEEN LATIFAH | FLAVOR UNIT 530895*/MOTOWN (10.98/17.98) | ORDER IN THE COURT | 16 |
| 59 | 71 | 67 | 45 | BOYZ II MEN | MOTOWN 530819* (11.98/17.98) | EVOLUTION | 1 |
| 60 | 60 | 61 | 21 | KEITH WASHINGTON | SILAS 11744/MCA (10.98/16.98) | KW | 27 |
| 61 | 57 | 47 | 13 | SOULJA SLIM | NO LIMIT 53547*/PRIORITY (10.98/16.98) | GIVE IT 2 'EM RAW | 4 |
| 62 | 53 | 28 | 3 | JOHN FORTE | RUFFHOUSE 68639*/COLUMBIA (10.98/16.98) | POLY SCI | 28 |
| 63 | 62 | 51 | 9 | LORD TARIQ & PETER GUNZ | CODEINE 69010*/COLUMBIA (10.98/16.98) | MAKE IT REIGN | 8 |
| 64 | 67 | 59 | 68 | MARY J. BLIGE | MCA 11606* (10.98/16.98) | SHARE MY WORLD | 1 |
| 65 | 59 | 58 | 46 | MARIAH CAREY | COLUMBIA 67835 (10.98/16.98) | BUTTERFLY | 3 |
| 66 | NEW | — | 1 | PHYLLIS HYMAN | PHILADELPHIA INTERNATIONAL 83090/CAPITOL (10.98/16.98) | FOREVER WITH YOU | 66 |
| 67 | 70 | 62 | 19 | ARETHA FRANKLIN | ARISTA 18987 (10.98/16.98) | A ROSE IS STILL A ROSE | 7 |
| 68 | 72 | 65 | 53 | JOE | JIVE 41603* (11.98/16.98) | ALL THAT I AM | 4 |
| 69 | 68 | 68 | 40 | JAY-Z | ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98/16.98) | IN MY LIFETIME, VOL. 1 | 2 |
| 70 | 52 | 39 | 3 | THE 69 BOYZ | QUADRASOUND/ATLANTIC 83031*/AG (10.98/16.98) | THE WAIT IS OVER | 39 |
| 71 | 61 | 57 | 23 | SCARFACE | RAP-A-LOT 45471/VIRGIN (19.98/22.98) | MY HOMIES | 1 |
| 72 | 66 | 54 | 24 | DESTINY'S CHILD | COLUMBIA 67728* (10.98/16.98) | DESTINY'S CHILD | 14 |
| 73 | 64 | 53 | 18 | SOUNDTRACK | NO LIMIT 50745*/PRIORITY (11.98/17.98) | I GOT THE HOOK-UP! | 1 |
| ★★★ Pacesetter ★★★ | | | | | | | |
| 74 | 90 | — | 12 | THE 2 LIVE CREW | LIL' JOE 231* (10.98/15.98) | THE REAL ONE | 59 |
| 75 | 74 | 77 | 72 | THE NOTORIOUS B.I.G. | BAD BOY 73011*/ARISTA (19.98/24.98) | LIFE AFTER DEATH | 1 |
| 76 | 63 | 56 | 8 | GEORGE BENSON | GRP 9906 (10.98/16.98) | STANDING TOGETHER | 47 |
| 77 | 85 | 72 | 63 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION | B-RITE 90093/INTERSCOPE (10.98/16.98) | GOD'S PROPERTY | 1 |
| 78 | NEW | — | 1 | SNOOP DOGG | NO LIMIT 50000*/PRIORITY (11.98/17.98) | DA GAME IS TO BE SOLD, NOT TO BE TOLD | 78 |
| 79 | 69 | 66 | 17 | DO OR DIE | NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98) | HEADZ OR TAILZ | 3 |
| 80 | 73 | 55 | 14 | WC | RED ANT/LONDON 82895/ISLAND (10.98/16.98) | THE SHADIEST ONE | 2 |
| 81 | 75 | 63 | 13 | VARIOUS ARTISTS | POLYGRAM TV 558299/MERCURY (10.98/17.98) | PURE FUNK | 56 |
| 82 | 89 | 76 | 19 | GANG STARR | NOO TRYBE 45585*/VIRGIN (10.98/16.98) | MOMENT OF TRUTH | 1 |
| 83 | 83 | 80 | 13 | SOUNDTRACK | UNTERENTAINMENT 69364/EPIC (11.98/17.98) | WOO | 8 |
| 84 | 80 | 74 | 8 | FOURPLAY | WARNER BROS. 46921 (10.98/16.98) | 4 | 44 |
| 85 | 86 | 79 | 38 | ERYKAH BADU | KEDAR 53109*/UNIVERSAL (10.98/16.98) | LIVE | 1 |
| 86 | 65 | 64 | 16 | JAMES GREAR & CO. | BORN AGAIN 1018/PANDISC (10.98/14.98) | DON'T GIVE UP | 34 |
| 87 | 81 | 75 | 76 | TRU | NO LIMIT 50660*/PRIORITY (12.98/18.98) | TRU 2 DA GAME | 2 |
| 88 | 82 | 73 | 55 | PUFF DADDY & THE FAMILY | BAD BOY 73012*/ARISTA (10.98/17.98) | NO WAY OUT | 1 |
| 89 | 77 | 81 | 20 | CECE WINANS | PIONEER 92793/AG (10.98/16.98) | EVERLASTING LOVE | 35 |
| 90 | 93 | 83 | 6 | MISSJONES | MOTOWN 530897* (8.98/14.98) | THE OTHER WOMAN | 51 |
| 91 | 78 | 60 | 5 | LINK | RELATIVITY 1645 (10.98/15.98) | SEX DOWN | 46 |
| 92 | 96 | 88 | 23 | BEENIE MAN | SHOCKING VIBES 1513*/VP (9.98/14.98) | MANY MOODS OF MOSES | 35 |
| 93 | 94 | 78 | 58 | WYCLEF JEAN FEAT. REFUGEE ALLSTARS | RUFFHOUSE 67974*/COLUMBIA (10.98/16.98) | WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS | 4 |
| 94 | 88 | 89 | 39 | THREE 6 MAFIA | RELATIVITY 1644 (10.98/15.98) | CHPT. 2: WORLD DOMINATION | 18 |
| 95 | 95 | 82 | 92 | MAKAVELI | DEATH ROW 90039*/INTERSCOPE (10.98/16.98) | THE DON KILLUMINATI: THE 7 DAY THEORY | 1 |
| 96 | 76 | 52 | 5 | VARIOUS ARTISTS | CELLBLOCK 0557/INNER CITY (10.98/16.98) | CELLBLOCK COMPILATION II FACE/OFF | 52 |
| 97 | 92 | 96 | 39 | KAREN CLARK-SHEARD | ISLAND 524397 (10.98/17.98) | FINALLY KAREN | 28 |
| 98 | 87 | 86 | 3 | VARIOUS ARTISTS | RHINO 75467 (11.98/16.98) | MILLENNIUM FUNK PARTY | 86 |
| 99 | 100 | 87 | 38 | TIMBALAND AND MAGOO | BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98) | WELCOME TO OUR WORLD | 9 |
| 100 | 98 | 84 | 5 | N'DEA DAVENPORT | DELICIOUS VINYL 27021/2 (10.98/16.98) | N'DEA DAVENPORT | 56 |

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



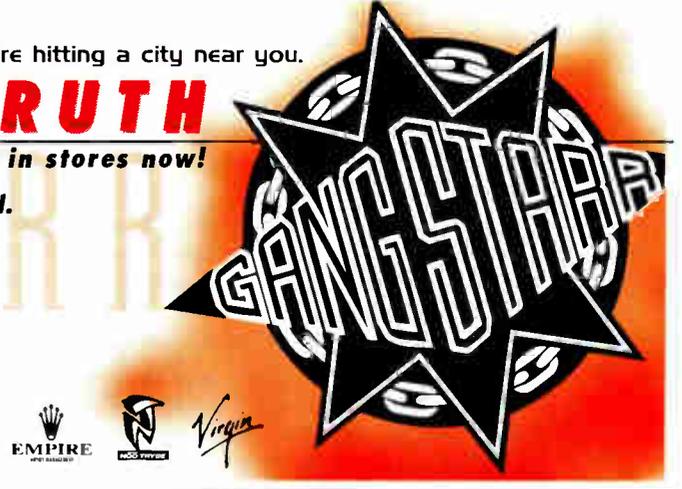
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MOMENT OF TRUTH

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 - 15 San Diego, CA.
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 - 18 Seattle, WA.
 - 21 Minneapolis, MN.
 - 22 St. Louis, MO.
 - 23 Noblesville, IN.
 - 24 Nashville, TN.
 - 26 Charlotte, NC.

for more information & tour dates check out www.virginrecords.com AOL Keyword: Virgin Records
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DON'T TAKE IT PERSONAL: Three weeks after her album entered Top R&B Albums as the Hot Shot Debut, **Monica's** "The First Night" (Arista) scores the same award at No. 4 on Hot R&B Singles as that chart's highest entry. At the same time, another group that's been developing a groundswell of support, **Jagged Edge**, bows at No. 11 on that list with "Gotta Be" (So So Def/Columbia), while **Mase Featuring Puff Daddy's** "Lookin' At Me" (Bad Boy/Arista) springs 13-10.

Subsequently, this movement at the top of the chart creates a difficult scenario for a couple of other records that are still gaining at radio. "Money Ain't A Thang" by **JD (aka Jermaine Dupri)** (So So Def/Columbia) gets pushed back 10-13 despite a boost of 3.7 million listeners at R&B radio. Since the label released the single only on 12-inch vinyl and has no plans to release any other configurations commercially, there were not enough sales points to maintain the song's chart position in the face of the week's high debuts.

Likewise, **Tamia's** "So Into You" (Qwest/Warner Bros.) slips 11-14 despite an audience increase of 1.5 million listeners. Both songs could re-bullet in the next couple of weeks if they continue to grow.

TWO FOR ONE: By now everyone is well aware of the verbal war on wax between **LL Cool J** and **Canibus**. That battle spawned **Fugees** member and **Canibus'** manager, **Wyclef Jean**, to throw his tam into the ring with his anti-LL record, "What's Clef" (Ruffhouse/Columbia), which debuted at No. 48 on last issue's Hot R&B Singles. That single was available only on 12-inch; the flip side of that pressing contained two other jams, "Cheated" and "Chickenhead." The latter is the track that is listed on Hot R&B Singles because over the past week it garnered more airplay than "What's Clef."

Billboard will list both tracks on Hot R&B Singles provided each garners enough airplay to appear in the top 75 of the component Hot R&B Airplay chart. Since both songs are below the top 75 of that list, the one with the greater airplay gets listed. In subsequent weeks, the title charted could change, depending on which one leads in airplay.

Another long-running hit on Hot R&B Singles, **K-Ci & JoJo's** "All My Life" (MCA), faces a similar situation. The single hit Hot R&B Singles in March, eventually reaching No. 1 in April and setting the record for largest R&B audience, 55 million listeners. In June, the B-side of the single, "Don't Rush (Take Love Slow)," picked up enough audience to hit the top 75 of Hot R&B Airplay and was thus listed alongside "All My Life." Last issue, "Don't Rush" became the dominant single listed on the chart because it had more airplay. The margin separating the songs is now a mere 100,000 listeners: 12.4 million for "Don't Rush" vs. 12.3 million for "All My Life," placing the songs at Nos. 33 and 34, respectively, on Hot R&B Airplay. Needless to say, with a margin that thin, radio dominance may flip between the two in the coming weeks.

R&B

VESTA

(Continued from page 19)

George Duke and Eric Marienthal; and as the vocalist of the theme song for TV's "Malcolm & Eddie."

In 1995, drummer Nathan East approached her about touring with Warner Bros. act Fourplay, coinciding with the release of the quartet's "Elixir" album. The three-month tour not only exposed Vesta to a jazz audience but also brought her in contact with group member/guitarist Lee Ritenour, who co-owns i.e. music with former GRP executive Mark Wexler and Michael Fagen, publisher and owner of the magazine *Jazziz*.

"I was aware of Vesta from her A&M days," says Wexler, who serves as i.e.'s president. "She also did a duet

'Basically, I knew that I wouldn't be able to get a deal until I lost weight'

with Phil Perry on 'After The Love Has Gone' for 'The Benoit/Freeman Project' in 1994 when I was at GRP, which got some airplay at NAC radio. I was managing Fourplay after I left GRP and I noticed that whatever city we went to on the 1995 tour, she had her own set of fans and people at radio knew who she was.

"Once i.e. music was in place, we signed Vesta because we knew we could make a fresh start with an established artist. She's a phenomenal singer, and she had strong feelings on the direction of her first album for us. We anticipate an extremely positive reaction at urban radio and NAC."

AGGRESSIVE MARKETING

"Relationships" will be the focus of a major marketing campaign for i.e. music, which will work directly with Verve Records, the PolyGram imprint assigned to work product from the label. Doug Wilkins, urban specialist for Verve, says the initial focus will be on pursuing "the urban adult contemporary format aggressively. We will be going to mainstream urban stations in key markets like Chicago, New York, Los Angeles, Detroit, Philadelphia, Houston, Memphis, Dallas, St. Louis, Atlanta, and Washington, D.C., where Vesta's music has always been well-received. We're taking [the record to] NAC nationwide, and she's never had a [solo] record worked at that format before, so we will be creating multiple opportunities for her with this project."

Wilkins adds that the album will be serviced to radio Sept. 8 and that "Somebody For Me" is being jointly promoted by Verve and Motown's R&B promotion staff.

While the i.e. music project is a reintroduction for Vesta into the market, "we consider her one of the most underrated artists in the urban genre," says Steve Harris, VP of urban programming for ABC Radio Networks. "Radio remembers the impact of songs like 'Congratulations' (Continued on page 66)

Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|---|---|
| 1 | 1 | 1 | 4 | ★★★ No. 1/GREATEST GAINER ★★★ LOOKIN' AT ME (C) (D) BAD BOY 79176/ARISTA | ◆ MASE FEAT. PUFF DADDY 3 weeks at No. 1 |
| 2 | 3 | 4 | 6 | WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG | ◆ THE 69 BOYZ |
| 3 | 4 | 3 | 8 | COME WITH ME (C) (D) (M) (T) (X) EPIC 78954 | ◆ PUFF DADDY FEAT. JIMMY PAGE |
| 4 | NEW ▶ | 1 | 1 | BANANAS (WHO YOU GONNA CALL?) (C) (D) FLAVOR UNIT 860814/MOTOWN | ◆ QUEEN LATIFAH FEAT. APACHE |
| 5 | 2 | 2 | 11 | NINETY NINE (FLASH THE MESSAGE) (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA | ◆ JOHN FORTE |
| 6 | 5 | 5 | 4 | WHAT U SEE IS WHAT U GET (C) (D) (T) LDUD 65507/RCA | ◆ XZIBIT |
| 7 | NEW ▶ | 1 | 1 | GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY | ◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK |
| 8 | 6 | — | 2 | CHICKENHEAD (M) (T) (X) RUFFHOUSE 78993/COLUMBIA | WYCLEF JEAN FEAT. SPRAGGA BENZ |
| 9 | 9 | 20 | 20 | 2 LIVE PARTY (C) (D) (T) LIL' JOE 897 | ◆ THE 2 LIVE CREW (FEAT. KC & THE SUNSHINE BAND & FREAK NASTY) |
| 10 | 12 | 15 | 5 | NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN | ◆ GENERAL GRANT |
| 11 | 8 | 6 | 8 | THE ACTUAL (C) (D) (T) MCA 55445 | ◆ ALL CITY |
| 12 | 15 | — | 2 | IT'S ALRIGHT (C) (D) (T) RDC-A-FELLA/DEF JAM 566210/MERCURY | ◆ MEMPHIS BLEEK (& JAY-Z) |
| 13 | 14 | 10 | 15 | CHOKÉ (C) (T) (X) SELECT 25059* | ◆ B.L.H.U.N.T. |
| 14 | 20 | 16 | 6 | GIRLS (C) (D) (T) CDLLIPARK 24950/CHIBAN | ◆ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG |
| 15 | 11 | 7 | 7 | DO YOU (C) (D) (T) MCA 55452 | HEATHER B. |
| 16 | 13 | 9 | 26 | GET AT ME DOG (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY | ◆ DMX (FEAT. SHEEK OF THE LOX) |
| 17 | 7 | 8 | 21 | RAISE THE ROOF (C) (D) (M) (T) (X) LUKE II 572250/ISLAND | ◆ LUKE FEAT. NO GOOD BUT SO GOOD |
| 18 | 16 | 11 | 23 | WHO AM I (C) (T) (X) 2 HARD 6160*/MP | ◆ BEENIE MAN |
| 19 | 19 | 13 | 8 | BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA | ◆ GOODIE MOB FEAT. OUTKAST |
| 20 | 27 | 28 | 6 | INSANE (C) (X) WHITE LION 7001* | ◆ TEE KEE |
| 21 | 10 | 18 | 15 | DING-A-LING (C) (D) (T) RESTLESS 72961 | ◆ HI-TOWN DJS |
| 22 | 21 | 17 | 14 | RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC | ◆ MC REN |
| 23 | 23 | 24 | 11 | LIKE WE DO (C) (D) DREAMWORKS 59009 | ◆ P.A. PARENTAL ADVISORY |
| 24 | 22 | 12 | 19 | I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY | ◆ MASTER P FEAT. SONS OF FUNK |
| 25 | 29 | 29 | 21 | THROW YO HOOD UP (C) (D) LOC-N-UP 70714 | MR. MONEY LOC FEAT. ABOVE THE LAW |
| 26 | 25 | 19 | 5 | IN YOUR WORLD (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG | TWISTA & THE SPEED KNOT MOBSTAZ |
| 27 | 18 | 14 | 16 | TURN IT UP (REMIX)/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG | ◆ BUSTA RHYMES |
| 28 | 24 | 22 | 30 | MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY | ◆ MASTER P FEAT. FIENO, SILKK THE SHOCKER, MIA X & MYSTIKAL |
| 29 | 17 | 21 | 5 | HORSE & CARRIAGE (T) UNTERENTAINMENT 78938*/EPIC | ◆ CAM'RON FEATURING MASE |
| 30 | 28 | 23 | 34 | DEJA VU (UPTOWN BABY) (C) (D) (T) (X) CODEINE 78755/COLUMBIA | ◆ LORD TARIQ & PETER GUNZ |
| 31 | 37 | — | 7 | BODY (C) INTERSDUND 8129* | MIKE CITY |
| 32 | 32 | 26 | 20 | SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175 | ◆ CANIBUS |
| 33 | 30 | 35 | 29 | GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA | ◆ WYCLEF JEAN |
| 34 | 38 | 31 | 22 | VICTORY (C) (D) (T) (X) BAD BOY 79155/ARISTA | ◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES |
| 35 | RE-ENTRY | 27 | 27 | SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG | ◆ K.P. & ENVYI |
| 36 | 49 | — | 2 | WHERE - U - AT SIPPIN' ON HENNESSY (C) (T) (X) E.K.G. 103* | BLAC HAZE |
| 37 | 31 | 27 | 20 | MONEY, POWER & RESPECT (C) (D) (T) (X) BAD BOY 79156/ARISTA | ◆ THE LOX (FEAT. DMX & LIL' KIM) |
| 38 | 36 | 30 | 10 | THISAWAY, THATAWAY (HILLSIDE ANTHEM) (C) (D) BIG J 1001 | PLAYERS FOR LIFE |
| 39 | 34 | 33 | 10 | STILL NOT A PLAYER (T) LOUD 65478*/RCA | ◆ BIG PUNISHER FEATURING JOE |
| 40 | NEW ▶ | 1 | 1 | WU-TANG CREAM TEAM LINE-UP (T) LOUD 65553*/RCA | ◆ FUNKMASTER FLEX PRESENTS WU-TANG CREAM TEAM |
| 41 | 41 | 32 | 17 | CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG | ◆ TIMBALAND AND MAGOO |
| 42 | 44 | 37 | 7 | MONEY AIN'T A THANG (T) SO SO DEF 78864*/COLUMBIA | JD FEATURING JAY-Z |
| 43 | 26 | 36 | 21 | GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND | ◆ SALT-N-PEPA |
| 44 | 40 | — | 31 | BURN (C) (D) (T) RED ANT 119006/MERCURY | ◆ MILITIA |
| 45 | 33 | 25 | 12 | SINFUL (C) (D) (T) MTUNE 55426/MCA | ◆ COSMIC SLOP SHOP |
| 46 | 35 | 41 | 7 | DO WHAT U FEEL (C) (T) (X) HARD HOOD/POWER 1288*/T.Y.S. | FREAK NASTY |
| 47 | 42 | 48 | 36 | JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ARISTA | ◆ WC FROM WESTSIDE CONNECTION |
| 48 | RE-ENTRY | 21 | 21 | DO FOR LOVE (C) (D) (T) AMARU 42516/JIVE | ◆ 2PAC FEATURING ERIC WILLIAMS |
| 49 | NEW ▶ | 1 | 1 | NEVER ENOUGH (C) (D) RUGLEY 2105 | 5CENT FEATURING SH'KILLA |
| 50 | NEW ▶ | 1 | 1 | HERE WE GO (T) LOUD 65542*/RCA | ◆ FUNKMASTER FLEX PRESENTS KADEJIA FEAT. PRODUCT |

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.

BUBBLING UNDER HOT R&B SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|--|
| 1 | 2 | 7 | WHERE - U - AT SIPPIN' ON HENNESSY BLAC HAZE (E.K.G.) |
| 2 | — | 1 | DEFINITION MOS DEF & KWEET ARE BLACK STAR (OPEN MIC/RAWKUS) |
| 3 | 5 | 10 | GIRL GOT BODY DAZZ BAND (PLATINUM/INTERSOUND) |
| 4 | 3 | 7 | DON'T GIVE UP JAMES GREAR & CO. (BORN AGAIN) |
| 5 | 9 | 2 | LOVERS AGAIN ALEXANDER O'NEAL (ONE WORLD/CHIBAN) |
| 6 | — | 1 | NEED TO KNOW DAWKINS & DAWKINS (HARMONY) |
| 7 | 4 | 9 | FUGAZI FAT CAT KAREEM (PHASE 4/LONDON/ISLAND) |
| 8 | 13 | 6 | HERE WE GO LAILA (MOTOWN) |
| 9 | 11 | 2 | MONEY MAKIN' ANTHEM GUGU PRESENTS REDRUM'S KILLA KLUKE STREET PRIDE PRIVATE (MERCURY) |
| 10 | — | 1 | IMPACT "FEEL ME" SCORPIO JACKSON (TLE) |
| 11 | 7 | 4 | WHAT THE WORLD NEEDS NOW IS LOVE DIONNE WARWICK AND THE HIP-HOP NATION UNITED (RYER NORTH) |
| 12 | 10 | 5 | TURN THIS PARTY OUT WHIP (OUTHOUSE) |
| 13 | 12 | 10 | DAY & NIGHT PREY HUSTLE FEAT. LATIFE BONE & KRYDZE BONE (NO THUS/RELATIVITY) |
| 14 | — | 1 | GET READY, READY! DJ JUBILEE (TAKE FO) |
| 15 | 17 | 11 | BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.) |
| 16 | 19 | 5 | '98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (H.O.L.A.) |
| 17 | 20 | 4 | WESTERN WAYS PART II SOLJAMENT HARTS FEAT. BIG PUNISHER AND JUM FROM THE BEATMITS (LOUD) |
| 18 | 14 | 7 | NOT ABOUT ROMANCE INNER CIRCLE (SOUNDBOY/REPUBLIC/UNIVERSAL) |
| 19 | 23 | 2 | END TO END BURNERS...EPISODE 2 COMPANY FLOW (OFFICIAL/RAWKUS) |
| 20 | — | 9 | MONEY BY THE TON C-BO FEAT. MISSISSIPPI HAWOL/NOO TRYBE/VIRGIN |
| 21 | 21 | 10 | OH MARY DON'T YOU WEEP TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE) |
| 22 | 1 | 23 | MY STEEZ RAW ELEMENTS FEAT. MEN-A-LARGE (BIG PLAY/SLID DISCS) |
| 23 | — | 7 | BULWORTH (THEY TALK ABOUT IT WHEN WE LIVE IT) METHOD MAN, KRS-1, PRODIGY & NAMI (INTERSCOPE) |
| 24 | 16 | 3 | LET'S GET FREAKY WILLIS (VIKING) |
| 25 | — | 1 | RAZA PARK LATINO VELVET CLIQUE (SWERVE/LIGHTYEAR) |

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

Billboard HOT R&B SINGLES

AUGUST 15, 1998

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE 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 |
|-----------|------------|-----------|---------------|---|--|---------------|
| | | | | ★ ★ ★ No. 1 ★ ★ ★ | | |
| 1 | 1 | 1 | 6 | 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 | 1 |
| 2 | 2 | 3 | 8 | MAKE IT HOT ◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA TIMBALAND (M. ELLIOTT) | (C) (D) (T) THE GOLD MIND, INC./EASTWEST 64110/EEG | 2 |
| 3 | 3 | 2 | 12 | THE BOY IS MINE ◆ BRANDY & MONICA R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA) | (C) (D) (T) (V) (X) ATLANTIC 84089 | 1 |
| 4 | NEW | | 1 | ★ ★ ★ Hot Shot Debut ★ ★ ★ | | |
| 4 | NEW | | 1 | THE FIRST NIGHT J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER) | ◆ MONICA (C) (D) ARISTA 13522 | 4 |
| 5 | 4 | 4 | 29 | THEY DON'T KNOW/ARE U STILL DOWN ◆ JON B. TIM & BOB, T. SHAKUR, LION B., TIM & BOB, T. SHAKUR, JOHNNY J. | (C) (D) YAB YUM/550 MUSIC 78793/EPIC | 2 |
| 6 | 5 | 6 | 9 | MY WAY ◆ USHER J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND) | (C) (D) (T) (X) LAFACE 24323/ARISTA | 4 |
| 7 | 6 | 5 | 27 | TOO CLOSE ◆ NEXT KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER) | (C) (D) (T) (X) ARISTA 13456 | 1 |
| 8 | 8 | — | 2 | DAYDREAMIN' ◆ TATYANA ALI R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKEL, S. HAMILTON, D. FAGEN, W. BECKER) | (C) (D) (T) MJJ/WORK 78855/EPIC | 8 |
| 9 | 7 | 7 | 10 | STILL NOT A PLAYER ◆ BIG PUNISHER FEATURING JOE KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA) | (T) LOUD 65478* | 6 |
| 10 | 13 | 13 | 4 | LOOKIN' AT ME ◆ MASE FEATURING PUFF DADDY C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS) | (C) (D) BAO BOY 79176/ARISTA | 10 |
| 11 | NEW | | 1 | GOTTA BE ◆ JAGGED EDGE J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL) | (C) (D) SO SO DEF 79010/COLUMBIA | 11 |
| 12 | 9 | 9 | 5 | HORSE & CARRIAGE ◆ CAM'RON FEATURING MASE POKE & TONE (C. GILES) | (T) UNTERTEINMENT 78938*/EPIC | 9 |
| 13 | 10 | 12 | 7 | MONEY AIN'T A THANG ◆ JD FEATURING JAY-Z J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER) | (T) SO SO DEF 78864*/COLUMBIA | 10 |
| 14 | 11 | 15 | 6 | SO INTO YOU ◆ TAMIA TIM & BOB (TIM & BOB, TAMIA, L. RICHIE, R. LAPREAD) | (C) (D) (V) QWEST 17194/WARNER BROS. | 11 |
| 15 | 17 | 20 | 3 | MOVIN' ON ◆ MYA FEATURING SILKK THE SHOCKER D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON) | (T) UNIVERSITY 95032*/INTERSCOPE | 15 |
| 16 | 12 | 8 | 8 | Ghetto Supastar (That Is What You Are) ◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, R. GIBB, J. BROWN, B. BYRD) | (T) INTERSCOPE 95021* | 8 |
| 17 | 14 | 11 | 14 | I GET LONELY ◆ JANET (FEATURING BLACKSTREET) J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.) | (C) (D) (T) (V) (X) VIRGIN 38631 | 1 |
| 18 | 19 | 14 | 6 | DESTINY ◆ MYRON T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS) | (C) (D) (T) ISLAND 572334 | 14 |
| 19 | 16 | 16 | 9 | HOW DO I SAY I'M SORRY ◆ TAMI DAVIS K. ANDES (K. ANDES, D. COX, L. STEPHENS) | (C) (D) RED ANT 119008 | 16 |
| 20 | 20 | — | 2 | I STILL LOVE YOU ◆ NEXT KAYGEE, D. LIGHTY (R. L. HUGGAR, R. BROWN, T. OLBERT, A. CLOWERS, O. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS) | (C) (D) (T) (X) ARISTA 13509 | 20 |
| 21 | 15 | 10 | 23 | SAIY IT ◆ VOICES OF THEORY S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY) | (C) (D) H.O.L.A. 341032/RED ANT | 10 |
| 22 | 18 | 18 | 6 | NOBODY DOES IT BETTER ◆ NATE DOGG FEATURING WARREN G WARREN G (NATE DOGG, WARREN G, H. JOHNSON) | (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY | 18 |
| 23 | 22 | 17 | 15 | MY ALL/BREAKDOWN ◆ MARIAH CAREY M. CAREY, W. AFANASIEFF, STEVIE J., S. COMBS (M. CAREY, W. AFANASIEFF, A. HENDERSON, C. SCRUGGS, S. JORDAN) | (C) (D) (M) (T) (V) (X) COLUMBIA 78821 | 4 |
| 24 | 25 | 25 | 6 | WOOF WOOF ◆ THE 69 BOYZ K. MILLS (V. BRYANT) | (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC | 24 |
| 25 | 26 | 27 | 21 | DON'T RUSH (TAKE LOVE SLOWLY)/ALL MY LIFE ◆ K-CI & JOJO J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT, K. HAILEY) | (C) (D) MCA 55420 | 1 |
| 26 | 21 | 19 | 23 | IT'S ALL ABOUT ME ◆ MYA & SISQO D. PEARSON (D. PEARSON, M. ANDREWS, A. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY) | (C) (D) UNIVERSITY 97024*/INTERSCOPE | 2 |
| 27 | 27 | 30 | 8 | 2 WAY STREET ◆ MISSJONES M. WINANS (T. JONES, M. WINANS, K. HICKSON) | (C) (D) MOTOWN 860788 | 27 |
| 28 | 23 | 22 | 16 | THE ARMS OF THE ONE WHO LOVES YOU ◆ XSCAPE G. ROCHE (D. WARREN) | (C) (D) (V) SO SO DEF 78788/COLUMBIA | 4 |
| 29 | 31 | 43 | 4 | I CAN DO THAT ◆ MONTELL JORDAN T. BISHOP (M. JORDAN, T. BISHOP) | (T) DEF JAM 566107*/MERCURY | 29 |
| 30 | 24 | 21 | 11 | WHATCHA GONE DO? ◆ LINK DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON) | (C) (D) (T) RELATIVITY 1691 | 15 |
| 31 | 28 | 24 | 7 | HERE WE GO AGAIN ◆ ARETHA FRANKLIN J. DUPRI (J. DUPRI, T. BROUSSARD, T. LORENZ, W. GARFIELD, D. ROMANI, M. MALAVASI) | (C) (D) (T) (X) ARISTA 13502 | 24 |
| 32 | 33 | 23 | 17 | DO YOUR THING ◆ 7 MILE T. OLIVER (T. OLIVER, M. C. ROONEY) | (C) (D) CRAVE 78886 | 12 |
| 33 | 40 | — | 2 | IT'S ALRIGHT ◆ MEMPHIS BLEEK (& JAY-Z) D. DASH, MAHOGANY (S. CARTER, D. DASH, J. LEEPER, O. BYRNE, B. ENO, C. FRANZ, M. WEYMDUTH, J. HARRISON) | (C) (D) ROC-A-FELLA/DEF JAM 566210/MERCURY | 33 |
| | | | | ★ ★ ★ Greatest Gainer/Airplay ★ ★ ★ | | |
| 34 | 64 | — | 2 | TOUCH IT ◆ MONIFAH J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG) | (C) (D) (T) UPTOWN 56207/UNIVERSAL | 34 |
| 35 | 29 | 28 | 12 | LOVE FOR FREE ◆ RELL (FEATURING JAY-Z) D. BINGHAM (D. BINGHAM, G. GADDIS, S. CARTER, S. TAYLOR, B. NICHOLAS) | (C) (D) (T) ROC-A-FELLA/DEF JAM 568842/MERCURY | 28 |
| 36 | 32 | 29 | 26 | LET'S RIDE ◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER) | (C) (D) (T) DEF JAM 568475/MERCURY | 1 |
| 37 | 37 | 40 | 4 | WHAT U SEE IS WHAT U GET ◆ XZIBIT J. WEST (A. JOINER, J. WEST) | (C) (D) (T) LOUD 65507 | 37 |
| 38 | 30 | 26 | 12 | NINETY NINE (FLASH THE MESSAGE) ◆ JOHN FORTE W. JEAN, PRAS (J. FAHRENKRÖG-PETERSON, K. KARGES, J. FORTE) | (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA | 26 |
| 39 | NEW | | 1 | PAPER ◆ QUEEN LATIFAH P. MICHAEL, J. DUPLESSIS (D. OWENS, P. MICHAEL, N. WHITFIELD, B. STRONG) | (C) (D) FLAVOR UNIT 860814/MOTOWN | 39 |
| 40 | NEW | | 1 | I WASN'T WITH IT ◆ JESSE POWELL JON-JOHN, J. ELIAS (J. ROBINSON, J. ELIAS, E. JACKSON) | (C) (D) SILAS 55457/MCA | 40 |
| 41 | 36 | 35 | 9 | PARTY AIN'T A PARTY ◆ QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST T. RILEY (L. WALTERS, T. RILEY, T. KELLY, A. DAVIDSON, J. DAVIDSON, M. SMITH, J. WILLIAMS, M. WHITE) | (T) LIL' MAN 95024*/INTERSCOPE | 26 |
| 42 | 34 | 31 | 8 | COME WITH ME ◆ PUFF DADDY FEATURING JIMMY PAGE S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY) | (C) (D) (M) (T) (X) EPIC 78954 | 19 |
| 43 | 41 | 34 | 26 | GET AT ME DOG ◆ DMX (FEATURING SHEEK OF THE LOX) PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMAN, S. TAYLOR) | (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY | 19 |
| 44 | 35 | 36 | 38 | NO, NO, NO ◆ DESTINY'S CHILD W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES) | (C) (D) (T) (X) COLUMBIA 78618 | 1 |
| 45 | 46 | 38 | 37 | BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) R. LAWRENCE, D. ANGELETTE (R. LAWRENCE, D. ANGELETTE, A. MORRIS, J. DEVENY, C. WALLACE, M. BETHA, S. COMBS, R. LAWRENCE) | (C) (D) (T) BAO BOY 79130/ARISTA | 7 |
| 46 | 39 | 42 | 52 | YOU MAKE ME WANNA... ◆ USHER J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND) | (C) (D) (T) (X) LAFACE 24265/ARISTA | 1 |
| 47 | 47 | 47 | 8 | STOP BEING GREEDY ◆ DMX PK (E. SIMMONS, A. FIELDS, D. BLACKMAN, M. MASSER) | (T) RUFF RYDERS/DEF JAM 568989*/MERCURY | 47 |
| 48 | 49 | 45 | 29 | WHAT YOU WANT ◆ MASE (FEATURING TOTAL) N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD) | (C) (D) (T) (X) BAO BOY 79141/ARISTA | 3 |
| 49 | 44 | 46 | 30 | NICE & SLOW ◆ USHER J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY) | (C) (D) (T) (X) LAFACE 24290/ARISTA | 1 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|------------|-----------|---------------|---|--|---------------|
| 50 | 43 | 37 | 23 | A ROSE IS STILL A ROSE ◆ ARETHA FRANKLIN L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL) | (C) (D) (T) (X) ARISTA 13465 | 5 |
| 51 | 38 | 39 | 9 | THERE YOU ARE ◆ SAM SALTER L. STEWART (P. L. STEWART, TAB) | (C) (D) (T) (X) LAFACE 24321/ARISTA | 31 |
| 52 | 45 | 33 | 19 | I GOT THE HOOK UP! ◆ MASTER P FEATURING SONS OF FUNK K.L.C. SONS OF FUNK (MASTER P, SONS OF FUNK) | (C) (D) (T) NO LIMIT 53311/PRIORITY | 11 |
| 53 | NEW | | 1 | GOODBYE TO MY HOMIES ◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK C. STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK, MO B. DICK, F. PERREN, C. PERREN) | (C) (D) (T) NO LIMIT 53326/PRIORITY | 53 |
| 54 | 58 | 55 | 10 | FREAK OUT ◆ NUTTA BUTTA FEATURING TEDDY RILEY AND ANONYMOUS T. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. RODGERS) | (C) (D) (T) LIL' MAN 97028*/INTERSCOPE | 53 |
| 55 | 54 | 54 | 8 | BLACK ICE (SKY HIGH) ◆ GOODIE MOB FEATURING OUTKAST MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON) | (C) (D) LAFACE 24337/ARISTA | 48 |
| 56 | 48 | — | 2 | CHICKENHEAD ◆ WYCLEF JEAN FEATURING SPRAGGA BENZ S. REMI (W. JEAN, S. REMI, C. GRANT, A. HAMMOND, H. DAVID, K. KEAGY, G. LARSON, S. PHILLIPS) | (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA | 48 |
| 57 | 52 | 44 | 8 | LOVE THE WAY ◆ EOL C. THOMPSON, C. EMORY, D. JONES (D. JONES, M. KEITH, M. SCANDRICK, Q. PARKER, C. THOMPSON, C. EMORY, S. THOMAS) | (C) (D) (T) RCA 65368 | 39 |
| | | | | ★ ★ ★ Greatest Gainer/Sales ★ ★ ★ | | |
| 58 | 70 | 73 | 3 | SHAKE 'N BAKE ◆ BENITO FEATURING DOMINEKO THE DAWN... CHRISTYLE (BENITO, R. TINKSHELL, A. WATTS, DOMINEKO THE DAWN...) | (C) EXCUTIVE/MARTIN 4036*/FULLY LOADED | 58 |
| 59 | 59 | 72 | 20 | 2 LIVE PARTY ◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) C. KWONG, W. M. ROSS, C. DIXON (M. ROSS, C. KWONG, W. M. CASEY, R. FINCH) | (C) (D) (T) LIL' JOE 897 | 52 |
| 60 | 65 | 69 | 5 | NO WOMAN ◆ GENERAL GRANT C. ABRAMS, HEAVY LOVE (D. LAMBERT, B. POTTER, C. GRANT, P. M. WHYTE) | (C) (D) POLYBEAT 38645/VIRGIN | 60 |
| 61 | 71 | 61 | 4 | GIRLS ◆ DJ SMURF FEATURING DJ TAZ, DJ KIZZY ROCK AND JUNE DOG DJ SMURF (DJ SMURF, DJ TAZ, DJ KIZZY ROCK, JUNE DOG, C. MARTIN) | (C) (D) (T) COLLIPARK 24950/ICHIHIBAN | 61 |
| 62 | 56 | 48 | 8 | THE ACTUAL ◆ ALL CITY DJ PREMIER (L. TROUPE, G. CORDEW, C. MARTIN) | (C) (D) (T) MCA 55445 | 48 |
| 63 | 55 | 49 | 20 | MONEY, POWER & RESPECT ◆ THE LOX [FEATURING DMX & LIL' KIM] D. ANGELETTE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTE, R. LAWRENCE, J. SMITH) | (C) (D) (T) (X) BAO BOY 79156/ARISTA | 8 |
| 64 | 51 | 51 | 7 | CLEOPATRA'S THEME ◆ CLEOPATRA D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES) | (C) (D) (T) (X) MAVERICK 17229/WARNER BROS. | 51 |
| 65 | 61 | 53 | 7 | DO YOU ◆ HEATHER B. K. PARKER (H. GARDNER, K. PARKER) | (C) (D) (T) MCA 55452 | 53 |
| 66 | 62 | 62 | 5 | STANDING TOGETHER ◆ GEORGE BENSON P. BROWN (M. SEAL, S. DUBIN) | (X) GRP 3109* | 62 |
| 67 | 67 | 59 | 10 | LOVE HURTS ◆ JUANITA DAILEY J. POYSER, VIKTER (J. POYSER, VIKTER) | (C) (X) WOO 24948*/ICHIHIBAN | 59 |
| 68 | 57 | 52 | 12 | SHORTY (YOU KEEP PLAYIN' WITH MY MIND) ◆ IMAJIN FEAT. KEITH MURRAY R. LAWRENCE, D. ANGELETTE (R. LAWRENCE, D. ANGELETTE, J. KNIGHT, N. J. WRIGHT, K. MURRAY, P. BROWN, R. RANS) | (C) (D) (T) JIVE 42525 | 20 |
| 69 | 63 | 65 | 12 | N.O.R.E. ◆ NOREAGA POKE & TONE (V. SANTIAGO, O. JOLIVIER, S. BARNES) | (T) PENALTY 0232*/TOMMY BOY | 59 |
| 70 | 68 | 64 | 16 | CHOKO ◆ B.L.H.U.N.T. WILDSTYLE (P. A. GRAHAM, R. LEVERSTON) | (C) (T) (X) SELECT 25059* | 62 |
| 71 | 53 | 66 | 8 | GOT YA BACK ◆ DREA FEATURING BLACK ROB K. SMOOVE, KORNEGAY, Q. YOUNG (A. ALBERT, A. ALBERT, R. ROSS, D. YOUNG, K. KORNEGAY) | (C) (D) SPOILED ROTTEN 17226/WARNER BROS. | 53 |
| 72 | 72 | 67 | 16 | FULL COOPERATION ◆ DEF SQUAD E. SERMON (E. SERMON, R. NOBLE, K. MURRAY, H. OUSLEY) | (T) JIVE/DEF JAM 568779*/MERCURY | 51 |
| 73 | 60 | 56 | 12 | WHATUON ◆ LATANYA FEATURING TWISTA THE LEGENDARY TRAXSTER (L. HUGHES, C. MITCHELL, S. LINDLEY, R. GREGORY, F. TAYLOR) | (C) (T) (X) BLUNT 4402*/TVT | 44 |
| 74 | 73 | 77 | 11 | LIKE ME DO ◆ P.A. PARENTAL ADVISORY P. A. (J. HOLLINS, K. PRATHER, M. SINCLAIR) | (C) (D) DREAMWORKS 59009 | 69 |
| 75 | NEW | | 1 | HERE WE GO ◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT W. JEAN, FUNKMASTER FLEX (W. JEAN, K. BASS, D. MCRAE, M. MOORE-HOUGH) | (T) LOUD 65542* | 75 |
| 76 | NEW | | 1 | THE MILITIA ◆ GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX DJ PREMIER (K. ELAM, C. MARTIN, C. GUY, J. CAMPBELL) | (T) NOO TRYBE 38646*/VIRGIN | 76 |
| 77 | 81 | 78 | 7 | REACT ◆ ONYX BUD'DA (F. SCRUGGS, K. JONES, T. TAYLOR, S. ANDERSON, B. SANDLIN) | (T) JM/DEF JAM 568983*/MERCURY | 62 |
| 78 | 78 | 82 | 6 | INSANE ◆ TEE KEE J. MORGAN (J. MORGAN, J. QUARLES) | (C) (X) WHITE LION 7001* | 78 |
| 79 | 66 | 71 | 16 | DING-A-LING ◆ HI-TOWN DJS DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING) | (C) (D) (T) RESTLESS 72961 | 59 |
| 80 | 76 | 70 | 14 | RUTHLESS FOR LIFE ◆ MC REN LT HUTTON (L. PATTERSON, LT HUTTON) | (C) (D) (T) RUTHLESS 78901/EPIC | 61 |
| 81 | 75 | 76 | 10 | THE WAY I PARLAY ◆ TROOP LIL' STEVE (S. RUSSELL) | (C) (X) WARRIOR 8950*/KOCH | 65 |
| 82 | 77 | 63 | 5 | IN YOUR WORLD ◆ TWISTA & THE SPEED KNOB STAZ THE LEGENDARY TRAXSTER (THE LEGENDARY TRAXSTER, TWISTA, MAYZE, MALIF) | (C) (D) (T) CREATOR'S WAY 84122/ATLANTIC | 63 |
| 83 | 74 | 68 | 16 | TURN IT UP (REMIX)/FIRE IT UP ◆ BUSTA RHYMES BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS) | (C) (D) (T) (X) ELEKTRA 64104/EEG | 7 |
| 84 | 82 | 88 | 8 | SILENCE ◆ RANDY CRAWFORD J. KRAUSE (A. NORTH, J. KRAUSE) | (C) (D) BLUEMOON 97992/ATLANTIC | 76 |
| 85 | 84 | 80 | 17 | CLOCK STRIKES ◆ TIMBALAND AND MAGOO TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS) | (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC | 24 |
| 86 | NEW | | 1 | THE OLE B#TCH-U-WORRY ◆ PROFESSOR GRIFF CHUCK D (K. SHAH, C. RIDENHOUR) | (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY | 86 |
| 87 | 88 | 87 | 17 | SOUTHSIDE ◆ LIL' KEKE DOUBLE D (M. EDWARDS, J. HUTCHINS, L. SMITH) | (C) (D) (T) JAM DOWN 482000/BREAKAWAY | 55 |
| 88 | 87 | 81 | 20 | SECOND ROUND K.O. ◆ CANIBUS W. JEAN, J. WONDER (G. WILLIAMS, W. JEAN, J. WONDER) | (C) (D) (T) UNIVERSAL 56175 | 13 |
| 89 | NEW | | 1 | WU-TANG CREAM TEAM LINE-UP ◆ FUNKMASTER FLEX PRESENTS WU-TANG CREAM TEAM DJ SCRATCH (G. SPIVEY, J. HUNTER, C. WOODS, C. SMITH, J. GRANT, T. BIRKETT, B. MAYFIELD) | (T) LOUD 65553* | 89 |
| 90 | 85 | 75 | 14 | I WANNA GET NEXT TO YOU ◆ CHRISTION DAVE G (ROSE ROYCE, N. WHITFIELD) | (C) (D) ROC-A-FELLA/DEF JAM 568476/MERCURY | 32 |
| 91 | 86 | 83 | 11 | BRING IT ON ◆ N'DEA DAVENPORT D. AUSTIN (N. DAVENPORT, D. AUSTIN, B. BLADE, C. WOLFE) | (T) DELICIOUS VINYL 27527*/V2 | 75 |
| 92 | 93 | 85 | 10 | THISAWAY, THATAWAY (HILLSIDE ANTHEM) ◆ PLAYERS FOR LIFE T-ZONE, CHEEZE (R. MACK, J. D. CAUTION, D. BURRELL, JR., G. CHAMBERS) | (C) (D) BIG J | |

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 songs like 'ARE YOU THAT SOMEBODY?' by Aaliyah, 'FRIEND OF MINE' by Kelly Price, 'THE BOY IS MINE' by Brandy & Monica, etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'WE BE CLUBBIN'' by Ice Cube, 'PUT YOUR HANDS WHERE MY EYES COULD SEE' by Busta Rhymes, etc.

Recumens 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 Org.) Sheet Music Dist.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like '2 LIVE PARTY' by Lil' Joe Wein, '2 WAY STREET' by Hicklo, 'THE ACTUAL' by EMI April, etc.

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

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'MAKE IT HOT' by Nicole, 'FRIEND OF MINE' by Kelly Price, 'THE FIRST NIGHT' by Monica, 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). Includes songs like 'NO WOMAN' by Jobete, 'STOP BEING GREEDY' by Boomer X, 'THE OLE B#TCH-U-WORRYZ' by Little Stephen, etc.

Into The Mix: Creative Interpreters Show Their Stuff

LINE 'EM UP: Jeep vamp Veronica takes a credible twirl down club lane with her latest H.O.L.A. single, "Release Me." Johnny Vicious does an excellent job of reinventing this downtempo gem into a tribal anthem, underlining the singer's naturally aggressive style with assaulting percussion and dark synths.

Razor & Guido also contribute to the 12-inch package of "Release Me," opting to spruce up the song with a lively, slightly more poppy house feel. It's easy to imagine an edit of this mix finding its way onto crossover radio airwaves.

Also doing a fab job of tweaking an R&B-flavored tune into a solid club contender is **Ralph Rosario**, whose vigorous reconstruction of "Movin' On" by Mya should help the folks at Interscope firmly establish the singer as a diva to be reckoned with.

Rosario has long been among the



by Larry Flick

unsung journeymen of dance music, delivering one winner after another, but with little grandstanding. With "Movin' On," he offers the record that could easily transform him into the A-list superstar he deserves to be. He handles Mya's saucy performance with ample TLC, proving that he's learned how to please purists while simultaneously courting radio programmers.

Speaking of production teams that have quietly been building a catalog of gems, **Rabbit In The Moon** reveal the depth of their work on "Remixes, Volume One," a collection gathering their interpretations of hits by **Orbital**, **Garbage**, and

Goldie, among others.

Just shipped to DJs on **Hallucination Records**, the project is an adventurous foray into tribal-trance, ambient-funk, and plain ol' house. A sharp ear will hear that the mysterious studio team does far more than simply pump a hard beat beneath a familiar song—or obliterate the original song in favor of egotistical noodling. Rather, **Rabbit In The Moon** brilliantly expands on the intention of the tune at hand, often deepening its emotional intensity or giving it a much-needed fresh twist or two. This is perhaps best illustrated on **Sarah McLachlan's** "Fear," during which the unnerving tension of her performance is underscored by a jittery backbeat and minor-keyed synths that add to the darkness of the composition.

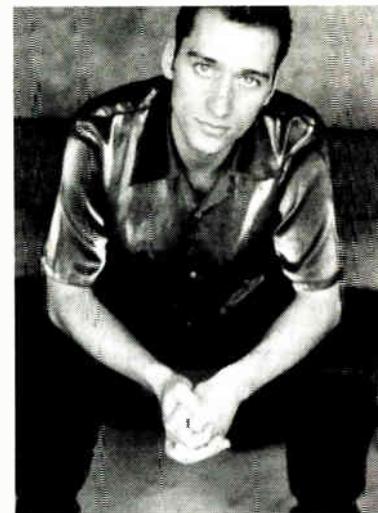
"Fear" is typical of **Rabbit In The Moon's** remix work, while "East" allows 'em to strut their stuff as composers in their own right. This

is where they really shine, busting out a muscular bassline and wriggling African beats amid a hypnotic swirl of tripped-out ambient keyboards. Wild stuff that leaves the listener hankering for more, more, more.

FEELIN' DA FUNK: **Mixmaster Mike**, better known to underground club enthusiasts as **Serial Wax Killer** (as well as a member of the **Invisible Skratch Piklz**), takes a big step toward mainstream prominence à la the **Chemical Brothers** and **Prodigy** with "Anti-Theft Device," his first album for **Asphodel Records**.

Deftly combining electronica with hip-hop, Mike gives his jams an earthy, wholly approachable quality by sewing classic funk elements into his arrangements. He frames nearly every jam with nimble turntable scratching that is a direct descendant of old-school rap, proving that the lad has clearly done his homework. But while others would simply duplicate their favorite records, Mike is brave enough to bring a few intriguing yet intangible new twists to the table. **Headbobbin'** punters will find the first single, "Atmosphere," a boombastic delight, while popsters will find the sticky "Vyce Gripp" quite alluring. Look for Mike on tour over the next few months with the **Beastie Boys**.

The more gratifying hits are the ones that come outta left field. As much as we dig **Norman Cook**, the mastermind behind **Astralwerks** act **Fatboy Slim**, we didn't have the highest of hopes for the single "Rockefeller Skank." It just seemed a tad too smart for a world eternally binging on **Puff Daddy** and tedious "mega-hits" compilations. But when we weren't looking, the track became a staple at alterna-



Getting Mute. Acclaimed DJ/producer **Paul Van Dyk** is preparing to conquer the States now that he's signed with **Mute Records**. His first domestic single, "Words," will begin circulating to club jocks Aug. 25. The intense, electro-savvy track will be backed by a solid new version of 1993 smash "For An Angel." His previous European albums, "Seven Ways" and "45 RPM," are due for domestic release Oct. 6. Adding to Van Dyk's stateside profile will be a bimonthly residency at New York's highly influential **Twilo** nightclub. He's also planning a nationwide turntable tour, which is tentatively slated to begin in December.

Twisted Takes Ambient Slant With Timewriter

BY MICHAEL PAOLETTA

NEW YORK—Since its 1996 inception, **Twisted America Records** has been a breeding ground for such high-quality acts as **Danny Tenaglia**, **Funky Green Dogs**, and **Club 69**. With "Jigsaw Pieces," the U.S. debut from the **Timewriter**, the label raises its quality quotient as it releases its first bona fide ambient-etched soundscape Sept. 8.

A 15-track aural travelogue, "Jigsaw Pieces" is awash with the orchestral flourishes of saxophones, flutes, and strings. Beautiful and riveting, "Jigsaw Pieces" recalls the lush club vibe of such Chicago house and Detroit techno pioneers as **Marshall Jefferson**, **Larry Heard**, **Juan Atkins**, and **Kevin Saunderson**. Of course, it doesn't hurt to toss in a major dollop of '90s technology.

Originally inked to Germany's **Plastic City** label, the **Timewriter**, aka **Jean F. Cochois**, has been writing and producing club music since 1995 in his German homeland. His initial singles—"Soul Freak Music," "Did My Time," and "Smashing Friendship"—paved the way for his first studio album, "Letters From The Jester," which was released in Europe in '95. Along the way, he remixed "Baby Wants To Ride" for **Frankie Knuckles** featuring **Jamie Principal** and "Generations Of Love" for **Boy George**.

Unlike many producers in the dance music community, **Cochois** didn't arrive via the international DJ circuit. In fact, he didn't DJ until well after his first remix. "I guess you could say I did the whole thing

in reverse," says **Cochois**, laughing.

Prior to discovering the power of the dancefloor, **Cochois** scored many productions for the **Freies Theater** in Frankfurt, including "Subtonik" and "Exploding Faust." He followed this with jobs in publishing, sales, and distribution.

"It was only after I did my first remix ["It's Our Future"] in 1994 that I decided to stop what I was doing and to concentrate solely on club music.

Once I made that decision, everything else just seemed to happen naturally."

Earlier this year, **Cochois** beat-mixed "Greetings From Plastic City" for **Twisted America**. The 15-track compilation, which features music from the German label, had a twofold effect: It introduced both **Plastic City** and the **Timewriter** name to a U.S. audience.

"We wanted people to become familiar with the **Timewriter** and to also let people know that this is an artist who has an extensive catalog," explains **Jeff Zakim**, label operations manager at **Twisted America**.

"Furthermore, we needed such a setup for the **Timewriter** because 'Jigsaw Pieces' is definitely a different direction for us," **Zakim** adds. "While it's not necessarily a house record, it certainly has elements of it. Some people have described the sound as mellow Detroit techno, art-house, mood music, and tech-house. With that in mind, we'll be going after fans of

ambient, electronica, and tech, which, of course, means going after alternative, college, and specialty radio stations."

While the label has not decided on a single, the tracks "Here Comes The Sun," "Photographic Life," and "Skywritings"—all of which have become European club staples since the album's release there in June—are already getting play on **WXUT Toledo, Ohio**; **WWSP Stevens Point, Wis.**; and **WHSN Bangor, Maine**, among several others.

Says **Scott Ouellette**, music director at **WHSN**, "The tracks on 'Jigsaw Pieces' are very nice, very dreamy, and very deep. It's refreshing to have an artist combine such early house sounds with very contemporary electronica."

A similar energy also appears to be flowing at retail. **Chris Cullen**, singles/vinyl buyer for the **Carle Place, N.Y.**, **Tower Records**, says that the album is definitely appealing to his dance and house customers. "Many people may not know the artist, but they definitely know the label," says **Cullen**. "And I must say, the **Twisted** label alone sells itself."

Thomas Stoodley, owner/buyer for the New York dance music specialty store **Octave on High**, couldn't agree more. "As a buyer, I will buy **Twisted** product blindly," he says. "Of course, when you have such a beautifully moody album as 'Jigsaw Pieces,' how can you go wrong? Whenever I play the album, customers always ask, 'What is that?' Seconds later, they're buying it. This is one of those projects that will gain momentum as word-of-mouth spreads."



THE TIMEWRITER

Billboard. Dance HOT Breakouts

AUGUST 15, 1998

CLUB PLAY

1. DON'T WANT YOU GEORGIE PORGIE VINYL SOUL
2. WHAT THE CHILD NEEDS HANNAH JONES ARIOLA DANCE
3. GOD IS A DJ FAITHLESS ARISTA
4. RELEASE ME VERONICA H.O.L.A.
5. JUMP TO THIS NEW YORK TRIBE CUTTING

MAXI-SINGLES SALES

1. THE AGE OF LOVE AGE OF LOVE GROOVILICIOUS
2. SHOWTIME DJ DERO ARIOLA DANCE
3. BE CAREFUL UC ALL STARS UNDER THE COVER
4. WALL CRAWLING GIANT INSECT BRA HERBALISER NINJA TUNES
5. NITE SYSTEM HIROSHI WANTANABE DEEPER

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

leaning clubs, as well as on modern rock and top 40 radio. In fact, this unassuming li'l anthem has even penetrated the **Hot 100**. Too fierce for words.

Although **Cook** has been tanning himself in **Ibiza** recently, we hear he's about to dash back into the studio to finish up his full-length set, tentatively titled "You've Come a Long Way, Baby." Look for it in stores Oct. 13.

TSK, TSK: We never, ever applaud bootleg remixes, but we feel compelled to point out that one of the hottest records in the U.K. underground at the moment is a drum'n' bass version of "Forgive Me," the hidden a cappella track on **Alanis Morissette's** 1996 breakthrough "Jagged Little Pill."

Handled by the mysterious **Hybrid**, the track is supposedly slammin'. While we confess that we'd love to hear it, we do wonder why clubland's gifted young renegades continue to fritter away their talent on illegal records when their good ideas could be applied to original recordings. Clearly, they just can't see the big picture. Or maybe they're seeing unwarranted romance in blatantly pilfering from others.

Also, what does it say about a musical community when the record most people are excited about is a bootleg remix of a rock record? There must be something better to exert our energy and passion on.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
|--|------------|-----------|---------------|--|---|
| CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. | | | | | |
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 3 | 5 | 6 | COMIN' BACK OUTPOST/TWISTED 55447/MCA | ◆ THE CRYSTAL METHOD |
| 2 | 2 | 3 | 8 | IF I'M NOT IN LOVE ATLANTIC PROMO | JODY WATLEY |
| 3 | 4 | 8 | 7 | CATCH THE LIGHT LOGIC 58044 | ◆ MARTHA WASH |
| 4 | 7 | 14 | 6 | NEEDIN' YOU DEFINITY 004 | DAVID MORALES PRESENTS THE FACE |
| 5 | 1 | 2 | 8 | GO DEEP VIRGIN PROMO | ◆ JANET |
| 6 | 6 | 9 | 9 | FOUND LOVE EIGHTBALL 123 | JOI CARDWELL |
| 7 | 10 | 18 | 4 | HERE WE GO AGAIN ARISTA 13503 | ◆ ARETHA FRANKLIN |
| 8 | 8 | 10 | 8 | DELICIOUS GEFEN 22408 | PURE SUGAR |
| 9 | 9 | 11 | 8 | MY URBAN SOUL KING STREET 1080 | URBAN SOUL |
| 10 | 11 | 13 | 8 | DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305 | RALPHI ROSARIO FEAT. DONNA BLAKELY |
| 11 | 14 | 19 | 6 | PUSH IT ALMO SOUNDS PRDMO/INTERSCOPE | ◆ GARBAGE |
| 12 | 5 | 1 | 9 | IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM | JOSE NUNEZ FEATURING OCTAHVIA |
| 13 | 20 | 26 | 5 | MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537 | CALLE & RIZZO |
| 14 | 23 | 33 | 5 | FEEL IT BATTERY 46506/JIVE | ◆ THE TAMPERER FEATURING MAYA |
| 15 | 13 | 4 | 10 | SWEET FREEDOM 4 PLAY 1010 | SHAWN CHRISTOPHER |
| 16 | 27 | 42 | 3 | EVERYBODY DANCE STRICTLY RHYTHM 12552 | BARBARA TUCKER |
| 17 | 26 | 41 | 3 | OYE EPIC PROMO | ◆ GLORIA ESTEFAN |
| 18 | 25 | 36 | 4 | WHAT A FEELING MAXI 2070 | THE NEW HIPPIE MOVEMENT |
| 19 | 16 | 7 | 11 | OUTLAW RCA PROMO | OLIVE |
| 20 | 18 | 21 | 7 | ALRIGHT TWISTED 55425/MCA | CLUB 69 FEATURING SUZANNE PALMER |
| 21 | 28 | 35 | 5 | COME TOGETHER PAGODA 45304/DRIVE | JUNIOR VASQUEZ |
| 22 | 17 | 20 | 9 | ANNIHILATE EMPIRE STATE 49/EIGHTBALL | MAJOR NORTH |
| 23 | 15 | 6 | 10 | WIZARD OF RHYTHM CUTTING 1031 | NEW YORK TRIBE |
| 24 | 12 | 12 | 9 | I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935 | INDIA AND NUYORICAN SOUL |
| 25 | 24 | 25 | 7 | RISE GDSSIP 1001/AVB | UPTEMPO |
| ★★★ POWER PICK ★★★ | | | | | |
| 26 | 34 | 48 | 3 | IF YOU COULD READ MY MIND TOMMY BOY 497 | ◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ |
| 27 | 19 | 16 | 13 | THE HORN SONG STRICTLY RHYTHM 12539 | THE DON |
| 28 | 32 | 34 | 5 | BABY YOU MAW 026 | RUFFNECK FEATURING YAVAHN |
| 29 | 33 | 37 | 5 | IT'S ALL ABOUT ME UNIVERSITY PRDMO/INTERSCOPE | ◆ MYA & SISQO |
| 30 | 31 | 24 | 9 | TESTIFY NERVOUS 20308 | BYRON STINGILY |
| 31 | 22 | 15 | 13 | RAY OF LIGHT MAVERICK 44523/WARNER BROS. | ◆ MADONNA |
| 32 | 38 | 49 | 3 | GIVE ME LOVE PLAYLAND 53319/PRIORITY | DJ DADO FEATURING MICHELLE WEEKS |
| 33 | 29 | 22 | 10 | GOT FUNK? STRICTLY RHYTHM 12544 | THA FUNK ADDICTS |
| 34 | 42 | — | 2 | DREAM WEAVER TRAX 10012 | ERIN HAMILTON |
| 35 | 30 | 28 | 7 | DOO BE LA DEE ARIOLA DANCE 57469/BMG LATIN | ◆ TOTAL TOUCH |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 36 | NEW | 1 | 1 | WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH | TAYLOR DAYNE |
| 37 | 36 | 38 | 6 | MIRACLE SFP 9623 | NOEL W. SANGER/WESTBROOK PROJECT FEAT. NICOLE HENRY |
| 38 | 48 | — | 2 | PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM | NU AGENDA |
| 39 | 35 | 31 | 7 | REASONS STARBOUND 9807 | SABRINA JOHNSTON |
| 40 | 39 | 43 | 4 | I CAN FEEL IT SUBCULTURE 2001/KING STREET | BRUTAL BILL |
| 41 | NEW | 1 | 1 | CRUEL SUMMER ARISTA 13506 | ◆ ACE OF BASE |
| 42 | 50 | — | 2 | DEBBIE REPRIS 44520 | ◆ THE B-52'S |
| 43 | 21 | 17 | 14 | GIVE ME RHYTHM EDEL AMERICA 9163 | BLACK CONNECTION |
| 44 | 41 | 47 | 3 | THE MUSIC'S GOT ME EDEL AMERICA 3876 | ◆ BROOKLYN BOUNCE |
| 45 | NEW | 1 | 1 | DEJA VU NERVOUS 20325 | E-SMOOVE FEATURING LATANZA WATERS |
| 46 | 40 | 45 | 4 | VICIOUS EMPIRE STATE 48/EIGHTBALL | PUMP FRICTION & SOUNDCLASH FEAT. CONNIE HARVEY |
| 47 | NEW | 1 | 1 | MUSIC SOUNDS BETTER WITH YOU ROULE' IMPORT | STARDUST |
| 48 | 46 | 46 | 4 | SOUNDS OF WICKEDNESS LOGIC 56884 | TZANT |
| 49 | 47 | 44 | 6 | FOR THIS 4 PLAY 1011 | MAU MAU |
| 50 | 37 | 23 | 13 | THE DAY DEFINITY 003 | BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--|-----------------|-----------|---------------|--|--|
| MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | | | | | |
| ★★★ No. 1 / GREATEST GAINER ★★★ | | | | | |
| 1 | 1 | 1 | 12 | THE BOY IS MINE (T) (X) ATLANTIC 84118/AG | ◆ BRANDY & MONICA |
| 2 | 2 | 2 | 15 | MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 | ◆ MARIAH CAREY |
| 3 | 3 | 3 | 9 | YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015 | ◆ SHANIA TWAIN |
| 4 | 4 | 4 | 7 | RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. | ◆ MADONNA |
| 5 | 5 | 5 | 18 | EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 | ◆ BACKSTREET BOYS |
| 6 | 6 | 7 | 3 | CRUEL SUMMER (T) (X) ARISTA 13506 | ◆ ACE OF BASE |
| 7 | 7 | 8 | 11 | THE CUP OF LIFE (T) (X) COLUMBIA 78932 | ◆ RICKY MARTIN |
| 8 | 8 | 10 | 9 | STOP (X) VIRGIN 38641 | ◆ SPICE GIRLS |
| 9 | 11 | 9 | 14 | I GET LONELY (T) (X) VIRGIN 38632 | ◆ JANET (FEATURING BLACKSTREET) |
| 10 | 10 | 11 | 3 | IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497 | ◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ |
| 11 | 12 | 13 | 6 | CAN'T WE TRY (T) ROBBINS 72025 | ROCKELL [DUET WITH COLLAGE] |
| 12 | 13 | 12 | 10 | PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER | LORDS OF ACID |
| 13 | 15 | 14 | 3 | THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS | ◆ FATBOY SLIM |
| 14 | 22 | — | 2 | CLOSING TIME (X) UNDER THE COVER 9803 | SOKAOTIC |
| 15 | 9 | 6 | 3 | INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL | ◆ BEASTIE BOYS |
| 16 | 16 | 17 | 27 | HOW DO I LIVE (T) (X) CURB 73047 | ◆ LEANN RIMES |
| 17 | 14 | 15 | 21 | FROZEN (T) (X) MAVERICK 43993/WARNER BROS. | ◆ MADONNA |
| 18 | 17 | 25 | 4 | DELICIOUS (T) (X) GEFEN 22408 | PURE SUGAR |
| 19 | 20 | 16 | 5 | HERE WE GO AGAIN (T) (X) ARISTA 13503 | ◆ ARETHA FRANKLIN |
| 20 | 19 | 19 | 21 | MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY | DEJA VU |
| 21 | 25 | 27 | 20 | FRIGHT TRAIN (T) (X) FORBIDDEN 1234 | ROBBIE TRONCO |
| 22 | 18 | 18 | 11 | YOU WON'T FORGET ME (T) (X) RCA 65427 | ◆ LA BOUCHE |
| 23 | 24 | 23 | 9 | KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105 | THE CRYSTAL METHOD |
| 24 | 21 | 20 | 32 | GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722 | ◆ BROOKLYN BOUNCE |
| 25 | 28 | 24 | 8 | GODZILLA (T) (X) INTERHIT 54025/PRIORITY | THUNDERPUSS 2000 |
| 26 | 27 | 29 | 53 | THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381 | ◆ DEBORAH COX |
| 27 | 34 | 43 | 7 | SHAKE IT (X) EDEL AMERICA 3823 | ◆ AARON CARTER FEATURING 95 SOUTH |
| 28 | 23 | 21 | 13 | HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926 | ◆ GLORIA ESTEFAN |
| 29 | 31 | 26 | 17 | TORN (T) (X) INTERHIT 54022/PRIORITY | NATALIE BROWNE |
| 30 | 30 | 30 | 6 | CATCH THE LIGHT (T) (X) LOGIC 58044 | ◆ MARTHA WASH |
| 31 | 33 | 31 | 12 | I WILL COME TO YOU (T) (X) MERCURY 568375 | ◆ HANSON |
| 32 | RE-ENTRY | 31 | 31 | PLASTIC DREAMS (REVISITED) (T) (X) EPIC/DRMO 78758/EPIC | ◆ JAYDEE |
| 33 | 36 | 40 | 14 | LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA | ◆ INOJ |
| 34 | 37 | 36 | 29 | HONEY (M) (T) (X) COLUMBIA 78665 | ◆ MARIAH CAREY |
| 35 | 32 | 37 | 25 | THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG | ◆ AALIYAH |
| 36 | 29 | 28 | 18 | FOUND A CURE (T) (X) STRICTLY RHYTHM 12548 | ◆ ULTRA NATE |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 37 | NEW | 1 | 1 | EVERYBODY DANCE (T) STRICTLY RHYTHM 12552 | BARBARA TUCKER |
| 38 | 38 | 32 | 17 | SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS. | ◆ PRODIGY |
| 39 | 26 | 22 | 12 | SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS. | ◆ DARIO G |
| 40 | NEW | 1 | 1 | TAKE ME AWAY (T) (X) PHAT CAT 90001 | MIX FACTORY |
| 41 | 44 | — | 3 | DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM | RAZOR N' GUIDO |
| 42 | 41 | 34 | 19 | A ROSE IS STILL A ROSE (T) (X) ARISTA 13484 | ◆ ARETHA FRANKLIN |
| 43 | 39 | 42 | 9 | BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN | ◆ THE CRYSTAL METHOD |
| 44 | 43 | — | 2 | FEEL IT (T) (X) BATTERY 46506/JIVE | ◆ THE TAMPERER FEATURING MAYA |
| 45 | 35 | 33 | 19 | SWEET HONESTY (T) (X) CLASSIFIED 0249 | M:G |
| 46 | 45 | 47 | 13 | GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY | JOCELYN ENRIQUEZ |
| 47 | 50 | 38 | 26 | YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN | HANNAH JONES |
| 48 | NEW | 1 | 1 | TO LOVE YOU MORE (T) (X) INTERHIT 54027/PRIORITY | RAPPORT |
| 49 | 46 | 39 | 29 | I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618 | ◆ DAVID BOWIE |
| 50 | RE-ENTRY | 6 | 6 | COMIN' BACK (T) OUTPOST/TWISTED 55447/MCA | ◆ THE CRYSTAL METHOD |

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

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Redford Film Boosts MCA's Moorer

BY DEBORAH EVANS PRICE

NASHVILLE—Few artists could ask for a better career launch than to perform an entire song in a pivotal scene in a Robert Redford film. That's exactly the opportunity newcomer Allison Moorer got with "A Soft Place To Fall" in "The Horse Whisperer." The debut served to whet appetites for her MCA debut, "Alabama Song," due Sept. 22.

"I think she's one of the great new voices," says MCA Nashville president Tony Brown. "There are some great female voices in country music right now—Martina McBride, Trisha Yearwood, Patty Loveless—and I think Allison is going to be on that list with those people. To me, her voice is that first hook that pulls you in, and then the songs that she writes, a lot of them are written with her husband, Butch, which are so fresh. [They] write from a Southern point of view, which I like."

Moorer moved from Alabama to Nashville five years ago and worked as a background singer for her sister, Shelby Lynne. She credits her husband with encouraging her to step forward on her own. "He con-

vinced me I should be doing my own thing," she says. "He and I began writing songs together and making tapes in our kitchen."

In June 1996, Moorer sang at a Walter Hyatt tribute. "Bobby Cudd, of Monterey Artists, heard me. We began meeting and talking about



MOORER

what I wanted to do," she says. "He took me to Tony Brown. We had an ongoing dialogue for six or eight months. Then I went to Austin to do 'Austin City Limits,' which was a Walter Hyatt tribute as well. Tony saw it and got more serious."

"When I first heard her sing, her voice just slayed me, and then her whole visual thing was totally intriguing," says Brown, who compares Moorer's traditional style to early Emmylou Harris.

Brown gave Moorer the green light to go into the studio and begin recording. "My husband and I had written some songs, and we went in with [producer] Kenny Greenberg

and cut four sides," she says. "We played them for Tony. He said, 'Great! We love it. We want you to do a showcase for us.' Six weeks later, I did a short little six-song set. I got off the stage, and he said, 'We have a deal.'"

After signing with MCA, Moorer also signed a publishing deal with Windswept. (She's managed by T.K. Kimbrell and booked by Cudd at Monterey.) When the word went out that Disney was looking for songs for "The Horse Whisperer" soundtrack, both Brown and Windswept sent songs by Moorer. Brown submitted "Call My Name," and her publisher submitted "A Soft Place To Fall," (Continued on page 28)



Wylie's Wild West. Rounder recording artist Wylie of Wylie & the Wild West won the team roping competition at the 1998 Reba McEntire Pro Celebrity Rodeo in Guthrie, Okla. He is pictured with partner Robbie Schroeder, left.

Sounds Of The Seminoles Heard On Chief's SOAR Records Set

NASHVILLE—American Indians are becoming an increasingly vocal part of the musical landscape, and the Seminole tribe's culture will be represented on "Alligator Tales" by its chief, Jim Billie. Produced by former Nitty Gritty Dirt Band member John McEuen, the album is being released Sept. 18 on Sound of America Records (SOAR).

A Vietnam War veteran, Billie was elected chief of the Seminole tribe in 1979, and since then the tribe has become a major, self-sustained organization. The chief seeks to promote cultural awareness through his music.

"Music has always been my first love," says Billie, who credits his unique sound to such diverse influences as



BILLIE

Creedence Clearwater Revival, George Jones, Tom Jones, and B.B. King. "I was writing songs in my native language, and I thought if I gave [them] a good rhythm and a good sound, but with Indian words, [people would] learn Indian language while enjoying the song. That was my sneaky way of trying to preserve my native tongue."

Billie met McEuen when the former Nitty Gritty Dirt Band multi-instrumentalist was performing at the Seminole tribe's Fire in the Swamp festival in 1996. The two began talking about collaborating. "When Mr. McEuen took my music and showed me what he could do, I

was flabbergasted," says Billie. "It was just what I wanted. I like country music, but I'm a Native American, and John wanted to give it some native sound."

The result is an album that blends a variety of elements. Among the musicians McEuen recruited were Latin percussionists Lorenzo Martinez and Raul Rico, bassist Randy Tico, violinist Phil Salzar, flamenco guitarist Chris Judge, percussionist Luis Perez, and McEuen's son Jonathan on acoustic and electric guitars as well as vocals. McEuen also recruited Jennifer Warnes to duet with the chief on his tune "Sawgrass Flower."

"She sounded so wonderful," Billie says. "She just blows me away. I loved it."

McEuen thinks his music will be accepted. "I believe the chief as a storyteller and songwriter will find a home in any of the places a great voice with a point of view is found," he says.

SOAR president Tom Bee agrees. "I'm very excited to be a part of this," says Bee, who has signed the chief and is marketing "Alligator Tales." "I think it's an outstanding project, and John [McEuen] did a wonderful job. John is one of the top-notch producers... A lot of people know Chief Jim Billie, and they all say not only is he a wonderful guy, he's a character, and I like characters."

Bee admits that people often have misconceptions about American Indians and their music. He thinks (Continued on page 28)

Alan Jackson Scores With 'Lovin' You'; Station Bans Lawrence Music For A Week

HELLO, DARLIN': It's been quite a while since a country single has generated such a response as has Alan Jackson's fairly specific love song "I'll Go On Lovin' You" from his forthcoming album, "High Mileage," Arista/Nashville reports.



And only one major station's PD has thus far broken the CD into little pieces and returned it to Arista/Nashville president Tim DuBois' desk. "He's a friend, so I haven't called him about it," DuBois tells Nashville Scene. "I'll just let the results speak for themselves."

And the results thus far are impressive. The song has been Jackson's highest-debating single ever, first landing at No. 35 on the Hot Country Singles & Tracks chart, where it moves to No. 18 this issue.

"Reaction has been incredibly strong," DuBois says. "We're on all of the Billboard reporting stations now" (163 of the 165 stations were confirmed at press time).

DuBois says the label put that song out first at Jackson's request, without testing it. "I was reluctant to put it out as a first single," he notes. "I found the song and sent it to him, but he insisted on putting it out first. He had the nerve to try it."

PEOPLE: Susan Niles is promoted to VP of publicity at Warner/Reprise Nashville... BNA names Rick Moxley senior director of national promotion... Liz Byler signs as staff writer with Affiliated Publishers Inc.... Brandy Reed joins PLA Media Inc. as marketing and publicity assistant.

PROBLEMS: Tracy Lawrence's music was banned by station KRWQ Medford, Ore., after he was allegedly witness to a bizarre public sex act.

Bryce Burtner, production manager of KRWQ, says that after Lawrence played the Jackson Country Fair there on July 21, he and some band members took a 4:30 a.m. walk under a downtown bridge. According to Tom Levine, deputy chief of police in Medford, the group came upon a man and his wife, who said she wanted to be publicly bound and raped while they watched.

The man tied her up with duct tape and "went after

it," says Burtner. Another onlooker ran to a nearby station, and officers rushed to the scene. "Lawrence took off," says Burtner, "but they caught him and interviewed him." Levine says that after deciding everything had been consensual, the police let him go.

KRWQ announced on the air that the station was banning his music, due to his "repulsive personal behavior." "After a week, though," says Burtner, "the response was so great—from both sides—that we put him back on the air today [July 29]."

Lawrence issued a statement denying any wrongdoing. He was last in the news when he was convicted Jan. 27 of battery (Nashville Scene, Billboard, Feb. 14).



by Chet Flippo

ON THE ROW: Gaylord Entertainment Co. confirms that it has officially bought the former Capitol Building at 25 Music Square West for \$6.856 million. The 40,000-square-foot building will house Word Entertainment, Blanton-Harrell, and the artist management division of CMT International. About 100 employees will move

into the newly named Gaylord Entertainment Co. building by Oct. 1.

The Smokin' Drinkin' Songwriters Tour touches down on Thursday (13) for a concert at Douglas Corner here. Harlan Howard and Pat Alger lead the group of writers, which attempts to carry on traditions of the local songwriting scene from the '50s and '60s.

ON THE RECORD: Lost Gold Records (Nashville Scene, Billboard, Aug. 1) continues reissuing old country treasures. One of the latest is a collection of 20 comedy and novelty tracks by Jim Nesbitt. "The Best Of Jim Nesbitt" includes many Billboard-charting songs from the '60s, as well as some from that decade and the '70s that didn't chart. Nesbitt, who now sells mobile homes in Florence, S.C., tells Nashville Scene that the emergence of Cledus T. Judd is encouraging him to try his hand at writing parody songs again.

"I had a good run," Nesbitt says. "I toured with [the late actress] Jayne Mansfield and wrote comedy routines for her. Jayne was a big country music fan, which not many people knew." Upcoming Lost Gold releases include a reissue of Ernest Tubb's legendary 1965 love album.

Billboard TOP COUNTRY ALBUMS

AUGUST 15, 1998

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|--------------------------------|--------------|-----------|---------------|--|--|---------------|
| ★★★ No. 1 ★★★ | | | | | | |
| 1 | 1 | 1 | 11 | SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) 9 weeks at No. 1 | HOPE FLOATS | 1 |
| 2 | 2 | 2 | 39 | SHANIA TWAIN ▲ ⁴ MERCURY 536003 (10.98 EQ/16.98) | COME ON OVER | 1 |
| 3 | 3 | 3 | 3 | TRISHA YEARWOOD MCA NASHVILLE 70023 (10.98/16.98) | WHERE YOUR ROAD LEADS | 3 |
| 4 | 5 | 6 | 15 | FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98) | FAITH | 2 |
| 5 | 7 | 9 | 27 | DIXIE CHICKS ● MONUMENT 68195/SONY (10.98 EQ/16.98) HS | WIDE OPEN SPACES | 5 |
| 6 | 6 | 4 | 13 | LEANN RIMES ▲ CURB 77901 (10.98/17.98) | SITTIN' ON TOP OF THE WORLD | 2 |
| 7 | 4 | 5 | 13 | GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD) | THE LIMITED SERIES | 1 |
| 8 | 8 | 7 | 9 | BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98) | IF YOU SEE HER | 4 |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | | |
| 9 | NEW ▶ | | 1 | DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98) | UNBELIEVABLE | 9 |
| 10 | 10 | 10 | 9 | REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98) | IF YOU SEE HIM | 2 |
| 11 | 9 | 8 | 3 | COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98) | THE WALLS CAME DOWN | 8 |
| 12 | 11 | 11 | 15 | GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98) | ONE STEP AT A TIME | 1 |
| 13 | 13 | 18 | 3 | VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98) | ULTIMATE COUNTRY PARTY | 13 |
| 14 | 12 | 12 | 36 | GARTH BROOKS ▲ ³ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98) | SEVENS | 1 |
| 15 | 14 | 13 | 8 | CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98) | GREATEST HITS | 9 |
| 16 | 15 | 14 | 61 | TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) | EVERYWHERE | 1 |
| ★★★ PACESETTER ★★★ | | | | | | |
| 17 | 16 | 15 | 20 | JO DEE MESSINA CURB 77904 (10.98/16.98) | I'M ALRIGHT | 6 |
| 18 | 17 | 17 | 8 | DWIGHT YOAKAM REPRIS 46918/WARNER BROS. (10.98/16.98) | A LONG WAY HOME | 11 |
| 19 | 19 | 20 | 46 | BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18952 (10.98/16.98) | THE GREATEST HITS COLLECTION | 2 |
| 20 | 21 | 21 | 11 | TERRI CLARK MERCURY 558211 (10.98/16.98) | HOW I FEEL | 10 |
| 21 | 18 | 16 | 11 | JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98) | TOTALLY COMMITTED | 8 |
| ★★★ GREATEST GAINER ★★★ | | | | | | |
| 22 | 24 | 28 | 13 | MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS | WISH YOU WERE HERE | 22 |
| 23 | 20 | 19 | 55 | KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98) | I WILL STAND | 10 |
| 24 | 22 | 22 | 47 | LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98) | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 1 |
| 25 | 23 | 23 | 49 | TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98) | (SONGBOOK) A COLLECTION OF HITS | 1 |
| 26 | 26 | 27 | 49 | MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98) | EVOLUTION | 4 |
| 27 | 25 | 25 | 15 | STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98) | BURNIN' THE ROADHOUSE DOWN | 6 |
| 28 | 27 | 26 | 8 | JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98) | GREATEST HITS | 21 |
| 29 | 29 | 29 | 12 | TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98) | I'M FROM THE COUNTRY | 8 |
| 30 | 28 | 24 | 3 | CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98) | ONE ROAD MAN | 24 |
| 31 | 30 | 35 | 24 | DAVID KERSH CURB 77905 (10.98/16.98) HS | IF I NEVER STOP LOVING YOU | 13 |
| 32 | 33 | 33 | 13 | JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98) | LEAVE A MARK | 15 |
| 33 | 31 | 36 | 15 | ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS | HOW BIG'A BOY ARE YA? VOLUME 4 | 19 |
| 34 | 35 | 30 | 10 | TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98) | BIG HOPES | 22 |
| 35 | 34 | 37 | 49 | COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98) | THE BEST OF COLLIN RAYE — DIRECT HITS | 4 |
| 36 | 36 | 31 | 53 | 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.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|-----------------|-----------|---------------|--|----------------------------------|---------------|
| 37 | 37 | 32 | 5 | PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98) | EVERY TIME | 26 |
| 38 | 40 | 40 | 100 | DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 2 |
| 39 | 39 | 39 | 15 | RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98) | YOU AND YOU ALONE | 7 |
| 40 | 41 | 43 | 42 | JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98) | GREATEST HITS | 5 |
| 41 | 32 | 38 | 8 | JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98) | VH1 STORYTELLERS | 25 |
| 42 | 44 | 42 | 19 | CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS | DID I SHAVE MY BACK FOR THIS? | 16 |
| 43 | 50 | 52 | 92 | ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98) | EVERYTHING I LOVE | 1 |
| 44 | 43 | 45 | 12 | OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98) | BACK WITH A HEART | 9 |
| 45 | 42 | 34 | 11 | GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS | IT WOULD BE YOU | 21 |
| 46 | 45 | 44 | 59 | LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS | LILA | 8 |
| 47 | 46 | 49 | 65 | ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS | HOW BIG'A BOY ARE YA? VOLUME 1 | 39 |
| 48 | 49 | 50 | 41 | ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS | HOW BIG'A BOY ARE YA? VOLUME 3 | 31 |
| 49 | 47 | 47 | 39 | SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98) | LABOR OF LOVE | 5 |
| 50 | 48 | 46 | 67 | GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98) | CARRYING YOUR LOVE WITH ME | 1 |
| 51 | 38 | 41 | 3 | BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98) HS | BIG BACKYARD BEAT SHOW | 38 |
| 52 | 52 | 51 | 97 | CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98) | THE GREATEST HITS | 2 |
| 53 | NEW ▶ | | 1 | LARI WHITE LYRIC STREET 165001/HOLLYWOOD (10.98 EQ/16.98) HS | STEPPING STONE | 53 |
| 54 | 51 | 56 | 61 | ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS | HOW BIG'A BOY ARE YA? VOLUME 2 | 43 |
| 55 | 54 | 54 | 21 | THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98) | TRAMPOLINE | 9 |
| 56 | 55 | 55 | 55 | MICHAEL PETERSON ● REPRIS 46618/WARNER BROS. (10.98/16.98) HS | MICHAEL PETERSON | 17 |
| 57 | 53 | 48 | 17 | SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98) | THE HORSE WHISPERER | 13 |
| 58 | 62 | 62 | 55 | DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98) | GREATEST HITS | 8 |
| 59 | 56 | 60 | 6 | JOHN DENVER MADACY 4750 (5.99/7.98) | THE BEST OF JOHN DENVER | 56 |
| 60 | 58 | 59 | 77 | LEANN RIMES ▲ ³ CURB 77856 (10.98/15.98) | UNCHAINED MELODY/THE EARLY YEARS | 1 |
| 61 | 59 | 57 | 58 | TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98) | DREAM WALKIN' | 8 |
| 62 | 57 | 53 | 6 | KEVIN SHARP 143/ASYLUM 62165/EEG (10.98/16.98) | LOVE IS | 38 |
| 63 | 60 | 58 | 11 | RESTLESS HEART RCA 67628/RLG (10.98/16.98) | GREATEST HITS | 47 |
| 64 | 61 | 63 | 61 | PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98) | GREATEST HITS | 6 |
| 65 | 63 | 66 | 60 | NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98) | GREATEST HITS | 5 |
| 66 | 66 | 65 | 8 | ALABAMA RCA 67621/RLG (8.98/12.98) | THE ESSENTIAL ALABAMA | 63 |
| 67 | 64 | 61 | 41 | TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98) | BIG TIME | 7 |
| 68 | 65 | 64 | 39 | MINDY MCCREADY ● BNA 67504/RLG (10.98/16.98) | IF I DON'T STAY THE NIGHT | 12 |
| 69 | 67 | 67 | 64 | LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS | LEE ANN WOMACK | 9 |
| 70 | NEW ▶ | | 1 | WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98) | 16 BIGGEST HITS | 70 |
| 71 | 70 | — | 3 | THE GREAT DIVIDE ATLANTIC 83086/AG (10.98/16.98) | BREAK IN THE STORM | 70 |
| 72 | 69 | 68 | 69 | CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98) | RUMOR HAS IT | 4 |
| 73 | RE-ENTRY | | 41 | BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98) | THE RIGHT PLACE | 7 |
| 74 | 72 | 73 | 44 | PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98) | LONG STRETCH OF LONESOME | 9 |
| 75 | 68 | 70 | 45 | THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS | JUST BETWEEN YOU AND ME | 22 |

Billboard Top Country Catalog Albums

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

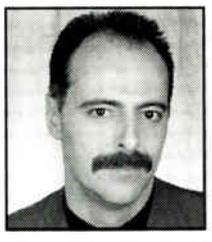
AUGUST 15, 1998

| THIS WEEK | LAST WEEK | ARTIST | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|---|------------------------------|-------------------|
| 1 | 1 | SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS | THE WOMAN IN ME | 182 |
| 2 | 3 | ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 145 |
| 3 | 2 | KENNY ROGERS ▲ ⁴ CAPITOL NASHVILLE 46106 (9.98/15.98) | TWENTY GREATEST HITS | 183 |
| 4 | 4 | WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 208 |
| 5 | 5 | CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 189 |
| 6 | 6 | HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98) | GREATEST HITS, VOL. 1 | 218 |
| 7 | 7 | LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98) | BLUE | 108 |
| 8 | 8 | PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98) | 12 GREATEST HITS | 593 |
| 9 | 10 | ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98) | SUPER HITS | 48 |
| 10 | 9 | TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 228 |
| 11 | 12 | GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98) | GREATEST HITS VOLUME 2 | 544 |
| 12 | 13 | GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 306 |
| 13 | 11 | JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98) | SUPER HITS | 71 |

| THIS WEEK | LAST WEEK | ARTIST | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|------------------------------------|-------------------|
| 14 | 14 | VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98) | SOUVENIRS | 128 |
| 15 | 15 | VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 213 |
| 16 | 17 | GARTH BROOKS ▲ ¹⁶ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98) | NO FENCES | 383 |
| 17 | 16 | THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 451 |
| 18 | 19 | GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98) | GREATEST HITS | 622 |
| 19 | 21 | TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98) | GREATEST HITS — FROM THE BEGINNING | 146 |
| 20 | 24 | HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98) | 20 OF HANK WILLIAMS GREATEST HITS | 42 |
| 21 | 22 | PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98) | THE PATSY CLINE STORY | 194 |
| 22 | 20 | GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98) | STRAIT OUT OF THE BOX | 133 |
| 23 | 18 | GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98) | SUPER HITS | 376 |
| 24 | 23 | CONWAY TWITTY MCA NASHVILLE 5976 (9.98/11.98) | 20 GREATEST HITS | 4 |
| 25 | — | ALABAMA RCA 66848/RLG (4.98/9.98) | SUPER HITS | 100 |

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

COUNTRY CORNER



by Wade Jessen

WHISTLIN' DIXIE: With two nominations for the Country Music Assn. (CMA) Awards, a gold certification for their "Wide Open Spaces" set, and a two-week jaunt at No. 1 on Hot Country Singles & Tracks, Monument's Dixie Chicks have experienced a whirlwind couple of weeks around Music Row. The trio scored CMA nominations for vocal group of the year and the Horizon Award for career development (see story, page 1).

In one of the closest races for No. 1 in recent memory, the Dixies' "There's Your Trouble" crests our airplay chart with 5,561 plays and approximately 47 million audience impressions, while Martina McBride's "Happy Girl" (RCA) finishes at No. 2, with 5,555 plays and 44 million listeners. Considering that the Dixie Chicks decrease by 41 plays, compared with McBride's 332-spin jump, the six detections that separate the two titles make the race even more intense. Meanwhile, sales points put "There's Your Trouble" at No. 57 on the Hot 100.

"Everyone at the label is bowing to radio, retail, and media for this home run," says promotion VP Larry Pareigis. "The song has performed well in [call-out] research across demographic boundaries, but we're especially hoping to help entice some of the 18- to 34-year-olds who recently left the format to return." Pareigis adds that the title track has been shipped to radio; new airplay is detected at KPLX Dallas and KBEQ Kansas City, Mo.

SHELF LIFE: With titles on Top Country Albums showing a collective decline of roughly 1%, the Dixie Chicks conclude another solid week in stores, as "Wide Open Spaces" gains about 4%. That package moves more than 28,000 units to rise 7-5 on the country chart and 59-52 on The Billboard 200. On Top Country Singles Sales, "There's Your Trouble" holds at No. 5.

With an increase of 436 plays, Jo Dee Messina elbows her way to a 6-4 jump on Hot Country Singles & Tracks with the title track from her "I'm Alright" set (Curb). Messina's song scores the heftiest increase among the top five titles. Concurrently, her album takes the Pacesetter seal on Top Country Albums (No. 17), up more than 9%. Our Greatest Gainer horseshoe is handed to Mark Wills' "Wish You Were Here" (Mercury), up 1,500 scans (24-22). His single "Don't Laugh At Me" rises 36-31, up 535 plays, the fourth-largest gain on that list.

BIG BLUE DIAMOND: Opening at No. 9 on Top Country Albums with more than 21,000 units, Diamond Rio has set a new career-high debut with "Unbelievable" (Arista/Nashville), the group's fifth set of new material. Previously, that record was held by "IV," which entered with 12,000 pieces in the March 16, 1996, issue. Diamond Rio is nominated in the vocal group category for the Sept. 23 awards telecast.

Speaking of the CMA Awards, hearty congratulations go out to fellow columnist and Billboard's Nashville bureau chief, Chet Flipppo, who was handed the CMA trophy for outstanding media achievement during the recent nominees press conference (BillboardBulletin, Aug. 5).

REDFORD FILM BOOSTS MCA'S MOORER

(Continued from page 26)

which was chosen. Redford wanted Moorer to perform the song in its entirety during a dance scene featuring a slow dance between him and actress Kristen Scott-Thomas.

"I was interested and excited and nervous at the same time," Moorer says about filming the scene.

She feels the song was a good preview for the album. "I was really happy to have 'A Soft Place To Fall' in that movie," she says, "not only for the obvious reasons, but also because I feel like the song was really representative of me and this album."

Brown also feels the song was a good introduction. "Needless to say, I would have loved for that song to be a big hit, and it didn't perform as well at radio as we'd hoped," he says. "But I still think any way you look at it, that opportunity was good—just to be in a movie of that caliber. The press on that movie was incredible."

That single did make an impression at radio. KFDI Wichita, Kan., music director Gary Hightower says he hasn't yet heard the first single from Moorer's album but adds that he got strong phone response from "A Soft Place To Fall." "There was nothing else out there that sounded like that, and we got great reaction," he says. "I'll definitely listen to the new single, and if it's as good as the last one, I'll be all over it."

Brown has high expectations for Moorer and her producer. "I expect her to be an important artist in the format," he says. "And I think I got sort of a double discovery here because not only did I find a new artist... but I think I've discovered a great new country producer, Kenny Greenberg, who has always sort of been known as the rock'n'roller in town. I told Kenny, 'This is probably the most authentic country record I've heard in this town in years. This is a masterpiece.'"

Moorer co-wrote 10 of the 11 cuts on the album. "Tell Me Baby," a Walter Hyatt song, is the only outside cut. The single, "Set You Free," goes to radio Aug. 17. Moorer has already filmed a video, which was released to CMT July 24. "We feel we've got a very commercial single and a great video to support the single," says

MCA Nashville VP of national promotion David Haley. "Advance copies of the album have been mailed out, and we're getting great response."

Dave Weigand, MCA Nashville VP of sales and marketing, says the label is getting radio, retail, and media more familiar with Moorer via showcases. The first was July 23 in New York, and showcases will be held Aug. 8 in San Francisco, Aug. 15 in Boston, and Aug. 24 in Los Angeles.

Weigand says Moorer is already generating press. "It seems like the press has really started to latch on to her because of 'The Horse Whisperer' movie," he says. "She's definitely going to be a press darling."

SOUNDS OF THE SEMINOLES

(Continued from page 26)

Billie will help break down some stereotypes. "I've got a lot of respect for Chief Jim Billie and what he's done for his people, the Seminole Nation. He's definitely a leader. He has a way about him. He demands attention," says Bee.

SOAR is distributed through several channels, including Valley Media; Davy, Fla.-based Rock Bottom; Milwaukee's Music Design; Phoenix-based Drumbeat; and Boulder, Colo.-based Four Winds. Bee thinks the project will do well in a variety of outlets.

"We have a lot of nontraditional record outlets that we service," Bee says of SOAR's own network. "By nontraditional, I mean museums, art galleries, trading posts frequented by tourists on reservations and tourist areas all over the country, national parks, bookstores, and things like that. We have a pretty good chain of distribution in all those markets and then, of course, at the powwow vendors as well. This record will work well with our line."

Bee says the campaign includes securing listening posts at various retail outlets. The label will also focus on American Indian radio stations.

Bee says SOAR also plans to service Billie's music to mainstream country radio via CDX, marking the first time the label has promoted a project

Weigand says the whole label was taken on a surprise "field trip" to Muscle Shoals, Ala., to preview Moorer's new album.

"We're also going to do a lot of regional advertising with her," says Weigand. "We're looking to target print and radio. We're going to follow her airplay and make sure we have the market set from a publicity standpoint. [For] the markets where we've had success with 'Soft Place To Fall,' we're going to go in and set up regional campaigns that will involve radio, retail, and media."

"At retail everybody already knows who she is, and that's going to help us introduce her to consumers."

to the mainstream country market.

His music will also be serviced via the "Acoustic Rainbow" compilation CD, which goes to more than 950 acoustic music programmers worldwide. McEuen thinks the chief will find a welcome home at a variety of radio formats, including acoustic programs, NPR, and roots-music and college stations.

Though this is his first release on a recognized label, Billie has been selling two independent CDs at Seminole gift shops and via the tribe's Internet site, www.seminoletribe.com. "Chief Jim Billie's CD are the best-selling items on the tribe's Web site," says Pete Gallagher, who manages the site. "People all over the world want these previous CDs that he did himself... In his backyard he's sold thousands and thousands of CDs."

There are no tour plans, but the chief plans a media showcase on the reservation. The project will also gain exposure via a PBS show in November, "Florida Folk Festival Life," that will feature Billie, Vassar Clements, McEuen, and John Anderson. The show will also be available for sale via the Internet. Later this fall, he will appear on "E-Town," which is syndicated to 190 TV stations.

DEBORAH EVANS PRICE

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

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

- 17 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)
- 67 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM
- 37 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
- 50 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM
- 12 COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM
- 61 CRYIN' GAME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 31 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP)
- 65 EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Sons Of PolyGram International, BMI/Colt-N-Twins, BMI)
- 33 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 44 A FOOL'S PROGRESS (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
- 22 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL
- 68 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 13 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 2 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 24 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven
- Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL
- 15 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM
- 53 HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, BMI) HL/WBM
- 39 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
- 58 HONKY TONK BABY (Carojac, BMI/CMI, BMI/Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI)
- 46 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM
- 43 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
- 9 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
- 11 I CAN STILL FEEL YOU (Willdawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 29 I DO [CHERISH YOU] (Smash Vegas, BMI/Big Picture, BMI/H Dreams Had Wings, ASCAP) WBM
- 55 I FELL (Taguchi, ASCAP)
- 72 IF SHE ONLY KNEW (Full Keel, ASCAP/In The Fairway, ASCAP/Hit Co. South, ASCAP/October 12 th, ASCAP) WBM
- 10 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM
- 35 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

- 23 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Brused Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
- 18 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM
- 4 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 8 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
- 14 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL
- 62 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI)
- 40 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
- 34 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 70 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)
- 5 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM
- 48 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) WBM
- 57 LOUSEN UP MY STRINGS (Blackened, BMI)
- 41 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL/WBM
- 25 A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) (Sixteen Stars, BMI/Dixie Stars, ASCAP)
- 49 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/MRBI, BMI) WBM
- 45 NO END TO THIS ROAD (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/Want To Hold Your Songs, BMI/Reyson, BMI) HL/WBM
- 59 NO MAN IN HIS WRONG HEART (Maypop, BMI/Route Six, BMI/WB, ASCAP/Big Tractor, ASCAP) WBM
- 42 NOTHIN' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM
- 16 NOW THAT I FOUND YOU (WB, ASCAP/Lilywilly, ASCAP/MCA, ASCAP/Vanessa Consh, ASCAP) HL/WBM
- 74 ONLY LONELY ME (Sony/ATV Songs, BMI/Sony/ATV Cross Keys, ASCAP/Starstruck Angel, BMI/Dead Solid Perfect, BMI)
- 54 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
- 63 THE OTHER SIDE OF THIS KISS (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) HL
- 69 POUR ME A VACATION (Cowboys & Sailors, BMI)
- 47 REAL MAN (Haneli, BMI)
- 75 RUNAWAY LOVE (Chrysalis, ASCAP/Heaven's River, ASCAP/Baldy Baldy, ASCAP/Tabby Chabby, ASCAP/Torqueman, ASCAP) WBM
- 60 SHINE ON (Congregation, SESAC/Monkies, SESAC/Sony/ATV Tree, BMI) HL
- 36 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM
- 64 SOMEBODY TO LOVE (Li'l Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM
- 20 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM
- 8 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 27 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 3 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
- 1 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM
- 19 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 30 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 71 TIME FOR LETTING GO (EMI Blackwood, BMI/Coleision, BMI)
- 6 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
- 66 TREE OF HEARTS (Acuff-Rose, BMI/Milene, ASCAP) WBM
- 7 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
- 56 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 38 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM
- 26 WHERE THE GREEN GRASS GROWS (Songs Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 51 WHILE YOU SLEEP (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI/Tracy Lawrence, BMI) HL
- 32 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
- 73 YOU'D THINK HE'D KNOW ME BETTER (Ensign, BMI/Lonesome Dove, BMI)
- 52 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
- 21 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM

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) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---|---------------|
| | | | | *** No. 1 *** | | |
| 1 | 1 | 3 | 19 | THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY) | ◆ DIXIE CHICKS (C) (D) MONUMENT 78899 | 1 |
| 2 | 2 | 6 | 17 | HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN) | (C) (D) VCA 65456 | 2 |
| 3 | 4 | 5 | 15 | THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN) | ◆ TRISHA YEARWOOD (C) (D) VCA NASHVILLE 72048 | 3 |
| 4 | 6 | 9 | 13 | I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR) | ◆ JO DEE MESSINA (C) (D) VCA CURB 73034 | 4 |
| 5 | 5 | 8 | 12 | 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 | 3 | 1 | 14 | TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN) | ◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 1 |
| 7 | 11 | 10 | 12 | TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS) | GEORGE STRAIT MCA NASHVILLE ALBUM CUT | 7 |
| 8 | 10 | 11 | 20 | TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON) | ◆ JOE DIFFIE EPIC ALBUM CUT | 8 |
| 9 | 13 | 17 | 7 | HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL) | ◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT | 9 |
| 10 | 12 | 12 | 12 | IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL,T.SEALS) | ◆ VINCE GILL (C) (D) VCA NASHVILLE 72055 | 10 |
| 11 | 9 | 4 | 17 | I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER) | ◆ COLLIN RAYE EPIC ALBUM CUT | 1 |
| 12 | 14 | 16 | 12 | COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN) | JOHN MICHAEL MONTGOMERY (C) (D) V ATLANTIC 84157 | 12 |
| 13 | 8 | 7 | 31 | FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.LANGE) | SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT | 6 |
| 14 | 16 | 14 | 14 | I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHER) | ◆ PAM TILLIS (C) (D) V ARISTA NASHVILLE 13125 | 14 |
| 15 | 15 | 13 | 10 | THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS) | ◆ RANDY TRAVIS (C) (D) V DREAMWORKS 59010 | 13 |
| 16 | 7 | 2 | 20 | NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH) | ◆ TERRI CLARK (C) (D) V MERCURY 568746 | 2 |
| 17 | 18 | 21 | 10 | 26 CENTS T.HASELLE,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE) | ◆ THE WILKINSONS (C) (D) V GIANT 17197/REPRISE | 17 |
| | | | | *** AIRPOWER *** | | |
| 18 | 25 | 35 | 3 | I'LL GO ON LOVING YOU K.STEGALL (K.KANE) | ◆ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT | 18 |
| 19 | 17 | 18 | 16 | THINGS CHANGE P.ANDERSON (D.YOAKAM) | ◆ DWIGHT YOAKAM REPRISE ALBUM CUT | 17 |
| 20 | 19 | 22 | 14 | STEPPING STONE D.HUFF (L.WHITE,G.WISEMAN,D.KENT) | LARI WHITE (C) (D) V LYRIC STREET 164019 | 19 |
| | | | | *** AIRPOWER *** | | |
| 21 | 22 | 27 | 12 | YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS) | ◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT | 21 |
| 22 | 31 | 38 | 4 | FOREVER LOVE D.MALLOY,R.MCINTIRE (L.HENGBER,D.BRYANT,S.RUSS) | ◆ REBA (V) MCA NASHVILLE 72062 | 22 |
| 23 | 23 | 19 | 18 | I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.FRINE) | GEORGE STRAIT (C) (D) V MCA NASHVILLE 72046 | 1 |
| 24 | 24 | 31 | 11 | HIGH ON LOVE E.GORDON (M.GOSTAS,J.HANNA) | PATTY LOVELESS EPIC ALBUM CUT | 24 |
| 25 | 21 | 15 | 21 | A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE,J.RAMEY,B.TAYLOR,G.DIMBINS | ◆ TY HERNDON (C) (D) EPIC 78904 | 5 |
| 26 | 41 | 52 | 6 | WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN) | TIM MCGRAW CURB ALBUM CUT | 26 |
| 27 | 23 | 20 | 24 | THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.WITH,M.A.SPRINGER) | ◆ KENNY CHESNEY (C) (D) V BNA 65399 | 2 |
| 28 | 27 | 28 | 28 | I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB) | ◆ TRACY BYRD (C) (D) V MCA NASHVILLE 72040 | 3 |
| 29 | 26 | 25 | 25 | I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL) | ◆ MARK WILLS (C) (D) V MERCURY 568602 | 2 |
| 30 | 28 | 26 | 25 | THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN) | ◆ FAITH HILL (C) (D) V WARNER BROS. 17247 | 1 |
| 31 | 36 | 41 | 5 | DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN) | ◆ MARK WILLS (V) MERCURY 566054 | 31 |
| 32 | 34 | 32 | 22 | WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON) | ◆ DAVID KERSH CURB ALBUM CUT | 32 |
| 33 | 39 | 39 | 7 | EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE) | ◆ LONESTAR BNA ALBUM CUT | 33 |
| 34 | 35 | 36 | 14 | I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF) | ◆ LINDA DAVIS DREAMWORKS ALBUM CUT | 34 |
| 35 | 32 | 24 | 16 | 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 |
| 36 | 29 | 23 | 19 | THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS) | ◆ CLINT BLACK (C) (D) V RCA 65454 | 1 |
| 37 | 40 | 44 | 6 | BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER) | STEVE WARINER (DUET WITH GARTH BROOKS) CAPITOL NASHVILLE ALBUM CUT | 37 |
| 38 | 38 | 37 | 12 | WHEN THE BARTENDER CRIES R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS) | ◆ MICHAEL PETERSON REPRISE ALBUM CUT | 37 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---|---------------|
| 39 | 42 | 42 | 8 | HONKY TONK AMERICA K.STEGALL (B.MCDILL) | SAMMY KERSHAW (C) (D) V MERCURY 566052 | 39 |
| 40 | 43 | 46 | 9 | I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH) | ◆ TRACY BYRD (V) MCA NASHVILLE 72058 | 40 |
| 41 | 44 | 45 | 8 | LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN) | NEAL MCCOY (C) (D) V ATLANTIC 84158 | 41 |
| 42 | 47 | 55 | 3 | NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO) | LEANN RIMES CURB ALBUM CUT/MCG | 42 |
| 43 | 45 | 47 | 7 | HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY) | WADE HAYES COLUMBIA ALBUM CUT | 43 |
| 44 | 46 | 48 | 10 | A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN) | ◆ CLINT DANIELS (C) (D) V ARISTA NASHVILLE 13126 | 44 |
| 45 | 37 | 33 | 14 | NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY) | RESTLESS HEART RCA ALBUM CUT | 33 |
| 46 | 53 | 57 | 3 | HOW DO YOU FALL IN LOVE D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) | ◆ ALABAMA RCA ALBUM CUT | 46 |
| 47 | 50 | 50 | 7 | REAL MAN D.GATES,B.DEAN (B.DEAN) | ◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT | 47 |
| 48 | 65 | — | 2 | A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN,T.LANE,B.JONES) | ◆ LEE ANN WOMACK (C) (D) V DECCA 72068 | 48 |
| 49 | 55 | 60 | 5 | MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON) | DARYLE SINGLETARY (C) (D) V ARISTA NASHVILLE 13126/REPRISE | 49 |
| 50 | 60 | 66 | 3 | COMING BACK FOR YOU W.WILSON (J.D.RICH,C.WALTERS,T.SHAPIRO) | ◆ KEITH HARLING (V) MCA NASHVILLE 72064 | 50 |
| 51 | 54 | 61 | 4 | WHILE YOU SLEEP F.ANDERSON,T.LAWRENCE (L.BOONE,P.NELSON,T.LAWRENCE) | ◆ TRACY LAWRENCE (C) (D) V ATLANTIC 84166 | 51 |
| 52 | 59 | 59 | 6 | YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELLEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY) | THE KINLEYS EPIC ALBUM CUT | 52 |
| 53 | 70 | — | 4 | HONEY, I'M HOME R.J.LANGE (S.TWAIN,R.J.LANGE) | SHANIA TWAIN MERCURY ALBUM CUT | 53 |
| 54 | 51 | 40 | 16 | ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL) | CLAY WALKER (C) (D) V GIANT 17210/REPRISE | 35 |
| 55 | 56 | 58 | 9 | I FELL B.SEALS,R.CROWELL (T.BARNES) | ◆ BRADY SEALS (C) (D) V WARNER BROS. 17198 | 55 |
| 56 | 49 | 49 | 11 | USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN) | ◆ MARK NESLER ASYLUM ALBUM CUT | 47 |
| | | | | *** Hot Shot Debut *** | | |
| 57 | NEW ► | — | 1 | LOOSEN UP MY STRINGS C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS) | CLINT BLACK RCA ALBUM CUT | 57 |
| 58 | 64 | 65 | 3 | HONKY TONK BABY R.CHANCEY,B.CHANCEY (M.MONTGOMERY,B.YATES) | RICOCHE (C) (D) COLUMBIA 79000 | 58 |
| 59 | 62 | 68 | 3 | NO MAN IN HIS WRONG HEART M.WRIGHT,B.HILL (R.ROGERS,T.BRUCE) | GARY ALLAN (V) DECCA 72059 | 59 |
| 60 | 63 | 62 | 5 | SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY) | ◆ JEFF CARSON (C) (D) V CURB 73064/MCG | 60 |
| 61 | 58 | 56 | 9 | CRYIN' GAME N.WILSON,B.CANNON (J.O'HARA) | ◆ SARA EVANS (C) (D) V RCA 65517 | 56 |
| 62 | NEW ► | — | 1 | IT MUST BE LOVE D.JOHNSON (C.BICKHARDT,J.SUNDRUD) | TY HERNDON EPIC ALBUM CUT | 62 |
| 63 | 48 | 43 | 11 | THE OTHER SIDE OF THIS KISS D.MALLOY (M.D. SHANNON,M.MALLOY,B.DIPIERO) | ◆ MINDY MCCREADY (C) (D) V BNA 65512 | 41 |
| 64 | 52 | 34 | 19 | SOMEBODY TO LOVE D.MALLOY,R.S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG) | SUZIE BOGGUSS (C) (D) V CAPITOL NASHVILLE 58699 | 33 |
| 65 | 66 | 75 | 3 | EVANGELINE N.WILSON,B.CANNON (B.MCDILL,C.CHAMBERLAIN) | CHAD BROCK (C) (D) V WARNER BROS. 17169 | 65 |
| 66 | 67 | 72 | 3 | TREE OF HEARTS B.J.WALKER,JR.,K.LEHNING (S.EWING,D.SAMPSON) | ◆ BRYAN WHITE ASYLUM ALBUM CUT | 66 |
| 67 | 57 | 51 | 15 | BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD) | TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT | 27 |
| 68 | 68 | — | 2 | FOR YOU I WILL P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER) | AARON TIPPIN LYRIC STREET ALBUM CUT | 68 |
| 69 | NEW ► | — | 1 | POUR ME A VACATION L.MAINES (MCCURE,TAYLOR) | ◆ THE GREAT DIVIDE (C) (D) V ATLANTIC 84159 | 69 |
| 70 | NEW ► | — | 1 | I WILL STAND B.CANNON,N.WILSON (M.GERMINO,C.BEATHARD) | KENNY CHESNEY BNA ALBUM CUT | 70 |
| 71 | 74 | 74 | 3 | TIME FOR LETTING GO K.STEGALL,J.KELTON (J.COLE) | ◆ BILLY RAY CYRUS MERCURY ALBUM CUT | 71 |
| 72 | 71 | 67 | 6 | IF SHE ONLY KNOWS C.FARREN (C.FARREN,G.CHAMBERS) | KEVIN SHARP 143 ALBUM CUT/ASYLUM | 67 |
| 73 | 73 | — | 2 | YOU'D THINK HE'D KNOW ME BETTER R.LANDIS (B.CRYNER) | LORRIE MORGAN BNA ALBUM CUT | 73 |
| 74 | NEW ► | — | 1 | ONLY LONELY ME D.COOK (L.BOONE,R.BOWLES) | RICK TREVINO COLUMBIA ALBUM CUT | 74 |
| 75 | RE-ENTRY | — | 8 | RUNAWAY LOVE T.BRUCE (M.CARUSO,D.MATKOSKY,T.CHAMPLIN) | CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT | 62 |

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.

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



AUGUST 15, 1998

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|---|-------------------------|
| | | | | *** No. 1 *** | |
| 1 | 1 | 1 | 28 | YOU'RE STILL THE ONE ▲ MERCURY 568452 | SHANIA TWAIN |
| 2 | 3 | 4 | 22 | THIS KISS ● WARNER BROS. 17247 | FAITH HILL |
| 3 | 2 | 2 | 18 | COMMITMENT ● CURB 73055 | LEANN RIMES |
| 4 | 4 | 5 | 23 | I'M ALRIGHT/BYE BYE CURB 73034 | JO DEE MESSINA |
| 5 | 5 | 3 | 16 | THERE'S YOUR TROUBLE MONUMENT 78899/SONY | DIXIE CHICKS |
| 6 | 8 | 11 | 6 | 26 CENTS GIANT 17197/WARNER BROS. | THE WILKINSONS |
| 7 | 6 | 6 | 9 | IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055 | VINCE GILL |
| 8 | 7 | 7 | 61 | HOW DO I LIVE ▲ ³ CURB 73022 | LEANN RIMES |
| 9 | 9 | 8 | 8 | STEPPING STONE LYRIC STREET 164019/HOLLYWOOD | LARI WHITE |
| 10 | 10 | 10 | 12 | ONE HEART AT A TIME ATLANTIC 84117/AG | VARIOUS ARTISTS |
| 11 | 13 | 12 | 3 | COVER YOU IN KISSES ATLANTIC 84157/AG | JOHN MICHAEL MONTGOMERY |
| 12 | 11 | 9 | 15 | NOW THAT I FOUND YOU MERCURY 568746 | TERRI CLARK |
| 13 | 12 | 13 | 17 | I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046 | GEORGE STRAIT |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|---|------------------------------|
| 14 | 14 | 14 | 15 | A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY | TY HERNDON |
| 15 | 15 | 18 | 14 | THERE GOES MY BABY MCA NASHVILLE 72048 | TRISHA YEARWOOD |
| 16 | 17 | 19 | 6 | I SAID A PRAYER ARISTA NASHVILLE 13125 | PAM TILLIS |
| 17 | 16 | 17 | 25 | I'M FROM THE COUNTRY MCA NASHVILLE 72040 | TRACY BYRD |
| 18 | 18 | 16 | 19 | I DO [CHERISH YOU] MERCURY 568602 | MARK WILLS |
| 19 | 21 | 15 | 3 | THE HOLE DREAMWORKS 59010/GEFFEN | RANDY TRAVIS |
| 20 | 20 | 21 | 12 | I HONESTLY LOVE YOU MCA NASHVILLE 72053 | OLIVIA NEWTON-JOHN |
| 21 | 19 | 20 | 16 | ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056 | TIM MCGRAW |
| 22 | 22 | 22 | 11 | ORDINARY PEOPLE GIANT 17210/WARNER BROS. | CLAY WALKER |
| 23 | 23 | 23 | 18 | OUT OF MY BONES DREAMWORKS 59007/GEFFEN | RANDY TRAVIS |
| 24 | RE-ENTRY | — | 4 | THE OTHER SIDE OF THIS KISS BNA 65512/RLG | MINDY MCCREADY |
| 25 | — | — | 59 | 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.

Top Gospel Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by  | |
|---------------|-----------|---------------|---|--|
| | | | ARTIST | TITLE |
| | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| ★ ★ No. 1 ★ ★ | | | | |
| 1 | 1 | 15 | FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 14 weeks at No. 1 | (PAGES OF LIFE) CHAPTERS I & II |
| 2 | 3 | 3 | TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE  | TRIN-I-TEE 5:7 |
| 3 | 3 | 19 | CECE WINANS PIONEER 92793/AG | EVERLASTING LOVE |
| 4 | 4 | 63 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION [▲] B-RITE 90093/INTERSCOPE | GOD'S PROPERTY |
| 5 | NEW | ▶ | PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116  | LIVE AT LOVE FELLOWSHIP TABERNACLE |
| 6 | 5 | 27 | VARIOUS ARTISTS ● VERITY 43109 | WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS |
| 7 | 6 | 5 | WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE  | LOVE ALIVE V. 25TH ANNIVERSARY REUNION |
| 8 | 10 | 41 | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY  | STRENGTH |
| 9 | 9 | 39 | KAREN CLARK-SHEARD ISLAND 524397  | FINALLY KAREN |
| 10 | 7 | 92 | DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS.  | DONNIE MCCLURKIN |
| 11 | 8 | 40 | BEBE WINANS ATLANTIC 83041/AG | BEBE WINANS |
| 12 | 13 | 58 | VICKIE WINANS CGI 161279 | LIVE IN DETROIT |
| 13 | 14 | 88 | SOUNDTRACK [▲] ARISTA 18951 | THE PREACHER'S WIFE |
| 14 | 16 | 4 | JAMES HALL & WORSHIP AND PRAISE CGI 161402 | LIVE FROM NEW YORK |
| 15 | 11 | 10 | BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE | JUST CHURCHIN' |
| 16 | 15 | 20 | O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845/WARNER BROS. | REFLECTIONS |
| 17 | 18 | 74 | VARIOUS ARTISTS CGI 165252 | TODAY'S GOSPEL MUSIC COLLECTION |
| 18 | 19 | 7 | COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002 | LEANING ON JESUS |
| 19 | 20 | 13 | REV. GERALD THOMPSON ATLANTA INT'L 10238 | LET THE CHURCH SAY AMEN... AGAIN! |
| 20 | 12 | 17 | JAMES GREAR & CO. BORN AGAIN 1018/PANDISC | DON'T GIVE UP |
| 21 | 17 | 11 | PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950 | THE VISION |
| 22 | 26 | 9 | WITNESS CGI 161391 | LOVE IS AN ACTION WORD |
| 23 | 23 | 92 | BEBE & CECE WINANS SPARROW 37048/EMI | GREATEST HITS |
| 24 | 22 | 66 | SHIRLEY CAESAR WORD 68003/EPIC  | A MIRACLE IN HARLEM |
| 25 | 24 | 55 | THE CANTON SPIRITUALS VERITY 43021  | LIVING THE DREAM: LIVE IN WASHINGTON D.C. |
| 26 | 28 | 14 | VANESSA BELL ARMSTRONG VERITY 43114 | DESIRE OF MY HEART — LIVE IN DETROIT |
| 27 | 27 | 29 | DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024  | LIVE IN OAKLAND — HOME AGAIN |
| 28 | 25 | 6 | MIAMI MASS CHOIR SAVOY 14833 | IT'S PRAYING TIME |
| 29 | 30 | 11 | LASHAUN PACE SAVOY GOSPEL 14838/MALACO | JUST BECAUSE GOD SAID IT |
| 30 | 38 | 59 | OLETA ADAMS HARMONY 1601 | COME WALK WITH ME |
| 31 | 32 | 64 | MARVIN SAPP WORD 68039/EPIC | GRACE AND MERCY |
| 32 | 34 | 64 | VIRTUE VERITY 43020 | VIRTUE |
| 33 | 35 | 23 | COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111 | SO GOOD! |
| 34 | 31 | 76 | T.D. JAKES INTEGRITY/WORD 67931/EPIC | T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED! |
| 35 | 33 | 72 | KURT CARR SINGERS GOSPO CENTRIC 72138 | NO ONE ELSE |
| 36 | 29 | 64 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023  | LIVE IN LONDON AT WEMBLEY |
| 37 | NEW | ▶ | TERRI CARROLL CGI 161353 | TERRI CARROLL |
| 38 | 21 | 20 | DERRICK MILAN AND PETER'S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL | OVER AND OVER |
| 39 | RE-ENTRY | ▶ | LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239 | GOD'S PROMISE |
| 40 | 37 | 43 | ANGIE AND DEBBIE ATF 9760/DIAMANTE | BOLD |

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

Artists & Music

In the SPIRIT



by Lisa Collins

WARNER GOSPEL SHIFTS INTO HIGH GEAR: The week after his death July 21, "Reflections," the latest release from O'Landa Draper and his Memphis-based choir, the Associates, shot from No. 40 to No. 15 on the Top Gospel Albums chart. His Nashville-based label, Warner Gospel, hopes this is but one indication of Draper's enduring influence on gospel's choir scene.

To that end, Warner Gospel VP/GM Demetris Alexander-Stewart is planning to release a collection of Draper's best-selling previous releases. Also in the works is a memorial tribute album of all-new material—songs written but never recorded by Draper—to be sung by fellow gospel artists who were his friends. Among those the label intends to approach for the release are Ricky Dillard, Hezekiah Walker, Donald Lawrence, and Beverly Crawford.

These releases, coupled with the fourth-quarter issuing of "The Gospel According To Jazz" from saxophonist Kirk Whalum, are expected to shift Warner Gospel, the renamed successor to Warner Alliance, back into high gear. The revamped label, which will no longer service the contemporary Christian marketplace and whose staff had been reduced to five, had planned to use the balance of the year for restructuring and positioning.

"The Gospel According To Jazz" was recorded inde-

pendently by Whalum, along with George Duke and Paul Jackson Jr., last year in Nashville and is slated for release Oct. 13.

"Kirk is a Christian and just really had a heart to do gospel," reports Alexander-Stewart. "Since he was already on Warner's jazz label, we picked up the gospel record."

GOSPEL UNTAPPED: Crystal Rose is prepping for the release of a compilation featuring the top 10 choirs in gospel, including Donald Lawrence & the TriCity Singers, the GMWA Women Of Worship, and Kirk Franklin & the Family. The album, which is scheduled for release Aug. 25, is titled "Pure Gospel."

Leading ladies of gospel performing powerful praise and worship songs is the premise behind yet another high-profile compilation, set to debut Aug. 19. The project, titled "Women Of Worship—Gospel," features Yolanda Adams, CeCe Winans, Vickie Winans, Shirley Caesar, Dottie Peoples, Beverly Crawford, and Albertina Walker.

BRIEFLY: The Georgia Mass Choir has set Sept. 6 (during Labor Day weekend) in Atlanta as the recording date for its next live album, as well as the debut of its newly formed offshoot, the Georgia Mass Youth For Christ Choir. The latter, a 300-voice choir of members aged 12-18, will be making its recording debut Sept. 6 as well. . . Men Of Standard are scheduled back into the studio in mid-month to lay tracks for their still-to-be-titled sophomore release, due in October. The quartet will get a little help on the release from veterans Fred Hammond and Kirk Franklin, both of whom are not only contributing songs but are expected to produce the cuts they've penned for the group. . . CeCe Winans is in Los Angeles laying tracks for a Christmas album that is on track for release in October.

Classical KEEPING SCORE



by Bradley Bambarger

WORDS AND MUSIC: Although record companies' urgency to reach a broader audience for classical music has produced introductory collections of real imagination, it has just as often yielded issues betraying a lack of both taste and forethought. So it is refreshing when an inspired project like Decca/London's "Penguin Music Classics" series makes a bow.

In collaboration with the venerable Penguin publishing house—which has made great literature accessible to millions via the inexpensive yet quality Penguin Classics paperbacks—London has put together a line of midpriced albums that pairs landmark classical works with personal essays on the music from renowned authors. For instance, you get Beethoven's Symphonies Nos. 5 and 7 with a recollection from Arthur Miller, who writes about taking actor Lee J. Cobb to a Beethoven concert just before the 1949 premiere of "Death Of A Salesman" in order to illustrate the ideals of timing and restraint in interpreting the character of Willy Loman.

Miller's tale is characteristic of the Penguin line in that the notes eschew technical exegesis in favor of connecting the magic of music to other areas of art

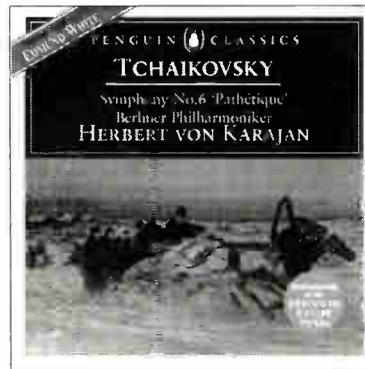
and life. The series offers Stephen Jay Gould waxing cosmic on Mozart's Requiem, Garrison Keillor celebrating the communal qualities of Handel's "Messiah," and Ethan Canin recounting fatherly wisdom with Holst's "Planets." And there is Wendy Wasserstein tracing family ties in Dvořák's "New World" Symphony, as well as Edmund White expressing his identification with Tchaikovsky and the tragic eroticism of the composer's "Pathétique" Symphony. Intimate, sincere, and expressive, the stories these writers tell are apt adjuncts to the music, offering insights to neophytes and connoisseurs alike. The only problem with the essays is that many of them end long before you want them to.

As for the performances, they are drawn not only from Decca's considerable catalog but from those of its sister labels, Deutsche Grammophon and Philips.

The matching of artist to repertoire in some instances is ideal, as with Herbert von Karajan's classic account of the "Pathétique" or Vladimir Ashkenazy's peerless playing of the Rachmaninoff Piano Concertos Nos. 3 and 4. Yet having the Beethoven 5 and 7 conducted by Ashkenazy seems slightly downmarket, and there are more idiomatic performances of Bach's "Brandenburg Concertos" than Benjamin Britten's.

Overall, though, the pairings are apt and the standards high, coming with the imprimatur of the respected Penguin Guide to classical CDs. And, of course, the album covers for the series echo the traditional Penguin Classics book design of classic paintings in black borders.

To eventually number some 50 titles, the "Penguin Music Classics" series is a welcome addition to the classical CD market. (Continued on next page)



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HIGHER GROUND



by Deborah Evans Price

REMEMBERING RICH: Without a doubt, one of the most incredible projects to be released this summer is "The Jesus Record." It's hard to believe anyone might not be familiar with this landmark recording, but for the uninitiated, the two-CD Myrrh set, produced by **Rich Elias**, features nine songs **Rich Mullins** recorded on a boombox nine days before his death last September in a car accident. The second CD features Mullins' friends and admirers, such as **Amy Grant**, **Michael W. Smith**, **Ashley Cleveland**, **Phil Keaggy**, **Elias**, and Mullins' **Ragamuffin Band**, recording full versions of those same tunes, as well as "Man Of No Reputation," a Mullins favorite penned by longtime friend **Elias**.

Mullins' demos are an instant reminder of why he was one of the genre's most important artists. The lyrics are compelling, and his ability to communicate so poignantly is evident in every word of these powerful recordings. Myrrh and Elias have done a commendable job, not only bringing Mullins' final recordings to the public but also serving up fully realized versions of the demos, which are a fitting tribute to his talent.

Elias met Mullins in 1990 on a trip to Guatemala working with the relief agency Compassion International. "We became immediate friends," Elias recalls. "We were down there for about a week and hung out constantly."

In the ensuing years, the friendship deepened, and the two were frequent musical collaborators, with Elias becoming a charter member of the Ragamuffin Band along with **Jimmy Abegg**, **Aaron Smith**, and **Mark Robertson**. Elias says one of the things he admired

most about Mullins was his willingness to "buck the formula" and create music his own way. "He found an audience that was vehement and just rabid about him, and he deserved that, and I think that's why he was as significant as he was," says Elias. "It was such an honor to play with Rich. He was happy to be a Christian artist and did it on his own terms and still had success. He had a platform."

Elias first heard the songs that would become "The Jesus Record" when he went out to Window Rock, Ariz., to talk with Mullins about the new project. "That was the first time I heard it. It was moving. It was classic Rich," says Elias. "He could have set up a great mike to do a high-fidelity recording. Instead he did it on a boombox in a little church. It only seemed to add to the ambience. The performances were compelling. They were unselfconscious... and lonely. You heard the songs the way every great record starts out—a dialogue between a man and the silence or a man and God. It was riveting."

Elias said he carried the demo tape around with him for a week and was getting ready to start pre-production when he got a call from Myrrh VP/GM **Jim Chaffee** that Mullins had died. During that last meeting with Mullins, Elias had talked to him about the new album and had written extensive notes that aided greatly in his producing the project after Mullins' death.

The first single from "The Jesus Record," "My Deliverer," is doing extremely well at Christian radio. Elias says the song is among Mullins' best compositions. "It is such a compelling song," he says, "and so typical of him and his enormous gifts as a writer that he could write a song that was panoramic and anthemic yet have a line in it like 'I will never doubt his promise though I doubt my heart. I doubt my eyes.' To be able to confess something so intrinsic to the journey of faith and so vulnerable. I can't think of another artist who is able to be, at the same time, so many things—so universal yet so personal, so poetic yet so direct."

Elias and fellow Ragamuffins **Abegg**, **Smith**, and **Robertson** performed "The Jesus Record" over the July 4 weekend at the Cornerstone Festival in Bushnell, Ill. (Continued on next page)

KEEPING SCORE

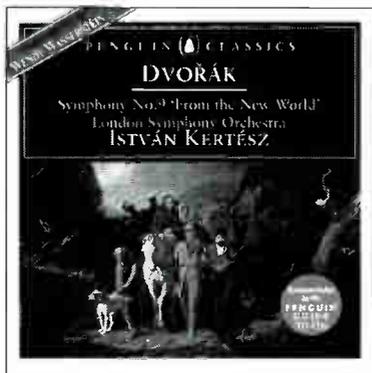
(Continued from preceding page)

guin Classics" series debuts Sept. 29 in the U.S. with 10 discs; another six follow Oct. 20. PolyGram will market the line to the record trade and music media, while Penguin will concentrate on the book trade and publishing media (with Borders and Barnes & Noble obviously key outlets). Both **Michael Lynton**, chairman/CEO of the Penguin Group, and **Danny Goldberg**, president of the Mercury Group, voice enthusiasm for the synergy of the Penguin and PolyGram brands, saying that it is a wonder that there hasn't been a wedding of the companies' sympathetic traditions until now.

"Penguin's version of a classic work like 'Sense And Sensibility' far outsells any other version, even those with covers aligned with movies," Lynton says. "That's because consumers know that with Penguin, they'll be getting the unabridged texts, the best translations, and the finest introductions. And with the PolyGram catalog, you have much the same thing—the great masterpieces performed by some of the greatest artists in great sound."

Goldberg adds that the sort of aspirational quality the Penguin name has long represented should be inherent in introductory titles to

classical music. "There are people who aren't aficionados or readers of Gramophone who want a copy of Beethoven's Fifth or Handel's 'Messiah' in their homes, the same way they want Shakespeare on their shelves or 'The Canterbury Tales,'" Goldberg says. "I believe there is a sleeping giant of an audience out there for classical music,



and this series is a novel—pardon the expression—way of trying to connect with those people."

A writer very much in tune with music, White wrote biographical liner notes to the Time-Life classical music editions in the '70s, and his novel "The Farewell Symphony" uses the famous **Haydn** work as a metaphor for the loss of friends in

the age of AIDS. He says he hopes that his personal identification with Tchaikovsky and his work can help newcomers to classical music realize "that something like the 'Pathétique' is not just some abstract monument but a work of real emotional resonance. I think the biographical or the personal context can provide a sort of entree for people who may be intimidated by classical music. And people who already know the music might gain a new perspective from the essays."

As a born-and-bred New Yorker, Wasserstein grew up getting lost in the liner notes to Broadway musicals, although her reflections on the melding of Old World and New in Dvořák represent her first foray into the field. She says she enjoyed the work and looks forward to reading the other essays: "I was once on a panel with a group of other writers when someone asked the question 'What music do you listen to when you write?' That made me realize not only how many writers are really inspired by music, but how each person's reaction to music is such an intimate one, and very revealing. I think once they're all done, these Penguin Classics essays should be collected together. They would make a really nice book."

Top Contemporary Christian

| THIS WEEK | LAST WEEK | WKS. ON CHART | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by. SoundScan® | |
|-----------|-----------|---------------|---|---|
| | | | ARTIST | TITLE |
| | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 9 | JACI VELASQUEZ MYRRH 7026/WORD | JACI VELASQUEZ 6 weeks at No. 1 |
| 2 | 2 | 5 | NEWSBOYS STAR SONG 0169/CHORDANT | STEP UP TO THE MICROPHONE |
| 3 | 3 | 5 | RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD | THE JESUS RECORD |
| 4 | NEW | | THE W'S FIVE MINUTE WALK/SARABELLUM 5204/CHORDANT | FOURTH FROM THE LAST |
| 5 | 4 | 47 | LEANN RIMES CURB 77885/WCD | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS |
| 6 | 6 | 3 | TRIN-I-TEE 5:7 B-RITE 0072/WORD | TRIN-I-TEE 5:7 |
| 7 | 5 | 14 | MICHAEL W. SMITH REUNION 10007/PROVIDENT | LIVE THE LIFE |
| 8 | 7 | 7 | MXPX TOOTH & NAIL 1118/CHORDANT | SLOWLY GOING THE WAY OF THE BUFFALO |
| 9 | 8 | 20 | CECE WINANS PIONEER/SPARROW 1628/CHORDANT | EVERLASTING LOVE |
| 10 | 9 | 39 | VARIOUS ARTISTS SPARROW 1629/CHORDANT | WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS |
| 11 | 11 | 11 | VARIOUS ARTISTS ROCKETTOWN 1529/WORD | EXODUS |
| 12 | 10 | 24 | MICHAEL CRAWFORD ATLANTIC 83076/WCD | ON EAGLE'S WINGS |
| 13 | 14 | 41 | STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT | GREATEST HITS |
| 14 | 12 | 11 | DELIRIOUS SPARROW 1676/CHORDANT | KING OF FOOLS |
| 15 | 13 | 31 | AVALON SPARROW 1639/CHORDANT | A MAZE OF GRACE |
| 16 | 15 | 99 | POINT OF GRACE WORD 9694 | LIFE LOVE & OTHER MYSTERIES |
| 17 | 16 | 17 | 4 HIM BENSON 82205/PROVIDENT | OBVIOUS |
| 18 | 17 | 46 | JARS OF CLAY ESSENTIAL 70017/PROVIDENT | MUCH AFRAID |
| 19 | 19 | 19 | TWILA PARIS SPARROW 1627/CHORDANT | PERENNIAL — SONGS FOR THE SEASON OF LIFE |
| 20 | 22 | 27 | CARMAN SPARROW 1640/CHORDANT | MISSION 3:16 |
| 21 | 20 | 61 | THE SUPERTONES BEC 7401/CHORDANT | SUPERTONES STRIKE BACK |
| 22 | 18 | 23 | DELIRIOUS SPARROW 1622/CHORDANT | CUTTING EDGE |
| 23 | 27 | 31 | JENNIFER KNAPP GOTEE 3832/WORD | KANSAS |
| 24 | NEW | | VARIOUS ARTISTS TOOTH & NAIL/SONIC FUEL 1090/CHORDANT | SONGS FROM THE PENALTY BOX VOLUME 2 |
| 25 | 24 | 47 | AMY GRANT MYRRH 7008/WORD | BEHIND THE EYES |
| 26 | 29 | 14 | VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD | AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2 |
| 27 | 21 | 7 | THE MARTINS SPRING HILL 5452/CHORDANT | DREAM BIG |
| 28 | 33 | 22 | CRYSTAL LEWIS MYRRH 5041/WORD | GOLD |
| 29 | 32 | 3 | MAX LUCADO HERE TO HIM 72235/PROVIDENT | OPENING WINDOWS |
| 30 | 28 | 18 | ANDY GRIFFITH SPARROW 1666/CHORDANT | JUST AS I AM |
| 31 | 23 | 75 | DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD | DONNIE MCCLURKIN |
| 32 | 25 | 40 | VARIOUS ARTISTS FOREFRONT 5183/CHORDANT | WWJD |
| 33 | 36 | 22 | THE INSYDERZ SQUINT 7035/WORD | THE INSYDERZ PRESENT SKALLELUIA! |
| 34 | 30 | 9 | VARIOUS ARTISTS FOREFRONT 5196/CHORDANT | SELTZER 2 |
| 35 | 26 | 48 | DC TALK FOREFRONT 5184/CHORDANT | LIVE IN CONCERT — WELCOME TO THE FREAK SHOW |
| 36 | 34 | 17 | VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT | ACOUSTIC WORSHIP |
| 37 | 31 | 40 | BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT | BEBE WINANS |
| 38 | 35 | 15 | PETRA WORD 9967 | GOD FIXATION |
| 39 | 40 | 28 | AUDIO ADRENALINE FOREFRONT 5182/CHORDANT | SOME KIND OF ZOMBIE |
| 40 | RE-ENTRY | | VARIOUS ARTISTS BRENTWOOD 10481/PROVIDENT | THE 1998 DOVE AWARDS NOMINEES |

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TOP REGGAE ALBUMS™

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| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|-------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 3 | PURE REGGAE POLYGRAM TV 565122/ISLAND | VARIOUS ARTISTS 2 weeks at No. 1 |
| 2 | 2 | 11 | REGGAE GOLD 1998 VP 1529* | VARIOUS ARTISTS |
| 3 | 3 | 33 | MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [RS] | BEENIE MAN |
| 4 | 4 | 5 | D.J. REGGAE MIX BEAST 5423/SIMITAR | VARIOUS ARTISTS |
| 5 | 5 | 33 | BEST OF BOB MARLEY MADACY 7420 | BOB MARLEY |
| 6 | 6 | 36 | INNA HEIGHTS GERMAIN 2068*/VP [RS] | BUJU BANTON |
| 7 | NEW | | SPEAK MY LANGUAGE SOUNDBWOY/REPUBLIC 53156/UNIVERSAL | INNER CIRCLE |
| 8 | 8 | 63 | REGGAE GOLD 1997 VP 1509* | VARIOUS ARTISTS |
| 9 | 9 | 7 | FOWARD: SUMMER REGGAE RIDDIMS GEE STREET 32516/V2 | VARIOUS ARTISTS |
| 10 | 14 | 5 | BEST OF BOB MARLEY MADACY 2125 | BOB MARLEY |
| 11 | 15 | 38 | STRICTLY THE BEST 19 VP 1519* | VARIOUS ARTISTS |
| 12 | RE-ENTRY | | DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND | BOB MARLEY |
| 13 | 7 | 27 | RIGHT ON TIME HELLCAT 80406*/EPITAPH [RS] | HEPCAT |
| 14 | 13 | 17 | DANCEHALL KINGS III BLUNT 6330*/TVT | VARIOUS ARTISTS |
| 15 | 12 | 44 | THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993) VIRGIN 44098 | ZIGGY MARLEY & THE MELODY MAKERS |

TOP WORLD MUSIC ALBUMS™

| | | | | |
|----|-----|----|---|-------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 45 | ROMANZA ▲ PHILIPS 539207 [RS] | ANDREA BOCELLI 17 weeks at No. 1 |
| 2 | 2 | 44 | THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS. | LOREENA MCKENITT |
| 3 | 3 | 46 | BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [RS] | BUENA VISTA SOCIAL CLUB |
| 4 | 5 | 7 | VERTIGO NARADA 45988/VIRGIN | JESSE COOK |
| 5 | 4 | 19 | LEAHY NARADA 42955/VIRGIN [RS] | LEAHY |
| 6 | 7 | 18 | GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN | VARIOUS ARTISTS |
| 7 | 6 | 23 | DEEP FOREST III — COMPARSA 550 MUSIC 68726/EPIC | DEEP FOREST |
| 8 | NEW | | GAELIC STORM HIGHER OCTAVE 46112/VIRGIN | GAELIC STORM |
| 9 | 8 | 22 | MAMALOSHEN NONESUCH 79459/AG [RS] | MANDY PATINKIN |
| 10 | NEW | | SOCA GOLD 1998 VP 1530 | VARIOUS ARTISTS |
| 11 | 10 | 10 | IZ IN CONCERT: THE MAN AND HIS MUSIC BIG BOY 5904/THE MOUNTAIN APPLE COMPANY | ISRAEL KAMAKAWIWO'OLE |
| 12 | 13 | 23 | A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG | AFRO-CUBAN ALL STARS |
| 13 | 9 | 25 | INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG | RUBEN GONZALEZ |
| 14 | 12 | 73 | MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [RS] | RONAN HARDIMAN |
| 15 | 14 | 6 | THE BEST OF KA'AU CRATER BOYS ROY SAKUMA PRODUCTIONS 2278 | KA'AU CRATER BOYS |

TOP BLUES ALBUMS™

| | | | | |
|----|----------|----|--|--|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 43 | TROUBLE IS... ● REVOLUTION 24689/WARNER BROS. | KENNY WAYNE SHEPHERD BAND 23 weeks at No. 1 |
| 2 | 2 | 79 | LIE TO ME ▲ A&M 540640 [RS] | JONNY LANG |
| 3 | 3 | 39 | DEUCES WILD ● MCA 11711 | B.B. KING |
| 4 | 4 | 9 | HEAVY LOVE SILVERTONE 41632/JIVE | BUDDY GUY |
| 5 | 5 | 5 | LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL | ETTA JAMES |
| 6 | 7 | 7 | TAYLORED TO PLEASE MALACO 7488 | JOHNNIE TAYLOR |
| 7 | 12 | 13 | JUST WON'T BURN TONE-COOL 1164/ROUNDER | SUSAN TEDESCHI |
| 8 | 6 | 8 | OUT THERE EPIC 67653 [RS] | JIMMIE VAUGHAN |
| 9 | 9 | 53 | LIVE AT CARNEGIE HALL EPIC 68163 | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE |
| 10 | 8 | 26 | BLUES BROTHERS 2000 ● UNIVERSAL 53116 | SOUNDTRACK |
| 11 | 10 | 43 | ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE | DELBERT MCCLINTON |
| 12 | 14 | 17 | SACRED ISLAND PRIVATE MUSIC 82165/WINDHAM HILL | TAJ MAHAL & HULA BLUES BAND |
| 13 | 11 | 37 | CONTAGIOUS MISS BUTCH 4005/MARDI GRAS | PEGGY SCOTT-ADAMS |
| 14 | 15 | 6 | TURN THE HEAT UP ALLIGATOR 4857 | SHEMEKIA COPELAND |
| 15 | RE-ENTRY | | FOR REAL MALACO 17494 | LITTLE MILTON |

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Artists & Music

Elias Haslanger Gets 'Kicks' From His Sax

THE HEART OF TEXAS: Study pays off. So does hard work. Saxophonist Elias Haslanger has done a lot of both, as evidenced by his latest release, "Kicks Are For Kids," released in June on Texas-based Heart Music.

"Coming out of high school, playing sax was something I did for fun," says the 29-year old Haslanger. "I studied with [classical saxophonist] Harvey Pittel while working towards my undergraduate degree, and he sort of grabbed me by the scruff of the neck and shook me around, motivating me to make the saxophone my life. He stressed the necessity of good technique and taught me the fundamentals of having a good sound."

On the opposite end of the musical spectrum, instructor Dick Oatts, known for his work with the Mel Lewis/Thad Jones Big Band and the Red Rodney Quintet, pushed the budding musician to "be as musical as possible, to put the experience of playing music above anything else."

Haslanger's mentors obviously heard something special in the young Texan. Combining an intensity and lyricism reminiscent of early Coltrane with an inherent sense of fun and adventure, Haslanger's tenor and soprano work makes pleasingly obvious references to the music that has touched him the most, mid- to late-'60s bebop. "I'm a big fan of Coltrane, of the great Miles Davis Quartet with Wayne Shorter, of mid-'60s Freddie Hubbard," Haslanger explains. "Shorter's 'Speak No Evil' is one of my all-time favorite albums; I've also been listening to a lot of Joe

Henderson lately, as well as a Freddie Hubbard album called 'Go' Up.' Compositionally, these are my greatest influences."

Developing his own compositional sense has played a large role in Haslanger's growth as a musician. His independently released debut album, "Standards," featured no original material; his second included only one original piece. "Kicks" features seven original compositions, an extended romp through Duke Ellington's "Just Squeeze Me," and "Free For Three," an 11-minute-plus slow burner credited to Haslanger along with

gig later that night. Marsalis is "a man of few words," says Haslanger, who humbly admits that "when [Marsalis] told me that he likes my playing, I really took it to heart."

Although Haslanger continues to perform in and around his native Austin, he ruefully notes that opportunities are limited. "There is a tradition of great jazz in Austin, but unfortunately most musicians eventually move to New York because there are more opportunities for the working musician." Haslanger, too, plans to pursue his muse in the Big Apple, although that move is probably several years away. Currently, he is on vacation in Europe, having just completed his masters in composition from Southwest Texas State (and performing with the university's band at the North Sea and Montreux Jazz Festivals while overseas). Haslanger plans to play regionally in Texas throughout the fall, with dates in Japan penciled in for early next year.



by Steve Graybow

drummer J.J. Johnson and bassist Edwin Livingston (pianist Fredrick Sanders rounds out Haslanger's working band; trumpeter Tito Carrillo appears on six of the CD's tracks). Haslanger credits the musicians in his band for sticking together for several years, putting their egos aside "for the sake of the music, allowing [themselves] to develop a solid rapport."

Ellis Marsalis guests on two tracks; Haslanger met the pianist at the Austin Jazz Festival two years ago through a mutual friend. Marsalis asked the young saxophonist to sit in with him at the festival and at a club

HIGHER GROUND

(Continued from preceding page)

Cleveland was also on hand to perform "Jesus," the Mullins song she performed on the album, and the crowd's response was thundering.

Fans are also responding enthusiastically to "Homeless Man: The Restless Heart Of Rich Mullins," a 50-minute documentary directed by Mullins' close friend and photographer Ben Pearson and produced by Abegg and Steve Taylor. A portion of the proceeds from the video and "The Jesus Record" will benefit the Legacy of a Kid Brother of St. Frank, a fund set up by Mullins to help bring the arts and love of Christ to people on Indian reservations. For more information, call 316-262-7159.

KUDOS TO CUA: Actually, that should read kudos to EMI Christian Music Publishing (CMP) for having the foresight to name veteran singer/songwriter and all-around great guy Rick Cua to the post of creative director. Working with EMI CMP senior VP Steve Rice, Cua will be responsible for signing and developing new writers and working their songs. Other duties include A&R support and copyright development.

Formerly with the Outlaws, Cua recorded two gold albums with the band before embarking on a solo career in the Christian industry that

has yielded 11 albums. "Rick brings an incredible wealth of experience from his years as an artist and songwriter, and there is no one more respected or well-liked in the music community," Rice said in a released statement. "Rick is a nurturer, and he'll be a great support for our talented roster of writers."

AND: The American Drummers Achievement Awards will be held Sept. 13 at the Berklee Performance Center in Boston. Bill Cosby will host; honorees Louie Bellson, Roy Haynes, Elvin Jones, and Max Roach will receive tribute performances from Steve Gadd, Terri Lyne Carrington, Peter Erskine, and Marvin "Smitty" Smith, respectively. Proceeds will be used to endow annual scholarships in the names of the honorees.

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Songwriters & Publishers

ARTISTS & MUSIC

Songwriter Gets Down To Business

Ireland's Mac Carthy Looking For Record, Publishing Deals

BY ED CHRISTMAN

NEW YORK—After 20 years making a living in the music industry, Jimmy Mac Carthy, one of Ireland's premier songwriters, is finally taking business seriously. For the first time, Mac Carthy has hired a full-time manager, and he is currently looking for his first publishing deal as well as shopping for a record deal.

Mac Carthy has written such gems as "No Frontiers," first recorded by Mary Black, and "Ride On," which has been recorded by Christy Moore.

Riding on a recently issued compilation album that features well-known Irish artists covering his songs—and armed with a portfolio of more than 500 songs, plus his new manager—Mac Carthy is hoping to try his luck in the U.S.

He recently hired Pat Egan of Dublin-based Pat Egan Sound Ltd., a concert promoter and operator of seven record stores in Ireland, to manage his career. In addition to Mac Carthy, Egan manages singers Frances Black, Sinéad Lowen, and Emir Quinn. Egan says his first priority is to land a publishing deal for Mac Carthy.

Meanwhile, Mac Carthy is in the studio recording songs for what he hopes will be his third album. Of the more than 500 songs in his portfolio, he says that about 100 have been recorded by other artists, with some compositions, like "Ride On," racking up as many as 10 covers. All in all, he figures, there are about 200 covers of his songs.

With the exception of the 11 songs he recorded for his second album for Sony, which also acted as publisher, all of his songs are unpublished and are "under copyright control" by the Mechanical Copyright Protection Society, according to Mac Carthy.

Mac Carthy's songwriting is showcased in "Warmer For The Spark," a compilation album issued last December on Dara Records, based in Dublin. It is available as an import in the U.S. through Blix Street Records, a label based in North Hollywood that is serving as the distributor here.

The album contains 13 songs, most of which have already appeared on the participating artists' albums. Three of the covers are by Mary Black, two are by Moore, two are by Maura O'Connell, two are by Mary Coughlan, one is by Frances Black, one is by Tommy Flemming, and two are by Mac Carthy himself.

In 1978 Mac Carthy began his career when he joined with Declan Sinnott to form the duo Southpaw, which performed around Ireland for two years. Of those days, Mac Carthy recalls, "We weren't businesswise, we had no manager. We were into the magic of making music and gigging. We were doing a full original set from day one." Other than a couple of demos, the act was

never recorded.

In 1981, the seminal Irish band Moving Hearts became the first act to cover one of Mac Carthy's songs, "Strain Of The Dance," which was on their "Moving Hearts Live" album.

Mac Carthy reckons that his big break came in 1984 when Moore, the renowned Irish folk singer, covered "Ride On." After that, it became popular for Irish artists to cover Mac Carthy's songs. Since then, acts around the world have tapped into the songwriter's repertoire.



MAC CARTHY

Mac Carthy says he doesn't write songs specifically for artists. Rather, he says, "I just write all the time, and then when people are looking for a song, I imagine which one of my songs might suit them best."

He says that he mainly makes very simple demos of songs on a very elementary tape recorder. "Recently, I have begun to make more elaborate demos," he says. "With the simple demos, the person can take the song anywhere, and the artists appreciate that. But with more elaborate demos, the songwriter can dictate more where the song is going to go."

He says he likes to write "melodies that move." Most of his songs have been written on guitar, but six years ago, he stated playing piano, and recently that instrument has been his main vehicle for songwriting. "The piano is the king of instruments, but I am trying to get away from it," he says. "The guitar draws you to come up with inventive melodies."

While he loves to perform in his own right, Mac Carthy says that "there is no buzz like finishing a song." Nonetheless, he is eager to

escalate his stature as an artist along with his reputation as a songwriter. So far, Mac Carthy has recorded two albums. The first, released in 1991 on Dublin-based Mulligan Records, was called "The Song Of The Singing Horseman," with the title apparently a nod to Mac Carthy's past career as a horse jockey. Mac Carthy says the album did very well on the Irish chart. The album "was completely organic, with no electric instruments," he says, but with a contemporary rhythm section that included a stand-up double bass. Moreover, the album was mainly recorded live in the studio, and only strings and backup vocals were overdubbed.

In 1994, Mac Carthy recorded "The Dreamer" for Sony, which he describes as being a "bit more electric than the first album but fairly organic compared to the songs" he is now recording.

The current plan, according to Mac Carthy, is to record some tracks and then shop for a label deal. After signing, he will complete the album.

He says the next album will have a more contemporary sound. For this project, he has reunited with his old friend from Southpaw, Sinnott, who is producing the sessions. Sinnott, who has produced seven Mary Black albums, also produced the debut album by Lowen, who recently signed with Interscope Records in the U.S. for her second album.

One of the tracks that is already recorded, "The Contender," will appear on "A Winter's Tale," a compilation that Celtic Heartbeat is putting together.

Mac Carthy says, "The song is about boxer Jack Doyle, who was known as the 'gorgeous Gael.' He was a legendary Adonis in Ireland. He had a shot at the heavyweight championship, and he was also a great singer. He was brilliant, but he died penniless and a drunk. It's a beautiful-loser song."



Wrapping Up A Deal. Harvey Danger, the Slash/London band currently touring the U.S. and Canada on the success of the single "Flagpole Sitta" and the album "Where Have All The Merry-makers Gone?," has signed a global co-publishing deal with Famous Music. Shown at the New York offices of Famous, in the front row, from left, are Andrew Kipnes, president of management firm AAM; AAM's Holly Cislo; Famous chairman/CEO Irwin Robinson; and Harvey Danger's Jeff Lin. In the second row, from left, are Sean Nelson, Evan Sult, and Aaron Huffman of Harvey Danger; Stephen J. Finfer, senior creative director of Famous; and band attorney Peter Lewit.

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 |

Jerome Robbins' Visual 'Songwriting'; Nick Firth Reups At BMG Publishing

TOP BILLING: Jerome Robbins wasn't known to have written a note of music for the stage. Yet to hear the music other people wrote for him to choreograph is to bring into immediate visual relief wonderful dance moments from "On The Town," "High Button Shoes," "The King And I," and, of course, "West Side Story," among the many musicals for which Robbins did the dance routines.

In fact, Robbins, who died July 29 at the age of 79, got top billing in a very successful 1989 musical revue of his main works, "Jerome Robbins's Broadway." That album, released on RCA Victor, was really something.

TO THE NEXT CENTURY: Nick Firth, chief of BMG Music Publishing Worldwide for the past 11 years, has signed a new deal as president that will keep him in charge of the company well into the early years of the new millennium. Firth's contract extension, effective July 1, comes on the heels of fiscal year (ending July 1) revenue clocking in at record numbers. Firth continues to report to Strauss Zelnick, just officially promoted to president/CEO of BMG Entertainment.



by Ivo Lichtman

Hal Leonard Buys: Music print giant Hal Leonard Corp. has acquired Kenyon Publications, the New York-based music-instruction-book firm founded by composer/musician Albert DeVito 37 years ago. The purchase price wasn't disclosed. DeVito, who is in his early 80s, has retired.

Hal Leonard has been distributing the Kenyon line since the mid-'80s. DeVito's first effort, "The Chord Dictionary For All Keyboard Instruments," remains a best seller at Kenyon.

FOR THE SHOW BINS: John Yap's U.K.-based Jay label continues its generous flow of U.K.

cast-album reissues, which are marketed in the U.S. by Allegro Distribution. Significant are rerecordings of Broadway shows that feature, with theatrical zip, complete renditions of their scores—sometimes turning to songs penned for film versions of the pieces.

Such is the case for the two-CD set of "Sweet Charity." It includes three songs penned by Cy Coleman and Dorothy Fields for the film, including "My Personal Property," "It's A Nice Face," and the title song. Another recent U.S. release is a 1981 recording, with most of the original cast, of the 1975 show "Thomas And The King" (guess what Thomas and what King?)

with a score by John Williams ("Superman," "Schindler's List") and James Harbert.

Also officially on these shores is a very strong release, on a single CD, of Rodgers and Hart's "Pal Joey," taken from a 1989 London production with Sian Phillips playing Vera, a society dame on the make.

Early last year, Yap recorded a revival of a 1955 children's musical, "Listen To The Wind," with a charming score by the late English songwriting great Vivian Ellis. It, too, makes a U.S. appearance on Jay.

Two interesting upcoming Jay releases include what is billed as a complete version of "Lady In The Dark," the great Kurt Weill/Ira Gershwin musical, and "Noel And Gertie," featuring songs of Noel Coward.

PRINT ON PRINT: Following are the best-selling folios from Hal Leonard Publishing:

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2. "Titanic," soundtrack.
3. Sarah McLachlan, "Surfacing."
4. Matchbox 20, "Yourself Or Someone Like You."
5. Fiona Apple, "Tidal."

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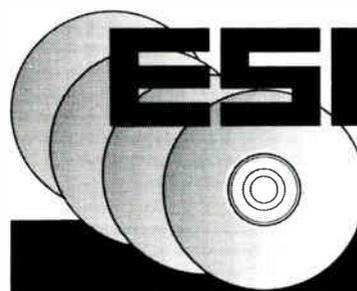
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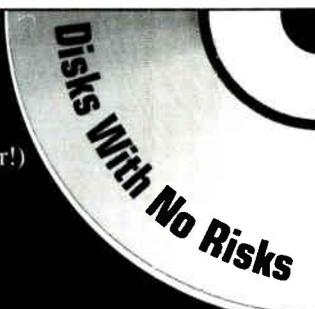
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COMMENTARY

(Continued from page 3)

Internet has changed it all.

Today, if you are that same loyal
fan of a band, a quick search on the
Net will turn up a multitude of World
Wide Web sites, both official and
unofficial. Some of the official sites
are quite good; others are not. It's
the unofficial sites where the real
goods lie if you are a fan, for there
you will find information about CTS
written by a person or persons as
much of a fan as yourself.

If you are a fan of CTS today, you
can get up the learning curve on this
favorite artist of yours very quickly.
Not only can you find out about tour
dates and unreleased demos and "re-
cordings of indeterminate origin,"
you can often find out exactly how
these things are perceived by other
members of the fan community. You
can compare notes with others on
your favorite songs or share concert
reviews with fans all over the world.

These contributions to the collec-
tive consciousness of a given fan
community make the community
stronger and smarter. What used to
take months or even years in the '70s
and '80s to gather information and
music on CTS can occur in a matter
of days, and as bandwidth gets wider
and digital distribution becomes a
way of life, it can occur in a matter
of hours.

The photo of CTS that used to
grace the inside of lockers is now
Windows 95 desktop wallpaper made
by a fan. A fan-created 3D MP3
plug-in has replaced the black-light
poster. The gap between CTS and its
fans continues to narrow.

The generation graduating high
school this year will have only vague

recollections of a world without the
Internet and have already become as
used to receiving artist information,
audio, and video from that medium
as they are from MTV. Chats and
cybercasts are bringing CTS right
into their living room or dorm. Com-
pression technology for audio and
video is advancing rapidly, and while
widespread digital distribution isn't
here yet, I can see it from where I'm
standing.

At what point do labels make the
paradigm shift that eliminates the
"new media" department and final-
ly admit that the Internet belongs in
the marketing, sales, and promotion
departments that already exist?

The Internet shouldn't be a mar-
keting afterthought. Wind-Up has
embraced the Internet as an integral
part of the company's core market-
ing strategy, and much of the early
success with Creed can be attributed
to that.

It is also important to remember
that the Web is only one portion of
the Internet. E-mail and Usenet
newsgroups existed long before the
Web and boast hundreds of thou-
sands of participants. Careful analy-
sis of the unwritten laws that govern
those segments of the Net is essen-
tial. The skill sets of the record-label
marketing gurus of the future are
likely to be based in sociology and
virtual culture, in addition to tradi-
tional marketing foundations.

Anybody can be taught to make a
Web page, but the ability to move
effortlessly through the layers of
unwritten rules, or "Netiquette," to
successfully market in an environ-
ment that is by nature anti-commer-
cial will be high on the job-require-
ments list.

The fans of your artists are
smarter about gathering information
on them than you are. They know
more about your artists than you can
ever hope to. They've grown up with
the technology that baffles many
over the age of 30 and can tell you a
great deal about themselves if you let
them.

And if you don't start listening to
them on how they want to be mar-
keted to, embrace their technologies
and new-fangled Internet DIY ethos,
and make efforts to accommodate
their needs, you'll be left in the dust.

Don't think of it as artist develop-
ment; think of it as fan development.

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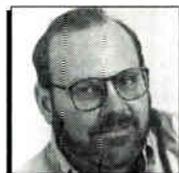
ONWARD AND UPWARD: SoundScan's first midyear Latin sales report (see story, page 3) confirms what the majority of industry members in the U.S. Hispanic market already know—the U.S. Latin market is healthy.

The 11% increase in overall numbers as stated in SoundScan's half-year report is smaller than the 17% rise in sales of titles appearing on The Billboard Latin 50, as reported in the July 18 Latin Notas. In other words, the product charting on The Billboard Latin 50 is selling at a better clip than catalog titles and other current releases. Such was the case in 1997.

Midyear sales of titles appearing on The Billboard Latin 50 (2,546,000 units) made up 37% of all sales (6,941,000 units) during the first six months of the year. During the same period in 1997, sales of albums from The Billboard Latin 50 (2,167,000 units) accounted for 35% of all sales (6,277,000 units).

The upcoming holiday season—combined with the release of product from such big-name stars as Julio Iglesias, Luis Miguel, Enrique Iglesias, Juan Gabriel, Olga Tañón, and Shakira—clearly indicates that the overall market figure this year should at least match the 15 million units moved in 1996, the first year SoundScan began keeping tabs of annual sales of Spanish-language product.

THE RUSH IS ON: July was a banner month for Latino acts, as far as



by John Lannert

gold and platinum certifications were concerned. Five Latino-rooted acts received the prestigious hardware from the Recording Industry Association of America (RIAA).

Leading the RIAA certs was Selena's "Dreaming Of You" (EMI/EMI Latin), which received a triple-platinum award for sales of 3 million units. The Gipsy Kings' "Best Of The Gipsy Kings" (Nonesuch/Atlantic) earned a platinum disc. The Selena and the Gipsy Kings CDs were released in 1995.

Garnering gold discs in July were Ricky Martin's "Vuelve" (Sony Discos), released in February; Los Tigres Del Norte's "Los Dos Plebes" (Fonovisa), released in 1994; and Bronco's "Pura Sangre" (Fonovisa), released in 1993.

Also receiving a gold disc was Gloria Estefan's "gloria" (Epic), a dance-driven set with three Spanish-language tracks that was shipped in May.

DANCE CONMIGO: The soundtrack to the Columbia Pictures film "Dance With Me," which stars Sony Discos balladeer Chayanne and Vanessa Williams, is slated to drop

Tuesday (11) on Epic/Sony Music Soundtrax. The mostly Spanish-language CD contains material from an array of Sony-affiliated artists, including Gloria Estefan, Elvis Crespo, DLG, Ana Gabriel, Jon Secada, and Albita.

The album's leadoff single, "You Are My Home," an English-language ballad duet with Chayanne and Williams, is also featured in Spanish as an upbeat salsa duet. The dance/romance movie is scheduled for release Aug. 21.

"Dance With Me" marks Chayanne's first starring role in an English-language flick.

Also, contrary to an item in the July 11 Latin Notas, Chayanne is not holding talks with Televisa to do a soap opera.

GUZMÁN'S BLUES: This year is one BMG rock songstress Alejandra Guzmán would like to soon forget. In April, just six weeks after getting married suddenly to one Farrell Goodman, Guzmán was sued on charges of child abuse of Frida Sofia, the daughter she had with Pablo Moctezuma, who filed the complaint.

On May 3, Guzmán's driver for 10 years, Carlos Fonseca, was found dead at her house. Police ruled it was a suicide. On June 23, a kidnap attempt was made on Frida, but it was thwarted. Three days later, Goodman was arrested in Düsseldorf, Germany, on charges of possession of Ecstasy. He remains in jail awaiting his court date in December. If convicted, Goodman is expected to receive a 10-year jail term.

Meantime, Guzmán and Farrell's father, Harvey Goodman, have announced that neither of them will aid the younger Goodman. Guzmán is now seeking a divorce in Mexico.

Fortunately, for Guzmán there is a silver lining in her recent flurry of dark clouds. She is starring in the successful stage production of "Gypsy" in Mexico City.

STATESIDE BRIEFS: Sony Discos trovador Ricardo Arjona kicks off his five-month Latin American tour Thursday (13) in Mexico City.

On Aug. 17, Sony Discos' hot crooner Ricky Martin is scheduled to perform at halftime of the Dallas Cowboys-New England Patriots football game at Estadio Azteca in Mexico City. The show is part of Martin's three-day multimedia promo blitz of Mexico City.

WEA Latina rock titans Maná are booked to launch the U.S./Canada leg of a world tour Aug. 21 at the Universal Amphitheater in Universal City, Calif. The Aug. 21 date is the first of three sellout shows at the amphitheater.

Chilean composer Tito Fernández is trying to settle a copyright infringement snafu with Sony Music Mexico. He alleges his song "El Cigarrillo," contained on Ana Gabriel's latest Sony album, "Con Un Mismo Corazón," belongs to him, not to the songwriters listed on the CD, Anto-

(Continued on next page)

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| 5 | 11 | 8 | 4 | GISSELLE Y SERGIO VARGAS RCA/BMG LATIN | CORAZON ENCADENADO M.TEJADA (C.BLANES,S.FACHELLI) |
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| 7 | 8 | 3 | 12 | VICTOR MANUELLE SONY DISCOS | SE ME ROMPE EL ALMA R.SANCHEZ,V.MANUELLE (G.FRANCISCO) |
| 8 | 7 | 6 | 8 | LOS TUCANES DE TIJUANA EMI LATIN | DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA) |
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| 31 | 25 | 36 | 5 | LOS INVASORES DE NUEVO LEON EMI LATIN | A MI QUE ME QUEDO R.LEJIA (M.A.PEREZ) |
| 32 | NEW | 1 | 1 | LOS SABROSOS DEL MERENGUE MAS | NO LLORARE F.SANTOS RUIZ (T.GOAD) |
| 33 | 31 | — | 2 | BRENDA K. STARR PARCHA/PLATANO | SI ME PREGUNTAN POR TI H.RAMIREZ (P.MARTINEZ) |
| 34 | 33 | — | 24 | LOS TEMERARIOS FONOVISA | POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA) |
| 35 | 26 | 34 | 3 | EL REENCUENTRO FONOVISA | DULCES BESOS R.REYES (NOT LISTED) |
| 36 | 39 | 38 | 22 | INTOCABLE EMI LATIN | ERES MI DROGA J.L.AYALA (M.MENDOZA) |
| 37 | 22 | 15 | 17 | ELVIS CRESPO SONY DISCOS | SUAVEMENTE R.CORAJ,E.CRESPO,L.A.CRUZ (E.CRESPO) |
| 38 | RE-ENTRY | 2 | 2 | SON BY FOUR RJO/SONY DISCOS | NADA O.ALFANNO (O.ALFANNO) |
| 39 | RE-ENTRY | 4 | 4 | LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA | PARA ESTAR CONTIGO S.GEORGE (R.PEREZ,R.LIVI) |
| 40 | RE-ENTRY | 14 | 14 | MYRIAM HERNANDEZ SONY DISCOS | HUELE A PELIGRO H.GATICA,M.HERNANDEZ (A.MANZANERO) |

| POP | | TROPICAL/SALSA | | REGIONAL MEXICAN | |
|-------------|--|----------------|--|------------------|---------------------------------------|
| 17 STATIONS | | 15 STATIONS | | 68 STATIONS | |
| 1 | CARLOS PONCE EMI LATIN | 1 | GISSELLE Y SERGIO VARGAS RCA/BMG LATIN | 1 | LOS TUCANES DE TIJUANA EMI LATIN |
| 2 | ONDA VASELINA SONY DISCOS | 2 | ELVIS CRESPO SONY DISCOS | 2 | VICENTE FERNANDEZ SONY DISCOS |
| 3 | ALEJANDRO FERNANDEZ SONY DISCOS | 3 | VICTOR MANUELLE SONY DISCOS | 3 | PEPE AGUILAR MUSART/BALBOA |
| 4 | RICARDO ARJONA SONY DISCOS | 4 | GRUPO MANIA SONY DISCOS | 4 | GRUPO LIMITE RODVEN/POLYGRAM LATINO |
| 5 | RICKY MARTIN SONY DISCOS | 5 | SERVANDO Y FLORENTINO WEA LATINA | 5 | BANDA MAGUEY RCA/BMG LATIN |
| 6 | AEROSMITH COLUMBIA/SONY DISCOS | 6 | AEROSMITH COLUMBIA/SONY DISCOS | 6 | TIRANOS DEL NORTE SONY DISCOS |
| 7 | ELVIS CRESPO SONY DISCOS | 7 | INDIA RMM | 7 | LOS TEMERARIOS FONOVISA |
| 8 | PEPE AGUILAR MUSART/BALBOA | 8 | DOMINGO QUINONES RMM | 8 | INTOCABLE EMI LATIN |
| 9 | JARABE DE PALO EMI LATIN | 9 | JARABE DE PALO EMI LATIN | 9 | LOS INVASORES DE NUEVO LEON EMI LATIN |
| 10 | JUAN GABRIEL ARIOLA/BMG LATIN | 10 | LOS SABROSOS DEL MERENGUE MAS | 10 | JOAN SEBASTIAN MUSART/BALBOA |
| 11 | RICKY MARTIN SONY DISCOS | 11 | BRENDA K. STARR PARCHA/PLATANO | 11 | ALEJANDRO FERNANDEZ SONY DISCOS |
| 12 | LUIS MIGUEL WEA LATINA | 12 | ELVIS CRESPO SONY DISCOS | 12 | INTOCABLE EMI LATIN |
| 13 | SERVANDO Y FLORENTINO WEA LATINA | 13 | RICKY MARTIN SONY DISCOS | 13 | GRUPO LIMITE RODVEN/POLYGRAM LATINO |
| 14 | GISSELLE Y SERGIO VARGAS RCA/BMG LATIN | 14 | SON BY FOUR RJO/SONY DISCOS | 14 | GRACIELA BELTRAN EMI LATIN |
| 15 | ALEJANDRO FERNANDEZ SONY DISCOS | 15 | LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA | 15 | LOS ANGELES AZULES DISA/EMI LATIN |

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainers indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

Artists & Music

NOTAS

(Continued from preceding page)

nio Vejos and José Amado Méndez. Sony says that three different people now are claiming the song, so until the situation is resolved, future copies of "Con Un Mismo Corazón" will not feature "El Cigarrillo."

RMM is set to drop Tito Puente's tropical/dance disc "Dancemania 98—Live At Birdland" on Tuesday (11). Due Aug. 25 on RMM is "El Rumbero Del Piano," a salsa disc by Latin jazz favorite Eddie Palmieri and "Con Un Estilo Propio" by overlooked *salseero* Johnny Rivera.

PolyGram Latino is set to drop on Aug. 25 "Ayúdame A Ser Tuyo" by Sergio Blass, a former member of Menudo who has cut a pop CD after two previous rock-oriented albums did not meet sales expectations.

Fresh from a quick trek to Japan, JMM/Sony Disco salsa crew Larry Harlow's Latin Legends are currently touring the Caribbean and the West Coast. The band is due to finish up its latest swing Sept. 6 in Chicago. The group is touring in support of its fine disc "Larry Harlow's Latin Legends 98."

On Sept. 21, PolyGram Latino is scheduled to drop "El Privilegio De Amar," the label bow by Mijares. The leadoff single is the title track, which also is the titular theme to the new Televisa telenovela. Contributing vocals to the ballad is Mijares'



Estefan Inks Flores. Marco Flores recently signed a deal to be an exclusive producer/songwriter for Estefan Music Publishing Inc. In addition, Flores will be involved with all projects of Estefan Enterprises, parent company of Estefan Music Publishing. Flores has worked with an array of top Anglo and Latino talent, including Bonnie Raitt, Luther Vandross, Toni Braxton, Richard Marx, Emilio, Ednita Nazario, and Millie. Shown, from left, are Flores and Emilio Estefan Jr., president of Estefan Enterprises.

wife, Lucero.

San Francisco indie Ubiquity has signed noted conga specialist Francisco Aguabella to its CuBop label for four albums. Aguabella, who received the National Heritage Award from the National Endowment for the Arts in 1992, has played with Dizzy Gillespie, Frank Sinatra, Tito Puente, Cachao, and Eddie Palmieri.

CHART NOTES, RETAIL: For the first time since the June 13 issue,

sales of titles on The Billboard Latin 50 failed to reach the 100,000-units mark. Nonetheless, the 99,000 pieces moved this issue far outstrip the 63,000 units rung up in the same issue last year.

Ricky Martin's "Vuelve" again rules The Billboard Latin 50, though sales of the CD dropped from 7,000 units to 6,500. "Vuelve" remains perched at the apex of the pop genre chart for the 16th straight week. Unfortunately, the album fell off The Billboard 200 after a 22-week run.

(Continued on page 47)

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THE Billboard Latin 50SM

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

SoundScan[®]

| THIS WEEK | LAST WEEK | WKS. ON | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE | |
|--------------------------------|-----------|---------|--------------------------------------|-------------------------------------|------------------------------|-------------------------------|
| 1 | 1 | 25 | RICKY MARTIN | SONY DISCOS 82653 | VUELVE | |
| 2 | 2 | 16 | ELVIS CRESPO | SONY DISCOS 82634 | SUAVEMENTE | |
| 3 | 4 | 8 | CHARLIE ZAA | SONOLUX 82706/SONY DISCOS | UN SEGUNDO SENTIMIENTO | |
| 4 | 3 | 45 | ALEJANDRO FERNANDEZ | SONY DISCOS 82446 | ME ESTOY ENAMORANDO | |
| 5 | 6 | 45 | BUENA VISTA SOCIAL CLUB | WORLD CIRCUIT/NONESUCH/WEA | BUENA VISTA SOCIAL CLUB | |
| 6 | 9 | 9 | CARLOS PONCE | EMI LATIN 59454 | CARLOS PONCE | |
| 7 | 7 | 7 | OZOMATLI | ALMO SOUNDS 80020/INTERSCOPE | OZOMATLI | |
| 8 | 5 | 35 | ALEJANDRO SANZ | WEA LATINA 0281 | MAS | |
| 9 | 8 | 5 | LOS TUCANES DE TIJUANA | EMI LATIN 93618 | AMOR PLATONICO | |
| 10 | 10 | 43 | MANA | WEA LATINA 20430 | SUENOS LIQUIDOS | |
| 11 | 12 | 39 | MARC ANTHONY | RMM 82156 | CONTRA LA CORRIENTE | |
| 12 | 11 | 13 | VICTOR MANUELLE | SONY DISCOS 82717 | IRONIAS | |
| 13 | 13 | 17 | SELENA | EMI LATIN 94110 | ANTHOLOGY | |
| 14 | 14 | 5 | VICENTE FERNANDEZ | SONY DISCOS 82713 | ENTRE EL AMOR Y YO | |
| 15 | 16 | 59 | CHARLIE ZAA | SONOLUX 82136/SONY DISCOS | SENTIMIENTOS | |
| 16 | 17 | 9 | EL REENCUENTRO | FONOVISA 80738 | 15 ANOS DESPUES... | |
| 17 | 24 | 7 | VARIOUS ARTISTS | COLUMBIA 69493/SONY DISCOS | LATIN MIX USA | |
| 18 | 20 | 10 | RICARDO ARJONA | SONY DISCOS 82680 | SIN DANOS A TERCEROS | |
| 19 | 15 | 7 | INTOCABLE | EMI LATIN 95178 | INTOCABLE | |
| 20 | 21 | 52 | LUIS MIGUEL | WEA LATINA 19798 | ROMANCES | |
| *** GREATEST GAINER *** | | | | | | |
| 21 | 27 | 2 | VARIOUS ARTISTS | FONOVISA 80732 | COMO TE EXTRANO | |
| 22 | 22 | 4 | GRUPO LIMITE Y CABALLO DORADO | RODVEN 557978/POLYGRAM LATINO | EL BAILE DEL MILLON | |
| 23 | 19 | 8 | JARABE DE PALO | EMI LATIN 41762 | LA FLACA | |
| 24 | 18 | 35 | JOSE LUIS RODRIGUEZ WITH LOS PANCHOS | SONY DISCOS 82635 | INOLVIDABLE | |
| 25 | 23 | 41 | GRUPO LIMITE | RODVEN 539331/POLYGRAM LATINO | SENTIMIENTOS | |
| 26 | 25 | 9 | BANDA MAGUEY | RCA 57959/BMG LATIN | LAGRIMAS DE SANGRE | |
| 27 | 33 | 15 | SERVANDO Y FLORENTINO | WEA LATINA 21390 | LOS PRIMERA | |
| 28 | 30 | 4 | ILEGALES | ARIOLA 59317/BMG LATIN | REMIXES | |
| 29 | 26 | 26 | LOS TEMERARIOS | FONOVISA 0515 | COMO TE RECUERDO | |
| 30 | 28 | 14 | GRUPO BRYNDIS | DISA 94243/EMI LATIN | 14 SUPER CUMBIAS | |
| 31 | 29 | 7 | LIBERACION | DISA 95436/EMI LATIN | UN REGALO DE AMOR | |
| 32 | 31 | 47 | INDIA | RMM 82157 | SOBRE EL FUEGO | |
| 33 | 35 | 18 | LOS ANGELES AZULES | DISA 93235/EMI LATIN | CONFESIONES DE AMOR | |
| 34 | 36 | 36 | LOS TUCANES DE TIJUANA | EMI LATIN 23461 | DE FIESTA CON... | |
| 35 | 46 | 10 | MYRIAM HERNANDEZ | SONY DISCOS 82675 | TODO EL AMOR | |
| 36 | 37 | 8 | VARIOUS ARTISTS | ARIOLA 57917/BMG LATIN | VERANO '98 | |
| 37 | 42 | 5 | VARIOUS ARTISTS | MAX 2051 | LATINOS IN DA HOUSE VOL. 2 | |
| 38 | 38 | 59 | SELENA | EMI LATIN 19207 | EXITOS Y RECUERDOS | |
| 39 | 34 | 2 | EZEQUIEL PENA | FONOVISA 9677 | NO MAS CONTIGO | |
| 40 | RE-ENTRY | | VARIOUS ARTISTS | J&N 82379/SONY DISCOS | MERENHITS '98 | |
| 41 | 32 | 10 | NEK | WEA LATINA 20927 | NEK | |
| 42 | RE-ENTRY | | ONDA VASELINA | SONY DISCOS 82567 | ENTREGA TOTAL | |
| 43 | 41 | 33 | LOS TIGRES DEL NORTE | FONOVISA 6072 | ASI COMO TU | |
| 44 | 49 | 34 | AFRO-CUBAN ALL STARS | WORLD CIRCUIT/NONESUCH 79477/AG | A TODA CUBA LE GUSTA | |
| 45 | 39 | 33 | RUBEN GONZALEZ | WORLD CIRCUIT/NONESUCH/AG | INTRODUCING...RUBEN GONZALEZ | |
| 46 | 45 | 14 | MANNY MANUEL | MERENGAZO 82222/RMM | ES MI TIEMPO | |
| 47 | 44 | 16 | PEPE AGUILAR | MUSART 1919/BALBOA | CON MARIACHI | |
| 48 | 43 | 94 | GRUPO LIMITE | RODVEN 533302/POLYGRAM LATINO | PARTIENDOME EL ALMA | |
| 49 | 47 | 16 | LOS PALOMINOS | SONY DISCOS 82677 | TE SEGUIRE | |
| 50 | RE-ENTRY | | TITO NIEVES | RMM 82171 | DALE CARA A LA VIDA | |
| | | | POP | TROPICAL/SALSA | REGIONAL MEXICAN | |
| 1 | 1 | 25 | RICKY MARTIN | SONY DISCOS | 1 | LOS TUCANES DE TIJUANA |
| 2 | 2 | 16 | ELVIS CRESPO | SONY DISCOS | 2 | SELENA |
| 3 | 4 | 8 | CHARLIE ZAA | SONOLUX/SONY DISCOS | 3 | VICENTE FERNANDEZ |
| 4 | 3 | 45 | ALEJANDRO FERNANDEZ | SONY DISCOS | 4 | INTOCABLE |
| 5 | 6 | 45 | BUENA VISTA SOCIAL CLUB | WORLD CIRCUIT/NONESUCH/AG | 5 | VARIOUS ARTISTS |
| 6 | 9 | 9 | CARLOS PONCE | EMI LATIN | 6 | GRUPO LIMITE Y CABALLO DORADO |
| 7 | 7 | 7 | OZOMATLI | ALMO SOUNDS/INTERSCOPE | 7 | GRUPO LIMITE |
| 8 | 5 | 35 | ALEJANDRO SANZ | WEA LATINA | 8 | CHARLIE ZAA |
| 9 | 8 | 5 | LOS TUCANES DE TIJUANA | EMI LATIN | 9 | VICTOR MANUELLE |
| 10 | 10 | 43 | MANA | WEA LATINA | 10 | CHARLIE ZAA |
| 11 | 12 | 39 | MARC ANTHONY | RMM | 11 | SONOLUX/SONY DISCOS |
| 12 | 11 | 13 | VICTOR MANUELLE | SONY DISCOS | 12 | SONOLUX/SONY DISCOS |
| 13 | 13 | 17 | SELENA | EMI LATIN | 13 | SONOLUX/SONY DISCOS |
| 14 | 14 | 5 | VICENTE FERNANDEZ | SONY DISCOS | 14 | SONOLUX/SONY DISCOS |
| 15 | 16 | 59 | CHARLIE ZAA | SONOLUX/SONY DISCOS | 15 | SONOLUX/SONY DISCOS |
| 16 | 17 | 9 | EL REENCUENTRO | FONOVISA | 16 | SONOLUX/SONY DISCOS |
| 17 | 24 | 7 | VARIOUS ARTISTS | COLUMBIA | 17 | SONOLUX/SONY DISCOS |
| 18 | 20 | 10 | RICARDO ARJONA | SONY DISCOS | 18 | SONOLUX/SONY DISCOS |
| 19 | 15 | 7 | INTOCABLE | EMI LATIN | 19 | SONOLUX/SONY DISCOS |
| 20 | 21 | 52 | LUIS MIGUEL | WEA LATINA | 20 | SONOLUX/SONY DISCOS |
| 21 | 27 | 2 | VARIOUS ARTISTS | FONOVISA | 21 | SONOLUX/SONY DISCOS |
| 22 | 22 | 4 | GRUPO LIMITE Y CABALLO DORADO | RODVEN | 22 | SONOLUX/SONY DISCOS |
| 23 | 19 | 8 | JARABE DE PALO | EMI LATIN | 23 | SONOLUX/SONY DISCOS |
| 24 | 18 | 35 | JOSE LUIS RODRIGUEZ WITH LOS PANCHOS | SONY DISCOS | 24 | SONOLUX/SONY DISCOS |
| 25 | 23 | 41 | GRUPO LIMITE | RODVEN | 25 | SONOLUX/SONY DISCOS |
| 26 | 25 | 9 | BANDA MAGUEY | RCA | 26 | SONOLUX/SONY DISCOS |
| 27 | 33 | 15 | SERVANDO Y FLORENTINO | WEA LATINA | 27 | SONOLUX/SONY DISCOS |
| 28 | 30 | 4 | ILEGALES | ARIOLA | 28 | SONOLUX/SONY DISCOS |
| 29 | 26 | 26 | LOS TEMERARIOS | FONOVISA | 29 | SONOLUX/SONY DISCOS |
| 30 | 28 | 14 | GRUPO BRYNDIS | DISA | 30 | SONOLUX/SONY DISCOS |
| 31 | 29 | 7 | LIBERACION | DISA | 31 | SONOLUX/SONY DISCOS |
| 32 | 31 | 47 | INDIA | RMM | 32 | SONOLUX/SONY DISCOS |
| 33 | 35 | 18 | LOS ANGELES AZULES | DISA | 33 | SONOLUX/SONY DISCOS |
| 34 | 36 | 36 | LOS TUCANES DE TIJUANA | EMI LATIN | 34 | SONOLUX/SONY DISCOS |
| 35 | 46 | 10 | MYRIAM HERNANDEZ | SONY DISCOS | 35 | SONOLUX/SONY DISCOS |
| 36 | 37 | 8 | VARIOUS ARTISTS | ARIOLA | 36 | SONOLUX/SONY DISCOS |
| 37 | 42 | 5 | VARIOUS ARTISTS | MAX | 37 | SONOLUX/SONY DISCOS |
| 38 | 38 | 59 | SELENA | EMI LATIN | 38 | SONOLUX/SONY DISCOS |
| 39 | 34 | 2 | EZEQUIEL PENA | FONOVISA | 39 | SONOLUX/SONY DISCOS |
| 40 | RE-ENTRY | | VARIOUS ARTISTS | J&N | 40 | SONOLUX/SONY DISCOS |
| 41 | 32 | 10 | NEK | WEA LATINA | 41 | SONOLUX/SONY DISCOS |
| 42 | RE-ENTRY | | ONDA VASELINA | SONY DISCOS | 42 | SONOLUX/SONY DISCOS |
| 43 | 41 | 33 | LOS TIGRES DEL NORTE | FONOVISA | 43 | SONOLUX/SONY DISCOS |
| 44 | 49 | 34 | AFRO-CUBAN ALL STARS | WORLD CIRCUIT | 44 | SONOLUX/SONY DISCOS |
| 45 | 39 | 33 | RUBEN GONZALEZ | WORLD CIRCUIT | 45 | SONOLUX/SONY DISCOS |
| 46 | 45 | 14 | MANNY MANUEL | MERENGAZO | 46 | SONOLUX/SONY DISCOS |
| 47 | 44 | 16 | PEPE AGUILAR | MUSART | 47 | SONOLUX/SONY DISCOS |
| 48 | 43 | 94 | GRUPO LIMITE | RODVEN | 48 | SONOLUX/SONY DISCOS |
| 49 | 47 | 16 | LOS PALOMINOS | SONY DISCOS | 49 | SONOLUX/SONY DISCOS |
| 50 | RE-ENTRY | | TITO NIEVES | RMM | 50 | SONOLUX/SONY DISCOS |

Albums with the greatest sales gains this week. Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. H indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Virgin, Borders Stores Break New Ground

The U.K. has this month become the test bed for two music retailing concepts with global potential. Both combine music with another form of entertainment, and both are projected eventually to be seen across a number of countries. Virgin Entertainment Group has put a Virgin music store and cinema under the same roof for the first time, in the London satellite town of Slough. Almost simultaneously, U.S. chain Borders Books & Music opened its first European music-and-books outlet in the high-profile location of London's Oxford Street, one of Europe's most prestigious shopping areas. Both chains say they are learning important lessons for the future. Jeff Clark-Meads reports from Slough and London.

Film, Music Combined At Virgin's Slough Site

The two arms of the Virgin Entertainment Group (VEG) are facing a unique, double-edged challenge: persuading cinemagoers to buy records and, simultaneously, persuading record buyers to visit the cinema.

The company's stated intention of putting its music and movie outlets in one location in each city in which it operates across the world (Billboard, May 23) has found its first form in

find out a lot of things as we go along."

Alder says people will be attracted from the ground-level store to the cinema above with the offer of coffee and a free preview of the facilities. That means in particular sampling Virgin's Premier service, which offers cinemagoers use of a pre-show lounge and bar and provides food.

Rowe adds that people who have gone to the building with the intention

Borders Assesses U.K. Market Via London

Like Virgin, Borders is using its new store to test the temperature of the water. Company chairman/CEO Bob DiRomulado says of its new Oxford Street operation, "If we are successful here, there will be the opportunity to open a lot of stores."

Borders is already committed to four more openings in the U.K., the next of which will be in the coastal town of Brighton in the fall. The com-

Oxford Street is the company's first European outlet. The 40,000-square-foot operation—one-quarter of which is devoted to music—opened its doors Aug. 1 (Billboard Bulletin, Aug. 3). However, it began trading without fanfare to give staffers a month to refine their systems and stocking policies ahead of a high-profile launch in September.

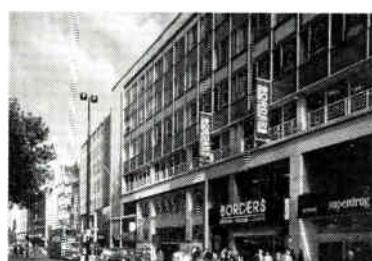
The four-story store—which is on



The outside of the Virgin complex in Slough. On the left is the music store; on the right is the entrance to the cinema.



The foyer in Slough, with the entrance to the store to the left of the cinema box office.



The Borders store facade on London's Oxford Street.



The information and sales desk at the end of Borders' 10,000-square-foot music and video floor.

Slough. Here, in the town's main shopping precinct, it is now impossible to reach the Virgin Cinema without passing the open and—so the company intends—enticing frontage of the Virgin music store. The complex was officially opened July 30, and VEG is now learning all it can about the symbiosis from the two halves of its operation before expanding the concept to other sites.

"Over the years, research has shown us that the customer wants access to the wider world of Virgin," states Dave Alder, Virgin Cinemas' marketing director. "Slough affords us the first opportunity we have had to put all that we do in one piece of space."

Alder says there is a "massive overlap" of the customer profile of Virgin's cinema and music customers, "which makes it a logical step for us to bring the two arms together."

VEG comprises Virgin Cinemas and Virgin Retail, and the retail division's U.K. operations director, Elaine Rowe, says the two managements have learned much from each other during the construction of the Slough facility. She adds that all areas of management have an open mind about the benefits that can be accrued from here. "We don't want to make massive assumptions about anything," says Rowe. "We will talk to our customers and learn all we can."

"Obviously, we have some clues about what people want, but we will

of seeing a film will be attracted to music by the store's prominence on the site and by its inventory. She notes that anybody entering the building (Continued on page 43)

pany also expanded from its U.S. power base with an opening in Singapore last November and an additional one projected for Melbourne, Australia, in October.

the same street as what the Guinness Book of Records says is the world's largest record store, HMV, and the world's largest home entertainment (Continued on page 43)

Germany's GEMA Head Decries Royalty Deal

BY WOLFGANG SPAHR

BERLIN—The mechanical royalty agreement that was supposed to bring peace between Europe's labels and publishers is under fire from one of the most powerful voices in the publishing sector.

Reinhold Kreile, president of German authors' body GEMA, is backing criticism of the deal that has already been voiced by German music publishers.

The publishers are unhappy that the new agreement between the International Federation of the Phonographic Industry (IFPI) and pan-European authors' body BIEM lowers the mechanical royalty rate for continental Europe from 9.306% of published price to dealer to 9.009% (Billboard, Feb. 24).

Speaking at GEMA's annual general meeting, Kreile argued that the agreement—concluded at a meeting in Cannes during this year's MIDEM—means that the international music groups are simply taking money from one pocket and putting it into another. By so doing, Kreile said, they are jeop-

ardizing their long-term health.

Kreile noted that more than 50% of the mechanical royalty revenues received by GEMA—the bulk of which are paid by the major record companies—are distributed to the publishing arms of the major labels.

Kreile said the fact that the labels were pursuing such a policy was com-

'GEMA will prepare to protect the value of copyrights from the demands of the recording industry'

prehensible only in terms of short-term shareholder value at most. "After all, a group's true shareholder value is not only based on savings in royalties paid by the recording industry but also the royalty income of these majors' publishing units," Kreile argued, "especially in the light of all majors' most important commodity—namely,

intellectual property and the creativity manifesting itself in the works of creative authors."

He contended that during the next IFPI-BIEM negotiations in 2000, it will be necessary to convince record companies and their senior executives that the most important element of true shareholder value is the value of intellectual property.

"Together with the other leading European collection societies, GEMA will prepare itself for the negotiations with the recording industry to be concluded in mid-2000 so as to protect the value of copyrights from the demands of the recording industry," Kreile said.

True shareholder value also takes into account the costs involved in arranging collection as efficiently and effectively as possible in all areas in which collection societies are engaged, said Kreile. This also includes the cost of extending international and national protection of intellectual property.

With a cost ratio of under 13.5% of all revenue in 1997, GEMA compares well on an international level, Kreile said.

Surplus Closure Adds To Skittish Climate In HK

BY GEOFF BURPEE

HONG KONG—Wholesaler Surplus closed its doors in July, the second local distributor to fall victim in recent months to deteriorating market conditions in the territory. The demise of a much larger distributor, Fullee Records, in June, has caused major shock waves in the record market here (Billboard, Aug. 8).

Surplus' closure also means the shutting down of three retail outlets owned by the company in the Sino-Centre mall in the densely populated Mongkok commercial district. Surplus, a midsized wholesaler that handled approximately 50 retail accounts for most local record companies, both major and independent, probably left as its biggest creditor Sony Music Hong Kong.

Sony's senior sales manager here, Andy Huen, says Surplus had distributed a steady flow of "Titanic" soundtracks since January. EMI Music Hong Kong sales manager Jeffrey Lai says his company has taken \$1 million HK (\$128,000) in bad debt from Surplus' demise; Sony says its book losses are "in the same area," but the success of "Titanic" and EMI's Chinese repertoire presence in the market lead industry sources to speculate that the figure could be higher for both companies.

Also affected was BMG Music Asia-Pacific. Operations director Swee Wong acknowledges \$1 million HK in bad credit and that BMG's lawyers are analyzing the situation. It has been a year and a half since BMG began making decisions to cut its credit period from 60 days to 45 days, then 45 to 30, and to be strict with payments from all its distributors. This ultimately led to Surplus' accounts being frozen. "We lost some money, and we took action. At the moment, quite a few of our accounts are on credit hold," Wong says.

While neither Warner nor PolyGram had direct accounts with Surplus (Warner stopped doing business with Surplus in early 1997), Surplus distributed product purchased from larger wholesalers, and representatives from both companies admitted that the bankruptcy will hurt indirectly.

In the wake of Fullee and Surplus (Continued on page 43)

Labels Sue Digital Satellite B'caster

BY STEVE McCLURE

TOKYO—Nine Japanese record labels have filed a lawsuit against two companies airing music on digital satellite broadcaster SKY PerfecTV.

The high quality of SKY PerfecTV's "STAR digio 100" music broadcasting service constitutes "intangible delivery of sound recordings infringing the reproduction right of producers of phonograms," according to a statement issued by the Recording Industry Assn. of Japan (RIAJ), which is representing the nine labels in the suit.

Named as defendants in the suit, filed July 28 in Tokyo District Court, are Japan Digital Broadcasting Services Ltd., which operates SKY PerfecTV, and Daiichi Kosho Co. Ltd., which compiles the music to broadcast on the service's 100-odd channels.

The plaintiffs are seeking a halt to the STAR digio 100 service and damages of 135 million yen (\$927,400).

They say the "near-CD" sound quality of the service encourages home recording on such formats as Mini-Discs and cuts into their sales.

The service, which began in March 1997, has about 60,000 subscribers. It is broadcast on SKY PerfecTV's audio subchannels. "We have to fight the people who are killing the record business, which depends on the producers' right to recordings and their distribution," says Avex chairman Tom Yoda. "We don't consider [STAR digio 100] to be a broadcasting station. We have to make our position clear."

The nine plaintiffs in the suit are Victor Entertainment, King Record, Toshiba-EMI, Nippon Crown, Warner Music Japan, Fun House, BMG Japan, Universal Victor, and Avex. Notably absent from the list is Japan's

biggest label, Sony Music Entertainment (Japan), whose parent company, Sony Corp., is one of the main shareholders in Japan Digital Broadcasting Services. A Sony Music spokesman referred inquiries concerning the suit to the RIAJ. The RIAJ statement noted that STAR digio 100 broadcasts unedited individual music tracks between six and 12 times a day, or 42-84 times a week, and provides users with detailed advance notice of its musical selections.

Thus, the RIAJ claims, it constitutes a "delivery service of recorded music" for a monthly fee of 1,200 yen and has had a direct and serious effect on the sale of prerecorded music.

A Japan Digital Broadcasting Services spokesman says the company has not had time to study the lawsuit in detail and so has no comment to make on it at present. Daiichi Kosho did not return phone inquiries by press time.



Edel Makes Plans For Public-Offering Money

Funds Earmarked For International Growth, New Distribution Outlets

BY WOLFGANG SPAHR

HAMBURG—Michael Haentjes, CEO and, currently, sole shareholder of the edel music group, has given more details of how his company plans to use the proceeds of its stock market flotation later this year.

The company intends to go public in October or November (Billboard, Aug. 1) on the Frankfurt stock exchange. According to Haentjes, the resulting cash influx will be used to fund edel's international growth and strengthen its international roster of artists.

Inside Germany, edel plans to use the flotation proceeds to tap new distribution channels, such as nontraditional outlets and the Internet, and to enter new business areas peripheral to the music business. Haentjes cites TV productions and new joint ventures with music producers.

Haentjes says he is confident that the syndicate of banks led by Commerzbank will successfully place the company's stock in the New Market section of the Frankfurt Stock Exchange. After the flotation, 70% of edel's capital will be retained by Haentjes.

For 1998, Haentjes projects revenue of more than \$138.9 million for the edel group, with a margin exceeding 10%. Established 12 years ago, the company posted revenue of \$114.8 million in 1997, 17% up from the previous year. In '97, it employed 446 people, an increase of 16% over the previous year.

Says Haentjes, "The company performed well in the first few months of the year, with revenues and earnings well up."

Haentjes argues that edel's momentum stems from a flexibility and an ability to move quickly that, he

contends, some larger companies lack. Haentjes says edel is able to put a CD on the street 48 hours after deciding to release it.

In 1997, edel extended its international presence substantially and now has affiliates in Italy, France, Spain, the U.S., and Scandinavia. Haentjes admits that the resulting expenditures exerted pressure on earnings from ordinary activities.

However, he says, he is confident that with the flotation capital, edel's international companies will be able to boost their current market share

of 0.3% to 3%, edel's share of the domestic German market.

Haentjes says that the first step in this direction was the U.S. chart debut of Jennifer Paige. This is the first time that Edel America has been able to successfully break an artist of its own. Paige's debut single, "Crush," entered Billboard's Hot 100 at No. 69, rising to No. 9 five weeks later and still climbing.

In addition to Paige, edel's leading acts are Scooter, Blümchen, and Aaron Carter, as well as classical music stars Ludwig Guettler and the Gewandhausorchester.

Italy's Collection Body Takes Shape

BY MARK DEZZANI

MILAN—Details of a proposed new independent body to collect and distribute performing right royalties in Italy have been revealed.

The decision to establish a new independent and private company for the collection and distribution of performing right royalties was announced by Italian major labels' association FIMI at its annual general meeting June 30 (Billboard Bulletin, July 1). Until now FIMI and the indie labels' association AFI have been responsible for collecting performing right royalties for their respective members. However, collection to date has been inefficient, with most radio and TV stations in Italy refusing to pay the royalties.

FIMI's new secretary general, Enzo Mazza, tells Billboard that a launch date for the as-yet-unnamed body is set for Jan. 1. He adds that its parent body will be a new public company owned directly by the country's participating major and independent labels.

"The new body's shares will be

open to any European record company," says Mazza.

Mazza acknowledges that both FIMI and AFI had an inadequate infrastructure for efficient collection of performance royalties and therefore obtained a negligible amount of rights income from Italy's broadcasters.

"Even now, up to 90% of broadcasters in Italy, including several major broadcasters, still refuse to pay performing rights," says Mazza.

The establishment of a new independent body to collect and distribute performance royalties also follows one of the recommendations made by Italy's antitrust authority, L'Autorita' Garante Della Concorrenza E Del Mercato, in its ruling in October when it found the major labels here guilty of operating a price-fixing cartel (Billboard, Nov. 8, 1997).

The record companies are appealing the ruling but have begun implementing several of the antitrust authority's recommendations. The authority recommended that the col-

(Continued on next page)

newsline...

FRENCH DANCE LABEL DISTANCE has inked a distribution deal for Germany with Connected, a joint venture between German indie edel and Belgium-based Play It Again Sam. The first new releases under the pact, which covers the entire Distance catalog, will be Chicago-based DJ/producer Larry Heard's album "Dance 2000 Part 2," "The Beginning" from New York act Kings Of Tomorrow, and the Distance label compilation "French Sessions 3," mixed by Parisian DJ Jeff Kaye. Distance's previous distribution arrangement in Germany with EFA Medien expired in March. Distance, now part of Musisoft, the music group set up by Distance founder Jean Kyriacos and former Sony France chief Henri de Baudinat, recently signed similar deals with Brand New Entertainment in Israel and Next Stop in Sweden.

MARK SOLOMONS

WARNER MUSIC PHILIPPINES is set to name Mony Romana the company's new international A&R marketing manager, effective Aug. 3. Romana was recruited from Sony Music Entertainment Philippines (SMEP), where he has served as Epic label manager since SMEP started operations in 1995. Romana joins another new arrival at Warner, Dean Arriola, who was appointed domestic A&R marketing manager July 28.

Arriola was most recently operations VP at Orbit Music, a division of OctoArts International, and was previously associated with OctoArts/EMI, a joint venture between OctoArts and EMI set up in 1995. Newly appointed managing director Ricky Ilacad (Billboard Bulletin, July 9) also left OctoArts/EMI for the Warner affiliate. GEOFF BURPEE



FUELED BY SALES of the "Titanic" soundtrack, Sony broke EMI's dominance of the European charts in the first half of this year, capturing 22.5% of Music & Media's European Top 100 Albums chart and 21.3% of the magazine's Eurochart Top 100 Singles chart in the six months ending with June. EMI, which took 24.5% of the album chart for the full year in 1997 and 23.6% in the first quarter of this year, also took 22.5% of the album chart in the first half of 1998. However, the British company saw its singles share slip to 15.2% in the first six months of this year, compared with 16.1% the previous year and 17.1% in the first three months of this year. PolyGram's share of the album chart fell from 23.2% in the first half of 1997 to 18.9% in the first

six months of 1998, putting the company in third place behind EMI and Sony. It is in second place behind Sony in the singles chart, despite increasing its share from 16.8% to 20.5% over the year. Combining the chart shares of PolyGram and Universal indicates that a merged company would have a comfortable lead over its rivals in the singles chart, with 27.9%, and would be just ahead of the current leaders in the album chart, with a total of 23%.

TERRY HEATH

SONY MUSIC GERMANY has appointed Ronnie Meister, former head of international repertoire marketing at BMG Ariola Hamburg, marketing director at its Columbia division. Edel Records A&R manager Sascha Lindemann becomes label manager at Columbia's Dancepool imprint, a post vacated by Markus Wenzel in May. Both appointees started on Aug. 1 and report to Martin Brem, managing director of Columbia Germany. Meanwhile, Wenzel and former Dancepool A&R manager Peter Aleksander have signed a label deal for their new dance imprint, Superstar Recordings, with Stuttgart, Germany-based EMI affiliate Intercord.

CHRISTIAN LORENZ

MTV NETWORKS ASIA has named Marina Leung VP of communications. Leung was most recently director of corporate and investor relations at PR agency Shandwick Hong Kong and previously was GM of public relations for DMB&B in Hong Kong. She reports to Sudanshu Saranwalla, MTV Networks Asia senior VP of marketing and communications. Leung will be responsible for MTV's pan-regional communications management as well as consumer and trade marketing efforts in Hong Kong. In other MTV news, local TV celeb Jeff Wong has been signed as the new talent and artist relations exec for MTV Mandarin.

GEOFF BURPEE

CAPITAL RADIO, the U.K. entertainment group, is launching an online "record store" in a joint venture with independent music and record company Telstar Entertainment Group. Starting Sept. 1, the service will be available on seven World Wide Web sites currently operated by Capital's multimedia division, Capital Interactive. Customers will have access to more than 220,000 music titles from a range of major and independent labels and will receive their orders within 72 hours via Telstar's distribution arm. Titles will include product on the Wildstar label, another joint venture between Telstar and Capital.

MIKE MCGEEVER

BORDERS ASSESSES U.K. MARKET

(Continued from page 41)

store, Virgin—gives over the top floor to music. DiRomulado says it and Borders' other U.K. outlets will provide important information for the company's British expansion.

"With our second store in Brighton, we will have some idea of how many trading areas are at least as wonderful as Brighton. That will give us an indication of what we want to do."

Aside from its coastal location and tourist trade, Brighton is a fairly typical regional shopping center. Borders' store there will be in the newly revamped Churchill Square shopping mall, in close proximity to both Virgin and HMV. It will be approximately one-third the size of the company's Oxford Street outlet.

Some retailers say the U.K. has around 250 viable shopping centers. When asked whether this will be the level of Borders' eventual expansion

here, DiRomulado says, "We've got to stick to major trading areas." Noting that a Borders opening is already scheduled in Glasgow, Scotland's main shopping area, Buchanan Street, DiRomulado says, "It's hard to conceive of a second store in Glasgow."

Borders' expansion outside the U.K. remains problematic. DiRomulado says the company would have to invest in new book databases should it wish to trade outside an English-language market. Though music crosses borders readily, he notes, a non-English-speaking country would require the company to start from scratch in its main trading area, books.

For music, DiRomulado reiterates that the company's stocking policy will mirror that in its U.S. stores in that it will cater mainly to the older buyer.

VIRGIN'S SLOUGH SITE

(Continued from page 41)

has to pass at least one of Virgin Retail's shop windows and that, inside, there is a large common area containing both the cinema foyer and the store. There are no physical barriers between the two, she adds.

As for stocking policy, she says, "There are things as obvious as soundtracks that we will be doing." Rowe continues that the store will carry movies on DVD and will stay abreast of technological developments so as "to give cinemagoers product they might not get elsewhere."

Movie-related merchandise will be another item prominent in the marketing mix, she states.

"We'll be exploring all of these areas," says Rowe. "Because the Virgin brand is so strong, the mix of what we can do is wonderful. The Virgin brand works well as an entertainment offer."

She says that at this point there are no plans to offer free cinema tickets if a customer buys a certain number of CDs, but adds, "we are open to any ideas that work."

Alder says the company is already alert to the potential crossover between music and movies, having learned from its experience in New York's Times Square, where people going to the Sony cinema there have to walk through the Virgin store to reach the theater.

SURPLUS CLOSURE

(Continued from page 41)

plus closing shop, Sandy Lai, marketing director for Warner Music Hong Kong, says credit terms here are tightening to reflect the tough market conditions. "You do the business; you make sure you get the money back," Lai says. Some wholesalers are slow to change their strategy in keeping with a shorter life span for pop releases.

"When you market any domestic Cantonese album here in Hong Kong, the life span of the album is getting shorter and shorter. Before, we could at least hope for three months' shelf life and three singles; now, one month and you see sales declining."

The weeks ahead may be telling for Hong Kong distributors, which face the combined weight of tight credit, poor sales, fast release schedules and faster release shelf lives, piracy, and strong currency, all in a highly competitive market.

BMG's Wong echoes sentiments from other record company executives that market conditions could only justify so much financial flexibility from labels. "We are applying very strict credit-control procedures, and unless the customer makes a genuine effort to pay, we're not extending terms," says Wong.

ITALY'S COLLECTION BODY TAKES SHAPE

(Continued from preceding page)

lection of any information by FIMI relating to the sales and revenue of member companies should be undertaken by a third and neutral party. This led to FIMI members commissioning an outside company for the first time, accountancy firm Price Waterhouse, to undertake the collation and processing of Italy's music market statistics covering the 1997 period.

Disagreement over the collection and division of performing and other neighboring rights revenue was one of several issues leading Italy's major

label affiliates to split from AFI to form FIMI six years ago. In July, FIMI, whose membership stands at 70 companies, including the major labels, also announced a more open executive structure to encourage more local labels to become members (Billboard, July 11).

"It is our priority to attract more local independent labels as members of FIMI," says Mazza, adding, "We need a unified lobby for the music industry to push through more stringent anti-piracy and copyright protection measures."

Revised CanCon Criteria Proposed

BY LARRY LeBLANC

TORONTO—Seeking to revamp the Canadian Radio-television and Telecommunications Commission's (CRTC) four-point grading system for domestic recordings, the Canadian Recording Industry Assn. (CRIA) has begun to solicit industry support for its proposed six-point system, which would introduce a production credit and emphasize artists' roles.

The current grading system offers one point each for Canadian music, artist, production, and lyrics (MAPL). The CRTC requires that most AM and FM radio stations include Canadian-content (CanCon) music in at least 30% of their playlists. A recording is considered CanCon if two of the MAPL criteria are met.

Under the CRIA proposal, which includes an additional producer category and separate artist credits—as citizen and as resident—a recording would still be required to meet the two-point criteria to qualify as CanCon.

MAPL has long been cited within the Canadian music industry as penalizing non-writing recording artists and singer/songwriters who collaborate with other songwriters or record outside the country. Canadian radio programmers do not benefit from adding such songs to their overall CanCon quotas and have either limited airplay or have refused to play selections that could not be counted toward their CanCon quota. In numerous cases, songs have been rerecorded in Canada to qualify as Canadian.

MAPL, an industry source says, also fails to consider the input of Canadian producers, including Daniel Lanois, David Foster, Bruce Fairbairn, Bob Rock, and David Tyson, who primarily work on international projects. The production credit in the current MAPL listings applies to the venue where production actually occurred.

Meanwhile, the CRTC has proposed changes in CanCon requirements that are expected to be implemented later this year. In May, the organization proposed raising CanCon requirements from 30% to 35% but rejected a more generalized proposal from the CRIA to modify MAPL.

The CRIA, with members responsible for more than 95% of the sound recordings sold in Canada, plans to introduce the six-point proposal later this month when the commission seeks comment from broadcast and music industry sectors before implementing changes to its commercial radio policy later this year.

"A review of MAPL is long overdue," says Brian Robertson, CRIA president. "There are Canadian artists working internationally who don't get CanCon recognition in the current system. [With MAPL,] artists are on the same level as studios, which is ridiculous."

"MAPL can have a penalizing effect on radio and artists alike," says Stewart Meyers, PD of modern rock CFNY Toronto. "It's odd that some artists born and raised in Canada and

citizens can't work with [internationally based songwriters or producers] because the result won't [always] be a Canadian recording. Once an artist reaches a particular point in their career, if they get the opportunity to work with other international figures, that shouldn't be penalized."

Frank Davies, president of The Music Publisher in Toronto, says that the lack of a producer credit in MAPL is "unfair." He adds, "I've always been bothered that many Canadian producers are excluded because they pro-

'There shouldn't be restrictions on the creative process'

duce in places which are right for the artistic and creative process. If David Tyson co-writes a song and produces it, why shouldn't it be awarded CanCon status, like two songwriters co-writing a song?"

Terry McBride, president of Vancouver's Nettwerk Management, which handles Sarah McLachlan and Barenaked Ladies, disagrees. "If an artist is Canadian, they shouldn't be penalized for recording outside Canada or using a producer from outside Canada. If a Canadian is producing, [the recording] should be credited Canadian. The ultimate thing for MAPL is to support the Canadian business. It's not there to support Canadian recording studios."

Not all industry observers agree. "MAPL recognizes the place of the investment in the P" says Alexander Mair, president of Attic Music Group here. "It's better for the Canadian economy and for the Canadian industry to spend \$100,000 in a Toronto studio rather than in a studio in L.A. or London."

Adds Gil Moore, owner of Metalworks studio in Toronto, "I'd hate to see [the CRTC] water down the production aspect of MAPL. Studios are the backbone of the music industry."

RESIDENT STATUS

Sources say there was substantial debate among several CRIA board members over whether nonresident Canadians should have the same status as those residing, working, and paying taxes in Canada.

"If the [artist] selling the record lives in Canada, his money is staying in Canada and he is a Canadian artist; he shouldn't be prohibited from getting it on Canadian radio," says Jake Gold co-owner of the Management Trust, which handles the Tragically Hip and Big Wreck. "There shouldn't be restrictions on the creative process."

"I'm proud of Joni Mitchell and Neil Young, but why do they still qualify [as CanCon] after having left the country 20 years?" asks Mair.

Bob Mills of album rock CFOX Vancouver agrees. "If Bryan Adams records a song, he's Canadian, and his song should be counted as such. I don't think we should change MAPL, other than considering the extra A credit.

MAPL got us this far. Leave it be."

While the Canadian Assn. of Broadcasters has not taken a formal stand on the CRIA's initiative, there are early indications that its members would welcome a six-point system, because more selections would then qualify as CanCon.

TRADE GROUPS RESPOND

Industry organizations like the Canadian Independent Record Production Assn. (CIRPA), the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), and the Canadian Music Publishers Assn. (CMPA) are expected to oppose modifying MAPL.

David Basskin, executive director of CMPA, argues that the role of songwriters and lyricists would be significantly downgraded by CRIA's six-point system. "[CRIA board members] are out of their minds," he says. "[The six-point system] would enable them to have a non-Canadian citizen or resident singing a song written by a non-Canadian—[and] recorded in Toronto with a Canadian producer—to be Canadian content. How does that help Canadian music? Canadian content, first and foremost, is Canadian songs."

Paul Spurgeon, general counsel of SOCAN, agrees. "MAPL works perfectly as it is. Why change it? Any changes would be hurtful [to songwriters and publishers]."

A CIRPA source says the organization's members might support a modified version of the CRIA's six-point system if a recording had to score three, not two, of the six-point criteria. "We're still reaching our conclusions [about CRIA's six-point system]," says Brian Chater, president of CIRPA. "We're willing to discuss options . . . MAPL forms part of [the federal government's] industrial strategy."



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HITS OF THE WORLD



| JAPAN (Dempa Publications Inc.) 08/10/98 | | | GERMANY (Media Control) 08/04/98 | | | U.K. (Chart-Track) 08/03/98 | | | FRANCE (SNEP/IFOP/Tite-Live) 08/05/98 | | |
|--|-----------|--|----------------------------------|-----------|--|-----------------------------|-----------|---|---------------------------------------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | NEW | ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS JHNNY'S ENTERTAINMENT | 1 | 1 | BAILANDO LOONA MDTOR MUSIC | 1 | 1 | VIVA FOREVER SPICE GIRLS VIRGIN | 1 | 1 | LA TRIBU DE DANA MANAU POLYDOR |
| 2 | 1 | POWER POCKET BISCUITS TOSHIBA-EMI | 2 | 2 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL | 2 | NEW | NO MATTER WHAT BOYZONE POLYDOR | 2 | 2 | YAKALELO NOMADS UNE MUSIQUE/POLYGRAM |
| 3 | 2 | HONEY L'ARC-EN-CIEL KJ/DOON/SONY | 3 | 3 | DIE FLUT WITT & HEPPNER STRANGWAYS/EPIC | 3 | 20 | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC | 3 | 6 | I WILL SURVIVE HERMES HOUSE BAND SCDRPIO/POLYGRAM |
| 4 | NEW | PARADISE SOUTHERN ALL STARS VICTOR | 4 | 4 | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC | 4 | 2 | DEEPER UNDERGROUND JAMIROQUAI SONY S2 | 4 | 4 | YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG |
| 5 | 5 | KASOU L'ARC-EN-CIEL KJ/DOON/SONY | 5 | 6 | THE BOY IS MINE BRANDY & MONICA EASTWEST | 5 | 3 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL | 5 | 5 | THE BOY IS MINE BRANDY & MONICA EASTWEST |
| 6 | 4 | ALIVE SPEED TOY'S FACTORY | 6 | 5 | THE CUP OF LIFE RICKY MARTIN COLUMBIA | 6 | NEW | LOST IN SPACE APOLLO FOUR FOURTY STEALTH SONIC/EPIC | 6 | 8 | LIFE DES'REE SONY |
| 7 | NEW | HERE WE ARE TOMOMI KAHALA WARNER MUSIC JAPAN | 7 | 7 | HOW MUCH IS THE FISH? SCOOTER EDEL | 7 | 4 | JUST THE TWO OF US WILL SMITH COLUMBIA | 7 | 7 | BYE BYE MENELIK SMALL/SONY |
| 8 | 3 | B'Z HOME ROOMS RECORDS | 8 | 10 | LIFE DES'REE EPIC | 8 | 8 | C'EST LA VIE B'WITCHED EPIC | 8 | 3 | PATA PATA COLUMBA RCA/BMG |
| 9 | 6 | SINSYOKU L'ARC-EN-CIEL KJ/DOON/SONY | 9 | 9 | VIVA FOREVER SPICE GIRLS VIRGIN | 9 | 11 | LIFE IS A FLOWER ACE OF BASE LONDON | 9 | 15 | AMOKK 666 PANIC RECORDS/POLYGRAM |
| 10 | 8 | RISE OF TIME MAX AVEV TRAX | 10 | 8 | LOVE PARADE 1998 DR. MOTTE & WESTBAM RCA | 10 | 9 | SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR | 10 | 9 | CARNIVALERA DELIRIO HAVANA ISLAND/POLYGRAM |
| 11 | NEW | POISON TAKASHI SORIMACHI MERCURY MUSIC | 11 | 14 | IMMORTALITY CELINE DION COLUMBIA | 11 | 4 | FREAK ME ANOTHER LEVEL NDRTHWESTSIDE/BMG | 11 | 11 | AMOR A LA MEXICANA THALIA VIRGIN |
| 12 | 7 | MIRAI KIRORO VICTOR | 12 | 13 | UP & DOWN VENGABOYS MOTOR MUSIC | 12 | NEW | I CAN'T HELP MYSELF LUCID LONDON | 12 | 13 | BELLE DANIEL LAVOIE & GAROU & FIORI POMME/SONY |
| 13 | 11 | I FOR YOU LUNA SEA UNIVERSAL VICTOR | 13 | 20 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA | 13 | 6 | BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN | 13 | 14 | TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA |
| 14 | 9 | HOT LIMIT T.M. REVOLUTION ANTINOS RECORDS | 14 | 12 | STAND BY ME 4 THE CAUSE RCA | 14 | 12 | IMMORTALITY CELINE DION FEATURING THE BEE GEES EPIC | 14 | 10 | LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY |
| 15 | 19 | KIRARA SHIZUKA KUDO PONY CANYON | 15 | 19 | I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA | 15 | 10 | YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR | 15 | 20 | IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA |
| 16 | NEW | WARA NO INU FUMIYA FUJII SONY | 16 | 15 | EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC | 16 | 5 | MY OH MY AQUA UNIVERSAL | 16 | RE | THIS IS HOW WE PARTY S.O.A.P. SAINT GERMAIN |
| 17 | 12 | HAPPY DANCE NORIYUKI MAKIHARA SONY | 17 | 11 | CARNIVAL DE PARIS DARIO G WEA | 17 | 14 | THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST | 17 | 12 | MY ALL MARIAH CAREY COLUMBIA |
| 18 | NEW | G.W.D. THEE MICHELLE GUN ELEPHANT COLUMBIA | 18 | 18 | SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR | 18 | 17 | TEARDROPS LOVESTATION FRESH | 18 | 18 | MUSIC SOUNDS BETTER WITH YOU STARDUST DELABEL/VIRGIN |
| 19 | 10 | THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY | 19 | NEW | STRIPPED RAMMSTEIN MDTOR MUSIC | 19 | 18 | MONEY CHARLI BALTIMORE EPIC | 19 | NEW | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC |
| 20 | 13 | TSUBASA NI NARE V6 AVEV TRAX | 20 | NEW | NO TENGO DINERO LOS UMBRELLOS VIRGIN | 20 | NEW | BURNING BABY BUMPS DELIRIOUS | 20 | 17 | CHARANGA CUBAILA BAXTER/POLYDOR |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | NEW | GLAY PURE SOUL PLATINUM | 1 | 11 | SOUNDTRACK CITY OF ANGELS WEA | 1 | 2 | VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY | 1 | 1 | MANAU PANIQUE CELTIQUE POLYDOR |
| 2 | 3 | MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN | 2 | 1 | BEASTIE BOYS HELLO NASTY EMI | 2 | 1 | JANE MCDONALD JANE MCDONALD FOCUS/GUT | 2 | 2 | LOUISE ATTAQUE LOUISE ATTAQUE ATMS- PHERIQUE/SONY |
| 3 | 4 | DA PUMP EXPRESSION AVEV TRAX | 3 | 2 | EROS RAMAZZOTTI EROS ARIOLA | 3 | 5 | THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EAST- WEST | 3 | 3 | ERA ERA MERCURY |
| 4 | 1 | LUNA SEA SHINE UNIVERSAL VICTOR | 4 | 3 | EROS RAMAZZOTTI EROS ARIOLA | 4 | 10 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR | 4 | 6 | EAGLE-EYE CHERRY DESIRELESS POLYDOR |
| 5 | 5 | SOUTHERN ALL STARS UMI NO YEAH! VICTOR | 5 | 5 | HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI | 5 | 7 | EAGLE-EYE CHERRY DESIRELESS POLYDOR | 5 | 8 | SOUNDTRACK GREASE POLYDOR |
| 6 | 2 | ZILCH 3-2-1 CUTTING EDGE | 6 | 4 | SCOOTER NO TIME TO CHILL EDEL | 6 | 4 | VARIOUS ARTISTS BEST DANCE ALBUM IN THE WORLD EVER! 8 VIRGIN/EMI | 6 | 9 | SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN |
| 7 | 6 | YUZU YUZU IKKA SENHA & CO. | 7 | 6 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR | 7 | 9 | CATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA | 7 | 7 | MODERN TALKING BACK FOR GOOD ARIOLA/BMG |
| 8 | 7 | B'Z B'Z THE BEST PLEASURE ROOMS RECORDS | 8 | 10 | SOUNDTRACK ARMAGEDDON COLUMBIA | 8 | 12 | SIMPLY RED BLUE EASTWEST | 8 | 5 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM |
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| 10 | NEW | CURIO SWEET AND BITTER EPIC/SONY | 10 | 7 | MODERN TALKING BACK FOR GOOD ARIOLA | 10 | 8 | CELINE DION LET'S TALK ABOUT LOVE EPIC | 10 | 4 | MECANO ANA, JOSE, NACHO ARIOLA/BMG |
| 11 | 10 | YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSI- CAL | 11 | NEW | VARIOUS ARTISTS FOR THE MASSES (DEPECHE MODE TRIBUTE) POLYDOR | 11 | NEW | VARIOUS ARTISTS ULTIMATE 80'S MIX POLYGRAM TV | 11 | 15 | FLORENT PAGNY SAVOIR AIMER MERCURY |
| 12 | 8 | NANASE AIKAWA CRIMSON CUTTING EDGE | 12 | NEW | FEAR FACTORY OBSOLETE EDEL | 12 | 17 | ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS | 12 | 14 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA |
| 13 | 12 | JUDY & MARY POP LIFE EPIC/SONY | 13 | 9 | SIMPLY RED BLUE EASTWEST | 13 | 14 | BOYZONE WHERE WE BELONG POLYDOR | 13 | 13 | BRANDY NEVER S-A-Y NEVER ATLANTIC/EASTWEST |
| 14 | 11 | MIKI IMAI IMAI, MIKI FROM 1986 FOR LIFE | 14 | 12 | WITT BAYREUTH 1 STRANGWAYS/EPIC | 14 | 19 | THE VERVE URBAN HYMNS HUT/VIRGIN | 14 | 20 | YURI BUENAVENTURA HERENCIA AFRICANA MER- CURY |
| 15 | 17 | SOUNDTRACK TITANIC SONY CLASSICAL | 15 | NEW | AND ONE 9.9.99. 9 UHR VIRGIN | 15 | 6 | BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL | 15 | 10 | VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY |
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| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | NEW | GLAY PURE SOUL PLATINUM | 1 | 11 | SOUNDTRACK CITY OF ANGELS WEA | 1 | 2 | VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY | 1 | 1 | MANAU PANIQUE CELTIQUE POLYDOR |
| 2 | 3 | MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN | 2 | 1 | BEASTIE BOYS HELLO NASTY EMI | 2 | 1 | JANE MCDONALD JANE MCDONALD FOCUS/GUT | 2 | 2 | LOUISE ATTAQUE LOUISE ATTAQUE ATMS- PHERIQUE/SONY |
| 3 | 4 | DA PUMP EXPRESSION AVEV TRAX | 3 | 2 | EROS RAMAZZOTTI EROS ARIOLA | 3 | 5 | THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EAST- WEST | 3 | 3 | ERA ERA MERCURY |
| 4 | 1 | LUNA SEA SHINE UNIVERSAL VICTOR | 4 | 3 | EROS RAMAZZOTTI EROS ARIOLA | 4 | 10 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR | 4 | 6 | EAGLE-EYE CHERRY DESIRELESS POLYDOR |
| 5 | 5 | SOUTHERN ALL STARS UMI NO YEAH! VICTOR | 5 | 5 | HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI | 5 | 7 | EAGLE-EYE CHERRY DESIRELESS POLYDOR | 5 | 8 | SOUNDTRACK GREASE POLYDOR |
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| 20 | 15 | TARO IWASHIRO ONCE IN A BLUE MOON— TAKASHI HASEGAWA IMAGE ALBUM SONY | 20 | 16 | WOLFGANG PETRY ALLES ARIOLA | 20 | | | | | |

HITS OF THE WORLD

CONTINUED

| EUROCHART | | MUSIC & MEDIA | SPAIN | |
|-----------|-----------|---|--------------------------|-----------|
| 08/15/98 | | | (AFYVE/ALEF MB) 07/29/98 | |
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK |
| 1 | 1 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE | 1 | 1 |
| 2 | 2 | THE BOY IS MINE BRANDY & MONICA ATLANTIC | 2 | 5 |
| 3 | 6 | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC | 3 | 2 |
| 4 | 5 | VIVA FOREVER SPICE GIRLS VIRGIN | 4 | 4 |
| 5 | 3 | LIFE DES'REE SONY S2 | 5 | 3 |
| 6 | 4 | LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA | 6 | 10 |
| 7 | 8 | BAILANDO LOONA MOTOR/POLYGRAM | 7 | 7 |
| 8 | 7 | LA TRIBU DE DANA MANAU POLYDOR | 8 | 6 |
| 9 | NEW | IMMORTALITY CELINE DION EPIC | 9 | 9 |
| 10 | NEW | NO MATTER WHAT BOYZONE POLYDOR | 10 | NEW |
| | | ALBUMS | | |
| 1 | 1 | BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL | 1 | 1 |
| 2 | 2 | MODERN TALKING BACK FOR GOOD HANSA/BMG | 2 | NEW |
| 3 | 4 | CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA | 3 | 2 |
| 4 | NEW | SOUNDTRACK CITY OF ANGELS REPRISE/WARNER BROS. | 4 | 3 |
| 5 | 8 | EAGLE-EYE CHERRY DESIRELESS SUPERSTUDIO/POLYDOR | 5 | 4 |
| 6 | 9 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR | 6 | 5 |
| 7 | RE | THE CORRS TALK ON CORNERS 43/LAVA/ATLANTIC | 7 | 6 |
| 8 | 3 | SOUNDTRACK GREASE POLYDOR | 8 | 7 |
| 9 | 5 | EROS RAMAZZOTTI EROS ODD | 9 | 8 |
| 10 | 6 | RICKY MARTIN VUELVE TRISTAR/COLUMBIA | 10 | 10 |
| | | | | |
| 1 | 1 | HAPPY WORLD BLUE 4 U DANCE NET-BMG | 1 | 1 |
| 2 | 5 | OYE GLORIA ESTEFAN EPIC | 2 | NEW |
| 3 | 2 | CORAZON PARTIDO REMIXES ALEJANDRO SANZ WEA/GINGER | 3 | 2 |
| 4 | 4 | STAND BY ME 4 THE CAUSE RCA | 4 | 3 |
| 5 | 3 | GIMME THA POWER MOLOTOV UNIVERSAL | 5 | 4 |
| 6 | 10 | LA BOMBA RICKY MARTIN COLUMBIA/GINGER | 6 | 5 |
| 7 | 7 | LIFE DES'REE EPIC | 7 | 6 |
| 8 | 6 | WHY CAN'T WE BE FRIENDS SMASH MOUTH UNIVERSAL | 8 | 7 |
| 9 | 9 | ESPAÑA VA BIEN SKA-P RCA | 9 | 8 |
| 10 | NEW | DEEPER UNDERGROUND JAMIROQUAI EPIC | 10 | NEW |
| | | ALBUMS | | |
| 1 | 1 | GLORIA ESTEFAN GLORIA! EPIC | 1 | 1 |
| 2 | NEW | SKA-P EUROSIS RCA | 2 | NEW |
| 3 | 2 | MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA | 3 | 2 |
| 4 | 3 | ALEJANDRO SANZ MAS WEA | 4 | 3 |
| 5 | 4 | RICKY MARTIN VUELVE COLUMBIA | 5 | 4 |
| 6 | 5 | RADIO FUTURA MEMORIAS DEL PORVENIR ARIOLA | 6 | 5 |
| 7 | 6 | NINA PASTORI ERES LUZ ARIOLA | 7 | 6 |
| 8 | 7 | PECOS GRANDES EXITOS Y UN PAR DE CORAZONES EPIC | 8 | 7 |
| 9 | 8 | MOLOTOV ¿DONDE JUGARAN LAS NINAS? UNIVERSAL | 9 | 8 |
| 10 | 10 | LUIS MIGUEL ROMANCES WARNER MUSIC | 10 | 10 |

| MALAYSIA | | (RIM) 08/04/98 | HONG KONG | |
|-----------|-----------|---|---------------------------------|-----------|
| | | | (IFPI Hong Kong Group) 07/19/98 | |
| THIS WEEK | LAST WEEK | ALBUMS | THIS WEEK | LAST WEEK |
| 1 | 2 | 911 MOVING ON EMI | 1 | NEW |
| 2 | 5 | SITI NURHALIZA ADIWARNA SUWAH | 2 | NEW |
| 3 | 3 | THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI | 3 | 4 |
| 4 | 4 | VARIOUS ARTISTS FRESH WARNER | 4 | 2 |
| 5 | 8 | JACKY CHEUNG RELEASE YOURSELF POLYGRAM | 5 | 3 |
| 6 | RE | BOYZONE WHERE WE BELONG POLYGRAM | 6 | 1 |
| 7 | 1 | VARIOUS ARTISTS ALLEZ! OLA! OLE! THE MUSIC OF THE WORLD CUP SONY | 7 | 7 |
| 8 | 7 | RICKY MARTIN VUELVE SONY | 8 | 8 |
| 9 | RE | SPICE GIRLS SPICEWORLD EMI | 9 | 6 |
| 10 | NEW | SMASHING PUMPKINS ADORE EMI | 10 | 9 |
| | | | | |
| 1 | NEW | ANDY LAU BE MY LADY MUSIC IMPACT/BMG | 1 | NEW |
| 2 | NEW | SOUNDTRACK THE STORMRIDERS BMG | 2 | NEW |
| 3 | 4 | GRACE IP IN YOUR ARMS 3 FITTO | 3 | 4 |
| 4 | 2 | HACKEN LEE HACKEN BEST 98 BMG | 4 | 2 |
| 5 | 3 | VARIOUS ARTISTS FILE OF JUSTICE COLLECTION EMI | 5 | 3 |
| 6 | 1 | DANIEL CHAN HOLIDAY POLYGRAM | 6 | 1 |
| 7 | 7 | AARON KWOK IN THE WIND WARNER | 7 | 7 |
| 8 | 8 | EASON CHAN EASON CHAN'S HAPPY DAYS CAPITAL ARTISTS | 8 | 8 |
| 9 | 6 | JACKY CHEUNG RELEASE YOURSELF POLYGRAM | 9 | 6 |
| 10 | 9 | LEON LAI I LOVE YOU SO MUCH SONY | 10 | 9 |

| IRELAND | | (IRMA/Chart-Track) 07/31/98 | BELGIUM | |
|-----------|-----------|---|--------------------|-----------|
| | | | (Promuvi) 08/01/98 | |
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK |
| 1 | 1 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL | 1 | 3 |
| 2 | 2 | VIVA FOREVER SPICE GIRLS VIRGIN | 2 | 1 |
| 3 | 3 | THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST | 3 | 4 |
| 4 | 5 | CAFE DEL MAR '98 ENERGY 52 HOJO CHOONS | 4 | 2 |
| 5 | NEW | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC | 5 | 5 |
| 6 | 4 | C'EST LA VIE B*WITCHED EPIC | 6 | NEW |
| 7 | 6 | SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR | 7 | 7 |
| 8 | 7 | GOT THE FEELIN' FIVE RCA | 8 | 9 |
| 9 | NEW | DEEPER UNDERGROUND JAMIROQUAI SONY S2 | 9 | 8 |
| 10 | NEW | FREAK ME ANOTHER LEVEL NORTHWESTSIDE/BMG | 10 | NEW |
| | | ALBUMS | | |
| 1 | 2 | TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST | 1 | 1 |
| 2 | 1 | VARIOUS ARTISTS FRESH HITS '98 WARNER/GLOB-AL/SONY | 2 | 2 |
| 3 | 3 | SOUNDTRACK GREASE POLYDOR | 3 | 3 |
| 4 | 6 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR | 4 | 10 |
| 5 | NEW | SOUNDTRACK THE WEDDING SINGER MAVERICK/WARNER BROS. | 5 | 4 |
| 6 | 7 | THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST | 6 | 6 |
| 7 | 4 | ASLAN SHAME ABOUT LUCY MOONHEAD EMI | 7 | 7 |
| 8 | 9 | FIVE FIVE RCA | 8 | 5 |
| 9 | 5 | BEASTIE BOYS HELLO NASTY GRAND ROYAL/EMI | 9 | 9 |
| 10 | 8 | THE VERVE URBAN HYMNS HUT/VIRGIN | 10 | 8 |
| | | | | |
| 1 | 3 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL | 1 | 3 |
| 2 | 1 | PATA PATA COLUMBA RCA/BMG-ARIOLA | 2 | 1 |
| 3 | 4 | THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER | 3 | 4 |
| 4 | 2 | LA TRIBU DE DANA MANAU POLYDOR | 4 | 2 |
| 5 | 5 | GOT THE FEELIN' FIVE RCA/BMG-ARIOLA | 5 | 5 |
| 6 | NEW | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC | 6 | NEW |
| 7 | 7 | LAST THING ON MY MIND STEPS JIVE/ZOMBA/ROUGH TRADE | 7 | 7 |
| 8 | 9 | ALL MY LIFE K-CI & JOJO UNIVERSAL | 8 | 9 |
| 9 | 8 | I LIKE IT LOUD MARSHALL MASTERS 10&7/ARCADE | 9 | 8 |
| 10 | NEW | C'EST LA VIE B*WITCHED EPIC | 10 | NEW |
| | | ALBUMS | | |
| 1 | 1 | SAMSON & GERT SAMSON 8 PHILIPS/POLYGRAM | 1 | 1 |
| 2 | 2 | FIVE FIVE RCA/BMG-ARIOLA | 2 | 2 |
| 3 | 3 | AXELLE RED CON SOLO PENSARLO VIRGIN | 3 | 3 |
| 4 | 10 | VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/UNIVERSAL | 4 | 10 |
| 5 | 4 | MAURANE L'UN POUR L'AUTRE POLYDOR | 5 | 4 |
| 6 | 6 | K'S CHOICE COCOON CRASH DOUBLE T/SONY | 6 | 6 |
| 7 | 7 | BEASTIE BOYS HELLO NASTY EMI | 7 | 7 |
| 8 | 5 | GARBAGE VERSION 2.0 MUSHROOM/BMG-ARIOLA | 8 | 5 |
| 9 | 9 | MODERN TALKING BACK FOR GOOD BMG-ARIOLA | 9 | 9 |
| 10 | 8 | DE SMURFEN SMURFENFIESTA EMI | 10 | 8 |

| AUSTRIA | | (Austrian IFPI/Austria Top 40) 08/04/98 | SWITZERLAND | |
|-----------|-----------|---|--------------------------------------|-----------|
| | | | (Media Control Switzerland) 08/09/98 | |
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK |
| 1 | 4 | LIFE DES'REE SONY | 1 | 2 |
| 2 | 1 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHAEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL | 2 | 1 |
| 3 | 7 | BAILANDO LOONA POLYDOR | 3 | 4 |
| 4 | 2 | NO TENGO DINERO LOS UMBRELLOS VIRGIN | 4 | 3 |
| 5 | 4 | STAND BY ME 4 THE CAUSE BMG | 5 | 6 |
| 6 | 5 | THE CUP OF LIFE RICKY MARTIN SONY | 6 | NEW |
| 7 | NEW | THE BOY IS MINE BRANDY & MONICA WARNER | 7 | 5 |
| 8 | 10 | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY | 8 | 8 |
| 9 | 8 | UNDER THE MANGO TREE TIM TIM EMI | 9 | NEW |
| 10 | 6 | STRANDED LUTRICIA MCNEAL ECHO-ZYX | 10 | 7 |
| | | ALBUMS | | |
| 1 | 1 | AUSTRIA 3 AUSTRIA 3 VOL. 2 BMG | 1 | 1 |
| 2 | 5 | SOUNDTRACK ARMAGEDDON SONY | 2 | 2 |
| 3 | NEW | SOUNDTRACK CITY OF ANGELS WARNER | 3 | 3 |
| 4 | 2 | BEASTIE BOYS HELLO NASTY EMI | 4 | 4 |
| 5 | 4 | AUSTRIA 3 AUSTRIA 3 BMG | 5 | NEW |
| 6 | RE | NEK IN DUE WARNER | 6 | 7 |
| 7 | 3 | EROS RAMAZZOTTI EROS BMG | 7 | 5 |
| 8 | 7 | NOCKALM QUINTETT DER HIMMEL SPIELT HOLLYWOOD KOCH | 8 | 6 |
| 9 | 8 | SIMPLY RED BLUE WARNER | 9 | 8 |
| 10 | 9 | DIE AERZTE 13 POLYGRAM | 10 | 10 |
| | | | | |
| 1 | 2 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL | 1 | 2 |
| 2 | 1 | BAILANDO LOONA POLYGRAM | 2 | 1 |
| 3 | 4 | THE BOY IS MINE BRANDY & MONICA WARNER | 3 | 4 |
| 4 | 3 | NO TENGO DINERO LOS UMBRELLOS VIRGIN | 4 | 3 |
| 5 | 6 | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY | 5 | 6 |
| 6 | NEW | VIVA FOREVER SPICE GIRLS VIRGIN | 6 | NEW |
| 7 | 5 | LA COPA DE LA VIDA RICKY MARTIN WARNER | 7 | 5 |
| 8 | 8 | SAVE TONIGHT EAGLE-EYE CHERRY POLYGRAM | 8 | 8 |
| 9 | NEW | LIFE DES'REE SONY | 9 | NEW |
| 10 | 7 | STAND BY ME 4 THE CAUSE BMG | 10 | 7 |
| | | ALBUMS | | |
| 1 | 1 | ACE OF BASE FLOWERS POLYGRAM | 1 | 1 |
| 2 | 2 | BEASTIE BOYS HELLO NASTY EMI | 2 | 2 |
| 3 | 3 | SOUNDTRACK ARMAGEDDON SONY | 3 | 3 |
| 4 | 4 | EAGLE-EYE CHERRY DESIRELESS POLYGRAM | 4 | 4 |
| 5 | NEW | SOUNDTRACK CITY OF ANGELS WARNER | 5 | NEW |
| 6 | 7 | NEK IN DUE WARNER | 6 | 7 |
| 7 | 5 | ERA ERA POLYGRAM | 7 | 5 |
| 8 | 6 | RICKY MARTIN VUELVE SONY | 8 | 6 |
| 9 | 8 | D.J. BOBO MAGIC EAMS | 9 | 8 |
| 10 | 10 | MODERN TALKING BACK FOR GOOD BMG | 10 | 10 |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

NEW ZEALAND: After employing Neil Finn to produce his 1994 album "Twist," singer/songwriter Dave Dobbyn has assumed majority control on his latest solo effort, "The Islander," released by Sony Music on Aug. 7 here. Dobbyn, who began his career in the late '70s with pop band Th' Dudes, recorded "The Islander" at Finn's home studio in Parnell, Auckland, and New York. When Dobbyn returned to New Zealand from the U.S., he was provided with the album's title. "There's something exotic about this country which we don't always see because we're in it," explains Dobbyn. "I came to terms with the fact that I'm a Pacific Islander a long time ago; there's nothing vaguely European about me apart from the color of my skin. So I've called the album 'The Islander' because it's a stamp of identity."



DOBBYN

JOHN RUSSELL

THAILAND: With the economic crisis halting tours by big-name international rock acts, record companies are nevertheless pulling out all the stops for boy bands here. After the promo visit of Irish band Boyzone (Polydor) in June, Canada's Moffatts, signed to EMI Germany (Billboard, Dec. 6, 1997), caused a near riot at an album signing during a PR visit. It helped rack up sales of 100,000 units for their latest album, says EMI. The Moffatts even have a specially packaged gold CD with a photo album of Asian PR events on offer. 911 (Virgin/EMI), Five (RCA/BMG), Take 5 (edel), 'N Sync (Ariola/BMG), and Ultra (EastWest) have all paid their lip-syncing and album-signing dues and have racked up big sales here. Boy bands are popular, say record executives, because of their clean-cut image, fashion sense, and easy-to-remember lyrics.

JOHN CLEWLEY

THE NETHERLANDS: "Cocktail" (aka "Cock Tale"), the debut single release for both Rotterdam-based hip-hop duo the Postmen and their label, V2 (via Topnotch), is an instant hit, entering the chart at No. 13 this week. Named after Burning Spear's classic "African Postmen" track, the Postmen—drummer G-Boah and rapper/bassist the Anonymous Mis—provide reggae and Rastafarian-inspired raps, closer to old-school toasters than *ragga* *muffin*. Their debut album, "Documents," is due for release the middle of this month.



POSTMEN

ROBERT TILLI

AUSTRALIA: Two Australian songwriters penned the recent No. 1 country song in America, "Now That I Found You" by Terri Clark. The song was written by Paul Begaud (an MCA Music signing who works with Human Nature), Vanessa Corish, and J.D. Martin for Corish's upcoming debut album on Warner Music Australia. It was considered "too poppy" for Corish's album. Corish has just signed to John Watson Management, the same management stable as silverchair.

CHRISTIE ELIEZER

THE PHILIPPINES: The self-directed video from Philippine hip-hop/dance band Kulay (Billboard, June 6) for its song "Shout" has been selected as one of five nominees in the MTV Asia Viewers' Choice category. The band is signed to Sony Music Entertainment Philippines, and its album "Vibe Station" and single "Delicious" are being released in the U.K. on Sony's DancePool label. The video was shot in the Manila home of Kulay group leader/rapper Boom Dayupay; his house doubles as a recording studio. Resident graphic artist David Yu also played a large role in the video's production.

DAVID GONZALES

U.K.: R&B singer/songwriter Beverley Knight is hoping the combination of favorable press and her current U.K. tour, which ends Aug. 17 at London's Hanover Grand, will help her next single and album land in the top 20. Her comeback single, "Made It Back," hit No. 21 in June on the "official" U.K. chart. "Prodigal Sista," her debut for Rhythm Series/Parlophone, is out Aug. 24, with her breezy single "Rewind (And Find A Way)" released two weeks earlier. Her last outing was 1995's "The B-Funk" on indie Dome Records. "If they know my last album, they'll know that there's been a definite kind of development—the sound's more mature, and lyrically, it's deeper," says Knight. "Musically, people are going to hear what I kind of would call eclectic soul. It's a bit of the whole umbrella of soul, ranging from jazz to hip-hop, to blues and funk."



KNIGHT

KWAKU

SOUTH AFRICA: Few places in South Africa have managed to capture the renaissance of local jazz better than Johannesburg's Bassline club. Situated in the hip suburb of Melville, the Bassline hosts a never-ending stream of musicians who together represent the coming of age of South African jazz with their fresh, innovative take on a music form that's been entrenched here for decades. In collaboration with local independent Sheer Sound, the Bassline has released an album featuring many of the musicians who have occupied the club's stage recently. Called simply "Jazz At The Bassline," the album is a 12-track affair and includes Tananas' nimble-fingered take on traditional African jazz jive in "Hard Hat Jive" and Paul Hanmer's hauntingly beautiful "Prop Hat." Other artists on the album are McCoy Mrubata, Moses Molelekwa, Tony Cox, Pops Mohamed, San (featuring Zim Ngqwana), Sankomto, Jimmy Dlodlu, Vusi Khumalo, Siphon Gumedede, and Bheki Khoza.

DIANE COETZER

Billboard Specials

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UPCOMING SPECIALS

EMILIO ESTEFAN 20TH ANNIV. - Issue Date: Sept. 26 • Ad Close: Sept 1

JAPAN - Issue Date: Sept. 26 • Ad Close: Sept 1

COUNTRY MUSIC - Issue Date: Oct. 3 • Ad Close: Sept 8

SOUNDS OF CITY: LA - Issue Date: Oct. 3 • Ad Close: Sept 8

RECORDING STUDIOS/PRODUCERS - Issue Date: Oct. 3 • Ad Close: Sept 8

BRAZIL - Issue Date: Oct. 10 • Ad Close: Sept 15

New York
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Los Angeles
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Nashville
615.321.4294

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CALENDAR

AUGUST

Aug. 12, **Second Hawaii Media Marketplace**, Hotel Nikko, Los Angeles. 808-539-3424.

Aug. 12-13, **Authoring Digital Entertainment Media**, conference sponsored by Professional DVD Producers, Universal Hilton, Universal City, Calif. 609-279-1999.

Aug. 13-17, **PopKomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

Aug. 15, **Bowling Bash**, sponsored by Los Angeles chapter of the National Academy of Recording Arts and Sciences, Sports Center Bowl, Studio City, Calif. 310-392-3777, extension 214/224.

Aug. 20-23, **Act Like Me Convention**, Miami Beach. 888-775-4057.

Aug. 25-28, **MIDEM Latin America & Caribbean Music Market**, Convention Center, Miami Beach. 305-573-0658.

Aug. 26, **Free Music Business Workshop**, Borders Books & Music, West Hollywood, Calif. 310-542-6430.

Aug. 30-Sept. 1, **DVD PRO Conference & Expo: Making It Happen**, Fess Parker's Doubletree Resort, Santa Barbara, Calif. 800-248-8466.

SEPTEMBER

Sept. 3, **Lady Of Soul Awards**, Civic Auditorium, Santa Monica, Calif. 310-859-1633.

Sept. 8, **Torch Of Liberty Awards Dinner**, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.

Sept. 8-12, **National Assn. Of Recording Merchandisers Fall Conference**, San Diego. 609-279-7100.

Sept. 9-12, **NARM Fall Conference '98**, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221.

Sept. 10, **MTV Video Music Awards**, Universal Amphitheatre, Universal City, Calif. 212-258-8000.

Sept. 11-13, **Music Video Production Assn.'s**

Artfest, Craft and Folk Art Museum, Los Angeles. 818-989-7370.

Sept. 12, **How to Start & Run Your Own Record Label**, a seminar with Dayle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Sept. 12-13, **22nd Annual Russian River Jazz Festival**, Johnson's Beach, Guerneville, Calif. 707-869-3940, www.ticketweb.com.

Sept. 17-19, **Billboard/Airplay Monitor Radio Seminar & Awards**, Pointe Hilton at Tapatio Cliffs, Phoenix. 212-536-5002.

Sept. 18-20, **41st Annual Monterey Jazz Festival**, Monterey, Calif. 831-655-5600.

Sept. 19, **Jazz At The Vineyards III With Diana Krall**, benefiting the Starlight Children's Foundation, Napa Valley, Calif. 310-207-5558, extension 104.

Sept. 19-20, **Third Annual Business Of The Music Conference**, Las Vegas. 702-647-2010.

Sept. 23, **32nd Annual Country Music Assn.**

Awards, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 24-25, **REPLitech Summit**, Sheraton Mofarrej, Sao Paulo, Brazil. 516-222-1765. www.REPLitech.com/summit.

Sept. 27, **Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 30-Oct. 2, **ComNet Conference & Exposition**, Moscone Center, San Francisco. 800-545-EXPO, www.comnetexpo.com

OCTOBER

Oct. 3-4, **NAS Songwriters Expo 21**, Musicians Institute, Hollywood. 213-463-7178.

Oct. 5, **7th Ella Lifetime Achievement Award Honoring Rosemary Clooney**, sponsored by the Society of Singers, Beverly Hilton Hotel, Beverly Hills, Calif.

Oct. 6-8, **East Coast Video Show**, Atlantic City,

N.J. 203-256-4700.

Oct. 11, **Environmental Media Awards**, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 12, **Academy of Country Music Bill Boyd Golf Classic**, hosted by Glen Campbell, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-16, **Digital Video Conference & Exposition**, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com.

Oct. 14-17, **National Assn. Of Broadcasters Radio Show And Career Fair**, Washington State Convention and Trade Center, Seattle. 202-429-5498, www.nab.org/conventions.

Oct. 15-18, **Third Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-17, **Bermuda Jazz Festival**, Royal Naval Dockyard, Bermuda. 212-601-8000.

Oct. 16-21, **Salone Della Musica Trade Fair**,

Turin, Italy. 39-11-433-7054.

Oct. 17, **National Assn. Of Broadcasters Marconi Radio Awards And Dinner**, Seattle. 202-775-3511.

Oct. 18-20, **VIBE Style Trade Show**, Javits Center, New York. 212-448-7452

Oct. 19-25, **World Of Bluegrass**, sponsored by the International Bluegrass Music Assn., Louisville, Ky. 615-340-9596.

Oct. 22-24, **Amsterdam Dance Event**, Felix Meritis art center, Amsterdam. 31-0-35-621-8748, anna.knaup@conamus.nl.

Oct. 23, **VH1 Fashion Awards**, Theater at Madison Square Garden, New York. 212-258-7800.

Oct. 24-Nov. 8, **10th Annual Earshot Jazz Festival**, Seattle. 206-547-6763.

Oct. 29-Nov. 8, **16th Annual San Francisco Jazz Festival**, San Francisco. 415-398-5655, www.sffzfest.org.

NOVEMBER

Nov. 4, **City Of Hope Dinner Honoring Timothy White And Howard Lander**, Barker Hanger, Santa Monica, Calif. 213-626-4611, extension 6540.

Nov. 4-6, **20th Annual Billboard Music Video Conference & Awards**, Sheraton Universal, Universal City, Calif. 212-536-5002.

Nov. 8-10, **10th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Universal City, Calif. 212-941-0099.

Nov. 9-10, **The Celebrity**, two days of golf and parties hosted by Clint Black and KNIX Phoenix, Grayhawk Gold Course, Scottsdale, Ariz. 602-951-6361.

Nov. 12-15, **Wine Auction Weekend**, benefiting the Music Academy of the West, Santa Barbara, Calif. 805-969-WINE.

Nov. 14, **Gospel Music Hall Of Fame & Museum Induction Awards**, Westin Hotel Renaissance Center, Detroit. 313-592-0017.

Nov. 15-17, **National Assn. Of Broadcasters European Radio Conference**, Palace Hotel, Madrid. 202-429-3191, www.nab.org/iag/international.

LIFELINES

BIRTHS

Boy, William Gregory, to **Kristen Messner** and **Lindsey Buckingham**, July 8 in Los Angeles. Father is a vocalist/guitarist/songwriter for Fleetwood Mac and is currently working on a new solo album for Reprise Records.

Boy, Griffen James, to **Cheryl Lee** and **David Moss**, July 11 in Santa Monica, Calif. Mother is chief administrative officer and general counsel for Image Entertainment.

Boy, Connor Winfield, to **Michelle** and **John Harris**, July 19 in New

York. Father is lead mixer for New York-based Effanel Music and VH1's "Hard Rock Live."

Boy, Alexander Scott, to **Katie Schutt** and **Scott Manning**, July 25 in Nashville. Mother is department manager for McClures. Father is manager of Sam Goody No. 889 in Nashville.

MARRIAGES

Susan A. Opper to **Philip H. Owens**, Aug. 8 in Hickory, N.C. Groom is the performing rights administrator for Copyright Management Inc. in Nashville.

DEATHS

Jimmie Crane, 87, in his sleep, April 3 in Providence, R.I. Born Loreto Domenic Fraieli, Crane was a songwriter and one-time member of a band called the Hawaiians. His first published song was 1941's "It's Great To Be An American," performed by the Glenn Miller Orchestra. He partnered with lyricist Al Jacobs in the '50s, which resulted in songs like "I Need You Now," performed by Eddie Fisher, and "If I Give My Heart To You," performed by Doris Day. Songs he wrote have also been sung by Nat "King" Cole, Carly Simon, Liberace, and Jerry Vale.

Alfred Schnittke, 63, of a stroke, Aug. 3 in Hamburg. Schnittke, who was born in 1934 in Engels in the Volga Republic, was an eclectic composer who fought the constraints of Soviet cultural ideology. Between 1961 and 1984, he mixed a variety of styles, such as Romanticism, Baroque, and Serialism, into a musical collage, composing more than 60 film scores, operas, sonatas, and symphonies. He studied at the Moscow Conservatory until 1972. His first opera, "Life With An Idiot," premiered April 13, 1992 at the Netherlands Music Theater in Amsterdam. Often using music to satirize the Communist Party, he belonged to a rebellious arm of Soviet composition, along with Sofia Gubaidulina, Arvo Pärt, and Edison Denisov, that was the nemesis of the

Soviet Composers Union. He is survived by his wife and son.

Caroline Henn, 34, of colon cancer, July 9 in New York. Henn was the wife of 15 years of music industry veteran Heinz Henn. They met when she was an executive assistant at EMI Music. She is survived by her husband; son Oliver; brother Adrian Rogers; and her mother, Elsie Rogers. An open service will be held at 1:30 p.m. Aug. 13 at New York's Church of the Epiphany, 1393 York Ave. In lieu of flowers, the family requests that donations be sent to the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research in Henn's memory at 6 W. 57th St., New York, N.Y. 10019.

LATIN NOTAS

(Continued from page 40)

Staying atop the tropical/salsa genre chart for the 10th week running is **Elvis Crespo's** "Suavemente" (Sony Discos), the No. 2 title on The Billboard Latin 50.

Los Tucanes De Tijuana's "Amor Platónico" (EMI Latin), which slips 8-9 on The Billboard Latin 50, holds down the No. 1 spot on the regional Mexican genre chart for the fifth successive week.

Sony Discos continues to flex its muscles on The Billboard Latin 50, as Sony-distributed titles occupy the top four slots on the chart for the third consecutive week.

CHART NOTES, RADIO: **Alejandro Fernández's** "Yo Nací Para Amarte" (Sony Discos) barely retains the No. 1 slot on Hot Latin Tracks for the fifth week in a row, as his hit ballad edges out **Pepe Aguilar's** No. 2 entry, "Por Mujeres Como Tú" (Musart/Balboa), by a mere 162,500 audience impressions.

Sony's male/female pop group **Onda Vaselina** scores its first top 10 hit on Hot Latin Tracks, as its telenovela ballad hit "Te Quiero Tanto, Tanto" jumps 14-4 with a bullet.

Also landing their debut top 10

title are **Gisselle** and **Sergio Vargas** with "Corazón Encadenado" (RCA/BMG). What's more, the pair's anthemic merengue shaker assumes the throne on the tropical/salsa genre chart this issue.

Topping the pop genre chart for the eighth week running is **Carlos Ponce's** "Rezo" (EMI Latin). Ponce's labelmates **Los Tucanes De Tijuana** continue to fly high at No. 1 on the regional Mexican chart for the fifth straight week with "Desde Que Te Amo."

SALES STATFILE: The Billboard Latin 50: This week: 99,000 units; last week: 101,000 units; this week 1997: 63,000 units.

Pop genre chart: This week: 39,000 units; last week: 40,500 units; this week 1997: 20,500 units.

Tropical/salsa chart: This week: 30,500 units; last week: 29,500 units; this week 1997: 14,000 units.

Regional Mexican chart: This week: 24,500 units; last week: 26,000 units; this week 1997: 24,000 units.

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

GOOD WORKS

DONATING FOR DAD: Nancy Sinatra has put together a maxi-single tribute to her late father, **Frank**. The CD includes the father/daughter duets "Somethin' Stupid" and "Feel-in' Kinda Sunday," Nancy's "It's For My Dad," rare photos, and bits of taped conversation from the pair's recording sessions. Proceeds from the disc, which hit stores in late July from DCC Compact Discs, priced at \$5.98, will go to the Frank Sinatra Foundation. The organization provides support to the Red Cross, the Sinatra Children's Center, the Sloane-Kettering Cancer Center, and Frank's other favorite causes. Contact: **Sharon Weisz** at 213-852-1043.

GENDER BENDER: Men of musical note like **Bryan Adams**, **Joe Cocker**, **Peter Cetera**, **Eric Clapton**, **Sting**, **Mark Knopfler**, **Aaron Neville**, and **Peter Frampton** are singing out for sisters with breast cancer on the latest **Hammer & Lace** benefit compilation. "Man To Woman" hits stores Aug. 22, with proceeds going to the National Alliance of Breast Cancer Organizations. Adams, who on the album is accompanied by **Linda Evangelista** on accordion, also hosted a charity dinner and concert with the supermodel last February. The event raised

\$3 million for mammography equipment for St. Catharines General Hospital in Ontario. Contact: **Liese Rugo** at 213-653-1588.

JUST SAY NOT YET: In an attempt to foster sexual responsibility, **K-Ci & JoJo** have partnered with Planned Parenthood to give away free copies of its "Don't Rush" video at clinics in Los Angeles, New York, Philadelphia, Washington, D.C., Atlanta, Houston, Chicago, New Orleans, Memphis, and Detroit. The video encompasses several of the same themes as the campaign. Contact: **Lillian Matulic** at 818-777-0570.

CARING CONCERT: Jazz trumpeter **Arturo Sandoval** will perform at a benefit concert Sept. 16 at Kutztown University in Pennsylvania. The concert proceeds will go to funding a Performing Arts Center at the university. Contact: **Arthur Bloom** at 610-683-4500.

FOR THE RECORD

In Lifelines in the Aug. 8 issue, **Scott Prisdand's** name was misspelled.

Aerosmith rocks.



THE BILLBOARD TRIBUTE



##

years

**America's Premier Rock Band Hits Its
Silver Anniversary in Red-Hot Form**



AEROSMITH

Through all the fights, departures and returns, the one constant has been the band's own glorious brand of durable, indelible rock 'n' roll.

BY MELINDA NEWMAN

Perhaps drummer Joey Kramer sums up Aerosmith's dynamics the best: "You could search the ends of the earth, and I don't think you could find five more different guys."

As the band celebrates 25 years since the release of its eponymously titled debut on Columbia, its followers know the group's first quarter of a century has been filled with enough drama to sustain years of plotlines for the most melodramatic soap opera. Ask guitarist Brad Whitford if he ever envisioned the band lasting like this, and he cryptically notes, "We couldn't even imagine living this long."

As much as it is a testimony to sheer duration, the story of Aerosmith's silver anniversary is also a tale of often gut-wrenching survival, of five brothers—not by

blood, but by choice—who know how to help each other perhaps better than anyone else, but also exactly where to stick in the knife for maximum hurt.

As lead singer Steven Tyler says, "Everybody has had to be talked into staying here," but he says the fact that the band members are actually talking is why the quintet is still together. "You see, one of the things that I have come to understand—all the bands that have broken up never even got a chance to know who each other were. This band at least has talked to each other, and we know where everybody's at."

Through all the fights, the substance abuse, the departures and returns, the one constant has been the music, Aerosmith's own glorious brand of durable, indelible rock 'n' roll. Listen to Tom Hamilton's eerie, hypnotic bass opening to "Sweet Emotion," Tyler's sinus-clearing screech on "Back In The Saddle" or Joe Perry's sauntering guitar work that opens "Walk This Way" with one of rock music's

Continued on page A-4

AEROSMITH ROCK

A Brief History of ROADS Taken

BY DON WALLER

The Aerosmith story begins when lead singer Steven Tyler catches a performance by the Jam Band, whose members include guitarist Joe Perry and bassist Tom Hamilton, at the resort town of Sunapee, N.H., in the summer of 1969.

Tyler, from New York City, is already a seasoned veteran, whose first group (the Strangers) once performed on Cleveland's "Upbeat" TV show before mutating into the Chain Reaction, which released singles on Date and Verve. He's also sung background vocals on several Left Banke sessions, but his subsequent outfits have gone nowhere.

This three-man blend of raw power and raging professionalism relocates to Boston, where Berklee music student Joey Kramer—whom Tyler remembers from his old neighborhood—becomes their drummer. Kramer, who'd been playing with the local soul band that would evolve into Tavares, comes up with the name Aerosmith as well as its distinctive spelling—a reflection of the group's light-and-heavy aesthetic.

With Tyler's running buddy/guitarist Ray Tabano in tow, Aerosmith makes its first public performance: Nipmuc Regional High, 1970. Aside from two originals—"Movin' Out" and "Somebody," both of which will appear on the first Aerosmith album—the set list consists of Rolling Stones, Yardbirds, Rufus Thomas, Jerry Lee Lewis, Led Zeppelin and Peter Green-era Fleetwood Mac covers.

By 1971, Tyler is already so confident about a new song he's written ("Mama Kin") that he's had a winged heart with the words "Ma Kin" underneath it tattooed on his left bicep.

When Tabano exits, Aerosmith discovers his replacement—Berklee music student Brad Whitford—playing up at Sunapee with a group called Justin Thyme. Before year's end, this new Aerosmith lineup has performed at the Academy Of Music in New York City, opening for Humble Pie and Edgar Winter's White Trash.

In 1972, Aerosmith does three shows at Max's Kansas City in New York, picking up management, a booking agency and—finally—a record deal, when Clive Davis signs the group to Columbia for a \$125,000 advance.

Aerosmith's first album, "Aerosmith," is released by
Continued on page A-8



INTERVIEW
Continued from page A-3

signature riffs, and it becomes clear why Aerosmith has been tagged "America's Greatest Rock 'N' Roll Band."

Few bands on the globe—forget just the United States—have accomplished what the members of Aerosmith have. The band has sold more than 70 million albums worldwide and has won countless awards, including three Grammys. And, with a few exceptions, Aerosmith has delivered on its promise: to make music that strikes the listener in the heart, feet, soul and groin.

Although they may have been a bit premature with four years left to go, the Boston Music Awards certainly got it right when they named Aerosmith "Band Of The Decade" in 1996.

Indeed, Aerosmith's career, much less decade, is filled with

is set to return on Sept. 9 to what it does best, playing live. Coming up is a new live album that reunites the band with legendary producer Jack Douglas, the man behind such Aerosmith classics as "Toys In The Attic" and "Rocks."

In a series of interviews conducted at each band member's home (and by phone with Joe Perry), the members of Aerosmith reflected on their past and future.

A perfect starting point seems to be the Barn, a small club in Sunapee, N.H. Steven's pre-Aerosmith bands played there. Joe and Tom's band, the Jam Band, was the house band there. What was the place like?

JOE PERRY: It was kind of like this haven for kids to be loose. That place had a reputation that went back for years, to the '40s. You could even get there by boat. Even though you can't drive until you're 16, a lot of kids had little 25-horsepower run-about things that you could use on the lake if you're 14 or 13. You could dock your boat and walk up there. And the guy who ran it took

Tom and me under his wing. I would end up sleeping up in this farm house that he had up in the back. I could always count on the cleaning lady to make me some eggs in the morning.

Steven was already a local star, having been in several bands. Do you remember seeing him at the Barn?

TOM HAMILTON: Steven's parents had a summer place in Sunapee, and he'd bring his bands up there from New York. And it was a big event around there because these guys were pros. They were unbelievable. I remember one night, we went to see them and we couldn't even get in, so we sat outside the Barn and listened

from outside. And then the following summer, I went to see him and [the band] opened up with "Sgt. Pepper's Lonely Hearts Club Band," and I will tell you right now that they did it better than the Beatles would have done it live.

At the same time you were starting in bands, what other groups were you being influenced by?

HAMILTON: Fleetwood Mac. Oh, they were the balls. Joe and I used to go see them at the Boston Tea Party. We'd go in, and the first thing I would notice was the Ryder trucks outside. Big trucks. And I thought, "Oh my God. Those are the trucks for Fleetwood Mac." And that blew my mind! "They had so much gear, they'd have to rent these big trucks just to carry it around!"

PERRY: We were seeing bands like Sly & The Family Stone play in smaller places or seeing the Who at the Tea Party in front of 2,000 people. When you see bands that are so dynamic in a smaller place, you're totally infected by the physicality of it. We were just captured by that, so we always felt ourselves fans first. Steven loved seeing the English bands come over, and [he'd even stand] outside the hotel to see if he could catch a glimpse. So we know what it's like to be on the other side of the rope.

Is that why, after all these years, you still do meet-and-greets at every show for your fans?

HAMILTON: I think we're still attached to what it would be like to do this, even though we've done it for so long. So, you know, when a fan comes up and says, "I love your music. You have no idea what your music means to me," or something like that, it's really
Continued on page A-18



PHOTO: RON POWNALL

unforgettable highlights. And perhaps most amazing is that the band just keeps getting stronger and stronger. Not many acts have their best-selling album worldwide 20 years into their recording career, as Aerosmith did with 1993's "Get A Grip." Now the band is experiencing a new plateau of success with the mighty "Armageddon" soundtrack, which features four Aerosmith tracks and has logged a number of weeks at No. 1 on the Billboard 200. The set is driven by the power ballad "I Don't Want To Miss A Thing," which is turning into one of Aerosmith's biggest songs ever and is a cross-format smash at top 40, mainstream rock and adult top-40 radio.

And now, after a brief hiatus due to a knee injury Tyler suffered while performing in May and Kramer enduring second-degree burns in a freak accident in July, the band

Over the course of their first 25 years, Aerosmith created an extraordinarily powerful and influential body of work and established themselves as the consummate American rock

band. Speaking on behalf of everyone at Sony Music, as well as for millions of music fans everywhere, I can't wait to hear what the band does over the course of their next 25 years."

—Thomas D. Mottola, president/ CEO, Sony Music Entertainment



Center photo: 1972, with manager David Krebs (third from left).
Bottom photo: The Strangers, mid-'60s, with drummer Steve Tyler



KISS THEIR WINGS



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COLUMBIA

THE ACTION ABROAD

BY PAUL SEXTON

LONDON—The international tales of the band with "Nine Lives" include far-flung foreign adventures and spectacular sales achievements from Japan to Germany.

In nearly 30 years together, Aerosmith has rightfully earned a reputation as indestructible giants of the rock world, but a considerable part of their international audience, outside North America, came to the party rather late.



Tom Hamilton at U.K.'s Reading Festival, 1977

When the group returned to Columbia Records with last year's "Nine Lives" album, it hit the ground running from the success of their previous Geffen releases—and the publicity generated by some assiduous international touring and promotion.

"Much of Aerosmith's international recognition came relatively late in their career," acknowledges Julie Borchard, VP, international, for Columbia in New York. "Over 10 million people worldwide purchased [the 1993 Geffen album] 'Get A Grip,' nearly half of those outside the U.S. So we had an opportunity to expose their recently acquired fans to their Columbia history.

"We took advantage of the contemporary awareness of Aerosmith to position the best-selling Columbia catalog titles around a revitalized, [outside] North America package, 'Greatest Hits

FOUR DOMES IN JAPAN

Aerosmith recently made history by becoming the first foreign band to play all four Domes in Japan: the Nagoya, Osaka, Fukuoka and Tokyo domes (capacities 30,000, 30,000, 30,000 and 50,000, respectively). The band also played two dates at Yokohama Arena, for a grand total of seven dates in Japan from March 1 to March 14, 1998.

The rockers' latest opus, "Nine Lives," has sold more than 700,000 units (of which 140,000 were imports) in Japan since its release here in March, 1997.

"'Nine Lives' is Aerosmith's first release on Sony Records after returning to Columbia from Geffen," notes Sony director of



Better Late Than Never



Tyler in the U.K., 1977

1973-1988,' released on the heels of 'Nine Lives.' One of the opportunities presented was that Nike came forward with a major TV-commercial campaign that used 'Dream On' [the band's 1973 Hot 100 debut single], from 'Aerosmith,' as well as 'Greatest Hits 1973-1988,' in the countries comprising the Asian region, Japan and China."

A&R/marketing Tetsuya Shiroki. "In conjunction with the release, promotion was conducted on a maximum scale. The backbone of Aerosmith's success in Japan is that the band has always succeeded in attracting new generations of fans for each new release: those from the band's first breakthrough in the '70s, those from the band's huge comeback in the '80s with Geffen Records and the most recent fans in the '90s."

The Geffen albums "Get A Grip" and the greatest-hits set "Big Ones" have each sold some 500,000 copies here in Japan on Universal Victor (formerly MCA Victor).

"The marketing objective with 'Nine Lives,'" continues Shiroki,

RAP REP

Curiously, lead singer Steven Tyler and guitarist Joe Perry won international chart honors before their band did, guesting on the 1986 smash update of their "Walk This Way" with Run D.M.C. But Aerosmith's foreign campaigns really began to pay dividends the following year, with "Permanent Vacation."

That album was not only their biggest domestic seller since "Toys In The Attic" a dozen years earlier, but created a new fan base away from home. As often happens with such a delayed awakening, success was staggered in some markets.



In concert in Japan, 1998

PHOTO: WILLIAM HAMES

In the U.K., Aerosmith had made its live debut as early as 1976, in Liverpool, and played at the 1977 Reading Festival. But "Vacation" was its first charting album, achieving a top-40 placing, and the band's debut top 20 U.K. single came as late as 1989, with "Love In An Elevator." Thereafter, the "Vacation" cut "Dude (Looks Like A Lady)" achieved similar success as a re-release three years after its first appearance.

In 1989, Aerosmith conducted its first European tour in 12 years; during a nine-date British leg, highlights included a Hammersmith Odeon show in

THREE-PEAT IN MUNICH

In April 1997, Aerosmith appeared on Germany's official "Musikmarkt" charts with three albums simultaneously: "Get A Grip" (Geffen/Universal), which has gone platinum in the market with sales of excess of 500,000 units; "Big Ones" (Geffen/Universal), which has gone gold with sales of 250,000-plus units, and the band's current Columbia Records album, "Nine Lives," which entered the chart at No. 3 a month earlier and has since also gone gold.

Geffen label manger Thomas Glasgow reports that, in the Germany-Switzerland-Austria territories, the Geffen/Universal release "Pump" also has gone gold and the band's forthcoming live album is scheduled for release in this market in October.

"Aerosmith have matured with age and maintained their standing by continuing to be one of the most creative and aggressive hard-rock bands around," says Wolfgang Orthmayer, managing director of World of Music (WOM), Germany's largest music-retail

chain.

In 1997, the band toured Germany, performing at venues of 8,000-to-10,000 capacity in addition to such open-air events as Rock Am Ring at the Nurburg racing track and Nuremberg's Rock im Park, events attended by 80,000 to 100,000 fans apiece.

Although Aerosmith is primarily an album-seller, all the singles released from the "Nine Lives" album became top-50 airplay hits here. Furthermore, "Falling In Love (Is Hard On The Knees)" also spent nine weeks on the sales charts. "Pink" was a massive airplay hit all across Europe, in addition to spending eight weeks on the "Musikmarkt" sales charts.

Georg Hesse, head of music at Radio Energy in Munich says, "Radio Energy has a rock history, and we have always played Aerosmith because Steven Tyler is a strong personality with a cool image that appeals to a broad rock/pop audience. Their music has a positive attitude, with playful lyrics as well as real quality ballads." —ELLIE WEINERT

London at which the band was joined onstage by David Coverdale.

In the summer of 1990, they hit the European festival circuit, including appearances in Mannheim, Germany; Winterthur, Switzerland; and on the Monsters of Rock bill at Castle Donington in England. Those dates were part of the epic "Pump" tour, which visited 15 countries and played for some 3 million fans at 163 shows. The band's Geffen releases were distributed internationally through MCA, now Universal Music.

Continued on page A-14

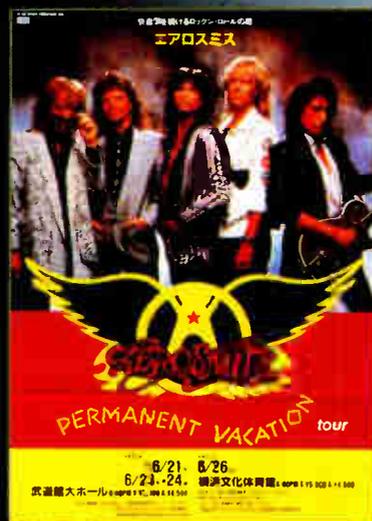
"was again to approach a new audience as well as the core fans. To achieve maximum recognition of the band, [they made] a promotional visit to Japan in February 1997, where the band not only appeared but also performed on highly rated primetime TV programs such as 'News Station' and 'Music Station' and completed numerous press interviews. Heavy radio airplay and constant press exposure after the release and the '4 Dome Tour' have all contributed to sales of 700,000 for the album.

"There is no doubt," says the Sony executive, "that Aerosmith is one of the few rock acts that has gone beyond its genre and achieved wide recognition in Japan." —STEVE McCLURE

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HAPPY 25th ANNIVERSARY

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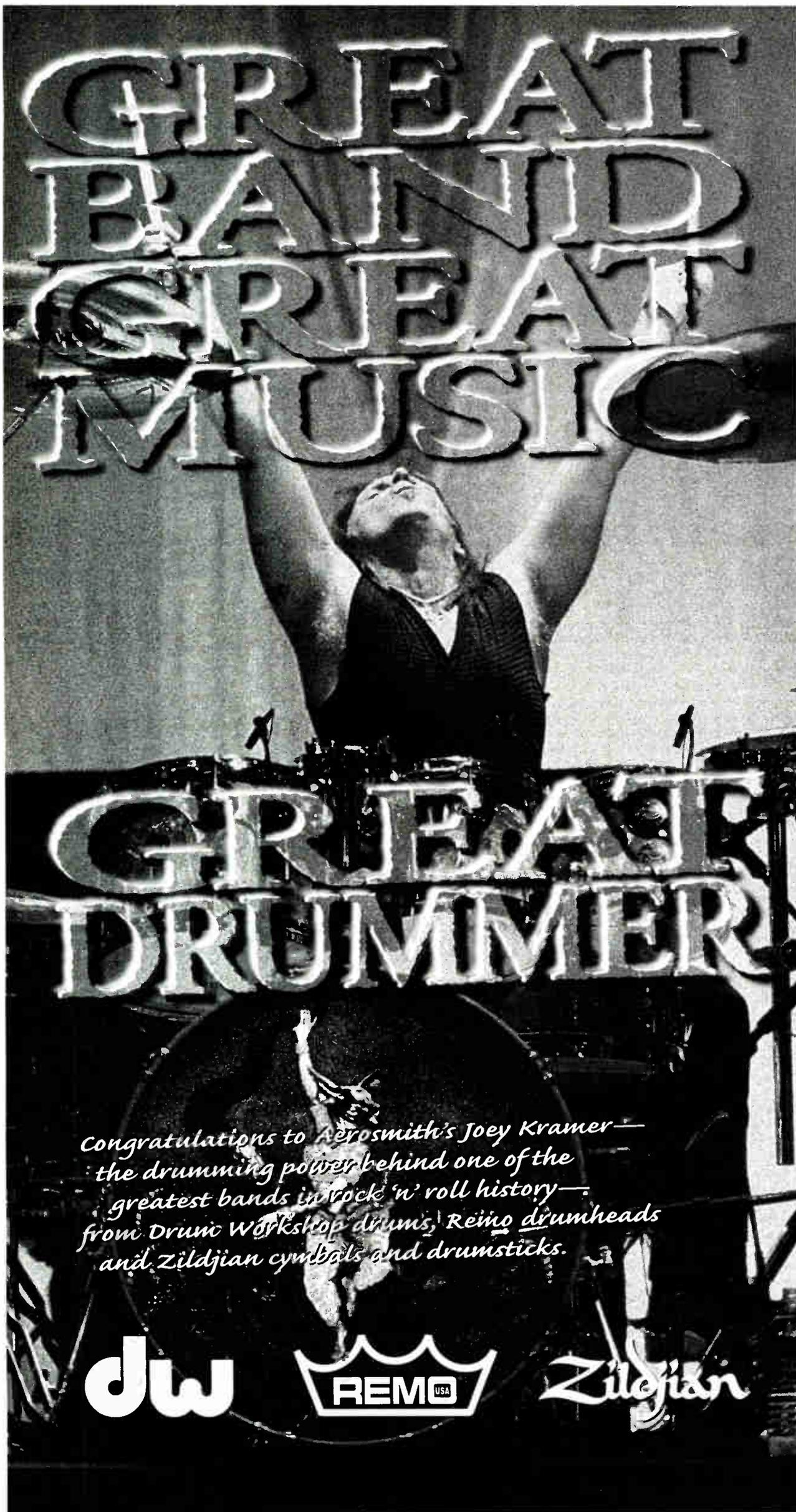
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ROCK THIS WAY

Continued from page A-4

1973

Columbia in January. Produced by Adrian Barber, sessions for the 16-track recording began the previous October. Key cuts: "Dream On" and "Mama Kin." Cool cover: Rufus Thomas' "Walking The Dog." Initial pressings of the album feature liner notes detailing the band's bad-boy past—and are quickly excised.

First radio airplay comes from WBCN/Boston afternoon DJ Maxanne Sartori. First national review comes in the April issue of *Creem*. First tour finds Aerosmith supporting the Mahavishnu Orchestra. First release of "Dream On" as a single leads to first "American Bandstand" appearance and first live performance in Los Angeles—at the Whisky A-Go-Go.

"Get Your Wings" album released. Produced by Jack Douglas, who'll do the next four Aerosmith LPs. Key cuts: "S.O.S.," "Lord Of The Thighs" and "Pandora's Box." Cool cover: the Tiny Bradshaw-Johnny Burnette Trio-Yardbirds' rave-up, "Train Kept A-Rollin'." Band hits the road for a solid year, gets first review in *Rolling Stone*.

1974

1975

"Toys In The Attic" album released. Key cuts: "Walk This Way," "Sweet Emotion." Album sells 3 million copies by year's end, and first two albums are certified gold in its wake. "Sweet Emotion" and "Walk This Way" become hit singles. Band moves into headliner status. Members buy Porsches.

Re-released as a single, "Dream On" hits big—three years after it was originally issued. "Rocks" album immediately goes platinum. Key cuts: "Back In The Saddle" and "Last Child." Band

1976



Debarking: first European tour, 1976

plays Madison Square Garden for the first time—and Anaheim Stadium, with opening act/ex-Yardbirds guitarist Jeff Beck sitting in on versions of his old band's covers of "Train Kept A-Rollin'" and "I Ain't Got You." Band does first European tour and first Japanese tour. Members buy Ferraris.

1977

"Draw The Line" album issued. Cool cover: the Kokomo Arnold-Elvis Presley-Kinks barnburner, "Milkcow Blues." Album's cover art is a group portrait by noted cartoonist Al Hirschfeld. Tom Hamilton likes it so much he buys the original artwork. Upon the album's completion, Joey Kramer and Joe Perry are injured in separate car crashes. Tyler and Perry are also injured when a crazed fan throws an M-80 onstage at the Philadelphia Spectrum—forcing a month of shows to be cancelled.

Continued on page A-10

75 million
albums, 3,900
concerts &
truckloads
of sweaty
scarves

congratulations aerosmith on 25 years



ROCK THIS WAY
Continued from page A-8



1978

"Live! Bootleg"—a mix of recent performances and a 1973 WBCN broadcast recorded at Paul's Mall—released. Band headlines Cal Jam II, performing before 350,000 fans.

Aerosmith portrays the F.V.B. (Future Villain Band) in the "Sgt. Pepper's Lonely Hearts Club Band" film, battling the Bee Gees and Peter Frampton onscreen and performing the Beatles' "Come Together." While filming in Los Angeles, Aerosmith plays a rare club date at the Starwood, billed as Dr. J. Jones & The Interns.

Joe Perry exits in the middle of recording "A Night In The Ruts" with new producer Gary Lyons. Jimmy Crespo takes Perry's place. Key cuts: "No Suprize" and "Bone To Bone (Coney Island Whitefish Boy)." Cool covers: the Shangri-Las' "Remember (Walking In The Sand)" and the vintage blues "Reefer Head Woman."

1979

"Aerosmith's Greatest Hits" released. Steven Tyler injured in motorbike accident. The Joe Perry Project issues its first album, "Let The Music Do The Talking."

Brad Whitford exits, records "Whitford/St. Holmes" album with ex-Ted Nugent vocalist Derek St. Holmes. Rick Dufay replaces Whitford. Joe Perry Project releases "I've Got The Rock 'N' Rolls Again."

1981

Aerosmith reunites with producer Jack Douglas for "Rock In A Hard Place" album. Key cuts: "Jailbait" and the title track. Cool cover: Julie London's "Cry Me A River."

1982



F.V.B. on film, 1978

Aerosmith releases "Classics Live." All original Aerosmith members reunite for the "Back In The Saddle '84 Tour."

1985

Group signs with Geffen Records; releases Ted Templeman-produced "Done With Mirrors." Key cuts: "My Fist, Your Face" and a lyrically revamped version of "Let The Music Do The Talking."

1984

Run-D.M.C. teams with Tyler and Perry to record a rock 'n' rap version of "Walk This Way." The pair's presence in the song's video helps erase barriers between the two genres, and the record is a hit with black and white audiences.

1986

1987

"Permanent Vacation" album released, produced by Bruce Fairbairn and featuring tunes co-written with Desmond Child, Holly Knight and Jim Vallance. Key cuts: "Rag Doll," "Angel" and "Dude (Looks Like A Lady)." All three become hits, propel album to triple-platinum status. "Classics Live II" and "Gems" albums released on Columbia. "Scrapbook" and "3x5" video compilations go gold. "Texas Jam '78" video—filmed before a Cotton Bowl audience of 80,000 fans—issued.

1989

Aerosmith releases "Pump" album. Again produced by Fairbairn with co-writes from Child and Vallance, the LP goes quadruple-platinum. Key cuts: "Love In An Elevator," "What It Takes" and "Janie's Got A Gun," which will earn Aerosmith its first Grammy (for Best Rock Performance By Duo Or Group) the following year.

1990

Former Yardbirds/Led Zeppelin guitar hero Jimmy Page sits in with Aerosmith for a four-song performance of his old band's favorites at the Marquee Club in London.

1991

Aerosmith signs a reported \$30 million contract with Sony Music and issues "Pandora's Box"—a three-CD compilation of album tracks, live performances and previously unreleased material. Band makes an animated appearance on "The Simpsons" TV show.

Continued on page A-12

Congratulations on 25 years of stardom

| All Time RIAA Top Sellers | |
|---------------------------|---------------------|
| Artist | Sales (in Millions) |
| 1 The Beatles | 105.5 |
| 2 Garth Brooks | 66 |
| 3 Led Zeppelin | 64.27 |
| 4 Eagles | 62 |
| 5 Billy Joel | 60 |
| 6 Barbra Streisand | 57.25 |
| 7 Aerosmith | 52.88 |
| 8 Elton John | 52.12 |
| 9 Elvis Presley | 50.85 |
| 10 Kenny Rogers | 49.5 |

Source: RIAA Website



We were there at the beginning

Frank Connelly, David Krebs and Steve Leber

and the staff of July 1972 - April 1984

Mel Baister
Joe Baptista
Andrea Bell
Robin Budin
Cliff Burnstein
Patrick Cullie

Bob Donnelly
Katie Fares
Mark Finell
Laura Gordon
"Rabbit" Hanson
David James

Karol Kamin
Laura Kaufman
Carol Kaye
Bob Kelleher
John Kostick
Ken Laguna

Dennis Laventhal
Louis Levin
Greg Lewerke
Dennis Marcotte
Peter Mensch
Helen Morgan

Paul O'Neill
Patti O'Toole
John O'Toole
Bruce Palley
Debby Prisco
Mark Puma

Julie Rader
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ROCK THIS WAY
Continued from page A-10

1992

Aerosmith contributes \$10,000 to anti-censorship efforts of the List Visual Arts Center at MIT in Boston, and appears in "Rock The Vote" TV spots designed to encourage young people to vote.

1993

Releases "Get A Grip" album, produced by Fairbairn with co-writes from Child and Mark Hudson, among others. Key cuts: "Cryin'," "Living On The Edge," "Amazing" and "Crazy." Actress/model Liv Tyler—daughter of Steven Tyler and Bebe Buell—appears in the latter two videos. Band undertakes first South American tour, performs on "MTV Unplugged" and appears in "Wayne's World 2" film.

1994

Aerosmith performs live on the Grammy Awards ceremony, and at the opening of L.A.'s House Of Blues club and opens its own Mama Kin nightclub in Boston with a live broadcast via radio across America.

Band gets rights to its masters back. "Box Of Fire"—a 12-CD compilation of the Columbia-era recordings, plus a bonus CD of rarities—released through Sony. Respective "Big Ones" and "Big Ones You Can Look At" audio and video compilations issued by Geffen.

Aerosmith stars in "Revolution X" video-arcade game and first "virtual music" CD-ROM title ("Quest For Fame: Featuring Aerosmith") and allows fans to download exclusive "Head First" track via Compuserve. Band closes Saturday-night show at "Woodstock '94" festival, performing before 350,000 mud-covered fans. Tyler and Kramer had attended the original 1969 fete.

Tyler and Perry induct Led Zeppelin into the Rock & Roll Hall Of Fame, jamming onstage with the group's surviving members.

1995



At the Grammys, 1994

PHOTO: KEVIN MAZUR

Aerosmith releases "Nine Lives" album, produced by Kevin Shirley. Key cuts: "Falling In Love (Is Hard On The Knees)" and "Hole In My Soul." Album also issued as a CD Extra, allowing the user to play along with three songs.

1997

Original cover art is withdrawn when Hare Krishnas protest it defiles Lord Krishna's image by giving him a cat's head and female cleavage.

Band debuts official Web site (www.aerosmith.com) and creates CD-ROM adventure game ("9") with actor Robert DeNiro's Tribeca Interactive firm. Tyler performs spoken-word version of "unpublished dream" for the Jack Kerouac tribute LP, "Kicks, Joy, Darkness," released on Rykodisc.

Official Aerosmith autobiography, "Walk This Way" (written with Stephen Davis, Avon Books), hits bookshelves.

1998

Band contributes four songs to the soundtrack for the summer film "Armageddon"—two of which are new compositions: "I Don't Want To Miss A Thing" and "What Kind Of Love Are You On." ■

SWEET EMOTION

HAPPY

25TH

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Aerosmith's

25 YEARS OF

GREAT ROCK 'N ROLL



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Run-DMC. rocked with Perry and Tyler in 1986.

PHOTO: STEVE TYLOR



THE ACTION ABROAD

Continued from page A-6

RETURNING HEROES

Another ambitious national and international tour was mounted to back the "Get A Grip" album in 1993-94, with dates in Central and South America and an appearance at

the inaugural MTV European Music Awards show in Berlin in November 1994.

After the Geffen years ended with the success of the "Big Ones" retrospective, Columbia was able to develop an aggressive international marketing strategy for its returning heroes, as Borchard recalls. "I worked closely with all the Columbia/Sony affiliates around the world," she says. "Our goal was to develop a fantastic launch and project-development plan to allow us to continue selling 'Nine Lives' steadily over the subsequent 12 to 18 months."

With that goal in mind, the bandmembers undertook a series of "fan appreciation" events in Berlin, Paris, Stockholm, London, Milan, Toronto and Tokyo, where they hosted listening parties for groups of between 500 and 2,000 fans to be the first to hear "Nine Lives."

PUMPING UP DOWN UNDER

Judging by the myriad weekend pub bands playing Aerosmith covers or dressing like them, Aerosmith has a core following Down Under, mostly in hard-rock circles. Despite minimal airplay, early records "Rocks" and "Toys In The Attic" went gold (35,000) for Sony Music Australia while the original "Walk This Way" was a top 20 hit.

The band's fortunes changed during the Geffen era. The act's biggest seller here is "Pump," which reached No. 1 on the Australian Record Industry Association charts and yielded two top 10 hit singles. "Pump" more than 150,000 units on Warner Music (which distributed Geffen in Australia until 1990) and more than 60,000 units after Universal took over.

"[It's] an extraordinary band, whose career we were only too happy to revitalize," says Paul Krige, one-time marketing manager for Geffen and now managing director of Universal in Australia.

The act's lack of Australian touring—its only visit was in the early '90s for Frontier Touring, playing auditoriums of 10,000 to 15,000 capacity—has no

doubt affected its sales. Certainly, radio believes the band has the potential to raise its profile in this market.

"They don't have much of a heritage here," says Guy Dobson, program director at Triple M in Sydney. "Pump" was their finest hour, and that was because most kids thought they were a new band."

Columbia Records in Australia expected big things from "Nine Lives" when Aerosmith announced it would begin its world tour in April 1997 in this territory. But that visit, as well as a plan to tour in late 1997 after Japanese dates, was cancelled. "Nine Lives" received contemporary rock radio support for its first two singles, but has barely reached gold (35,000 copies).

"Aerosmith have a lot of fans in this company, and we really want it to work," says Columbia Records managing director Chris Moss. As a result, both the Aerosmith track "I Don't Want To Miss A Thing" and the "Armageddon" soundtrack featuring the band, set for release here in August, are top priorities for the label.

—CHRISTIE ELIEZER

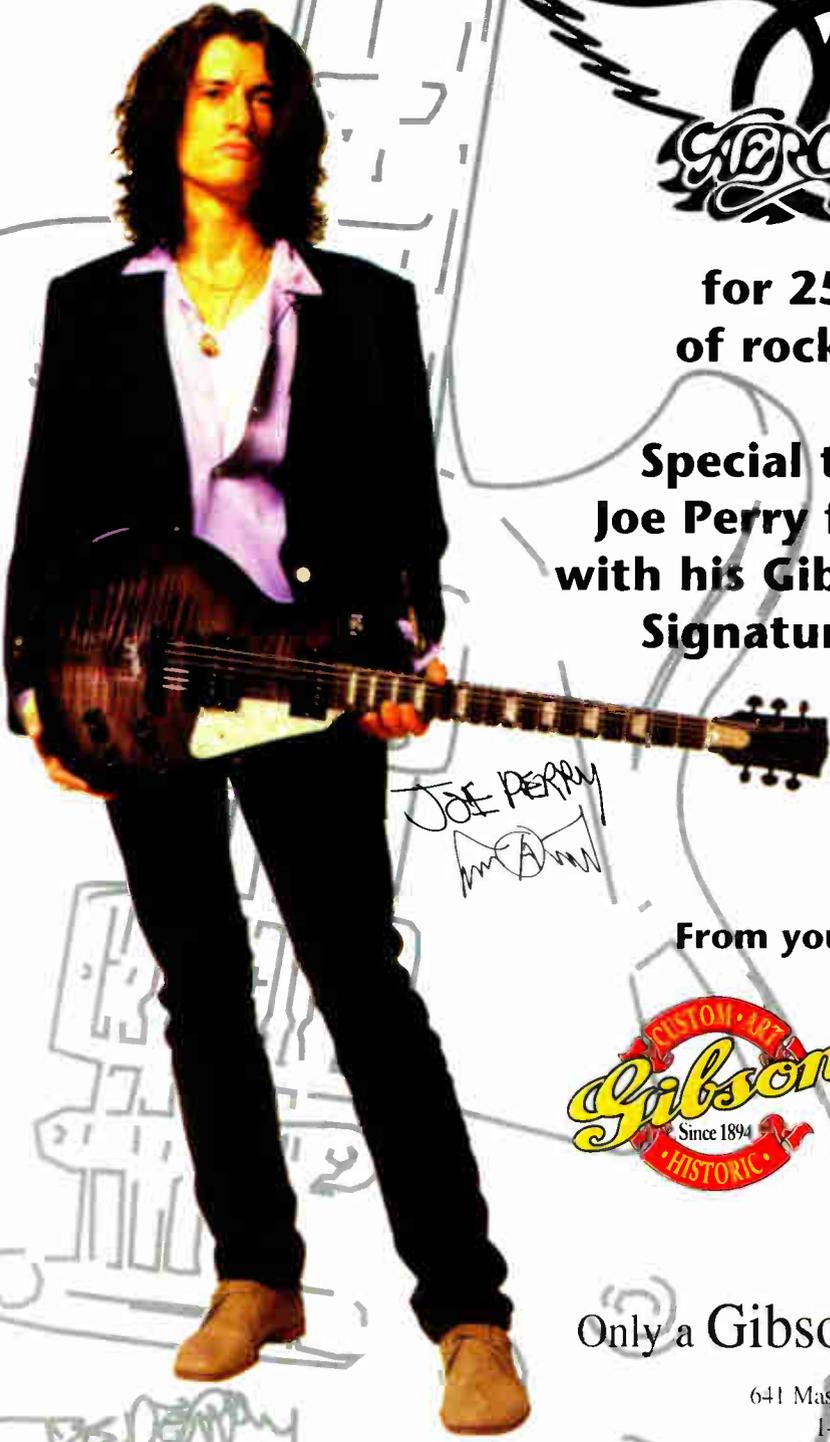
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Aerosmith's international visibility was even greater after the album's release: they played 20 European shows in six weeks, sponsored by MTV Europe, for a total of more than 300,000 people, and seven Japanese dates in two weeks for almost 200,000 fans. An MTV "Live And Direct" TV special, filmed at Rock Am Ring in Germany, was screened by the network worldwide.

This energetic overseas schedule paid off in a series of certifications for the album, headed by triple-platinum status in Japan, with some 630,000 copies sold up until mid-June 1998; double-platinum sales in Canada, platinum in Argentina and gold in Germany, the U.K., Brazil, Italy, Poland, Spain, Denmark, the Philippines, Switzerland, Chile, Finland, Singapore, the Czech Republic and Central America, comprising Costa Rica, Panama, Guatemala, Honduras, Salvador and Belize. Total sales for "Nine Lives" from all of these markets are just shy of 2 million units.

Internationally, as at home, the next chapter of the Aerosmith story is "Don't Want To Miss A Thing," the track from the soundtrack of this summer's "Armageddon" blockbuster movie. The song was launched in mid-July, two weeks before its U.S. release.

"The immediate future is about establishing that as a big hit single," says Borchard, "so that we can go back to 'Nine Lives' and release the track 'Full Circle' in the fall." A live album, which the act still owes Geffen under the terms of its departure, is also in the works.

"Through their years with Geffen, they really worked the international marketplace consistently," says Borchard, "and we've benefited greatly from that. Their work ethic is fairly unique for a legacy act, to see them still wanting to meet every fan and do every piece of promotion is a credit to their staying power." ■

They asked us to buy a tribute ad.



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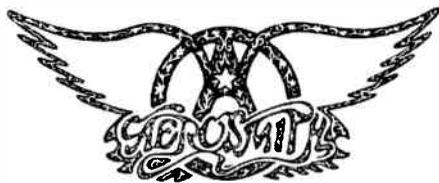
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FUN, MUSIC, ENERGY & SUCCESS.

THANKS FOR LETTING
ME BE A PART OF THIS
AMAZING FAMILY

LOVE,
BURT GOLDSTEIN



INTERVIEW

Continued from page A-4

great. It's just a really good connection. There's plenty of nights where we're burned out and we're sitting there in the dressing room like, "Oh, wouldn't it be great if we could not do a meet-and-greet tonight." But it's become, actually, I think, an essential part of the ritual of going on stage, because you get this room full of people who come in with this intense pure hit of the emotional side of what it is about—the enthusiasm and the "Oh my God. Oh, my God" factor. And that's good.

Joey, what do you remember about Tom and Joe asking you to join their band that eventually became Aerosmith?

JOEY KRAMER: I think it may have been '71. I was playing with a couple of guys that I lived with from Berklee, and Joe and Tom came over one day and were listening to me play. We got together and played a few times. And I basically decided that I wasn't too interested in joining because, at the time, I was into Jethro Tull and Jimi Hendrix. And then they called me to tell me that they weren't really interested because they had a guy coming up from New York who'd they had been wanting to play with for a long time.



Was that Steven?

KRAMER: Yeah. And when they told Steven about me, Steven said, "Let Joey play the drums, it will give me the opportunity to get out in front and sing." And that's how the whole thing started. There was a lot of fighting about it, back and forth, because everybody had their own ideas about what they wanted the band to be. We came to realize that the one thing that we all had in common was that we all wanted to make it. And making it back then had nothing to do with being rich and famous. It had to do with being recognized, by your peers and people, for being a great band and being able

to play concerts where a lot of people would come.

Brad, you were asked to join later, after they fired [early] guitarist Ray Tabano.

BRAD WHITFORD: When I saw them play, I thought I wanted to be with them. They were pretty much what I had sort of crystallized in my mind for a perfect band, which was like Humble Pie. And I wanted to do that same type of thing, at least to [have] two guitars.

For a quarter of a century, Aerosmith has set the standard for what a rock band should be, and, on the 25th anniversary of their Columbia Records debut, they are as vital as

ever. With a long list of classics to their credit, Aerosmith has already earned a reputation as one of the greatest bands of all time, and I have no doubt that they will continue to be a defining force in music well into the next century.

—Michele Anthony, executive VP, Sony Music Entertainment



You hooked up with Leber-Krebs Mgmt., who signed you to their production company, CCC, and then made a deal with then-Columbia president Clive Davis. The debut album came out in 1973. What do you remember about making it?

TYLER: When I think of this album, I think about biting my nails and going, "What am I going to do?" The other guys really weren't into writing. Joe and I had written "Movin' Out," and I remember, the other guys lived in the living room, and I would wake them up in the morning and start playing the piano, because I had this thought from the night before. I wrote "One Way Street," "Make It," then "Write Me A Letter" and "Mama Kin." And I brought a song called "Dream On," which I had written three or four years before that. So, at the end of



First show: Nipmuc High School, Mass., 1970

this album, I realized that something that I was trying to do for years and was not successful at I finally could do, which was write songs.

Is it true that Joe Perry didn't like "Dream On"?

TYLER: I would go up to him, and he'd say, "I hate that song." He wasn't afraid to tell me.

PERRY: I don't hate it at all anymore. Oh no, not at all. The song is like so dynamic, and, you know, when I see how the audience gets off on it, I can't deny it. And I think it's amazing. [Steven] hits those high notes. It's like an incredible thing.

Outside of "Dream On," the amazing thing about that album is that it doesn't sound like Aerosmith. Steven, you're virtually unrecognizable.

TYLER: That's because I didn't like the way I sang. I was very critical about sounding like a white boy in the choir. You know how many people come up to me and take me aside and go, "Who's singing on the first record? Which one of the guys in the band?"

The first album, which came out the same day as Bruce Springsteen's Columbia debut, hardly caused a ripple.

HAMILTON: We put it out, and a lot of the reports from radio around the country were coming back. I remember reading this sheet with a lot of quotes on it: "Can't really use this at this time." "Doesn't really work with our playlist." "Sucks." It was shocking, because we knew it was a good album. A lot of people took a look at us and said, "They're like a Kmart version of the Stones." So, basically, our manager came back and said, "Look, you know, I just talked to the record company and they said, 'Unless your next album is really, really good, you're not going to be recording artists anymore.'"

The result was "Get Your Wings." Released in 1974, the album still garnered no radio hits.

TYLER: I still have that scarf that I'm wearing on the [album] cover...right about, oh four inches up, there was a little hole, and I would stuff it full of Tuinals. It's where I kept my drugs. That was my drug of choice: cocaine and a couple of Tuinals. Oh, it was the best.

Around this time, you were really developing your live show, opening for a variety of acts, as well as headlining your own dates.

PERRY: It was strange, because we didn't become a national act all at once. By today's standards, I don't know how long a band can be a regional band anymore. It's almost like if you have a record out on a major label, with MTV and with radio what it is with all the chains, it's a

Continued on page A-20

★

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Hangin' out, 1974

INTERVIEW

Continued from page A-18

whole different animal.

KRAMER: We toured behind the first album, God, forever. And nothing, nothing ever happened with it really. And then off of "Get Your Wings," there wasn't really a

Whenever it's time to begin work on a new Aerosmith record, I begin to experience the mixed emotions of exhilaration and dread that will linger for the year or more it will take to finish the project. We alternately love each other and hate each other, and I wouldn't want it any other way. Why? Because the results are always

amazing. The members of Aerosmith are among the most creative and talented artists I have ever worked with. And they're still at the top of their game—making great records and selling out arenas, having already established themselves years ago as one of the greatest bands in the history of rock. I don't know if we can survive the next 25 years with each other, but I'm sure we're going to try!

—John Kalodner, senior VP, A&R, Columbia Records



single per se, but that's when we were really touring extensively, and we were really making a name for ourselves. It was right after that that "Toys" came out. As soon as "Toys" came out, all of a sudden everything changed.

"Toys In The Attic" comes out in 1975, and you begin to have radio hits for the first time, with "Sweet Emotion" and "Walk This Way," as well as "Dream On," which was re-released.

KRAMER: That's when everything started to happen, as far as being able to look at the band and say, "Yeah, things are good now. The songs are good. The playing's good." The band was, and is, a way of life. Then, a couple of us had girlfriends, but we all lived together, and we all ate together, and we all slept together. And now, it's still that way of life, but there's so many other things around, so many other distractions—the families and wives and houses and cars...

How did "Walk This Way" come about?

PERRY: Jeff Beck turned me on to the Meters and really getting into the funk end of things. We had no idea it was proto-rap or any of that stuff. And Joey had played in that R&B band before he was in our band, and so it just

THE DISCOGRAPHY

(U.S. album releases)

- "Aerosmith" 1973 (Columbia)
- "Get Your Wings" 1974 (Columbia)
- "Toys In The Attic" 1975 (Columbia)
- "Rocks" 1976 (Columbia)
- "Draw The Line" 1977 (Columbia)
- "Live Bootleg" 1978 (Columbia)
- "Night In The Ruts" 1979 (Columbia)
- "Greatest Hits" 1980 (Columbia)
- "Rock In A Hard Place" 1982 (Columbia)
- "Done With Mirrors" 1985 (Geffen/Diogenes)
- "Classics Live" 1986 (Columbia)
- "Classics Live 2" 1987 (Columbia)
- "Permanent Vacation" 1987 (Geffen/Diogenes)
- "Gems" 1988 (Columbia)
- "Pump" 1989 (Geffen/Diogenes)
- "Pandora's Box" 1991 (Columbia)
- "Get A Grip" 1993 (Geffen/Diogenes)
- "Big Ones" 1994 (Geffen)
- "Box Of Fire" 1994 (Columbia)
- "Nine Lives" 1997 (Columbia)

seemed like a natural because we were way into that stuff. And I wanted to write something that funky. We were in Hawaii at the HIC, and I wrote the riff at sound check.

The title came from the movie "Young Frankenstein," right?

PERRY: Exactly.

Steven, is it true you wrote "Sweet Emotion" about Joe's first wife, Elyssa?

TYLER: There's only one line. [Sings "You talk about things and nobody cares"] That's her. [Sings "You're wearing out things that nobody wears."] Well, the whole first verse. Yeah, I thought it was just the first verse, but, as I'm thinking, it could be the whole song.

Did you know "Toys In The Attic" was a home run when you recorded it?

HAMILTON: I didn't really think of that. I just knew that I loved it when it came out of the speakers. You know, back then, we would record the tracks, and Steven and Joe would stay [at the studio] because they were doing most of the overdubs, and the rest of us had to go home to save money. And back then, the lyrics weren't written. So we knew what the tracks were going to sound like, but we wouldn't really know what the songs were going to be like until we heard the whole thing.

Is it around this time the band began to make serious money for the first time?

KRAMER: I had a new Corvette. I was like living the life, you know. I'd come home off the road, and there would be checks in the mail for \$175,000, \$200,000. Our accountants told me, "You can't have all this money just lying around like that." So I built a house and some cars, and life went on. But there was no guidance financially. It was like everybody was just doing what they wanted. And who knows how much money I was spending on drugs at the time. And it was like, you know, there was no limit to what we could do.

"Toys In The Attic" paved the way for what many lifelong Aerosmith fans consider your best album, "Rocks."

PERRY: That was probably the best time I remember cutting a record. It was just a lot of fun. A lot of these verses just came out of the sky.

KRAMER: I have great memories of doing pre-production for all the albums that we did with [producer] Jack [Douglas]. I can remember times where I would fall off my stool, laughing so hard, rolling around on my back on the floor working with Jack on "Rocks," because we had such a good time. And the same thing with "Toys." That's why those tracks sound the way that they do—because we had so much fun doing them. You can hear it and feel it in the tracks.

HAMILTON: When I do go back and listen to that

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album, I go, "Wow, those little shits were pretty good, weren't they?" It's like listening to other people, it's been so long ago.

WHITFORD: When I hear "Back In The Saddle" on the radio, it just blows me away. If somebody said, "What [is] your signature sound like?" that song would be way up there, I think.

But then, it seemed like it all started to crumble with "Draw The Line" in 1977, as the band got more and more into drugs.

TYLER: I hit the wall. This was as far as I wanted to go, because I would like fall asleep for like two days, just not coming downstairs to record and



Aerosmith can make even a bad song sound great! Once Steven starts singing and that band starts playing, "Happy Birthday" is going to be a hit. It's really something. John Kalodner called me up one day and said, "Hey genius, you want to write with Aerosmith?" I was a huge fan. I thought it would be great. I went to Joe Perry's house, and there he was, standing in the corner looking like the "Love God" that he is—a waxed chest and a lot of hair—then Steven showed up with different color socks and a weird hat, and he was playing with an airplane. Three seconds later, it was like we had all gone to school together. It was like family by the time "Living On The Edge" came out, and we knew it would be a long-

term relationship.

Aerosmith is living proof that you can rock like a motherf*cker and still be sober. At 9 a.m., Steven is hitting notes I could never hit even if I'm wearing the tightest pair of underwear. And Joe Perry's guitar playing: what do you say? There are kids who wish they had the angst and the guitar smoke of Joe Perry. I ask anyone to play "Walk This Way" and not groove. Aerosmith is the greatest American rock 'n' roll band, and I take that further out of the U.S., putting them up there with the Stones and Zeppelin. Each one pulls their weight; they can't do it without each other. They are the best songs I've ever written. I love them as people and as rock 'n' rollers. Not to get too Italian here, but "Aerosmith...fuggedaboutit!"

—Mark Hudson, songwriter/producer



onto the next level for us musically and maybe take some time off and put it back together, it just kind of fell apart. We were too self-indulgent. Too self-absorbed, and again, we lost sight of what we were there for.

HAMILTON: I'll never forget when this record was done, I went to an old friend's house for a party up in New Hampshire. And everybody pretty much politely listened to it, and then I went up to my friend and I said, "Wow, what do you think?" And he said, "I think it sucks."

But the album's significant because band members besides Steven really contributed to the songwriting.

HAMILTON: The writing part of that record was me and Joey and Brad working with Jack at the rehearsal hall, showing up every day. Joe was locked up in his base-



Tyler with producer Jack Douglas, 1977

ment, and Steven was doing whatever he was doing, never showing up to rehearsal. The band only really came together when we got down to the Cenacle. And then it was me, Joey and Brad getting up early, going out and driving around in our cars and coming back and getting to work, and then sometime that night, Joe and Steven would slither down.

You don't have that kind of involvement in the writing process anymore.

HAMILTON: Yeah, that's a fight for me.

The band continued its downward spiral to the point that Joe left the band in 1979 to form the Joe Perry Project during the recording of "Night In The Ruts," and was followed by Brad in 1981. You recorded 1982's "Rock In A Hard Place" with guitarists Jimmy Crespo and Rick Dufay. Do you look back on those days and think, "I can't believe we managed to hold it together until they came back?"

TYLER: I was angry that they left, and this was my [way] of saying, "Here we go. Let's just go do it." I got Jimmy Crespo, who kind of looked like Joe, and Rick Dufay, who was completely out of his mind, and I was still angry and bitter at Joe and Brad and very high and didn't take the bull by the horns. This could have been a great band. I love this album.

HAMILTON: At the time, I thought it was the right thing to be happening. That's how sick everything was, both in my mind and what was going on in the band. When Joe left, I was glad because I thought, "Wow, maybe we have a shot at having a band where everyone gets along good and we don't have all the fighting all the time."

KRAMER: I think that nobody realized back then that the five of us was what made up Aerosmith. You couldn't take one person out and put another person in, because it wasn't going to be the same anymore.

1985's "Done With Mirrors" signified a huge change for the band. It was your first album after signing directly with Geffen. Joe and Brad had come back. You were managed by Tim Collins. John Kalodner began his long association with the band as its A&R label rep.

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INTERVIEW
Continued from page A-22

KRAMER: I always felt as though this album was sort of incomplete. It doesn't have all the little touches and trimmings and decorations and stuff that the other albums all have. It was supposed to be our comeback album. This album didn't do anything, and [instead] it was a lesson in progress. By the time we got to "Permanent Vacation," we knew what we had to do.

What was the making of "Permanent Vacation" in 1987 like?

KRAMER: That was kind of a funny time in the band



Performing at Boston College, 1973

PHOTO: RON FOWNIALL

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**FROM YOUR FRIENDS AT
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**AEROSMITH'S
TOP 20 SINGLES**

Aerosmith's top 20 hits on the Hot 100 were compiled by Chart Beat columnist Fred Bronson, using a point system developed for his book, "Billboard's Hottest Hot 100 Hits." The titles on the list cover 23 years of the band's chart career, dating back to "Sweet Emotion" in 1975. The most recent title is "Pink," a top 40 hit for the group earlier this year.

- | | | |
|---|------------|------|
| 1. Cryin' | (Geffen) | 1993 |
| 2. Angel | (Geffen) | 1988 |
| 3. Crazy | (Geffen) | 1994 |
| 4. Janie's Got A Gun | (Geffen) | 1990 |
| 5. Dream On | (Columbia) | 1976 |
| 6. Amazing | (Geffen) | 1994 |
| 7. Love In An Elevator | (Geffen) | 1989 |
| 8. Livin' On The Edge | (Geffen) | 1993 |
| 9. Walk This Way | (Columbia) | 1977 |
| 10. What It Takes | (Geffen) | 1990 |
| 11. Dude (Looks Like A Lady) | (Geffen) | 1987 |
| 12. Rag Doll | (Geffen) | 1988 |
| 13. Last Child | (Columbia) | 1976 |
| 14. Come Together | (Columbia) | 1978 |
| 15. The Other Side | (Geffen) | 1990 |
| 16. Pink | (Columbia) | 1998 |
| 17. Falling In Love (Is Hard On The Knees) | (Columbia) | 1997 |
| 18. Blind Man | (Geffen) | 1994 |
| 19. Draw The Line | (Columbia) | 1977 |
| 20. Sweet Emotion | (Columbia) | 1975 |

because some of us were sober, some of us were getting sober, and some of us weren't. Tom and I, we were the last ones to get sober, and that was a weird time because we'd finish tracks and want to go out and celebrate and go out to the strip club and have a couple of drinks and have a good time—smoke cigarettes and do what we did back then, and you know, get high. But the other three guys were sober, and so we like had to sneak around to do it.

Steven and Joe began working with outside songwriters like Desmond Child, Jim Vallance and, later, Mark Hudson. This was a huge shift for the band. What was that like?

PERRY: I felt really weird about it because, at that point, we were trying things that weren't our idea. You know what I mean? And we were listening to other people. We started being clean and sober and trying all that stuff out and actually playing music without having a beer. It's a whole different mind-set. So, within that mind-set, it seems kind of almost natural to try different things. I mean, if we didn't, we never would have had a record like "Permanent Vacation."

WHITFORD: It's taken a long time to make it work correctly, I think. Because, at first, the outside writers, their

Continued on page A-26

Aerosmith recorded a great song for "Armageddon." They are icons of rock 'n' roll. But what struck me is the band's reaction to some of the more emotional scenes in the movie (particularly ones involving Liv Tyler).

They had tears in their eyes. That was kind of sweet.

—Jerry Bruckheimer, "Armageddon" producer

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your many professional achievements
and salute your individual and
collective character for the truly
extraordinary people you are.

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INTERVIEW

Continued from page A-24

influence was too heavy. It was like, "OK, let's make singles." So you start doing songs that you look back at and you're not completely happy with. What we used to write as a band we didn't do anymore.

TYLER: If you talk to the other guys, a lot of the importance in this band is based on if you just get us back in a room together, we could write together. That's the importance. However, the importance to me is just that one song. If you don't have any songs, you're in there with the rest of the bands that don't have songs. But if you have songs, that defines your band.

"Angel" does seem to be a sore point with the band—it's a huge hit, but not one anyone particularly likes.

PERRY: It was a huge hit for us, and a lot of people like it, but I know Steven has a hard time singing it.

HAMILTON: I hear a song like that and I worry about all the cool rockers laughing at us because we're playing that kind of song, but you know, we get up there, they don't. The audience goes crazy. But I'm telling you, when I heard that string line, I just cringed.

The next album, "Pump," featured "Janie's Got A

The first time I met the band was in Miami. They were making an album, and we had a playback session. Then, later that night, we had dinner with the managers and thought, "It's a nice night, why don't we go out to South Beach and have a drink?" So, we went to the hotel where Aerosmith was staying. We're sitting outside on this beautiful balmy night and we're having drinks, and up the

street walks Steven, Joe and Mark Hudson eating frozen yogurt. They had no qualms about their celebrity and being noticed. They were as friendly as can be to anyone that approached them. They are just down-to-earth, personable and fabulous as you can imagine.

The band has this extremely youthful energy that has been their staying power for the last 25 years. With a very youthful lust for life, they're visual, they're fun. When you see Steven on stage, there's no better showman. They all work very hard!

—Julie Borchard, VP, Columbia Records International



Gun," one of the few Aerosmith songs that takes on a social issue, in this case incest. Why?

TYLER: I got the *Time* magazine [with an article about] all those kids that killed themselves during that week period and it just, it kind of sparked something in me. And so many kids—I found out by being in the program and going to rehabs—had been abused by their parents. So I got really angry with the fact that nobody was paying homage to the children that are sexually abused by Mom or Dad. That song and "Dream On" have gotten the most response [letters and comments] of any songs we've ever done.

HAMILTON: Steven came in and played "Janie's Got A Gun" one day at rehearsal, and we all just kind of stood there. It was like a visit from the gods. There was something really amazing happening in that room. My first reaction was, how great the song was. My second reaction was "That sounds familiar." And I started to think, "Wow, those are the chords from the intro to that song I wrote for the last album." Steven called me out of the blue from [where] they were mixing in Vancouver, and he said, "I'm going to give you writing credit on this song." Just out of the blue. It's one of

those moments that will keep you going for another couple of years.

The next album, "Get A Grip" was, unbelievably, your first album to reach No. 1 on The Billboard 200. However, it was plagued with problems, including numerous rewrites.



At work, 1984

TYLER: I love this record. However, Kalodner, in the middle of making this record at A&M [Studios], came in and pulled the plug. I'm still angry at him for doing that. But you know what he says? "But that's when you went out and wrote 'Living On The Edge.'" The [original] songs were a little weak, but I think that, had we used three or four of them, it would have been a stronger record, because they were core Aerosmith songs. Now they're all sitting in a pot waiting to be used again.

Clearly, the band seems to have a very ambivalent relationship with the record label.
Continued on page A-28

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Glen Ballard



INTERVIEW

Continued from page A-26

relationship with John Kalodner. What's it like when he comes in and says the songs aren't up to par?

PERRY: I get really pissed off. We don't like hearing that. And sometimes you listen to what he says, and other times you go, "You know what? That song's going on there anyway." But it's good to have some objectivity around that stuff. That's what he's there for. And we're realizing that, if you start throwing those kind of people out, then you fall into the trap that many, many other people do. Then, in the big book of definitions, you end up under "Where are they now?"

When I start supervising music for a movie, the first thing I always do is I take a film and temp music into it, and that's the way I can test out what the sound should be without going to artists. So, with Armageddon, I temped in "Sweet Emotion" and "Come Together." I started thinking, "Who is like Aerosmith? Nobody." I thought, since Liv Tyler was in the movie, I'd at least be able to get a meeting with them. I did, and the whole band came. We showed them a significant part of the movie with their songs in it. The guys got really excited about it and ended up not only giving us their blessing, but

Just when it seems like things should be getting easier, you guys go into the studio to make "Nine Lives," which marks your return to Columbia, and your walls come crashing down again. Joey has a breakdown, you switch producers from Glen Ballard to Kevin Shirley. The band finally went away to work things out.

KRAMER: I wonder sometimes—and at other times I don't wonder—whether or not everybody appreciates what it was I really went through and how difficult it was for me to do ["Nine Lives"]. I mean, I had a really fucking hard time. But what I did was I turned it around and turned it into a positive. Who am I without the band? It was a really difficult question when they asked me that when I was in treatment. And I went through a period of about two weeks or so, while I was there, where I thought,

agreed to add "What Kind Of Love Are You On?" and to record "I Don't Want To Miss A Thing." Liv and Steve doing this together is awesome. Having seen the images with his real-life daughter on the screen, I think we really plugged into him. We really got a gutsy performance.

All of the songs were done in two weeks, start to finish. No prima donna attitudes. Despite ligaments torn in his knee, Steven shot the video. He did it with no complaining. While in pain, he had to stand in front of a camera for 14 hours straight with close-ups. And he wasn't even supposed to be standing. He's a trouper.

—Kathy Nelson, president of music, Walt Disney Motion Picture Group

Steven, Joe, Brad, Tom & Joey
It is an honor and a privilege
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Thanks.

Matt Serletic



Center stage, 1994

you know, "Maybe it's time for me to look for something else to do. Maybe I don't want to deal with all this shit anymore." And then the other side of that was, "Yeah, but I love to play. When I sit down behind my drums, I love to play." What else is going to do that for me? Probably nothing.

TYLER: Now, here's a great, great, greatest record. The best record I've ever made...the best time ever of writing in my whole career, with Glen Ballard in Florida. What I love about Glen and the technique that we did is that we had a room in this hotel, and I would leave my room and go down the hall 10 steps into Glen's, and there was all this up-to-date equipment, A-dats, they were sending him new and improved stuff by the day... and the most important thing of all in the room—an espresso maker. I never got results so fast from writing the lyrics. Going and putting it down and listening back all in the same day. So it was wonderful. It was just so great. And I hope to do the next record down there.

HAMILTON: It was really a bitch making this record, really a bitch. I came out of it with a stomach problem, stressed

Continued on page A-30

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INTERVIEW

Continued from page A-28

out, insomnia, anxiety. I mean, I'd always heard about people saying that rock 'n' roll is about angst and isolation and alienation, and I never ever related to that [before]. I always thought, "What's wrong with these people?" But I feel like we made some progress that we can apply to the process the next time and I think we made some really, really hard decisions about the personality of the band and the personalities of the people in it.

Joe, what's your assessment?

PERRY: There's a live element that I really like, but there's a funky side that I don't think we got on there. I think that one of the things that's happened over the past few years is we put so much emphasis on making the album just right, it would kind of diminish the actual band involvement in it. I became really aware of that when we were in Miami this last time. And we were trying to piece this record together on a Mac, and the guys were up in Boston rehearsing the songs, and Steven and I were down in Florida, which is fucking ass-backwards. But this [next] record is going to be a lot different.

I was researching a book, a sequel to "Get Shorty," when I went to see Aerosmith. I went backstage to talk to them before and after the performance. This was a Thursday night, and I invited them over to the house on Saturday. They came. I asked, "Do you want to be in the

Aerosmith is the best rock group of all time and has always been one of my favorites. Steven is one of the

most talented and nicest guys I've ever met, and I'm glad that I am able to call him my friend.

—LeAnn Rimes

WHITFORD: I think, collectively, we'd like to go back to the way we used to [work]. I think we're mature enough now to go back and use all the ingredients. And I think that's what's missing for some of us. And I think that's what Joe's talking about. And it doesn't mean not having guys like Mark Hudson or Desmond involved, but not segregating the system while you're in this creative mode—just making it work on another level.



book?" They said, "Sure." I've got a scene with Aerosmith opening up for a fictional character in the book. I sent the manuscript over to their manager, and I'm waiting to hear from them now. They're good guys...easy to talk to. Steven said, "I've been in the program a while." I said, "I've been in 21 years." He just threw his arms around me.

—Elmore Leonard



At Lucifer's, Boston 1973

During this period, you also split with manager Tim Collins and hooked up with your new manager, Wendy Laister. How did that affect you?

HAMILTON: I think that the split with Collins was a huge test for us. It was exhilarating that we were only going to be working with people who treated us like adults again. But we also had to go through a really painful process of taking the power back. And taking the responsibility back isn't something that you do without going through a learning process and really having to work at it.

Basically, Steven and Joe get the lion's share of the attention in this band. Is that difficult for the rest of you to handle?

WHITFORD: There's times we get the magazine covers or the Gap commercials, and [you hear], "Well, we don't want the whole band".... and instead of them saying: "Well, it's the whole band or nothing," you're bandmates: go ahead and do it. In some instances, it does [make sense]. In other instances, you wish your bandmates wouldn't do that kind of stuff. But they've done that kind of stuff, and they've always been that way.

HAMILTON: When I hear Howard Stern say something like, "What do you give those other guys—100 bucks a night or something?" It's pretty embarrassing, but part of doing what we're doing is to deal with that and not

get defeated by that.

It seems like being in this band is tremendously hard work, and yet everyone who's left has come back. Final thoughts?

WHITFORD: You can't walk away from this thing, you know. It's so big. We function pretty well for a band. It's not perfect, but in the scheme of things, it's probably better than most organizations. It's very much like a family business. Family businesses are a nightmare, because those you can't run away from those, and it's like a Catch-22.

Sometimes, you can have a lot of power, and other times your power is just limited.

HAMILTON: I don't think this band could break up if it wanted to. Well, we could say, "OK, we're breaking up. I hate you. I don't ever want to see you again." But a year later, six months, two years later, some guy would call: "Look, I got this great idea for a string of dates in the Midwest. What do you think?" And I guarantee, no matter what we were doing, it would be so enticing that we wouldn't be able to resist it.

TYLER: One of the perks that I love about this band is that it affords me the chance to get up there to strut my stuff and sing and be in one of the greatest bands of all time....The joy I get is for all the years I've been up there acting like a fucking asshole, Joe Perry is finally joining in, and he's moving around and he looks so fucking good. I just think that that's what I'm proud of. I'm proud that Joe's taking risks up there singing.

PERRY: There are certainly better musicians than all of us out there, but it takes more than musicianship to be in a band. I look at those guys, and they're like time travelers with me. They've been through every black hole that I have, and there's no one else that can relate to that. I feel like we're in some kind of cosmic movie here. It was God's plan, and I'm not going to get in the way of it. Maybe we're here to show people that it can be done. You can come out of the depths and survive with pride. And that's a message that we're carrying to people. ■

(Thanks to Jenny Land for her assistance in preparing this article.)

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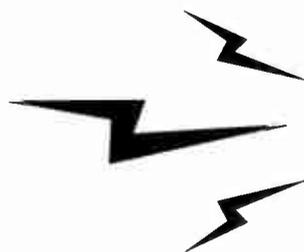
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GET EVEN • DO
STOP • DUDE
(LOOKS LIKE A
LADY) • EAT THE
RICH • FALL
TOGETHER •
FALLING IN LOVE
(IS HARD ON THE
KNEES) • FALLING
OFF • FARM
• FEVER • FLESH
FLESH • FULL
CIRCLE • GET
GRIP • GIRL
KEEPS COMING
APART • GOING
DOWN • GUITAR
LOVE • HAWK • BOOTS

HAND THAT FEEDS • HANGMAN
JURY • HEAD FIRST • HOLE IN MY
SOUL • HOP • JANIE'S GOT A GUN
• KINGS AND QUEENS • KISS YOUR
PAST GOODBYE • LINE UP • LIVIN'
ON THE EDGE • LOVE IN AN
ELEVATOR • MAGIC TOUCH •
MONKEY ON MY BACK • MOVIE •
MY FIST YOUR FACE • MY GIRL
• NO MORE NO MORE • THE
OTHER SIDE • PERMANENT
VACATION • PINK • RAG
DOLL • THE REASON
A DOG • SHAME
ON YOU • SHE'S
ON FIRE • SHELA •
SHUT UP AND
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Studio Action

ARTISTS & MUSIC

U.K. Complex An Exercise In Synergy

Stanley House Combines Studio, Leased Programming Suites

BY DAN DALEY

LONDON—Andy Morris is the professional audio equivalent of the accidental tourist. Standing with a pint in one hand and a cigarette in the other, he considers in retrospect the way he came to be standing in his own spacious pub on the fourth floor of a 7,000-square-foot building in Stanley Gardens in West London.

"I didn't intend for it to be this way. It just happened," he says.

Beneath his feet is a honeycomb of small pre-production suites, most of which are rented on long-term leases—some to those of the assembled throng of co-workers, musicians, producers, engineers, and remixers who are exuberantly milling about the private bar as though it were any other pub after a day's work. The culmination is a nicely appointed, SSL 9000J-equipped main studio on the second floor. All this makes up Stanley House Studios, which for Morris turned into as much of an adventure as a venture.

Two years ago, Morris was riding high as the co-writer and co-producer of Lisa Stansfield, having helped guide the artist's first two albums, along with partner Ian Devaney, to sales of 10 million copies. That and a few other projects had the then 34-year-old producer well set financially and professionally. Having moved from his native Manchester to London around that time, he put together a home studio but quickly found that that intersection of personal and professional existences could be troublesome.

He then began to look for someplace else to put the modest studio, based around banks of sequencers and an Amek Mozart console. But a lifelong fascination with music and architecture and what he calls "an eye for a good real estate investment" convinced him in May 1996 to purchase this former Victorian Era warehouse in a quiet alley in the ethnic polyglot of the Shepards Bush area. After that, Morris recalls, thing got out of hand rather quickly.

"You get something this big and

you start getting ideas of what it can become," he says. "When I was a kid, I was a big fan of Earth, Wind & Fire, and they had this studio called the Complex in Los Angeles where they used it as the center of a creative community. I'd always wanted to do that, too. And once I had this kind of space, I knew it had the potential to be just that."

Two years and \$2 million later—more than Morris ever dreamed of spending initially—it is a good approximation of that idea. In addition to the main studio on the ground floor, five suites of various sizes on three of the floors are rented out on

'We came along at the right time insofar as the programming suites are concerned'

long-term leases to an eclectic collection of London programmers and producers, including George Michael/All Saints producer Jon Douglas and remixers the Dirty Rotten Scoundrels.

Morris himself occupies a sixth suite, and a seventh is available for hire, as is the main room on the second floor, designed by builder Brian Gaylor. All these rooms are tie-lined together, creating what Morris and Keith Finch—studio manager and partner with Morris in a management/publishing/production venture officed there—call "the kind of synergy we had hoped for."

The top-floor pub is equally synergistic. It's a private membership club that has, in the few weeks since the studio opened in June, become a creative locus for those who live and work in the studios, an off-hours hang-out where almost as many ideas are generated as pints are raised.

Still, the whole notion of something this elaborate and expensive

was "a bit of a shock" to Morris and his partners. To keep costs manageable, he, Finch, and Gaylor started a construction company and, acting as their own contractors, shaved an estimated half-million dollars off the final cost of the renovation.

Keeping the interior décor consistent with the structure's original design—a sort of Danish Modern warehouse effect with the occasional Victorian wood trim—also kept spending in check. Not necessarily so the decision to go with the upscale 56-input SSL 9000J console; however, says Finch, once the decision to go to a full-blown for-hire concept was made, they knew they needed technology platforms that could help sell studio time.

Analog and digital recording media are represented by a Studer A800 MKIII 24-track and an Otari 24-track RADAR hard disc system, respectively. Monitoring is via Quested Q312C soffited mains and Genelec and Yamaha near field speakers.

Gaylor's design is a telescoped, three-room approach that makes good use of the building's limited per-floor space while still allowing for a sizable 105-square-foot control room that can accommodate a fairly large complement of people and gear—a critical design aspect in London, where music production remains heavily based around direct recording. Natural lighting is also extensively incorporated into the overall studio, control room, and suite designs, including a roof garden with a panoramic western exposure. Gaylor notes that a further benefit of natural light is lower utility costs.

Due mainly to the deep and successful production base of its ownership/management and its tenants, Stanley House has gotten off to an auspicious start, with visits from George Michael, Bjork, and Connor Reeves. The concept, too, has contributed to a solid launch.

"We feel we came along at the right time, insofar as the programming [suites] are concerned," says Finch. "A lot of people were attempting it in studios and in their spare rooms at home. It almost seemed obvious: With the growing number of computers used in the business, these rooms cut down on expensive studio time."

Morris, though, is still feeling the mixed emotions experienced by those whose personal studio visions have taken on a life—and budget—of their own.

"I have and I haven't regretted the decision to take it to this level," he says, contemplating his pint of lager. "Now that Studio A is open, things are starting to settle down and run themselves a bit more. The nightmare of building a place like this is behind us. Now we just have to make it work economically. But I believe it's already working artistically."



Mix In Pocket. Pretenders front woman Chrissie Hynde worked with producer Steven Hague and mixing engineer Bob Clearmountain on the group's upcoming Sire Records album, "Viva El Amor," at Bearsville Studios' newly installed Solid State Logic SL 4064 G+ console with Total Recall and Ultimotion. Shown at the studio, from left, are Clearmountain, Hague, and Hynde.

newsline...

LOS ANGELES-BASED recording and mixing facility King Sound and Pictures has added Flying Faders Moving Fader Automation Systems to its vintage API Model 3208 console, according to studio owner Jimmy Sloan. "It has been one of the smartest business decisions I ever made," he says. "Since adding 38 channels of Flying Faders, the phone has been ringing off the hook. We went from 60%-70% bookings to 100% occupancy since I made the upgrade."

Established six years ago as an Adat-based room specializing in re-recording and overdubs, King Sound expanded and upgraded in 1996 to a Studer A827 analog multitrack with a custom 3M M79 half-inch mastering deck, plus an array of outboard equipment that includes classic Neve 1073 EQs and Fairchild 670 stereo compressors. Although the first upgrade boosted King Sound's profile in the industry and increased business, the Flying Faders installation has taken the studio to a new level. Sloan explains, "We were getting more interest from producers and engineers who wanted to mix here, but we needed an automation system to complete the picture. In fact, one session was canceled at the last minute because the client discovered that our API lacked automation."

King Sound's console was commissioned in 1975 by Paramount Studios as a 24-channel board. Later, eight more channels were added, and the console ended up being used on albums by Sly & the Family Stone, Johnny "Guitar" Watson, and Frank Zappa. In 1985, the board was sold to Randy Jackson of the Jacksons for use in his private studio, and auxiliary sends were added to extend its flexibility. At King Sound, the board has been used on sessions by acts including Me'Shell Ndegéocello and Social Distortion.

NAGRA KUDELSKI SA of Cheseaux, Switzerland—a leading manufacturer of high-end, portable recording products—has delivered 30 of its new, solid-state ARES-C portable recorder/editors to French radio broadcast company Europe-1, according to a Nagra statement. The ARES-C units—among the first portable digital recorders in the industry to use Flash RAM technology—will interface directly with Europe-1's Numisys II radio automation system, a software suite created around a central audio database that provides an entire set of functions that facilitate the work-flow requirements of radio station operators. Furthermore, the Nagra units are equipped with ISDN interfaces and a touch-tone dialing facility that allow users to access the Numisys II system from the field.

HOUSE OF BLUES in Memphis names Richard Ealey GM and Ruth Hendrix studio manager. Ealey was previously chief technician at nearby Ardent Studios and before that technical director/GM at Le Studio Morin Heights in suburban Quebec, where he worked with David Bowie, Bryan Adams, Keith Richards, the Police, and Queensryche. Hendrix was previously operations manager for the Memphis in May festival and has worked for the Bottom Line, Entertainment One Management, Harrah's, and the Hard Rock Cafe.

BRIEFLY: Pro audio connector manufacturer Neutrik of Schaan, Liechtenstein, has acquired U.K.-based patchbay maker Rean Ltd. from previous owner Lilleshall plc, according to a statement from Neutrik USA. Terms of the transaction were not disclosed.



Lalas Land. U.S. soccer team star Alexi Lalas, left, and producer Greg Archilla (Collective Soul, matchbox 20) put the finishing touches on Lalas' forthcoming debut album at House of Blues Recording Studios in Memphis. The release is due Sept. 15 on CMC International.

AUDIO TRACK

This week's Audio Track was prepared by Jenny Land in New York.

NEW YORK

AT BEARSVILLE STUDIOS in Bearsville, Sire/Warner Bros. recording act the **Pretenders** helped inaugurate the facility's new Solid State Logic (SSL) 4064 G+ console, which was manned by producer **Steven Hague** and mixing engineer **Bob Clearmountain** (see photo, page 49). Meanwhile, Pretenders lead singer **Chrissie Hynde** broke in Bearsville's newest studio, Utopia, with a day of overdubbing for a **Doors** tribute album, on which **Doug Wynne** assisted. Also at Bearsville, **Todd Rundgren** camped out in Utopia, where he produced and engineered Columbia act **Splendour**; Wynne and **Scott Gormley** provided additional engineering. **Phish** returned to Bearsville to track its upcoming Elektra release with producer **Andy Wallace** and engineer **Chris Shaw**, who was assisted by **Chris Laidlaw**. Rap star **Nas** made a repeat appearance at Bearsville to record an upcoming Columbia release with Track Masters producers **L.E.S.** and engineer **John Shriver**, who was assisted by **Brandon Mason**. With engineering from **Danny Kopelson**, **Cassandra Wilson** self-produced an upcoming Blue Note project featuring guest musicians **Regina Carter** and **Dave Holland**. And **Slick Rick** worked on his forthcoming Def Jam release.

LOS ANGELES

WITH DANNY SABER's production guidance, ZTT/Warner Bros. recording artist **Seal** recorded and overdubbed at the Record Plant Stu-

dios. **Tim Widner** engineered the project, and **Stu Brawley** assisted. **Maverick/Warner Bros.** act **Candlebox** mixed at the Record Plant with producer/engineer **Rob Nevison**. Also at the Record Plant, Sony Music artist **Curtis Stigers** recorded and mixed with producers **Ed Cherney** and **Bob Thiele**, as well as engineer **Stu Brawley**. On the film side, the "Small Soldiers" score was recorded at the Record Plant by producer **Dutch**, engineer **Claudio Cueri**, and assistant **Tim Lauber**. The Disney film "Mulan" was scored at the studio by producer/engineers **Matthew Wilder** and **Phil Kaffell** and assistant **Gordon Fordyce**.

At CMS Mastering, chief engineer **Robert Vosgien** and executive producer **Paul Palmer** mastered albums for Trauma Records acts **Phunk Junkeez**, **the Flys**, and **Dreamhouse**. . . . At Ocean Studios in Burbank, Arista act **Pushmonkey** began work with producer/engineer **Mike Clink**, who was assisted by **Robert Breen**. Also making appearances at the studio were Reprise Records recording group **Mudhoney** with producer **Jim Dickinson** and engineers **Jeff Thomas** and **Robert Breen**, as well as Beyond Records recording artist **Motley Crue** with producer **Bob Rock**, engineer **Brian Dobbs**, and assistant **Breen**.

NASHVILLE

AT SOUND EMPORIUM, Mercury Records artist **Billy Ray Cyrus** recorded tracks with producer **Keith Stegall** and engineers **John Kelton** and **Paula Montando**. Meanwhile, Giant Records recording artist **Don Williams** recorded a self-produced album engineered by **Dave Sinko**

and **John Skinner**. . . The Sound Kitchen housed Pioneer recording artist **Judson's** self-produced project, which was engineered by **J.R. McNeely**; mixing were Decca artist **Lee Anne Womack** with producer **Mark Wright**, engineer **Greg Droman**, and second engineer **Tim Coyle**, as well as Windham Hill recording artist **Larry Stewart** with producer **Michael Omartian**, engineer **Terry Christian**, and second engineer **Coyle**. . . . At Masterfonics, DreamWorks artist **Randy Travis** worked on mixes with producer **James Stroud** and engineers **Rick Cobble** and **John Saylor**; producers **Chuck Ainlay** and **Rory Kaplan** remixed the "Spaghetti Western" soundtrack in 5.1-channel sound for Digital Theater Surround; and **Garth Brooks** tracked strings for a Capitol project with longtime producer **Allen Reynolds** and engineers **Mark Miller** and **John Saylor**.

OTHER LOCATIONS

AT CRITERIA RECORDING Studios in Miami, reggae artist **Stephen Marley** is working on a duets album using masters recorded by his father, **Bob Marley**; **Alfred Bosco** is engineering. Atlantic recording act **Mars Electric** worked on an album with producer/engineer **Greg Archilla**; Criteria staffer **Kieran Wagner** assisted. Rock band **Collective Soul**

worked on its upcoming Atlantic release with producer/vocalist **Ed Roland** and engineer **Bob St. John**; they were assisted by **Scott Kieklak**. Country veterans the **Bellamy Brothers** mixed their next offering at Criteria as well, where producer **David Bellamy** collaborated with engineer **Ron Taylor** and **Steve Harper** assisted. Topping off recent production activity at Criteria, Dominican icon **Juán Luis Guerra** worked on a self-produced project, engineered by **Eric Schilling** with assistance from **Christine Trapanese** and **Kieklak**.

The **Memphis Horns**, **Felix Cavaliere**, and **Sam Moore** of **Sam & Dave**—who has also been working on a Christmas album with engineer **Kevin Haywood**—gathered at House of Blues Studios in Memphis to cut a track for a new Northwest Airlines commercial. Others working at House of Blues recently include **Jonny Lang**, with producer/engineer **David Z** and assistant **Kevin Page**; Atlantic recording act **Mars Electric**, with producer/engineer **Greg Archilla**; Atlantic recording artist **Edwin McCain**, with mixing engineer **Archilla** and assistant **Page**; soccer star **Alexi Lalas**, working on his CMC International debut with **Archilla** producing and mixing and label head **Tom Lipsky** helping with the mix (see photo, page 49); **Mark Collie**, with **Page** as engineer; producer **Skip**

McQuinn and engineer **Rick Caughron**, recording the **Steve Young Choir**; and Rap-A-Lot artist **Tela**, mixing with **Nil Jones**, engineer **Kevin Haywood**, and assistant **Mike Butler**.

Mercury recording artist **Laura Love** is recording a self-produced album, "Punctured And Hissing," at Bear Creek Studio, just outside of Seattle, with engineer **Joe Hadlock** and mixing engineer **Joe Chicarelli**. . . . Love advice guru/best-selling author **John Gray** worked at Russian Hill in San Francisco on spoken-word material for his "Venus And Mars" audiobook line; **Dug Nichols** engineered and **Michael Boguslawski** assisted. . . . Def Jam artist **Richie Rich** stopped by Doppler Sound in Atlanta to record and mix an upcoming release, produced by **Sam Snead** and engineered by **Ralph Cacciuri**, with **Jason Rome** assisting. Meanwhile, Atlantic Records artist **Shanta Montgomery** recorded her contribution to the "Dr. Dolittle" soundtrack at Doppler with **Rodney Jerkins** producing, **Blake Eiseman** engineering, and **Ralph Cacciuri** assisting. Other artists who worked at Doppler recently include So So Def entrepreneur **Jermaine Dupri** and label act **Da Brat**.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 8, 1998)

| CATEGORY | HOT 100 | R&B | COUNTRY | MAINSTREAM ROCK | ADULT TOP 40 |
|---|--|---|---|---|--|
| 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) | THERE'S YOUR TROUBLE Dixie Chicks/ P. Worley, B. Chancey (Monument) | 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 | DARP/CONWAY (Atlanta, GA/ Los Angeles, CA) Ricciano Lumpkins/Peter Mokran | WESTWOOD SOUND (Nashville, TN) Eric Legg | 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 | SSL 6056E/Neve VR 72 | Neve V3 | Neve 8068/ Sony MXP 3000 | SSL 9000J w/Ultimotion |
| RECORDER(S) | Studer A827/Sony 3348 | Studer A827/827 | Sony 3348 | Otari MTR 100A/ Studer A827 | Studer A800 |
| MASTER TAPE | Quantegy 467 | BASF 900/Quantegy 499 | Sony 1460 | Quantegy 456 | BASF 900 |
| MIX DOWN STUDIO(S) Engineer(s) | LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins | CRC STUDIOS (Chicago, IL) Peter Mokran | THE WORK STATION (Nashville, TN) John Guess | AXIS (New York, NY) Bill Klatt | OCEANWAY A (Los Angeles, CA) Jack Joseph Puig |
| CONSOLE(S) | SSL 9000J | Neve VR72 | Harrison Series 12 | SSL E/G | Custom Oceanway Focusrite w/GML Automation |
| RECORDER(S) | Studer 827 | Ampex ATR 102 | Sony 3348/Ampex ATR 100 | Studer A820 | Ampex ATR 102 |
| MASTER TAPE | Quantegy 499 | Quantegy 499 | Quantegy 499 | Apogee DAT/Quantegy 499 | Quantegy 911 |
| MASTERING Engineer | BERNIE GRUNDMAN Brian Gardner | POWERS HOUSE OF SOUND Herb Powers | GEORGETOWN MASTERS Denny Purcell | GATEWAY Bob Ludwig | FUTURE DISC SYSTEMS Steve Hall |
| CD/CASSETTE MANUFACTURER | WEA | PDO-HTM | PDO-HTM | WEA | WEA |

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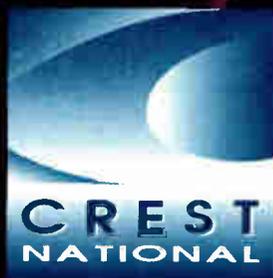
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GOING TO MARKETS

Continued from page 53

GOING ABOVE AND BEYOND

One other market application that virtually all types of disc manufacturers will likely implement is additional services that surround and support the actual manufacture of the disc and, in some cases, overshadow it.

At Sonopress' U.S. facility in North Carolina, for instance, a separate team coordinates a multilevel, often overlapping, series of services. Replication is but one portion of numerous capabilities, including



Speaking of other markets, the spoken-word performances of Eric Bogosian (top) and Spalding Gray are on CD.

sourcing special packaging, toys, baseball caps, promotional items and printed material—such as coupons and manuals—that are offered to clients. The result, says Richard Smith, VP of project management and turnkey operations, is a highly customized, soup-to-nuts package.

"Instead of CDs being the main product, they are part of a larger set of services we can offer clients. We sourced everything in this package—the pewter figure, the printing, the coins, the insert plastic, the graphics and the box itself," explains Smith. "We replicated the discs, too," he adds, almost as an

Continued on page 64

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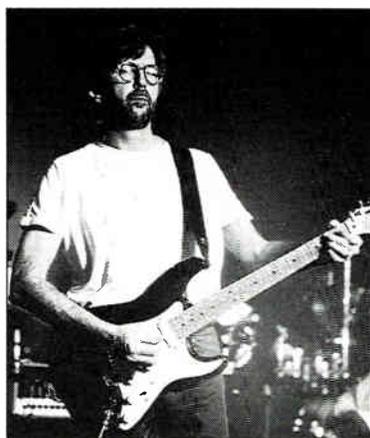
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RIAA says pirates have manufactured illegal CDs by such artists as (from left) Whitney Houston, Eric Clapton, Celine Dion and the Beatles.

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Continued from page 54

Capers, executive VP of Cinram, who says, "I have no official comment on the AmericDisc case, but it's clear that the RIAA and Ms. Rosen believe that replicators have a legal obligation to police the industry. I'm not a lawyer, so I can't comment on the validity of her position. But I'm sure that time will sort out the issue."

Off the record, others are considerably less restrained. Though all replicators say they have implemented increasingly stringent copyright-identification measures, many also say that—with so many titles and so many clients—problems will arise regardless of how closely scrutinized the industry is.

"I don't know if it's fair for the RIAA to put the onus on replica-

tors," says Erick Hansen, CEO of Optical Disc Manufacturing (ODM). "We have safeguards in place and have tried to apply the RIAA guidelines as best we can. But I think that the emphasis should be on eliminating counterfeit recordings from Asia. The number of bootleg CDs coming from there is as large as the CD industry itself is here." One of ODM's own in-house compliance

procedures is to try to deal with new or unknown customers only if they have their mastering as well as their replication done at the ODM plant. "When masters get moved around, there's more of a chance for diversion of content," Hansen says. Hansen further suggests that the RIAA should—at no cost to replicators—create a database and install terminals for title verification. "Give us a service with which we can check titles and individuals who have been trouble before," he says. "This would eliminate needless lawsuits, and everyone can win."

CD replicator Rainbo Records, which general manager Steven Sheldon says has experienced the problem for over 35 years, starting with vinyl (which the company still presses), observes, "We do our best to screen product, and, if we feel it's suspicious, we'll ask for further identification. We've submitted

many things to the RIAA in the past, many of which have resulted in arrests." Sheldon adds, though, that one of the things he has in place that offers him some protection is the fact that Rainbo outsources its glass mastering, using Nimbus, which he says is "very diligent in that regard."

In an environment of tight margins, which has been the case for several years now, replicators are understandably concerned about the possibility of multimillion-dollar lawsuits. But the vast majority feel that they are doing the best that they can. Brian Wilson, executive VP for Allied Digital, epitomizes that sensibility when he says, "None of us wants to be unwitting accomplices in piracy. All we can do is the best we can do. We've sensitized our employees on the issue, especially those who work closest with the master; those in production and sales." ■

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RAW MATERIALS

Continued from page 60

of PC. In fact, PC suppliers have tried to push through price increases based on the tightness of its raw materials. "Supply is not based on capacity to produce PC, but the raw material that feeds that capacity," says T.J. Wainerdi, global market manager of optical media for Dow Plastics in Midland, Mich.

Although Ramesh Pisipati, industry manager for Bayer Corp., says, "PC capacity is being utilized 100% at the moment," replicators need not worry at this point about getting what they need.

Bob Balke, Lexan product manager at GE Plastics in Pittsfield, Mass., adds, "We're fashioning five-week lead times at this point. From a historical perspective, it's on the low side—although we have gotten as short as three or four weeks in the past, we've also gone as long as 12 to 26 weeks in the last few years."

To keep up with growing demand, several PC capacity expansions are planned.

NEW PLANTS

Adding capacity takes time. According to Balke, "It can take six months to three years to get more capacity on stream." GE has brought on 200 million lbs. of capacity in the past eight months. Another GE plant is coming on in Cartagena, Spain, in 1999.

Dow, too, has brought on additional capacity of 40 million lbs. this year in Freeport, Texas.

Bayer, with U.S. headquarters in Pittsburgh, Pa., has an \$80 million PC-capacity expansion in the

works. A new PC facility is scheduled for completion later this year and will add 120 million lbs. of annual capacity. A \$150 million bisphenol-A plant is also scheduled for completion in mid-1999.

In 1997, Teijin Ltd. and Teijin Chemicals Ltd. established Teijin Polycarbonate Singapore PTE



Ramesh Pisipati, Bayer Corp.

Ltd. for the manufacture and sale of PC resin. A factory is expected to come on line in Singapore by the end of this year. The final production capacity will be 100,000 to 150,000 tons a year.

What effect will DVD have on PC supply and replicator business this year? Although the format is quite promising at the moment, with industry experts saying the format's penetration has been much quicker than the CD ever was, it's not likely to cut into PC supply as yet.

Continued on page 64

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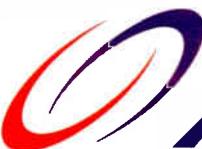
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RAW MATERIALS

Continued from page 62

FIT FOR FUTURE FORMATS?

As optical discs continue to get higher in density, materials obvi-

ously need to keep up with new demands. GE Plastics, which currently supplies Lexan OQ1030L, is quite bullish on future PC formats. "We're looking at further improving PC. As we build new PC molecules, it is very important to work with equipment suppliers," Balke says. With that philosophy in mind, GE opened an Optical Media Development Center (OMDC) in Pittsfield, Mass., which will allow its technical leaders to work with manufacturers and equipment markets to develop and test innovative processing technologies and next-generation materials for optical media. At the OMDC, customers can participate in the development of manufac-

turing technologies. Technologies under development include managed heat transfer and process modeling. GE also will provide customers with experience translated from other GE technologies, such as thin-wall and precision molding.

Although Pisipati is not specific about Bayer's future plans, he says, "We are asking ourselves 'What does Bayer have to do to develop materials for the future that will offer replicators the same process window they have today for CDs?' To answer that question, we have a very active research program looking at different materials—modifications of PC—copolymers and various kinds of materials—aimed at getting lower birefringence and better disc quality as you get to push the envelope on pit density." Bayer supplies Makrolon Dp1-1265.

Like GE, Bayer has an optical-media lab, which was updated last year with new processing equipment as well as measurement and inspection capabilities. The Advanced Optical Disc Laboratory, established in 1987, is devoted primarily to the optimization of existing PC formulations, the development of new polymer systems and the development of new and/or improved processing technologies. The lab is also used for customer-support activities, including optical-disc molding training.

Bayer AG, Germany, does, in fact, have a joint venture with Teijin Ltd. to develop new PCs for next-generation data-storage systems. Established in January of this year, Teijin-Bayer Polytec Ltd. was started up with their subsidiaries Teijin Chemicals Ltd. and Bayer Ltd. Japan both holding a 50% stake in the venture.

NEW MATERIALS

Using a material other than PC for optical-disc molding is not a new idea by any means. There's been talk of all sorts of materials,

with acrylics being strongly considered in the past. But nothing has come into play as yet. Dow's Wainerdi says it is obvious to them that PC is just not going to cut it with future formats—meaning discs with 30 gigabytes or more.



Bayer's Makrolon® Dp1-1265 polycarbonate is for manufacturing DVDs.

"Polycyclohexylethylene (PCHE) is a polymer we are developing specifically for high-density formats beyond DVD. PCHE will never replace PC and is not intended to do so in current formats. Our PC, Calibre 1080 DVD, will take care of the market needs for current formats," Wainerdi explains.

Although discs have been molded from this PCHE, it is not completely developed. However, Dow has identified several advantages PCHE has for optical-disc production and performance, including high light transmittance (91.8%) across the current infrared laser light spectrum and for the developing blue/green laser light spectrum, low-stress optical coefficient, low water absorption, high heat resistance and low specific density. PCHE is being manufactured through a proprietary hydrogenation polymerization process.

"Today, we are molding PCHE discs on injection/compression machines that have been designed

and tuned for PC," Wainerdi says.

New formats are likely to come around fairly quickly, according to Wainerdi, who notes that "30-gigabyte discs are going to allow the consumer a very important experience. That experience is being able to view a two-hour video on a high-definition digital television. We have one of the enabling links to that consumer experience." Dow says another reason it is developing PCHE is to eliminate piracy, but Wainerdi would not elaborate on that any further.

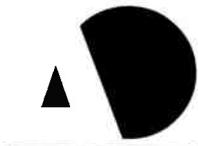
Dr. Donal McNally, of Topas Marketing, Americas, representing Ticona, Hoechst Celanese Corporation, Summit, N.J., agrees with Wainerdi that the 10-gigabyte disc is pushing the envelope of PC. Topas Cyclic Olefin Copolymers (COCs) are another possibility for optical disc, perhaps even DVD. Said to be "exceptionally clear" at visible-light wavelengths, this material provides 92% light transmittance under ASTM D1103—better than PC and equal to acrylics. Topas offers comparable processing to PC.

CDs were initially a market Topas was going to target, but the material does not cycle as fast as PC. With DVD, however, the cycle time may not be as much of an issue, and the format could benefit from such technical advantages as superior birefringence, a result of a lower-stress optical coefficient. Right now, small amounts of the material are coming from a semi-works plant in Japan (where Ticona is working with Mitsui) and a pilot plant in Frankfurt, Germany.

Admittedly, new formats will spawn development of new materials. Whether those new materials will be PC or something else remains to be seen. However, most replicators have told Billboard that they appreciate cooperative efforts and being involved in the decision-making, since they are most affected by those materials decisions. ■

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GOING TO MARKETS

Continued from page 56

afterthought. "It's a value-added service that moves us beyond the jewel case and builds a stronger partnership with the client. And it goes even further than that—we partner with BMG Distribution, which can then take the shrink-wrapped box and get it to major retail outlets. And we can do this on a global basis. This has nothing to do with making CDs. It basically uses the replication plant as one more resource."

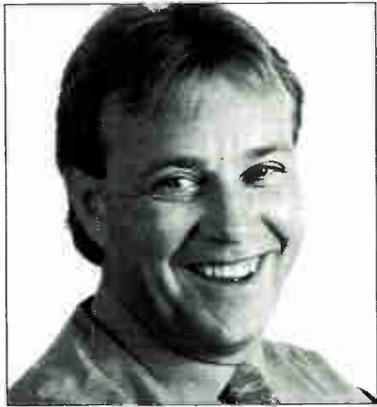
Still, new market niches continue to emerge for CDs. Two notable audio books were released this year on the CD format, from Spalding Gray and Eric Bogosian.

But no new application has been as unique as the one recently done by Cinram for a fragrance company, in which Cinram was asked to mold CDs that contained no music or data. "We shipped out the disc to them, and they applied a fragrance to it," says Capers. "The CD was to be used as a room freshener. They're coming to us with things like this. It's still a minuscule part of the overall business, but it's interesting." ■

INDEPENDENTS AS FREE AGENTS

Continued from page 58

field. With relatively slow growth in the DVD video market thus far, and the specter of Divx threatening to fracture the theatrical market, computer-software customers are taking on new importance. Replicators with extensive contacts in that area go into DVD with a potentially significant advantage, since ROM-based production has been historically a good field for independent replicators. Furthermore, a 1997 study by Boston-based Forrester Research, titled "DVD's New Content Model," posits that DVD's initial successes could be in the



Lyndon Faulkner, Nimbus International

personal-computer domain, estimating an installed DVD-ROM drive base of 53.3 million units by 2002. By contrast, Forrester's estimates of 5.1 million consumer players pale by comparison.

Though it's been called the Age of Content, independent DVD replicators will likely have traction despite the presence of content-owned replicators because DVD variants—DVD-Video, -ROM and (one of these days) -Audio—are all being released within a relatively short time frame. The plan is to be there to catch the overflow, while at the same time focusing on specific markets or technical strengths to be competitive. ■

BULGARIAN PIRATES

Continued from page 60

"Pirate records pressed in Eastern Europe are shipped to France via the Netherlands," says Laurence Marcos-Courant, head of antipiracy at French-industry body SCPP. "The pattern of piracy in Bulgaria has also changed. Where once it was bootlegs, now it is an authentic-looking imitation of the original album."

Senior industry figures say it is difficult to overstate the damage that has been done—and still can be done. A spokesman for Sony's DADC plant in Austria comments, "The effect on us, and all the majors, is appalling."

Though Austria is one of the closest EU nations to Bulgaria, the DADC spokesman says physical proximity to a source of pirate product is not a measure of how greatly that source can affect a market.

"You can never kill piracy," he argues. "The whole thing for us is like trying to stem the flow of water after a dam has burst. You can staunch the flow in one place but, as soon as you do, it starts coming through somewhere else." ■

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ALANIS, GARTH HIT NEW HIGHS IN JULY RIAA CERTS

(Continued from page 8)

Garth Brooks, "No Fences," Capitol Nashville, 16 million.

Guns N' Roses, "Appetite For Destruction," Geffen, 15 million.

Garth Brooks, "Ropin' The Wind," Capitol Nashville, 13 million.

Garth Brooks, "Garth Brooks," Capitol Nashville, 9 million.

Beastie Boys, "Licensed To Ill," Def Jam/PolyGram, 8 million.

Garth Brooks, "The Chase," Capitol

Nashville, 8 million.

Garth Brooks, "In Pieces," Capitol Nashville, 8 million.

Don Henley, "The End Of The Innocence," Geffen, 6 million.

Garth Brooks, "Fresh Horses," Capitol Nashville, 6 million.

Backstreet Boys, "Backstreet Boys," Jive, 5 million.

Usher, "My Way," LaFace/Arista, 4 million.

Various artists, soundtrack, "The Big Chill," Motown, 4 million.

Deana Carter, "Did I Shave My Legs For This?," Capitol Nashville, 4 million.

Various artists, cast recording, "Les Misérables," Geffen, 4 million.

Master P, "MP Da Last Don," No Limit/Priority, 4 million.

Tim McGraw, "Everywhere," Curb, 3 million.

Will Smith, "Big Willie Style," Columbia, 3 million.

Selena, "Dreaming Of You," EMI Latin, 3 million.

Mase, "Harlem World," Bad Boy/Arista, 3 million.

K-Ci & JoJo, "Love Always," MCA, 3 million.

Various artists, soundtrack, "Armageddon," Columbia, 2 million.

Beastie Boys, "Check Your Head," Capitol, 2 million.

White Zombie, "La Sexorcisto: Devil Music Vol. 1," Geffen, 2 million.

Tesla, "The Great Radio Controversy," Geffen, 2 million.

Nelson, "After The Rain," Geffen, 2 million.

Beavis & Butt-Head, "The Beavis And Butt-Head Experience," Geffen, 2 million.

Beck, "Odelay," DGC, 2 million.

Lynyrd Skynyrd, "Skynyrd's Innyrds," MCA, 2 million.

PLATINUM ALBUMS

Master P, "MP Da Last Don," No Limit/Priority, his third.

LeAnn Rimes, "Sittin' On Top Of The World," Curb, her fourth.

Ben Folds Five, "Whatever And Ever Amen," 550 Music/Sony, its first.

Brooks & Dunn, "If You See Her," Arista, their sixth.

Smashing Pumpkins, "Adore," Virgin, their sixth.

Big Punisher, "Capital Punishment," Loud/RCA, his first.

Jon B., "Cool Relax," 550 Music/Sony, his first.

Cheap Trick, "Greatest Hits," Epic, its

fifth.

Gipsy Kings, "Best Of The Gipsy Kings," Nonesuch/Atlantic, their second.

John Barry, soundtrack, "Somewhere In Time," MCA, his second.

Next, "Rated Next," Arista, its first.

Everclear, "So Much For The Afterglow," Capitol, its second.

Don Henley, "Actual Miles—Don Henley's Greatest Hits," Geffen, his third.

Various artists, soundtrack, "Armageddon," Columbia.

John Mellencamp, "The Best That I Could," Mercury, his 11th.

GOLD ALBUMS

Master P, "MP Da Last Don," No Limit/Priority, his fourth.

Natalie Merchant, "Ophelia," Elektra, her second.

Semisonic, "Feeling Strangely Fine," MCA, its first.

LeAnn Rimes, "Sittin' On Top Of The World," Curb, her fourth.

Ricky Martin, "Vuelve," Sony Discos, his second.

Various artists, "Nationwide Independence Day," Short/Jive.

Various artists, soundtrack, "X-Files—The Album," Elektra.

Brooks & Dunn, "If You See Her," Arista, their sixth.

Various artists, soundtrack, "Dr. Dolittle," Atlantic.

Mo Thugs Family, "Family Scriptures Chapter II: Family Reunion," Relativity, their second.

Three 6 Mafia, "Chapter 2: World Domination," Relativity, its second.

Smashing Pumpkins, "Adore," Virgin, their sixth.

Loverboy, "Classics," Legacy/Columbia, its sixth.

'N Sync, "'N Sync," RCA, its first.

Destiny's Child, "Destiny's Child," Columbia, its first.

Cheap Trick, "Greatest Hits," Epic, its eighth.

Various artists, "Pure Disco 2," Mercury.

Various artists, soundtrack, "Armageddon," Columbia.

Olivia Newton-John, "Back To The Basics: The Essential Collection 1971-1992," Geffen, her 12th.

Peter Gabriel, soundtrack, "Passion: Music For The Last Temptation Of Christ," Geffen, his seventh.

Asia, "Then And Now," Geffen, its third.

Berlin, "Best Of Berlin 1979-1988," Geffen, its third.

Pat Metheny Group, "Letter From Home," Geffen, its third.

Carpenters, "Voice Of The Heart," A&M, their 10th.

Gloria Estefan, "gloria," Epic, her seventh.

Maxwell, "Embrya," Columbia, his second.

London Philharmonic Orchestra, "Handel's Messiah," EMI, its first.

Ray Boltz, "Concert Of A Lifetime," Word, his first.

Ray Boltz, "Moments For The Heart," Word, his second.

Los Tigres Del Norte, "Los Dos Plebes," Fonovisa, their fourth.

Bronco, "Pura Sangre," Fonovisa, its first.

El Niño, "Def Squad," PolyGram, his first.

MULTI-PLATINUM SINGLES

Brandy & Monica, "The Boy Is Mine," Atlantic, 2 million.

PLATINUM SINGLES

Usher, "My Way," LaFace/Arista, his third.

GOLD SINGLES

Sarah McLachlan, "Adia," Arista, her first.

Nicole, "Make It Hot," EastWest/Elektra, her first.

Puff Daddy Featuring Jimmy Page, "Come With Me," Epic, their first.

Voices Of Theory, "Say it," H.O.L.A., its first.

Assistance in preparing this story was provided by Carrie Bell.

VESTA PUTS FRESH FACE ON I.E. BOW

(Continued from page 21)

and Vesta's ability to sell a lyric. We're looking forward to hearing the new product, and I doubt that she has lost anything during her time away."

Besides setting up listening parties in key markets like New York and L.A. around the time of the release of "Relationships," PolyGram Group Distribution (PGD) plans a campaign focusing on such lifestyle outlets as beauty shops, clothing stores, and barbershops, says Al Jones, PGD's senior director of black artist development.

"We're kicking it off Aug. 1, and we'll be putting together a cassette sampler, postcards, and posters for distribution at tastemaker retail stores and lifestyle shops. Vesta has a level of credibility as an artist, and she is her own best salesperson, so we will be arranging in-store appearances in key markets where she's been successful in the past. We're going to focus on her success story not only from a musical standpoint but from the human-interest aspect [with her weight loss]. We'll also be putting the video [for the single] in certain retail locations where we have PGD-TV already set up."

Production for the clip of "Somebody For Me," to be directed by Bille Woodruff, was being set at press time.

A REAL SINGER

Retail interest in new product from Vesta is already strong, says Dedry Jones, owner of Track One Records and spokesperson for the United Music Retailers Coalition of Chicago. "Urban retailers are still very much aware of who she is, and there were a couple of times over the last few years when we thought new product was coming. She's considered a real singer among music buyers, and because she's done well in the past with her records, those of us who know there is a new album due are very excited."

Augmenting the radio and marketing campaigns, i.e. music is working with Verve's publicity department to heighten consumer awareness of the release.

"We've hired the New York independent firm Pretty Special to work with us," says Jai Saint Laurent-Smyth, national publicity manager for Verve U.S. "We'll be looking to get placements in fashion-oriented publications like Black Elegance, Sisters in Style, and Essence, as well as Sister to Sister and other lifestyle outlets. We're looking for television exposure on shows like Rosie O'Don-

nell, 'The Magic Hour,' and morning shows like 'Good Morning America' and 'The Today Show.' We're also checking into a possible performance on 'Emeril Live' for the Food Network and BET's 'Planet Groove.' Our aim is to position Vesta among the legendary divas and as an all-around entertainer who can sing, write, act, and do comedy—as a recognizable personality." A Sept. 18 performance for the Congressional Black Caucus is also in the works.

MORE INTERNATIONAL EXPOSURE

Wexler says that while no international release dates have been set for the album, "We are looking at markets like Japan, Canada, and certain European territories like the U.K. and Germany where Vesta's music has been successful before. Then we're looking to grow her as an international artist in markets where she hasn't been known yet, like Brazil and other parts of Europe."

The artist herself is buoyed by the prospects for "Relationships," which was produced by Eastmond, Derrick Edmondson, Myron McKinley, Travon Potts, and Ritenour. Vesta produced "You And I" with Eastmond, and guest artists on the album include Gerald Albright; Earth, Wind & Fire drummer Sonny Emory; Fourplay's Harvey Mason; the Yellowjackets' Russell Ferrante; and horn players Jerry Hey and Larry Williams. "The songs on this record were written from the heart," she notes, "and it just happened to be broken at the time I started this project. But I think of it as a hopeful record that deals with what happens when you've loved—the good, the bad, and the ugly."

With the album offering a more mellow approach than some of her previous work, Vesta admits, "I learned that you don't [always] have to shout to get your point across. Plus, I felt different with my weight loss, so I sang differently." She agrees that exposure to jazz artists like Ritenour and other members of Fourplay, among others, has had its influence. "I've always had the aspiration to be a jazz singer... But people should not expect a 'kinder, gentler' Vesta when they see me perform. The packaging has changed, but the presentation is still the same. I'm still the same nut: It's just that the dresses are cuter, smaller, and have higher slits [up the leg]!"

A national tour is being planned for the fall; Vesta is booked through International Creative Management.

CHRIS RICE SERVES UP SECOND CHRISTIAN SET FOR ROCKETOWN

(Continued from page 12)

In the song "Big Enough," Rice poses tough questions: "Is life a comedy, then why all the tragedy?/Three and a half pounds of brain try to figure out/What this world is all about/And is there an eternity?/Is there an eternity?/God if you're there I wish you'd show me/And God if you're there I need you to know me."

Rice knows that faith doesn't guarantee easy answers. "I take the stance in some of these songs of a nonbeliever because I don't want to just feel like an answer man," he says. "I want to identify with both believers and nonbelievers... Even as a Christian, there is a lot of stuff I'll never figure out, and it's OK to not have answers, but it's not OK to drop everything and not question and not think."

"A lot of writers write to reveal themselves to people," he continues. "I don't look at writing that way. I look at it as I want to collectively find things that all of us identify with and attach wisdom to it."

His producer, Monroe Jones, says Rice's honesty is what draws listeners to his music. "He doesn't approach things from a cliché," he says. "He

doesn't approach it from 'I know it, so you need to know it.'"

Rice and Jones made "Past The Edges" a little more musically adventurous than the acoustic, folk-tinged "Deep Enough To Dream." "I didn't want it to be the same record as the first record, musically," Rice says. "And that's the magic of Monroe. He knows where I'm coming from, and he knows how to frame these songs."

Rocketown moved up the release date of Rice's record to take advantage of his tour with Smith (which will include fellow Rocketown act Wilshire). "He really has delivered," says Rocketown president Don Donahue. "This is a great second record. It feels different than 'Deep Enough To Dream,' but the people who loved the content of that record will love the content of this, too."

Donahue says the Rocketown Rallies will be a key component of the marketing plan for "Past The Edges." "Basically, it's a big meet and greet for Chris and Wilshire [the husband-and-wife duo of Lori and Micah Wilshire] so that Rocketown artists have the ability to interact with our fan base,"

says Donahue. "There are 35 or 40 cities on the tour. Our hope is that in at least 20 or 30 of those cities, we'll set up in the parking lot before the show and let Chris and Wilshire play songs, but mostly just hang with the people interested in meeting them."

Donahue says the label plans to partner with radio and retail in each market, as well as to contact the youth pastors Rice has worked with and involve them in the events. There will also be Internet promotions alerting fans to the rallies. At the events, Rocketown plans to distribute a cassette sampler of Rice along with a \$2 coupon, pointing consumers to retail.

Though his ministry work is directed toward young people, Rice's music appeals to a broad demographic. Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone chain, predicts that the new album will sell extremely well. "His first album was in our top 10 for a long time," he says, "and it continues to sell well. He's a very unique artist. Plus he had a strong following before his record came out that has really supported him."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Alternative Boxes Blossom Anew Labels, Artists Realize Importance Of Distinguishing Product

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Although plastic jewel boxes and cassette cases are here for the long run, manufacturers of alternative cases are experiencing a renaissance of sorts as artists and labels look to differentiate their products on store shelves, and such new formats as Divx and DVD Audio need new packaging solutions.

"To replace the jewel case at this stage would be a Herculean task; it is too entrenched in the infrastructure of the industry, even though there is growing disenchantment with the package, which is prone to breakage.

"But there is an opportunity for alternative packages to take 20%-30% of the market, and in an ideal situation we would like to see a greater share of that," says Andria McClellan, president of Laserfile International, which introduced the prototype for its CD-case alternative in the early '90s during the "Ban The Box" movement and launched it commercially in 1996. McClellan puts the current market share of alternative package manufacturers at 5%-10%. Helping the makers of alternative packages gain credibility is the fact that several lines are now automated and, for the first time, they can cite hard sales figures to support their case. The BioBox, which most recently Capitol Records has used for the Beastie Boys' just-released album, "Hello Nasty," has been attracting increased attention.

"People are beginning to realize this is a marketing tool," says Steve Gottlieb, president of New York-based TVT Records and inventor of the BioBox. "SoundScan data demonstrates without question we are impacting bullets, chart positions, and bottom-line profitability for each of

the artists using this."

Gottlieb says that according to SoundScan 22% of sales of the average hip-hop release are on cassette, but that the four hip-hop albums packaged in the BioBox, including the Firm, Big Punisher, and Mic Geronimo, have sold at least 30% on cassette. The average soundtrack sells 10% on cassette, according to SoundScan, but Gottlieb says the four soundtracks packaged in BioBox, including TVT's



Queens Group's Q-Packs for Priority Records.

recent "Lost In Space," have sold 12%-15% on cassette.

Robin Kearse, Arista Records' director of urban artist development, says that she packaged a sampler of the Cappadonna album in a BioBox last October while she was at Epic and that the packaging made a big difference. "I've worked street promo for quite some time. Kids get cassette samplers at clubs and events, and often they just hand them right back. BioBox packaging is eye-catching, and it is really important when you are preselling a record to catch people's attention and make them open it up." Epic used the BioBox's built-in front pocket to house a Cappadonna photo gallery and provide album release date information. "The bottom line is that kids want something that's cutting edge, something fresh," Kearse says. "They want keepsakes, and this is the perfect medium for that."

BioBox next will make a play for the

video market. A specialty tape from the Discovery Channel and a longform title from TVT act Underworld have been released in the cardboard case, and Gottlieb says he began "substantial" discussions with studio executives at last month's Video Software Dealers Assn. conference.

"There are a half-dozen major Christmas video releases in our sights," he says, noting that studios are eager to stuff the front pockets



Ivy Hill's DannyPak.

with everything from film production notes to phone cards to scent strips to popcorn and posters. "For the studios, these tie-ins come naturally; that's what they are all about," he says. "But they've had a real problem. They try to jam stuff into the clip cases, but they know it all ends up on the floor and in the garbage."

Richard Roth, executive VP/corporate director of Queens Group Inc., in Long Island City, N.Y., says his company's alternative packages are making their own sales waves. Queens created the Q-Pack, is a licensee of Digipak, and creates custom packages that range from simple folders to elaborate boxed sets with booklets for clients ranging from Priority Records to America Online.

"Feedback from Priority is that the product is very popular at retail, and when they use the Q-Pack for CDs of rap artists, the cassette sales seem to

(Continued on next page)

Navarre Confab Finds Firm Beginning To Turn Around

BY CHRIS MORRIS

MINNEAPOLIS—To put it succinctly, the outlook was sunny at Navarre Corp.'s 1998 music sales convention, held July 22-25 here.

The New Hope, Minn.-based distributor weathered a rugged year in 1997. In March, the company reported a loss of \$6 million for the fiscal year; music accounted for only a quarter of the company's net sales. Its music division underwent two major overhauls during the year, and staff attrition was high. Some key labels, including Moonshine, Thump, and Velvel, deserted Navarre.

However, the '98 sales confab, held at the Hyatt Regency in Minneapolis, was an upbeat affair; as the company celebrated a rebound from the dispiriting days of 1996 and 1997.

Just before the start of the convention, the company announced a profit of \$27,000 for the first quarter of the '99 fiscal year—not an earth-shattering sum, perhaps, but major progress nonetheless, considering that the company lost \$1 million in the same quarter the previous year.

Other strides were quickly apparent during the sales meeting. With veteran Arista and CBS/Sony exec Jim Chiado installed in March as VP/GM of distribution, the company has attracted a promising new roster of labels, many of them in the R&B genre. Its sales staff has been stabilized and has been enhanced by a new marketing division headed by Terri Bonoff, the former head of Navarre's computer software division; Robert Redd also signed on as R&B label development manager.

During the convention, chairman/president/CEO Eric Paulson announced that the company would be setting up a Canadian music distribu-



Pictured, from left, are Eric Paulson and Jim Chiado.

tion office and that NetRadio, its Internet broadcasting division, would mount an initial public offering (IPO) (*Billboard Bulletin*, July 28).

Reflecting Navarre's positive attitude, Chiado says, "Our theme [for the convention] this year is 'Nobody does it better.' We're not there yet, but we aspire to be there."

NAVARRE
CORPORATION

For the '98 fiscal year, which ended in March, Navarre's music division logged 30%, or \$59 million

of the company's net sales of \$196 million. Music was up 20% from the \$49.8 million the company rang up in '97. Paulson attributes the increase to such new labels as seasonal music titan American Gramophone, which arrived at the distributor just in time for Christmas.

Paulson says, "Our formula really works the best, as a company, when [the division of sales between software and music] is 60/40, and it doesn't matter which one of the divisions is 60 and which one's 40... If we can keep a balance, the profit formula for the company works best."

He adds, "My goal is to have 20 labels that each do \$20 million a year, and that's certainly a direction that we're headed in—[toward] larger,"

(Continued on page 69)

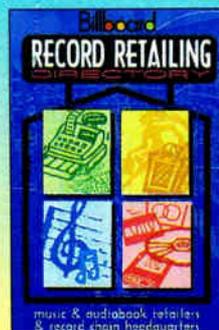
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ALTERNATIVE BOXES BLOSSOM ANEW

(Continued from preceding page)

suffer and CD sales are stronger," Roth says.

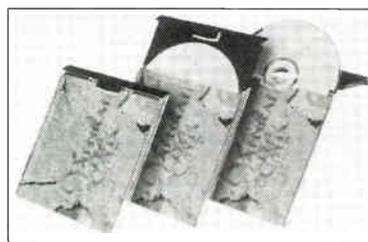
SURGING DEMAND

Queens also won the bid to create the packaging for DVD rival Divx, which has released 175 titles and promises 325 more by its late-fall national rollout. "We are looking like we will sell every piece of product we could possibly make this year; demand has surged dramatically," Roth says. He says Queens will produce about 25 million pieces in 1998, compared with 5 million last year. The company is in the process of adding new machinery and injection molds for the Digipak and Q-Pack, which can autoloop.

Roth attributes the explosion in business to the fact that several big-selling artists have come on board, among them No Limit/Priority's Master P and now Snoop Doggy Dogg, for whom Queens is creating a special-order package for his latest album, due Aug. 4. "The package is really gaining acceptance, and there are now foreign companies interested in taking licenses," he says.

Roth contends that cost is not a significant barrier for labels that want to make a statement with their product. "The Q-Pack is somewhat more expensive, but they are using it for top-of-the-line artists, and they have always had additional dollars invest-

ed in top artists' packages because they expect a reasonable degree of success." However, he notes, some labels try to rein in costs in other ways. "They usually work well within the confines of demand for the artist's major core of fans and try to control that relatively well. They will go for the number they are likely to sell, but let's say there is a certain degree of due consideration rather



LaserFile CD Package.

than just shooting from the hip."

Cost has been an issue for jewel-box alternative LaserFile as well. "Everybody is so bottom-line conscious they are forgetting about satisfying the consumer for pennies more per package," says LaserFile consultant and former Cema chief Russ Bach. "There are hardly any consumers I talk to that are happy with today's jewel box... but it is the only way they can get their music delivered."

After fine-tuning its design and

assembly automation for nearly a decade, LaserFile is ramping up a marketing campaign initially via a new distribution agreement with storage-products manufacturer Kensington. In August, Kensington began shipping some 50,000 pieces of a slightly modified version of LaserFile called QuicKase to major office-supply and computer retail chains. LaserFile's McClellan says that QuicKase also has been licensed for manufacture in Japan and Korea and that the Japanese licensee is planning to release more than 1 million units of a product in the case at the end of September. In the fall LaserFile will stage an introduction of its package in the replacement-package market that will include music retailers and Internet merchants, among others.

LaserFile offers the ability to imprint the tray handle with the label or brand logo and can accommodate up to a 32-page booklet, each page of which has 2 square inches more than can be put in the jewel box. Warner/Reprise used the package in limited quantities last year for a Depeche Mode enhanced CD, and Rhino-distributed Pyramid Records is considering the case for a series of Earth, Wind & Fire singles. "We are concentrating on partnering with the appropriate labels that have a specific niche in the marketplace, whether it is new age or catalog or classical music," McClellan says.

Time Warner's Ivy Hill creates point-of-purchase materials, posters, displays, merchandising aids, and packaging for labels owned by its parent company and other clients. Ivy Hill executive VP Arthur Kern says that alternative packaging remains a small portion of the company's business but that it is growing as artists with influence at their labels take a growing interest in marketing their works. Recently released product housed in one of Ivy Hill's alternative packages includes albums from Natalie Merchant, which received the company's DannyPak treatment; Neil Young; John Coltrane; and Ornette Coltrane. Ivy Hill also created a special box for Microsoft's Windows 98, Kern says.

PACKAGING SELLS

"It gets boring going into a Tower, HMV, or Virgin and looking around and seeing there is no difference in packaging," Kern says. "I think companies are getting back to the point that packaging sells product, and it is important to have the consumer pick out your product from someone else's by the attraction of the package itself... We would like to see audio product in one size package, video product another size, and ROM a third size."

On the DVD side, Ivy Hill created the Snapper pack, the assembly of which is automated through sister company Warner Advanced Media Operations, which can load 60 packages per minute. Kern says the cost difference between the Snapper and the Amaray pack, which has been gaining in acceptance, 25 cents per unit, could give the Snapper a leg up as the DVD industry grows. He says

Ivy Hill also is at work designing a package for DVD Audio product.

Richard Oppenheimer, executive VP of Melrose Park, Ill.-based AGI, the founder of the Digipak, says much of the reason for alternative packaging's profile rise is that the younger audience and artist base have a keener interest in art.

"There are a lot of prominent bands that like paperboard packaging because they can do interesting things with the art," he says, noting that the Beastie Boys' "Hello Nasty" is packaged in a Digipak.

AGI, which has three Digipak licensees in the States and eight worldwide, last year dropped the price of the packaging by almost 40% through more efficient manufacturing methods and dedicated equipment, according to Oppenheimer. "We worked very hard to reduce the price of the package so that the decision is somewhat in a parallel with that of the jewel box," he says. "We decided to throw some economics behind it."

The move is paying off. Digipak's business year-to-date has doubled since last year, he says. Additionally, Digipak automation is finding its way into CD plants for the first time.

PolyGram is taking delivery of new equipment this month, and MCA Records is slated to follow suit.

Last year AGI introduced the Digi-

Lite package for singles, a thinner, lighter, less expensive incarnation that is used almost exclusively by RCA.

Next on the company's plate is a DVD Digipak, which will be a longer, wider version of its music cousin. Licensee Ivy Hill is creating the first



TVT's BioBox.

such package for HBO's five-disc "From The Earth To The Moon," due in November.

AGI also recently bought U.K.-based Tinsely-Robar, which does paperboard packaging for CD, game, and ROM titles.

EXECUTIVE TURNTABLE

DISTRIBUTION. Paulstarr Merchandising in Chanhassen, Minn., appoints Hal Axler division manager. He was product merchandise manager at Handleman Co.

Paulstarr-West Distributing in San Francisco appoints Michael Wright branch manager. He was national sales manager at Monarch Records.

HOME VIDEO. Bonneville Worldwide Entertainment in Salt Lake City names Louise Alaimo VP of marketing. She was VP of marketing/acquisitions, special interest product, at New Line Cinema.

Bonneville Worldwide Entertainment in Encino, Calif., names Kevin Morrison executive VP/GM of film/television. He was CEO of Hamdon Entertainment.

David Callahan is named director of sales, home video and audio, at Golden Books Family Entertainment in New York. He was director of East-



CITRON



MURRAY

ern region sales at Fox Interactive.

Central Park Media in Atlanta names Irwin Sirota national key account executive. He was national sales director at Troma Video.

MERCHANDISING. Telescan Systems Inc. in Burlingame, Calif., names R.J. Murray senior VP of operations. He was VP of corporate sales and marketing at TIMEC.

NEW MEDIA. Alan Citron is appointed president of USA Networks Interactive in New York. He remains president/CEO of Ticketmaster Multimedia.

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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 52 weeks at No. 1 | 271 |
| 2 | 2 | BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98) | LICENSED TO ILL | 357 |
| 3 | 3 | METALLICA ▲¹⁰ ELEKTRA 61113*/EEG (10.98/16.98) | METALLICA | 364 |
| 4 | 4 | BOB MARLEY AND THE WAILERS ▲⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98) | LEGEND | 476 |
| 5 | 5 | JIMMY BUFFETT ▲⁵ MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 389 |
| 6 | — | SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98) | SUBLIME | 105 |
| 7 | 6 | JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS | PIECES OF YOU | 129 |
| 8 | 7 | BOB SEGER & THE SILVER BULLET BAND ▲² CAPITOL 30334*/EMI-CAPITOL (10.98/15.98) | GREATEST HITS | 197 |
| 9 | 13 | DAVE MATTHEWS BAND ▲⁴ RCA 66904 (10.98/16.98) | CRASH | 118 |
| 10 | 9 | GUNS N' ROSES ▲¹⁵ Geffen 24148 (6.98/11.98) | APPETITE FOR DESTRUCTION | 375 |
| 11 | 11 | CELINE DION ▲¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) | FALLING INTO YOU | 125 |
| 12 | 15 | DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98) | VAULT — GREATEST HITS 1980-1995 | 97 |
| 13 | 10 | PINK FLOYD ▲¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98) | DARK SIDE OF THE MOON | 1115 |
| 14 | 8 | TRACY CHAPMAN ▲⁴ ELEKTRA 60774/EEG (7.98/11.98) | TRACY CHAPMAN | 116 |
| 15 | 13 | SARAH MCLACHLAN ▲² NETTWERK 18725/ARISTA (10.98/15.98) HS | FUMBLING TOWARDS ECSTASY | 201 |
| 16 | 12 | CREEDENCE CLEARWATER REVIVAL ▲⁴ FANTASY 2* (12.98/17.98) | CHRONICLE VOL. 1 | 263 |
| 17 | 16 | METALLICA ▲⁵ ELEKTRA 60812/EEG (10.98/16.98) | ...AND JUSTICE FOR ALL | 435 |
| 18 | 14 | LYNYRD SKYNYRD ▲² MCA 42293 (7.98/12.98) | SKYNYRD'S INNYRDS/THEIR GREATEST HITS | 172 |
| 19 | 20 | 2PAC ▲⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98) | ALL EYEZ ON ME | 125 |
| 20 | 19 | AEROSMITH ▲⁴ Geffen 24716 (12.98/17.98) | BIG ONES | 100 |
| 21 | 17 | JAMES TAYLOR ▲¹¹ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 406 |
| 22 | — | VAN MORRISON ▲² POLYDOR 841970/A&M (10.98 EQ/17.98) | THE BEST OF VAN MORRISON | 393 |
| 23 | 22 | ALANIS MORISSETTE ▲¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS | JAGGED LITTLE PILL | 162 |
| 24 | 21 | JIMI HENDRIX ▲² MCA 10829 (10.98/17.98) | THE ULTIMATE EXPERIENCE | 238 |
| 25 | 26 | PINK FLOYD ▲²² COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 487 |
| 26 | 23 | FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98) | SINATRA REPRISE — THE VERY GOOD YEARS | 39 |
| 27 | 24 | BEASTIE BOYS ▲ CAPITOL 91743/EMI-CAPITOL (7.98/11.98) | PAUL'S BOUTIQUE | 34 |
| 28 | 27 | SHANIA TWAIN ▲¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98) | THE WOMAN IN ME | 179 |
| 29 | 30 | FLEETWOOD MAC ▲⁴ WARNER BROS. 25801 (9.98/16.98) | GREATEST HITS | 312 |
| 30 | 29 | TOM PETTY AND THE HEARTBREAKERS ▲⁴ MCA 10813 (10.98/17.98) | GREATEST HITS | 232 |
| 31 | 28 | METALLICA ▲⁴ ELEKTRA 60439/EEG (10.98/16.98) | MASTER OF PUPPETS | 404 |
| 32 | 25 | SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS | 40 OZ. TO FREEDOM | 89 |
| 33 | 34 | METALLICA ▲⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98) | RIDE THE LIGHTNING | 387 |
| 34 | 35 | ALAN JACKSON ▲⁴ ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 145 |
| 35 | 32 | BEASTIE BOYS ▲² GRANO ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98) | CHECK YOUR HEAD | 44 |
| 36 | 33 | STEVE MILLER BAND ▲⁵ CAPITOL 46101/EMI-CAPITOL (7.98/11.98) | GREATEST HITS 1974-78 | 360 |
| 37 | 41 | DAVE MATTHEWS BAND ▲⁵ RCA 66449 (10.98/15.98) | UNDER THE TABLE AND DREAMING | 173 |
| 38 | 37 | METALLICA ▲⁴ ELEKTRA 61923*/EEG (10.98/16.98) | LOAD | 108 |
| 39 | 39 | QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98) | GREATEST HITS | 273 |
| 40 | 40 | AC/DC ▲¹⁶ ATLANTIC 92418/AG (10.98/16.98) | BACK IN BLACK | 228 |
| 41 | 31 | KENNY ROGERS ▲⁴ CAPITOL 46106/EMI-CAPITOL (9.98/15.98) | TWENTY GREATEST HITS | 32 |
| 42 | 36 | BEASTIE BOYS ▲² GRANO ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98) | ILL COMMUNICATION | 66 |
| 43 | 46 | ERIC CLAPTON ▲ POLYOR 527116/A&M (10.98 EQ/17.98) | THE CREAM OF ERIC CLAPTON | 70 |
| 44 | — | BARENAKED LADIES REPRISE 26956/WARNER BROS. (10.98/16.98) | GORDON | 2 |
| 45 | 38 | AEROSMITH ▲⁹ COLUMBIA 57367 (7.98 EQ/11.98) | AEROSMITH'S GREATEST HITS | 285 |
| 46 | 48 | SELENA ▲² EMI LATIN 34123/EMI-CAPITOL (10.98/16.98) | DREAMING OF YOU | 62 |
| 47 | 43 | EAGLES ▲⁷ Geffen 24725 (12.98/17.98) | HELL FREEZES OVER | 192 |
| 48 | 45 | VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98) | JOCK JAMS VOL. 1 | 158 |
| 49 | 42 | RAGE AGAINST THE MACHINE ▲² EPIC 52959* (10.98 EQ/16.98) HS | RAGE AGAINST THE MACHINE | 177 |
| 50 | — | SQUIRREL NUT ZIPPERS ▲ MAMMOTH 0137* (10.98/16.98) HS | HOT | 52 |

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

NAVARRE CONFAB FINDS FIRM BEGINNING TO TURN AROUND

(Continued from page 67)

more established labels with the financial wherewithal, with the management style to really compete in today's music market."

In the interim, Navarre has made a big incursion into the R&B arena, bringing on board such companies as Celestial Breakaway, Supreme Team, Un-D-Nyable, 404, and Starbound.

Chiado says, "It's an expanding area of music; it happens quicker, faster, and, as a distribution company, I think we can turn quicker and faster on this kind of product."

However, the company maintains a diversified roster: Other new labels include Kenny Rogers' Dreamcatcher Records, Charlie Daniels' Blue Hat Records, and punk rock stalwart Triple X Records.

Paulson says, "There's really two reasons that we've tried to maintain a diversified label base. One is, we don't as a company want to be solely dependent on one genre of music, in case tastes in radio or tastes in the buying consumer change."

"The other thing that's really important, and it's more of a strategic issue: With the consolidation of retail and [individual] retailers becoming larger and larger, the way they've structured themselves is with buyers that buy specific categories of product. I think it's important that Navarre maintains a relationship with every music buyer in the country, whether he's buying classical music or new age music or urban music or contemporary alternative music... Once you have that relationship, you can maintain it, and that relationship helps you as they move around from company to company."

The Navarre sales staff, which was pared last fall with the elimination of positions in Southern California and Atlanta, is now being bolstered. A new Orange County, Calif., rep has been hired, and Chiado intimates that a new rep in Atlanta is in the offing. Field sales personnel have taken on some of the responsibilities of field marketing reps and are making store calls. They may also do some promotion work in the future.

More staffers will come on board when Navarre opens up its Toronto office this fall. COO Guy Marsala is overseeing the company's push into the Great White North.

Paulson says of Navarre's Canadian strategy, "Our biggest competitor up there, from an independent standpoint, is Koch. Koch has a real quality operation up there, and [president] Michael [Koch] always runs a quality operation, and he's good competition, and that's going to make us better."

"With the disarray of the major labels, especially in the area of [PolyGram Group Distribution] and Universal and what's happening with that potential merger... the opportunity of fallout is going to be tremendous—here in the United States, as well as in Canada and in many areas around the world. Besides the labels we take as a distribution company up there, there's going to be some opportunities with Canadian labels that may not be pleased with the current level of distribution they have or where they fall

within the priority list in their distribution channel right now."

In terms of capitalization for the future, Navarre is in good shape, having raised nearly \$20 million with a preferred stock issue in May.

"In connection with the preferred stock, there are also warrants," Paulson says. "Those warrants, if they're exercised fully by the warrant hold-

ers, will bring another \$26 million in fresh capital into Navarre. If you look at the alternatives of NetRadio, there's another source."

Paulson declines any further comment regarding NetRadio, since securities regulations forbid any statements by officers during a pre-IPO "quiet period" because they may affect a company's stock price.

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Alliance Ch. 11 Exit Reflects Industry's Improved Health

A NEW DAWN: When Alliance Entertainment Corp.'s emergence from Chapter 11 becomes official later this month, it will mark the first time in three years the music industry hasn't had a top 50 account operating in bankruptcy. The Alliance plan has been confirmed, but the paperwork needs to be completed.

While the industry has been enjoying a turnaround all year (witness the 9% increase in album sales as counted by SoundScan), senior distribution and financial executives are expressing relief that with Alliance's bankruptcy almost behind them, there appears to be clear sailing for at least the remainder of the year.

Of course, even in healthy times, there are always a few accounts that have "situations" that could be affected by the Christmas holiday selling season, and this year is no exception. But already, merchants are saying that with the music and video titles announced so far for the fourth quarter, they like the way things are shaping up.

WEB SITINGS: Hastings Entertainment, which pioneered the

multimedia entertainment software store in 1972 when it combined books and music under one roof, is bringing its wide array of product lines to the Internet with the launching of its online retail store at www.hastingsentertainment.com.

In addition to books and music, the site offers videos, video games, computer software, and magazines, with a total product availability of about a half-million titles. Titles are being added daily, says **Jerry McKee**,

director of planning at the 123-unit, Amarillo, Texas-based Hastings, who adds that in "60 to 90 days, we will have a title count comparable to our competitors" in each category the company competes in. The site's fulfillment is being handled by Valley Media and Ingram Entertainment. Pricing for CD best sellers ranges from \$11.99 to \$13.99.

According to a company press release, the site offers 30-second sound clips for about 200,000 songs from about 30,000 albums. The site also provides customer reviews and rankings of releases and has a section for online chat. It also features a store-events

(Continued on page 72)

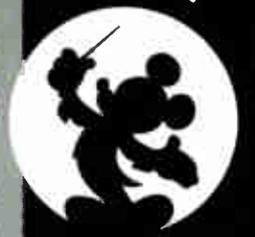
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by Ed Christman



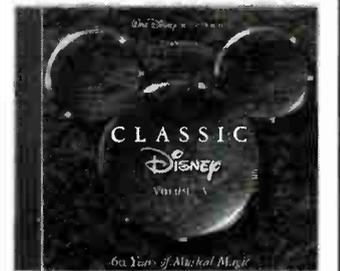
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Duncan Browne To Exit Rounder During Crucial Transition

CHANGES I: Rounder Records in Cambridge, Mass., which has its hands full with its new distribution deal with Mercury, has received some stunning news: Its GM, **Duncan Browne**, is leaving the company for a job as senior VP at Boston-based retailer Newbury Comics (*Billboard* **Bulletin**, Aug. 3).

Browne, a Rounder staffer for close to two decades, took a key role in the roots music label's distribution activities. In 1992, he was the company's point man in the formation of the REP Co. (known today as Ryko Distribution Partners), the national distribution firm built from Rounder, East Side Digital, and Precision Sound. In 1994, after Rounder exited REP, Browne took the helm at Rounder's distribution firm, which became known as Distribution North America (DNA). Following Rounder's sale of its interest in DNA in 1997 to its partner Valley Media, he was named the label's GM.

According to Newbury CEO **Mike Dreese**, Browne will join the chain in early or mid-September. He will be in charge of the company's buying and logistics and will be involved in Newbury's expanded consumer-marketing campaign. Browne—who founded Rounder's reggae imprint Heartbeat—will also take a role in Newbury's still-developing in-house label, Wicked Disc.

Regarding Browne's hiring, Dreese says, "If we want to get to the next step [in our development], we need to reformat the gene pool. . . . If we're going to get to the \$200 million level, we need to bring more [executive] talent on board."

Browne's departure from Rounder



by Chris Morris

probably could not come at a less opportune time, as far as the label is concerned. Its very first releases through Mercury/PolyGram Group Distribution (PGD) hit the street on Tuesday (11). In the near future, Rounder will have to sort through the parceling-out of its releases to Mercury and the label's independent distributors, which will continue to sell some new product and a significant piece of Rounder's back catalog (*Billboard*, July 11).

Furthermore, Browne would have been the logical liaison to deal with distribution-related issues that could arise when PGD and Universal Distribution merge after the expected approval of PolyGram's purchase by Universal's parent, Seagram.

Rounder president **John Virant** says the company is seeking someone with deep experience in distribution, sales, and marketing to take on Browne's role (though the new executive will not necessarily assume the title of GM). "It's a tall bill to fill," Virant admits.

He adds that Browne "certainly has been an important and very valuable part of Rounder, and we wish him the best in his future endeavors."

Browne's shift from Rounder to

Newbury isn't the only music-biz personnel change involving the executive's household: **Susan Piver**, who married Browne in June, left her job as a senior executive at **Tom Silverman's** New York-based label Upaya the same month. Sources say that Piver, who is also a former Rounder staffer, is working on a book.

Browne could not be reached for comment.

CHANGES II: **Denny Sites**, the longtime head buyer at Action Music Sales in Cleveland, is leaving the company. Sites is moving to West Palm Beach, Fla., where his wife has received a new job assignment. Sites is being replaced at Action by **Mike Wieland**, former music manager at

the Borders Books & Music store in Westlake, Ohio.

HOMAGE TO WOLF: The late folk singer **Kate Wolf**, who died of leukemia in 1986, will receive an all-star tribute from St. Paul, Minn.-based folk label Red House Records. "Treasures Left Behind," due Aug. 18, will feature covers of Wolf's songs by **Kathy Mattea**, **Dave Alvin**, **Nanci Griffith**, **John Gorka**, **Lucinda Williams**, **Peter Rowan**, **U. Utah Phillips**, **Rosalie Sorrels**, **Greg Brown**, **Cris Williamson**, **Ferron**, **Emmylou Harris**, and a host of other notables.

FLAG WAVING: **Screaming Trees** vocalist **Mark Lanegan** has never

been the most prolific solo artist.

Lanegan admits with a chuckle, "If I have the time and money, I'll spend forever fuckin' around with records. I hate finishing 'em."



LANEGAN

However, his fans can celebrate: His third Sub Pop solo album, "Scraps

At Midnight," has just hit the stores. It arrives a mere four years after the superb "Whiskey For The Holy Ghost" and eight years after his solo debut, "The Winding Sheet." Surprisingly, some other records may

(Continued on next page)

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Kids' Singer/Songwriters Get Exposure At Kidstock

BY THE TIME WE GOT TO KIDSTOCK: Taking its cues from Woodstock, the defining music festival of the '60s, a touring multi-artist package called Kidstock is providing valuable exposure for a number of kids' singer/songwriters.

Kidstock, which has been part of the South's Largest Children's Festival at Stone Mountain Park in Atlanta for the last month, is already booked for appearances in Cleveland, Houston, and Chicago in the coming months and will return to Atlanta in March 1999.

During its monthlong stand at Stone Mountain Park, Kidstock has featured a rotating roster of

kids' artists, including **Dan Crow, Sooz, Scooter, Nelson Gill, Dana, Lyle Cogen, Gaia Tossing, Ronno, Patricia Shih,** and **Katherine Dines.**



Festival organizer **Beth Kohn** of Cleveland-based Dream Team Marketing says that Kidstock has been running from noon to 5:30 p.m. seven days a week, with four different artists per week performing.

"We have them doing 10- or 20-minute sets," says Kohn. That way, she explains, families who are taking in Kidstock during, say, a half-hour lunch break can see two or three artists. All the day's performers do a grand finale together as well, according to Kohn. "At first there was a little resistance from the artists regarding the short sets," she says, but she adds that the major advantage of such a setup—exposure to a larger number of families—quickly became clear.

Kohn, whose background is in special events, began working five years ago with children's artist **David Jacks**, marketing, promoting, and booking him. It didn't take long, she says, before she realized "that it's really hard for

a lot of these kids' performers to get recognition outside of their home bases." She designed Kidstock to rectify that situation and presented her first festival this past February in Chicago.

The Woodstock theme is paid whimsical homage in a number of ways. The festival logo is a peace sign, the T-shirts are tie-dyed, and there's even an MC, **Jeff Nolan** (although he doesn't tell the kids to stay away from the brown acid). And Kohn is steadfastly democratic about all of Kidstock's artists. "We don't push the appearance of any one performer," she says. "We're trying to get name recognition for the event, so whoever is associated with it will get [recognition] from that."

The 1999 shows booked so far are being sponsored by Sears, Kohn notes, adding that Dream Team Marketing has been inundated with requests from artists who'd like to be a part of Kidstock.

SING ALONG WITH BARNEY: The first-ever Barney sing-along cassettes, both audio companions to new Barney videos, are being released by Lyrick Studios.

"Barney's Sing Along Halloween Party" is due Aug. 18, and "Barney's Great Adventure: The



by Moira McCormick

RETAIL TRACK

(Continued from page 70)

database, available by city, artist, and event type.

GROWING UP: Rotz Records Distribution, a boutique distributor specializing in alternative music, punk, rockabilly, and ska, is looking to break into the big leagues. According to owner **Kai Dohm**, the Chicago-based company could do \$10 million this year, thanks to finally getting vendor codes with some major accounts, including Tower Records, Camelot Music, Valley Media, and Universal One-Stop. Dohm says that bringing aboard **Michael Bashkin**, who previously was sales manager at Baker & Taylor, as sales manager this year, has helped the company's sales efforts.

Rotz mainly deals with independent labels on a nonexclusive basis, selling "any kind of alternative music that independent labels are in, except for rap and techno," says Dohm. Up until recently, its accounts mainly included independent merchants, and total volume last year was about \$7 million.

Dohm reports that Valley has picked the company as its vendor for the following lines: **BYO, Hopeless, Dil, Kung Fu, Radical, Bib, Liberation, Off Time, Vagrant, and Grand Theft Auto.** He estimates that based on Valley's billings for those labels last year, Rotz should pick up about \$1.2 million in volume on an annual basis. Valley executives were unavailable for comment.

Also expected to contribute to the company's volume growth this year is sales from the company's World Wide Web site. Dohm reports that the company has been selling its titles through its site, www.rotz.com, since 1995. So far this year, the site has been generating about \$10,000 a month in sales, but with a recent site upgrade and increased security for transactions, Dohm says he expects volume to increase.

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

not be far behind.

To record the new album, Lanegan literally went into the desert. At the recommendation of ex-Kyuss guitarist **Josh Homme** and **Masters Of Reality** guitarist/vocalist **Chris Goss**—both of whom have long cut their music in the arid Palm Springs, Calif., area—Lanegan recorded "Scraps" at a remote studio in the California high-desert town of Joshua Tree.

Lanegan, who splits his time between Seattle and Pasadena, Calif., these days, says, "It was good for me to get away from distractions... [Homme and Goss] said it would be good for me, to get focus. The place is reflected in the music."

"Scraps," which was co-produced by Lanegan and his longtime collaborator ex-Dinosaur Jr bassist **Mike Johnson**, is a more full-blooded version of its somber predecessors. The singer again delivers a brace of powerful, introspective songs (see "Hell Black Ocean," "Last One In The World," and "Because Of This"), beautifully embellished by Johnson's guitar work. (Old Tad fans will enjoy the presence of **Tad Doyle** on drums on the track "Wheels.")

Lanegan's parched, affecting vocals betray a number of musical precursors, but he offers a surprising name when asked about his key influence.

"**Jeffrey Lee Pierce** is God to me and the biggest influence on me," he says, referring to the late lead singer of the **Gun Club**, who died in 1996. "For me, I'm sure I never would have even made music [without his example]... When I first heard the Gun Club, it was one of the first things that spoke to me."

Lanegan and Pierce collaborated on some songs before the band-leader's death, and Lanegan is recording some of them for his next album, which will again feature Johnson's participation. "I'm throwing in the kitchen sink on the new one," he says.

While he says that the next solo album probably won't arrive soon, he is planning to release an EP of covers. "I was doing some British B-sides, and covers is what I do for B-sides," he explains. The set will include songs originated by such diverse talents as **Eddie Floyd, Bobby Blue Bland, and Tim Hardin.**

Movie" streets Sept. 15. Each is \$7.95, and each includes a full-color song and activity book. Lyrick Studios is providing a variety of point-of-purchase materials, including a 12-unit counter display, an 18-unit floor display, and a six-unit strip clip display.

TWO FOR THE SHOW: Dualstar Records and Lightyear Entertainment are reissuing the first two albums by **Mary-Kate and Ashley Olsen**, "Brother For Sale" and "I Am The Cute One." The rerelease is timed to coincide

with the debut of the Olsen Twins' TV series in the fall. Both albums have been off the market for more than two years. According to SoundScan, both have sold more than 300,000 copies.

Also due from Lightyear is the first album by singer, songwriter, and children's author **Sarah Weeks**. "I'm An Animal" features 16 songs, some from her book and tape packages "Crocodile Smile," "Follow The Moon," and the upcoming "Little Factory." Weeks has also written songs for the Olsen Twins, Disney, Sesame Street, and others.

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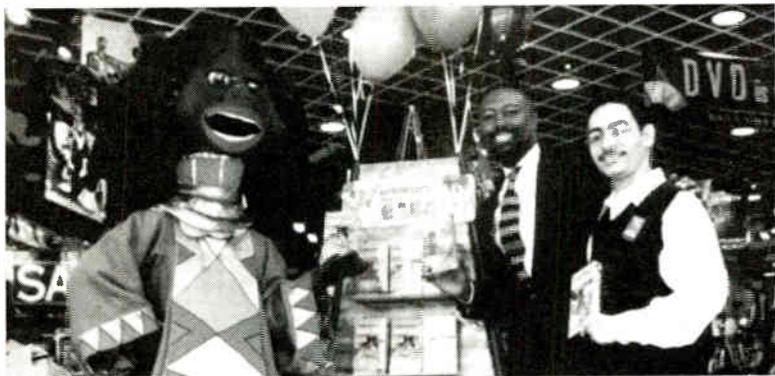
AUGUST 15, 1998

Top Kid Audio™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) | TITLE |
|-----------|-----------|---------------|---|--|
| | | | *** No. 1 *** | |
| 1 | 1 | 9 | READ-ALONG WALT DISNEY 60306 (6.98 Cassette) | MULAN |
| 2 | 2 | 6 | VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98) | VEGGIE TUNES 2 |
| 3 | 4 | 135 | VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98) | DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 |
| 4 | 5 | 8 | READ & SING ALONG WALT DISNEY 60965 (10.98 Cassette) | MULAN |
| 5 | 3 | 87 | CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98) | TODDLER TUNES |
| 6 | 7 | 18 | VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98) | VEGGIE TUNES |
| 7 | 8 | 154 | VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98) | CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC |
| 8 | 6 | 120 | READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette) | THE LION KING |
| 9 | 9 | 152 | BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98) | BARNEY'S FAVORITES VOLUME 1 |
| 10 | 10 | 21 | MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette) | WINNIE THE POOH: SILLY OLD BEAR SONGS |
| 11 | 13 | 106 | CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98) | SUNDAY SCHOOL SONGS |
| 12 | 11 | 84 | CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98) | SILLY SONGS |
| 13 | 14 | 10 | VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98) | MORE SILLY SONGS |
| 14 | 15 | 90 | VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98) | 20 SIMPLY SUPER SINGABLE SILLY SONGS |
| 15 | 12 | 118 | CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98) | ACTION BIBLE SONGS |
| 16 | 17 | 117 | VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98) | DISNEY'S PRINCESS COLLECTION |
| 17 | 16 | 154 | VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98) | CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC |
| 18 | 19 | 38 | READ-ALONG WALT DISNEY 60297 (6.98 Cassette) | THE LITTLE MERMAID |
| 19 | 22 | 9 | WEE SING PUTNUM PUBLICATIONS 413 (9.98) | CHILDREN'S SONGS |
| 20 | 18 | 88 | CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98) | BIBLE SONGS |
| 21 | 20 | 98 | VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98) | DISNEY CHILDREN'S FAVORITES VOLUME 2 |
| 22 | 21 | 21 | READ-ALONG WALT DISNEY 60279 (6.98 Cassette) | THE ORIGINAL STORY OF WINNIE THE POOH |
| 23 | 24 | 131 | SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette) | WINNIE THE POOH |
| 24 | 23 | 39 | CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98) | PRESCHOOL SONGS |
| 25 | 25 | 25 | VARIOUS ARTISTS ▲ WALT DISNEY 60740 (6.98/13.98) | DISNEY CHILDREN'S FAVORITES VOLUME 3 |

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and SoundScan, Inc.



Once Upon A Time In A Mall. Mother Gooseberg visited the Suncoast Motion Picture outlet in the Newport Center Mall in Jersey City, N.J., to kick off the national sales campaign in support of "Happily Ever After: Fairy Tales For Every Child." The award-winning animated series, from HBO Kids Video, first appeared on cable. Sharing the experience, from left, are Gocseberg, HBO Home Video marketing manager Preston Lewis, and Suncoast store manager Louis Salas.

X Titles Move Into Vid/Music Stores Vendors Are Increasingly Targeting Mainstream Retailers

BY TRUDI MILLER ROSENBLUM
NEW YORK—X sells. And, increasingly, triple-X often excels in sales in a hardcore constituency that includes video and music stores. Some of the exhibitionism was on display at last month's Video Software Dealers Assn. (VSDA) Convention in Las Vegas, where adult fare drew attention while suppliers decided to move to a separate show next year (Billboard, Aug. 8).

Chains such as Tower, Virgin, Wherehouse, Compact Disc World,

J&R Music World, Hastings, and Movie Gallery are stocking the product on tape and VHS. Some, like Hastings, stick to softcore programs from Playboy and Penthouse. Others, among them Tower and J&R in New York, include more explicit titles.

"Adult product is becoming more and more acceptable across the board," says Danny Gorman, sales manager of Cranston, R.I.-based vendor Metro. "It's definitely crossing over into the mainstream, with appearances by [adult film] stars on Howard Stern and in music videos. I don't think they're looked at as the pariahs they once were."

"Across the board, music chains are starting to go for this adult, triple-X stuff," says Dave Smith, music and video product buyer for Northeast One Stop. "It's surprising. We've always carried Playboy titles, and they did OK, but we're getting a big response now from the [hardcore] stuff. Even the moms-and-pops are bringing it in."

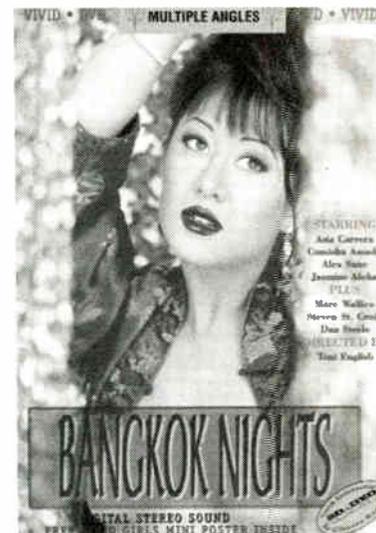
Vendors now actively target mainstream outlets. Van Nuys, Calif.-based adult supplier Vivid Interactive has had booths at the last two National Assn. of Recording Merchandisers Conventions and brought in three "performers" for in-store signings at Virgin and Tower stores during the VSDA show.

Some credit the adult market for boosting DVD sales, just as porn jump-started the infant prerecorded cassette business. "Adult DVDs are very popular, because the adult filmmakers are using the DVD technology to a greater extent than mainstream filmmakers," says David Lange, CEO of South Plainfield, N.J.-based Compact Disc World.

"The adult filmmakers are way ahead of the curve—they're quick to grasp the enhancements that DVD technology brings and are fully utilizing it, with multiple camera angles and interactive features. We actually sell more adult DVDs than we do adult videos," Lange notes. Sexually explicit titles account for 33% of Compact Disc World's DVD sales and 25% of its total video revenue.

Vivid Interactive is the leader in adult DVD. All of its releases, more than 30, have multiple camera angles that the viewer can control with the touch of a button. The company has just released its first "virtual reality" DVD, "A Woman Scorned," which allows the viewer to enhance the X experience by going into different rooms or focusing on different objects in a room.

"There is no disc anywhere in the world that competes with us in technology—not Disney, not Warner," boasts Vivid president David James. "James Cameron isn't going to allow viewers of 'Titanic' to keep switching angles—he already chose what



Vivid Interactive's DVD version of "Bangkok Nights" has multiple angles to heighten viewer interest. Retailers say the digital format, from Vivid and other suppliers, is attracting a wider range of customers to adult fare.

Anchor Bay Segues Into Direct Delivery; Don't Hold Your Breath For Digital VHS

FLOWN THE COOP. When Handleman decided earlier this year to yank the plug on video rackjobbing, it accelerated the very trend that buried its cassette business. As of the end of August—Handleman's departure date—direct delivery to retail accounts is no longer a luxury.

Vendors don't have much choice: Except for Anderson Merchandisers, which still racks video, the alternatives are scant. Handleman wasn't talking at deadline, but the wholesaler's remaining video customers reportedly are trying to put the finishing touches to substitute plans, a mix of direct and rack, that goes into effect Sept. 1.

One of Handleman's biggest customers, Anchor Bay Entertainment, had been its closest corporate acquaintance. Anchor Bay remains a Handleman subsidiary, but the vendor didn't waste any time going direct with key accounts, including Shopko, Best Buy, and Meijer. VP/GM Dan Whitt hopes to land Kmart, which still hasn't made up its mind, while shifting to Anderson for Wal-Mart deliveries. Both mass merchants have sewn up direct relationships with the studios and major independents.

Anchor Bay prepared for the changeover, knowing Handleman as it does. "Our planning had been in place under George Port," and systems were implemented, says Whitt; Port ran Anchor Bay and its predecessor, Video Treasures, before going to London at year's end as head of Anchor Bay International.

Like the studios, Whitt now relies heavily on his duplicator, Allied Digital Technologies, to get product to stores. Since Anchor Bay is its No. 1 video customer, Allied has responded with procedures that enable it to reach several thousand outlets, often the same ones receiving cassettes from Deluxe and Technicolor, the studios' dubbers. "It wants to go direct, it needs to go direct," says Allied sales and marketing executive VP Brian Wilson. Given the computer-driven ability to place last-minute orders, "we're working on a very compressed service cycle," he adds.

Allied, which ships from its Clinton, Tenn., plant, wants to do more, taking on as many of the back-office fulfillment tasks as vendors are willing to surrender. Wilson hopes the experience will generate more business. "The whole thing is a precursor" to landing "bigger video clients." There are plenty of others besides the studios, tied to Deluxe and Technicolor by long-

term contracts, he adds. Allied hasn't committed to DVD replication, "but over the next several months, we'll know exactly what direction we're going in." Anchor Bay, which has released 12 of 14 horror titles due in 1998, likely will be involved in Allied's decision.

Meanwhile, Whitt and staff are busy crafting promotions for the VHS and DVD editions of "Halloween" in the wake of the latest sequel, "Halloween: H20," which arrived in theaters this month. One attention-getter: Inside a snowglobe is psychotic killer Michael standing over the endlessly pursued Laurie, played by Jamie Lee Curtis, "with blood flowing all around," says Whitt—a knockoff of PolyGram Video's successful " Fargo" gimmick.

Anchor Bay, Allied, and retailers can track "Halloween" activity via EDI, or electronic data

interchange. EDI has been integral to the advancement of direct delivery, but Allied thinks there's an even better way. The duplicator is developing an Internet alternative that would allow order and delivery information to be posted in an E-mailbox for easy retrieval.

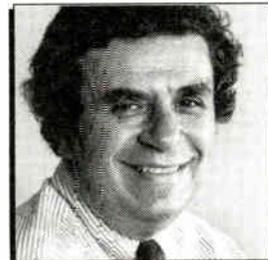
"We reduce our costs," says Steve Fowler, Allied's director of technical/information technologies. "This is one of our priority projects." Fowler believes the system will be particularly attractive to low-volume video suppliers who can't afford a value-added network (VAN), the Rolls-Royce of EDI options. Allied and one of its bigger customers together spend \$5,000 a month on VAN telecommunications, he notes.

One of the options under consideration—this one using an 800 phone number, not E-mail—could slash the bill 99% to \$50-\$60 a month. The reason: Like any 800 system, many can use it simultaneously. "You can't stand alone as a media manufacturer," says Wilson.

DIGITAL REDUX: Is Hollywood really interested in releasing movies on D-VHS, JVC's digital VCR format? Yes, according to Digital Technology Report, which names Paramount as the studio most likely to take the plunge. That is, if there's water in the pool.

The current generation of D-VHS players need decoders in order to play back analog cassettes, the only kind anyone stocks. Manufacturer JVC hopes to introduce a user-friendly model, which functions like a conventional VCR, in the near future. Translation: Not in time for this or the next Christmas season.

PICTURE
THIS



by Seth Goldstein

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 | 14 | 2 | JERRY SPRINGER-TOO HOT FOR TV! | Real Entertainment 6502 | Jerry Springer | 1998 | NR | 24.99 |
| 2 | 1 | 7 | SPICE WORLD | Columbia TriStar Home Video 02018 | Spice Girls | 1997 | PG | 19.95 |
| 3 | 2 | 110 | GREASE: 20TH ANNIVERSARY EDITION ♦ | Paramount Home Video 1108 | John Travolta Olivia Newton-John | 1978 | PG | 14.95 |
| 4 | 4 | 11 | AS GOOD AS IT GETS | Columbia TriStar Home Video 21703 | Jack Nicholson Helen Hunt | 1997 | PG-13 | 19.95 |
| 5 | 3 | 22 | AUSTIN POWERS | New Line Home Video Warner Home Video N4577 | Michael Meyers Elizabeth Hurley | 1997 | PG-13 | 14.98 |
| 6 | 7 | 2 | THE SPIRIT OF MICKEY | Walt Disney Home Video Buena Vista Home Entertainment 10060 | Animated | 1998 | NR | 22.99 |
| 7 | 5 | 8 | BACKSTREET BOYS: ALL ACCESS VIDEO ▲ | Jive/Zomba Video 41589-3 | Backstreet Boys | 1998 | NR | 19.98 |
| 8 | 11 | 2 | IMAGE OF AN ASSASSINATION | MPI Home Video 72823 | Not Listed | 1998 | NR | 19.98 |
| 9 | 23 | 2 | JERRY SPRINGER-THE BEST OF | Real Entertainment 6509 | Jerry Springer | 1998 | NR | 14.99 |
| 10 | 9 | 9 | FACE/OFF | Paramount Home Video 330553 | John Travolta Nicolas Cage | 1997 | R | 14.95 |
| 11 | 6 | 4 | CONTACT | Warner Home Video 15041 | Jodie Foster Matthew McConaughey | 1996 | R | 19.98 |
| 12 | 12 | 12 | SOUTH PARK: VOLUME 1 | Rhino Home Video Warner Home Video 36417 | Animated | 1998 | NR | 14.95 |
| 13 | 18 | 3 | SWINGERS | Miramax Home Entertainment Buena Vista Home Entertainment 10483 | Jon Favreau Vince Vaughn | 1996 | R | 19.98 |
| 14 | 15 | 9 | PLAYBOY'S 1998 PLAYMATE OF THE YEAR | Playboy Home Video Universal Music Video Dist. PBV0827 | Karen McDougal | 1998 | NR | 19.98 |
| 15 | 16 | 3 | RADIOHEAD: 7 TELEVISION COMMERCIALS | Capitol Video 5393 | Radiohead | 1998 | NR | 19.98 |
| 16 | 10 | 2 | PLAYBOY'S PLAYMATES REVISITED | Playboy Home Video Universal Music Video Dist. PBV0830 | Various Artists | 1998 | NR | 19.98 |
| 17 | 20 | 8 | PLAYBOY'S BLONDES, BRUNETTES & REDHEADS | Playboy Home Video Universal Music Video Dist. PBV0818 | Various Artists | 1998 | NR | 19.98 |
| 18 | 8 | 13 | SOUTH PARK | Rhino Home Video Warner Home Video 36449 | Animated | 1998 | NR | 39.98 |
| 19 | 17 | 14 | ANASTASIA | FoxVideo | Animated | 1997 | G | 26.98 |
| 20 | 13 | 5 | MP DA LAST DON | No Limit Video Priority Video 53373 | Master P | 1998 | NR | 19.98 |
| 21 | 21 | 6 | MADONNA: RAY OF LIGHT | Warner Reprise Video 3-38502 | Madonna | 1998 | NR | 5.98 |
| 22 | 22 | 11 | STREETS IS WATCHING | Def Jam Home Video PolyGram Video 56821 | Jay-Z | 1998 | NR | 14.95 |
| 23 | 25 | 8 | HOME ALONE 3 | FoxVideo 2763 | Alex D. Linz | 1997 | PG | 19.98 |
| 24 | 19 | 15 | FLUBBER | Walt Disney Home Video Buena Vista Home Entertainment 1468 | Robin Williams | 1997 | PG | 22.99 |
| 25 | 28 | 12 | SOUTH PARK: VOLUME 2 | Rhino Home Video Warner Home Video 36418 | Animated | 1998 | NR | 14.95 |
| 26 | 26 | 13 | MOUSE HUNT | Universal Studios Home Video 83585 | Nathan Lane Lee Evans | 1997 | PG | 22.98 |
| 27 | 24 | 116 | THE LITTLE MERMAID: THE SPECIAL EDITION | Walt Disney Home Video Buena Vista Home Entertainment 12731 | Animated | 1989 | G | 26.99 |
| 28 | 27 | 10 | ENTER THE DRAGON: SPECIAL EDITION | Warner Home Video 15521 | Bruce Lee | 1973 | R | 19.98 |
| 29 | 32 | 4 | THE GRADUATE | PolyGram Video 4400578913 | Dustin Hoffman Anne Bancroft | 1967 | PG | 14.95 |
| 30 | 29 | 26 | HERCULES | Walt Disney Home Video Buena Vista Home Entertainment 9123 | Animated | 1997 | G | 26.99 |
| 31 | 35 | 30 | ANDREA BOCELLI: ROMANZA IN CONCERT ● | PolyGram Video 4400553973 | Andrea Bocelli | 1997 | NR | 24.95 |
| 32 | 33 | 25 | AIR FORCE ONE | Columbia TriStar Home Video 71883 | Harrison Ford | 1997 | R | 14.95 |
| 33 | 40 | 4 | NIGHT WARRIORS: DARKSTALKER'S REVENGE | Capcom/Viz Video Pioneer Entertainment V-DS001 | Animated | 1998 | NR | 19.95 |
| 34 | RE-ENTRY | | MEN IN BLACK | Columbia TriStar Home Video 82453 | Tommy Lee Jones Will Smith | 1997 | PG-13 | 22.95 |
| 35 | 31 | 12 | TORI AMOS: LIVE FROM NEW YORK | MVD Video 80732 | Tori Amos | 1998 | NR | 29.95 |
| 36 | RE-ENTRY | | MELODY TIME | Walt Disney Home Video 6963 | Animated | 1948 | NR | 22.99 |
| 37 | RE-ENTRY | | CITIZEN KANE | Turner Home Entertainment Warner Home Video 6097 | Orson Welles Joseph Cotton | 1941 | NR | 19.98 |
| 38 | RE-ENTRY | | THE PRINCESS BRIDE | MGM/UA Home Video Warner Home Video 7709 | Cary Elwes Robin Wright | 1987 | PG | 14.95 |
| 39 | 34 | 12 | SOUTH PARK: VOLUME 3 | Rhino Home Video Warner Home Video 36419 | Animated | 1998 | NR | 14.95 |
| 40 | RE-ENTRY | | MY BEST FRIEND'S WEDDING | Columbia TriStar Home Video 82723 | Julia Roberts Dermot Mulroney | 1997 | PG-13 | 14.95 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

More Legal Entanglements For 20th Century, Hollywood

MORE HOLLYWOOD WOES: The relationship between 20th Century Fox Home Entertainment and retailer Hollywood Entertainment Corp. just got worse.

After tangling over the move of former Fox president Jeffrey Yapp to Hollywood last fall, the studio is now suing the retailer over unreported revenue from its Rentrak pay-per-transaction (PPT) deal.

In a lawsuit filed July 29 in Los Angeles Superior Court in Santa Monica, Calif., Fox claimed that Hollywood owes \$5 million in PPT income. The action covers a one-year period starting in July 1997, but Fox attorney James Hornstein of the Los Angeles firm Greenberg Glusker Fields Claman & Machtinger says the studio will be looking into Hollywood's payments starting in 1992 when the retailer first stocked Fox PPT titles.

Fox alleges that Hollywood "failed and refused" to accurately report sales and rentals; did not pay Rentrak "millions of dollars" in trust funds generated from the transactions; did not maintain an accurate inventory; and did not maintain possession of Fox tapes as outlined in its Rentrak agreement and sold them to the public or other parties without Fox's knowledge. The alleged discrepancies were discovered through a routine Rentrak audit.

The lawsuit comes just a year after Fox and Hollywood were battling it out in court over Yapp's supposed breach of his employment contract at Fox (Shelf Talk, Billboard, Sept. 9, 1997). They eventually settled out of court for undisclosed terms.

Rentrak is not named as a plaintiff in the Fox complaint because it has its own suit against Hollywood, filed April 20 in Portland, Ore. A Rentrak spokesman says the Fox complaints "came out of the blue."

In its suit, Rentrak asks for \$185 million. It claims that revenue from 140,000 videos—53,000 units of which were Fox's "Courage Under Fire"—weren't accounted for.

Hollywood chairman/CEO Mark Wattles would not comment on the lawsuit, opting instead to discuss the company's acquisition of online retailer Reel.com (see story, page 1).

FASHIONABLY LATE: It's not true that every major retailer is on the Internet. Borders Books & Music has just arrived, for example.

In preview since May, borders.com is expected to go fully operational this month with a selection of 70,000-80,000 videos and DVDs, plus music and books, says

spokesman Scott Wilder. The site touts a selection of 10 million titles.

Video includes various sections, such as best sellers, action/adventure, and drama, that in turn are divided into subsections. Other features include "editor's choice," "borders.com choice," and "great actors." Most titles are 10%-30% off list with same-day shipping.

Borders.com expects to set itself apart by having its own fulfillment house, which will be able to provide better customer service. Most

other retailers hire an outside organization to handle orders.

"Our goal is always to be in-stock, and by having our own warehouse we're in a position to do that," says Wilder. "Our slogan is that we have 54 miles of shelving." Wilder notes warehouse construction had pushed back the site's launch.

DISNEY GUIDE: In an effort to boost rental advertising, Buena Vista Home Entertainment has entered into a long-term exclusive deal with TV Guide.

Buena Vista will be the exclusive advertiser for the magazine's new On Video column, which will appear twice a month with an ad for a current Disney rental title accompanying the editorial copy. The supplier does not have control over content, which includes a feature called "Video Pick-of-the-Week."

Reprints will be sent to video dealers two to three days prior to TV Guide's Monday street date. Buena Vista will supply stores with counter racks to display the piece.

The agreement is part of the Disney unit's plan to give greater exposure to its rental titles. Other initiatives in place include a new retailer World Wide Web site and radio advertising during morning and afternoon drive times.

TV Guide has a circulation of more than 13 million and publishes 235 local editions each week.

FREE BANNER: Sight & Sound is offering dealers a free "World Premiere" banner to highlight Buena Vista's next direct-to-video titles, "Pocahontas II: Journey To A New World," "The Lion King II: Simba's Pride," and "Kiki's Delivery Service." To qualify, retailers must order a combination of 12 units per location of "Lady And The Tramp," "The Jungle Book: Mowgli's Story," "The Lion King II," and "Summer Of The Monkey."

CLARIFICATION: In reference to the July 25 column, Mystic Fire will be treated as a separate Fox Lorber label. It is not part of Well-spring Media.

SHELF TALK



by Eileen Fitzpatrick

When It Comes To Video, The Largest Selling Comedy Recording Artist In History Is... **TOTALLY COMMITTED**

**"You don't have to
be a redneck to enjoy
Jeff Foxworthy!"**

- Cincinnati Enquirer

**"Comedy's best
known redneck!"**

- Entertainment Weekly

**"One of the biggest
draws in stand-up!"**

- USA Today

**1st Time Ever Live Stand-Up
Performance For Retail Home Video!**

Great Value Consumer Offers With Every Video!

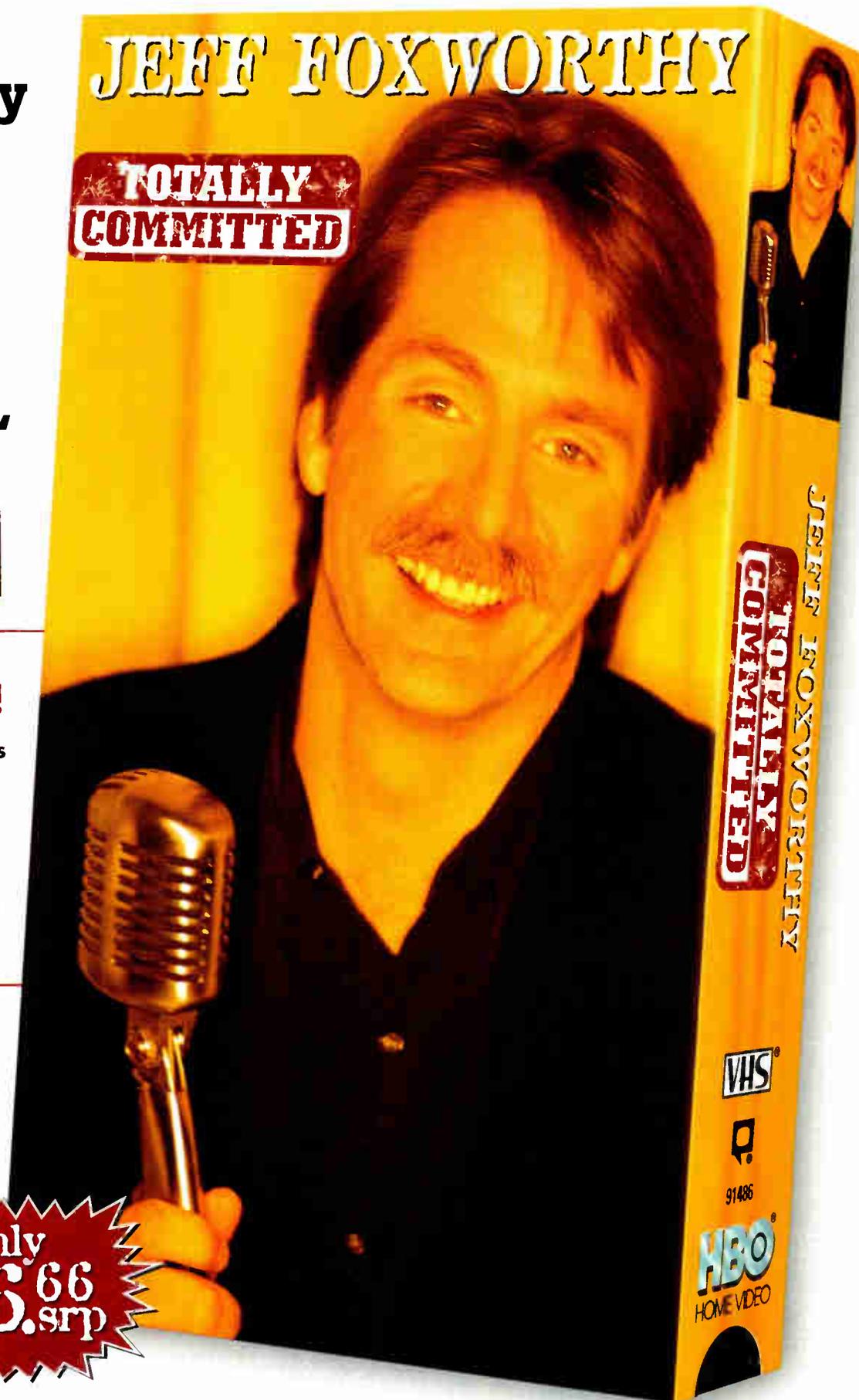
- * Up to \$20 in savings on select items from Jeff's own line of *Let's Go Redneck'n* merchandise.
- * Save 15% off the purchase of the 1999  Facts & Fun Calendar.
- * Enter For A Chance To See Jeff Foxworthy Live at  Consumer Sweepstakes!

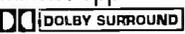
JEFF FOXWORTHY SELLS!

- "You Might Be A Redneck If..." - the best-selling comedy release of all time - almost 4 million copies sold!
- Written 9 popular books including "No Shirt, No Shoes, No Problem" which spent two months on the New York Times best-seller list!
- Received The Academy of Country Music's Special Achievement Award - only the second non-music artist to ever win! (The first was George Burns.)
- Received both a People's Choice Award and an American Comedy Award!

And that's only the beginning!

**Only
\$16.66
srp**



Catalog #91486 ISBN: 0-7831-1281-5
Running Time: 55 minutes approx.
Color, Not Rated 

Order Due Date: 8/18/98 Street Date: 9/15/98

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
|--------------------------|--------------|---------------|--|--|--|
| ★ ★ ★ NO. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 3 | GOOD WILL HUNTING (R) | Miramax Home Entertainment Buena Vista Home Entertainment 1355903 | Matt Damon Ben Affleck |
| 2 | 3 | 5 | WAG THE DOG (R) | New Line Home Video Warner Home Video N4642 | Dustin Hoffman Robert De Niro |
| 3 | 5 | 2 | SPHERE (PG-13) | Warner Home Video 15331 | Dustin Hoffman Sharon Stone |
| 4 | 2 | 9 | THE RAINMAKER (PG-13) | Paramount Home Video 335033 | Matt Damon Danny DeVito |
| 5 | 6 | 5 | AMISTAD (R) | Universal Studios Home Video | Anthony Hopkins Morgan Freeman |
| 6 | 4 | 11 | AS GOOD AS IT GETS (PG-13) | Columbia TriStar Home Video 21703 | Jack Nicholson Helen Hunt |
| 7 | NEW ▶ | | U.S. MARSHALS (R) | Warner Home Video 15625 | Tommy Lee Jones Wesley Snipes |
| 8 | 9 | 6 | FALLEN (R) | Warner Home Video 6434 | Denzel Washington John Goodman |
| 9 | 7 | 9 | MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R) | Warner Home Video 14776 | Kevin Spacey John Cusack |
| 10 | 11 | 5 | THE REPLACEMENT KILLERS (R) | Columbia TriStar Home Video 21623 | Chow Yun-fat Mira Sorvino |
| 11 | 10 | 15 | L.A. CONFIDENTIAL (R) | Warner Home Video 14913 | Kevin Spacey Russell Crowe |
| 12 | 8 | 8 | SCREAM 2 (R) | Dimension Home Video Buena Vista Home Entertainment 1355303 | Neve Campbell Courtney Cox |
| 13 | 15 | 2 | PHANTOMS (R) | Dimension Home Video Buena Vista Home Entertainment 1355503 | Ben Affleck Peter O'Toole |
| 14 | 13 | 5 | THE POSTMAN (R) | Warner Home Video 15519 | Kevin Costner |
| 15 | 17 | 4 | THE BOXER (R) | Universal Studios Home Video 83303 | Daniel Day-Lewis Emily Watson |
| 16 | 12 | 14 | THE JACKAL (R) | Universal Studios Home Video 83267 | Bruce Willis Richard Gere |
| 17 | 16 | 12 | TOMORROW NEVER DIES (PG-13) | MGM/UA Home Video M906834 | Pierce Brosnan Michelle Yeoh |
| 18 | NEW ▶ | | KRIPPENDORF'S TRIBE (PG-13) | Touchstone Home Video Buena Vista Home Entertainment 1357003 | Richard Dreyfuss Jenna Elfman |
| 19 | 18 | 3 | PALMETTO (R) | Warner Home Video 2533 | Woody Harrelson Elisabeth Shue |
| 20 | 14 | 11 | STARSHIP TROOPERS (R) | Columbia TriStar Home Video 71716 | Casper Van Dien Denise Richards |
| 21 | 19 | 12 | GATTACA (PG-13) | Columbia TriStar Home Video 82643 | Ethan Hawke Uma Thurman |
| 22 | 27 | 2 | ZERO EFFECT (R) | Warner Home Video 2534 | Bill Pullman Ben Stiller |
| 23 | 22 | 17 | BOOGIE NIGHTS (R) | New Line Home Video Warner Home Video N4624 | Mark Wahlberg Burt Reynolds |
| 24 | 23 | 6 | SWITCHBACK (R) | Paramount Home Video 331203 | Danny Glover Dennis Quaid |
| 25 | 20 | 16 | KISS THE GIRLS (R) | Paramount Home Video 331883 | Morgan Freeman Ashley Judd |
| 26 | 24 | 6 | THE WINGS OF THE DOVE (R) | Miramax Home Entertainment Buena Vista Home Entertainment 1354803 | Helena Bonham Carter Alison Elliott |
| 27 | 26 | 13 | ALIEN RESURRECTION (R) | FoxVideo 0325 | Sigourney Weaver Winona Ryder |
| 28 | 28 | 10 | DECONSTRUCTING HARRY (R) | New Line Home Video Warner Home Video N4653 | Woody Allen |
| 29 | 30 | 20 | THE FULL MONTY (R) | FoxVideo 4806 | Robert Carlyle Mark Addy |
| 30 | 32 | 5 | HALF BAKED (R) | Universal Studios Home Video 83586 | Dave Chappelle Harland Williams |
| 31 | NEW ▶ | | CHAIRMAN OF THE BOARD (PG-13) | Trimark Home Video VM6175 | Carrot Top Larry Miller |
| 32 | 25 | 15 | COPLAND (R) | Miramax Home Entertainment Buena Vista Home Entertainment 13527 | Sylvester Stallone Robert De Niro |
| 33 | 21 | 6 | SPICE WORLD (PG) | Columbia TriStar Home Video 02018 | Spice Girls |
| 34 | 36 | 10 | DESPERATE MEASURES (R) | Columbia TriStar Home Video 21753 | Michael Keaton Andy Garcia |
| 35 | 29 | 24 | THE DEVIL'S ADVOCATE (R) | Warner Home Video | Keanu Reeves Al Pacino |
| 36 | 31 | 21 | IN & OUT (PG-13) | Paramount Home Video 329873 | Kevin Kline Joan Cusack |
| 37 | NEW ▶ | | KISSING A FOOL (R) | Universal Studios Home Video 83715 | David Schwimmer Jason Lee |
| 38 | 38 | 16 | THE ICE STORM (R) | FoxVideo 2751 | Kevin Kline Sigourney Weaver |
| 39 | 34 | 9 | HOME ALONE 3 (PG) | FoxVideo 2763 | Alex D. Linz |
| 40 | 39 | 3 | MA VIE EN ROSE (R) | Columbia TriStar Home Video 29783 | Georges Du Fresne |

◆ 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.

X TITLES

(Continued from page 73)

"The only way to be competitive is to carry a broader spectrum of product," he adds. "When all the music chains were really starting to suffer, they felt that it was important to give the consumer a compelling reason to come into the store. So now there's much more interest and demand for mature product in music stores."

Those outlets, though, tread carefully. At Hastings, which carries "hard R" titles, "we're very conscious of how the inventory is growing and how we merchandise it," says Vinny Losasso, director of video operations and purchasing. "We don't put it on the 'new release' wall. In some stores, we have to place it on the top shelf with the spine out."

Compact Disc World's Lange adds, "We screen the covers carefully to make sure that no nudity or sexually explicit behavior is shown. Basically, the covers we carry look like a Playboy magazine cover might look. We don't hide the product, but we make sure it's kept in an area frequented by our older male customers."

"The adult videos and DVD are clearly labeled 'Must be 18 to purchase.' We carry it, but we make sure it's very discreetly done and that the product is segregated so there's no mistaking this for anything else. We don't want to offend our female clientele."

Even if the titles are available, some chains don't like advertising the fact. One vendor tells Billboard that it got a call from Warehouse, a major customer, asking not to be identified for this story. Warehouse said its policy forbids it from talking to the press about adult titles. The chain did not return calls for comment.

Ever eager to please, porn suppliers make a great effort to tailor their wares to store needs. Vivid offers each of its movies in four distinct versions, with varying levels of explicitness. Metro creates separate "hardcore" covers for the adult bookstore market and "softcore" covers for music and video stores.

Vivid has a list of out-of-bounds states, including Arkansas, Georgia, Kentucky, Louisiana, Mississippi, Missouri, Nebraska, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Utah, Virginia, and West Virginia. All are unfriendly to the genre.

The company goes further, barring releases from certain areas within otherwise "safe" states. New York state is fine except for Buffalo and Syracuse; north Florida doesn't get Vivid titles, but south Florida does. The self-censorship was created "because of local community standards," says James.

"Down in the Bible Belt, they feel our stuff shouldn't be done. Well and good—we won't send it there," he adds. "The last thing we want to do is to put our stuff where it's not welcome. Feedback tells us what different communities want to see." Interestingly, in places where the X-rated version is unacceptable, "the cable version often sells very well."

Those sales themselves are helping porn enter the mainstream. "People see this in the music store, and they feel OK about buying it," says Gorman. "It's more acceptable, more comfortable than walking into a seedy adult store."

Top Music Videos

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

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE, Imprint Distributing Label, Catalog Number | Principal Performers | Type | Suggested List Price |
|----------------------|-----------------|---------------|--|---|------|-------------------------|
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 9 | ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3 | Backstreet Boys | LF | 19.98 |
| 2 | 2 | 7 | MP DA LAST DON No Limit Video Priority Video 53373 | Master P | LF | 19.98 |
| 3 | 4 | 12 | STREETS IS WATCHING Def Jam Home Video PolyGram Video 56821 | Jay-Z | LF | 14.95 |
| 4 | 5 | 27 | GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111 | Spice Girls | LF | 19.98 |
| 5 | 3 | 6 | SHOCKUMENTARY ● PolyGram Video 57595 | Insane Clown Posse | LF | 19.98 |
| 6 | 6 | 37 | ONE HOUR OF GIRL POWER Warner Home Video 363553 | Spice Girls | LF | 14.95 |
| 7 | 7 | 37 | TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233 | Hanson | LF | 19.95 |
| 8 | 9 | 29 | GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119 | Garth Brooks | LF | 19.95 |
| 9 | 10 | 49 | THE DANCE ▲ Warner Reprise Video 3-38486 | Fleetwood Mac | LF | 19.98 |
| 10 | 13 | 36 | RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3 | Rage Against The Machine | LF | 19.98 |
| 11 | 14 | 7 | STRENGTH Verity Video 43108-3 | The New Life Community Choir Feat. John P. Kee | LF | 19.98 |
| 12 | 8 | 33 | ROMANZA IN CONCERT ● PolyGram Video 4400553973 | Andrea Bocelli | LF | 24.95 |
| 13 | 11 | 4 | 7 TELEVISION COMMERCIALS Capitol Video 5393 | Radiohead | LF | 19.98 |
| 14 | 12 | 6 | RAY OF LIGHT Warner Reprise Video 3938502 | Madonna | VS | 5.98 |
| 15 | 18 | 61 | I'M BOUT IT ▲ No Limit Video Priority Video 53423 | Master P | LF | 19.98 |
| 16 | 15 | 11 | HAWAIIAN HOMECOMING Spring Hill Video 44355 | Various Artists | LF | 29.99 |
| 17 | 19 | 25 | DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150 | Marilyn Manson | LF | 16.95 |
| 18 | 21 | 24 | LIVE Verity Video 43108-3 | Fred Hammond & Radical For Christ | LF | 19.98 |
| 19 | 20 | 36 | CLOSURE Interscope Video Trimark Home Video 6734 | Nine Inch Nails | LF | 24.98 |
| 20 | 17 | 8 | STORIES, TALES LIES & EXAGGERATIONS Skunk Records/Cornerstone R.A.S. MVD Video 38497 | Sublime | LF | 27.98 |
| 21 | 37 | 69 | WHO THEN NOW? Epic Music Video Sony Music Video 50153 | Korn | LF | 19.98 |
| 22 | 26 | 240 | LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194 | Metallica | LF | 89.98 |
| 23 | 28 | 38 | 3-WATCH IT GO Elektra Entertainment 40195 | Pantera | LF | 19.98 |
| 24 | 22 | 41 | TRIBUTE ▲ Virgin Music Video 77849 | Yanni | LF | 24.95 |
| 25 | 32 | 16 | LIVE FROM NEW YORK MVD Video 80732 | Tori Amos | LF | 29.95 |
| 26 | 16 | 5 | HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS Word Video 5351315 | Rich Mullins | LF | 16.98 |
| 27 | 23 | 15 | RIVERS OF JOY Spring Hill Video 44354 | Gaither & Friends | LF | 29.99 |
| 28 | 30 | 44 | OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357 | Mary-Kate & Ashley Olsen | LF | 12.95 |
| 29 | 24 | 26 | DOWN BY THE TABERNACLE Spring Hill Video 104 | Bill & Gloria Gaither | LF | 19.98 |
| 30 | 33 | 96 | LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703 | Various Artists | LF | 24.95 |
| 31 | 29 | 144 | LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130 | Stevie Ray Vaughan And Double Trouble | LF | 19.98 |
| 32 | 27 | 193 | THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733 | Bob Marley And The Wailers | LF | 9.95 |
| 33 | 25 | 3 | DAWN OF THE DAY OF THE NIGHT OF THE PENGUIN Metal Blade Home Video 34015 | Gwar | LF | 19.95 |
| 34 | 31 | 9 | LIVE IN CONCERT MVD Video 50028 | Backstreet Boys | LF | 19.95 |
| 35 | RE-ENTRY | | IN CONCERT Columbia TriStar Home Video 2105 | Sarah Brightman | LF | 19.98 |
| 36 | 36 | 161 | PULSE ▲ Columbia Music Video Sony Music Video 50121 | Pink Floyd | LF | 24.98 |
| 37 | RE-ENTRY | | AFTER DARK Roadrunner Video 987 | Type O Negative | LF | 19.98 |
| 38 | 39 | 39 | THE BEST OF THE DOORS Universal Studios Home Video 83297 | The Doors | LF | 14.98 |
| 39 | RE-ENTRY | | \$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3 | Metallica | LF | 19.98 |
| 40 | RE-ENTRY | | SELENA REMEMBERED EMI Latin Video 77826 | Selena | LF | 19.98 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA platinum cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

NBA Video Hopes To Score Slam-Dunk With Bulls Tape

BY MOIRA McCORMICK

CHICAGO—The Chicago Bulls wrapped up their sixth NBA championship in eight years June 14, cementing their status as the pro basketball dynasty of the '90s.

But with the confirmed departure of coach Phil Jackson and uncertainty about the return of Michael Jordan, Scottie Pippen, and Dennis Rodman, conventional wisdom holds that the Bulls' time at the top is over. Thus, NBA Video's just-released wrap-up "Unforgettabulls: The Sixth NBA Championship Of The Chicago Bulls" is expected to be one of the

label's biggest titles.

"The Bulls videos have been the best-selling of our championship series," says Marcus Higgins of CBS/Fox Video, which distributes the NBA line. CBS/Fox Video is a unit of 20th Century Fox Home Entertainment.

NBA Video began releasing championship retrospectives in 1980, according to Higgins. "The Bulls have a national presence, international, too. Everyone's gotten the feel that this is a dynasty. But with Jackson leaving, the team most likely won't be what it's been. So there's a

lot of [consumer demand] for these tapes."

"Fans love being able to look back at the championship series on these videos, even though they know the outcome," says former Bulls guard John Paxson, now the team's radio announcer, whose last-second three-pointer clinched its third title in 1993.

Paxson points out that "there's so much anxiety" among Bulls fans during the actual games that many find them hard to watch. "Unforgettabulls" relieves the tension, and viewers know they're seeing "this great team for maybe the last time."

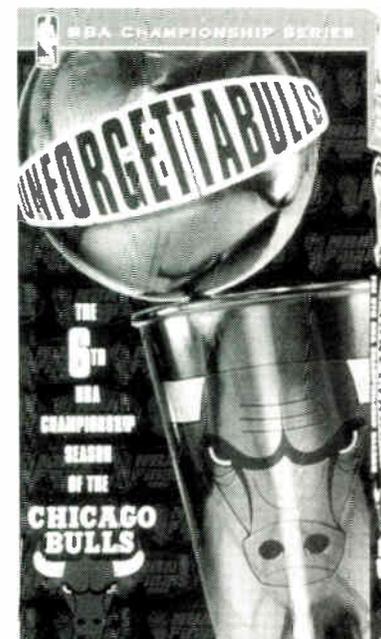
Higgins says that NBA Entertainment's simultaneous release of a Bulls book and CD will ratchet up demand for the video. "The Official NBA Finals Retrospective: Six Times As Sweet" is published by HarperCollins, and "Chicago Bulls Greatest Hits Volume 3," with music heard during home games, is distributed by

New York-based Alphabet City Records.

"We're cross-marketing the video with the book and CD," says Higgins. An ad for the video is in the book, and an insert about the book appears on the videotape. "Unforgettabulls" also comes with coupons offering discounts on selected NBA apparel.

NBA Video is also promoting two other Bulls titles, "Give Me Five," a look at the team's first five championships, and the three-cassette boxed set "Michael Jordan: The Ultimate Collection." Consumers who purchase the \$14.98 "Give Me Five" and the \$24.98 Jordan set are eligible for a \$5 mail-in rebate. "If you're a Bulls fan," Higgins says, "you'll want both."

He adds that there may be a wrap-up video covering all six championships. "The NBA camera crews follow these guys everywhere; there are miles of footage in the vaults.



Once we've gotten 'Unforgettabulls' out and things are settled, we'll want to look at retrospectives," Higgins notes.

U.K. Video Supplier To Close

BY SAM ANDREWS

LONDON—First Independent, one of the U.K.'s leading independent video and theatrical suppliers, will close at the end of the year, according to owner United News & Media.

United News says it will "merge the operations" into other businesses it has "in the absence of a firm offer from a third-party buyer with immediate effect."

First Independent, acquired from U.K. commercial TV broadcaster HTV last summer, had been put up for sale earlier this year through Dresdner Kleinwort Benson, which had nibbles from two Canadians: Behaviour Communications and Alliance Communications.

First Independent currently has a video library of 450 titles, but rights to the majority of these are due to expire at the end of 1999. However, the closure is primarily due to the difficulties on the theatrical side, insiders say.

Roger Laughton, chief executive of

United News subsidiary United Broadcasting and Entertainment, says existing video and theatrical commitments would be dealt with individually. Laughton adds that key members of the 24-person staff would be retained to work on them.

First Independent, which has won awards for its sales of Hanna-Barbera videos, reported an operating loss of \$490,000 on sales of \$15.7 million in 1997. There was a one-time charge of \$12.3 million, including a \$3.3 million loss on the Demi Moore film "G.I. Jane," which it released theatrically and on tape.

The company's biggest hit came in 1995 with "Dumb And Dumber," and it currently holds rights to the Cannes Film Festival sleeper "Waking Ned." Fox Searchlight paid \$5 million for North American rights.

First Independent also holds British rights to the Andy Garcia/Andie MacDowell romance "One Last Chance" (retitled "The Scalper" for the U.S.).

British Video Sales Show A Herculean Increase In May

LONDON—Hercules has hoisted British video sales onto his broad, mythological shoulders.

The most recent figures released by the British Video Assn. (BVA) show a massive 31% sales rise in May, compared with the previous year. The increase was spearheaded by "Hercules," the latest animation feature from Buena Vista Home Entertainment. Sales since the title's late-April release are estimated at 700,000 units, according to the BVA.

Overall, U.K. buyers purchased 4.1 million prerecorded cassettes in May, 1 million more than were sold that month a year ago. Lavinia Carey, BVA director general, believes the increase was also attributable to "the high level of retailer promotional activity."

For example, Woolworth's "Perfect Partners" consumer offer was available on six titles during the month. Meanwhile, the "three for 15 pounds" campaign of retailer HMV and Warner Home Video,

Carey says, "helped lift the performance of specialist multiples overall." (The dollar equivalent is \$24.50.)

The sell-through sector's figures are also looking good for the first five months of 1998, Carey added. Unit sales stood at 26.1 million, an increase of 25% over the same period in 1997. The BVA says the gain was driven almost entirely by movie demand, which grew 74%.

Similarly, rentals are enjoying growth. Transactions were up 1.7 million, or 14% over 1997, the BVA estimates. Its chart-toppers were a pair of action/adventure titles: "Volcano," from 20th Century Fox Home Entertainment, and "Face/Off," from Buena Vista.

This is the sixth consecutive month of year-to-year growth, BVA proclaims. January-to-May rental transactions stood at 77 million, 11 million more than in 1997.

SAM ANDREWS

Billboard.

AUGUST 15, 1998

Top Special Interest Video Sales™

| Compiled from a national sample of retail stores sales reports. | | | | Suggested List Price | Compiled from a national sample of retail stores sales reports. | | | | Suggested List Price |
|---|------------|---------------|---|----------------------|---|------------|---------------|--|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | |
| RECREATIONAL SPORTS™ | | | | | HEALTH AND FITNESS™ | | | | |
| ★★ NO. 1 ★★ | | | | | ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 23 | DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS PolyGram Video 4400464433 | 19.95 | 1 | 1 | 23 | CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093 | 9.98 |
| 2 | 6 | 117 | MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360 | 14.98 | 2 | 7 | 39 | THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video | 12.98 |
| 3 | 5 | 17 | LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027 | 19.98 | 3 | 3 | 153 | THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659 | 12.98 |
| 4 | NEW | | UNFORGETTABULLS FoxVideo (CBS/Fox) | 19.98 | 4 | 9 | 179 | CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032 | 19.99 |
| 5 | 2 | 23 | GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758 | 14.98 | 5 | 6 | 135 | THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796 | 12.98 |
| 6 | 4 | 37 | THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097 | 19.98 | 6 | 14 | 111 | ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826 | 19.98 |
| 7 | 9 | 11 | CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768 | 19.98 | 7 | 4 | 15 | MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331 | 14.98 |
| 8 | 10 | 89 | THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002 | 14.98 | 8 | 11 | 89 | CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092 | 9.98 |
| 9 | 7 | 41 | PURE PAYTON PolyGram Video 4400464413 | 19.95 | 9 | 2 | 43 | OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428 | 22.99 |
| 10 | 8 | 69 | THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372 | 19.99 | 10 | RE-ENTRY | | DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760 | 19.95 |
| 11 | 12 | 53 | TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098 | 14.98 | 11 | 15 | 19 | CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285 | 9.99 |
| 12 | 15 | 163 | LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003 | 19.98 | 12 | 10 | 33 | FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3 | 19.98 |
| 13 | 13 | 59 | NBA AT 50 FoxVideo (CBS/Fox) 8450 | 19.98 | 13 | 20 | 5 | FIRM PARTS: SCULPTURED BUNS, HIPS & THIGHS BMG Video 90137-3 | 14.98 |
| 14 | 16 | 9 | NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350 | 14.98 | 14 | 13 | 33 | ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3 | 29.95 |
| 15 | 11 | 335 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 | 15 | 5 | 199 | YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088 | 14.98 |
| 16 | 3 | 3 | THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475 | 19.98 | 16 | RE-ENTRY | | THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805 | 12.98 |
| 17 | NEW | | THE OFFICIAL 1998 NHL STANLEY CUP VIDEO FoxVideo (CBS/Fox) 0474 | 19.98 | 17 | 12 | 85 | THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3 | 19.98 |
| 18 | 17 | 59 | MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586 | 109.98 | 18 | RE-ENTRY | | CRUNCH: BURN & FIRM IN 30 MINUTES Anchor Bay Entertainment SV10284 | 9.99 |
| 19 | 18 | 9 | SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760 | 14.98 | 19 | RE-ENTRY | | CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100 | 19.99 |
| 20 | 20 | 267 | MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770 | 19.98 | 20 | 19 | 73 | THE FIRM: LOWER BODY SCULPTING BMG Video 80120 | 14.98 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

September 17 - 19, 1998



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seminar & awards

The Pointe Hilton Resort at Tapatio Cliffs, Phoenix

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Hit acts discuss the impact of Radio on their careers
- **AIR PERSONALITY SUPERGROUP**
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For Reservations: 800.876.4683
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| | | |
|---|------------|--------|
| <input type="checkbox"/> Early Bird - payment received by July 17 | RADIO ONLY | OTHER |
| <input type="checkbox"/> Pre-Registration - payment received by August 28 | \$ 199 | \$ 399 |
| <input type="checkbox"/> Full Registration - after August 28 and Walk up | \$ 249 | \$ 449 |
| | \$ 349 | \$ 525 |

FORMAT: Rock Country R&B Top 40 other _____

FIRST NAME: _____ LAST NAME: _____

COMPANY: _____ TITLE: _____

ADDRESS: _____ CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____ E-MAIL: _____

I'M PAYING BY: CHECK VISA/MC AMEX MONEY ORDER

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(charges not valid without signature)

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received on or before July 17 are subject to a \$75.00 administrative fee. Cancellations received between July 17 and August 28 are subject to a \$175 administrative fee. No refunds will be issued after August 28

Programming

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At 15, Z100 Rides Top 40 Revival

BY CHUCK TAYLOR

NEW YORK—When you transmit from the top of the Empire State Building, it's hard not to bear lofty expectations. There's a certain luster, an age-old glamour, to broadcasting in the nation's No. 1 radio market from what is still the most mythical peak in the city, if not the tallest.

For Tom Poleman, PD of the almighty, Chancellor Media-owned WHTZ (Z100), the nation's most-listened-to station with a cume of 2.6 million listeners a week, the analogy represents a personal career high, a lifetime goal to program one of the most influential top 40 stations in America.

"I always dreamed of working at Z100 with guys like Shadow Steele and Scott Shannon, growing up and working around Manhattan," he says. "To work at Z100 meant you were at the top of the game, and here we are, transmitting from the top of the world when the station is really thriving again."

STRONG RATINGS

And how. In the spring 1998 Arbitrons, WHTZ had its best showing in 10 years, finishing at No. 4 in the New York market with a 5.1 share among listeners 12-plus. Ahead of it are adult contemporary WLTW, Spanish WSKQ (which tied for first), and hip-hop WQHT (Hot 97). With listeners 18-34, Z100 is now in second place, and in seventh place for 25- to 54-year-olds.

The morning team of Elvis and Elliot and the Z Morning Zoo, which has been in place since 1997 (Elvis

Duran started at the station in afternoons in 1988, Elliot Segal in mornings in 1995), rose in ratings across the board, with a spring share of 8.6 for listeners 18-34. Overall in the market, it's tied with WLTW as the No. 4 morning show in New York, behind WXRK's Howard Stern, WSKQ, and news/talk WINS-AM.

Rounding out the day are Lisa Taylor in middays, Paul "Cubby" Bryant in afternoons, Kid Kelly at 7-10 p.m., Billy Hammond at 10 p.m.-2 a.m., and Reno in overnights.

The station, meanwhile, was just nominated in the annual Billboard/Airplay Monitor Radio Awards for a full sweep—as a major-market station of the year, Poleman for PD of the year, Bryant for music director, Theresa Beyer for marketing/promotion director, and Elvis and Elliot for local air personalities. Awards will be presented Sept. 19 at a ceremony in Phoenix.



POLEMAN

15 YEARS OF 'TODAY'S BEST MUSIC'

In the midst of such kudos, Z100 is celebrating its 15th anniversary as one of few truly enduring top 40 stations, an outlet whose call letters are synonymous with current mainstream music in New York and teamed with its reputation as a community leader and a pilot in establishing hits nationwide. The station acknowledged its tenacity and good fortune with a weeklong celebration, peaking Aug. 1 with a party for listeners, former talent, staff, and a couple hundred listeners atop the

Empire State Building. And what a family affair it was.

"This is a station that operates on synergy. It's all about empowering the whole staff on a common vision," Poleman says of the team spirit that has driven Z100 since the beginning. "No one can claim that they led us where we are by themselves. Ultimately, that makes us more powerful than any other station in the market. We are team-driven."

"I've been at Z100 since 1988, and there has been nothing in my career that could possibly top the Z100 experience," says Duran. "Whether it's the ratings—high or low—the shuffle from owner to owner, the move from one daypart to another, good shows/bad shows, intense contract negotiations, shitty studios, it'll always be my Z100. If you've ever worked here, then you know exactly what I'm talking about."

THE NEW VOICE OF YOUTH

When Poleman got to Z100 in late 1996, the station had swayed to the left of mainstream, capitalizing on modern rock's burgeoning popularity as a format no longer embraced only by the underground. Along with hip-hop, mod rock had become the new voice of youth, fueled by the growing presence of angst-ridden female artists like Alanis Morissette, Jewel, and No Doubt's Gwen Stefani.

The trending of Z100 as a modern-leaning top 40 station didn't seem to capture the fervor of either modern rock fans, who were irritated by top 40's power rotation persona, or top 40 fans, who were likely pushed too far with the presence of Pearl Jam and Bush when they were looking for hits from Madonna and R. Kelly. Z100's Arbitron ratings dropped consistently through 1996, to an all-time low of 2.5 12-plus in fall 1996, giving it an overall rank of No. 18 in the market.

"The move from alternative back to top 40 was about realigning Z100 to its strongest brand position," says Poleman, whose first ratings quarter carried the station back to a 3.1 share. "We returned because that's the hole we always filled."

"In the last two years, popular music tastes have really focused back toward the center. They go through cycles: In the early '90s, rock and rhythm music took the format to an extreme. Now, music in the middle is more palatable, with pop-based melodies thriving again."

KEEPING BACKLASH AWAY

"I think it's important for the format to recognize that music tastes are constantly changing, and we must represent a variety of music styles to keep backlash away. We're careful not to get into a teen [artist]-

newsline...

HICKS, MUSE LOOKING GLOBAL. Hicks, Muse, Tate & Furst, the Dallas-based investment firm that has principal interest in Chancellor and Capstar, plans to open an office in London and is reportedly trying to raise up to \$4 billion for its fourth buyout fund. The previous three buyout funds enabled it to turn Capstar into a 300-plus-station radio group and Chancellor into a billion-dollar group. Meanwhile, the company has acquired a 32.7% stake in Argentine telecommunications firm CEI Citi-corp Holdings for \$700 million.

O'TOOLE OFF-AIR AT Q104. After 10 months in mornings at classic rock WAXQ (Q104) New York, Darian O'Toole is off the air. Management now sees a hole in the market for a music-intensive morning show. Album vet Marc Coppola moves into mornings, while a search for a permanent replacement is on. O'Toole remains in the Chancellor family and may surface at another station or be added to its syndicated talent pool.

ROBBINS: NATIONWIDE TO CBS. Dave Robbins, former GM of Nationwide's Columbus, Ohio, trio WCNCI, WCOL, and WFII-AM, has left the company as ownership transfers to Jacor. He didn't have to go far to find a new employer, as he is now VP/GM of CBS Columbus cluster album WAZU, country WHOK, and classic rock WLWQ.

McCOY UPPED AT WCBS-FM. New York oldies station WCBS-FM has promoted Joe McCoy to VP/PD. Having led the station to the top of the Arbitron ratings five times, McCoy has kept WCBS-FM in the top five (25-54 demo) for 17 years.



McCOY

BLUE RAISES \$80,000 FOR LIFEbeat. The third in LIFEbeat's power breakfast series, honoring WKTU New York PD Frankie Blue July 30, raised \$80,000 in the battle against HIV/AIDS. At the event, Blue urged those in attendance to use their power and resources to bring attention to the AIDS crisis.



Eighteen veterans of WHTZ (Z100) New York gather to celebrate the top 40 outlet's 15th anniversary. Kneeling in front, from left, are Claire Stevens, Ross Brittain, and JJ McKay. In the back row, from left, are BoogieBob, Sharon Stevens, Jammer (bent over), Jonathan B. Bell, JoJo Morales, Human Numan, Kid Kelly, Shadow Steele, Z100 PD Tom Poleman, Chio, Steve Miller, Z100 music director Paul "Cubby" Bryant, Lisa Taylor, Dr. Christopher Reed, and Reno. (Photo: Chuck Pulin)

overload situation," Poleman says. "It's great to play a Backstreet Boys record, but you need to balance it out with the other end of the spectrum, like Marcy Playground. It's vital to keep that in the mix."

Core artists on the station at the moment include Brandy and Monica, Natalie Imbruglia, Fastball, Celine Dion, Aerosmith, Will Smith, and Puff Daddy, though Poleman explains, "Top 40 is and always has been a song-driven format. Always being willing to embrace a great song is the format's secret to success. We don't want to play a song from a familiar artist if it's not a hit."

Z100's "super-core" audience, according to Poleman, is non-ethnic suburban women 12-28 years old. About 47% of its cume is P1 listeners—those who regard the station as their primary listening post—the highest such percentage in the market. Primary shared-listening stations are dance WKTU, modern adult WPLJ, and Hot 97.

That doesn't mean that Poleman doesn't keep a watchful eye on the market as a whole. "At the end of the day, everyone is viewed as a competitor, along with all other media, whether it's TV or the Internet. Anything that's taking time away from our core is a competitor," he

says. To combat World Wide Web usage, Z100 has a tuned-in site, utilizing interactive technology and online contesting.

With Z100 as a premier property of the Chancellor empire, Poleman has only positive things to say about the opportunities that consolidation has presented for the station. "We're creating more and more synergy with the other [top 40s]. I'm always on the phone with [WXKS Boston PD] John Ivey, [KHKS Dallas operations manager] John Cook, [KSWB Minneapolis PD] Rob Morris, and [WIOQ Philadelphia PD] Glen Kalina," he says.

"The thing I love about consolidation and the growth of Chancellor is that it gives us a chance to develop out-of-the-box ideas and alignments with other stations. We're also a products-based company that's willing to invest dollars into research and to do the marketing to sell the products."

At the end of the day, though, it still comes back to his core function of programming what is inarguably a model top 40 for the era.

"To be able to sit there with staff and say that we're the most-listened-to station in America is a great feeling for everyone," Poleman says. "I always want people to remember this time."

Adult Contemporary

| T. WK | L. WK | 2 WKS. | WKS. ON | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
|-------|-------|--------|---------|---|------------------------------------|
| | | | | *** No. 1 *** | |
| 1 | 2 | 1 | 27 | YOU'RE STILL THE ONE MERCURY 568452 | ◆ SHANIA TWAIN 7 weeks at No. 1 |
| 2 | 1 | 2 | 13 | TO LOVE YOU MORE 550 MUSIC ALBUM CUT | ◆ CELINE DION |
| 3 | 4 | 4 | 11 | OOH LA LA WARNER BROS. 17195 | ◆ ROD STEWART |
| 4 | 3 | 3 | 31 | TRULY MADLY DEEPLY COLUMBIA 78723 | ◆ SAVAGE GARDEN |
| 5 | 5 | 5 | 17 | ADIA ARISTA 13497 | ◆ SARAH MCLACHLAN |
| 6 | 6 | 6 | 17 | LOOKING THROUGH YOUR EYES CURB 7305/ATLANTIC | ◆ LEANN RIMES |
| 7 | 7 | 8 | 19 | TORN RCA ALBUM CUT | ◆ NATALIE IMBRUGLIA |
| 8 | 8 | 7 | 25 | MY FATHER'S EYES REPRISE ALBUM CUT | ◆ ERIC CLAPTON |
| 9 | 11 | 11 | 8 | TIME MERCURY ALBUM CUT | ◆ LIONEL RICHIE |
| 10 | 9 | 9 | 30 | AS LONG AS YOU LOVE ME JIVE ALBUM CUT | ◆ BACKSTREET BOYS |
| 11 | 10 | 10 | 16 | HEAVEN'S WHAT I FEEL EPIC 78875 | ◆ GLORIA ESTEFAN |
| 12 | 16 | 16 | 6 | TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT | ◆ GARTH BROOKS |
| 13 | 14 | 14 | 46 | I DON'T WANT TO WAIT IMAGO 1731/WARNER BROS. | ◆ PAULA COLE |
| 14 | 12 | 12 | 29 | GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY | JOHN TESH FEATURING JAMES INGRAM |
| 15 | 13 | 13 | 50 | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 566 108/AM | ◆ ELTON JOHN |
| | | | | *** AirPOWER *** | |
| 16 | 23 | — | 2 | I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT | ◆ BACKSTREET BOYS |
| 17 | 15 | 17 | 36 | MY HEART WILL GO ON 550 MUSIC 78825 | ◆ CELINE DION |
| 18 | 19 | 20 | 11 | ALL ROADS LEAD TO YOU REPRISE ALBUM CUT | CHICAGO |
| 19 | 18 | 19 | 57 | HOW DO I LIVE CURB 73022 | ◆ LEANN RIMES |
| 20 | 21 | 21 | 8 | YOUR IMAGINATION GIANT 17216/WARNER BROS. | ◆ BRIAN WILSON |
| | | | | *** AirPOWER *** | |
| 21 | 26 | 25 | 5 | AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL | ANNE COCHRAN & JIM BRICKMAN |
| 22 | 20 | 18 | 25 | RECOVER YOUR SOUL ROCKET 56876/ISLAND | ◆ ELTON JOHN |
| 23 | 22 | 26 | 4 | REFLECTION WALT DISNEY ALBUM CUT/HOLLYWOOD | CHRISTINA AGUILERA |
| 24 | 17 | 15 | 15 | ONE BELIEF AWAY CAPITOL ALBUM CUT | ◆ BONNIE RAITT |
| 25 | 27 | 23 | 8 | CHANCES ARE CAPITOL ALBUM CUT | ◆ BOB SEGER & MARTINA MCBRIDE |

Adult Top 40

| T. WK | L. WK | 2 WKS. | WKS. ON | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
|-------|-------|--------|---------|--|-------------------------------------|
| | | | | *** No. 1 *** | |
| 1 | 1 | 1 | 16 | IRIS WARNER SUNSET ALBUM CUT/REPRISE | ◆ GOO GOO DOLLS 3 weeks at No. 1 |
| 2 | 2 | 2 | 27 | TORN RCA ALBUM CUT | ◆ NATALIE IMBRUGLIA |
| 3 | 3 | 3 | 23 | THE WAY HOLLYWOOD ALBUM CUT | ◆ FASTBALL |
| 4 | 4 | 4 | 14 | KIND & GENEROUS ELEKTRA ALBUM CUT/EEG | ◆ NATALIE MERCHANT |
| 5 | 6 | 8 | 19 | REAL WORLD LAVA ALBUM CUT/ATLANTIC | ◆ MATCHBOX 20 |
| 6 | 7 | 6 | 18 | YOU'RE STILL THE ONE MERCURY 568452 | ◆ SHANIA TWAIN |
| 7 | 5 | 5 | 20 | UNINVITED WARNER SUNSET ALBUM CUT/REPRISE | ALANIS MORISSETTE |
| 8 | 9 | 9 | 29 | I'LL BE LAVA ALBUM CUT/ATLANTIC | ◆ EDWIN MCCAIN |
| 9 | 8 | 7 | 21 | ADIA ARISTA 13497 | ◆ SARAH MCLACHLAN |
| 10 | 11 | 11 | 14 | CLOSING TIME MCA ALBUM CUT | ◆ SEMISONIC |
| 11 | 10 | 10 | 41 | 3 AM LAVA ALBUM CUT/ATLANTIC | ◆ MATCHBOX 20 |
| 12 | 14 | 17 | 10 | I DON'T WANT TO MISS A THING COLUMBIA ALBUM CUT | ◆ AEROSMITH |
| 13 | 12 | 13 | 34 | TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT | ◆ GREEN DAY |
| 14 | 15 | 16 | 7 | CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG | ◆ SMASH MOUTH |
| 15 | 13 | 12 | 38 | TRULY MADLY DEEPLY COLUMBIA 78723 | ◆ SAVAGE GARDEN |
| 16 | 17 | 23 | 9 | ONE WEEK REPRISE ALBUM CUT | ◆ BARENAKED LADIES |
| 17 | 19 | 26 | 6 | WISHING I WAS THERE RCA ALBUM CUT | ◆ NATALIE IMBRUGLIA |
| 18 | 20 | 22 | 20 | TO THE MOON AND BACK COLUMBIA 78576 | ◆ SAVAGE GARDEN |
| 19 | 18 | 15 | 68 | ALL FOR YOU UNIVERSAL 56135 | ◆ SISTER HAZEL |
| 20 | 16 | 14 | 27 | SEX AND CANDY CAPITOL 58695 | ◆ MARCY PLAYGROUND |
| 21 | 21 | 20 | 14 | I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT | ◆ EVERCLEAR |
| 22 | 23 | 27 | 8 | STAY (WASTING TIME) RCA ALBUM CUT | ◆ DAVE MATTHEWS BAND |
| 23 | 24 | 25 | 10 | TO LOVE YOU MORE 550 MUSIC ALBUM CUT | ◆ CELINE DION |
| 24 | 27 | 33 | 6 | SNOW ON THE SAHARA EPIC ALBUM CUT | ANGGUN |
| 25 | 30 | 36 | 4 | JUMP JIVE AN' WAIL ◆ THE BRIAN SETZER ORCHESTRA | |

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. (C) 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

Marc Anthony And Tina Arena Join Forces To Hit The Mark On Love Theme To 'Zorro'

ZORRO UNMASKED: While the voices behind the haunting love theme to "The Mask Of Zorro" may not yet be household names in mainstream U.S. pop culture, their identities are far from concealed in the global scope of the music industry.

The pair, in fact, were handpicked by an insistent **Jim Steinman**, who produced the grandiose ballad and convinced writers **James Horner** and **Will Jennings** that he'd found talent on a par with that heard on their last penned collaboration: **Celine Dion's** Oscar-winning "My Heart Will Go On" from "Titanic."

Both **Tina Arena** and **Marc Anthony**, who perform "I Want To Spend My Lifetime Loving You" on the Sony Classical/Sony Music Soundtrax project, acknowledge that they didn't even know of each other before collaborating, but they agree now that the blending of their passion-wringing voices was an inspired choice.

First, though, just who are these two internationally known vocalists you'll soon be touting in front of your friends? Arena is the best-selling female artist in the history of her native Australia—topping **Olivia Newton-John**, mind you—and has been performing for national audiences since she was 8.

Over the past 13 years, she has released three smash albums, the second of which, "Don't Ask," not only became the best-selling Australian album in 1995—garnering Arena five Australia Record Industry Assn. awards and selling 10 times platinum—but also hit No. 1 on Billboard's Heatseekers chart in the U.S. in 1996 and produced the top 15 Hot Dance Music/Club Play hit and top 30 Hot 100 Airplay hit "Chains."

Her third album, "In Deep," released at home a year ago, debuted at No. 1 and is now triple-platinum. It has yielded three hit singles. That album is set to be released Sept. 29 in the U.S. on Epic.

Anthony, meanwhile, recently finished a run on Broadway, starring in the title role of **Paul Simon's** "The Capeman." While the show was massacred by critics and closed with painful dispatch, Anthony's performance and vocal abilities were heralded.

Moreover, the Puerto Rican-descended New Yorker is the best-selling tropical artist in the world. His first salsa album went double-platinum in the U.S. and Puerto Rico, his second was nominated for a Grammy, and his third, "Contra La Corriente," released in 1997, was the first salsa set to debut at No. 1 on the The Billboard Latin 50, while entering The Billboard 200 at a history-making No. 74. Its success helped Anthony, in October 1997, to become the first salsa performer to sell out New York's Madison Square Garden. Current single "No Me Conoces" (which features actress **Jennifer Lopez** alongside Anthony in the video) is No. 16 on the Hot Latin Tracks chart.

Signed to Columbia, Anthony will

begin recording his first English-language pop solo project this month with the cream of the producer crop: **Walter Afanasieff**, **David Foster**, **Ric Wake**, and **Steinman**. The album is aimed for an early 1999 release.



by Chuck Taylor

The duo's emotive song seems a natural for adult contemporary radio, at once graceful and yet possessing the kind of melodramatic crescendo that has made Steinman a virtual brand name over the past decade.

"We feel like it's got great appeal for our listeners, particularly the



ANTHONY AND ARENA

females. We're very happy about the performance; I can't say enough good about it," says **Steve Kelly**, PD of **KGBY** (Y-92.5) Sacramento, Calif., a champion of the song out of the box. "We did the movie premiere, which helped us add a little luster to the

apple, but the airplay is based on the song's appeal by itself. It certainly fits the sound of Y-92.5."

The union of voices began for Arena with a call from **Andrew Lloyd Webber**, whom she knew through her New York audition to play the narrator in "Joseph And The Amazing Technicolor Dreamcoat" in Australia several years ago.

Webber had just collaborated with Steinman on a new musical, "Whistle Down The Wind," and asked Arena to record the title track. Drawn to its innocence and sweeping chorus, she said yes.

Co-writer Steinman, who was not in the studio when she laid down the vocal, got a copy as he was working with Horner on the full soundtrack to "Zorro." "Jim was frantically looking for a female vocalist to sing this duet and hears ['Whistle'] and freaks," says Arena. "He rings James Horner and says he's found the girl: Tina Arena. And James says, 'Who?'"

He learned soon enough, when he sampled her previous work. She was scurried into the studio—a month before the male vocalist had been found—and allowed to apply her own license to the song. "It's really quite sensuous. That's what moved me. I just went for it, pretending there was someone there with me who was really handsome. Lucky for me, Marc is gorgeous," she says, grinning.

Anthony, in the meantime, was in the midst of a label bidding war. **Will Botwin**, executive VP of Columbia, pulled a trump card with a demo of "I Want To Spend My Lifetime Loving You," offering the male lead to him.

"Jim had heard the work I'd done with Paul Simon and said he'd want-

(Continued on page 82)

SPRING '98 ARBITRONS

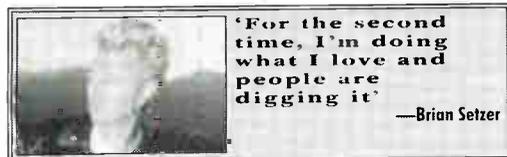
12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

| Call | Format | '97 | '97 | '97 | Su '98 | Fa '98 | Call | Format | '97 | '97 | '97 | Su '98 | Fa '98 |
|---------------------------|-----------|-----|-----|------|--------|--------|-----------------------------|------------|------|------|------|--------|--------|
| ORLANDO, FLA.—(38) | | | | | | | | | | | | | |
| WWKA | country | 8.1 | 8.8 | 8.5 | 8.3 | 8.2 | WECK | adult std | 5.9 | 6.5 | 4.6 | 6.1 | 4.8 |
| WDBO | N/T | 5.1 | 5.4 | 6.6 | 5.7 | 7.6 | WEDG | modern | 4.7 | 4.2 | 4.1 | 4.5 | 4.6 |
| WJHM | R&B | 8.2 | 7.5 | 6.6 | 6.7 | 7.6 | WLJQ | AC | 5.8 | 4.6 | 4.9 | 4.6 | 4.2 |
| WXXL | top 40 | 6.9 | 6.9 | 6.1 | 7.6 | 7.1 | WMCJ | AC | 5.1 | 5.9 | 5.2 | 4.6 | 4.0 |
| WMGF | AC | 5.5 | 6.9 | 4.5 | 6.1 | 6.5 | CKEY | AC | 4 | 6 | 5 | 1.2 | 1.5 |
| WTKS | N/T | 6.4 | 5.8 | 7.7 | 7.5 | 6.2 | WWWS | R&B oldies | 1.6 | 1.3 | 1.0 | 1.5 | 1.4 |
| WOMX-FM | AC | 7.2 | 5.1 | 5.0 | 5.7 | 5.9 | WDCX | religious | 1.3 | 1.4 | 8 | 1.0 | 1.3 |
| WJRR | album | 4.1 | 3.9 | 4.3 | 4.5 | 4.5 | CILQ | album | — | 1.0 | 8 | 1.2 | |
| WOCJ | oldies | 4.4 | 5.2 | 6.4 | 6.0 | 4.4 | WNUC | country | 1.5 | 1.4 | 1.5 | 1.3 | 1.0 |
| WCFB | R&B adult | 3.6 | 3.3 | 4.3 | 4.2 | 4.3 | WUFO | gospel | 6 | 7 | 7 | 4 | 1.0 |
| WLOQ | jazz | 3.9 | 3.8 | 4.8 | 4.0 | 3.8 | HARTFORD, CONN.—(42) | | | | | | |
| WMMO | triple-A | 4.1 | 4.8 | 3.8 | 4.9 | 3.4 | WRCH | AC | 12.2 | 11.2 | 9.9 | 11.2 | 11.2 |
| WSHE | AC | 4.2 | 4.5 | 3.3 | 2.8 | 3.3 | WTIC-AM | N/T | 11.4 | 12.0 | 11.1 | 11.3 | 11.1 |
| WHTQ | cls rock | 4.4 | 4.0 | 3.8 | 3.1 | 3.1 | WWYZ | country | 7.5 | 8.5 | 8.0 | 7.0 | 8.4 |
| WHOO | adult std | 4.3 | 3.1 | 3.0 | 3.1 | 2.8 | WKSS | top 40 | 6.4 | 5.7 | 6.7 | 7.8 | 7.5 |
| WPCV | country | 1.4 | 9 | 1.0 | 7 | 1.4 | WTIC-FM | AC | 6.4 | 6.3 | 6.8 | 7.5 | 6.7 |
| WTLN-FM | religious | 7 | 1.0 | 1.3 | 1.0 | 1.4 | WDRG-FM | oldies | 5.5 | 5.5 | 6.0 | 5.8 | 6.0 |
| WOKB | Spanish | 7 | 1.1 | 6 | 1.1 | 1.2 | WMRQ | modern | 3.9 | 5.2 | 4.8 | 4.8 | 4.8 |
| BUFFALO, N.Y.—(41) | | | | | | | | | | | | | |
| WJYE | AC | 8.3 | 7.8 | 8.3 | 8.0 | 8.5 | WCCC-FM | album | 3.1 | 3.4 | 4.0 | 4.7 | 4.6 |
| WYRK | country | 7.3 | 8.1 | 10.3 | 8.7 | 8.3 | WDRG-AM/WSNG | adult std | 5.0 | 5.7 | 5.0 | 5.0 | 4.1 |
| WBEN | N/T | 7.4 | 8.7 | 10.2 | 8.5 | 7.9 | WZMX | cls rock | 3.8 | 4.1 | 4.0 | 3.8 | 3.2 |
| WHTT-FM | oldies | 6.7 | 7.5 | 6.4 | 7.2 | 7.7 | WNEZ | R&B | 1.8 | 2.5 | 3.4 | 2.2 | 2.5 |
| WGRF | cls rock | 9.6 | 8.9 | 7.5 | 7.5 | 7.6 | WHCN | cls rock | 2.9 | 2.0 | 3.0 | 2.3 | 2.4 |
| WKSE | top 40 | 7.0 | 6.3 | 6.4 | 6.6 | 7.6 | WQAY-AM-FM | cls rock | 2.4 | 2.1 | 2.0 | 1.6 | 2.1 |
| WBLK | R&B | 8.4 | 7.4 | 6.6 | 7.8 | 7.5 | WFAN | sports | 1.1 | 1.5 | 1.5 | 1.4 | 1.2 |
| WGR | N/T | 5.7 | 4.5 | 5.2 | 5.6 | 5.5 | WLAT | Spanish | 1.7 | 7 | 9 | 9 | 1.0 |
| | | | | | | | WPLR | album | 8 | 1.4 | 8 | 9 | 1.0 |

(Continued on page 82)

Brian Setzer owes a lot to the power of suggestion. The former Stray Cats front man got the idea for his second musical incarnation, a 17-piece big band, from a TV appearance. "While I was still with the Cats, we went on 'The Tonight Show' to do 'Rock This Town,'" says the 39-year-old rocker. "They asked us if we wanted to use Doc's big band. The seed was planted then. I knew I would someday work with a lot of guys and go for the retro full-bodied sound." For six years, Setzer has tried to make swing mean a big thing with his blend of rockabilly, jump blues, swing, and electric guitar. "I never follow trends; I start them," he says. "It's wild that swing is breaking big time now. For the second time, I'm

doing what I love and people are digging it." It wasn't until the suggestion struck a second time though, that Setzer made radio scream and shout with "Jump Jive An' Wail," this week's ener-



getic No. 23 on Modern Rock Tracks. "Jump Jive An' Wail" was the last song cut for the album. We only recorded it because Interscope's [A&R president] Tom Whalley asked me

to draw up a chart and do a version my way of this Louis Prima classic he likes. I've always been a fan of Prima also. It was a great idea. It jumps off the record, and it gets people dancing." Setzer is having the time of his life and has no qualms about not turning the stage into a soapbox. "Big band is an up thing. I do this because it's fun," he says. "I'll leave sociopolitical commentary to the latest and greatest group who is out to change the world."

Although last call for martini music might be around the corner, he assures fans the band will play on. "This is the most awesome musical thing I've ever been in front of," he says. "I could never go back to the standard four-guy band setup."

Billboard

AUGUST 15, 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 | 11 | THE DOWN TOWN DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/GEFFEN |
| 2 | 2 | 2 | 8 | IT'S ALRIGHT HAPPY PILLS | CANDLEBOX MAVERICK/WARNER BROS. |
| 3 | 3 | 3 | 12 | SPACE LORD POWERTRIP | MONSTER MAGNET A&M |
| 4 | 4 | 5 | 9 | WHAT'S THIS LIFE FOR MY OWN PRISON | CREED WIND-UP |
| 5 | 7 | 10 | 5 | SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS... | KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE |
| 6 | 8 | 9 | 12 | MY SONG BOGGY DEPOT | JERRY CANTRELL COLUMBIA |
| 7 | 5 | 4 | 12 | I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM | AEROSMITH COLUMBIA |
| 8 | 11 | 13 | 16 | IRIS CITY OF ANGELS | GOO GOO DOLLS WARNER/SUNSET/REPRISE |
| 9 | 9 | 7 | 30 | BLUE ON BLACK TROUBLE IS... | KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE |
| 10 | 6 | 6 | 12 | SHINING IN THE LIGHT WALKING INTO CLARKSDALE | JIMMY PAGE & ROBERT PLANT ATLANTIC |
| 11 | 13 | 17 | 6 | OVER YOUR SHOULDER ORANGE AVE. | SEVEN MARY THREE MAMMOTH/ATLANTIC |
| 12 | 10 | 8 | 22 | SAVE YOURSELF DARKEST DAYS | STABBING WESTWARD COLUMBIA |
| 13 | 15 | 20 | 4 | WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM | AEROSMITH COLUMBIA |
| 14 | 12 | 14 | 19 | SHIMMER SUNBURN | FUEL 550 MUSIC |
| 15 | 14 | 11 | 26 | TORN MY OWN PRISON | CREED WIND-UP |
| ★★★ AIRPOWER ★★★ | | | | | |
| 16 | 20 | 29 | 3 | BETTER THAN YOU RELOAD | METALLICA ELEKTRA/EEG |
| 17 | 23 | 23 | 14 | IN HIDING YIELD | PEARL JAM EPIC |
| 18 | 17 | 16 | 13 | CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS | ROD STEWART WARNER BROS. |
| 19 | 16 | 12 | 26 | FUEL RELOAD | METALLICA ELEKTRA/EEG |
| 20 | 22 | 24 | 6 | A SECRET PLACE CRYPTIC WRITINGS | MEGADETH CAPITOL |
| 21 | 19 | 18 | 21 | I LIE IN THE BED I MAKE WISHPOOL | BROTHER CANE VIRGIN |
| 22 | 24 | 22 | 8 | DU HAST SEHNSUCHT | RAMMSTEIN SLASH/LONDON/ISLAND |
| 23 | 25 | — | 2 | ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT | DISHWALLA A&M |
| 24 | 21 | 19 | 11 | PREMONITION PREMONITION | JOHN FOGERTY REPRISE |
| 25 | 30 | 37 | 3 | INSIDE OUT EVE 6 | EVE 6 RCA |
| 26 | 18 | 15 | 13 | AVA ADORE ADORE | THE SMASHING PUMPKINS VIRGIN |
| 27 | 26 | 27 | 6 | CRACK THE LIARS SMILE HORROR WRESTLING | DRAIN S.T.H. THE ENCLAVE/MERCURY |
| 28 | 27 | 25 | 22 | CLOSING TIME FEELING STRANGELY FINE | SEMISONIC MCA |
| 29 | 34 | — | 2 | MACHETE WISHPOOL | BROTHER CANE VIRGIN |
| 30 | 28 | 28 | 9 | PARK AVENUE FREAK'ON'ICA | GIRLS AGAINST BOYS DGC/GEFFEN |
| 31 | 33 | 36 | 5 | FLY AWAY 5 | LENNY KRAVITZ VIRGIN |
| 32 | 32 | 35 | 5 | BORN WITHOUT YOU DOG YEARS | STORYVILLE ATLANTIC |
| 33 | 29 | 26 | 13 | MONSTERSIDE STONES | ADDICT BIG CAT/2 |
| 34 | NEW | 1 | 1 | ONE I WANT VAN HALEN 3 | VAN HALEN WARNER BROS. |
| 35 | 31 | 21 | 15 | HEROES GODZILLA - THE ALBUM | THE WALLFLOWERS EPIC |
| 36 | 40 | — | 3 | HIGH POLYTHENE | FEEDER ECHO/ELEKTRA/EEG |
| 37 | 38 | 32 | 15 | THE WAY ALL THE PAIN MONEY CAN BUY | FASTBALL HOLLYWOOD |
| 38 | 37 | 33 | 8 | SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND | MARCY PLAYGROUND CAPITOL |
| 39 | 39 | 38 | 19 | REAL WORLD YOURSELF OR SOMEONE LIKE YOU | MATCHBOX 20 LAVA/ATLANTIC |
| 40 | NEW | 1 | 1 | STAY (WASTING TIME) BEFORE THESE CROWDED STREETS | DAVE MATTHEWS BAND RCA |

Billboard

AUGUST 15, 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 | 1 | 2 | 16 | INSIDE OUT EVE 6 | EVE 6 RCA |
| 2 | 2 | 3 | 9 | ONE WEEK STUNT | BARENAKED LADIES REPRISE |
| 3 | 4 | 4 | 19 | FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE? | HARVEY DANGER SLASH/LONDON/ISLAND |
| 4 | 3 | 1 | 19 | IRIS CITY OF ANGELS | GOO GOO DOLLS WARNER/SUNSET/REPRISE |
| 5 | 5 | 5 | 23 | SHIMMER SUNBURN | FUEL 550 MUSIC |
| 6 | 6 | 10 | 8 | PERFECT ADORE | THE SMASHING PUMPKINS VIRGIN |
| 7 | 7 | 7 | 10 | INTERGALACTIC HELLO NASTY | BEASTIE BOYS GRAND ROYAL/CAPITOL |
| 8 | 9 | 9 | 6 | STAY (WASTING TIME) BEFORE THESE CROWDED STREETS | DAVE MATTHEWS BAND RCA |
| 9 | 8 | 6 | 23 | CLOSING TIME FEELING STRANGELY FINE | SEMISONIC MCA |
| 10 | 14 | 19 | 5 | I THINK I'M PARANOID VEF...IN 2.0 | GARBAGE ALMO SOUNDS/INTERSCOPE |
| 11 | 10 | 8 | 15 | SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND | MARCY PLAYGROUND CAPITOL |
| 12 | 11 | 11 | 10 | TRULY, TRULY JUBILEE | GRANT LEE BUFFALO SLASH/WARNER BROS. |
| 13 | 13 | 16 | 12 | GET 'EM OUTTA HERE MR. FUNNY FACE | SPRUNG MONKEY SURFDOG/HOLLYWOOD |
| 14 | 17 | 20 | 8 | WHAT'S THIS LIFE FOR MY OWN PRISON | CREED WIND-UP |
| 15 | 12 | 12 | 11 | WALKING AFTER YOU THE COLOUR AND THE SHAPE | FOO FIGHTERS CAPITOL/ELEKTRA/EEG |
| 16 | 15 | 15 | 7 | HOOSH SUPER NATURAL | EVERYTHING BLACKBIRD/SIRE |
| ★★★ AIRPOWER ★★★ | | | | | |
| 17 | 19 | 27 | 4 | FATHER OF MINE SO MUCH FOR THE AFTERGLOW | EVERCLEAR CAPITOL |
| ★★★ AIRPOWER ★★★ | | | | | |
| 18 | 20 | 24 | 5 | OVER YOUR SHOULDER ORANGE AVE. | SEVEN MARY THREE MAMMOTH/ATLANTIC |
| 19 | 16 | 13 | 26 | THE WAY ALL THE PAIN MONEY CAN BUY | FASTBALL HOLLYWOOD |
| ★★★ AIRPOWER ★★★ | | | | | |
| 20 | 24 | 28 | 4 | JUMPER THIRD EYE BLIND | THIRD EYE BLIND ELEKTRA/EEG |
| 21 | 26 | 34 | 3 | IN HIDING YIELD | PEARL JAM EPIC |
| 22 | 23 | 26 | 5 | THE DOWN TOWN DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/GEFFEN |
| 23 | 27 | 30 | 4 | JUMP JIVE AN' WAIL THE DIRTY BOOGIE | THE BRIAN SETZER ORCHESTRA INTERSCOPE |
| 24 | 25 | 25 | 8 | HIGH POLYTHENE | FEEDER ECHO/ELEKTRA/EEG |
| 25 | 31 | 40 | 3 | ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT | DISHWALLA A&M |
| 26 | 22 | 14 | 13 | AVA ADORE ADORE | THE SMASHING PUMPKINS VIRGIN |
| 27 | 32 | 33 | 4 | SAVE TONIGHT DESIRELESS | EAGLE-EYE CHERRY WORK |
| 28 | 28 | 21 | 21 | SAVE YOURSELF DARKEST DAYS | STABBING WESTWARD COLUMBIA |
| 29 | 21 | 18 | 17 | WHAT I DIDN'T KNOW [RADIANCE] | ATHENAEUM ATLANTIC |
| 30 | 30 | 29 | 7 | WISHING I WAS THERE LEFT OF THE MIDDLE | NATALIE IMBRUGLIA RCA |
| 31 | 29 | 23 | 19 | PUSH IT VERSION 2.0 | GARBAGE ALMO SOUNDS/INTERSCOPE |
| 32 | NEW | 1 | 1 | FIRE ESCAPE ALL THE PAIN MONEY CAN BUY | FASTBALL HOLLYWOOD |
| 33 | 39 | — | 2 | CAN'T GET ENOUGH OF YOU BABY "CAN'T HARDLY WAIT" SOUNDTRACK | SMASH MOUTH ELEKTRA/EEG |
| 34 | 36 | 35 | 8 | NO SHELTER GODZILLA - THE ALBUM | RAGE AGAINST THE MACHINE EPIC |
| 35 | 35 | 32 | 20 | REAL WORLD YOURSELF OR SOMEONE LIKE YOU | MATCHBOX 20 LAVA/ATLANTIC |
| 36 | 40 | — | 2 | SPACE LORD POWERTRIP | MONSTER MAGNET A&M |
| 37 | NEW | 1 | 1 | EVERYTHING FOR FREE CDCOON CRASH | K'S CHOICE 550 MUSIC |
| 38 | 38 | 38 | 24 | ZOOT SUIT RIOT ZOOT SUIT RIOT | CHERRY POPPIN' DADDIES MOJO/UNIVERSAL |
| 39 | 33 | 22 | 19 | JUMP RIGHT IN MASTER OF STYLES | THE URGE IMMORTAL/EPIC |
| 40 | 34 | 31 | 25 | WISHLIST YIELD | PEARL JAM EPIC |



HITS! IN TOKIO

Week of July 19, 1998

- 1 Life / Des'ree
- 2 Intergalactic / Beastie Boys
- 3 The Boy Is Mine / Brandy & Monica
- 4 Hinoatarubasho / Misia
- 5 Life Is A Flower / Ace Of Base
- 6 Star Chasers / 4 Hero
- 7 Troubled Girl / Karen Ramirez
- 8 Heaven's What I Feel / Gloria Estefan
- 9 Luxury: Cococore / Maxwell
- 10 Deeper Underground / Jamiroquai
- 11 Say You Love Me / Simply Red
- 12 Stay / Mica Paris
- 13 Hey Jude / Bob Belden Project
Featuring Jhelsa
- 14 Another Day Goes By / Dakota Moon
- 15 Ain't That Just The Way / Lutricia McNeal
- 16 I'm Not Dreaming / Elisha LaVerne
- 17 My Heart Will Go On / Celine Dion
- 18 Sexy / Los Amigos Invisibles
- 19 Ray Of Light / Madonna
- 20 The Rockfeller Skank / Fatboy Slim
- 21 Your Imagination / Brian Wilson
- 22 Everynight, Everyday / Jakaranda
- 23 Why Can't We Be Friends? / Smash Mouth
- 24 Battersea / Hooverphonic
- 25 Live / Lenny Kravitz
- 26 Diggly Doggy Doo / Flabby
- 27 Bring It On / N'dea Davenport
- 28 Ava Adore / The Smashing Pumpkins
- 29 All Right Now / Thriller U Featuring
Ali Campbell
- 30 Go Deep / Janet
- 31 Stop Listening / Tanita Tikaram
- 32 Hitorigoto / Suga Sikao
- 33 The Cup Of Life / Ricky Martin
- 34 Sometimes / Sweetbox
- 35 Remember When / Color Me Badd
- 36 Push It / Garbage
- 37 Banana / Clara Moreno
- 38 Circus / Eric Clapton
- 39 Db-La-Di, Db-La-Da / Inner Circle
- 40 Wishing I Was There / Natalie Imbruglia
- 41 Yokubou / Hofudeiran
- 42 Story / Suga Sikao
- 43 Lost Count / Ebba Forsberg
- 44 The Way / Fastball
- 45 Too Close / Next
- 46 La De Da / Ringo Starr
- 47 Prayer Wheel / Eddi Reader
- 48 Everything's Gonna Be Alright / Sweetbox
- 49 Buzzin' / Asian Dub Foundation
- 50 Lil' Red Boat / Angel Grant

Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.j-wave.co.jp>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 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

Bill Cody's Storytelling Style Wins Fans At WSM

IN THE NASHVILLE market, where Gerry House at WSIX gets the attention and accolades, WSM-FM morning man Bill Cody is hoping to quietly gain ground through consistency, longevity, and his strength as a storyteller.

He's already gotten the industry's attention. Cody is nominated for two Billboard/Airplay Monitor Radio Awards (Billboard, Aug. 1). He's up against House in the local air personality category for the second year in a row, and the syndicated show Cody hosts for Media-America, "Country's Most Wanted," is nominated as network/syndicated program.

The latter nomination is particularly noteworthy, since Cody's first shows as host of "Country's Most Wanted" didn't air until February. The show, previously hosted by former WSIX p.m. driver Carl P. Mayfield, was sold by SW Networks to MediaAmerica late last year. It now has about 200 affiliates, just slightly less than the Mayfield-hosted version had.

Cody has only praise for rival House. "I congratulate him on the job he's been able to do and his ability to sustain that," he says. "It's a mark of excellence. One thing you can't put a tangible value on is longevity in the market," especially "when you see a guy like [House] taking on all comers, as it relates to all formats and challenges."

Cody says he tries to avoid getting "caught up in trying to knock Gerry off in a market where a lot of people think it can't be done." Yet he adds, "If I didn't think it could be done, I wouldn't have accepted the challenge to come to the FM." His challenge is "to do what I do but, over a period of time, be able to carve our niche in the marketplace."

Cody says every air personality has strengths, and "somewhere along the way, you determine who you are as a personality, whether you're a comedian or a great voice or whatever your thing is. Knowledge of country music is a hook for some guys. For me...

because of who I am and the way I was raised, I'm a storyteller.

"Out of that, I hope there's a warmth and genuineness that comes [through]. That's the nature of a storyteller, someone who's compelling enough to hold your attention. That authenticity comes from who I am. My life's been a lot easier since I determined that. I'd listen [to my airchecks before] and think, 'Golly, you're just jokin'.'"

In addition to his morning-show job and "Country's Most Wanted" duties, Cody hosts a Sunday-morning oldies show for WSM-FM, which he hopes to someday syndicate, and he does on-camera work for TNN, including fill-in work as host of "Prime Time Country." His previous radio syndication work was co-hosting "The Nashville Record Review" with Katie Haas in 1995 and '96.

Cody was the 12-year-old son of a Baptist preacher when he got his first radio job at his hometown station, WLBN Lebanon, Ky. That introduction to radio came because WLBN aired Cody's father's Sunday sermons. Cody worked there through high school and college, then landed a job at then top 40 WVLK Lexington, Ky. That led to full-service AC WHAS Louisville, Ky., where he worked his way up to afternoons.

Next came morning duties at cross-town Louisville country WCII; country WHOO Orlando, Fla.; and seven years at country AM KKYX San Antonio, where, Cody says, "I came into my own."

All the while, Cody dreamed of working at WSM. When a friend told him the station's morning show was open, he jumped at the chance and landed the job on the classic country station. After 2½ years at the AM, he moved to his current job on the FM side two years ago.

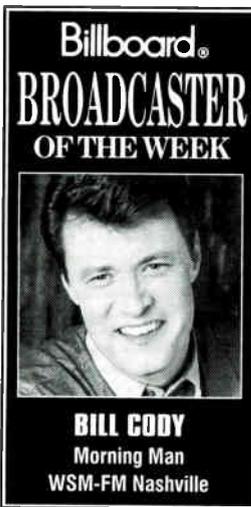
Cody's morning show and "Country's Most Wanted" sidekick is Arnie Harper, whom he calls "a great idea person. She's such a great complement to what I do. The chemistry is so right."

He describes his version of "Country's Most Wanted" as "an extension of what we do in the morning, but we have more freedom, because we're not hooked up to the clock and weather and traffic and all the other things you're [tied to] in the mornings." Among the features he's added to the syndicated show are road-story segments, where artists recount their touring adventures, and the "Cody Phone" mystery-caller segment.

As you might expect from a self-described traditionalist, Cody is concerned about the pop direction country is heading in.

"It tends to be a little more polished, show-biz, and not as country as I'd like to see it be," he says. "The jury's still out on where country music is going and how radio as a result will be affected by that."

PHYLILIS STARK



AIRWAVES

(Continued from page 80)

ed to work with me," Anthony says. "I fell in love with the song; I thought it was haunting. For me, the melody is so fulfilling, I could be singing the ABC's to it."

Anthony was given a week and a half to get a vibe with Arena's vocal, to play around with his performance before entering the studio himself. "I was intimidated going into this," he admits, and wondered, "Listen to how this woman sings; will I be able to hang?"

Not to worry. Says Arena, "We're both really on the same wavelength

with our voices and how they blend. I feel really happy to have been able to work with a guy that's not only talented but cool at the same time."

Now, a couple months later, the two fit together like a pair of old shoes. "I met Marc the night before we were shooting the video," says Arena. "I went over to his place, and, my God, we didn't shut up for ages. I knew we were going to have fun."

With this project accomplished and the next steps already plotted for both artists, Arena and Anthony are looking forward to adding brush-

SPRING '98 ARBITRONS

(Continued from page 80)

| Call | Format | Fa '97 | W '97 | Sp '97 | Su '98 | Fa '98 | Call | Format | Fa '97 | W '97 | Sp '97 | Su '98 | Fa '98 |
|-----------------------------------|---------------|--------|-------|--------|--------|--------|------------------------------|---------------|--------|-------|--------|--------|--------|
| WEST PALM BEACH, FLA.—(49) | | | | | | | KRZR | album | 4.8 | 4.5 | 4.4 | 2.8 | 3.5 |
| WEAT-FM | AC | 7.8 | 8.0 | 9.2 | 8.6 | 8.6 | KFRR | modern | 2.6 | 3.1 | 2.6 | 2.7 | 3.3 |
| WRMF | AC | 6.9 | 6.5 | 6.5 | 6.6 | 7.0 | KNAX | country | 4.0 | 4.6 | 3.5 | 3.5 | 3.1 |
| WIRK | country | 5.7 | 7.0 | 6.8 | 5.3 | 6.5 | KGST | Spanish | 1.4 | 1.5 | 1.0 | 1.1 | 1.7 |
| WJBW | adult std | 4.7 | 4.9 | 5.6 | 5.7 | 5.9 | KSEQ | top 40/rhythm | .5 | .8 | 1.8 | 2.0 | 1.7 |
| WRLX | AC | 3.9 | 3.5 | 2.4 | 3.3 | 3.8 | KFRE | N/T | 1.1 | 1.1 | 1.5 | 1.9 | 1.4 |
| WEDR | R&B | 3.7 | 2.6 | 4.4 | 3.5 | 3.7 | KMPH | N/T | 1.0 | 1.3 | .9 | 1.5 | 1.4 |
| WJNO/WJNX | N/T | 4.0 | 3.9 | 4.4 | 3.7 | 3.5 | KZFO | Spanish | 1.8 | 1.6 | 1.8 | 1.3 | 1.4 |
| WMBX | AC | 3.2 | 3.0 | 2.8 | 3.5 | 3.5 | KQEQ | R&B | 1.1 | 1.2 | 1.2 | .7 | 1.0 |
| WPBZ | modern | 4.4 | 4.1 | 3.8 | 3.3 | 3.5 | ALLEN TOWN, PA.—(66) | | | | | | |
| WTMI | classical | 2.0 | 2.4 | 1.9 | 3.2 | 2.8 | WAEB-FM | top 40 | 13.6 | 13.4 | 13.1 | 11.7 | 14.1 |
| WBGG | cls rock | 2.0 | 1.5 | 1.9 | 1.9 | 2.6 | WCTO | country | 8.9 | 8.9 | 11.4 | 9.1 | 11.3 |
| WKGR | cls rock | 3.2 | 3.5 | 2.6 | 3.0 | 2.6 | WDOE | oldies | 10.0 | 11.3 | 9.3 | 9.4 | 9.4 |
| WPOW | top 40/rhythm | 2.9 | 2.8 | 2.0 | 2.3 | 2.4 | WZZO | album | 8.2 | 9.0 | 8.7 | 9.9 | 8.7 |
| WBZT | N/T | 3.5 | 2.9 | 3.3 | 2.3 | 2.2 | WLEV | AC | 7.0 | 8.6 | 8.8 | 9.4 | 8.1 |
| WOLL | '70s oldies | 2.3 | 3.1 | 2.0 | 1.6 | 2.2 | WKAP | adult std | 5.2 | 3.8 | 4.4 | 4.0 | 4.7 |
| WDBF | adult std | 1.0 | 1.2 | 1.4 | 2.1 | 2.1 | WAEB-AM | N/T | 4.0 | 3.9 | 4.7 | 4.7 | 4.4 |
| WMXJ | oldies | 2.2 | 1.8 | 1.5 | 1.7 | 1.8 | WYSP | album | 1.7 | 2.7 | 2.5 | 3.3 | 2.2 |
| WHYI | top 40 | 1.1 | 1.3 | 1.2 | 1.9 | 1.7 | WEST | adult std | 2.0 | 1.4 | 2.3 | 2.1 | 1.9 |
| WLYF | AC | 1.4 | 1.2 | 1.3 | 1.6 | 1.7 | WMGK | cls rock | 1.7 | 1.8 | 1.6 | 1.6 | 1.6 |
| WHQT | R&B adult | 2.0 | 1.8 | 1.9 | 2.1 | 1.6 | WRNJ-FM | country | 2.6 | 2.3 | 2.0 | 1.4 | 1.4 |
| WLVE | jazz | 2.0 | 2.5 | 1.7 | 2.3 | 1.6 | WIOQ | top 40 | 1.8 | 1.6 | 1.3 | 1.7 | 1.3 |
| WXFG | country | 2.0 | 1.4 | 1.9 | 1.6 | 1.6 | WBYN | religious | .7 | 1.1 | 1.2 | 1.2 | 1.2 |
| WZZR | album | 1.2 | 1.3 | 2.2 | 1.7 | 1.5 | WYNS | country | 1.2 | 1.2 | .9 | 1.1 | 1.1 |
| WPLL | AC | .9 | 1.1 | .8 | 1.2 | 1.4 | WGPA | AC | .6 | .7 | .9 | 1.0 | 1.0 |
| WQAM | sports | 1.2 | .9 | 1.2 | 1.4 | 1.3 | WUSL | R&B | 2.3 | 1.2 | 1.1 | 1.0 | 1.0 |
| WPOM | religious | 1.4 | 1.1 | 1.5 | .8 | 1.2 | AKRON, OHIO—(67) | | | | | | |
| WRMA | Spanish | 1.0 | 1.4 | .8 | 1.1 | 1.2 | WQMX | country | 7.5 | 8.2 | 7.8 | 7.5 | 7.6 |
| WZTA | album | 1.2 | 1.2 | 1.6 | 1.1 | 1.2 | WNIR | N/T | 4.9 | 6.0 | 5.9 | 5.2 | 6.0 |
| WAMR | Spanish | .5 | 1.0 | .6 | 1.3 | 1.1 | WMJI | oldies | 6.4 | 5.7 | 5.0 | 6.7 | 5.4 |
| WJNA | adult std | 2.0 | 2.2 | 1.7 | 1.8 | 1.1 | WDOK | AC | 5.8 | 4.8 | 5.9 | 5.5 | 5.3 |
| WKIS | country | 1.2 | 1.4 | 1.2 | 1.5 | 1.1 | WNXC | album | 4.1 | 4.2 | 5.0 | 5.0 | 5.0 |
| WSWN | R&B oldies | .7 | .8 | .8 | .7 | 1.1 | WONE-FM | album | 6.4 | 6.3 | 5.5 | 5.3 | 4.6 |
| WFLL | AC | .6 | .9 | 1.3 | .6 | 1.0 | WMVX | AC | 2.4 | 1.5 | 2.0 | 3.6 | 4.2 |
| FRESNO, CALIF.—(64) | | | | | | | WKDD | AC | 5.4 | 4.9 | 5.8 | 5.7 | 4.1 |
| KMJ | N/T | 8.6 | 8.9 | 10.2 | 10.1 | 8.8 | WMMS | album | 3.3 | 3.8 | 3.6 | 3.3 | 3.8 |
| KJWL | adult std | 4.4 | 5.2 | 5.8 | 5.6 | 5.5 | WGAR | country | 3.3 | 4.7 | 3.4 | 2.7 | 3.6 |
| KBOS | top 40/rhythm | 8.5 | 8.4 | 8.9 | 6.6 | 5.3 | WAKR | N/T | 4.5 | 4.0 | 3.0 | 2.8 | 3.5 |
| KOQO-AM-FM | Spanish | 4.3 | 3.0 | 5.3 | 5.3 | 4.8 | WTAM | N/T | 2.4 | 3.3 | 2.2 | 3.2 | 3.5 |
| KVSR | AC | 6.3 | 5.5 | 5.0 | 5.2 | 4.8 | WENZ | modern | 2.7 | 3.1 | 3.0 | 2.9 | 3.3 |
| KSXS | country | 4.6 | 6.6 | 3.6 | 4.0 | 4.4 | WRMR | adult std | 3.8 | 3.5 | 3.3 | 2.6 | 3.3 |
| KSOF | AC | 3.5 | 3.5 | 3.0 | 3.2 | 4.3 | WZAK | R&B | 3.6 | 3.9 | 3.9 | 4.6 | 3.3 |
| KEZL | jazz | 3.2 | 2.8 | 2.5 | 4.8 | 4.2 | WQAL | AC | 2.9 | 2.6 | 3.5 | 3.0 | 2.7 |
| KALZ | AC | 4.0 | 3.4 | 2.5 | 2.8 | 4.0 | WQXK | country | 1.5 | 2.0 | 1.9 | 1.8 | 2.3 |
| KJFX | cls rock | 4.0 | 4.0 | 3.6 | 4.0 | 3.9 | WZJM | top 40 | 1.7 | 2.0 | 2.0 | 2.6 | 2.3 |
| KTAQ | top 40/rhythm | — | — | — | 2.1 | 3.8 | WNVV | jazz | 1.6 | 1.9 | 2.0 | 2.4 | 1.8 |
| KLBN | Spanish | 6.0 | 3.9 | 4.6 | 5.9 | 3.6 | WKNR | sports | 3.8 | 2.6 | 3.1 | 1.6 | 1.6 |
| KRNC | Spanish | 3.2 | 3.0 | 3.6 | 3.3 | 3.6 | WRWK | album | .9 | .9 | 1.0 | .8 | 1.4 |
| KFSO | oldies | 3.7 | 5.5 | 4.4 | 4.0 | 3.5 | WCLV | classical | 1.4 | 1.0 | 1.0 | 1.5 | 1.1 |
| WILMINGTON, DEL.—(74) | | | | | | | WTOU | R&B adult | 1.5 | 1.2 | 1.0 | 1.4 | 1.1 |
| WJBR-FM | AC | 10.7 | — | 8.3 | — | 11.2 | WHOT | top 40 | .7 | .8 | 1.0 | 1.0 | 1.0 |
| WSTW | top 40 | 7.3 | — | 9.5 | — | 9.2 | WILMINGTON, DEL.—(74) | | | | | | |
| WUSL | R&B | 5.7 | — | 7.1 | — | 5.1 | WJBR-FM | AC | 10.7 | — | 8.3 | — | 11.2 |
| WYSP | album | 6.6 | — | 5.3 | — | 4.5 | WSTW | top 40 | 7.3 | — | 9.5 | — | 9.2 |
| WDAS-FM | R&B adult | 4.3 | — | 3.1 | — | 4.1 | WUSL | R&B | 5.7 | — | 7.1 | — | 5.1 |
| WWDB | N/T | 3.5 | — | 2.9 | — | 3.4 | WYSP | album | 6.6 | — | 5.3 | — | 4.5 |
| WXTU | country | 2.9 | — | 3.1 | — | 3.4 | WDAS-FM | R&B adult | 4.3 | — | 3.1 | — | 4.1 |
| WRDX | album | 5.1 | — | 4.5 | — | 3.3 | WWDB | N/T | 3.5 | — | 2.9 | — | 3.4 |
| WXCY | country | 3.0 | — | 3.6 | — | 3.0 | WXTU | country | 2.9 | — | 3.1 | — | 3.4 |
| WJIZ | jazz | 3.3 | — | 3.2 | — | 2.9 | WRDX | album | 5.1 | — | 4.5 | — | 3.3 |
| WUGL | oldies | 3.5 | — | 3.4 | — | 2.8 | WXCY | country | 3.0 | — | 3.6 | — | 3.0 |
| WPLY | modern | 3.4 | — | 2.8 | — | 2.8 | WJIZ | jazz | 3.3 | — | 3.2 | — | 2.9 |
| WILM | N/T | 3.7 | — | 3.4 | — | 2.7 | WUGL | oldies | 3.5 | — | 3.4 | — | 2.8 |
| WMCK | cls rock | 2.4 | — | 2.3 | — | 2.5 | WPLY | modern | 3.4 | — | 2.8 | — | 2.8 |
| WDEL | N/T | 3.3 | — | 3.1 | — | 2.4 | WILM | N/T | 3.7 | — | 3.4 | — | 2.7 |
| WJBR-AM | adult std | 1.9 | — | 3.6 | — | 2.3 | WMCK | cls rock | 2.4 | — | 2.3 | — | 2.5 |
| WIOQ | top 40 | 2.4 | — | 2.4 | — | 2.1 | WDEL | N/T | 3.3 | — | 3.1 | — | 2.4 |
| WIP | sports | 1.7 | — | 1.8 | — | 1.8 | WJBR-AM | adult std | 1.9 | — | 3.6 | — | 2.3 |
| WMMR | album | 3.3 | — | 1.9 | — | 1.7 | WIOQ | top 40 | 2.4 | — | 2.4 | — | 2.1 |
| WJKS | R&B | — | — | .4 | — | 1.6 | WIP | sports | 1.7 | — | 1.8 | — | 1.8 |
| WPEN | adult std | .5 | — | .6 | — | 1.5 | WMMR | album | 3.3 | — | 1.9 | — | 1.7 |
| WPHI | R&B | 1.2 | — | 1.4 | — | 1.5 | WJKS | R&B | — | — | .4 | — | 1.6 |
| WXXM | AC | 2.2 | — | .8 | — | 1.5 | WPEN | adult std | .5 | — | .6 | — | 1.5 |
| WDSB | country | — | — | 1.9 | — | 1.2 | WPHI | R&B | 1.2 | — | 1.4 | — | 1.5 |
| WBEB | AC | 1.7 | — | 1.7 | — | 1.1 | WXXM | AC | 2.2 | — | .8 | — | 1.5 |



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Michele Quigley: 212.536.5088

WB's Quartararo To Keynote Billboard Music Vid Confab

BILLBOARD MUSIC VIDEO Conference: Mark your calendars! Preparations are under way for the 1998 Billboard Music Video Conference and Awards, which will take place Nov. 4-6 at the Sheraton Universal in Universal City, Calif. This will be the 20th anniversary of the conference, and we're planning quite a few special events. Warner Bros. Records Inc. president **Phil Quartararo** will be the conference's keynote speaker (Billboard, April 25). Other developments will be announced in upcoming issues.

And a reminder: We're still accepting submissions for the 1998 Billboard Music Video Awards. The submissions deadline is Sept. 4. Promotional clips released between Sept. 1, 1997, and Aug. 31, 1998, are eligible in the video categories. Local/regional music video programs that are on the air at the time of submission are eligible for the local/regional show categories.

If you have questions about awards show submissions, conference registration, or sponsorship opportunities, please contact Billboard special events director **Michelle Jacangelo Quigley** at 212-536-5002 or by E-mail at mjacangelo@billboard.com.

For anything else related to the conference or awards show, you can contact me by phone at 212-536-5019 or by E-mail at chay@billboard.com.

In the meantime, here's a preview of panel topics that will be at the conference:

Nov. 5: "What Have You Done For Us Lately?: The Changing Landscape Of National Music Networks," "Hype Or Hope?: New Technology And The Music Video Industry," "Teammates Or Rivals?: Independent Video Promoters Vs. Record Company Video Promoters," and "The Ultimate Music Video Reunion: Industry Veterans Look Back At 20 Years Of Progress And Pratfalls."

Nov. 6: "Local Heroes: A Marketing Workshop For Independent Programmers," "Production Family Values: What's Right And What's Wrong In The Video-Making Process," and "The Video Stars Speak:

Artist Perspectives On Making Videos."

BET NEWS: As expected, BET Holdings Inc. shareholders have approved the buyout of the company by **BET chairman/CEO Robert Johnson** and TCI's Liberty Media Group (**Billboard Bulletin**, July 31). The acquisition will be for \$63 per share, or an estimated \$387 million. Johnson will own 64% of the company, Liberty Media Group will have 35%, and Johnson Children's Insurance Trust will have 1%.

In other BET news, Johnson will be the keynote speaker at the T. Howard Foundation dinner April 6, 1999, at a location to be announced in New York. The T. Howard Foundation was created to foster diversity in the satellite communications industry.

GOING AGAINST THE NORM: It's become routine for many music videos to have a "players and hustlers" mentality when it comes to sex. But **K-Ci & JoJo's** latest video, "Don't Rush," goes against the norm by advocating using caution in sexual situations. In an unusual public-service move, copies of the video will be distributed to Planned Parenthood clinics in major U.S. markets.

ON THE MOVE: VH1 has named **Jim Corboy** senior VP of marketing and **Bob Morrison** VP of public affairs. Corboy was previously a marketing executive at Coca-Cola, and Morrison was director of market development at the National Assn. of Music Merchants... MTV has named a new VP of public affairs, **Stephen K. Friedman**. Prior to joining MTV, he was a strategic consultant.

Miranda Downey has exited as PD of the Denver-based "Teletunes" and is now associate music director at crosstown rival "Music Link"... **Cynthia Roberts** from the 1996 Miami cast of MTV's "The Real World" is now a VJ on the Oakland, Calif.-based California Music Channel, where she hosts a "love dedication" segment on Fridays.

THE EYE



by Carla Hay



K-CI & JOJO

FOR WEEK ENDING AUGUST 2, 1998

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Maxwell, Luxury, Cococure
- 2 Cam'ron, Horse & Carriage
- 3 Ginuwine, Same Ol' G
- 4 Mase, Lookin' At Me
- 5 Nicole, Make It Hot
- 6 Mya, Movin' On
- 7 Usher, My Way
- 8 Aaliyah, Are You That Somebody?
- 9 Monica, The First Night
- 10 Brandy Feat. Mase, Top Of The World
- 11 Janet, Go Deep
- 12 K-Ci & JoJo, Don't Rush (Take Love Slowly)
- 13 JD Feat. Jay-Z, Money Ain't A Thing
- 14 Public Announcement, It's About Time
- 15 Queen Latifah, Bananas
- 16 Montell Jordan, I Can Do That
- 17 Jagged Edge, Gotta Be
- 18 Tamia, So Into You
- 19 Mo Thugs Family, All Good
- 20 Myron, Destiny
- 21 Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
- 22 Lil' Mo, 5 Minutes
- 23 Xzibit, What U See Is What U Get
- 24 Boyz II Men, Doin' Just Fine
- 25 John Forte, Ninety Nine
- 26 Mariah Carey, My All
- 27 Nate Dogg Feat. Warren G, Nobody Does It
- 28 Gerald Levert, Thinkin' Bout It
- 29 Black Eyed Peas, Joints & Jams
- 30 Temptations, Stay

★ ★ NEW ONS ★ ★

- Melanie B. F/Missy Elliott, I Want You Back
Shaquille O'Neal, The Way It's Goin'...
Yankee B., That Feeling
DJ Honda/Mos Def, Travelin' Man
Jon B., I Do
Jon B. & Guru, Cool Relax
Wyclef Jean, To All The Girls...
Lenny Kravitz, Thinking Of You
Dawkins & Dawkins, Need To Know
Sleepy's Theme, Still Smokin'
DMX, How's It Goin' Down



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- 1 Ty Herndon, A Man Holdin' On
- 2 Faith Hill W/Tim McGraw, Just To Hear You...
- 3 Jo Dee Messina, I'm Alright
- 4 Dixie Chicks, There's Your Trouble

- 5 Brooks & Dunn, How Long Gone
- 6 Alabama, How Do You Fall In Love
- 7 Collin Raye, I Can Still Feel You
- 8 Trisha Yearwood, There Goes My Baby
- 9 Pam Tillis, I Said A Prayer
- 10 Garth Brooks, To Make You Feel My Love
- 11 Joe Diffie, Texas Size Heartache
- 12 Randy Travis, The Hole
- 13 Tracy Lawrence, While You Sleep
- 14 Vince Gill, If You Ever Have Forever In Mind
- 15 Terri Clark, You're Easy On The Eyes
- 16 The Wilkinsons, 26 Cents
- 17 Dwight Yoakam, Things Change
- 18 Sara Evans, Cryin' Game *
- 19 Bryan White, Tree Of Hearts *
- 20 Terri Clark, Now That I Found You
- 21 Clint Daniels, A Fool's Progress *
- 22 Billy Dean, Real Man *
- 23 Alan Jackson, I'll Go On Loving You *
- 24 John Berry, Better Than A Biscuit *
- 25 Mark Willis, Don't Laugh At Me *
- 26 Great Divide, Pour Me A Vacation *
- 27 BR5-49, Wild One *
- 28 Mark Nesler, Used To The Pain *
- 29 Dolly Parton, Honky Tonk Songs *
- 30 Brady Seals, I Fell *
- 31 Charlie Daniels Band, Texas
- 32 Toby Keith, Tired
- 33 Steve Wariner, Holes In The Floor Of Heaven
- 34 Diamond Rio, You're Gone
- 35 Olivia Newton-John, I Honestly Love You
- 36 Michael Peterson, When The Bartender Cries
- 37 Lonestar, Everything's Changed
- 38 Keith Harling, Coming Back For You
- 39 Bob Seger & Martina McBride, Chances Are
- 40 Jeff Carson, Shine On
- 41 Cledus T. Judd, Every Bulb In The House...
- 42 Shane Stockton, Gonna Have To Fall
- 43 Tracy Byrd, I Wanna Feel That Way Again
- 44 Shana Peabone, Heaven Bound
- 45 Bellamy Brothers, Almost Jamaica
- 46 Linda Davis, I Wanna Remember This
- 47 Clint Black, The Shoes You're Wearing
- 48 The Mavericks, Dance The Night Away
- 49 David Kersh, Wonderful Tonight
- 50 LeAnn Rimes, Commitment

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Lee Ann Womack, A Little Past Little Rock
Reba, Forever Love



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
- 2 Usher, My Way
- 3 Aerosmith, I Don't Want To Miss A Thing
- 4 Brandy & Monica, The Boy Is Mine
- 5 Aaliyah, Are You That Somebody?
- 6 Goo Goo Dolls, Iris
- 7 Will Smith, Just The Two Of Us
- 8 Beastie Boys, Intergalactic
- 9 Barenaked Ladies, One Week
- 10 Semisonic, Closing Time
- 11 Big Punisher, Still Not A Player
- 12 Dave Matthews Band, Stay (Wasting Time)
- 13 Matchbox 20, Real World
- 14 Eve 6, Inside Out
- 15 Natalie Imbruglia, Wishing I Was There
- 16 Harvey Danger, Flagpole Sitta
- 17 Rammstein, Du Hast
- 18 Janet, Go Deep
- 19 Cam'ron, Horse & Carriage
- 20 Master P, Goodbye To My Homies
- 21 Monica, The First Night
- 22 Next, Too Close
- 23 Backstreet Boys, I'll Never Break Your Heart
- 24 Brandy Feat. Mase, Top Of The World
- 25 Madonna, Ray Of Light
- 26 Green Day, Time Of Your Life
- 27 Esthero, Heaven Sent
- 28 Brian Setzer Orchestra, Jump Jive An' Roll
- 29 Lord Tariq & Peter Gunz, Deja Vu
- 30 K-Ci & JoJo, All My Life
- 31 Brian McKnight, Anytime
- 32 Def Squad, Full Cooperation
- 33 JD Feat. Jay-Z, Money Ain't A Thing
- 34 Puff Daddy Feat. Jimmy Page, Come With Me
- 35 Matchbox 20, 3 AM
- 36 Savage Garden, To The Moon And Back
- 37 Wu-Tang Clan, Triumph
- 38 Busta Rhymes, Put Your Hands Where My Eyes...
- 39 Natalie Imbruglia, Torn
- 40 Supergrass, We Still Need More
- 41 Busta Rhymes, Dangerous
- 42 The Notorious B.I.G., Hypnotize
- 43 Dr. Dre, Nuthin' But A "G" Thing
- 44 Coolio Feat. L.V., Gangsta's Paradise
- 45 LL Cool J, Doin' It
- 46 The Notorious B.I.G., Mo Money Mo Problems
- 47 Jon B., They Don't Know
- 48 Will Smith, Gettin' Jiggy Wit It
- 49 Garbage, I Think I'm Paranoid
- 50 Bone Thugs-N-Harmony, The Crossroads

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Tatyana Ali, Daydreamin'
Creed, What's This Life For
Eagle-Eye Cherry, Save Tonight
Fatboy Slim, The Rockafeller Skank
Melanie B. F/Missy Elliott, I Want You Back



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Shania Twain, You're Still The One
- 2 Natalie Imbruglia, Torn
- 3 Goo Goo Dolls, Iris
- 4 Aerosmith, I Don't Want To Miss A Thing
- 5 Natalie Merchant, Kind & Generous
- 6 Matchbox 20, Real World
- 7 Marcy Playground, Sex & Candy
- 8 Fastball, The Way
- 9 Sarah McLachlan, Adia
- 10 Thelma Houston, Semi-Charmed Life
- 11 Celine Dion, To Love You More
- 12 Savage Garden, To The Moon And Back
- 13 Natalie Imbruglia, Wishing I Was There
- 14 Barenaked Ladies, One Week
- 15 Brian Setzer Orchestra, Jump Jive An' Roll
- 16 Sugar Ray, Fly
- 17 Semisonic, Closing Time
- 18 Madonna, Ray Of Light
- 19 The Wallflowers, One Headlight
- 20 Smash Mouth, Walkin' On The Sun
- 21 Bonnie Raitt, One Belief Away
- 22 Matchbox 20, 3 AM
- 23 Cherry Poppin' Daddies, Zoot Suit Riot
- 24 Brandy Feat. Mase, Top Of The World
- 25 Jewel, Who Will Save Your Soul
- 26 Mariah Carey, My All
- 27 Sarah McLachlan, Building A Mystery
- 28 Edwin McCain, I'll Be
- 29 Paula Cole, I Don't Want To Wait
- 30 Dave Matthews Band, Stay (Wasting Time)
- 31 Smash Mouth, Can't Get Enough Of You Baby
- 32 Peter Gabriel, Sledgehammer
- 33 Fleetwood Mac, Landslide
- 34 Janet, Together Again
- 35 Rod Stewart, Ooh La La
- 36 Jewel, You Were Meant For Me
- 37 Janet, Go Deep
- 38 Counting Crows, Angels Of The Silences
- 39 Madonna, Like A Prayer
- 40 Joan Jett & The Blackhearts, I Love Rock 'N Roll
- 41 Madonna, Like A Virgin
- 42 Chris Isaak, Wicked Game
- 43 The Cardigans, Lovefool
- 44 Elton John, I'm Still Standing
- 45 Janet, You
- 46 Tears For Fears, Shout
- 47 R.E.M., Losing My Religion
- 48 David Bowie, China Girl
- 49 Janet, That's The Way Love Goes
- 50 Alanis Morissette, You Oughta

★ ★ NEW ONS ★ ★

- Culture Club, Miss Me Blind
Lenny Kravitz, Thinking Of You
Jennifer Paige, Crush
Everything, Hooch

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 15, 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
Big Punisher, Still Not A Player
Lord Tariq & Peter Gunz, We Will Ball
Master P, Goodbye To My Homies
Backstreet Boys, I'll Never Break Your Heart
Black Eyed Peas, Joints & Jams
Mase, Lookin' At Me
Sparkle, Time To Move On
Sarah McLachlan, Adia
'N Sync, Tearin' Up My Heart
Limp Bizkit, Sour
Absolute, Heat
Garbage, I Think I'm Paranoid
Queen Latifah, Bananas/Paper
Brandy & Monica, The Boy Is Mine
Usher, My Way
Big Punisher/Fat Joe, Twinz
Jermaine Dupri, Money Ain't A Thing
Unwritten Law, California Sky
Xzibit, What U See Is What U Get
Sanz Of Man, Shining Star
Boyz II Men, Doin' Just Fine
Ace Of Base, Cruel Summer

NEW

- Color Me Badd, Remember When
Jennifer Paige, Crush
Jon B., I Do
Kenny Lattimore, Days Like This
Lenny Kravitz, Thinking Of You
Melanie B. F/Missy Elliott, I Want You Back
Militia, Who's The Next
Skooter Mac, Been Sooo Long
Stars On 54, If You Could Read My Mind
Suncatcher, Trouble
Tori Amos, Jackie's Strength
Xscape, My Little Secret



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Barry Adamson, Can't Get Loose
DJ Soul Slinger, Chega De Saudade
DMX, How's It Goin' Down
K's Choice, Everything For Free
Militia, Who's The Next
Rage Against The Machine, No Shelter



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Natalie Imbruglia, Wishing I Was There (new)
Brandy, Top Of The World (new)
Mase, Lookin' At Me (new)
Billie, Because We Want To (new)
JD Feat. Jay-Z, Money Ain't A Thing (new)
Lenny Kravitz, Thinking Of You (new)
Stars On 54, If You Could Read My Mind (new)
Beastie Boys, Intergalactic
Goo Goo Dolls, Iris
The Smashing Pumpkins, Ava Adore
Tragically Hip, Poets
Aerosmith, I Don't Want To Miss A Thing
'N Sync, Tearin' Up My Heart
Spice Girls, Viva Forever
All Saints, Never Ever
Barenaked Ladies, One Week
Madonna, Ray Of Light
Janet, Go Deep
Brandy & Monica, The Boy Is Mine
54-40, Since When



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Air, Kelly Watch The Stars (Heavy)
Apollo 440, Lost In Space (Heavy)
Aterciopelados, El Estuche (Heavy)
Beastie Boys, Intergalactic (Heavy)
Bran Van 3000, Drinking In L.A. (Heavy)
El Gran Silencio, Dormir Sonando (Heavy)
Gargage, I Think I'm Paranoid (Heavy)
Jarabe De Palo, Grita (Heavy)
Tori Amos, Spark (Heavy)
Backstreet Boys, As Long As You Love Me (Medium)
Bjork, Hunter (Medium)
Fatboy Slim, The Rockafeller Skank (Medium)
Jungle Brothers, I'll House You (Medium)
Los Pijos, El Baileario De Los Doctores Crotos (Medium)
Mana, Como Dueles En Los Labios (Medium)
Manu Chao, Clandestina (Medium)
Monster Magnet, Space Lord (Medium)
Natalie Imbruglia, Wishing I Was There (Medium)
Plastilina Mosh, Monster Truck (Medium)
Puff Daddy F/Jimmy Page, Come With Me (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Mayfair Laundry, Lovely Feet
Guardian, This Old Man
Michael W. Smith, Somebody Love Me
Clay Crosse, Saving The World
Eric Champion, Touch
Third Day, Consuming Fire
Al Denison, Take Me To The Cross
Midnight Oil, Outbreak Of Love
Gina, Majesty
World Wide Message Tribe, Revolution
Whiteheart, Even The Hardest Heart



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Megadeth, A Secret Place
Tori Amos, Jackie's Strength
Heather Nova, London Rain
Figdhis, When Shirts Get Tight
Maxwell, Luxury: Cococure
Vanessa Mae, I Feel Love
Grace Jones, Slave To The Rhythm
Martha Wash, Catch The Light
Vanessa Williams, You Are My Home
All City, Priceless
Monster Magnet, Space Lord
Unwritten Law, California Sky
Prodigy, Serial Thrilla
Dandy Warhols, Every Day Should Be A Holiday
Bjork, Hunter
Barenaked Ladies, One Week
Jesus & Mary Chain, I Love Rock 'N Roll
MC Lyte, I Can't Make A Mistake
Deborah Morgan, Yesterday
Garbage, I Think I'm Paranoid



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Mya, Movin' On
Aaliyah, Are You That Somebody?
Mo Thugs Family, All Good
Tatyana Ali, Day Dreamin'
E-40, I Hope I Don't Go Back
Brandy & Monica, The Boy Is Mine
Cam'ron, Horse & Carriage
K-Ci & JoJo, Don't Rush (Take Love Slowly)
JD Feat. Jay-Z, Money Ain't A Thing
Tamia, So Into You

BEST BUY FEELING THE HEAT OVER PEARL JAM PROMO

(Continued from page 1)

distribute the free Pearl Jam CD. "In its place, a single-disc CD up to \$14.99 of the customer's choice will be available," the notice stated.

Many music specialists say they will push the majors to take a stand on the MAP issue sparked by that CD giveaway.

Executives at the six majors either were unavailable or declined comment on the issue. But one senior distribution executive at a major agreed to talk on condition of anonymity.

"I don't believe it is a MAP violation because the spirit of MAP isn't being violated," he said. "It's not what they set out to do, and in this case I don't think it cheapens the value of the CD." He also points out that the promotion was the "Pearl Jam CD, and it seems to be a stretch to make this a MAP violation."

Sony Music Distribution executives declined to comment. But sources familiar with the company's MAP policy say that it does not apply to video.

PGD president Jim Caparro says that he is consulting with the company's outside counsel to see if the Best Buy substitute offer violates the company's below-cost policy.

Best Buy executives declined to comment on the issue.

According to sources, Sony Music found out about the Best Buy offer after a Minneapolis newspaper reported on July 31 that the chain would give away 50,000 live Pearl Jam CDs, culled from an Australian concert recorded this year. The Minneapolis Star Tribune cited Best Buy senior VP of merchandising Gary Arnold as its source for the story, in which it was reported that the chain had "pressed 50,000 discs through a deal cut directly with Pearl Jam."

Over the Aug. 1-2 weekend, Sony apparently informed Best Buy that it lacked Sony's permission or the authority to manufacture the Pearl Jam CD and demanded the chain "cease and desist" the promotion.

On Aug. 3, Sony filed a lawsuit in U.S. District Court for the Central District of California stating that it owns the rights to Pearl Jam recordings, via a contract signed March 15, 1991, and that Best Buy was engaging in making and distributing unauthorized recordings.

In addition to asking for damages—which at the time of the filing had not been determined—the suit charged that Best Buy's actions resulted in the chain gaining "an unfair

competitive advantage over other retailers with whom Sony regularly deals, thereby threatening to impair Sony's business relationships with said other retailers."

Best Buy rescinded the Pearl Jam CD offer, instead offering the substitute CD giveaway. It was unclear at press time whether the revocation of

the Pearl Jam CD offer would affect the status of Sony's suit.

Sony declined comment other than to issue a statement: "Sony Music Entertainment is pleased that Best Buy has agreed to withdraw its plans to distribute a Pearl Jam concert recording, which was not authorized by Sony Music or the band." Calls to

Pearl Jam's management, Curtis Management, were referred to Sony.

Best Buy spokeswoman Lori Bauer will say only, "We are not distributing the free recording because Sony contends that it was not previously authorized."

The 50,000 Pearl Jam CDs pressed by the retailer will be given to Sony

for disposal, sources say.

Industry observers estimate that the promotion could end up costing Best Buy as much as \$700,000, if one projects a manufacturing cost of \$35,000 for the Pearl Jam CD, \$150,000 in advertising costs, and \$500,000 as the cost of the CDs given away for the substitute offer.

STRAIT LEADS IN CMA AWARD NOMINATIONS

(Continued from page 1)

video, and single. His recording of "I Just Want To Dance With You," was also nominated for the songwriter's award. Strait has now won 10 CMA Awards.

In a surprise, three major artists were frozen out of the balloting: Alan Jackson, LeAnn Rimes, and Clint Black. Jackson (who has a total of 40 nominations) has been privately criticized by some CMA members for his much-publicized family problems this year, and Rimes has made public remarks about how some in the country establishment have been critical of her ventures into pop music.

Black's case is more problematic: He has had a big music year and is an extremely popular performer.

Following Strait, Garth Brooks, Faith Hill, Patty Loveless, and Tim McGraw each received four nominations. Three-time nominees include Steve Wariner (who in his 26-year recording career had received only three nominations before), Brooks & Dunn, and Martina McBride.

Obviously, the nominations themselves are not as important ultimately as the awards show itself—which can and does produce significant bumps in sales—but they do figure in at retail, observers say.

"Where it does start to really matter is when we have a CMA sale before the awards show," says Paul Bailey, buyer for Tower Records in Brea, Calif. "The nominees are always represented in advertising and endcap placement."

Ron Howie, VP of sales for the RCA Label Group, concurs. "Some accounts have programs that we'll plug into," he says. "They'll make it generic until the winners are actually known. We use header cards for artists that get nominated."

Another consideration, Bailey says, is that nominations quickly catapult new artists into prominence. "It will really help an act like the Dixie

Chicks, with two nominations from their first album," he says. "The good thing is that the labels will treat the artists like they've already won."

The nominees are as follows:

Entertainer of the year: Brooks & Dunn, Garth Brooks, Vince Gill, Tim McGraw, George Strait.

Male vocalist: Garth Brooks, Vince Gill, Tim McGraw, Collin Raye, George Strait.

Female vocalist: Faith Hill, Patty Loveless, Martina McBride, Lee Ann Womack, Trisha Yearwood.

Horizon Award: Trace Adkins, Dixie Chicks, Jo Dee Messina, Michael Peterson, Lee Ann Womack.

Vocal group: Alabama, Diamond Rio, Dixie Chicks, the Mavericks, Sawyer Brown.

Vocal duo: The Bellamy Brothers, Brooks & Dunn, the Kinleys, the Lynns, Thrasher Shiver.

Album: "Come On Over," Shania Twain, Mercury Nashville, produced by Robert John "Mutt" Lange; "Everywhere," Tim McGraw, Curb, produced by Byron Gallimore, James Stroud, and Tim McGraw; "Long Stretch Of

Lonesome," Patty Loveless, Epic, produced by Emory Gordy Jr.; "One Step At A Time," George Strait, MCA Nashville, produced by Tony Brown and George Strait; "Sevens," Garth Brooks, Capitol Nashville, produced by Allen Reynolds.

Musician: Eddie Bayers (drums), Paul Franklin (steel guitar), Brent Mason (guitar), Matt Rollings (keyboards), Brent Rowan (guitar).

Single: "A Broken Wing," Martina McBride, RCA, produced by Martina McBride and Paul Worley; "Holes In The Floor Of Heaven," Steve Wariner, Capitol Nashville, produced by Steve Wariner; "I Just Want To Dance With You," George Strait, MCA Nashville, produced by Tony Brown and George Strait; "This Kiss," Faith Hill, Warner Bros., produced by Byron Gallimore and Faith Hill; "You Don't Seem To Miss Me," Patty Loveless (with George Jones), Epic, produced by Emory Gordy Jr.

Vocal event: Anita Cochran with Steve Wariner; "What If I Said," Warner Bros.; Reba McEntire and Brooks & Dunn, "If You See Him/If You See Her," MCA Nashville, Arista/Nashville; Faith Hill (with Tim

McGraw), "Just To Hear You Say That You Love Me," Warner Bros.; Trisha Yearwood and Garth Brooks, "In Another's Eyes," MCA Nashville; Patty Loveless with George Jones, "You Don't Seem To Miss Me," Epic.

Song (songwriter award): "A Broken Wing," James House, Sam Hogin, Phil Barnhardt, Sony/ATV Songs LLC dba Tree Publishing/Sam's Jammin' Songs/Suffer in Silence Music; "Holes In The Floor Of Heaven," Billy Kirsch, Steve Wariner, Hamstein Cumberland Music/Kid Julie Music/Steve Wariner Music; "How Do I Live," Diane Warren, Real Songs; "I Just Want To Dance With You," John Prine, Roger Cook, Big Ears Music, Bruised Oranges/Screen Gems-EMI Music; "It's Your Love," Stephony Smith, EMI Blackwood Music.

Music video: "A Broken Wing," Martina McBride, directed by Deaton Flanigen; "Bye Bye," Jo Dee Messina, directed by Jon Small; "Carrying Your Love With Me," George Strait, directed by Christopher Cain; "Did I Shave My Legs For This?," Deana Carter, directed by Roger Pistole; "This Kiss," Faith Hill, directed by Steven Goldmann.

HOLLYWOOD ENTERTAINMENT BUYING ONLINE RETAILER REEL.COM

(Continued from page 1)

than people think," president Julie Wainwright said during a seminar held at the Video Software Dealers Assn. Convention in Las Vegas last month. "The technology commitment is huge because nothing is plug-and-play."

Hollywood chairman/CEO Mark Wattles acknowledges, "It will take several years to become profitable. People underestimate the cost of getting online." Wall Street analyst Curt Alexander of Media Group Research in Sudbury, Mass., estimates Reel.com will lose \$25 million in 1998 and won't contribute to Hollywood's bottom line until 2001, assuming online revenue projections remain on track.

In a Wall Street conference call, held soon after the acquisition was announced, Wattles predicted that Reel.com sales would reach \$10 million in 1998 and then double annually to \$80 million in three years. The cost to the chain could be significant.

"The earning estimates for Holly-

wood are definitely going down," Alexander maintains. He notes that, unlike most such stock transactions, the Reel.com investors got Hollywood shares at a significant discount, about \$4.50 below the market price. (Hollywood's stock closed at \$14.9375 on Aug. 5.)

Meanwhile, there is Blockbuster, the dominant U.S. video retailer with four times Hollywood's 1,100 locations. In a comparison of second-quarter reports of publicly held rental retailers, the Viacom subsidiary "is eating everybody's lunch," Alexander says.

But Blockbuster has no exposure on the World Wide Web, and it and Hollywood lag in the area where Reel.com has shown strength—sales of tapes and DVDs. "Consumers are spending a dollar purchasing somewhere," says Wattles. "What we want to do is capture as much of the sell-through business as we can."

Wattles likes Reel.com's emphasis on catalog titles, which should benefit from the Web store's price of \$9.99 for a copy of Paramount Home Video's "Titanic," due Sept. 1. Observers attribute the tenfold increase in Reel.com site visits, from 20,000 to 200,000 a month, to the offer. Customers attracted by the promotion could likely buy more than one video (though they are allowed only one copy of "Titanic").

Even if they don't, the \$3 that Reel.com reportedly loses on each "Titanic" copy is considered fair exchange for the purchasing information flowing into its database.

"It's complementary to our core business," says Wattles. As for Reel.com's rentals, he dismisses them as a loss leader that will never become a profit center.

DVD revenues are tiny as well, but the format is growing faster for

Reel.com than for Hollywood, which has begun stocking the discs in a few locations. The online potential looks solid, according to Michael Mason, co-founder of VideoServe, a rival of Reel.com. DVD represents 12% of his revenues, triple the 4% registered after Christmas, and will jump to 15% by year's end, he predicts. Sell-through, growing 30% a month, "is just starting," Mason says.

Wattles plans to use his chain as a platform to further Internet activity. Hollywood's 25 million members, increasing by 500,000 a month, will be directed to Reel.com's Web site via in-store promotions, kiosks, and co-op advertising.

"The idea here is for Hollywood to provide whatever tools are needed to accelerate growth," says Wattles. "On the Internet, the No. 1 challenge is introducing new customers to the site. We have a lot of those." Reel.com is expected to return the favor by directing visitors to stores for rentals.

"There are plenty of synergies," agrees home video analyst Tom Adams. "Reel.com should get an immediate boost in traffic when those fliers appear in Hollywood stores."

Wattles does draw the line at creating an in-house competitor. Reel.com recently opened its first "offline" store—a 7,000-square-foot, 20,000-title outlet in Berkeley, Calif.—and hired former Moovies COO Robert Klein as CEO of what was envisioned as the Reel chain. With the Hollywood deal, however, that first outlet is the last.

Klein is being considered for another Hollywood position. The rest of Reel.com's management team will remain intact, Wattles vows, with one exception. Founder Stuart Skorman, who was chairman, is now a consultant to the company.

HOUSE/SENATE RIFT OVER JURISDICTION IMPERILS WIPO

(Continued from page 6)

Commerce Committee got jurisdiction at all and also that they were able to incorporate language that would have future oversight involvement with the Commerce Department over the issue of fair use," says one insider. "I would hope that when they return, the tack would be that Hatch would say, 'I'm Orrin Hatch and this is the Senate Judiciary Committee and we're rolling back over you on this one.'"

Several House members, including Rep. Dick Boucher, R-Va., who serves on both the House Judiciary and Commerce panels and worked hard to insert the amendments on equipment design and fair use, predict

that the bill cannot be passed without the amendments added by the House Commerce Committee.

Time is critical once Congress returns in September, as the House legislation must be reconciled with the Senate's version before lawmakers adjourn in early October. If there is no forged bill, lawmakers would have to introduce a new bill in the next Congress and go through much of the whole hearing process again.

Meanwhile, a new provision has been tucked within the House version of the WIPO bill that calls for the licensing of sound recordings on the Internet through a new compulsory license that will both guarantee

access to material for Webcasters and royalty fees for record companies and their artists (see story, page 6).

The WIPO treaties clear the way for Internet commerce of copyrighted works by making it illegal to circumvent copyright-protection technologies in cyberspace. The U.S. version will also limit the liability of online service providers and telephone companies that unknowingly transmit unauthorized copyrighted works. Thirty nations must ratify before the treaties go into effect. Because of the strength of U.S. copyright industries abroad, it is in the U.S. interest to be one of the first nations to ratify the treaties.

DISNEY CHANNEL TOUTS ITS EARS; MUSIC SHOWS CITED AS MARKETING TOOL

(Continued from page 6)

Next, we don't just want to reach kids through these specials; we also want to reach their families and caregivers. When the kids are watching the specials, we want them to turn to their family members and ask if they could get the artist's CDs. By having families involved in watching these specials, we can expose the artist to an older audience who may not have been familiar with the artist before."

He adds, "It's a myth that music specials have no shelf life. Unlike a lot of networks, which will only show a concert special once or twice, we will show the special repeatedly in any given month."

Disney Channel airs a concert special an average of five to seven times during the first month it is televised. A&M Records senior VP of marketing/GM (U.S.) Morty Wiggins says that Disney Channel's repeat airings of "Jonny Lang In Concert" had a notable impact on boosting sales of Lang's debut album, "Lie To Me."

"In December 1997, the first month that the special aired, Sound-Scan sales increased an average of 33% for the Jonny Lang album," he says. "Jonny had also been on tour, but when you add in a new factor like his TV special being repeatedly shown to an audience, that can't help but have an effect on sales."

Ross believes the network's music specials have been more effective in the last two years, in terms of audience reach, because the commercial-free Disney Channel has shifted from being mainly available as a higher-priced, optional premium cable channel (like HBO and Showtime) to being offered on most cable systems as part of the regular lineup. According to the network, Disney Channel reaches about 43 million U.S. households, 4 million of which are through premium cable.

Disney Channel declines to release ratings for the concert specials because, Ross says, "ratings are scaled differently for basic and premium cable TV, and since Disney Channel is a hybrid network that is both basic and premium cable, ratings can get complicated." But Ross notes that "LeAnn Rimes In Concert" was the highest-rated Disney Channel music special last year and that "N Sync In Concert" is the highest-rated so far in 1998.

A source says the 'N Sync premiere episode scored a 2.5 rating and a 5.7 share among all households and a 4.2 rating and a 21.8 share among the key 12-17 demographic.

Although many in the industry say that the Disney Channel specials are spurring sales, retailers are less certain of a direct impact, since they say customers typically don't cite the specials as a reason for buying an act's recordings.

Alex Calderon, manager of Cocanuts in Chicago's Kimball Plaza, says, "We've seen an increase in sales for the 'N Sync album, for example, but it's usually because people say they've heard the singles. If people are influenced by Disney Channel specials, it's not the first thing that comes to mind when they say why they're buying a record."

Ross concedes that because Disney Channel isn't a music-only network, it may not yet be perceived by

the general public as the ultimate music source on TV. But, he adds, "because we're not a music-only network, the concert specials don't get lost in a lot of music clutter, and they tend to stand out."

PICKING ACTS THAT WORK

Since Disney Channel typically has about three or four concert specials a year, the network has to be more selective than music-oriented networks in terms of what acts will be chosen.

Tina Treadwell, Disney Channel's executive director of talent development and music specials, says that

the artists chosen so far all share a common quality: "They're new, hot young artists whose parents played a big role in their careers. That's not to say we won't have more established acts down the line, but we want artists who have appeal both to kids and families."

In addition to showing live performance footage (the concerts have all been taped at Disney locations), the specials include offstage footage and interviews with the artists and their family members.

'N Sync co-lead singer JC Chasez notes, "I like the fact that the special

showed us individually offstage. I think that's probably why the program got such a good response, because when people watched it, they felt like they got to know us and what we're like as people."

The success of 'N Sync's Disney Channel special is ironic, considering that the group was originally turned down by Disney Channel.

"We were going to have Backstreet Boys do a concert special," says Ross. "But because of scheduling conflicts, that didn't happen. Luckily, 'N Sync was available, and it worked out beautifully."

RIAA, DIMA AGREE ON A COMPULSORY LICENSE FOR WEBCASTERS

(Continued from page 6)

each sound recording. Insiders predict it will be similar to those employed with such subscriber-based music services as Music Choice and DMX. If negotiations produce no agreed-upon rate, federal mediators would set the rate.

While details of the agreement have not been released, Steven M. Marks, the RIAA's VP/assistant general counsel, says that the royalty-fee template will come from the arrangement in the Digital Performance Right Act of 1995, which until now

has applied to subscription services. That arrangement grants 55% of the royalties to labels, 45% to featured artists, and 5% each to non-featured artists and the musicians' union.

Marks also said that the RIAA would not go after retroactive fees.

The agreement comes after DiMA and the RIAA, at the request of the House Judiciary and Commerce Committees, met with the Register of Copyrights July 23 to discuss the controversial subject of licensing. Until the agreement, the RIAA had

in place a policy of sending out letters informing the companies that they were illegally using material from its member companies when transmitting "cuts" from sound recordings without proper authorization.

RIAA said that they were in violation of a provision under the 1995 act, which forbids "ephemeral" copies. Despite the RIAA's aggressive stance, several copyright lawyers told Billboard they found the legal basis to be fuzzy. When DiMA lobbyists tried to carve out an exception for Webcasters in a version of the House WIPO bill last month, RIAA president/CEO Hilary Rosen sent a letter to members criticizing their motives.

"It was an attempt to get to the companies and say that what was happening in Washington wasn't going to help these two industries who have to work together," explains Marks.

SonicNet president Nicholas Butterworth, also a spokesman for DiMA, says the agreement will clear the way for new technology and for record companies to flourish by establishing much-needed policies for Internet licensing. "There has been a lot of uncertainty and doubt about the state of licensing for the Internet in general, and I think that one of the most important things about this legislative language is that it will remove a lot of confusion."

Brad Porteus, managing director at Webcaster Imagine Radio, is taking an optimistic view of the proposal. The company, which is not a DiMA member, stopped Webcasting Rolling

Maverick Records is anticipating an equally positive reaction to its pop/R&B trio Cleopatra, who will be featured on a Disney Channel special that premieres Sept. 19.

Maverick head of sales and marketing Fred Croshal says, "I certainly believe that we're going to sell more Cleopatra records as a result of the Disney special. Cleopatra hasn't had a huge radio picture yet, but I think the Disney Channel special will change that because it's going to reach the masses in such a way people will start requesting their music, and radio will have to pay attention."

K-TEL MOVES INTO DIGITAL DISTRIBUTION

(Continued from page 6)

digital distribution cuts out some of the manufacturing costs associated with finished goods.

"We may revisit our pricing model," says Margiotta. "The 99-cent figure is a target."

The announcement corresponds with K-tel's plans to compete with online music retailers such as Music Boulevard (Billboard, Nov. 22, 1997), which already operates a branded, digital-distribution arm based on Liquid Audio technology.

Liquid Audio VP of marketing Scott Burnett concurs with Margiotta's thinking, saying digital download nicely complements the custom-compilation business.

Noting Platinum Entertainment's July announcement that it will create a similar program with Liquid Audio, Burnett is optimistic that the industry is witnessing a groundswell

of indie involvement in digital distribution. "We see Liquid tracks really gaining momentum through these non-major early adopters," says Burnett. "They are the ones less encumbered and quicker to incorporate digital download into their online marketing and sales strategy."

Though no specific plans exist yet, Margiotta says promotions will be developed around the custom-compilation and digital-distribution aspects of the site. One scenario might offer a free single download with a compilation purchase.

The digital download service will also be tied in to all online and offline advertisements for K-tel Express.

In other news, K-tel announced Aug. 4 that it will partner with Muze Inc. to provide background information on movies for the home video section of its Web site.

JAPAN'S MARKET DATA SEEM TO SHOW UPTURN

(Continued from page 1)

by acts such as B'z, L'Arc-En-Ciel, Nanase Aikawa, and Hide in the first half.

"The manufacturing figures are up, but the market overall is still very dull," says Toshiba-EMI president's office executive GM, Kei Nishimura.

Notes Michael Smellie, senior VP of BMG Entertainment International Asia-Pacific and currently acting president of BMG Japan, "It's about time the RIAJ found a better and more indicative way of measuring the health of the industry. They need to move away from the production mentality."

"I know that this is a request that [the International Federation of the Phonographic Industry] has made of the RIAJ. Production figures don't

take returns into account, and to that extent, it's very misleading. The industry doesn't generally consider itself a group of manufacturers."

While the RIAJ's production figures may not give the most accurate picture of how the market is doing, the first half of 1998 was nonetheless not quite as grim as January-June 1997, according to BMG Japan president Paul Dezelsky.

"It's hard to say whether the total market is up, although we're certainly up," says Dezelsky. "The few very big releases have helped a lot, compared to last year. I feel a lot more confident than I did this time last year. The record companies seem to have got their act together a lot more this year, at least for domestic

product. International is still very tough."

Shipments of foreign CDs and analog records totaled 43.7 million units in the first half, down 6% from last year, for a value of 62.4 billion yen (\$446.1 million), down 7%.

Japanese CD albums turned in the strongest performance, with shipments up 13% to 99.3 million units, for a value of 162.1 billion yen (\$1.16 billion), up 10%.

Dezelsky also notes that Japanese consumers have been spending somewhat more freely than they did in the period following the increase in the consumption tax rate from 3% to 5% in April 1997. But he and others point out that many smaller retailers are still feeling the pinch.

Stones and Led Zeppelin channels earlier this year after being challenged by the RIAA. "Our initial take is that this is good news for us and that we'll be able to qualify for a compulsory license," he says, "which is a lot smoother process than dealing with the labels individually."

Other companies might likely feel the effects of the agreement. Broadcast.com, for example, allows users to select music from its popular, on-demand jukebox. But, insiders say, such Webcasters may not qualify for the compulsory license and may have to deal individually with the copyright owners.

Until the agreement, the RIAA has said its member companies enjoy an exclusive right to deal one to one with companies, including the right to reject any requests to use any sound recording, a major red-tape factor that helped bring Webcasters to the negotiating table.

Says one insider, "It was in the best interests of both industries to quickly resolve this issue because we're dealing with a fragile, young, and rapidly emerging media. Everyone recognized that this has great value promotionwise, and no one had an interest in crippling this industry."

MTV EUROPE

(Continued from page 6)

to satellite and cable operators. Hansen notes that "distribution deals are now solidly in place."

Initially, the channels will launch in 1999 on BSkyB's U.K. and Ireland digital satellite platform, due to debut by the end of this year. The spokeswoman adds that the distribution of these channels will not be limited to the U.K. and Ireland and that "MTV is looking at anywhere where we can secure proper distribution" in other European territories.

Hansen said in a statement, "The channels will complement MTV, VH-1, and M2 in that they will concentrate entirely on specific music genres and be scheduled in a competitive fashion to MTV, VH-1, and M2. From 1999, MTV will be provoking a total of six music channels, covering all aspects of music programming and thereby offering the ultimate choice in music for viewers of every musical taste."

MTV Networks previously unveiled plans for the launch of genre-based digital channels in the U.S. (Billboard, Dec. 6, 1997).

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

TV TUNES: No doubt exposure of a song on a TV show can provide the spark needed to propel a song to hit status. Look at the Rembrandts' "I'll Be There For You" from "Friends," Vonda Shepard's "Searchin' My Soul" from "Ally McBeal," or Paula Cole's "I Don't Want To Wait" from "Dawson's Creek" as proof of what a high-profile song placement can do. Now Edwin McCain's "I'll Be" (Lava/Atlantic) is enjoying a similar fate.

The song was released in October 1997. Among the song's early believers were WBAM Montgomery, Ala.; WDCG Raleigh, N.C.; WRHT New Bern, N.C.; and WTMX Chicago. Despite performing well at these stations, the song had an initially lukewarm reception at radio. "I'll Be" began to heat up when it was picked early this summer as a theme song for the WB's "Dawson's Creek." This issue, "I'll Be" is No. 17 on Hot 100 Airplay, with 39 million audience impressions from airplay at 186 stations.

Despite TV's strength as a medium of exposure, not every theme song becomes a hit at radio. Shawn Colvin's "Nothing On Me" from "Suddenly Susan" didn't crack the top 75 of Hot 100 Airplay.

Incidentally, Madonna's "Power Of Goodbye" has been selected by the WB as the theme song for its new fall show "Felicity." The single, the third from "Ray Of Light," is slated for release Sept. 15. The single will also include a live recording of "Little Star" taken from a performance on "Oprah." We'll have to wait to see if the TV tie-in allows "Power Of Goodbye" to perform better at radio than her last two singles did; "Frozen" peaked at No. 7 on Hot 100 Airplay and "Ray Of Light" stalled at No. 26.

FLIP-FLOP: Jo Dee Messina's "I'm Alright" (Curb) re-enters the Hot 100 at No. 47. The song moved to recurrent two weeks ago after spending 20 weeks on the chart. If you've been paying attention, you'll notice that the single had appeared as "Bye Bye" in its first chart run. "I'm Alright" was originally the B-side, but airplay of that track has overtaken that of "Bye Bye" at country radio. "I'm Alright" has 43 million audience impressions, compared with 16 million audience impressions for "Bye Bye." Country airplay doesn't count toward Hot 100 chart rankings, so country singles chart solely on the basis of their sales. "I'm Alright" scanned 16,000 units and is ranked No. 28 on Hot 100 Singles Sales. However, don't expect "I'm Alright" to remain on the chart long, since its singles sales have shown a slight attrition the last two weeks. When it falls below the top 50, it will again move to recurrent.

COUNTRY CROSSOVER: Both LeAnn Rimes' "How Do I Live" and Shania Twain's "You're Still The One" were rerecorded sans steel guitar for pop radio. The same is true of Faith Hill's "This Kiss," which regains its bullet at No. 22 on the Hot 100 and earns Greatest Gainer/Airplay for its 26% audience improvement. Ranked at No. 55 on Hot 100 Airplay, "This Kiss" has 16 million audience impressions from airplay at 101 monitored stations. Airplay leaders include WLTW New York, KRBE Houston, KBIG Los Angeles, WXKS Boston, andWSTR Atlanta.

RHINO'S 'STRIKE!' SOUNDTRACK ROOTED IN '60S GROOVES

(Continued from page 11)

"I looked to the instrumental music I could find, mostly Booker T. & the MG's and things like that, and the minute I temped in the music, it had a magical effect on the plot in a way I hadn't foreseen," she says. "It made the girls cool and ballsy, which was very much more to my advantage than having more delicate music. It is such a down and dirty sound, it gives the girls real grit. I completely trashed my original ideas for the score and went in the other direction."

Rhino Records will release the "Strike!" soundtrack Sept. 15 in the States, with a two-pronged marketing campaign. The company is targeting teen girls, the primary audience for the film, plus the moms who accompany them to the theater and who, like Kernochan, grew up with the sounds of Carla Thomas, Smokey Robinson, the Sensations, Rufus Thomas, and Ben E. King, all featured on the album.

The soundtrack also is authenticated by none other than '60s icon Darlene Love, who sings the new Kernochan-penned tunes "Starlight, Starbright" and "Girlfriends For Life."

For Love, who has contributed to numerous soundtracks and has a small role in "Lethal Weapon 4," "Strike!" provided a chance to get back to her own roots. "They wanted me to sing these songs as Darlene Love would sing them," she says. "I had to put myself back in the '60s and do the songs like they did then—which means I would not be overpowering on the songs like I sometimes am today. It was a smoother kind of sound."

That sound is a familiar one for Rhino, whose soundtracks often comprise classic works wrapped in new packages. "This soundtrack is perfect for Rhino. It's a period piece, and it's music-driven," says Julie D'Angelo, GM of Rhino Movie Music. D'Angelo notes the soundtrack also is a perfect project for Rhino's Women's Product Development Team, which was created three years ago to heighten awareness of the company's roster among female consumers.

Given its recipe of known-quantity classics combined with several new songs written for the film, "Strike!" has the potential to fare well at retail, according to Lon Lindeland, soundtracks buyer at Best Buy. "The target audience is appropriate, and those fans will certainly be interested in owning the soundtrack," he says.

To generate interest in the soundtrack, Rhino is working with film company Miramax to ensure the album is tagged on all Miramax trailers, TV spots, and point-of-purchase materials. The label is also pursuing an aggressive radio campaign.

"We have a radio staff going after oldies radio to get the moms, and we will be targeting the teens at contemporary formats," says Andrea Kinloch, Rhino senior director of product management.

As is usually the plan for its soundtrack releases, Rhino will not put out any singles but rather work the album as a whole.

Kinloch says marketing to the more fickle youth demographic presents a new challenge for the label. "It is harder to test and track the taste of younger kids because it changes so much, and we don't do that very

often," she says. "But on the other hand, we are positioning the soundtrack in a way that if girls are so taken by the movie and how the characters love the music, this will translate into the music being cool to them."

Music was a very important part of growing up for Kernochan, who formed a choral group called the Fingernails while at boarding school. "We were kind of a rebel group," she says. "I wrote a lot of material that parodied current rock songs, and we also did truly off-the-wall skits."

Kernochan decided to try her hand writing the "Strike!" end-title song, "The Hairy Bird," even though she had not written a note for almost 20 years. "I really didn't know if I could still do it," she says.

But once the creative juices began

to flow, Kernochan also wrote the two songs for Love. When it came to recording the end-title song, Kernochan looked up the original Fingernails, including actress Glenn Close, to see if they were up for the job. Amazingly, all six women showed up to record "The Hairy Bird" at the Hit Factory in New York.

"We were just as good as we always were, and we all worked really hard," Kernochan says.

Having conquered the '60s, Kernochan is now at work on a movie about "the sex, drugs, and rock'n'roll era of the '80s."

For her part, Love is taking a break from film music and recording her first gospel album, with Edwin Hawkins, to be released on Sony's Harmony Records in the fall.

SNOWPONY HITS ROAD INTO THE U.S.

(Continued from page 11)

when you hear them all together that it works." Adds Googe, "We're into analog keyboards and really any sound that fits. As long as it works, it doesn't matter where the sound comes from."

The tall, tattooed Gifford often writes dusky, brooding lyrics that keep listeners guessing what's real and what's fiction—just like her samples.

Snowpony has been gaining momentum in the States over the last year, due in no small part to the band's "supergroup" pedigree. Gifford was keyboardist for electronic phenomenon Stereolab and lead singer for the lesser-known Moonshake, for which Bass was drummer. (Percussion on the album is actually played by Max Corradi, formerly of Rollerskate Skinny and Quickspace, though Bass has since permanently taken over.) Googe comes to Snowpony from the electronica-friendly rock group My Bloody Valentine.

"I don't think we sound like the other bands [we've played in], but I'm sure people have given us a bit of time they wouldn't have otherwise," says Googe. Adds Bass, "If our other bands get people's attention, then I guess it's good."

The act was signed to Radioactive in the U.S. after its first single, "Easy Way Down," was released on U.K. indie See No Evil in late 1996. "The Little Girls Understand," the group's follow-up U.K. 7-inch, was a limited-edition featured single in Rough Trade's singles club, and "Chocolate In The Sun," its third U.K. single, was offered to Radioactive's U.S. retailers as an import EP. Snowpony made its live debut in the States in September 1997. The act's booking is handled by Creative Performance.

According to Radioactive, loyal fans of the group's "parent" acts have been filing into Snowpony U.S. gigs ever since. Says Jay Schatz, national director of sales and marketing at Radioactive, "First we delivered an import EP to retailers, and then we put out a special, promo-only four-track EP ["They Were Doing The Temptation Walk"] to college radio and retail last September, and that really sparked the interest."

Brendan Bourke, GM of Radioactive, says the group caught the label's attention because it is "musically very potent. Their presentation is

quite unique, and they don't exactly reek of 'Buy me, buy me!'"

According to Schatz, the act will be touring the States in September and November, performing relatively high-profile shows sponsored by Alternative Press. A limited-edition Snowpony poster will be given away as a value-added option at Coalition of Independent Music Stores (CIMS) member retailers, and Radioactive will be targeting other music retailers with a strong British fan base, as well as lifestyle accounts, like tattoo shops, in Stereolab and My Bloody Valentine's top 10 markets.

Don Van Cleave, owner of Birmingham, Ala., outlet Magic Platter and president of CIMS, reports that the organization will be working with the Snowpony album as a listening-booth title. "We're all anticipating that the Stereolab and the My Bloody Valentine fans are going to come out for it, and I think that's a good starting story," he says.

Van Cleave adds that the "back to school" street date will help drive sales at college-oriented retailers.

Quinn Bishop, GM of Cactus Music & Video in Houston, says Snowpony is "sonically challenging," like its parent acts. "Stereolab and My Bloody Valentine in particular were ahead of the times, and now the times have caught up with them. It seems that Snowpony could reap some of the benefits of that," he says.

Outside of North America, "The Slow Motion World Of Snowpony" will be released by Radioactive/MCA Sept. 28.

Bourke says Radioactive's radio initiative "may target six or seven commercial stations, people who are real music fans." One such music lover, Hillary Schmidt, assistant music director at modern rock XTRA San Diego, says, "If David Lynch directed the next James Bond movie, this Snowpony record would be the soundtrack. It definitely has a Stereolab vibe, stripped down and yet kicked up a notch with horns and other craziness thrown in the mix."

But despite budding commercial radio interest, Bourke adds, "We have no misconceptions. This is going to be about development through college radio and specialty shows. We know there's an audience out there, we just have to go and get them."

BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|--|---|-----------|-----------|----------|-------------------|--|
| 1 | 2 | 7 | STAY | DREAMHOUSE (TRAUMA) | 14 | 20 | 11 | FULL COOPERATION | DEF SQUAO (JIVE/OEF JAM/MERCURY) |
| 2 | — | 1 | I WASN'T WITH IT | JESSE POWELL (SILAS/MCA) | 15 | — | 1 | REACT | ONYX (JMJ/OEF JAM/MERCURY) |
| 3 | 5 | 5 | IN YOUR WORLD | TWISTA & THE SPEED KNOT MOBSTER (CREATORS WAY/ATLANTIC) | 16 | 13 | 3 | THE HOLE | RANDY TRAVIS (DREAMWORKS (NASHVILLE)) |
| 4 | 3 | 11 | YOUR IMAGINATION | BRIAN WILSON (PALADIN/GIANT/WARNER BROS.) | 17 | 12 | 2 | STANDING TOGETHER | GEORGE BENSON (GRP) |
| 5 | 8 | 6 | I SAID A PRAYER | PAM TILLIS (ARISTA (NASHVILLE)) | 18 | 15 | 3 | TEARDROP | MASSIVE ATTACK (CIRCA/VIRGIN) |
| 6 | — | 1 | HERE WE GO | FOURMATTER FLEX PRESENTS KHADJA FEAT. PRODUCT (LOUDRICK) | 19 | 18 | 2 | NO WOMAN | GENERAL GRANT (POLYBEAT/VIRGIN) |
| 7 | 7 | 10 | YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) | BIG BAD VODOODO DADDY (COOLSVILLE/EMI-CAPITOL) | 20 | — | 1 | FEEL IT | THE TAMPERER FEAT. MAYA (BATTERY/JIVE) |
| 8 | 6 | 20 | 2 LIVE PARTY | THE 2 LIVE CREW (LIL' JOE) | 21 | 14 | 37 | EVEN FLOW | PEARL JAM (EPIC) |
| 9 | 9 | 3 | IF YOU COULD READ MY MIND | STARS ON 54 (ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (TOMMY) BCI) | 22 | 17 | 17 | SOUTHSIDE | LIL' KEKE (JAM ODOWN/BREAKAWAY) |
| 10 | 10 | 3 | BUSY CHILD | THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEPHEN) | 23 | 23 | 4 | CHOKO | B.L.H.U.N.T. (SELECT) |
| 11 | 11 | 5 | THANK YOU | BEBE WINANS (ATLANTIC) | 24 | 24 | 45 | ALIVE | PEARL JAM (EPIC) |
| 12 | — | 1 | THE MILITIA | GANG STARRS FEAT. BIG SHUG AC (FREDDY FOX/NO TOPY/RYCIV) | 25 | — | 1 | LONELY | MERRIL BAINBRIDGE (UNIVERSAL) |
| 13 | 19 | 3 | GIRLS | L. SKYR FEAT. D. 742 (D) KIZZY ROCK AND ANNE BOG (CALIFORNIA) | | | | | |

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

Billboard HOT 100 SINGLES

AUGUST 15, 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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE | ARTIST | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--|---------------|
| | | | | PRODUCER (SONGWRITER) | IMPRINT & NUMBER/PROMOTION LABEL | |
| | | | | *** No. 1 *** | | |
| 1 | 1 | 1 | 12 | THE BOY IS MINE ▲ R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY L. DANIELS, F. JERKINS III, J. TEJEDA) | ◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089 | 1 |
| (2) | 3 | 3 | 9 | MY WAY ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND) | ◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA | 2 |
| 3 | 2 | 2 | 27 | YOU'RE STILL THE ONE ▲ R. J. LANGE (R. J. LANGE) | ◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452 | 2 |
| 4 | 4 | 4 | 12 | ADIA ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND) | ◆ SARAH MCLACHLAN (C) (D) ARISTA 13497 | 4 |
| 5 | 5 | 5 | 8 | MAKE IT HOT ● C. MCVEY (M. PIENNES (R. JAZAYERI, S. MATHER, S. LEWIS) | ◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND, INC. EASTWEST 64110/EEG | 5 |
| (6) | 8 | 8 | 4 | NEVER EVER ● C. MCVEY (M. PIENNES (R. JAZAYERI, S. MATHER, S. LEWIS) | ◆ ALL SAINTS (C) (D) (T) (V) LONDON 5701/7BISLAND | 6 |
| (7) | 9 | 13 | 7 | CRUSH ● A. G. L. MARK (J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK) | ◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD | 7 |
| 8 | 6 | 7 | 27 | TOO CLOSE ● M. HILL (L. LIGHTY (R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER) | ◆ NEXT (C) (D) (T) (X) ARISTA 13456 | 1 |
| 9 | 7 | 6 | 8 | COME WITH ME ● S. CURRY (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY) | ◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954 | 4 |
| (10) | 10 | 10 | 11 | WHEN THE LIGHTS GO OUT ● E. KENNEDY (T. LEVINE (M. FLYNN, E. KENNEY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE) | ◆ FIVE (C) (D) (T) (X) ARISTA 13495 | 10 |
| (11) | 11 | 15 | 5 | CRUEL SUMMER ● CUTFATHER (R. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY) | ◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13505 | 11 |
| (12) | 14 | 22 | 4 | LOOKIN' AT ME ● C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS) | ◆ MASE FEATURING PUFF DADDY (C) (D) (M) (T) (X) EPIC 78954 | 12 |
| (13) | 20 | — | 2 | DAYDREAMIN' ● R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKEI, S. HAMILTON, D. FAGEN, W. BECKER) | ◆ TATYANA ALI (C) (D) (T) MJJ 78855/WORK | 13 |
| | | | | *** Hot Shot Debut *** | | |
| (14) | NEW | — | 1 | THE FIRST NIGHT ● J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER) | ◆ MONICA (C) (D) ARISTA 13522 | 14 |
| 15 | 13 | 12 | 5 | 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 57233/DISLAND | 12 |
| 16 | 12 | 11 | 20 | SAY IT ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY) | ◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT | 10 |
| 17 | 15 | 16 | 8 | GETTO SUPASTAR (THAT IS WHAT YOU ARE) ● W. J. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, J. BROWN, B. BYRD) | ◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021* | 15 |
| 18 | 17 | 14 | 21 | ALL MY LIFE ● J. HAILEY (R. BENNETT (J. HAILEY, R. BENNETT) | ◆ K-CI & JOJO (C) (D) MCA 55420 | 1 |
| 19 | 19 | 19 | 37 | TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES) | ◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723 | 1 |
| 20 | 18 | 20 | 6 | NOBODY DOES IT BETTER ● W. WARRIN (G. INATE (R. G. WARRIN, G. H. JOHNSON) | ◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY | 18 |
| 21 | 16 | 9 | 6 | RAY OF LIGHT ● MADONNA (W. ORBIT (MADONNA, W. ORBIT, C. MALDON, D. CURTIS, C. LEVICH) | ◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 1725/WARNER BROS. | 5 |
| | | | | *** Greatest Gainer/Airplay *** | | |
| (22) | 25 | 28 | 22 | THIS KISS ● B. GALLIMORE, F. HILL (R. LERNER, A. RDBOFF, B. N. CHAPMAN) | ◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247 | 22 |
| (23) | NEW | — | 1 | GOTTA BE ● J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL) | ◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA | 23 |
| (24) | 28 | 29 | 10 | STILL NOT A PLAYER ● KNOBUDY (C. HIGGS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA) | ◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*/RCA | 24 |
| (25) | 27 | 30 | 26 | TO THE MOON AND BACK ● C. FISHER (D. HAYES, D. JONES) | ◆ SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576 | 25 |
| 26 | 22 | 18 | 15 | MY ALL ● M. CAREY (W. AFANASIEFF (M. CAREY, W. AFANASIEFF) | ◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821 | 1 |
| | | | | *** Greatest Gainer/Sales *** | | |
| (27) | 46 | — | 2 | I STILL LOVE YOU ● KAYGEE (D. LIGHTY (R. L. HUGGAR, R. BROWN, T. DOLBERT, A. CLOWERS, D. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS) | ◆ NEXT (C) (D) (T) (X) ARISTA 13509 | 27 |
| 28 | 23 | 23 | 19 | SEX AND CANDY ● J. WOZNIAK (J. WOZNIAK) | ◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695 | 8 |
| 29 | 21 | 17 | 18 | EVERYBODY (BACKSTREET'S BACK) ▲ D. POP, M. MARTIN (D. POP, M. MARTIN) | ◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510 | 4 |
| 30 | 26 | 26 | 7 | CLEOPATRA'S THEME ● D. MENDIS (C. HIGGS, J. HIGGS, Y. HIGGINS, T. SCRAFTON, K. HAYES) | ◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS. | 26 |
| 31 | 29 | 24 | 18 | LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER) | ◆ LEANN RIMES (C) (D) (V) CURB 73055 | 18 |
| 32 | 24 | 21 | 9 | STOP ● ABSOLUTE (SPICE GIRLS, WATKINS, WILSON) | ◆ SPICE GIRLS (C) (D) (X) VIRGIN 38642 | 16 |
| 33 | 30 | 25 | 29 | THEY DON'T KNOW ▲ TIM & BOB (JON B., TIM & BOB) | ◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC | 7 |
| (34) | 36 | 44 | 3 | INTERGALACTIC ● BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.) | ◆ BEASTIE BOYS (T) (V) GRAND ROYAL 58705*/CAPITOL | 34 |
| 35 | 31 | 31 | 5 | WOOF WOOF ● K. MILLS (V. BRYANT) | ◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC | 31 |
| 36 | 32 | 34 | 25 | GETTIN' JIGGY WIT IT ● P. COLE (P. COLE) | ◆ WILL SMITH (C) (D) (V) COLUMBIA 78804 | 1 |
| 37 | 38 | 37 | 42 | I DON'T WANT TO WAIT ● P. COLE (P. COLE) | ◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS. | 11 |
| 38 | 37 | 38 | 61 | HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN) | ◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022 | 2 |
| 39 | 34 | 32 | 37 | 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 |
| 40 | 40 | 41 | 35 | 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) | 41 | 49 | 5 | SO INTO YOU ● TIM & BOB (TIM & BOB, TAMIA, L. RICHIE, R. LAPREAD) | ◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS. | 41 |
| (42) | 42 | 51 | 5 | HORSE & CARRIAGE ● POKE & TONE (C. GILES) | ◆ CAM'RON FEATURING MASE (T) UNTERFANTING 78938*/EPIC | 42 |
| 43 | 44 | 39 | 7 | OOH LA LA ● R. STEWART (R. WOOD, R. LANE) | ◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195 | 39 |
| 44 | 35 | 35 | 13 | I GET LONELY ● J. JAM (T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.) | ◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631 | 3 |
| 45 | 39 | 33 | 11 | WHATCHA GONE DO? ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON) | ◆ LINK (C) (D) (T) RELATIVITY 1691 | 23 |
| 46 | 33 | 27 | 19 | I GOT THE HOOK UP! ● KLC, SONS OF FUNK (MASTER P, SONS OF FUNK) | ◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY | 16 |
| (47) | RE-ENTRY | 21 | | I'M ALRIGHT ● B. GALLIMORE, T. MCGRAW (P. VASSAR) | ◆ JO DEE MESSINA (C) (D) (V) CURB 73034 | 43 |
| 48 | 45 | 45 | 13 | HEAVEN'S WHAT I FEEL ● E. ESTEFAN JR., T. MORAN (K. SANTANDER) | ◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875 | 27 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE | ARTIST | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|--|---------------|
| | | | | PRODUCER (SONGWRITER) | IMPRINT & NUMBER/PROMOTION LABEL | |
| 49 | 43 | 40 | 24 | I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN) | ◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348 | 13 |
| (50) | 53 | 55 | 4 | HEY NOW ● M. MANGINI (D. SCOTT, K. SCOTT, J. SHANKS, S. PEIKEN) | ◆ SWIRL 360 (C) (D) (V) MERCURY 56620 | 50 |
| 51 | 47 | 43 | 12 | 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 |
| (52) | NEW | — | 1 | GOODYE TO MY HOMIES ● C. STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK) | ◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53311/PRIORITY | 52 |
| (53) | 54 | 67 | 7 | MONEY AIN'T A THANG ● J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER) | ◆ JD FEATURING JAY-Z (T) SO SO DEF 79010*/COLUMBIA | 53 |
| 54 | 50 | 42 | 15 | TURN IT UP [REMIX]/FIRE IT UP ● BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS) | ◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG | 10 |
| 55 | 52 | 47 | 5 | DESTINY ● T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS) | ◆ MYRON (C) (D) (T) ISLAND 572334 | 47 |
| 56 | 51 | 52 | 5 | LANDSLIDE ● L. BUCKINGHAM, E. SCHEINER (S. NICKS) | ◆ FLEETWOOD MAC (T) (X) REPRISE 44540* | 51 |
| 57 | 49 | 36 | 14 | THERE'S YOUR TROUBLE ● P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY) | ◆ DIXIE CHICKS (C) (D) MONUMENT 78899 | 36 |
| 58 | 55 | 57 | 7 | AVA ADORE ● B. CORGAN, B. WOOD (B. CORGAN) | ◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647 | 42 |
| 59 | 48 | 48 | 4 | REMEMBER WHEN ● L. BIANCANIELLO (S. WATERS, M. CALDERAN, K. THORNTON, B. ABRAMS, L. BIANCANIELLO) | ◆ COLOR ME BADD (C) (D) (T) EPIC 78924 | 48 |
| (60) | 67 | 69 | 3 | WHAT U SEE IS WHAT U GET ● J. WEST (A. JOINER, J. WEST) | ◆ XZIBIT (C) (D) (T) LOUD 65507/RCA | 60 |
| 61 | 57 | 50 | 8 | BLACK ICE (SKY HIGH) ● MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON) | ◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA | 50 |
| (62) | 82 | — | 2 | TOUCH IT ● J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG) | ◆ MONIFAH (C) (D) (T) UFTOWN 56207/UNIVERSAL | 62 |
| 63 | 56 | 53 | 16 | THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARRIN) | ◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA | 7 |
| (64) | NEW | — | 1 | PAPER ● P. MICHAEL, J. DUPLESSIS (D. OWENS, P. MICHAEL, N. WHITFIELD, B. STRONG) | ◆ QUEEN LATIFAH (C) (D) FLAVOR UNIT 860814/MOTOWN | 64 |
| (65) | 69 | 84 | 3 | 26 CENTS ● T. HASELDEN, R. ZAVITON, D. JOHNSON (S. WILKINSON, W. WALLACE) | ◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17191*/REPRISE (NASHVILLE) | 65 |
| (66) | 66 | — | 2 | IT'S ALRIGHT ● D. DASH (M. HOBBS (D. CARTER, D. DASH, J. LEEPER, D. BYRNE, B. END, C. FRANZ, M. WEYMOUTH, J. HARRISON) | ◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) MCA 55621/MERCURY | 66 |
| 67 | 58 | 65 | 3 | WHAT I DIDN'T KNOW ● G. MACKILLOP (M. KANO, ATHENAUM) | ◆ ATHENAUM (C) (D) ATLANTIC 84144 | 58 |
| (68) | 75 | — | 2 | MOVIN' ON ● D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON) | ◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE | 68 |
| 69 | 65 | 60 | 7 | IF YOU EVER HAVE FOREVER IN MIND ● T. BROWN (V. GILL, T. SEALS) | ◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055 | 60 |
| (70) | 70 | 78 | 10 | YOU ONLY HAVE TO SAY YOU LOVE ME ● ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD) | ◆ HANNAH JONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN | 70 |
| 71 | 59 | 64 | 12 | NINETY NINE (FLASH THE MESSAGE) ● W. JEAN, P. PRAS (J. FAHRENKROG, PETERSON, K. KARGES, J. FORTE) | ◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA | 59 |
| 72 | 63 | 71 | 7 | HOW DO I SAY I'M SORRY ● K. ANDES (K. ANDES, D. COX, L. STEPHENS) | ◆ TAMI DAVIS (C) (D) RED ANT 11900B | 63 |
| 73 | 60 | 66 | 11 | YOU WON'T FORGET ME ● FMP (F. REUTHER, L. MCCRAY, P. BISCHOF, FALLENSTEIN) | ◆ LA BOUCHE (C) (D) (T) (X) RCA 65428 | 48 |
| 74 | 71 | 59 | 7 | CAN'T WE TRY ● A. MARANO (D. HILL, B. CHAPIN-HILL) | ◆ ROCKELL (DUET WITH COLLAGE) (C) (D) (T) (V) ROBBINS 72025 | 59 |
| 75 | 74 | 75 | 6 | STEPPING STONE ● D. HUFF (L. WHITE, C. WISEMAN, D. KENT) | ◆ LARI WHITE (C) (D) (V) LYRIC STREET 1640119 | 74 |
| 76 | 61 | — | 2 | CHICKENHEAD ● S. REMI, W. JEAN (W. JEAN, S. REMI, C. GRANT, A. HAMMOND, H. DAVID, K. KEAGY, G. LARSON, S. PHILLIPS) | ◆ WYCLEF JEAN FEATURING SPRAGGA BENZ (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA | 61 |
| 77 | 73 | 70 | 8 | THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) ● R. ROSA, D. CHILD (R. ROSA, D. CHILD, L. GOMEZ ESCOLAR) | ◆ RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78931 | 60 |
| (78) | 89 | — | 2 | DELICIOUS ● P. LORIMER, R. VISSIND (P. LORIMER, R. VISSIND, J. JOHNSON, KIBBLE, M. BRADFORD) | ◆ PURE SUGAR (C) (D) (T) (X) GEFEN 19422 | 78 |
| 79 | 79 | 76 | 5 | HERE WE GO AGAIN ● J. DUPRI (J. DUPRI, T. BROUSSARD, T. LORENZ, W. GARFIELD, D. ROMANI, M. MALAVASI) | ◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13502 | 76 |
| 80 | 72 | 68 | 8 | SPARK ● T. AMOS (T. AMOS) | ◆ TORI AMOS (C) (D) (V) (X) ATLANTIC 84104 | 49 |
| 81 | 81 | 63 | 9 | FREAK OUT ● R. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. RODGERS) | ◆ TUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE | 63 |
| 82 | 68 | 61 | 16 | DING-A-LING ● DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING) | ◆ HI-TOWN DJs (C) (D) (T) RESTLESS 72961 | 56 |
| 83 | 62 | 62 | 7 | 2 WAY STREET ● M. WINANS (T. JONES, M. WINANS, K. HICKSON) | ◆ MISSJONES (C) (D) MOTOWN 860788 | 62 |
| 84 | 83 | 86 | 18 | RECOVER YOUR SOUL ● C. THOMAS (E. JOHN, B. TAUPIN) | ◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND | 55 |
| 85 | 84 | 82 | 12 | ONE HEART AT A TIME ● C. DOWNS, D. PACK (V. SHAW) | ◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) B4117 | 56 |
| 86 | 78 | 83 | 9 | THERE YOU ARE ● L. STEWART (P. L. STEWART, TAB) | ◆ SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA | 57 |
| 87 | 87 | 79 | 17 | DO YOUR THING ● T. OLIVER (T. OLIVER, M. C. ROONEY) | ◆ 7 MILE (C) (D) CRAVE 78886 | 50 |
| 88 | 80 | 77 | 13 | WISHLIST ● B. O'BRIEN, PEARL JAM (E. VEDDER) | ◆ PEARL JAM (D) (V) EPIC 78896 | 47 |
| (89) | NEW | — | 1 | STOP BEING GREEDY ● PK (E. SIMMONS, A. FIELDS, D. BLACKMAN, M. MASSER) | ◆ DMX (T) RUFF RYDERS/DEF JAM 568989*/MERCURY | 89 |
| (90) | NEW | — | 1 | I CAN DO THAT ● T. BISHOP (M. JORDAN, T. BISHOP) | ◆ MONTELL JORDAN (T) DEF JAM 566107*/MERCURY | 90 |
| 91 | 85 | 73 | 15 | PUSH IT ● GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR) | ◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE | 52 |
| 92 | 86 | 88 | 3 | LOVE FOR FREE ● D. BINGHAM (D. BINGHAM, G. GADDS, S. CARTER, S. TAYLOR | | |

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| DEBUT | PEAK | WKS | Gold | A-side (Chart Hit) | B-side | Label & Number |
|-----------|------|-----|------|-----------------------------------|--------------------------|----------------|
| 6/3/72 | 12 | 11 | | 1 Take It Easy | Get You In The Mood \$6 | Asylum 11005 |
| 9/9/72 | 9 | 13 | | 2 Peaceful Easy Feeling | Early On \$6 | Asylum 11008 |
| 12/30/72* | 22 | 8 | | 3 Tequila Sunrise | Trying \$6 | Asylum 11013 |
| 6/23/73 | 64 | 8 | | 4 Outlaw Man | Twenty-One \$6 | Asylum 11025 |
| 9/15/73 | 58 | 8 | | 5 Already Gone | Certain Kind Of Fool \$6 | Asylum 11036 |
| 5/4/74 | 32 | 15 | | 6 James Dean | Is It True? \$6 | Asylum 45202 |
| 9/21/74 | 77 | 5 | | 7 Best Of My Love | Good Day In Hell \$5 | Asylum 45218 |
| 11/30/74* | 1 | 19 | | 8 One Of These Nights | Oris \$5 | Asylum 45257 |
| 5/31/75 | 1 | 17 | | 9 Lyin' Eyes | Vision \$5 | Asylum 45279 |
| 9/13/75 | 22 | 14 | | 10 Take It To The Limit | Too Many Hands \$5 | Asylum 45294 |
| 12/20/75* | 4 | 23 | | 11 New Kid In Town | | |
| 12/18/76* | 1 | 15 | | 12 Hotel California | | |
| 2/25/77 | 1 | 19 | | 13 Life In The Fast Lane | | |
| 5/14/77 | 1 | 14 | | 14 Please Come Home For Christmas | | |
| 12/9/78* | 18 | 15 | | 15 Heartache Tonight | | |
| 10/6/79 | 1 | 15 | | 16 The Long Run | | |
| 12/8/79* | 8 | 16 | | 17 I Can't Tell You Why | | |
| 2/23/80 | 8 | 16 | | 18 Seven Bridges Road | | |
| 12/20/80* | 21 | 14 | | 19 Get Over It | | |
| 10/29/94 | 31 | 14 | | 20 Love Will Keep Us Alive | | |
| 12/31/94* | 28 | 28 | | 21 Learn To Be Still | | |
| 6/24/95 | Alr | 5 | | 22 Earl, Stacy | | |
| 11/16/91* | 26 | 19 | | 1 Love Me All Up | | |
| 2/22/92 | 27 | 12 | | 2 Romeo & Juliet | | |
| 6/20/92 | 52 | 9 | | 3 Slowly | | |
| 6/27/64 | 38 | 8 | | EARL-JEAN | | |
| 12/15/62* | 24 | 9 | | EARLS, The | | |
| 4/26/69 | 97 | 1 | | EARTH OPERA | | |
| 7/3/71 | 93 | 5 | | EARTH, WIND & FIRE | | |
| 8/4/73 | 50 | 11 | | | | |
| 11/17/73* | 52 | 11 | | | | |
| 3/9/74 | 29 | 15 | | | | |
| 7/13/74 | 55 | 9 | | | | |
| 9/28/74 | 33 | 7 | | | | |
| 1/18/75 | 50 | 20 | | | | |
| 2/15/75 | 50 | 7 | | | | |
| 3/22/75 | 44 | 7 | | | | |
| 7/5/75 | 12 | 16 | | | | |
| 11/22/75* | 5 | 17 | | | | |

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- Total weeks charted
- Original label and number
- Peak position on Billboard’s multiple weekly ‘55-’58 Pop singles charts (“Top 100,” “Best Sellers,” “Juke Box” and “Disc Jockey”)
- Peak position on Billboard’s special weekly ‘84-’96 “Hot 100 Airplay” and “Hot 100 Sales” charts
- Total weeks at #1 or #2
- RIAA Platinum/Gold singles
- Special singles (Re-releases, Christmas, Novelty, etc.) indicated with letter symbols

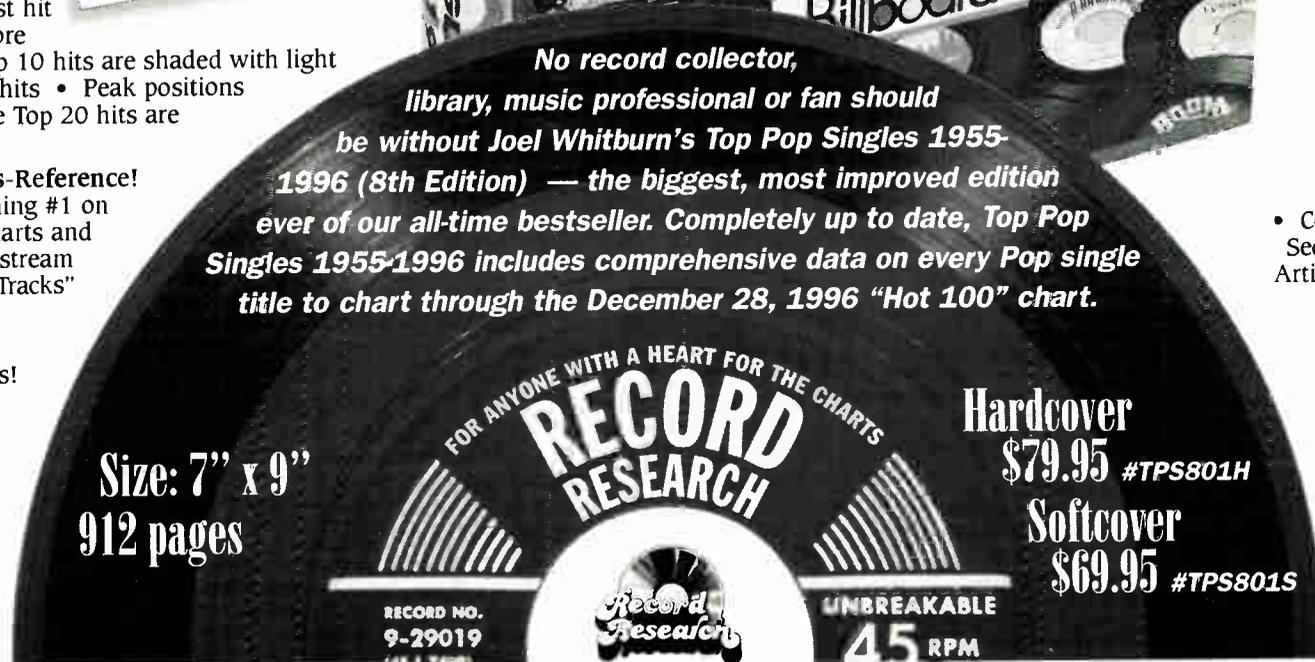
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



AUGUST 15, 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 | 1 | 3 | BEASTIE BOYS GRAND ROYAL 37716*/CAPITOL (11.98/17.98) 3 weeks at No. 1 | HELLO NASTY | 1 |
| 2 | 2 | 2 | 6 | SOUNDTRACK ▲ ² COLUMBIA 69440 (11.98 EQ/17.98) | ARMAGEDDON — THE ALBUM | 1 |
| 3 | 5 | 4 | 18 | SOUNDTRACK ▲ ² WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98) | CITY OF ANGELS | 1 |
| 4 | 3 | — | 2 | JERMAINE DUPRI JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98) | | 3 |
| 5 | 7 | 7 | 7 | SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98) | DR. DOLITTLE: THE ALBUM | 5 |
| | | | | ★ ★ ★ GREATEST GAINER ★ ★ ★ | | |
| 6 | 10 | 6 | 4 | BARENAKED LADIES REPRISE 46963/WARNER BROS. (10.98/16.98) | STUNT | 3 |
| 7 | 8 | 5 | 8 | BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98) | NEVER S-A-Y NEVER | 2 |
| 8 | 9 | 9 | 51 | BACKSTREET BOYS ▲ ⁵ JIVE 41589 (10.98/16.98) | BACKSTREET BOYS | 4 |
| 9 | 12 | 28 | 19 | 'N SYNC ▲ RCA 67613 (10.98/16.98) | 'N SYNC | 9 |
| 10 | 13 | 10 | 36 | WILL SMITH ▲ ³ COLUMBIA 68683* (10.98 EQ/17.98) | BIG WILLIE STYLE | 8 |
| 11 | 4 | — | 2 | WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98) | THE SWARM | 4 |
| 12 | 14 | 11 | 11 | SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) | HOPE FLOATS | 4 |
| 13 | 18 | 14 | 39 | SHANIA TWAIN ▲ ⁴ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98) | COME ON OVER | 2 |
| 14 | 15 | 12 | 10 | MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98) | MP DA LAST DON | 1 |
| 15 | 16 | 8 | 3 | MONICA ARISTA 19011* (10.98/16.98) | THE BOY IS MINE | 8 |
| 16 | 21 | 16 | 74 | MATCHBOX 20 ▲ ⁵ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS | YOURSELF OR SOMEONE LIKE YOU | 5 |
| 17 | 17 | — | 2 | GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98) | LOVE & CONSEQUENCES | 17 |
| 18 | 28 | 26 | 6 | THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98) | THE DIRTY BOOGIE | 18 |
| 19 | 6 | — | 2 | CAM'RON UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98) | CONFESSIONS OF FIRE | 6 |
| 20 | 24 | 20 | 25 | CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS | ZOOT SUIT RIOT | 17 |
| | | | | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | |
| 21 | NEW | 1 | 1 | MARY J. BLIGE MCA 11848 (10.98/17.98) | THE TOUR | 21 |
| 22 | 19 | 3 | 4 | NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98) | N.O.R.E. | 3 |
| 23 | 25 | 23 | 68 | SAVAGE GARDEN ▲ ⁴ COLUMBIA 67954 (10.98 EQ/16.98) | SAVAGE GARDEN | 3 |
| 24 | 23 | 17 | 15 | SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98) | BULWORTH — THE SOUNDTRACK | 10 |
| 25 | 11 | — | 2 | MAC NO LIMIT 50727*/PRIORITY (10.98/16.98) | SHELL SHOCKED | 11 |
| 26 | 27 | 27 | 37 | CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98) | LET'S TALK ABOUT LOVE | 1 |
| 27 | 22 | 13 | 5 | MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98) | EMBRYA | 3 |
| 28 | 30 | 24 | 14 | DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98) | BEFORE THESE CROWDED STREETS | 1 |
| 29 | 32 | 32 | 44 | CREED ▲ WIND-UP 13049 (10.98/16.98) HS | MY OWN PRISON | 22 |
| 30 | 26 | 21 | 11 | DMX ▲ RUFF RYDERS/DEF JAM 55827*/MERCURY (10.98 EQ/16.98) | IT'S DARK AND HELL IS HOT | 1 |
| 31 | 34 | 30 | 46 | USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98) | MY WAY | 4 |
| 32 | 31 | 25 | 14 | BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98) | CAPITAL PUNISHMENT | 5 |
| 33 | 35 | 31 | 55 | SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98) | SURFACING | 2 |
| 34 | 42 | 45 | 15 | MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98) | MYA | 34 |
| 35 | 36 | 34 | 21 | NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98) | LEFT OF THE MIDDLE | 10 |
| 36 | 40 | 33 | 3 | TRISHA YEARWOOD MCA NASHVILLE 70023 (10.98/16.98) | WHERE YOUR ROAD LEADS | 33 |
| 37 | 29 | 15 | 4 | KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98) | AM I MY BROTHERS KEEPER | 5 |
| 38 | 33 | 22 | 11 | SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98) | GODZILLA — THE ALBUM | 2 |
| 39 | 37 | 38 | 59 | K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98) | LOVE ALWAYS | 6 |
| 40 | 38 | 36 | 39 | SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98) | SPICEWORLD | 3 |
| 41 | 20 | — | 2 | SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98) | THE LAST SHALL BE FIRST | 20 |
| 42 | 43 | 39 | 34 | SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98) | TITANIC | 1 |
| 43 | 45 | 41 | 33 | NEXT ▲ ARISTA 18973 (10.98/15.98) HS | RATED NEXT | 37 |
| 44 | 39 | 29 | 9 | THE SMASHING PUMPKINS ▲ VIRGIN 45879 (11.98/17.98) | ADORE | 2 |
| 45 | 54 | 49 | 8 | EVE 6 RCA 67617 (9.98/13.98) HS | EVE 6 | 45 |
| 46 | 41 | 35 | 22 | MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98) | RAY OF LIGHT | 2 |
| 47 | 46 | 40 | 11 | NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98) | OPHELIA | 8 |
| 48 | 49 | 48 | 15 | FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98) | FAITH | 7 |
| 49 | 44 | 37 | 9 | SOUNDTRACK ELEKTRA 62201/EEG (11.98/17.98) | CAN'T HARDLY WAIT | 25 |
| 50 | 67 | 62 | 23 | BIG BAD VOODOO DADDY COOLVILLE 93338/EMI-CAPITOL (10.98/16.98) | BIG BAD VOODOO DADDY | 50 |
| 51 | 56 | 56 | 43 | JANET ▲ ² VIRGIN 44762 (11.98/17.98) | THE VELVET ROPE | 1 |
| 52 | 59 | 57 | 27 | DIXIE CHICKS ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS | WIDE OPEN SPACES | 52 |
| 53 | NEW | 1 | 1 | CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98) | G-FILEZ | 53 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|--------------|--|---|---------------|
| 54 | 55 | 51 | 45 | BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98) | ANYTIME | 13 |
| 55 | 66 | 60 | 8 | RAMMSTEIN MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS | SEHNSUCHT | 55 |
| 56 | 52 | 43 | 13 | LEANN RIMES ▲ CURB 77901 (10.98/17.98) | SITTIN' ON TOP OF THE WORLD | 3 |
| 57 | 53 | 46 | 21 | FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS | ALL THE PAIN MONEY CAN BUY | 29 |
| 58 | 48 | 44 | 13 | GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD) | THE LIMITED SERIES | 1 |
| 59 | 57 | 53 | 69 | THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS | THIRD EYE BLIND | 25 |
| 60 | 60 | 54 | 9 | BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98) | IF YOU SEE HER | 11 |
| 61 | 47 | 18 | 5 | DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98) | EL NINO | 2 |
| 62 | 51 | 19 | 3 | COUNTING CROWS DGC 25222/GEFFEN (18.98 CD) | ACROSS A WIRE — LIVE IN NEW YORK | 19 |
| 63 | 63 | 50 | 13 | VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98) | SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) | 7 |
| 64 | 50 | 42 | 9 | SOUNDTRACK WALT DISNEY 60631 (10.98/16.98) | MULAN | 24 |
| 65 | 61 | 47 | 19 | SEMISONIC ● MCA 11733 (10.98/16.98) HS | FEELING STRANGELY FINE | 43 |
| 66 | 62 | 58 | 78 | SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98) | SPICE | 1 |
| 67 | 64 | 52 | 45 | JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) | COOL RELAX | 33 |
| 68 | 74 | 68 | 9 | GLORIA ESTEFAN ● EPIC 69200* (11.98 EQ/17.98) | GLORIA! | 23 |
| | | | | ★ ★ ★ PACESETTER ★ ★ ★ | | |
| 69 | 94 | — | 2 | SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98) | THE WEDDING SINGER VOLUME 2 | 69 |
| 70 | NEW | 1 | 1 | DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98) | UNBELIEVABLE | 70 |
| 71 | 69 | 61 | 10 | MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98) | FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION | 25 |
| 72 | 71 | 80 | 9 | HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS | WHERE HAVE ALL THE MERRYMAKERS GONE? | 71 |
| 73 | 72 | 63 | 9 | REBA MCENTINE MCA NASHVILLE 70019 (10.98/16.98) | IF YOU SEE HIM | 8 |
| 74 | 88 | 75 | 12 | XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98) | TRACES OF MY LIPSTICK | 28 |
| 75 | 70 | 59 | 13 | VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98) | PURE FUNK | 51 |
| 76 | 76 | 69 | 12 | GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98) | VERSION 2.0 | 13 |
| 77 | NEW | 1 | 1 | FEAR FACTORY ROADRUNNER 8752 (10.98/15.98) | OBSOLETE | 77 |
| 78 | 58 | — | 2 | NATE DOGG DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98) | G-FUNK CLASSICS VOL. 1 & 2 | 58 |
| 79 | 84 | 87 | 18 | ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS | ALL SAINTS | 79 |
| 80 | 75 | 70 | 37 | METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98) | RELOAD | 1 |
| 81 | 68 | 55 | 3 | COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98) | THE WALLS CAME DOWN | 55 |
| 82 | 80 | 72 | 43 | EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98) | SO MUCH FOR THE AFTERGLOW | 33 |
| 83 | 78 | 64 | 11 | SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS | SPARKLE | 3 |
| 84 | 77 | 67 | 15 | GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98) | ONE STEP AT A TIME | 2 |
| 85 | 73 | 66 | 35 | ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS | ROMANZA | 37 |
| 86 | 83 | 115 | 3 | VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98) | ULTIMATE COUNTRY PARTY | 83 |
| 87 | 86 | 74 | 49 | MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98) | GHETTO D | 1 |
| 88 | 91 | 83 | 40 | MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98) | HARLEM WORLD | 1 |
| 89 | 65 | — | 2 | CANDLEBOX MAVERICK 46975/WARNER BROS. (10.98/16.98) | HAPPY PILLS | 65 |
| 90 | 82 | 73 | 36 | GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98) | SEVENS | 1 |
| 91 | 79 | 77 | 18 | FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS | SUNBURN | 77 |
| 92 | 90 | 76 | 24 | SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98) | CHARGE IT 2 DA GAME | 3 |
| 93 | 92 | 88 | 18 | EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS | MISGUIDED ROSES | 73 |
| 94 | 81 | 65 | 8 | JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98) | PREMONITION | 29 |
| 95 | 87 | 164 | 3 | SOUNDTRACK SONY CLASSICAL 60627 (11.98 EQ/17.98) | THE MASK OF ZORRO | 87 |
| 96 | 103 | 99 | 41 | BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS | ROCK SPECTACLE | 86 |
| 97 | 99 | 110 | 9 | JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98) | JACI VELASQUEZ | 56 |
| 98 | 97 | 86 | 8 | CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98) | GREATEST HITS | 41 |
| 99 | 98 | 92 | 61 | TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) | EVERYWHERE | 2 |
| 100 | 104 | 95 | 21 | ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98) | PILGRIM | 4 |
| 101 | 106 | 102 | 20 | JO DEE MESSINA CURB 77904 (10.98/16.98) | I'M ALRIGHT | 61 |
| 102 | 85 | — | 2 | NANCI GRIFFITH ELEKTRA 62235/EEG (10.98/16.98) | OTHER VOICES, TOO (A TRIP BACK TO BOUNTIFUL) | 85 |
| 103 | 89 | 71 | 5 | ♀ & THE NEW POWER GENERATION NPG 9872 (14.98 CD) | NEWPOWER SOUL | 22 |
| 104 | 93 | 79 | 5 | LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98) | CAR WHEELS ON A GRAVEL ROAD | 65 |
| 105 | 100 | 90 | 54 | PUFF DADDY & THE FAMILY ▲ ⁵ BAD BOY 73012*/ARISTA (10.98/17.98) | NO WAY OUT | 1 |
| 106 | 96 | 82 | 37 | MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS | MARCY PLAYGROUND | 21 |
| 107 | 102 | 85 | 42 | GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98) | NIMROD | 10 |

○ 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 |
|-----------|-----------|-----------|-----------------|--|---|--|
| 108 | 95 | 78 | 12 | HANSON ▲ | 3 CAR GARAGE: THE INDIE RECORDINGS '95-'96 | 6 |
| 109 | 113 | 107 | 24 | JAGGED EDGE | SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) [RS] | A JAGGED ERA 104 |
| 110 | 116 | 117 | 50 | FLEETWOOD MAC ▲ | REPRISE 46702/WARNER BROS. (10.98/17.98) | THE DANCE 1 |
| 111 | 108 | 100 | 9 | ROD STEWART | WARNER BROS. 46792 (10.98/17.98) | WHEN WE WERE THE NEW BOYS 44 |
| 112 | 105 | 98 | 46 | MARIAH CAREY ▲ | 3 COLUMBIA 67835 (10.98 EQ/17.98) | BUTTERFLY 1 |
| 113 | 107 | 101 | 3 | ACE OF BASE | ARISTA 19021 (10.98/16.98) | CRUEL SUMMER 101 |
| 114 | 111 | 97 | 20 | SOUNDTRACK ▲ | HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98) | THE PLAYERS CLUB 10 |
| 115 | 127 | — | 2 | 2PAC | MECCA 8807 (11.98/16.98) | IN HIS OWN WORDS 115 |
| 116 | 114 | 94 | 13 | TORI AMOS ● | ATLANTIC 83095*/AG (10.98/16.98) | FROM THE CHOIRGIRL HOTEL 5 |
| 117 | 123 | 127 | 8 | VARIOUS ARTISTS | RAZOR & TIE 89004 (11.98/17.98) | MONSTERS OF ROCK 117 |
| 118 | 112 | 109 | 5 | NEWSBOYS | STAR SONG 45917/VIRGIN (10.98/16.98) | STEP UP TO THE MICROPHONE 61 |
| 119 | 126 | 126 | 43 | KENNY WAYNE SHEPHERD BAND ● | REVOLUTION 24689/WARNER BROS. (10.98/16.98) | TROUBLE IS... 74 |
| 120 | 125 | 139 | 49 | DAYS OF THE NEW ▲ | OUTPOST 30004/GEFFEN (10.98/16.98) [RS] | DAYS OF THE NEW 54 |
| 121 | 153 | 150 | 18 | THE CARPENTERS | A&M 540838 (10.98 EQ/17.98) | LOVE SONGS 106 |
| 122 | 110 | 103 | 4 | SOUNDTRACK | DREAMWORKS 50051/GEFFEN (10.98/17.98) | SMALL SOLDIERS 103 |
| 123 | 119 | 111 | 8 | DWIGHT YOAKAM | REPRISE (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98) | A LONG WAY HOME 60 |
| 124 | 138 | 153 | 5 | RICH MULLINS AND A RAGAMUFFIN BAND | MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) [RS] | THE JESUS RECORD 113 |
| 125 | 128 | 122 | 38 | LSG ▲ | EASTWEST 62125/EEG (10.98/16.98) | LEVERT.SWEAT.GILL 4 |
| 126 | 151 | 141 | 26 | SOUNDTRACK ▲ | MAVERICK 46840/WARNER BROS. (11.98/17.98) | THE WEDDING SINGER 5 |
| 127 | 129 | 119 | 63 | FOO FIGHTERS ▲ | ROSWELL 55832*/CAPITOL (10.98/16.98) | THE COLOUR AND THE SHAPE 10 |
| 128 | 115 | 81 | 6 | SUBLIME | GASOLINE ALLEY 11798/MCA (10.98/17.98) | STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT 49 |
| 129 | 109 | 118 | 17 | ANDREA BOCELLI | PHILIPS 462033 (10.98 EQ/17.98) | ARIA — THE OPERA ALBUM 59 |
| 130 | 143 | 136 | 7 | MONSTER MAGNET | A&M 540908 (8.98 EQ/12.98) [RS] | POWERTRIP 130 |
| 131 | 142 | 132 | 12 | LENNY KRAVITZ | VIRGIN 45605 (10.98/16.98) | 5 36 |
| 132 | 134 | 120 | 18 | MONTELL JORDAN ● | DEF JAM 536987*/MERCURY (10.98 EQ/16.98) | LET'S RIDE 20 |
| 133 | 139 | 134 | 46 | BROOKS & DUNN ▲ | ARISTA NASHVILLE 18852 (10.98/16.98) | THE GREATEST HITS COLLECTION 4 |
| 134 | 149 | 130 | 58 | WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ | WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) | 16 |
| 135 | 132 | 138 | 20 | LIMP BIZKIT | FLIP 90124/INTERSCOPE (10.98/16.98) [RS] | THREE DOLLAR BILL, Y'ALL 100 |
| 136 | 120 | 105 | 11 | EIGHTBALL | SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98) | LOST 5 |
| 137 | 156 | 161 | 44 | LOREENA MCKENNIIT ▲ | QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98) | THE BOOK OF SECRETS 17 |
| 138 | 150 | 142 | 11 | TERRI CLARK | MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98) | HOW I FEEL 70 |
| 139 | 117 | 89 | 9 | SOUNDTRACK ● | ELEKTRA 62200/EEG (11.98/17.98) | THE X-FILES: THE ALBUM 26 |
| 140 | 157 | 133 | 32 | CHICO DEBARGE | KEDAR 53088*/UNIVERSAL (10.98/16.98) | LONG TIME NO SEE 86 |
| 141 | 136 | 113 | 13 | FIEND ● | NO LIMIT 50715*/PRIORITY (10.98/16.98) | THERE'S ONE IN EVERY FAMILY 8 |
| 142 | 140 | 183 | 3 | VARIOUS ARTISTS | RHINO 75467 (11.98/16.98) | MILLENNIUM FUNK PARTY 140 |
| 143 | 121 | 108 | 11 | JEFF FOXWORTHY | WARNER BROS. (NASHVILLE) 46861 (10.98/16.98) | TOTALLY COMMITTED 50 |
| 144 | 148 | 160 | 96 | TOOL ▲ | FREEWORLD 31087* (10.98/16.98) | AENIMA 2 |
| 145 | 145 | 124 | 20 | C-MURDER ● | NO LIMIT 50723*/PRIORITY (10.98/16.98) [RS] | LIFE OR DEATH 3 |
| 146 | 124 | 106 | 5 | VARIOUS ARTISTS | EPITAPH 86534 (4.98 CD) | PUNK-O-RAMA III 80 |
| 147 | NEW ► | 1 | THE W'S | FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98) [RS] | FOURTH FROM THE LAST 147 | |
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| 155 | 182 | — | 5 | MARK WILLS | MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) [RS] | WISH YOU WERE HERE 152 |
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| 160 | 152 | 128 | 14 | VARIOUS ARTISTS | ARISTA 19007 (19.98/24.98) | LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC 24 |
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INDIGENOUS IS FIRST ACT ON PACHYDERM LABEL

(Continued from page 11)

They eventually found their flagship act in Indigenous, an American Indian blues/rock outfit that makes its label bow Sept. 1 with "Things We Do."

The group is composed of members of the Nakota nation—brothers Pte and Mato Nanji, sister Wanbdi, and their cousin Horse—who grew up on the Yankton Indian Reservation in South Dakota. The siblings' father, Greg Zephier, was a member of '60s band the Vanishing Americans and an American Indian Movement activist who raised his children on the music of Santana, Jimi Hendrix, Buddy Guy, and B.B. King.

These varied influences spawned Indigenous' textured blues/rock sound, marked by Mato's fiery guitar work and passionate lead vocals. Pte handles bass, Wanbdi plays drums, and Horse plays several instruments, among them congas, bongos, timbales, and tambourine.

Mato says their father encouraged them to spend a lot of time developing their sound before taking it on the road. As a result, the group spent five years practicing before officially launching. When the youngsters were ready, Zephier introduced them to Minneapolis-based manager Mark Tilsen, with whom he had worked years before.

Indigenous recorded three self-pressed albums—1994's "Awake," 1996's "Love In The Midst," and "Live Blues From The Sky." The latter was a live collection culled from the act's performance on the Nebraska-based PBS show "33rd Street Sessions"; the show won a PBS Award for best cultural programming in the Midwest earlier this year.

The band also began touring relentlessly. "We've been traveling for about three years now, playing clubs and blues festivals," says Mato of dates with acts like Keb' Mo', Chris Duarte, and Big Head Todd & the Monsters. (It was also chosen to play one of President Clinton's inaugural balls.)

The group's big break came when Tilsen brought it to the attention of Indigo Girl Amy Ray, who was putting together her "Honor" album, a benefit project that included Bruce Cockburn, Toad The Wet Sprocket, and Bonnie Raitt.

Pachyderm president Munoz recalls Nickels' response the first time he heard the band in Minneapolis-based Pachyderm Studios (known for hosting Nirvana and Soul Asylum). "He called me late last year and said he'd just had a band in the studio, the most amazing band he'd ever had in there, with probably the single greatest musician he'd ever had in the studio. He said, 'You've got to check this out.' We had been talking about this record company for two years, and we were looking for the right first act. I went out and saw the band and was just slack-jawed. That's when we started aggressively chasing them."

Most of the album's material was written by Mato. (The group has its own BMI-affiliated publishing company, Mato Nanji Music.) "Things We Do" and "Bring Back That Day" are probably the most personal songs for me," Mato says. "I wrote 'Things We Do' back when I was 18 [he's now 24]. It's about people doing certain things on Earth that we're not paying attention to, to the environment... but everybody is probably going

to connect with it in a different way."

Mato says that because the group's members are American Indian, many people automatically expect them to play flute music. "Then they come see us and say, 'You guys rock,'" he says.

That energy has fueled a rabid fan base. "We have sold three of their titles and done quite well," says Rick Galusha, VP of retail for Homer's, a seven-store Nebraska chain. "Last year, two of their titles were in our top 10 for blues releases. It's amazing. They've developed a huge following in this area and continued to nurture it quite well. We're looking forward to this national release."

Galusha adds that the band's live performances have been key in developing its following, and that Mato's incendiary guitar work is a prime calling card. (The band is negotiating with booking agencies for representation.)

Munoz says the label's marketing efforts will not only target the American Indian scene, but also promote the band heavily to a main-

stream audience. "We have a satellite broadcast that's going to go up Sept. 1," he says of the show that will air on American Indian Radio on Satellite. "There's also going to be an Internet broadcast live [at www.airos.com] from Pachyderm Studio."

The band has also shot a video of the single "Now That You're Gone," directed by Chris Eyre of "Smoke Signals" acclaim. (The band was to have had a track featured on that film's soundtrack, but it was edited out at the last minute.) The single goes to rock and active rock stations Aug. 17. Munoz says the label will also work college and triple-A stations.

Pachyderm is distributed by Chicago-based M.S. Distributing, which will take the album to mainstream retailers and such nontraditional outlets as trading posts, museums, and gift shops. Munoz says listening posts are planned. Point-of-purchase materials accompanying the release will utilize artwork painted by Pte and Zephier.

GERMAN INDUSTRY

(Continued from page 1)

One of the fiercest critics of the federal authorities here, Thomas Stein, says that this year he will abandon his tradition of the last two years in which he has used his opening speech at the PopKomm trade fair to lambaste politicians for their unhelpfulness. Stein, president of industry body BPW and head of BMG's record operations in Germany and Eastern Europe, says he believes that politicians are now—for whatever reason—more eager to assist the music industry at this pivotal time.

PopKomm takes place Aug. 13-16 in Cologne (Billboard, Aug. 8).

In last year's opening speech, Stein said that the government, instead of encouraging capital investment, "strangles individual initiatives at birth" (Billboard, Aug. 30, 1997). Stein used the speech to review the political landscape in the 12 months since he made similarly biting criticisms at the 1996 event. In his review, Stein argued that not only had things gotten no better, in many instances they had actually become worse.

That situation, though, has now changed. "Technology has made [politicians] aware of the music industry," says Stein. "When they think of the Internet, they think of music, because that is the easiest thing to put in the digital environment and the most attractive."

Stein says that there was no single event when attitudes shifted, but that politicians have become sensitive to a range of lobbying in the shadow of this country's general election, to be held Sept. 27.

However, he adds, he is conscious of the opposition record labels face in attaining their main goal. The most significant issue for labels is their rights in the online environment and the implementation of the World Intellectual Property Organization treaties in this area in an acceptable form.

The treaties are being passed into European law via a Directive from the European Commission. But this

Directive has many shortcomings from the labels' point of view (Billboard, July 18, July 11), and Stein says much of his effort is concentrated in persuading German politicians to raise their voice to support the record industry in the European arena.

He is conscious, though, that he is opposed in this by the powerful telecommunications and Internet access lobby. "They can say that they are growing and will provide new jobs," Stein says. "That is something that is attractive to politicians. We are a mature industry and can't make those claims."

Stein adds that he has a series of meetings scheduled with senior political figures during PopKomm at which he will point out that the absence of adequate protections for labels will undermine their ability to produce the new music that Internet companies rely on.

Stein says the BPW has no view on the outcome of the election. He says the policies of the leading parties have—at least in their election manifestoes—too much common ground for the BPW to draw a distinction.

Music publishers have been less vocal in their criticism of the government than Stein. Michael Karnstedt, European president of peer-music and a director of the German Music Publishers Assn., says this may be due to the publishers' regular dialogue with ministers and officials. Karnstedt adds that he feels that the most influential politicians are now aware of the creative and economic clout of the music industry.

Even so, says Karnstedt, many politicians are trying to use the music industry for their own political ends without taking its problems seriously.

In particular, leading politicians are attempting to intensify contacts with record companies and music publishers ahead of next month's elections. Says Karnstedt, "Politicians have woken up to the fact that if it were not for the music industry, Germany's culture would be in a very sorry state of affairs."

BETWEEN THE BULLETS



by Geoff Mayfield

BEASTLY BUSINESS: Shortly after Billboard's May 25, 1991, issue, when Billboard began using SoundScan data for three of its album charts, former Chart Beat columnist Paul Grein made the observation that the point-of-sale-based charts had a tendency to behave like the movie box-office chart, where movies open to their largest ticket sales and slide to lower takes in subsequent weeks.

Unlike most movies, a lot of albums have the luxury of finding larger audiences as they mature. However, the box-office analogy works nicely for albums that start with huge sales. To wit, of the 89 albums that have debuted at No. 1 on The Billboard 200 during the SoundScan era, only three managed to ring a larger sum in the second week: Michael Jackson's "Dangerous," which grew from 326,500 units to 373,000 units in December 1991; Garth Brooks' "The Chase," which swelled by 10,000 units after bowing with 402,500 units in October 1992; and LeAnn Rimes' "You Light Up My Life," which built from 186,000 copies to 204,500 last year.

Rap and rock records that open to big numbers are particularly susceptible to erosion in the second and third weeks, as illustrated by 1993 albums by Pearl Jam and Snoop Doggy Dogg. Pearl Jam's "Vs." wowed the crowd with a SoundScan opening-week record of 950,000 units, while Snoop's first album set the first-week record for a rookie with 803,000 units. But, in their respective third weeks, each did less than a third of the business that it did in the first stanza, with "Doggy Style" taking in 259,000 units, while "Vs." had a third-week sum of 269,500. And think of all the rappers and rockers who hang in the top 10 for only a week or two.

Against that background, we are impressed to see that Capitol's Beastie Boys, a rap act with a big rock following, not only retained the No. 1 spot on The Billboard 200 but did it with a handsome third-week sum.

The Beasties' current tally for "Hello Nasty," 244,000 units, is the largest third-week take since Garth Brooks' "Sevens," on sister label Capitol Nashville, scanned 528,000 copies in December. Prior to "Sevens," the last huge third week came in 1995, to the tune of 403,500 units, for a record from another Capitol act—maybe you've heard of them?—the Beatles' "Anthology 1." What adds to the Beastie Boys' accomplishment is that unlike "Hello Nasty," "Sevens," "Anthology 1," "Vs.," and "Doggy Style" were each released during the high traffic of a fourth quarter.

FOR THE RECORD: Contrary to the standings stated in the Aug. 1 edition of this column, the 681,000 units that the Beastie Boys scanned two weeks ago ranks sixth among albums that have debuted at No. 1 during the SoundScan era. Among all weeks, debut or otherwise, the first-week sum on "Hello Nasty" is the 18th largest.

PROPERLY SYNCHRONIZED: Including carryovers from 1997, 61 different artists have appeared in The Billboard 200's top 10 this year, 28 of them with first-time albums. The latest rookie act to join the winners' circle is RCA's 'N Sync, who rise 12-9, despite a 2% decline from prior-week sales.

Six charts ago, the boy group's self-titled debut ranked No. 85 with less than 16,000 units for that week, but it then exploded with four consecutive fat increases, rising to No. 56 (24,000 units), No. 44 (30,000 units), No. 28 (41,500 units), and No. 12 (88,000 units). The ascent has been fueled by a Disney Channel special, "N Sync In Concert," which was first cablecast July 18 (see story, page 6). Ratings for this (it debuted with a 2.5 rating and 5.7 share, with a 4.2 rating and 21.8 share among 12- to 17-year-olds) and five subsequent runs were such that Disney elected to schedule additional showings, including four this month (Aug. 11, 19, 25, and 29) and another Sept. 11.

The quintet can also look forward to a boost from the Aug. 17 telecast on CBS of the Miss Teen USA pageant, which has 'N Sync booked for 14 minutes of prime-time exposure.

Like another BMG-distributed act, Jive's Backstreet Boys (who this issue stand at No. 8), 'N Sync is cashing in on the pre-adolescent gal consumers who were galvanized by Spice Girls. And, at radio, both boy groups prove that you gotta have heart, as Backstreet Boys' "I'll Never Break Your Heart" bullets 26-22 on Hot 100 Airplay, while 'N Sync's "Tearin' Up My Heart" bullets 32-31 on that same list. "Radio loved the first track ["I Want You Back"], but they really love the second track," says RCA VP of marketing Elise Kolesky of 'N Sync's air attack.

BARE FACTS: Following a shot on "Late Show With David Letterman," the largest unit increase on The Billboard 200 belongs to Canada's Barenaked Ladies, but late-night TV is not the band's only ally. With multi-format support, "One Week" bullets 23-20 on Hot 100 Airplay and ran 23 times each on MTV and M2 and 17 times on VH1.

FOX PREPARES 'TITANIC' GLOBAL VIDEO-PROMOTIONAL EFFORT

(Continued from page 3)

piece of hardware and then you link it up to a telephone line and then you buy a piece of software that you can play three times, but if you want to buy it forever you have to pay more money. Who knows? They may be clever about it and may get the message across because it does have some advantages."

Paramount also has yet to commit to a DVD or Divx release for the U.S.

While new formats may have to wait to experience "Titanic," the old—in relative terms—format of Video CD could be the first digital disc to host the film. That is, if Fox decides to launch in China, where VCRs are thin on the ground compared with an estimated 35 million-45 million Video CD players.

A decision on a move into China is set to be made in the next three to four weeks, but clearly there is a huge incentive to do so, as it would make "Titanic" the first major movie to experience the full release pattern from theatrical to video.

China is already keen on "Titanic": The Sony Classical soundtrack is reported to have sold more than 1 million legitimate copies in the People's Republic of China and an additional 1 million in neighboring Taiwan—groundbreaking numbers for an international title in the market and more so for an officially licensed product in the piracy-plagued region (Billboard, June 20).

Says Moore, "It's been the ultimate incentive to be in as many markets as possible. And while we've been in some countries, such as India, those in the Middle East, Poland, Greece, Argentina, Japan, Brazil, and Russia, it has been

nothing like it in terms of the investment we're putting into building a retail business with 'Titanic.'"

It has also taken the video business to a new level in commercial terms, he claims. "We certainly can't identify when there were global partnerships on this level with a video release.

"For the first time internationally, we have sorted out and secured three partners with international distribution systems like ours who are prepared to work with a video release. We think that is an important precedent for the business, and we think we are going to deliver them fantastic results that will

stimulate their desire to work with us and other companies in the future."

Moore says the sea change in other companies' attitudes to video companies has come from organizational changes, led initially by Disney. "What we've done over the last three years is build a structure that is the same or similar to most of the major packaged-goods companies. We have a home office, we have regional offices, and we have territory sales and marketing teams that are essentially packaged-goods teams, so they understand the mentality. When we've matched up the Pepsi team with our own, it was almost identical in its structure, and that's been a huge advantage."

Retailers have been alarming Fox with their sales predictions, Moore says. "One of the first exciting pulses that we're getting from 'Titanic' is that the retail trade has expectations that have been greater than our planning process," he says. "Scary but true."

And there is an enormous amount of pressure to perform from all quarters.

WARNER BUYS NFC

(Continued from page 6)

acquired by a multinational company. As a 10% shareholder, RAI will be represented on NFC's new board, which will be maintained as a separate entity within the Warner Music Italy group.

Four years ago, in 1994, BMG acquired Italy's largest independent record label and music publisher Ricordi, raising similar criticisms. As with the NFC sale, the announcement was released in early August, coinciding with the start of the summer-holiday recess for the majority of businesses and government.

There is no word on the fate of NFC's staff of 60 employees. Last year, their union, RSU, expressed fears over their positions should the sale of NFC be completed.

According to figures supplied by accounting firm KPMG, which is acting as consultant and broker for the sale, NFC recorded a loss of 3.5 billion lira (\$2.12 million) on revenue of 26 billion lira (\$15.76 million) in 1996, against losses of 7.5 billion lira (\$4.55 million) on similar revenue in 1995.

NFC began life as Fonit Cetra in 1911 and was acquired in the 1930s by RAI, then known as EIAR. It was finally put up for sale last year (Billboard *Bulletin*, June 11, 1997) following countless changes in strategy and consistent losses.

U.S. LATINO MUSIC SALES ON THE RISE

(Continued from page 3)

number of Spanish radio stations, with L.A. and New York having No. 1 stations that are Spanish; the general awareness of Latin artists [is] now at its highest point ever; and Anglo retail has identified Latin music as one of the fastest-growing genres."

Sony Discos was a prime player in one of several major shake-ups in market-share rankings in SoundScan's 1998 midyear distributor report.

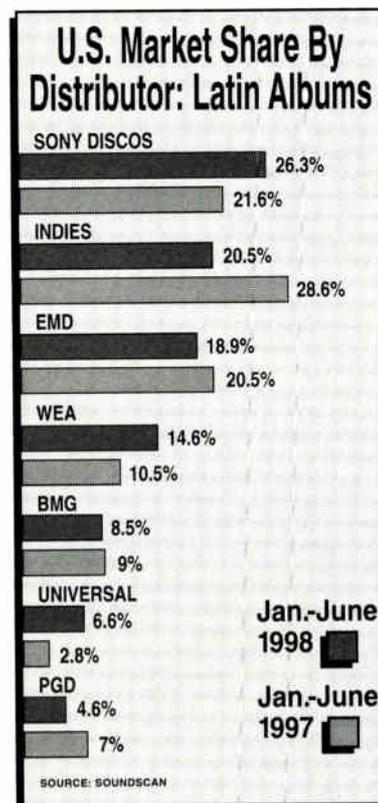
For the first time, Sony Discos, the lone imprint that is self-distributed in the Hispanic market, moved into first place with a 26.3% share, a near five-percentage-point spike from the same time frame in 1997.

Leading the Sony Discos surge was hit product by teen heartthrobs Alejandro Fernández and Ricky Martin, veteran crooner José Luis Rodríguez, hot *merengue* upstart Elvis Crespo, and Mexican diva Ana Gabriel. Also expanding Sony Discos' distributor share were two blockbuster albums by Charlie Zaa, who records for Sony-distributed imprint Sonolux.

The market share for the erstwhile front-runner—Latin independents—plummeted from 28.6% to 20.5%, primarily because the industry's No. 1 indie, Fonovisa, encumbered by an alleged payola investigation and armed with only a few hit titles, cratered 19.5% to 11.4%. As an individual distributor, Fonovisa fell from third to fourth place.

Though its slice of the market decreased from 20.5% to 18.9%, EMD remained in third place on the strength of the enduring appeal of EMI Latin superstar Selena, who remains one of the label's best sellers nearly 3½ years after her death. Los Tucanes De Tijuana, *conjunto* act Intocable, and regional Mexican acts Los Angeles Azules and Liberación from distributed label Disa have contributed to EMD's market-share performance as well.

Best-selling product by Sanz, Maná, and Mexican superstar Luis Miguel helped boost WEA's market share from 10.5% to 14.6%. Universal doubled its market share from 2.8% to 6.6% with smash albums by Marc Anthony and India, two salsa idols signed to RMM Records, which is distrib-



uted by Universal.

BMG dipped slightly in market share from 9% to 8.5%, while PGD dropped from 7% to 4.6%. The U.S. Latin market is the lone Spanish- or Portuguese-language market in which Universal holds a larger market share than PolyGram, the latter of which is being acquired by Universal parent, Seagram.

SoundScan does not provide overall midyear sales of individual albums, but one of the top five-selling albums on The Billboard Latin 50 from January to June was "Buena Vista Social Club," the first album by Cuba-based musicians to scale The Billboard Latin 50. The self-titled album by the Cuban ensemble helmed by Ry Cooder was released on World Circuit/Nonesuch/AG.

The five Latino best sellers on The Billboard Latin 50 from January to June were Fernández's "Me Estoy Enamorando" (182,000 units); Martin's "Vuelve" (161,000 units); "Buena Vista Social Club" (121,500 units); Luis Miguel's "Romances" (119,500 units); and Anthony's "Contra La Corriente" (117,000 units).

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News contact: Julie Taraska
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"The frustration is that whatever our measurements are, which is always what has been done before, there are people out there who believe we should be able to reflect the relative theatrical strength on international," he says.

In product terms, Fox has left no stone unturned, producing a marketing and merchandising campaign that will be of consistent quality all around the world. "We've given people full-screen and widescreen; we've given people subtitled and dubbed; we've given people collector's limited-edition boxes, deluxe boxes, merchandise—anything to complete the experience. And we think we have taken the execution of a retail campaign to another level," says Moore.

So is it going to be the biggest video release of all time? Says Moore, "We certainly don't want to tempt fate, but we really don't know. If you look at the criteria for measurement—theatrical box office—then it says, 'Don't be ridiculous, it'll easily be the biggest film of all time, and international will be way bigger than domestic'.

"I could give you half an hour of why that isn't true: infrastructure, the quality of retail execution, the frequency of consumer purchase—there's a ton of reasons why it wouldn't be true. I sure as hell hope it is true. I'd love to feel that for the first time, international home video could generate more revenue or sell more units that domestic can."

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Billboard's Flippo Wins CMA's 1998 Media Award

Billboard Nashville bureau chief Chet Flippo has been honored by the Country Music Assn. with its 1998 CMA Media Achievement Award. The CMA established this prestigious award to recognize outstanding achievements in the media as they relate to country music.

"Chet Flippo is a great choice for this year's CMA Media Achievement Award," said CMA executive director Ed Benson. "His reputation and journalistic talents are not only respected in Nashville, but in Los Angeles and New York as well. He is a great ambassador for country music."

Flippo has worked for Rolling Stone magazine in New York and San Francisco as an editor and New York bureau chief. He has also freelanced for magazines such as Playboy, Texas Monthly, New York, and the Journal of Country Music. Flippo has also authored several books including "Your Cheatin' Heart: A Biography of Hank Williams"; "It's Only Rock and Roll: On the Road With the Rolling Stones"; "Yesterday: the Unauthorized Biography of Paul McCartney"; and "Graceland."

"From the early '70s onward, Chet Flippo has been a pioneer at bringing coverage of modern coun-



Pictured at the award ceremony are, from left, Capitol/Nashville recording artist Deana Carter, the CMA's Teresa George, Atlantic recording artist Neal McCoy, Curb recording artist Jo Dee Messina and Flippo.

try music and its heritage into the cultural mainstream," said Billboard editor in chief Timothy White. "In his exciting years during the '90s as Billboard's Nashville bureau chief, he's published many influential and widely emulated in-depth reports on important developments like the rebirth of Nashville's Lower Broadway, the rise of alternative country, the struggles of country veterans to reach their enduring audiences, and the arrival of a host of top new talents across the entire country spectrum. Billboard is proud of Chet's keen journalistic instincts and insights, and thrilled with their well-deserved recognition by the CMA."

Allen Kovac To Speak At Radio Seminar

Allen Kovac, chairman/CEO of the Left Bank Organization, has amassed an impressive track record of creating successful entertainment projects and enterprises over the last two decades, while helping guide the careers of major artists, including Duran Duran, John Mellencamp, Luther Vandross, the Bee Gees, Deana Carter, Motley Crue, En Vogue, Clint Black, and Blondie.

Kovac will share his unique brand of industry knowledge, including his perspective on how radio plays into the big picture, when he speaks Sept. 18 at the Billboard/Airplay Monitor Radio Seminar and Awards. The conference is being held at the Pointe Hilton Resort at Tapatío Cliffs in Phoenix.

Kovac began his career with a successful concert-promotion business while still an undergraduate at the University of Oregon. He then

created an independent record company, working with Jeff Lorber, Dave Koz, and Karyn White, before founding Left Bank in 1983.

In addition, Kovac has created businesses aimed at helping artists target their audiences. In a partnership with Strategic Research, Left Bank pioneered a research venture that applies sophisticated demographic info to the marketing and promotion of artists and music events.

In a recent alliance with DDB-Needham Worldwide, Left Bank has developed advertising campaigns for recorded music, as well as creating original programming, special promotions, and live concert events for artists.

Most recently, Kovac launched independent label Beyond in worldwide partnership with BMG. The label is home for Blondie, Sponge, Motley Crue, and others.



KOVAC

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'Hope' Continues To Stay Afloat

THE COWBOY HAS BEEN bucked off its high horse, as the "Hope Floats" soundtrack (Capitol) remains No. 1 on Top Country Albums for the ninth consecutive week, surpassing "Urban Cowboy" to become the longest-running No. 1 soundtrack in the history of the chart.

"Urban Cowboy" set the record in 1980 with a non-consecutive eight-week run. It was an easy record to establish, as the John Travolta/Debra Winger flick produced the first soundtrack to top the country chart. Two months after "Urban Cowboy" first reached the pinnacle, the "Honeysuckle Rose" soundtrack from Willie Nelson & Family had a six-week reign.

"Hope Floats," one of the few country albums to boast a track by the Rolling Stones, needs one more week in pole position to tie "Sevens" by Garth Brooks as the longest-running chart-topper of the calendar year. As that album was also released by Capitol, the label is clearly in front in terms of the top country albums of 1998 so far. The only other labels to top the list this year are Curb, Mercury, and MCA Nashville.

'BOY' IN THE BUBBLE: "Hope Floats" is not the only title enjoying a long stay at No. 1. On the Hot 100, Brandy & Monica still rule, as "The Boy Is Mine" (Atlantic) racks up an 11th week at the top. It is now one of 10 songs in the rock era to be No. 1 for 11 weeks or longer and is the most successful duet, having surpassed Diana Ross & Lionel Richie's "Endless Love" two weeks ago. "Boy" has been No. 1 so long that it spans two seasons: It advanced to the top in the spring

and, so far, is the only song to be No. 1 in the summer of 1998.

Meanwhile, Monica is not only No. 1 but also earns Hot Shot Debut honors with "The First Night" (Arista), the second single from her album "The Boy Is Mine."

END OF THE 'WORLD': Dionne Warwick slips off the Hot 100 this issue, as "What The World Needs Now Is Love" (River North) falls from its position of No. 99 last issue, after a two-week run. When the song debuted, I wrote that Warwick was the first person to record the song, although the hit went to Jackie DeShannon, who took the Burt Bacharach & Hal David opus to No. 7 in 1965. That's true, and it isn't, according to journalist, author, and Warwick fan David Nathan. As he points out, Warwick has said a number of times that she turned the song down when Bacharach and David first played it for her. Nathan also notes that Warwick recently confirmed that she did record the demo of "What The World Needs," which is what DeShannon heard before she recorded her version. Warwick did record the song later, for her 1967 album "Here Where There Is Love."

THAT 'THING' THEY DO: How high will Aerosmith debut when its "Armageddon" track, "I Don't Want To Miss A Thing," is finally released as a Columbia single Tuesday (11)? It's a top five certainty, based on its position on this issue's Hot 100 Airplay chart. The Diane Warren song bullets 7-5, giving the band its highest-charting song on this list. Aerosmith's previous airplay best was "Crazy," which peaked at No. 18 in July 1994.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 8/2/98

YEAR-TO-DATE OVERALL UNIT SALES

| | 1997 | 1998 |
|---------|-------------|-----------------------|
| TOTAL | 422,699,000 | 450,155,000 (UP 6.5%) |
| ALBUMS | 344,970,000 | 375,794,000 (UP 8.9%) |
| SINGLES | 77,729,000 | 74,361,000 (DN 4.3%) |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 1997 | 1998 |
|----------|-------------|------------------------|
| CD | 261,914,000 | 301,044,000 (UP 14.9%) |
| CASSETTE | 82,292,000 | 73,852,000 (DN 10.3%) |
| OTHER | 764,000 | 898,000 (UP 17.5%) |

OVERALL UNIT SALES THIS WEEK

14,145,000

LAST WEEK

14,557,000

CHANGE

DOWN 2.8%

THIS WEEK 1997

14,401,000

CHANGE

DOWN 1.8%

ALBUM SALES THIS WEEK

12,272,000

LAST WEEK

12,647,000

CHANGE

DOWN 3%

THIS WEEK 1997

11,923,000

CHANGE

UP 2.9%

SINGLES SALES THIS WEEK

1,873,000

LAST WEEK

1,910,000

CHANGE

DOWN 1.9%

THIS WEEK 1997

2,478,000

CHANGE

DOWN 24.4%

DISTRIBUTORS' MARKET SHARE (6/29/98-8/2/98)

| | WEA | INDIES | SONY | EMD | PGD | BMG | UNIVERSAL |
|----------------|-------|--------|-------|-------|-------|-------|-----------|
| TOTAL ALBUMS | 19.3% | 15.7% | 15.5% | 15.2% | 12.6% | 11.3% | 10.4% |
| CURRENT ALBUMS | 18.4% | 13.7% | 16.2% | 17% | 11.1% | 13.2% | 10.4% |
| TOTAL SINGLES | 24.3% | 8.1% | 14.7% | 6.6% | 18.4% | 23.5% | 4.5% |

ROUNDED FIGURES

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



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?

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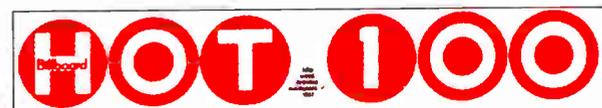
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